MAY 21-23, 2009 • DALLAS, TEXAS

Comics & Comic Art Auction #7007

Featuring
THE CHICOREL COLLECTION
THE MOTOR CITY SHOWCASE RUN

HERITAGE
Comics & Comic Art Auction Galleries
3500 Maple Avenue, 17th Floor
Dallas, Texas 75219

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## United States Coin Auctions

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## Auction Calendar not yet approved

Heritage Auctions

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All dates and auctions subject to change after press time. Go to HA.com for updates.

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4-14-09
LOT VIEWING
Heritage Auction Galleries, 17th Floor
3500 Maple Avenue • Dallas, Texas 75219
Monday, May 18 – Thursday, May 21, 2009
9:00 AM – 5:00 PM CT
by appointment
View Online at HA.com/Comics

LIVE FLOOR BIDDING
Bid in person during the floor sessions.

LIVE TELEPHONE BIDDING (floor sessions only)
Phone bidding must be arranged on or before
Wednesday, May 20, 2009, by 12:00 PM CT.
Client Service: 866-835-3243.

HERITAGE Live! BIDDING
Bid live from your location, anywhere in the world, during the Auction using our HERITAGE Live!™ program at HA.com/Live

INTERNET BIDDING
Internet absentee bidding ends at 10:00 PM CT
the evening before each session. HA.com/Comics

FAX BIDDING
Fax bids must be received on or before Wednesday, May 20, 2009, by 12:00 PM CT. Fax: 214-409-1425

MAIL BIDDING
Mail bids must be received on or before
Wednesday, May 20, 2009.

Please see “Choose Your Bidding Method” in the back of this catalog for specific details about each of these bidding methods.

LIVE AUCTION
SIGNATURE® FLOOR SESSIONS 1-2
(Floor, Telephone, HERITAGE Live!™, Internet, Fax, and Mail)
Heritage Auction Galleries, 1st Floor Auction Room
3500 Maple Avenue • Dallas, Texas 75219

SESSION 1
The Chicorel Collection, Golden Age Comics, The Motor City Showcase Run, The Howard Greber Collection, Silver Age and Bronze Age Comics, Bound Comic Volumes, Memorabilia
Thursday, May 21, 2009 • 3:00 PM CT • Lots 91001–91372

SESSION 2
Original Art, Humbug Original Art, Artwork from the David S. Wyman Institute for Holocaust Studies to Support the Dina Babbitt Campaign, Animation Art
Friday, May 22, 2009 • 5:00 PM • Lots 92001–92391

NON FLOOR/NON PHONE BIDDING SESSION 3
(HERITAGE Live!™, Internet, Fax, and Mail only)

SESSION 3
The Chicorel Collection, Platinum Age Comics, Golden Age Comics, Silver Age and Bronze Age Comics, Bound Comic Volumes, Memorabilia, Pulps, Original Art, Animation Art
Saturday, May 23, 2009 • 1:00 PM CT • Lots 93001-93631

AUCTION RESULTS
Immediately available at HA.com/Comics

LOT SETTLEMENT AND PICK-UP
Available immediately following each floor session or
weekdays 9:00 AM – 5:00 PM CT by appointment only.
Extended Payment Terms available. See details in the back of this catalog.

Lots are sold at an approximate rate of 125 lots per hour, but it
is not uncommon to sell 100 lots or 150 lots in any given hour.
This auction is subject to a 19.5% Buyer’s Premium.

THIS AUCTION IS PRESENTED AND CATALOGED BY HERITAGE AUCTIONS, INC.
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Leo@HA.com
David Mayfield, Ext. 1277
DavidM@HA.com
Chris Dykstra, Ext. 1380
ChrisD@HA.com
Sam Foose, Ext. 1227
SamF@HA.com
CrisB@HA.com, Ext. 1661
Cristiano Bierrenbach
WTucker@HA.com, Ext. 1287
HA.com/WorldCoins
JimS@HA.com, Ext. 1310
JimJ@HA.com
Todd@HA.com, Ext. 1313
Todd Imhof
HA.com/Coins
HA.com/WorldCoins

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Allen Mincho, Ext. 1327
Allen@HA.com
Dustin Johnston, Ext. 1302
Dustin@HA.com
Michael Moczalla, Ext. 1481
MichaelM@HA.com
Jason Friedman, Ext. 1582
JasonF@HA.com

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Todd@HA.com

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CrisB@HA.com
Scott Cordy, Ext. 1369
ScottC@HA.com

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Lon Allen, Ext. 1261
LonA@HA.com
Barry Sandoval, Ext. 1377
BarryS@HA.com

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EPP@HA.com
Ed Jaster, Ext. 1288
EdJ@HA.com
Courtney Case, Ext. 1293
CourtneyC@HA.com

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Michael Duty, Ext. 1712
MichaelD@HA.com

DECORATIVE ARTS

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Meredith Meuwly, Ext. 1631
MeredithM@HA.com

ILLUSTRATION ART

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Todd Hignite, Ext. 1790
ToddH@HA.com

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DouglasB@HA.com

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TimR@HA.com

TEXAS ART

HA.com/TexasArt
Atlee Phillips, Ext. 1786
AtleeP@HA.com

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CJapp@HA.com

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LorraineD@HA.com

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DeliaS@HA.com

AMERICANA & POLITICAL

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TomS@HA.com
Marsha Dixey, Ext. 1455
MarshaD@HA.com
John Hickey, Ext. 1264
JohnH@HA.com
Michael Riley, Ext. 1467
MichaelR@HA.com

CIVIL WAR AND ARMS & MILITARIA

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Dennis Lowe, Ext. 1182
DennisL@HA.com

HISTORICAL MANUSCRIPTS

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SandraP@HA.com

RARE BOOKS

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JohnH@HA.com

TEXANA

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SandraP@HA.com

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FINE JEWELRY

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JillB@HA.com

WATCHES & FINE TIMEPIECES

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JWolf@HA.com

MUSIC & ENTERTAINMENT MEMORABILIA

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JohnH@HA.com
Garry Shrum, Ext. 1585
GarryS@HA.com
Jim Steele, Ext. 1328
JimSt@HA.com

NATURAL HISTORY

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DavidH@HA.com

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Lee@HA.com
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MarkJ@HA.com
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JonathanS@HA.com

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SamF@HA.com

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GreySm@HA.com
Bruce Carter, Ext. 1551
BruceC@HA.com
Isaiah Evans, Ext. 1201
IsaiahE@HA.com

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Dear Fellow Collector,

While I was promoting the Chicorel Collection, I was asked, “How many more original-owner Golden Age collections as good as this one do you think are still out there, undiscovered?”

After thinking it over for a moment, I replied, “Maybe zero.”

No doubt you hope I’m wrong about this. I hope I’m wrong too... because I would sure love the chance to examine and catalog another collection like Ralph Chicorel’s. His Marvel Mystery, Batman, and Daring Mystery runs are getting all the attention, but if you love Golden Age as I do, you’ll also get a thrill from the Green Hornet Comics run, the metallic-cover Fawcets like Bulletman and Spy Smasher, and those little gems you never see like Red Dragon #5. I got to see these beauties before they were encapsulated by CGC... and if you’re the winning bidder for one or more, I can’t blame you if you’re tempted to take ‘em out of the slab and page through them.

Ralph’s collection leads off our auction, followed by 1,300 more lots from 120 more consignors. Between them, they’ve given this auction 19 of the top 27 Golden Age issues (as defined by the new Overstreet Comic Book Price Guide). Slipping in just before the deadline was a small original-owner collection with an Action #7 and a Detective #27!

We haven’t exactly “neglected” the Silver and Bronze Ages: can you think of a more desirable Silver Age DC than the best copy of Showcase #4? How about a more sought-after Bronze Age Marvel than a 9.8 Hulk #181? Both are in this catalog.

By the way: not one of the comics mentioned above has a reserve!

Moving on to original art: I doubt that anyone would dispute that Garfield is one of the most popular newspaper strips of all time. Alas, in eight years of comic auctions we had only offered six Garfield originals – they’re rarely available on the open market. Well, this auction has no less than five dailies starring the aforementioned lasagna-lover!

Who’s your all-time favorite comic artist: perhaps Charles Schulz, Robert Crumb, Alex Ross, Steve Ditko, Al Feldstein, Neal Adams, Curt Swan, Frank Frazetta, Dave Cockrum, John Byrne, Wally Wood, Carl Barks, Barry Smith, Jim Steranko, Bernie Wrightson, or John Buscema? You guessed it: every one of those A-listers is represented in the pages that follow.

A final reminder: we’d love to see you at the floor auction itself, but if you can’t make it, you can always participate via Internet, mail, phone, or fax.

Happy browsing and happy bidding!

Sincerely,

Barry Sandoval
The Williamsport Collection

Jack Juka knew that it was just a matter of time before he would be forced to go back and look through his beloved Williamsport comic collection to find more gems that he could spare. He had hoped to keep a large amount for himself, but it was clear that it was becoming impossible in this economic climate. Looking back at an old Christmas photo of himself with his children Jonathan and Jill from the early 1990’s made Jack realize that his priorities lie with his family.

Both children are in college. With today’s tuition fees, Jack needed to come up with some ready cash to see that the kids got the kind of education needed to succeed in their respective careers. He says, “Jonathan is student-teaching Special Education now, and will be graduating in the spring, but Jill still has at least one more year of Math to go at a very expensive university. My job as a parent is to make sure they get a good start in life and I’m determined to do that no matter what the cost. It is a question of priorities, and in my heart I knew I could never keep all the comics anyway.” Jack Juka’s loss is our bidders’ gain!

The collection was put together by an anonymous collector in Williamsport, Pennsylvania and carefully stored for many years until the owner passed away and it was put up for sale. Juka decided to invest his retirement savings to buy the entire collection, and the rest is comic book history. The collection contained 2,700 Golden Age comics, most notably runs of Batman and Superman. At last count, 19 Williamsport Batmans and 21 Supermans were the highest-graded copies on CGC’s census, and Heritage’s May auction last year included such gems as the highest-graded copy of Batman #100 (VF/NM 9.0), which sold for well over Guide at $5,078.

A special honor was bestowed on the collection when the authors of the upcoming book The Guide To Comic Book Pedigrees selected it as one of the top 50 Golden Age collections ever assembled, praising its “superb copies of the notoriously scarce 50s issues of Batman and Superman.” Some choice specimens of the latter title are offered in the following pages!
Born in 1930 in Detroit, Ralph Chicorel collected comics from 1939-1947. He learned an early lesson after filching a comic from a local drugstore. “I was 10 years old and I was caught and kept in the store until my parents picked me up and I never stole anything again!” he recalls. “In spite of that incident, I’m thankful my parents understood my love of comics.”

His favorite characters? “The obvious ones: Superman, Batman, Captain Marvel – I was no different than any other kid.”

But at age sixteen, like so many young people, Ralph moved on to other pursuits. “I switched to collecting movie magazines and other things,” he says.

As time passed, he saw the values of old comics increasing, but his successful career operating a Weight Watchers franchise meant there was no need to sell. In the early 1990s, he re-connected with comic book collecting by taking his young son Matt to comic stores.

“Thank God I’ve lived to this age and I’ve got my health,” Ralph says. As a successful businessman, husband, father of six, and a songwriter for over forty years, he is enjoying life and retirement.

Once comic hobbyists see the comics pictured in this catalog, we doubt they’ll be able to remain as calm as their owner is. Thirty-two of the Chicorel comics in this auction are either the sole highest-graded copy on CGC’s census or tied for the highest grade yet assigned by CGC. In addition to the elite copies at the front of this catalog, additional comics from the Chicorel collection are offered in Saturday’s Session Three as well as in the Sunday Internet Comics Auction ending May 24. All will be designated as being From the Chicorel Collection.
CONSIGN TO OUR JULY 15 EVENT • DALLAS, TX

CONSIGNMENT DEADLINE: MAY 22

Featuring the Charles Martignette Estate

Heritage is thrilled to be offering The Charles Martignette Collection of Illustration Art at auction over the course of the next year, starting in July. This $20 million collection is easily the finest ever offered at public auction and further cements Heritage's reputation as the go-to auction house in the world for high-end illustration. Contact us now to offer your art at this historic event!

ALWAYS SEEKING WORKS BY:
Norman Rockwell
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To sell your illustration art at auction, call or email Todd Hignite today at 800-872-6467, ext. 1790 or ToddH@HA.com.

We also welcome consignments of book cover art, magazine illustration art, and original comic book or comic strip art.

Receive a free copy of this catalog or one from any other Heritage category. Register online at HA.com/CATC17095 or call 866-835-3243 and mention reference #CATC17095. This entire auction goes online approximately June 22 at HA.com/Illustration.

J. C. LEYENDECKER (American 1874 - 1951)
The Hero’s War Story, Saturday Evening Post cover, May 10, 1919
Oil on canvas
27.5 in. x 19.5 in.
Signed lower right
Estimate: $50,000-$75,000
HA/com/7010-23002
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## Session 3 (Non-Floor Session)

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91001  All Winners Comics #1 (Timely, 1941) CGC VG- 3.5 Cream to off-white pages. What better way to start off our auction than with a Timely must-have? Captain America, the Human Torch, the Sub-Mariner, The Angel, and the Black Marvel appear. First appearance of the All-Winners Squad in a text story by Stan Lee. Overstreet 2009 VG value = $54,100. CGC census 4/09: 1 in 3.5, 26 higher. From the Chicorel Collection.
Batman #1 (DC, 1940) CGC FN/VF 7.0 Off-white to white pages. This is the finest unrestored copy we've offered in over 2½ years. Batman, who debuted in Detective Comics #27, premiered in his own title less than a year later, and the milestone comic was an instant classic. The Caped Crusader's origin is told, and the Joker and Catwoman (as the Cat) made their first appearances. Co-creator Bob Kane teamed with Jerry Robinson (who would go on to a prolific career rendering Batman on his own) on the cover and on interior story art, while DC legend Sheldon Moldoff also provided interior art for the issue. Overstreet 2009 FN 6.0 value = $28,500; VF 8.0 value = $67,000. CGC census 4/09: 1 in 7.0, 11 higher. From the Chicorel Collection.
91003  **Batman #2 (DC, 1940) CGC VF 8.0 Off-white to white pages.**
This is the best copy we’ve ever offered of issue #2, one of Overstreet’s Top 50 Golden Age books! With issue #1 now so expensive that it’s out of the reach of most, it might be time to secure #2 before this issue follows suit.

Not only is this just the second appearance of both the Joker and Catwoman, it’s the first appearance of the name “Catwoman,” since this classic villainess was called “the Cat” in her first outing in #1. Bob Kane and Jerry Robinson are credited with the cover art.

Since this meaty 64-pager had four Batman stories, kids would read it again and again, which is why most existing copies are scuffed, smudged, and spine-split. This is a superb opportunity to finally secure one in high grade. Overstreet 2009 VF 8.0 value = $11,250. CGC census 4/09: 2 in 8.0, 3 higher. From the Chicorel Collection.

91004  **Batman #4 (DC, 1940) CGC VF+ 8.5 Off-white to white pages.**
This is the best copy we’ve ever offered of this early issue, a book with very unforgiving red and black surfaces. Look how immaculate the blacks are! Notable events in this issue are the fourth appearance of the Joker (he was in two previous *Batman* and one *Detective*) and the first mention of Gotham City in a Batman comic. Bob Kane and Jerry Robinson are the cover artists. Overstreet 2009 VF 8.0 value = $5,198; VF/NM 9.0 value = $9,099. CGC census 4/09: 2 in 8.5, 2 higher. From the Chicorel Collection.

91005  **Batman #5 (DC, 1941) CGC VF 8.0 White pages.**
This copy has the nice page quality we’ve observed throughout this excellent collection. This issue had the first appearance of the “true” Batmobile, the one with a bat-head front (believe it or not, Batman had driven a red sedan in some previous stories!). CGC points out that the issue has the first appearance of Linda Page, who was Bruce Wayne’s girlfriend for almost five years... a record for that commitment-phobe! Bob Kane and Jerry Robinson are credited with the cover art. Overstreet 2009 VF 8.0 value = $3,802. CGC census 4/09: 3 in 8.0, 11 higher. From the Chicorel Collection.
91006  Batman #8 (DC, 1942) CGC VF/NM 9.0 Off-white to white pages. The best copy we've ever offered... and yes, we know we keep saying that about this run! This issue's famous for its infinity cover — finally you can have a copy as nice as the one Batman and Robin are holding! Fred Ray and Jerry Robinson are credited with the cover art. What a delight it is to enjoy this cover without any color breaks to spoil the fun! Note that what might appear to be a color break on our scan near the top of the B in Batman is a small sliver of plastic inside the outer CGC holder, not affecting the comic within. Overstreet 2009 VF/NM 9.0 value = $4,549; NM- 9.2 value = $6,500. CGC census 4/09: 2 in 9.0, none higher. From the Chicorel Collection.

91007  Batman #11 (DC, 1942) CGC VF+ 8.5 White pages. This classic Joker cover is just the third cover appearance of the Clown Prince of Crime. The cover art is by Fred Ray and Jerry Robinson, a fact we'll never forget since we had the privilege of auctioning the original cover art some four years ago. This book has the highest Guide value of any issue except #1-3, and rightly so. Overstreet 2009 VF 8.0 value = $5,400; VF/NM 9.0 value = $9,450. CGC census 4/09: 3 in 8.5, 4 higher. From the Chicorel Collection.

91008  Batman #12 (DC, 1942) CGC FN/VF 7.0 White pages. We never get tired of these early "large logo" DCs! This one's got a "war savings bonds" cover, credited to Jerry Robinson. Overstreet 2009 FN 6.0 value = $5918; VF 8.0 value = $1,989. CGC census 4/09: 5 in 7.0, 11 higher.

91009  Batman #13 (DC, 1942) CGC VF+ 8.5 White pages. This is the first time we've offered a certified "white pages" copy of this one. As for the exterior, the black background doesn't make this one any easier to find in high grade. Jerry Robinson cover art. Overstreet 2009 VF 8.0 value = $2,010; VF/NM 9.0 value = $3,505. CGC census 4/09: 3 in 8.5, 3 higher. From the Chicorel Collection.

91010  Batman #16 (DC, 1943) CGC FN/VF 7.0 White pages. This issue saw the first appearance of perhaps the best-known butler in all of modern fiction, Alfred! The Dynamic Duo's loyal aide was a fellow of considerable girth when he debuted; he didn't slim down until issue #21. Note that the blue face on Batman's logo isn't an error on this copy, it's the way the logo appeared on a couple of issues of this title. Overstreet 2009 FN 6.0 value = $1,584; VF 8.0 value = $3,802. CGC census 4/09: 6 in 7.0, 6 higher. From the Chicorel Collection.
91011  **Bulletman #1 (Fawcett, 1941) CGC NM- 9.2 Off-white to white pages.** This is the highest-graded copy by two grades, the next-highest being a VF+ 8.5 with cream to off-white pages! And note that the Mile High (8.0), Pennsylvania (6.5), and Crowley (5.5) copies were all graded significantly lower. And none of the copies we've seen pictured in books were any great shakes either, so save this catalog! Or better still, make sure you win this lot!

Also, it's not an easy book to find in any grade — just 11 copies have been certified by CGC as of this writing, despite the high values in all grades. In *All in Color For a Dime*, Roy Thomas called this book "a rarely seen, mouthwatering collector's item"... and that was written circa 1970.

The silver metallic cover is an eye-grabber here, and kids were familiar with Bulletman and Bulletgirl from their previous outings in *Nickel Comics* and *Master Comics*. Overstreet credits Mac Raboy with the cover art. Overstreet 2009 NM- 9.2 value = $6,400. CGC census 4/09: 1 in 9.2, none higher. *From the Chicorel Collection.*

91012  **Bulletman #2 (Fawcett, 1941) CGC VF- 7.5 Off-white pages.** Overstreet credits this issue's cover to the great Mac Raboy. Overstreet 2009 VF 8.0 value = $1,027. CGC census 4/09: 2 in 7.5, 3 higher. *From the Chicorel Collection.*

91013  **Captain Marvel Club Correspondence and Premium Group (Fawcett, 1940s).** Here's an astounding collection of Captain Marvel Club letters in their original envelopes, printed with the Big Red Cheese bursting out with a mighty "Shazam!" or flexing his muscle. Included with some are a few rare mail-order premiums, like a 1943 E-Z Code Finder, listed as "scarce" in Hake's pieces from the Captain Marvel Jr. #1 promo package; a whistle in its original envelope; a 1942 club cello pinback button, membership card; and best of all, the color Portrait Pictures of Captain Marvel ("blank margin" version) and Spy Smasher (movie theater back version). Several pieces, including the cover promo for Captain Marvel Jr. #1 have become stuck to the open envelope flaps; other items, including the pinback and portraits, are in Excellent condition. *From the Chicorel Collection.*

91014  **Captain Midnight #1 (Fawcett, 1942) CGC VF/NM 9.0 Off-white pages.** Compare this to the Pennsylvania (8.5), Mile High (7.5), Crowley (7.5), and Davis Crippen "D" Copy (Poor)... yes, the Chicorel copy is the best we've ever seen. As excited as Timely fans have gotten about this collection, the Fawcett fans are right there with them! The clean front cover of this one is absolutely beautiful.

This is the first Fawcett appearance of the title character, who had appeared in Dell comics previously with a somewhat different look and abilities. Fawcett's top star Captain Marvel co-stars on the cover... and he's never looked better than on this copy. Overstreet 2009 VF/NM 9.0 value = $3,570; NM- 9.2 value = $5,100. CGC census 4/09: 1 in 9.0, none higher. *From the Chicorel Collection.*
91015 Comedy Comics #9 (Timely, 1942) CGC NM 9.4 Cream to off-white pages. Here's the only copy graded above 8.5 of this superhero Timely. That's right, we said superhero — despite the wacky cover, half the issue is filled with Daring Mystery heroes (see the lots right after this one) who stuck around after the title changed to Comedy. The Fin (by Bill Everett) and Citizen V are two of the heroes seen inside. Another selling point: as Gary Carter once noted, upon closer inspection, the cover is "filled with sadistic acts of violence disguised as 'comedy.'" Incidentally, some have credited the cover art to none other than future DC standby Mike Sekowsky. The issue is called "scarce" by both Overstreet and Gerber, and we agree that it's a tough book, as we had only auctioned four copies ever. Overstreet 2009 NM- 9.2 value = $4,800. CGC census 4/09: 1 in 9.4, none higher. From the Chicorel Collection.

91016 Comedy Comics #10 (Timely, 1942) CGC VF/NM 9.0 Off-white pages. The second issue of the series, this book is considered "scarce" by both Overstreet and Gerber. Adventure strips were found inside along with the comedy fare. Note that the cover actually says "Timely," which few of this publisher's covers did. The cover may be by Mike Sekowsky. Overstreet 2009 VF/NM 9.0 value = $2,484, NM- 9.2 value = $3,500. CGC census 4/09: 2 in 9.0, none higher. From the Chicorel Collection.

91017 Comedy Comics #11 (Timely, 1942) CGC VF/NM 9.0 Off-white pages. This is a seldom-seen book! This is the first copy CGC has certified, and the only high-grade copy we've ever offered. The overall look of this book screams "NM" — have a look at our high-res scan on the website to confirm the superb appeal. Overstreet 2009 VF/NM 9.0 value = $554, NM- 9.2 value = $775. CGC census 4/09: 1 in 9.0, none higher. From the Chicorel Collection.

91018 Comedy Comics #12 (Timely, 1942) CGC NM+ 9.6 Off-white to white pages. This is the only copy graded above 6.0 by CGC to date, and as noted elsewhere in this run, all of these early issues are tough! This is just the second copy we've ever offered of the first all-humor issue of the series. The grade tells you all you need to know about this beautiful copy! Overstreet 2009 NM- 9.2 value = $210. CGC census 4/09: 1 in 9.6, none higher. From the Chicorel Collection.

91019 Daring Mystery Comics #1 (Timely, 1940) CGC FN 6.0 Off-white pages. Believe it: this book leads off an original-owner run of Daring Mystery #1-7! This issue is the third comic book Timely ever published (tied with Marvel Mystery #3, also offered in this auction, as are Timely's first two efforts)! It also has the first Timely art by two all-time greats, cover artist Alex Schomburg (whose cover for the aforementioned MM #3 appeared at the same time) and Joe Simon, who drew the Human Torch-like Fiery Mask.

Just one unrestored copy has been graded higher to date (the 9.4 Denver copy), so this lot represents an opportunity to secure one of the best copies of one of the top 50 Golden Age books. Overstreet 2009 FN 6.0 value = $5,700. CGC census 4/09: 3 in 6.0, 1 higher. From the Chicorel Collection.

91020 More from the Chicorel Collection in Session 3!
91020   Daring Mystery Comics #2 (Timely, 1940) CGC VF 8.0 Off-white to white pages. Issue #2 is a rare book according to both Gerber and Overstreet, and this is one of just three copies certified above VG/FN 5.0 by CGC! Only the Lamont Larson copy at 9.0 has been graded higher. The book’s got cover art by the masterful Alex Schomburg. This copy’s front and back covers are both very sharp, and we expect many a Timely collector to scrutinize our scans, as well they should! It’s tough to tag this book with a value since so few change hands, but we doubt that the VF Guide value will be nearly enough to take this one home. Overstreet 2009 VF 8.0 value = $7,800. CGC census 4/09: 1 in 8.0, 1 higher. From the Chicorel Collection.

91021   Daring Mystery Comics #3 (Timely, 1940) CGC FN/VF 7.0 Off-white pages. The cover art here is by Alex Schomburg, one of the most esteemed Golden Age cover artists no matter whom you ask. Schomburg made the most of the only cover appearance ever by the Purple Mask, who was the Laughing Mask in #2, and alas, never seen again after #4. We think the eye appeal of the front cover transcends the 7.0 grade, and we encourage you to take a close look and see if you agree. Overstreet 2009 FN 6.0 value = $1,518; VF 8.0 value = $3,643. CGC census 4/09: 1 in 7.0, 3 higher. From the Chicorel Collection.

91022   Daring Mystery Comics #4 (Timely, 1940) CGC FN/VF 7.0 Off-white pages. This is the best copy we’ve ever offered of this early Timely. Exciting art by Alex Schomburg graces the only non-superhero cover of the title’s run. The Ace G-Man got top billing here. Overstreet 2009 FN 6.0 value = $1,023; VF 8.0 value = $2,319. CGC census 4/09: 1 in 7.0, 2 higher. From the Chicorel Collection.

91023   Daring Mystery Comics #5 (Timely, 1940) CGC FN/VF 7.0 Off-white pages. We hadn’t seen a copy of this in five long years! And note that of the copies graded higher, none has been graded higher than 8.0. This book has a striking bondage cover by an unknown artist (we’re not totally convinced that it isn’t Alex Schomburg). Top billing goes to the Falcon, but despite the neat costume he only appeared again in Daring Mystery #6 and the first issue of Human Torch. Overstreet 2009 FN 6.0 value = $1,023; VF 8.0 value = $2,319. CGC census 4/09: 2 in 7.0, 4 higher.
91024 Daring Mystery Comics #7 (Timely, 1941) CGC NM+ 9.6 Off-white pages. "The nicest book in the entire Chicorel collection" was the impression of the present writer after examining all the highlights before they were certified. Thus the NM+ certification comes as no surprise to us. If you get the chance to view the lots in person, don't miss this book, and if you're following the auction on HA.com, the zoom function is highly recommended!

The only copy certified above 9.2 by CGC is one of just two certified above 8.0 to date (note that the existing 9.2 and a previously certified 9.0 are the same copy).

As for this 9.6, the picture you see here says it all, but we'll note that the back cover is also absolutely immaculate, with not a hint of a dust shadow, and no other discoloration.

Overstreet credits the cover art to Alex Schomburg. The very dynamic cover is in a different vein than the usual Timely formula, the better to spotlight an entirely new cast of characters that took over the title starting with this issue! While the likes of Captain Daring, the Challenger, the Silver Scorpion, the Blue Diamond, the Thunderer, and the Fin did not become household names, to us this underscores the vitality and creativity of the Golden Age, and we love the bold costumes of all of these heroes. Also, some of the creators involved are big names, most notably the Simon and Kirby team and Bill Everett.

Overstreet 2009 NM- 9.2 value = $6,000. CGC census 4/09: 1 in 9.6, none higher. From the Chicorel Collection.

91025 Don Winslow of the Navy #1 (Fawcett, 1943) CGC VF/NM 9.0 Off-white to white pages. Only the Mile High copy has been graded higher, and even that was just one notch higher at 9.2. This was the first Fawcett appearance of the character, and as with most Fawcett number ones, the firm's MVP Captain Marvel appears on the cover to make proper introductions. Overstreet 2009 VF/NM 9.0 value = $1,200; NM- 9.2 value = $1,675. CGC census 4/09: 1 in 9.0, 1 higher. From the Chicorel Collection.

91026 Gene Autry Comics #1 (Fawcett, 1942) CGC VF- 7.5 Off-white pages. The most valuable Western comic book according to Overstreet, and note that the runner-up, Hopalong Cassidy #1, is also present in this collection. It's also worth mentioning that of the higher-graded copies of this book on CGC's census, all but the ridiculous 9.6 Mile High copy are just one notch above this one at VF 8.0. Overstreet 2009 VF 8.0 value = $4,400. CGC census 4/09: 2 in 7.5, 5 higher. From the Chicorel Collection.

91027 Gene Autry Comics #2 (Fawcett, 1942) CGC NM- 9.2 Off-white pages. The uniform blue background looks beautiful here. Note that the only higher-graded copy (a file copy) is just one notch higher at 9.4. Overstreet 2009 NM- 9.2 value = $2,000. CGC census 4/09: 1 in 9.2, 1 higher. From the Chicorel Collection.

91028 Gene Autry Comics #3 (Fawcett, 1942) CGC NM 9.4 Off-white pages. Only the Mile High copy has been graded higher to date. Overstreet 2009 NM- 9.2 value = $1,200. CGC census 4/09: 1 in 9.4, 1 higher.

91029 Gene Autry Comics #7 (Fawcett, 1943) CGC NM+ 9.6 Off-white to white pages. This copy shot to the top of CGC's census, receiving a better grade than even the esteemed Mile High. Overstreet 2009 NM+ 9.2 value = $900. CGC census 4/09: 1 in 9.6, none higher. From the Chicorel Collection.
91030  Green Hornet Comics #1 (Holyoke, 1940) CGC VF/NM 9.0 Off-white pages. This is a tough book to get hold of — we had only auctioned three different copies since 2001. Also, only the Mile High copy at 9.2 has been graded higher! This is the first comic book appearance of the Green Hornet and Kato, who had been stars of a popular radio show for several years and had spawned comic book imitators such as DC’s Crimson Avenger (and — one could argue — the Sandman as well). We love the striking pulp-like cover by an unknown artist. Holyoke (aka Helnit) published the first few issues before the series was taken over by Harvey. Overstreet 2009 VF/NM 9.0 value = $6,440; NM- 9.2 value = $9,200. CGC census 4/09: 1 in 9.0, 1 higher. From the Chicorel Collection.


91032  Green Hornet Comics #4 (Helnit, 1941) CGC VF+ 8.5 Cream to off-white pages. This is the only copy CGC has graded above 7.0, and just the second copy we’ve ever offered in any grade. Bert Whitman cover art. Overstreet 2009 VF 8.0 value = $769; VF/NM 9.0 value = $1,297. CGC census 4/09: 1 in 8.5, none higher. From the Chicorel Collection.

91033  Green Hornet Comics #7 (Harvey, 1942) CGC VF/NM 9.0 Off-white to white pages. The first Harvey issue of the series. This is the only high-grade copy we’ve ever seen, and it had been six years since we’d seen any copy! The cover is obviously the work of Simon and Kirby, despite the ‘Jon Henri’ signature — of course ‘Jack Kirby’ was itself just one of artist Jacob Kurtzberg’s many pseudonyms in the early years (along with Jack Curtiss, Curt Davis, etc.). The new publisher gave the book a new logo and also backed up The Green Hornet with a host of features from the defunct Pocket Comics. The back cover is neat, too: it’s an ad for other early issues of the Harvey line. Overstreet 2009 VF/NM 9.0 value = $1,065; NM- 9.2 value = $1,500. CGC census 4/09: 1 in 9.0, none higher. From the Chicorel Collection.

91034  Green Hornet Comics #11 (Harvey, 1943) CGC VF+ 8.5 Off-white to white pages. What a cover! We’ve seen this bondage scene credited to Arturo Cazeneuve — whatever the case, it’s a winner, and this is only the second time we’ve ever offered this book. Overstreet 2009 VF 8.0 value = $517; VF/NM 9.0 value = $871. CGC census 4/09: 1 in 8.5, none higher. From the Chicorel Collection.

91035  Green Hornet Comics #13 (Harvey, 1943) CGC VF+ 8.5 Off-white to white pages. This Hitler cover isn’t often seen, in fact this is the first copy we’ve ever offered. Overstreet 2009 VF 8.0 value = $580; VF/NM 9.0 value = $978. CGC census 4/09: 1 in 8.5, 1 higher. From the Chicorel Collection.
91036  Hopalong Cassidy #1 (Fawcett, 1943) CGC NM 9.4 Off-white to white pages.
Move over Mile High (9.0), Vancouver (9.2), Denver (9.0), Crowley Copy (7.5), and Davis Crippen “D” Copy (Fair)! The copy Ralph Chicorel purchased off the newsstand has topped the copies from all of those hallowed pedigrees.

This is the second most-valuable Western comic book, behind only Gene Autry #1, also offered in this same collection. And the copy offered here is a sharp-cornered gem. Overstreet 2009 NM- 9.2 value = $8,400. CGC census 3/09: 1 in 9.4, 1 higher. From the Chicorel Collection.

91037  Ibis The Invincible #1 (Fawcett, 1943) CGC VF+ 8.5 Cream to off-white pages.
Graceful figures and outstanding draftsmanship are two trademarks of cover artist Mac Raboy. While Ibis’ series only went on to a six-issue run, he’s one of Fawcett’s more enduring characters, as a longtime standby in the pages of Whiz Comics.

Overstreet 2009 VF 8.0 value = $1,468; VF/NM 9.0 value = $2,484. CGC census 4/09: 2 in 8.5, 2 higher. From the Chicorel Collection.

91038  Ibis The Invincible #2 (Fawcett, 1943) CGC NM+ 9.6 Off-white pages.
Tied with the Mile High copy at the top of CGC’s census, this is also one of the nicest books condition-wise in the Chicorel collection (and that’s really saying something). We like the centering of this copy too, as many copies seem to have a mood-spoiling miswrap with white border showing on the left.

Overstreet 2009 NM- 9.2 value = $1,500. CGC census 4/09: 2 in 9.6, none higher. From the Chicorel Collection.
Marvel Comics #1 (Timely, 1939) CGC FN/VF 7.0 Off-white pages. As thrilling as it is to find any copy of the first Marvel comic book, it’s especially gratifying to come across an original-owner copy!

So hard to find in even mid-grade — only 10 copies have been certified with grades nicer than VG/FN 5.0 to date — the comic book that started it all for Timely/Atlas/Marvel is one of the most important comic books ever published. That’s reflected by its ranking, currently 3rd, on Overstreet’s Top 100 Golden Age Books. It came out 17 months after Action Comics #1 and just 6 months after Detective Comics #27, and those are the only comic books currently valued higher.

Famed science fiction artist Frank R. Paul created the unforgettable cover, which together with the interior story, provide the first appearances of the Human Torch. Other firsts inside are the appearances of Ka-Zar, the Angel, the Jungle Terror, and the Masked Raider. And while the first appearance of the Sub-Mariner had been a few months earlier in Motion Picture Funnies Weekly #1, his origin is featured here, and it’s here where he became famous.

Carl Burgos (Human Torch), Bill Everett (Sub-Mariner), and Paul Gustavson (Angel) did the story art on the characters for which they would be forever linked.

Overstreet 2009 FN 6.0 value = $69,000; VF 8.0 value = $155,000. CGC census 4/09: 1 in 7.0, 4 higher. From the Chicorel Collection.
91040  Marvel Mystery Comics #2 (Timely, 1939) CGC VF 8.0 Off-white pages. High-grade copies of this book are not easy to find, and the same is true for unrestored ones (CGC has certified more restored than unrestored copies to date)!

This issue is ranked among the 30 most valuable comic books by Overstreet, and it's the second comic Timely ever published (the series that began as Marvel Comics was retitled Marvel Mystery Comics from #2 on). The Human Torch and the Sub-Mariner head the all-star lineup, but reportedly publisher Martin Goodman pegged the Angel as the breakout star of the group, and that character got the cover here. The cover art has been credited to Claire Moe.

As you can see below, just a few copies have been graded higher, with none exceeding 9.0.

Overstreet 2009 VF 8.0 value = $22,500. CGC census 4/09: 1 in 8.0, 3 higher.

91041  Marvel Mystery Comics #3 (Timely, 1940) CGC VF+ 8.5 Off-white pages. This is one of the very best copies of #3 in existence — note that the only two that CGC has graded higher are just one notch higher at VF/NM 9.0.

This was the first Marvel Mystery to have an Alex Schomburg cover, and who could have known how incredible his run would turn out to be? As you'll see elsewhere in this section, Schomburg's earlier efforts had "zoomed-in" layouts more similar to a pulp magazine style than to the crowd scenes the artist would be known for later. Like #2, this one features the Angel — reportedly publisher Martin Goodman had identified the Angel as the breakout character rather than the likes of the Human Torch and the Sub-Mariner who appear inside.

This issue also marked the debut of the new logo which would be used for the remainder of the series' run.

We suggest you a) bid on this lot and b) save this catalog, as a Marvel Comics/Marvel Mystery run in high grade is not something you'll come across again soon.

Overstreet 2009 VF 8.0 value = $12,550; VF/NM 9.0 value = $22,775. CGC census 4/09: 1 in 8.5, 2 higher. From the Chicorel Collection.
Marvel Mystery Comics #7 (Timely, 1940) CGC VF+ 8.5 Off-white pages. One of Alex Schomburg's earlier Timely covers not only has nice views of all the top characters plus plenty of action, too, it's got the "bondage" and "hypodermic needle" elements that raised the eyebrows of librarians and other guardians of America's youth. This issue came early in the Timely scheme of things — Marvel Mystery was still one of just three titles published by the firm (the others, Daring Mystery and Mystic, are both well-represented in the Chicorel Collection). It would be a shame if the ultra-key issues on the preceding and succeeding pages caused you to overlook this winner! Overstreet 2009 VF 8.0 value = $6,199; VF/NM 9.0 value = $10,850. CGC census 4/09: 3 in 8.5, 2 higher. From the Chicorel Collection.
Marvel Mystery Comics #8 (Timely, 1940) CGC VF/NM 9.0 Off-white to white pages. The best copy on CGC's census is the only high-grade copy we have seen in many years.

And as if being an early issue of Timely's flagship title weren't significance enough, this issue has the first crossover ever at Timely/Marvel. Considering the intricately intertwined Marvel Universe that developed over the succeeding decades, which took for granted that all of the company's characters lived in the same world and could run into each other at any time, that's a milestone indeed. The story was the battle between the Human Torch and the Sub-Mariner, a story that continued through issue #9 and part of #10. The last page of the Human Torch story herein bills the battle as “the most famous fight in action-picture magazines.”

While the cover is credited to Bill Everett by several sources, it seems obvious to us that the main panel is Alex Schomburg art, with Everett drawing the two characters in the strip at left.

Getting the chance to inspect these supple copies before they were encapsulated was a moment we savored, and we could understand if the winning bidder pops this one out to have that same experience. This is one to make any Timely-loving heart beat faster.

Overstreet 2009 VF/NM 9.0 value = $15,250; NM- 9.2 value = $22,000. CGC census 4/09: 1 in 9.0, none higher. From the Chicorel Collection.
MORE ON THE CHICOREL COLLECTION

The amazing collection you see here was saved by a 40-year-old oversight!

In 1968, a new job was taking Ralph Chicorel to another state. Being married with three children and having to finance the move, he held a mini-auction at his Detroit-area home to sell most of his Golden Age comic book collection. Three dealers participated, and the final winning bid was $3,500. A staggering sum for comics in 1968!

One of the Detroit-area collectors who saw the comics was Al Milgrom of future Marvel fame, who was in his late teens at the time.

When we contacted Mr. Milgrom, we almost felt foolish asking if he remembered some comics he saw 40 years ago… but did he ever remember them!

“It’s one of the great regrets of my life that I hadn’t enough money to buy this stuff,” Milgrom says. It was all the very best, very earliest Golden Age books in the mintiest condition I’ve ever seen.”

Milgrom elaborates: “I have an aunt who knew the fellow who had the comics. I drove over to his house, and lo and behold there were all these well-preserved Golden Age comics… runs of all the great superhero stuff from issue #1 on. I really wanted to get them but I had no money. There were early issues of everything… Whiz #2… he just had everything. All-Flash #1, Flash #1. The condition was unbelievably good.”

Mr. Milgrom recalls that in years previous, he had missed out on “a vast collection of EC Comics” because he didn’t have the money to buy it, and he looked for a way to acquire Mr. Chicorel’s books so he wouldn’t miss out again.

“I thought, ‘If I could scrape together the money to buy it, I could sell off a few to finance it all’… but I really wanted to buy it and just keep them all forever.”

Milgrom considered asking his father, a doctor, for a loan. “He didn’t hate comics, but he hated the idea that I read comics… I didn’t even ask him.” He ended up finding a friend who was willing to be a fellow “investor,” but their pooled funds came up short of the $3,500 winning bid.

“One of the eternal regrets of my life is that I didn’t manage to get that collection,” Milgrom says.

As you can see in this catalog, Ralph Chicorel didn’t sell his entire comic collection that day… but only because there were some books he wasn’t able to find!

“God was watching over me, I think… go figure,” Ralph says now.

Turn the page to see one of the “leftovers,” the incredible Marvel Mystery #9.
**91044 Marvel Mystery Comics #9 (Timely, 1940) CGC NM 9.4 Off-white pages.** The crown jewel of the Chicorel collection, this is the only copy of #9 certified with a grade above 9.0 by CGC to date.

One of Overstreet’s Top 30 Golden Age books, this one is prized not only for its scarcity but also because of the significance of the Human Torch versus Sub-Mariner battle shown on the cover.

Unrestored copies are seldom offered for sale, but when Heritage auctioned an 8.0 copy five years ago that was the highest-graded at the time, it sold for 2.6 times Guide, and a 5.0 copy brought triple Guide last year. These multiples say it all when it comes to this book’s desirability!

Overstreet called this an “epic battle issue” and noted that this was “the first time in comics that two super heroes appeared together in one story” (the adventure spilled over into issues #8 and 10, also offered in this auction). The battle between the two heroes has been reprised, reprinted, and paid homage to many times in the ensuing decades.

The cover art is credited to Bill Everett and Alex Schomburg.

The front cover of this one is clean and beautiful — try finding another copy on which the white “Marvel” letters are free of any smudging or discoloration. Ditto for the red block at the top. Ditto for the yellow block at left! The centering of this copy is all you could hope for, and the page quality is an appealing off-white.

We would rank this comic with the Pay Copy of *Marvel Comics* #1 and the Kansas City copy of *Captain America Comics* #1 as the most desirable Timelys Heritage has ever offered. Yet this book has a higher grade than either!

Overstreet 2009 NM- 9.2 value = $58,000. CGC census 4/09: 1 in 9.4, none higher. From the Chicorel Collection.
MARVEL MYSTERY COMICS
August
No. 10
10¢

MARVEL
MYSTERY
COMICS

It was a terrific battle—THE SUB-MARINER against the vicious NAZI RAIDERS!

HUMAN TORCH

THE ANGEL

ELECTRO

BOY DETECTIVE

A beautiful front cover and excellent edges characterize this copy and explain the Near Mint grade!

This issue had the conclusion of the single biggest event of the Timely years, the first Human Torch/Sub-Mariner battle that started in #8 and #9 and raged through 22 pages of #9. Alex Schomburg is the cover artist. Other familiar characters are Ka-Zar and the Angel, and note that this book had the first appearance of Timely regular Terry Vance.

This specimen is tied with the Chicago pedigree copy at the top of CGC's census. In most comic auctions this lovely copy would be the top Timely highlight, and it would certainly be the top book in all but the most elite Timely collections.

Overstreet 2009 NM- 9.2 value = $19,000. CGC census 4/09: 2 in 9.4, none higher. From the Chicorel Collection.
91046 Marvel Mystery Comics #17 (Timely, 1941) CGC VF -7.5 Off-white to white pages.
To us, the very strong eye appeal outweighs whatever small flaws might have limited this book to a VF grade. Scrutinize our scan and we doubt you'll disagree! The Alex Schomburg cover is awesome, and note that it features a Human Torch and Sub-Mariner team-up — not only was the superhero team-up a very new concept at that time, but as documented elsewhere in this section, the two had just battled each other a few issues before. The icing on the cake: the back cover is a neat-o pinup. Overstreet 2009 VF 8.0 value = $2,079. CGC census 4/09: 1 in 7.5, 4 higher. From the Chicorel Collection.

91047 Minute Man #1 (Fawcett, 1941) CGC VF+ 8.5 Off-white to white pages. Some collectors don't realize how tough this book is! This is one of just two copies graded above VG+ 4.5 by CGC (the other being the Mile High). The yellow cover background makes any discoloration look very unpleasant, so this clean copy is a very welcome sight. Minute Man is similar to Captain America in some ways, but the Fawcett hero's first appearance in Master Comics #11 predates Cap's debut. Overstreet 2009 VF 8.0 value = $1,304; VF/NM 9.0 value = $2,202. CGC census 4/09: 1 in 8.5, 1 higher. From the Chicorel Collection.

91048 Nickel Comics #1 (Fawcett, 1940) CGC FN/VF 7.0 Off-white to white pages. The origin and first appearance of Bulletman. Jack Binder cover art. Overstreet 2009 FN 6.0 value = $1,095; VF 8.0 value = $2,482. CGC census 4/09: 1 in 7.0, 6 higher. From the Chicorel Collection.

91049 Nickel Comics #2 (Fawcett, 1940) CGC VF+ 8.5 Off-white to white pages. The second appearance of Bulletman. Jack Binder cover. Overstreet 2009 VF 8.0 value = $725; VF/NM 9.0 value = $1,225. CGC census 4/09: 1 in 8.5, 2 higher. From the Chicorel Collection.

91050 Nickel Comics #3 (Fawcett, 1940) CGC VF/NM 9.0 Off-white to white pages. An absolutely wonderful copy of the third appearance of Bulletman. We looked at this for a long time, and other than some slight scuffing at the bottom of the spine, and tiny rust spots on the staples, we couldn't find a flaw. We've seen books graded NM that had less eye appeal. Overstreet 2009 VF/NM 9.0 value = $1,250. CGC census 4/09: 1 in 9.0, 2 higher. From the Chicorel Collection.

91051 Nickel Comics #8 (Fawcett, 1940) CGC VF+ 8.5 Off-white to white pages. Both Overstreet and Gerber list this book as 'scarce,' and we had only seen it on a handful of occasions. The cover (note the New York World's Fair in the background) is by C. C. Beck. This was the last issue of a series that stands as a bold experiment. Biweekly comics would be tried again, and 32-page comics became the standard before too long, but as far as we know a five-cent cover price was never again attempted. You'd have to examine the scan of this book very closely to spot any flaws, and those are very minor in nature on this standout copy. Overstreet 2009 VF 8.0 value = $548; VF/NM 9.0 value = $924. CGC census 4/09: 1 in 8.5, 2 higher. From the Chicorel Collection.

91052 Red Dragon Comics #5 (Street & Smith, 1943) CGC NM- 9.2 Cream to off-white pages. This is the only copy graded above VG/ FN 5.0 by CGC. We had only ever seen one copy before, and never one in high-grade. This is actually the first issue, and we can see why Michelle Nolan wrote, "I consider the first series of Red Dragon Comics to be Street & Smith's most collectible title." The cover characters are, from left to right: Rex King, Captain Jack Commando (CJC), and Red Rover. We believe this to be the first appearance of the latter two. Jack Binder is the cover artist. Overstreet 2009 NM- 9.2 value = $1,450. CGC census 4/09: 1 in 9.2, none higher. From the Chicorel Collection.
Red Dragon Comics #6 (Street & Smith, 1943) CGC VF+ 8.5 Cream to off-white pages.

Considering the very collectible covers — most very hard-hitting! — this is an amazing series that’s still a bit underrated. That may be because copies change hands fairly seldom. The series’ anti-Japanese propaganda covers are absolutely insane, particularly this one, which earned Overstreet’s “classic” designation. Only the Mile High copy has been graded higher than this one. Overstreet 2009 VF 8.0 value = $1,619; VF/NM 9.0 value = $2,735. CGC census 4/09: 1 in 8.5, 1 higher. From the Chicorel Collection.

Shadow Comics V2#10 (Street & Smith, 1943) CGC NM 9.4 Off-white pages.

This is the only copy graded above 8.5 by CGC to date... and note that the Mile High copy was certified a mere 7.5. The skull cover is one of the creepier ones we’ve seen, especially considering the even scarier spider. The issue also has an early appearance of The Boy With The Most Comics in America... no, not Ralph Chicorel, it’s Supersnipe. A beautiful copy. Overstreet 2008 NM- 9.2 value = $975. CGC census 4/09: 1 in 9.4, none higher. From the Chicorel Collection.

Shadow Comics #10 (Street & Smith, 1941) CGC VF/NM 9.0 Off-white to white pages.

This is the only copy graded above 8.0 by CGC to date. In addition to the title character, this issue has the first comic book appearance of the Dead End Kids of movie fame. Overstreet 2009 VF/NM 9.0 value = $993; NM- 9.2 value = $1,400. CGC census 4/09: 1 in 9.0, none higher.

Shadow Comics V3#1 (Street & Smith, 1943) CGC NM 9.4 Off-white to white pages.

Note the perfect top and right edges, so seldom seen on a black-cover comic! No wonder this copy is second only to the Mile High on CGC’s census. “Japanese menace” cover by Jack Binder. Overstreet 2009 NM- 9.2 value = $950. CGC census 4/09: 1 in 9.4, 1 higher. From the Chicorel Collection.

Shadow Comics #2 (MLJ, 1940) CGC NM- 9.2 Off-white pages.

The highest-graded copy of a book we had never seen in high grade! CGC has only graded two other unrestored copies, a 9.0 and a 3.0. This seems to be a recurrence of the oft-seen phenomenon whereby a #2 issue is tougher to find than #1. The bad guy looks to us like the Skull who appeared on many Top-Notch covers. Al Camy cover art. Overstreet 2009 NM- 9.2 value = $3,900. CGC census 4/09: 1 in 9.2, none higher. From the Chicorel Collection.

Shield-Wizard Comics #2 Double Cover (MLJ, 1941) CGC NM- 9.2 Off-white to white pages.

This is the best copy we’ve ever offered of this superhero team-up. Irv Novick is the cover artist. CGC notes, “1st cover 8.5, interior cover 9.2.” Overstreet 2009 NM- 9.2 value = $2,450. CGC census 4/09: 1 in 9.2, none higher. From the Chicorel Collection.
91061  Spy Smasher #1 (Fawcett, 1941) CGC VF+ 8.5 Cream to off-white pages. This silver metallic cover must have thrilled kids who saw it on the stands in 1941, and we're thrilled as can be to see the highest-graded copy of the book in 2009! The character had been appearing in Whiz Comics where, Ron Goulart notes, "after Captain Marvel, he was the most popular and successful character in the magazine." Soon he starred in a movie serial (with the cover art of this comic used for ads, and adapted for the six-sheet poster), and reportedly some first-run movie houses that never showed serials broke their policy for Spy Smasher. Overstreet 2009 VF 8.0 value = $2,126; VF/NM 9.0 value = $3,763. CGC census 4/09: 1 in 8.5, none higher.

91062  Spy Smasher #10 (Fawcett, 1943) CGC NM 9.4 Off-white to white pages. This is the only copy graded above 9.0 by CGC to date! We believe the Hitler cover is the only comic cover that shows the hero overtly trying to assassinate "Der Führer." The predominantly white back cover also looks sharp on this copy. Overstreet 2009 NM- 9.2 value = $1,400; CGC census 4/09: 1 in 9.4, none higher. From the Chicorel Collection.

91063  Terry-Toons Comics #1 (Timely, 1942) CGC VF/NM 9.0 Off-white to white pages. Rated "scarce" by both Gerber and Overstreet. The funny cover has been attributed to Mike Sekowsky. We don't know what's more bizarre, a "funny animal war" cover or the fact that Gandy Goose is reading Dale Carnegie's How To Win Friends And Influence People! Gandy is joined by Sergeant Sourpuss — both characters appeared in the movies before Timely publisher Martin Goodman cleverly licensed them for the comics. Overstreet 2009 VF/NM 9.0 value = $2,058; NM- 9.2 value = $2,900. CGC census 4/09: 2 in 9.0, none higher. From the Chicorel Collection.

91064  Top-Notch Comics #1 (MLJ, 1939) CGC VF+ 8.5 Off-white pages. The issue is best known for having the first appearance of the Wizard. It's one of the earliest comics from the publisher that would later be known as Archie (MLJ's first-ever comic, Blue Ribbon #1, appeared just one month earlier). Overstreet 2009 VF 8.0 value = $4,118; VF/NM 9.0 value = $7,209. CGC census 4/09: 2 in 8.5, 1 higher. From the Chicorel Collection.

91065  Top-Notch Comics #9 (MLJ, 1940) CGC VF+ 8.5 Off-white pages. Overstreet and Gerber both assigned their "scarce" rating to this issue. This is the origin and first appearance of the Black Hood, one of the top superheroes published by MLJ (the publisher now known as Archie). Note the unusual above-the-title billing for a character making his first appearance! Overstreet 2009 VF 8.0 value = $4,399; VF/NM 9.0 value = $7,700. CGC census 4/09: 1 in 8.5, 2 higher. From the Chicorel Collection.

91066  Top-Notch Comics #10 (MLJ, 1940) CGC VF+ 8.5 Cream to off-white pages. This is just the second appearance of the Black Hood! This book is seldom seen above mid-grade if you can find it at all, and only the Mile High copy has been graded higher than this one. The Skull is one of the better Golden Age villains (note that he predates Timely's Red Skull). This issue's spectacular "clash of titans" cover by Al Camy dates from before such scenes were commonplace in comics. Overstreet 2009 VF 8.0 value = $1,260; VF/NM 9.0 value = $2,130. CGC census 4/09: 1 in 8.5, 1 higher. From the Chicorel Collection.
91067  Top-Notch Comics #38 (MLJ, 1942) CGC NM 9.4 Off-white to white pages. This is just the second copy we've ever seen of this oddity, the first being the Mile High copy that was graded two grades lower! Just one issue earlier, the Black Hood was grimly battling Nazis in a "Remember Pearl Harbor" issue, yet here he co-stars with “Pokey Oakey, the Funny Guy” as well as Snoop McGook, the Three Monkeyteers, Canvas Back Corkle, Suzie, and yes, even Señor Siesta. MLJ/Archie stalwart Bob Montana drew the insanity. Why such a changeover was made at the height of superheroes' popularity is anyone's guess, especially since the Black Hood got his own self-titled book a year later. Condition-wise, we have no reason to doubt that this is the best copy in existence. Overstreet 2009 NM- 9.2 value = $1,000. CGC census 4/09: 1 in 9.4, none higher. From the Chicorel Collection.

91069  Young Allies Comics #2 (Timely, 1941) CGC VF/NM 9.0 Off-white pages. This would likely be a NM- or better copy if not for a couple of minor back cover defects that do almost nothing to decrease the eye appeal. Both front and back covers are clean and bright on this beautiful book. As often happens with #2 issues, this is seen less often than #1 — CGC has certified just 13 copies as of this writing, compared with 49 for #1. This issue’s (anti-)Nazi cover is credited to Simon and Kirby. The back cover has a sensational ad for All-Winners Comics showing that series’ lineup of heroes. Overstreet 2009 FN 6.0 value = $1,164; VF 8.0 value = $2,638. CGC census 4/09: 1 in 7.0, 3 higher. From the Chicorel Collection.

91070  Young Allies Comics #3 (Timely, 1942) CGC VF- 7.5 Off-white to white pages. This is the only copy graded above Fine that we've ever offered — this comic's striking faux-book cover layout is usually its downfall because the white spaces at top and left tend to get dirty. This "remember Pearl Harbor issue" has cover art by Al Gabriele, and darned if that shy wallflower Stan Lee didn't sneak his name onto the "spine." Great stuff! Overstreet 2009 VF 8.0 value = $1,930. CGC census 4/09: 1 in 7.5, 3 higher.

91068  Young Allies Comics #1 (Timely, 1941) CGC VF/NM 9.0 Off-white pages. High-grade Timely" is enough of a selling point, but this issue has much more. Sidekicks extraordinaires Bucky and Toro joined with some regular kids to form Young Allies here, the group’s first appearance. This issue also has the first meeting of Captain America and the Human Torch. The cover, credited to Jack Kirby and Syd Shores, is the only Timely cover ever to show both Hitler and the Red Skull. Overstreet notes, “the cover was altered after its preview in Human Torch #5. Stalin was shown with Hitler but was removed due to Russia becoming an ally.” Overstreet 2009 VF/NM 9.0 value = $18,150; NM- 9.2 value = $26,000. CGC census 4/09: 4 in 9.0, 3 higher.

91071  Young Allies Comics #4 (Timely, 1942) CGC VG+ 4.5 Off-white pages. Overstreet considers this a "classic" Red Skull cover. It’s by Al Gabriele, and it’s got all of the ingredients that Timely collectors love! We’d only sold one copy in the last five years, so we’re pleased to offer this one. Overstreet 2009 VG 4.0 value = $836. CGC census 4/09: 1 in 4.5, 8 higher. From the Chicorel Collection.
91072  Young Allies Comics #5 (Timely, 1942) CGC NM- 9.2 Off-white pages. This is the best copy of this issue we've ever offered. And this book certainly has every element the Timely collector looks for. The cover art is by Alex Schomburg, and it's one of his trademark frantic scenes with a memorable villain! Hey, true believer, if you've gotten to Y in the alphabet and haven't won any of these top Chicorel Timelys, this is your last shot! Overstreet 2009 NM- 9.2 value = $3,000. CGC census 4/09: 1 in 9.2, 1 higher. From the Chicorel Collection.
91073 Action Comics #7 (DC, 1938) CGC VG/FN 5.0 White pages. A white-paged original-owner copy of this key book is all but impossible to find. And make no mistake, this issue, the second-ever Superman cover, has firmly established itself as one of the keys. An 8.0 copy selling for $143,000 in a Heritage auction last year is one indicator of that. Another is that Overstreet, which early on didn’t have this book in its top 50 list, jumped it from 25th place to 17th place in the past year alone, the largest increase of any issue.

Gradewise, this solid book from an original-owner collection (the same collection that produced the Detective #27 offered here) is the second highest-graded copy we’ve had, but the page quality here outshines all the others — surviving copies of the earliest Action often have cream, tan, or brittle pages.

Also, #7 is the first comic book cover ever to show the word “Superman” (#1 had no text, and #2-6 did not mention the hero, let alone show him). Also, it’s the second superhero cover of any comic (at best, Detective Comics #22, also December 1938, ties it for the honor). This lot will bring a smile to the face of anyone who loves the Golden Age! Overstreet 2009 VG 4.0 value = $8,470; FN 6.0 value = $12,705. CGC census 4/09: 1 in 5.0, 2 higher.
91074  Action Comics #14 (DC, 1939) CGC FN- 5.5 Off-white to white pages. The copy tied with this one at the top of CGC’s census (and certified light tan to off-white pages) sold for an above-Guide $2,270 in our last auction; yet, that price strikes us as a great buy. After all, this is the highest grade yet assigned for one of the twelve Action issues not to have Superman as the main cover feature. Anyone holding out for a high-grade copy to surface may have a very long wait ahead of him! This one comes from an original-owner collection. Zatara the Magician, who first appeared in #1, enjoys his second (after #12) and last cover here, with art by Fred Guardineer. Overstreet 2009 FN 6.0 value = $1,617. CGC census 4/09: 2 in 5.5, none higher.

91075  Action Comics #15 (DC, 1939) CGC FN 6.0 Off-white to white pages. This is only the fourth Action cover for Superman! And none of the copies above this one on the census have been graded higher than 7.0. This one’s from an original-owner collection. Fred Guardineer cover art. Overstreet 2009 FN 6.0 value = $2,334. CGC census 4/09: 1 in 6.0, 4 higher.

91076  Action Comics #38 (DC, 1941) CGC VF+ 8.5 Off-white to white pages. A sharp copy of an early Action should be in demand for as long as comics are collected! Fred Ray is the cover artist here. Overstreet 2009 VF 8.0 value = $1,304; VF/NM 9.0 value = $2,202. CGC census 4/09: 1 in 8.5, 3 higher.

91077  Action Comics #67 (DC, 1943) CGC VF+ 8.5 Cream to off-white pages. Uncommonly nice copy of this WWII-era issue, which featured a Jack Burnley cover and interior art from Burnley, Mort Meskin, Joe Kubert, and Bernard Baily. Overstreet 2009 VF 8.0 value = $737; VF/NM 9.0 value = $1,244. CGC census 4/09: 1 in 8.5, 1 higher.

91078  Action Comics #70 Mile High pedigree (DC, 1944) CGC NM+ 9.6 Off-white to pages. Edgar Church’s copy of Action #70 is undoubtedly the finest existing copy of this book. Certainly, CGC knows of no better copy at this date. This is a beauty, fresh, tight, and clean. The issue has a Jack Burnley cover. This is a stunning book, even for a Mile High. Overstreet 2009 NM- 9.2 value = $1,750. CGC census 4/09: 1 in 9.8, none higher.

91079  Action Comics #72 Mile High pedigree (DC, 1944) CGC VF 8.0 White pages. The incredible colors here scream “Mile High” all the way. A couple of spots of bug chew at the spine led to a “low” technical grade of VF, the rest has a 9.4 to 9.6 look about it. The “barrel-chested” Superman is a trademark of one of the character’s top portrayers, Wayne Boring. Overstreet 2009 VF 8.0 value = $586. CGC census 4/09: 1 in 8.0, 2 higher.

91080  Action Comics #78 Mile High pedigree (DC, 1944) CGC NM+ 9.6 Off-white to white pages. If you want a high-grade copy of this comic, well, you’re looking at the best of only two copies to be graded higher than 7.0 by CGC to date. And one look at our scan will tell you all you need to know about why Mile Highs command multiples of Guide. The issue’s got a comical Wayne Boring cover; in the accompanying story, racketeers are trying to lean on a hard-working chef, and Superman aims to do something about it. Overstreet 2009 NM- 9.2 value = $1,400. CGC census 4/09: 1 in 9.8, none higher.
**91081 Action Comics #95 (DC, 1946) CGC NM 9.4 Off-white pages.** Sensational copy is unsurpassed in CGC’s census for this issue, which has a Prankster cover and story. Wayne Boring provided the cover, Mort Meskin contributed interior art. Overstreet 2009 NM- 9.2 value = $1,150. CGC census 4/09: 2 in 9.4, none higher.

**91082 Action Comics #183 (DC, 1953) CGC NM- 9.2 Off-white to white pages.** Incredibly, only three unrestored copies of this early 1950s issue have been certified by CGC to date, and the other two copies pale by comparison, checking in at FN- 5.5. Al Plastino cover with Plastino, Jim Mooney, and Win Mortimer interior art. Overstreet 2009 NM- 9.2 value = $825. CGC census 4/09: 1 in 9.2, none higher.

**91083 Adventure Comics #42 (DC, 1939) CGC GD/VG 3.0 Cream to off-white pages.** A couple of years have passed since we’ve gotten our mitts on one of these! And this one is to grab in any grade, as it’s just the second Sandman cover (and therefore just the second superhero cover of this series). Creig Flessel is the artist of this early grey tone effort. CGC notes, “1 piece of tape on spine of cover & 4 pieces of tape on interior cover.” Overstreet 2009 GD 2.0 value = $722; VG 4.0 value = $1,444. CGC census 4/09: 1 in 3.0, 6 higher.

**91084 Adventure Comics #44 (DC, 1939) CGC FN+ 6.5 Off-white to white pages.** This was the third cover appearance of the Sandman. The striking Creig Flessel cover makes it a bit ambiguous whether the character’s a hero or a bad guy! This original-owner copy hails from the same collection as the Detective #27 offered in this catalog. Overstreet 2009 FN 6.0 value = $2,166; VF 8.0 value = $5,198. CGC census 4/09: 1 in 6.5, 4 higher.

**91085 Adventure Comics #79 (DC, 1942) CGC FN+ 6.5 Cream to off-white pages.** This highly desirable World War II-era copy of Adventure features not only a classic cover by Joe Simon and Jack Kirby, starring a gigantic Manhunter stalking a Nazi sub with harpoon in hand, but there’s also a great Sandman story by the duo inside. Overstreet 2009 FN 6.0 value = $780; VF 8.0 value = $1,638. CGC census 4/09: 2 in 6.5, 7 higher. From the Jack Juka Collection.

**91086 Air Fighters Comics #1 (Hillman Fall, 1941) CGC VF/NM 9.0 Off-white to white pages.** Premiere issue of a series that became Hillman’s longest-running, the title morphing to Airboy Comics with the 23rd issue. The Black Commander makes his first and only appearance here. Overstreet 2009 VF/NM 9.0 value = $2,982; NM- 9.2 value = $4,200. CGC census 4/09: 1 in 9.0, 1 higher.

**91087 All-American Comics #16 (DC, 1940) CGC Apparent VF 8.0 Slight (P) Off-white pages.** Unusually attractive copy of an issue that currently ranks fifth on Overstreet’s Top 100 Golden Age Books list. To put that in perspective, CGC has certified just one unrestored copy nicer than FN 6.0 to date! Green Lantern’s origin and first appearance makes this a real collector’s quest, made all the more challenging by the fact it’s so scarce (Overstreet “rare” and a Gerber “scarce”). Sheldon Moldoff created the memorable cover. CGC notes, “Restoration includes: spine split sealed to cover, glue on spine of cover, cover cleaned, cover reinforced.” Overstreet 2009 GD 2.0 value = $12,000; VG 4.0 value = $24,000; FN 6.0 value = $36,000; VF 8.0 value = $96,000.

**91088 All Select Comics #8 (Timely, 1945) CGC VF- 7.5 Cream to off-white pages.** Alex Schomburg drew Captain America, the Human Torch, Toro, and Bucky on this issue’s cover. Overstreet 2009 VF 8.0 value = $1,134. CGC census 4/09: 1 in 7.5, 5 higher.
91089  **All Star Comics #7 (DC, 1941)**
CGC VF+ 8.5 Off-white pages. Batman and Superman together in a story for the first time ever! Yes, believe it or not, it happened right here in *All Star*, with the duo appearing for all of three panels thanks to — what else? — Johnny Thunder wishing they would appear (the Flash pops in as well). The issue, which looks at the plight of war orphans, has an E. E. Hibbard cover. Overstreet 2009 VF 8.0 value = $2,237; VF/NM 9.0 value = $3,919. CGC census 4/09: 1 in 8.5, 7 higher.

91090  **All Star Comics #9 (DC, 1942)**
CGC NM- 9.2 Off-white to white pages. In this issue, the “FBI chief” gives the Justice Society their mission, so we’ll go ahead and call the story a J. Edgar Hoover appearance though he’s never referred to by name. One name that was spoken was that of Hitler, his first mention in this title. The book has an E. E. Hibbard cover, with interior art by Hibbard, Sheldon Moldoff, Bernard Baily, and Jack Burnley. Overstreet 2009 NM- 9.2 value = $4,500. CGC census 4/09: 1 in 9.2, none higher.

91091  **All Star Comics #29 (DC, 1946)**
CGC NM- 9.2 White pages. It’s hard to believe that this book isn’t from one of the recognized pedigrees - such as the Mile High and Big Apple, whose representatives are the only copies to date to have earned a higher grade from CGC! Martin Naydel cover, with Naydel and Joe Kubert interior art. Overstreet 2009 NM- 9.2 value = $1,825. CGC census 4/09: 3 in 9.2, 2 higher.

91092  **All Star Comics #33 (DC, 1947)**
CGC NM- 9.2 White pages. Solomon Grundy — the frightening brute from Slaughter Swamp — menaced Green Lantern in the ’40s, the Super Friends on TV in the ’70s, and Infinity Inc. in the ’80s, and he’s still going strong today. Surprisingly, he disappeared for quite a while after his 1940s heyday. This issue featured Grundy’s last Golden Age appearance, and he gives the Justice Society all they can handle on his way out, in a book-length feature with different artists drawing different chapters (an *All-Star* tradition). Joe Kubert is the most notable artist, and we should also note that Green Lantern’s streetwise pal Doiby Dickles guest stars. With the exception of the JSA’s first few appearances, this is the most sought-after issue of the title’s run, and you just won’t find a better copy — this is the highest-graded copy of the issue that CGC has certified to date. Overstreet 2009 NM- 9.2 value = $5,900. CGC census 4/09: 3 in 9.4, none higher.

91093  **All Star Comics #38 (DC, 1947)**
CGC NM- 9.2 White pages. The grade and page quality suggests one of the top pedigrees. The Black Canary begins in this issue, which also features the notorious Justice Society of America “death” story. Alex Toth provided the cover and also contributed interior art along with Carmine Infantino and Bob Oksner. Overstreet 2009 NM- 9.2 value = $3,200. CGC census 4/09: 1 in 9.2, 2 higher.

91094  **Amazing Comics #1 (Timely, 1944)**
CGC NM- 9.2 Off-white to white pages. Here’s an easy run to collect in high grade — just get this copy! The title lasted just one issue, but the combination of an Alex Schomburg cover and Young Allies/Destroyer/Whizzer stories was a tried-and-true winner. This copy is worthy of the title, one of only three copies to have earned a grade nicer than VF 8.0 from CGC to date, just one of which earned a nicer grade than this offering. Mike Sekowsky provided the story art for the Young Allies feature. Overstreet 2009 NM- 9.2 value = $3,800. CGC census 4/09: 2 in 9.2, 1 higher.
**91095** Batman #6 (DC, 1941) CGC FN/VF 7.0 Off-white to white pages. Bob Kane and Jerry Robinson cover and art. Overstreet 2009 FN 6.0 value = $1,368; VF 8.0 value = $3,283. CGC census 4/09: 10 in 7.0, 24 higher.

**91096** Batman #26 (DC, 1945) CGC NM- 9.2 Cream to off-white pages. You won’t find a higher-graded copy listed in CGC’s census for this issue. There’s a Cavalier appearance and an Alfred backup story, with cover art by Jerry Robinson and interior art by Robinson, Dick Sprang, and George Roussos. Overstreet 2009 NM- 9.2 value = $2,350. CGC census 4/09: 4 in 9.2, none higher.

**91097** Batman #69 (DC, 1952) CGC VF/NM 9.0 White pages. A great Catwoman cover by Win Mortimer introduces “The King of the Cats,” and he’s none other than Catwoman’s brother! The interior art is by Lew Schwartz. Only two copies of this issue have been certified with higher grades by CGC to date. Overstreet 2009 VF/NM 9.0 value = $1,065; NM- 9.2 value = $1,500. CGC census 4/09: 1 in 9.0, 2 higher.


**91099** Blackhawk #9 Rockford pedigree (Quality, 1944) CGC VF 8.0 Cream to off-white pages. This is the first issue of the series (the numbering was continued from Uncle Sam Quarterly). The cover is by Al Bryant. Comes with the Rockford certificate of authenticity. Overstreet 2009 VF 8.0 value = $2,319. CGC census 4/09: 3 in 8.0, 5 higher.


**91101** Boy Comics #11 Mile High pedigree (Lev Gleason, 1943) CGC NM+ 9.6 Off-white to white pages. An Overstreet “classic” Iron Jaw cover by Charles Biro fronts this super-high-grade Mile High issue and love is in the air as Iron Jaw sweeps his lady off of her feet in the cover story. Interior art is supplied by Biro, Dick Briefer, and Norman Maurer. Currently, this issue holds the single highest CGC grade. Overstreet 2009 NM- 9.2 value = $1,375. CGC census 4/09: 1 in 9.6, none higher.

**91102** Boy Commandos #1 Pennsylvania pedigree (DC, 1942) CGC FN/VF 7.0 Off-white to white pages. This was only the second title (after Captain America Comics) that Simon and Kirby produced in its entirety — it stared the group that had first appeared in Detective Comics. The issue has a guest-appearance by the Sandman, whom Simon & Kirby were drawing in Adventure Comics by this time. Overstreet lauds the issue’s “classic World War II cover.” Overstreet 2009 FN 6.0 value = $1,518; VF 8.0 value = $3,643. CGC census 4/09: 7 in 7.0, 9 higher.

**91103** Captain Aero Comics #1 (Holyoke Publications, 1941) CGC VF+ 8.5 Off-white pages. First appearance of Flag Man and Rusty. Captain Aero; Cap Stone, Adventurer; and Solar, Master of Magic begin. Nazi WWII cover. Overstreet 2009 VF 8.0 value = $1,115; VF/NM 9.0 value = $1,883. CGC census 4/09: 2 in 8.5, 1 higher.

**91104** Captain Aero Comics #24 Mile High pedigree (Continental/Holyoke, 1945) CGC NM 9.4 Off-white to white pages. A classic Japanese War cover by L. B. Cole fronts this Edgar Church looker while Rudy Palais and Tony DiPrete art fills the interior. Don’t run with this pristine copy or the corners are sure to put your eye out! Overstreet 2009 NM- 9.2 value = $700. CGC census 4/09: 1 in 9.4, 1 higher.
91105  **Captain America Comics #1 (Timely, 1941) CGC VF+ 8.5 Off-white to white pages.** This is one of the best-known and most beloved comic books of all time, and the copy we're offering is near the top of CGC's census!

The book is ranked among the ten most valuable comics by Overstreet, with *Marvel Comics* #1 the only Timely/Marvel ranked higher. We dare say *Cap* #1 could challenge the earlier book in years to come, on the strength of this book's classic cover.

This milestone is the work of Joe Simon and Jack Kirby. Simon explained the inspiration behind the cover villain as follows: "There had never been a truly believable villain in comics. But Adolf was live, hated by more than half the world... I could smell a winner." And a winner it was, though S&K weren't done yet, adding a very memorable fictional villain in the Red Skull. And of course, the issue also features the first appearance of Cap's sidekick, Bucky Barnes.

A large percentage of the surviving copies have restoration — CGC has certified more restored than unrestored copies to date, and even the Mile High copy has been restored. So to find an attractive, high-grade, unrestored copy is amazing stuff indeed!

*Overstreet 2009* VF 8.0 value = $58,500; VF/NM 9.0 value = $124,250. CGC census 4/09: 2 in 8.5, 3 higher.

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91106 Captain America Comics #1 (Timely, 1941) CGC Apparent VF 8.0 Slight (P) Off-white pages. A lovely copy of a historic issue. Jack Kirby and Joe Simon created their most iconic Golden Age character in Captain America, whose origin and first appearance are featured here. Cap's sidekick Bucky and his arch-nemesis the Red Skull also are presented for the first time, but the most memorable image of this issue is the cover by Kirby, which has Cap socking it to Adolf Hitler. CGC notes, “Restoration includes: cover cleaned, cover and centerfold reinforced.” Overstreet 2009 GD 2.0 value = $8,200; VG 4.0 value = $16,400; FN 6.0 value = $24,600; VF 8.0 value = $58,500.

91107 Captain America Comics #4 (Timely, 1941) CGC Apparent VG- 4.5 Moderate (P) Slightly brittle pages. The great Alex Schomburg only did two of the early Cap covers — this was his first, and it’s a doozy, with enough ghoulish Nazi action to satisfy even the most demanding of collectors. Simon & Kirby supplied interior art, and the issue also featured a Cap and Bucky pin-up back cover. CGC notes, “Restoration includes: color touch, pieces added, spine splits sealed, cleaned, reinforced, staple replaced.” The restoration certificate from the professional restorer is included. Overstreet 2009 GD 2.0 value = $806; VG 4.0 value = $1,612.

91108 Captain America Comics #5 (Timely, 1941) CGC VG/FN 5.0 Cream to off-white pages. What could be creepier than a mutant, Nazi circus, axe-wielding dwarf-clown, Wheel of Death, bondage, torture cover by Jack Kirby? Perhaps the story, which was written and drawn by Kirby too. Joe Simon also contributed art and a story. Tuk and Hurricane backups round out the issue. Overstreet 2009 VG 4.0 value = $1,500; FN 6.0 value = $2,250. CGC census 4/09: 4 in 5.0, 12 higher.

91109 Captain America Comics #7 (Timely, 1941) CGC GD/VG 3.0 Cream to off-white pages. Here’s the third among the first seven covers of the title to be designated “classic” by Overstreet. Jack Kirby and Syd Shores combined talents here, smartly incorporating proven elements to grab the comic buying public: action galore, bondage, torture, and devious Nazi types. The legendary team of Simon & Kirby provided interior art on the feature story, which featured a Red Skull appearance. It’s Timely at its best! Overstreet 2009 GD 2.0 value = $711; VG 4.0 value = $1,422. CGC census 4/09: 2 in 3.0, 24 higher.

91110 Captain America Comics #10 (Timely, 1942) CGC FN 6.0 Light tan to off-white pages. Once again, Bucky sets the scene for intense action, on this Earth-shattering cover by Joe Simon and Jack Kirby, who lent their talents to the title for the last time here. Bright cover inks on this one! Overstreet 2009 FN 6.0 value = $1,533. CGC census 4/09: 1 in 6.0, 9 higher.

91111 Captain America Comics #57 (Timely, 1946) CGC VF 8.0 Cream to off-white pages. Captain America, giant sized on this cover which is credited to Vince Alascia, appears in three stories, with Alascia, Bob Powell, and Al Avison providing the art for each. Don’t forget the Human Torch backup story drawn by Carmine Infantino. CGC notes, “Very minor amount of color touch on cover.” Overstreet 2009 VF 8.0 value = $1,008. CGC census 4/09: 2 in 8.0, 6 higher.

91112 Captain America Comics #62 (Timely, 1947) CGC VF/NM 9.0 Off-white to white pages. An action-packed Syd Shores cover spiced up with some nice “good girl” elements. The Cap action in the issue is supplemented by a Human Torch feature with Carmine Infantino art. Overstreet 2009 VF/NM 9.0 value = $2,202; NM- 9.2 value = $3,100. CGC census 4/09: 2 in 9.0, 3 higher.
91113 Captain America Comics #74 (Timely, 1949) CGC VG+ 4.5 Off-white to white pages. Overstreet calls it "scarce," Gerber rates it "rare," collectors rate it one of the more desirable issues in the illustrious title's run, in large part due to the Red Skull cover that Overstreet has awarded "classic" accolades. The sub-title of "Weird Tales" was used on just two issues, this and #75. Overstreet 2009 VG 4.0 value = $1,388. CGC census 4/09: 3 in 4.5, 12 higher. From the Jack Juka Collection.

91114 Captain America Comics 132-Page Issue (Timely, 1942) Condition: FN-. This is the first complete copy we've ever seen of this rarity, and the demand for this item is such that we have auctioned incomplete copies for as much as $5,400! Overstreet ranks this among the top 50 Golden Age books and calls it "very rare."

This is a square bound issue that says "128 pages" on the cover, though Overstreet, counting the covers as pages, dubs it a 132-page issue. Reportedly released only in Canada, it sports the cover image from Captain America Comics #22, a blank inside cover, and the contents (in black and white) of Marvel Mystery Comics #33 (featuring the Human Torch, the Sub-Mariner, the Vision, and the Angel) and Captain America Comics #18. The book bears the copyright "Universal Crime Stories Inc." and the spine shows the title, the price, and the logo "HP."

The only defects of note: finger smudges on the white back cover, rust migration at all three staples visible through the back cover, a slight spine roll, and slight creasing at upper right. The page quality is a fantastic off-white, without the slightest edge darkening.

Note that — as with all uncertified comics offered in this auction — we have examined the comic for possible restoration. We confirm that this is an unrestored copy.

Overstreet doesn't even list a value for grades above VF, and we haven't seen evidence that a true high-grade copy exists. Even among all of the Timely highlights elsewhere in this catalog, this is a standout book that cannot be overlooked.

Note that this comic cannot be encapsulated by CGC because of its thickness. Overstreet 2009 FN 6.0 value = $15,000.
91115 Captain Marvel Adventures #29 Mile High pedigree (Fawcett, 1943) CGC NM+ 9.6 Off-white to white pages. It’s the first cover appearance of Mr. Mind, and if you’re just joining us, that worm is Mr. Mind! This is the only copy graded above 9.2 by CGC, and if you acquire this, there’s no reason ever to look at another. This issue is part of the Monster Society of Evil storyline which should continue to be highly collectible since that evil group still pops up in comics today. Also, Portland, Oregon, finally got its due with one of the popular “city stories.” Overstreet 2009 NM- 9.2 value = $840. CGC census 4/09: 1 in 9.6, none higher.


91117 Captain Midnight #5 Mile High pedigree (Fawcett, 1943) CGC NM+ 9.6 White pages. One of the Golden Age titles that usually flies under the radar, but this Mile High copy demands attention! Blinding cover colors and the white pages this pedigree is famous for! Overstreet 2009 NM- 9.2 value = $1,625. CGC census 4/09: 2 in 9.6, none higher.


91119 Cheerios Premiums #Y1 (Walt Disney Productions, 1947) CGC NM+ 9.6 Off-white to white pages. This uncommon issue features the story “Donald Duck’s Atom Bomb,” a story that Disney had banned the reprinting of, for many years. Huey, Dewey, and Louie appearances. Carl Bueettner cover. Carl Barks art. Overstreet 2009 NM- 9.2 value = $1,275. CGC census 4/09: 4 in 9.6, none higher.


91121 Classic Comics #1 The Three Musketeers Original Edition (Elliott, 1941) CGC VG/FN 5.0 Cream to off-white pages. Coveted original edition of one of the most successful comic series ever. Overstreet 2009 VG 4.0 value = $888; FN 6.0 value = $1,332. CGC census 4/09: 4 in 5.0, 14 higher.
**91122** Crime Patrol #15 Gaines File pedigree 6/11 (EC, 1950) CGC NM 9.4 Off-white to white pages. Ranked by Overstreet as the 8th most valuable horror comic book issue, this key EC issue had the first appearance of the Crypt Keeper and the Crypt of Terror. The ubiquitous Johnny Craig providing scripts, as well as the cover and interior art. Al Feldstein also provided scripts and interior art. Overstreet 2009 NM- 9.2 value = $4,600. CGC census 4/09: 2 in 9.4, 6 higher.

**91123** Crime SuspenStories #2 Gaines File pedigree 3/11 (EC, 1950) CGC NM/MT 9.8 Off-white to white pages. CGC's assigned grade pretty much says it all — we can't imagine a nicer-looking book than this! Johnny Craig's cover is supported by interior art from himself (on two stories), Graham Ingels, and Jack Kamen. Overstreet 2009 NM- 9.2 value = $1,050. CGC census 4/09: 3 in 9.8, none higher.


**91125** Crime SuspenStories #4 Gaines File pedigree 3/11 (EC, 1951) CGC NM/MT 9.8 Off-white to white pages. Bill Gaines' closet is pretty much the only source for copies this nice. And Gaines' company was the only source for horror mags of such high quality. The issue has a Johnny Craig cover, with interior art by Craig, Jack Kamen, Jack Davis, and Graham Ingels. Overstreet 2009 NM- 9.2 value = $725. CGC census 4/09: 4 in 9.8, none higher.

**91126** Crime SuspenStories #8 Gaines File pedigree 3/12 (EC, 1951) CGC NM/MT 9.8 Off-white to white pages. After years of offering the best, we are still entranced by the appearance of this and other Gaines File copies. You gotta get some! This issue has an Old Witch appearance, a cover by Johnny Craig, and interior art by Craig, Jack Kamen, George Roussos, and Graham Ingels. Overstreet 2009 NM- 9.2 value = $525. CGC census 4/09: 4 in 9.8, none higher.

**91127** Crime SuspenStories #11 Gaines File pedigree 10/12 (EC, 1952) CGC NM/MT 9.8 Off-white to white pages. That it's rarer in this superb grade than are many other EC issues just adds to the allure. Johnny Craig's understated yet maniacal cover is a highlight, as is the interior work of Craig, Jack Kamen, Graham Ingels, and Jack Davis. Overstreet 2009 NM- 9.2 value = $485. CGC census 4/09: 2 in 9.8, none higher.


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91129 Crypt of Terror #18 Gaines File pedigree 6/10 (EC, 1950) CGC NM/MT 9.8 Off-white to white pages. Near-flawless file copy of this important second issue. While a few other publishers had previously done horror-related comics, Gaines’ “New Trend” titles were a real cut above. Johnny Craig provided the “morgue” cover; Craig, Al Feldstein, Wally Wood, and Harvey Kurtzman all contributed story art. This was the first EC horror story for both Wood and Kurtzman. Overstreet 2009 NM- 9.2 value = $2,900. CGC census 4/09: 4 in 9.8, none higher.

91130 Crypt of Terror #19 Gaines File Copy 6/11 (EC, 1950) CGC NM+ 9.6 Off-white to white pages. After this issue, the series became Tales From the Crypt. Johnny Craig provided the cover, as well as interior artwork, along with Al Feldstein and Graham Ingels. Overstreet 2009 NM- 9.2 value = $2,900. CGC census 4/09: 6 in 9.6, 2 higher.

91131 Detective Comics #18 (DC, 1938) CGC Apparent VG 4.0 Slight (A) Off-white to white pages. This might be Creig Flessel’s best cover ever, as well as the best of the pre-Batman Detective covers. And like all of those 26 books, this one is seldom offered for sale. This moody scene features the real Fu Manchu, unlike #1 which was not the real villain but a similar character. A classic! CGC notes, “Restoration includes: spine split sealed to cover.” Overstreet 2009 GD 2.0 value = $960; VG 4.0 value = $1,920.

91132 Detective Comics #23 (DC, 1939) CGC FN+ 6.5 White pages. You could make the case that this is one of the toughest Detective issues to locate: as of this writing, only issue #3 has fewer unrestored copies on CGC’s census. Fred Guardineer is the cover artist. Overstreet 2009 FN 6.0 value = $1,440; VF 8.0 value = $2,640. CGC census 4/09: 1 in 6.5, 1 higher.
Detective Comics #27 (DC, 1939) CGC FR/GD 1.5 Off-white to white pages. Opportunities to secure an attractive, unrestored original-owner copy of Batman’s first appearance almost never present themselves, and this one made our jaws drop when we unpacked it.

The eye appeal is very strong, front and back, and superior to some other unrestored copies we have offered with higher technical grades. Of course you’ll notice CGC’s comment “Cover detached and completely split,” but note that the spine is split neatly, and the split is not due to brittleness. In fact, the page quality is quite nice.

This copy has never been offered for public sale before, and it hails from the same collection that produced the Detective #30 and the Action #7 in this same auction.

This would certainly be an excellent candidate for professional restoration, but the appeal here is such that the winning bidder could well choose to enjoy it “as is” — we certainly got a thrill examining it before it was certified.

It doesn’t appear that many more heretofore unknown copies of this book will surface. If current trends continue, unrestored copies of this book will soon be unavailable for sums below “high five figures,” with higher-grade ones commanding six figures. There will not be too many chances to get one before this book becomes the exclusive preserve of the “money is no object” collector.

This monumental comic book issue is number two on Overstreet’s Top 100 Golden Age Books list, and increased its lead over number three Marvel Comics #1 during the past year. This book had the #1 spot for a while in the early 1990s, and since many favor Batman over Superman, it’s not inconceivable that it might retake top honors one day. Overstreet 2009 GD 2.0 value = $37,000. CGC census 4/09: 1 in 1.5, 16 higher.
**91134  Detective Comics #29 (DC, 1939) CGC GD 2.0 Off-white pages.** Just the second cover appearance of Batman, and his third appearance overall, this is one of the 20 most valuable comic book issues according to Overstreet. Yes, it's a Good copy but 99.9% of Batman fans have no copy. Unrestored copies we have auctioned previously have averaged double Guide. Upon reflection, Bob Kane's cover is probably a better representation of the character than the broad-daylight cover of #27 — this is the grim character as we know him, doing his work by the full moon. Overstreet 2009 GD 2.0 value = $3,385. CGC census 4/09: 1 in 2.0, 12 higher.

**91135  Detective Comics #30 (DC, 1939) CGC FN/VF 7.0 Off-white to white pages.** The nicest unrestored copy we have ever offered of the fourth appearance of Batman. This hails from the same great original-owner collection that produced the *Detective* #27 in this same auction as well as the *Action* #7, 14, and 15! Overstreet mentions the “classic Batman splash panel” — it’s a grim Batman looming over the top third of the first page. In these choice early issues, the Bat-Man was a moody, eerie figure of vengeance, far from the wisecracker he became at times in later years. Like issue #28, this one has a non-Batman cover, a fairly violent scene by Fred Guardineer. If scarcity and demand determine value, this book should do very well: Batman gets more popular with each passing year, and there are not many unrestored copies of this early appearance to be had. Overstreet 2009 FN 6.0 value = $2,667; VF 8.0 value = $6,401. CGC census 4/09: 1 in 7.0, 4 higher.

**91136  Detective Comics #34 (DC, 1939) CGC Apparent FN+ 6.5 Slight (P) Cream to off-white pages.** This second Crimson Avenger cover by Creig Flessel would be the last non-Batman cover of the title for some time. Bob Kane art. The restoration on this great looking copy is minimal. CGC notes, “Restoration includes: very small amount of glue on spine of cover, tear seals to interior.” Overstreet 2009 GD 2.0 value = $583; VG 4.0 value = $1,166; FN 6.0 value = $1,749.
91137  Detective Comics #38 Allentown pedigree (DC, 1940) CGC NM 9.4 Off-white pages. The only copy graded above 9.0 of the first appearance of Robin, one of Overstreet’s top 15 Golden Age books. This is an absolutely brilliant specimen, and the front cover in particular is flawless. The staples are shiny, and the page quality is the off-white that we’re accustomed to seeing from this consistent pedigree collection.

In a sense, this copy has two pedigrees, hailing from the Allentown collection (which also produced the finest known copies of Detective #27 and Captain America Comics #1) and having been part of the acclaimed collection of actor Nicolas Cage.

Robin was the first costumed sidekick in comics, and he's still the most famous to this day. And the concept was copied by just about everyone! Robin’s debut also meant a change for the Batman character, whom Overstreet called “foreboding and enigmatic” and Rob Hughes characterized as “dark, grim, and quite violent.”

The genesis of the sidekick idea as explained by writer Bill Finger: “The thing that bothered me is that Batman didn’t have anyone to talk to, and it got a little tiresome always having him thinking. I found as I went along that Batman needed a Watson to talk to.” Reportedly artist Jerry Robinson suggested that the new character’s costume be adapted from Robin Hood’s.

When we last auctioned this copy four years ago it sold for $126,500 — the only Golden Age books Heritage has sold for more are high-grade Marvel Comics #1 copies, the 9.6 Mile High Flash Comics #1, and the highest-graded Action #7.

91138 Detective Comics #46 (DC, 1940) CGC VF/NM 9.0 Cream to off-white pages. This is the best copy of #46 that Heritage has ever offered. You'll like the unsmudged yellow background! This issue has the death of Batman's early foe Hugo Strange. Bob Kane and Jerry Robinson cover. Overstreet 2009 VF/NM 9.0 value = $2,982; NM- 9.2 value = $4,200. CGC census 4/09: 1 in 9.0, 2 higher.

91139 Detective Comics #54 (DC, 1941) CGC VF+ 8.5 Off-white pages. It's a reworking of the cover of Detective Comics #33, with a similar outcome for the baddies! Bob Kane and Jerry Robinson teamed up on the cover as well as the accompanying story. Slam Bradley, Speed Saunders, and the Spy are among the issue's other features. A very nice copy. Overstreet 2009 VF 8.0 value = $1,178; VF/NM 9.0 value = $1,989. CGC census 4/09: 3 in 8.5, 6 higher.

91140 Detective Comics #56 (DC, 1941) CGC VF 8.0 Off-white pages. Bob Kane and Jerry Robinson teamed up for this issue's cover as well as the Batman story. Overstreet 2009 VF 8.0 value = $1,178. CGC census 4/09: 1 in 8.0, 4 higher.

91141 Detective Comics #64 (DC, 1942) CGC FN+ 6.5 Off-white to white pages. Simon and Kirby's Boy Commandos made their first appearance in this issue! Inspired by the British commandos who were drawing press attention at the time, S&K created this international group, with each kid coming from a different Allied nation. The group would soon get their own quarterly title within months (while continuing to appear in Detective). The lead feature in the issue was of course Batman, who battles the Joker. The issue's cover is by Jerry Robinson. Overstreet 2009 FN 6.0 value = $1,146; VF 8.0 value = $2,483. CGC census 4/09: 3 in 6.5, 3 higher.

91142 Detective Comics #109 Mile High pedigree (DC, 1946) CGC NM/MT 9.8 White pages. Pity the poor Joker; he can't even build himself a house without interference from Batman and Robin! Wait a minute, this is the Joker we're talking about — his house must be on the bank's parking lot! No need to pity this pretty-as-a-picture pedigreed copy — it's pristine! The treasures from the Edgar Church Mile High collection just keep on coming, with this copy's incredible CGC-awarded grade, more impressive than most. Wow! Jack Burnley and Win Mortimer are among the artists in this issue; despite CGC's info card stating that Joe Simon and Jack Kirby contributed art, the Boy Commandos story herein is actually credited to Louis Cazeneuve. Overstreet 2009 NM- 9.2 value = $1,850. CGC census 4/09: 1 in 9.8, none higher.

91143 Detective Comics #155 Williamsport pedigree (DC, 1950) CGC VF+ 8.5 Off-white to white pages. Uncommonly nice copy of this issue which hit the newsstands just before the 1950s began. Only one other copy stands between this one and the highest grade CGC has assigned to date for #155. Bob Kane, Carmine Infantino, and Fred Ray contributed interior art, Win Mortimer the cover. Overstreet 2009 VF 8.0 value = $422; VF/NM 9.0 value = $711. CGC census 4/09: 1 in 8.5, 1 higher.

91144 Detective Comics #225 (DC, 1955) CGC FN+ 6.5 Off-white pages. The origin and first appearance of J'onn J'onzz, Martian Manhunter (still called Manhunter from Mars here) is often pointed to as an early stirring of the Silver Age, as it pre-dates Showcase #4. Win Mortimer is the cover artist. Overstreet 2009 FN 6.0 value = $1,131; VF 8.0 value = $3,393. CGC census 4/09: 10 in 6.5, 17 higher.
91145 Eerie Comics #1 (Avon, 1947) CGC VF+ 8.5 Cream to off-white pages. Considered by many to be the first horror/supernatural comic, its enticing bondage cover was supplied by Bob Fujitani. A young Joe Kubert also provided interior art. A great looking copy of a seldom seen key! Overstreet 2009 VF 8.0 value = $3,118. The 39th edition of Overstreet lists the 9.0 value as $2,184, which is obviously a typographical error, as they list the VF 8.0 value as $3,118 and the NM-9.2 value as $7,800. CGC census 4/09: 2 in 8.5, 2 higher.

91146 Famous Funnies: A Carnival of Comics #nn with Original Mailing Envelope (Eastern Color, 1933) CGC VF/NM 9.0 Off-white pages. This book is certainly notable, considered to be the second comic ever published. In terms of grade, only two other copies share the Very Fine/Near Mint distinction according to the CGC census. What makes this copy especially neat, is that it comes with the original envelope that the Wheatena Corporation used to ship this promotional comic. As the book was printed without any publisher information, envelopes like this one have been a great aid for comic historians looking to learn more about the book's origin. As you can imagine, this fantastic piece of history is one you're not likely to see again soon. The envelope comes intact with some fraying along the edges. Overstreet 2009 VF/NM 9.0 value = $8,900; NM- 9.2 value = $13,000. CGC census 4/09: 3 in 9.0, none higher.

91147 Fight Comics #1 Mile High pedigree (Fiction House, 1940) CGC Apparent NM+ 9.6 Slight (P) Off-white to white pages. A very impressive representative of the most revered of pedigrees, the Mile High collection. CGC cites Will Eisner as the cover artist while Overstreet says it's Lou Fine. We think it's a collaboration between the two. Eisner also contributed interior art, as did George Tuska. This is far and away the finest-looking copy known, with just "Slight" professional touch up. The highest Universal (blue label) grade CGC has awarded to date is VF 8.0, and the next highest Restored Grade was certified Apparent VF- 7.5. CGC notes, "Restoration includes: small amount of color touch on cover and spine." Overstreet 2009 VF 8.0 value = $2,278; VF/NM 9.0 value = $3,989; NM- 9.2 value = $5,700.

91148 Flash Comics #1 (DC, 1940) CGC Apparent FN 6.0 Moderate (P) Off-white pages. The importance of this comic book is reflected by its #8 standing on Overstreet's Top 100 Golden Age Books list. Not only was the origin and first appearance of the Flash featured, Hawkman, Johnny Thunder, the Whip, and Shiera Sanders got their respective starts here as well. Sheldon Moldoff created one of his most important covers and also provided interior artwork. CGC notes, "Restoration includes: color touch, pieces added, spine splits sealed, cleaned, reinforced (top and bottom edges trimmed)." Overstreet 2009 GD 2.0 value = $7,100; VG 4.0 value = $14,200; FN 6.0 value = $21,300.
91149  Flash Comics #5 Mile High pedigree (DC, 1940) CGC NM 9.4 Off-white to white pages. Of the few copies of #5 to be certified by CGC to date, only four have garnered grades nicer than FN+ 6.5, and this is the only one earning a grade higher than VF/NM 9.0. The King cover's by Jon Blummer. DC mainstays Sheldon Moldoff, E. E. Hibbard, and Harry Lampert provided interior art. CGC notes, "Very minor amount of glue on spine of comic." Overstreet 2009 NM- 9.2 value = $6,000. CGC census 4/09: 1 in 9.4, none higher.
Flash Comics #7 Nova Scotia pedigree (DC, 1940) CGC NM+ 9.6 White pages. When we auctioned the 9.4 Mile High copy we wondered what the one higher-graded copy might look like — well, here's the very best that CGC has certified. The issue is just the second Hawkman comic book cover ever, behind only #2 of this series, and the first by Sheldon Moldoff, one of the artists most identified with the character. Note the unusual logo with a vignette of the Flash character, which was only used on issues #3-7. Overstreet 2009 NM- 9.2 value = $9,000. CGC census 4/09: 1 in 9.6, none higher.
91151  Flash Comics #23 (DC, 1941) CGC 
VF/NM 9.0 Off-white pages. This copy actu- 
ally grades higher than the Mile High copy, which 
only received an 8.0 from CGC. Sheldon Moldoff 
provides the art for the Hawkman cover and also 
the interior, while E. E. Hibbard treats us to the 
Flash story. Overstreet 2009 VF/NM 9.0 value = 
$2,024; NM- 9.2 value = $2,850. CGC census 4/09: 
1 in 9.0, 1 higher.

91154  Four Color #386 Uncle Scrooge (#1) 
(Dell, 1952) CGC VF 8.0 Off-white to white 
pages. “Only a Poor Old Man,” the first Uncle 
Scrooge solo story and first cover appearance. 
Appearances by Donald Duck, the Beagle Boys, 
and Huey, Dewey, and Louie. Story, cover, and art 
by Carl Barks. Overstreet 2009 VF 8.0 value = $1,470. 
CGC census 4/09: 7 in 8.0, 23 higher.

91156  Gene Autry Comics #1 (Fawcett, 
1942) CGC VF 8.0 Off-white pages. In terms 
of Western-themed comic books, none is more in 
demand than this one. According to Overstreet, 
this book is the most valuable Western comic and 
is labeled as “rare.” Overstreet 2009 VF 8.0 value = 
$4,400. CGC census 4/09: 4 in 8.0, 1 higher.

91152  Flash Comics #104 (DC, 1949) CGC 
FN 6.0 Cream to off-white pages. The final 
issue of the Golden Age series is an Overstreet 
“scarce” book. The origin of the Flash is retold, but 
we would have to wait 10 years and the advent of 
the Silver Age before The Flash #105 would hit 
the newsstands. Joe Kubert provided the cover 
here, and also contributed interior art as did 
Carmine Infantino, who would take the Crimson 
Avenger to even greater heights in the Silver Age. 
Overstreet 2009 FN 6.0 value = $2,001. CGC cen- 
sus 4/09: 2 in 6.0, 4 higher.

91155  Future Comics #1-4 Group (David 
McKay Publications, 1940). The Photo-Journal 
Guide to Comic Books rates all four issues of the 
series as “uncommon,” but based on the number 
of copies we’ve seen over the years, the issues 
may approach “scarce” status. One thing’s certain 
— you won’t often have a chance to get the entire 
series at the same time, and you may never find 
a nicer copy of the first issue, a milestone book 
that featured for the first time in comics the ori- 
gin of the Phantom. Other features were The Lone 
Ranger and Saturn Against the Earth. The condi-

91153  Four Color (Series One) #16 
Mickey Mouse 
(Dell, 1941) CGC 
VG- 3.5 Cream to 
off-white pages. 
This early issue from 
the long-running 
title features the 
story “Mickey Mouse 
Outwits the Phantom 
Blot.” This is considered to be the very first Mickey 
Mouse comic book. Included are cameos by 
Minnie Mouse and Pluto. Floyd Gottfredson art. 
Considered rare in high grade; in fact, values 
for grades above VF are not listed in Overstreet. 
Overstreet 2009 VG 4.0 value = $2,500. CGC cen- 
sus 4/09: 5 in 3.5, 19 higher.

91157  Green Lantern #1 (DC, 1941) CGC 
Apparent VF- 7.5 Moderate (P) White pages. 
A little over a year after first appearing in All-
American Comics #16 (a copy of which can be 
found on a preceding page) Green Lantern got 
his own title comic, and Howard Purcell com-
memorated the occasion with a classic cover. 
The origin of GL is retold. CGC notes, “Restoration 
includes: pieces added, tear seals, cleaned, rein-
forced.” Overstreet 2009 GD 2.0 value = $3,000; VG 
4.0 value = $6,000; FN 6.0 value = $9,000; VF 8.0 
value = $22,000.
91158  Haunt of Fear #16 (#2) Gaines File pedigree 3/9 (EC, 1950) CGC NM/M 9.8 Off-white to white pages. The purple on yellow logo is stunning on this copy, but at this grade everything about this copy is nothing short of spectacular. The issue itself had the first appearance “The Witch’s Cauldron” and featured the Old Witch by Jack Kamen. Johnny Craig did the cover and provided interior art along with Kamen and Graham Ingels. Overstreet 2009 NM- 9.2 value = $2,100. CGC census 4/09: 6 in 9.8, none higher.


91160  Holiday Comics Gift Book #nn (Double “A” Comics, 1943) Condition: GD/ VG. Here’s a comic even the most jaded comic guys here at Heritage had to stop and check out. Published by Anglo-American, this is square-bound, with a 35-cent cover price. It features remaindered copies of some issues that were produced during WWII, when the War Exchange Conservation Act banned the importation into Canada of fiction periodicals, including comic books. As a result, the stories in these comics, while featuring Captain Marvel, Bulletman, and Captain Marvel Jr, were done by Canadian artists. Included in this volume are Captain Marvel Comics (sic) V2#1 and 2; Grand Slam Comics V2#2, Three Aces Comics V2#2, and Freelance Comics V2#1 (the latter has original material, not Fawcett characters). All have black and white interiors with two-color covers. The paper stock for the outer cover was very unstable, resulting in several large pieces of missing color, and a stray piece of tape is on the back cover (with no visible tear), but the spine has held up well, and the book feels good to the touch. Needless to say, it’s not listed in Overstreet… yet!

91161  The Human Torch #2 (#1) (Timely, 1940) CGC Apparent FN- 5.5 Slight (A) Cream to off-white pages. This is one of Overstreet’s 20 most valuable Golden Age books, and the only Timelys ranked higher are Marvel Comics #1 and Captain America Comics #1 (see elsewhere in this catalog for those). This issue (the title’s first, despite the #2) has the first appearance of Toro, the Human Torch’s sidekick who was a regular throughout the Timely era. Alex Schomburg is the cover artist. CGC notes, “Restoration includes: glue on spine, centerfold reinforced, 5th wrap married,” and also notes, “Married page.” Overstreet 2009 GD 2.0 value = $3,100; VG 4.0 value = $6,200; FN 6.0 value = $9,300.

91162  The Human Torch #6 Chicago pedigree (Timely, 1941) CGC Apparent VF/ NM 9.0 Slight (A) Off-white pages. A typically detailed, busy, Alex Schomburg cover is the highlight of this issue, which featured the artwork of Bill Everett and Carl Burgos. It’s a sharp copy from a famous pedigree with the slightest of restoration, about which CGC comments, “Restoration includes: small amount of color touch on cover.” Overstreet 2009 GD 2.0 value = $293; VG 4.0 value = $586; FN 6.0 value = $879; VF 8.0 value = $1,846; VF/NM 9.0 value = $3,123.

91163  The Human Torch #25 (Timely, 1946) CGC VF+ 8.5 Off-white pages. This has better page quality than the two copies (both 9.0) that CGC has graded higher, and you could argue it’s got more eye-appeal as well. Heritage auctioned the others, so have a look at our archives on the website and judge for yourself. The cover art is by Marvel Bullpen mainstay Sol Brodsky. Overstreet 2009 VF 8.0 value = $838; VF/NM 9.0 value = $1,419. CGC census 4/09: 1 in 8.5, 2 higher.

91164  Ibis The Invincible #1 (Fawcett, 1943) CGC VF 8.0 Off-white pages. Mac Raboy created the eye-grabbing cover for this issue, which has the origin of Ibis. The cover colors suggest a higher grade on this very appealing copy. Overstreet 2009 VF 8.0 value = $1,468. CGC census 4/09: 2 in 8.0, 4 higher.

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91165 Jackie Gleason #1 (St. John, 1955) CGC FN+ 6.5 White pages. Neither The Photo-Journal Guide to Comic Books nor the Overstreet Comic Book Price Guide rate this issue as “scarce,” but the fact is it’s never, ever found in grades this nice, except for this copy, of course! Matter of fact, there have only been two copies certified by CGC with grades above GD/VG 3.0! Ralph Kramden makes his first comic book appearance in the photo cover. Overstreet 2009 FN 6.0 value = $270; VF 8.0 value = $563. CGC census 4/09: 1 in 6.5, none higher.

91167 Leading Comics #13 San Francisco pedigree (DC, 1944) CGC VF/NM 9.0 Off-white to white pages. Features the Seven Soldiers of Victory and a robot cover by Louis Cazeneuve. Overstreet 2009 VF/NM 9.0 value = $966; NM- 9.2 value = $1,350. CGC census 4/09: 1 in 9.0, 2 higher.


91169 Looney Tunes and Merrie Melodies Comics #2 (Dell, 1941) CGC FN/VF 7.0 Cream to off-white pages. The only copy graded above 6.0 by CGC to date is also the best copy we’ve ever offered. Also, take a close look at our front and back cover scans and we think you’ll agree this might as well be NM in terms of eye appeal. Porky Pig, Bugs Bunny, Elmer Fudd, and Daffy Duck make only their second comic book appearances here. Looney Tunes is much like Walt Disney’s Comics and Stories in that the earliest issues are all but impossible to find in high grade. Overstreet 2009 FN 6.0 value = $456; VF 8.0 value = $1,330. CGC census 4/09: 1 in 7.0, none higher.
**91171**  
**Looney Tunes and Merrie Melodies Comics #7 (Dell, 1942) CGC NM+ 9.6 Cream to off-white pages.** The only copy graded above 7.0 by CGC to date, this is a real beauty of a book. Just look at the clean oranges and yellows on the cover... if you've seen other copies of #7 you'll know what all the fuss is about! Overstreet 2009 NM+ 9.2 value = $1,125. CGC census 4/09: 1 in 9.6, none higher.

**91172**  
**Looney Tunes and Merrie Melodies Comics #10 (Dell, 1942) CGC NM 9.4 Cream to off-white pages.** A flag cover wraps this stunner. It's hard to believe that this copy's not from a pedigree collection. Overstreet 2009 NM- 9.2 value = $1,125. CGC census 4/09: 1 in 9.4, 1 higher.
Marvel Comics #1 Allentown pedigree (Timely, 1939) CGC Apparent NM- 9.2 Slight (P) Off-white pages. Gorgeous copy of the legendary first Timely/Marvel comic book, which introduced the Human Torch, Ka-Zar, the Angel, and others to comics. It also featured the origin of Sub-Mariner in his second-ever comic book appearance. The cover's by famed pulp artist Frank R. Paul, while interior artists Bill Everett (on Sub-Mariner), Carl Burgos (Human Torch), and Paul Gustavson (Angel) premiered their Timely/Marvel interpretations of the characters with whom they would forever be associated. Did we mention that the copy is gorgeous? At Apparent NM- 9.2, it looks nicer than the highest graded unrestored copies CGC has certified to date. CGC notes, “Restoration includes: small amount of color touch on cover, tear seals to cover, cover cleaned.” Overstreet 2009 GD 2.0 value = $23,000; VG 4.0 value = $46,000; FN 6.0 value = $69,000; VF 8.0 value = $155,000; VF/NM 9.0 value = $270,000; NM- 9.2 value = $460,000.
**91174** The Marvel Family #2 (Fawcett, 1946) CGC NM+ 9.6 Off-white to white pages. At the piano, Uncle Marvel. On ukulele, the lovely Miss Mary Marvel. Conducting, Captain Marvel. And providing vocals, Captain Marvel Jr., Fat Marvel, Tall Marvel, and Hill Billy Marvel. And most importantly, on drawing board, Mr. C. C. Beck! The result is one of the best covers of all of the Marvel Family books, and no copy has been graded higher than our offering. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 4/09: 4 in 9.6, none higher.

**91175** Marvel Mystery Comics #25 (Timely, 1941) CGC FN 6.0 Off-white to white pages. The front cover of this one presents very well, meaning this could well sell for more than a "mid-grade" price! Alex Schomburg drew the cover featuring the Sub-Mariner and the Human Torch. Overstreet 2009 FN 6.0 value = $861. CGC census 4/09: 1 in 6.0, 10 higher.

**91176** Marvel Mystery Comics #45 (Timely, 1943) CGC FN/VF 7.0 Off-white pages. A sensational Alex Schomburg cover, incorporating some of his favorite subjects — hooded Nazis, a monster Nazi (no doubt the result of a dark experiment), and lots of your everyday soldier Nazis, dastardly torture (using a trained cobra no less!), tied up good guys, chained good guys — all about to be rectified by the Human Torch! Only one other copy has earned a higher grade to date from CGC, a barely better VF- 7.5. Overstreet 2009 FN/VF 7.0 value = $579; VF 8.0 value = $1,216. CGC census 4/09: 2 in 7.0, 1 higher. From the Jack Juka Collection.

**91177** Marvel Mystery Comics #53 (Timely, 1944) CGC VF- 7.5 Off-white pages. Features a bondage cover by Alex Schomburg. Overstreet 2009VF 8.0 value = $1,052. CGC census 4/09: 1 in 7.5, 2 higher.

**91178** Marvel Mystery Comics #59 (Timely, 1944) CGC VF 8.0 Off-white pages. Features a bondage cover by Alex Schomburg and decapitation panels. Overstreet 2009VF 8.0 value = $1,052. CGC census 4/09: 2 in 8.0, 5 higher.

**91179** Marvel Mystery Comics #63 (Timely, 1945) CGC VF 8.0 Off-white pages. Has a cover by Alex Schomburg featuring Hitler, Goering, and Goebbels, called "classic" by Overstreet. Human Torch, Sub-Mariner, Miss America, and Angel stories. Also features the only appearance of a villainess named "Cat-Woman." Overstreet 2009 VF 8.0 value = $1,197. CGC census 4/09: 1 in 8.0, 1 higher.

**91180** Marvel Mystery Comics #92 (Timely, 1949) CGC VG/FN 5.0 Off-white to white pages. The last issue of Timely's flagship series is a scarce book according to Overstreet. The feature story covers the birth of the Human Torch and death of Professor Horton (his creator). Overstreet 2009 VG 4.0 value = $658; FN 6.0 value = $987. CGC census 4/09: 2 in 5.0, 13 higher.

Visit [HA.com](http://www.HA.com) to view enlargeable images and bid online.
91181  Marvel Mystery Comics #132-Page Issue With Variant Contents (Timely, 1943) Condition: VG. One of the scarcest Timely comics without a doubt. While Overstreet does not list a value for the book, it notes "a VG+ copy sold in 2007 for $29,000; and since Heritage was the auctioneer we’ll note that it was actually $28,680. Based on this previous result, this could well be called one of the most valuable Timely issues as well.

Overstreet calls this square bound issue a 132-pager while the cover says "128 pages," it all depends on whether you count the covers as pages or not. This book's got blank inside covers and a blank back cover, and the contents are black-and-white reprints of Captain America Comics #22 and Marvel Mystery Comics #41 — that's where the "variant" comes in, as there's said to be another 132-pager that reprints different issues of those Timely books (we have never seen a copy of the other version).

This comic's indicia don't mention a date, and note the publisher as "Universal Crime Stories, Inc." The cover art is taken from Marvel Mystery #33.

Overstreet says that less than 5 copies are known to exist of the "regular" edition and calls this one "possibly scarcer than the other version." According to one account, this scarce issue was distributed only in New York City.

There is a small (and old) tape stain on the inside front cover and the first page. The only other major defects are the tear at top left (visible on the scan) and a one-inch tear on the back cover. The page quality is a very appealing off-white, and there is no edge darkening whatsoever.

Note that — as with all uncertified comics offered in this auction — we have examined the comic for possible restoration. We confirm that this is an unrestored copy.

This comic cannot be certified by CGC because of its thickness. Overstreet 2009: no price listed (see price history above).
**91182** Military Comics #1 Rockford pedigree (Quality, 1941) CGC VF/NM 9.0 Off-white to white pages. This important comic book has the origin and first appearance of Blackhawk, a character and team that became one of the longest-running series in comicdom. Will Eisner provided the cover for this premiere issue, with Jack Cole and Bob Powell contributing interior art. Overstreet 2009 VF/NM 9.0 value = $9,100; NM- 9.2 value = $13,000. CGC census 4/09: 1 in 9.0, 1 higher.

**91183** Military Comics #2 Larson pedigree (Quality, 1941) CGC VF/NM 9.0 Off-white to white pages. Three pedigree copies (the others being the Mile High and Rockford) tie as the highest-graded CGC-certified copies to date. Blackhawk gets a new costume in just his second appearance. The list of contributing artists for this issue is impressive — Chuck Cuidera on the cover, with Will Eisner, Bob Powell, Jack Cole, and Fred Guardineer furnishing interior art. Overstreet 2009 VF/NM 9.0 value = $2,363; NM- 9.2 value = $3,300. CGC census 4/09: 3 in 9.0, none higher.

**91184** More Fun Comics #52 (DC, 1940) CGC Apparent VF 8.0 Moderate (P) Light tan to off-white pages. One of Overstreet’s top ten Golden Age books is this milestone issue which had the origin and first appearance of the Spectre. Rarely found in high grade (only two unrestored copies have earned CGC grades above VF- 7.5 to date), making this copy especially striking. Bernard Baily provided cover and interior art. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced.” Overstreet 2009 GD 2.0 value = $6,000; VG 4.0 value = $12,000; FN 6.0 value = $18,000; VF 8.0 value = $45,000.

**91185** More Fun Comics #57 (DC, 1940) CGC VG/FN 5.0 Cream to off-white pages. It’s been a couple of years since we’d seen a decent copy of this Gerber “7,” and the last copy we auctioned sold for nearly triple the Guide value. This issue has very early appearances of the Spectre, Dr. Fate, and Congo Bill, who had first appeared shortly before, in #52, 55, and 56 respectively. The ominous cover and the Spectre feature were drawn by Bernard Baily. Overstreet 2009 VG 4.0 value = $846; FN 6.0 value = $1,269. CGC census 4/09: 2 in 5.0, 5 higher.
91186 More Fun Comics #101 Davis Crippen (“D” Copy) pedigree (DC, 1945) CGC FN/VF 7.0 Off-white pages. This key Golden Age issue has the origin and first appearance of Superboy and the last Spectre in this title. It would be another 21 years before the Spectre would reappear! Bernard Baily and Mort Meskin provided interior art. Overstreet 2009 FN 6.0 value = $2,667; VF 8.0 value = $6,401. CGC census 4/09: 4 in 7.0, 6 higher.

91187 Mystic Comics #1 (Timely, 1940) CGC VG 4.0 Cream to off-white pages. The Photo-Journal Guide to Comic Books says it’s “scarce,” and relatively few nicer copies have been certified to date. Of those, just two can claim CGC grades nicer than VF- 7.5. This early Timely came out just five months after the publisher’s very first comic, Marvel Comics #1. Alex Schomburg was already in full, classic Golden Age form, as evidenced by this action/bondage cover that predates all but a few of the covers we know and love so well! The issue had the first appearances of Blue Blaze, Flexo, Dynamic Man, and Dakor. Overstreet 2009 VG 4.0 value = $2,734. CGC census 4/09: 3 in 4.0, 8 higher.

91188 Namora #1 (Timely, 1948) CGC FN/VF 7.0 Off-white to white pages. Namora may have only starred in her own title for three issues, but she was a staple character in Timely comics, regularly appearing alongside her cousin Namor, the Sub-Mariner. Namor himself appears in a back-up story in his relative’s premiere issue. Ken Bald provides this stunning cover while Don Rico and Bill Everett contribute the interior art. Overstreet 2009 FN 6.0 value = $819; VF 8.0 value = $1,720. CGC census 4/09: 1 in 7.0, 8 higher.

91189 New Comics #9 (DC, 1936) CGC FN/VF 7.0 Light tan to off-white pages. Joe Shuster (pre-Superman) and Creig Flessel supplied interior art for this very early DC offering. How early? Well, it’s one of the first 100 comic book issues ever published, and when it came out, More Fun was the only other regular series DC was publishing. Gerber considers #9 to be “Scarce” Whitney Ellsworth drew the boxing-themed cover. Overstreet 2009 FN 6.0 value = $1,779; VF 8.0 value = $4,150. CGC census 4/09: 2 in 7.0, 1 higher.

91190 Nickel Comics #1 (Fawcett, 1940) CGC VF- 7.5 Cream to off-white pages. Bulletman makes his first appearance in this issue. The hope was that a half price, bi-weekly comic with half the page count would catch on and become an instant hit. Unfortunately for Fawcett, that was not the case. Now, of course, this is a highly collectable book and the bright colors on this fantastic copy make Bulletman fly right off the page. The cover art is handled on this inaugural ish by Jack Binder. Overstreet 2009 VF 8.0 value = $2,482. CGC census 4/09: 1 in 7.5, 5 higher.

91191 Pep Comics #36 (MLJ, 1943) CGC FN/VF 7.0 Off-white pages. First Archie cover of the series. First copy we’ve ever offered. Bob Montana cover art. Overstreet 2009 FN 6.0 value = $801; VF 8.0 value = $1,682. CGC census 4/09: 3 in 7.0, none higher.

91193  Planet Comics #1 (Fiction House, 1940) CGC Apparent FN 6.0 Moderate (P) Cream to off-white pages. One of the greatest science fiction series of all time, at least where the Golden Age is concerned! That's why the first issue is such a collector's item. The cover art is by the top team of Will Eisner and Lou Fine. CGC notes, “Restoration includes: color touch, spine splits sealed, tear seals, cleaned, reinforced, staples cleaned.” Overstreet 2009 GD 2.0 value = $1,200; VG 4.0 value = $2,400; FN 6.0 value = $3,600.

91194  Planet Comics #6 (Fiction House, 1940) CGC VF- 7.5 Cream to off-white pages. Will Eisner cover. Bob Powell and Henry Kiefer art. Considered “scarce” by Overstreet. Overstreet 2009 VF 8.0 value = $1,720. CGC census 4/09: 1 in 7.5, 1 higher.

91195  Planet Comics #9 (Fiction House, 1940) CGC VF 8.0 Off-white pages. “Flint Baker battles the fierce denizens of the dark underground inferno of Mars” as green-skinned baddies in giant drill-ships burrow their way to the surface in this Nick Viscardi (aka Nick Cardy) cover. Overstreet 2009 VF 8.0 value = $1,323. CGC census 4/09: 1 in 8.0, 3 higher.

91196  Plastic Man #nn (#1) (Quality, 1943) CGC FN 6.0 Off-white to white pages. He stretches, shrinks and bends!! Plastic Man is one of our favorite Jack Cole creations and this ish is a must have for any fan of Cole and Plas. Cole provides a classic skull cover and CGC notes a Tojo appearance as well. Overstreet 2009 FN 6.0 value = $1,287. CGC census 4/09: 2 in 6.0, 8 higher.

91197  Sensation Comics #1 (DC, 1942) CGC VF- 7.5 Off-white pages. One of Overstreet’s 20 most valuable comic books, this is the second appearance of Wonder Woman, All-Star Comics #8 being her first, and concludes the origin story begun in the other issue. The characters making their first appearances here include Wildcat and Mr. Terrific, two characters familiar to the reader of current DC comics. The white cover of this issue is often problematic, but while this issue has a slight dust shadow there’s no finger-smudging to be seen. Jon Blummer is credited with the issue’s cover art. Overstreet 2009 VF 8.0 value = $23,000. CGC census 4/09: 1 in 7.5, 9 higher.

91198  Sensation Comics #96 Mile High pedigree (DC, 1950) CGC NM+ 9.6 Off-white to white pages. This is the only copy graded above 8.5 by CGC to date! This book is hard to find in any grade, and as you can tell by the cover, it’s not the old Sensation. As Michelle Nolan noted, the series “not only became an ‘all-girl’ comic... but it tried melding a variety of female features in an obvious attempt to lure the market of girls who had recently been captured by... the romance genre.” The cover art is by Irwin Hasen. Overstreet 2009 NM+ 9.2 value = $775. CGC census 4/09: 1 in 9.6, none higher.
91199  Shock SuspenStories #3 Gaines File pedigree 5/12 (EC, 1952) CGC NM/MT 9.8 Off-white pages. This copy's choice condition is sure to grab you and not let you go, just like Wally Wood's cover. Jack Davis and Jack Kamen art is also featured inside. Overstreet 2009 NM- 9.2 value = $585. CGC census 4/09: 4 in 9.8, none higher.

91200  Silver Streak Comics #6 (Lev Gleason, 1940) CGC VG/FN 5.0 Off-white to white pages. This book's one of Overstreet's 100 most valuable Golden Age comic books, owing mostly to an eight-pager with the origin and first appearance of the original Daredevil. It's easy to forget that the character's first appearance had him drawn neither by Charles Biro nor Jack Cole, but Jack Binder! The other reasons that this book commands a premium are the rarity of the issue (it's called "scarce" by both Overstreet and Gerber) and of course the superb cover by Cole. Overstreet 2009 VG 4.0 value = $2,570; FN 6.0 value = $3,855. CGC census 4/09: 2 in 5.0, 3 higher.

91201  Special Comics #1 Pennsylvania pedigree (MLJ, 1941) CGC VF- 7.5 Off-white pages. The inaugural issue of Special, recounting the origin of the Hangman and the death of the Comet, was also the only issue as publisher MLJ decided that it was time for their star character, the Hangman, to get his own title. He appears on this Harry Lucey cover with the Boy Buddies, Dusty and Roy the Super-Boy. CGC notes, "Very minor amount of glue on cover." Overstreet 2009 VF 8.0 value = $2,010. CGC census 4/09: 3 in 7.5, none higher.

91202  Special Edition Comics #1 (Fawcett, 1944) CGC FN+ 6.5 Light tan to off-white pages. This is the first book devoted entirely to Captain Marvel, pre-dating Captain Marvel Adventures #1 by some seven months. It's also the only time Cap appeared with a belt buckle. C.C. Beck cover and interior art. Overstreet 2009 FN 6.0 value = $2,232; VF 8.0 value = $5,357. CGC census 4/09: 3 in 6.5, 13 higher.

91203  Speed Comics #30 Mile High pedigree (Harvey, 1944) CGC NM+ 9.6 White pages. The first copy we've ever offered is also the only copy CGC has certified — and once you see this Mile High you'll realize it's all downhill from here anyway! A pristine book. Captain Freedom is the cover character. Overstreet 2009 NM- 9.2 value = $725. CGC census 4/09: 1 in 9.6, none higher.

91204  Sports Action #2 Double Cover (Atlas, 1950) CGC VF- 7.5 Off-white pages. Double cover collectors alert! It's rare enough to find a nice copy of this issue, let alone one with two high-grade covers. A nice Bob Powell painted cover fronts this one, which features George Gipp's (the "Gipper") life story. CGC notes, "1st cover 8.0, interior cover 9.2." Overstreet 2009 NM- 9.2 value = $625. CGC census 4/09: 1 in 9.2, 1 higher.

91205  Star Spangled Comics #114 (DC, 1951) CGC FN- 8.0 Off-white to white pages. This is the only copy graded above 8.0 by CGC to date, and it's just the second copy of this issue we've ever seen! A retelling of Robin's origin and a Batman appearance are worthy of note. We've seen a couple of different artists credited with the cover art, which features Tomahawk. Overstreet 2009 FN- 8.0 value = $1,995. CGC census 4/09: 1 in 9.2, none higher.

91206  Strange Adventures #1 (DC, 1950) CGC VF 8.0 Off-white to white pages. The inaugural issue to DC's longest running sci-fi title features an adaptation of the film Destination Moon with a photo cover. The book also touts the first Chris KL-99 story. Interior art is provided by Dick Sprang, Curt Swan, and Jim Mooney. Overstreet 2009 VF 8.0 value = $1,995. CGC census 4/09: 5 in 8.0, 13 higher.

Comics and Comic Art Auction #7007 • Thursday, May 21, 2009 • 3:00 PM CT

91208 Sub-Mariner Comics #1 (Timely, 1941) CGC FN 6.0 Off-white pages. Ranking #24 on Overstreet’s 100 most valuable Golden Age books, this is among the most coveted of Timely comics! Subby is joined in this issue by his old cohort the Angel, jumping over from the pages of Marvel Mystery Comics. The cover is by Alex Schomburg, master of larger than life heroes. Overstreet 2009 FN 6.0 value = $8,850. CGC census 4/09: 4 in 6.0, 13 higher.

91209 Sub-Mariner Comics #1 (Timely, 1941) CGC FN- 5.5 Slightly brittle pages. This first issue is not just one of the most sought-after Timelys, it’s ranked among the 20 most valuable comic books by Overstreet. The Sub-Mariner got his own book after being a smash success in the pages of Marvel Mystery Comics, and his cohort from that title, the Angel, joined him in this new series. Subby’s adventures were drawn by his creator Bill Everett, and the cover was the work of Timely’s talented Alex Schomburg. CGC notes, “2 small pieces of tape on centerfold.” Overstreet 2009 FN 6.0 value = $8,850. CGC census 4/09: 2 in 5.5, 17 higher.

91210 Sub-Mariner Comics #35 (Atlas, 1954) CGC NM- 9.2 Off-white pages. This is the only copy graded above 8.5 by CGC to date. Having handled the auctions of the Toronto and Warren Hall collections, we thought we had seen all the best copies of the Atlas revival books. Well, we hadn’t, as far as this issue is concerned. The Cold War cover complete with Russian subs is by Sol Brodsky. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 4/09: 1 in 9.2, none higher.

91211 Sub-Mariner Comics #36 (Atlas, 1954) CGC NM- 9.2 Off-white pages. This copy sold for more than double Guide at Heritage five years ago, and in the interim its status as highest-graded copy has not been challenged. That’s no surprise, given the black cover! Sol Brodsky is the artist of this Cold War scene. Overstreet 2009 NM- 9.2 value = $1,225. CGC census 4/09: 1 in 9.2, none higher.

91212 Sub-Mariner Comics #39 (Atlas, 1955) CGC VF/NM 9.0 Off-white pages. The Atlas “superhero revival” books, while hardly cheap, are still among the biggest bargains in all of Timely-Atlas-Marvel collecting. Considering that “highest-graded” copies of Sub-Mariner #1 (1968) sell for $2,000-$4,000, so the chance to get the best known copy of a much tougher-to-find book for anywhere near the Guide price listed below seems a fantastic deal. This one’s a great period piece: in the 1950s, swimming in the ocean was inadvisable because of the omnipresent threat of “commie frogmen!” Joe Maneely is the cover artist. Overstreet 2009 VF/NM 9.0 value = $871; NM- 9.2 value = $1,225. CGC census 4/09: 1 in 9.0, none higher.

91213 Superboy #1 (DC, 1949) CGC FN 6.0 Off-white pages. Superboy had first appeared in More Fun Comics four years previously, finally getting his own title here. The issue featured a Superman cover and appearance. Wayne Boring did the cover. Overstreet 2009 FN 6.0 value = $2,499. CGC census 4/09: 7 in 6.0, 25 higher.

91214 Superboy #1 (DC, 1949) CGC Apparent VF/NM 9.0 Moderate (P) Off-white pages. It is a testament to the popularity of the Man of Steel that one of his most successful titles began in a year when most superheroes were falling out of vogue. The early Superboy thrived on stories with subtle moral themes and without an onslaught of superpowered villains. This copy touts a beautiful example of Wayne Boring’s iconic covers. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced, staples cleaned.” Overstreet 2009 GD 2.0 value = $833; VG 4.0 value = $1,666; FN 6.0 value = $2,499; VF 8.0 value = $5,998; VF/NM 9.0 value = $10,499.
Superman #1 (DC, 1939) CGC Apparent VF- 7.5 Extensive (P) Off-white to white pages. This much sought-after key is currently ranked #4 on Overstreet’s list of the most valuable Golden Age books. Yet in terms of significance, you could argue that only Action Comics #1 is more important in the history of the medium. That’s because Superman #1 represents the first time that a character created for comic books was given his own series, at a time when the medium featured anthology series, strip reprints, etc.

The cover by Joe Shuster is a famous image, and the back cover pin-up is the first one in the history of comics! Of course, kids couldn’t resist cutting this out to hang it up, that’s why this book, despite a documented print run of one million copies, is so difficult to find intact.

It’s worth noting that unrestored copies with comparable eye appeal are all but unheard-of: among unrestored copies certified to date, only two match or exceed this numerical grade. This professionally restored specimen is one to show off not only to other hobbyists, but to everyone who appreciates the significance of the character in American popular culture.

CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, re-glossed.” Overstreet 2009 GD 2.0 value = $25,000; VG 4.0 value = $50,000; FN 6.0 value = $75,000; VF 8.0 value = $190,000.
91216 Superman #6 (DC, 1940) CGC FN+ 6.5 Cream to off-white pages. After strong results in our last auction we've seen asking prices on early Superman hit all over the land. Well, here's a nice copy being auctioned without reserve! One of the feel-good covers of the Golden Age, this one's attributed to the character's co-creator Joe Shuster. Overstreet 2009 FN 6.0 value = $1,059; VF 8.0 value = $2,400. CGC census 4/09: 3 in 6.5, 9 higher.

91217 Superman #11 “D” Copy pedigree (DC, 1941) CGC VF/NM 9.0 Cream to off-white pages. As most every comic fan knows, this image was used on a U.S. postage stamp — that speaks volumes about the universal appeal! Simple but dynamic was the rule on many of the early covers of the title, and this Fred Ray depiction is a perfect example. What a copy! There are none certified higher by CGC than this pedigreed beauty; in fact, no other has fared better than VF 8.0 to date. Overstreet 2009 VF/NM 9.0 value = $2,910; NM- 9.2 value = $3,300. CGC census 4/09: 1 in 9.0, none higher.

91218 Superman #19 Williamsport pedigree (DC, 1942) CGC VF- 7.5 Off-white pages. Here's a tough one to find in nice grades — CGC's certified only one nicer to date. Jack Burnley provided the cover art, with co-creator Joe Shuster providing story art in this issue. Overstreet 2009 VF 8.0 value = $1,386. CGC census 4/09: 1 in 7.5, 1 higher.

91219 Superman #20 Double Cover (DC, 1943) CGC VF/NM 9.0 White pages. This is the best copy of the issue we've ever offered! Neat war cover by Jack Burnley. CGC notes, "1st cover 7.5, interior cover 9.0." Overstreet 2009 VF/NM 9.0 value = $2,343; NM- 9.2 value = $3,300. CGC census 4/09: 2 in 9.0, 1 higher.

91220 Superman #23 (DC, 1943) CGC FN/ VF 7.0 White pages. Overstreet and CGC agree — this is a "classic" cover! It's from Jack Burnley who scored again with a "classic" designation for the following issue. Get 'em both! Start here! CGC notes, "Very minor amount of color touch on cover." Overstreet 2009 FN 6.0 value = $549; VF 8.0 value = $1,153. CGC census 4/09: 4 in 7.0, 13 higher.

91221 Superman #28 Williamsport pedigree (DC, 1944) CGC VF+ 8.5 Off-white to white pages. Just two copies of #28 have been certified nicer than VF/NM 9.0 to date, putting this offering among the finest known. The Lois Lane Girl Reporter series begins here behind the Wayne Boring cover. Overstreet 2009 VF 8.0 value = $582; VF/NM 9.0 value = $1,491. CGC census 4/09: 3 in 8.5, 4 higher.

91222 Superman #29 (DC, 1944) CGC VF/ NM 9.0 Off-white to white pages. One of the nicest copies known of this issue which features a Wayne Boring patriotic cover on the outside and a Prankster appearance on the inside. Overstreet 2009 VF/NM 9.0 value = $1,491; NM- 9.2 value = $2,100. CGC census 4/09: 7 in 9.0, 3 higher.

91223 Superman #33 Williamsport pedigree (DC, 1945) CGC VF/NM 9.0 Off-white to white pages. A lone copy graded at NM- 9.2 prevents this one from the top of CGC's census. The issue has the third appearance of Mr. Mxyzptlk. Wayne Boring did the whimsical cover. Overstreet 2009 VF/NM 9.0 value = $1,259; NM- 9.2 value = $1,775. CGC census 4/09: 2 in 9.0, 1 higher.
91224 Superman #38 Williamsport pedigree (DC, 1946) CGC VF/NM 9.0 Off-white to white pages. Wayne Boring cover shows Superman reading a copy of Batman #32. Inside there’s a Lex Luthor appearance and an atomic bomb story. Overstreet 2009 VF/NM 9.0 value = $1,259; NM- 9.2 value = $1,775. CGC census 4/09: 2 in 9.0, 2 higher.

91225 Superman #39 Williamsport pedigree (DC, 1946) CGC VF+ 8.5 Off-white pages. No one was better at the wholesome — some would say cheesy — superhero DC covers than the great Jack Burnley, who by 1946 was sharing cover duties with Wayne Boring. This pedigree copy’s one of the finest known. Overstreet 2009 VF 8.0 value = $743; VF/NM 9.0 value = $1,259. CGC census 4/09: 2 in 8.5, 2 higher.

91226 Superman #40 Williamsport pedigree (DC, 1946) CGC VF+ 8.5 Off-white pages. Wayne Boring’s dizzying cover, set against a white background, isn’t often found in such dazzling condition. Mr. Mxyztplk and Susie make double trouble for Supes in this issue. Overstreet 2009 VF 8.0 value = $743; VF/NM 9.0 value = $1,259. CGC census 4/09: 3 in 8.5, 5 higher.

91227 Superman #53 (DC, 1948) CGC Apparent NM 9.4 Slight (P) Off-white to white pages. While the CGC holder says “Origin of Superman retold,” there was so much new information here that it’s much more than a retelling. For instance, this was Jor-El’s first appearance! The cover by Wayne Boring and Stan Kaye is a classic. CGC notes, “Restoration includes: staple reinforced, slight color touch.” Overstreet 2009 GD 2.0 value = $317; VG 4.0 value = $634; FN 6.0 value = $951; VF 8.0 value = $1,981; VF/NM 9.0 value = $3,391; NM- 9.2 value = $4,800.

91228 Superman #61 Williamsport pedigree (DC, 1949) CGC VF+ 8.5 Off-white to white pages. One of the finest known copies of one of the key issues of the late ‘40s to early ‘50s era, which has the origin of green Kryptonite, the very first Kryptonite story. The origin of Superman is retold as Supes returns to Krypton and sees his parents for the first time since infancy, discovering that he is not an Earthman. Wayne Boring provided cover and story art. All this and the Prankster, too! Overstreet 2009 VF 8.0 value = $964; VF/NM 9.0 value = $1,632. CGC census 4/09: 1 in 8.5, 1 higher.

91229 Superman #88 Williamsport pedigree (DC, 1954) CGC VF+ 8.5 Off-white to white pages. The Prankster, the Toyman, and Lex Luthor team up in this issue. Win Mortimer cover. Wayne Boring art. Overstreet 2009 VF 8.0 value = $422; VF/NM 9.0 value = $711. CGC census 4/09: 2 in 8.5, none higher.


91231 Supersnipe Comics V2#5 Mile High pedigree (Street & Smith, 1944) CGC NM 9.4 Off-white pages. The only copy graded above 9.0 by CGC to date. Overstreet 2009 NM- 9.2 value = $485. CGC census 4/09: 1 in 9.4, none higher.

91232 Tales From the Crypt #21 Gaines File pedigree 10/10 (EC, 1951) CGC NM 9.6 Off-white pages. All the ingredients that made EC great came together here. Al Feldstein drew the story of a living corpse (as well as the cover in the same vein), Wally Wood took the reader to a haunted amusement park, and Graham Ingels drew a vampire tale. Oops, almost forgot a “haunted house” story drawn by Harvey Kurtzman! Overstreet 2009 NM- 9.2 value = $1,675. CGC census 4/09: 4 in 9.6, 2 higher.
Tales From the Crypt #35 Gaines File pedigree (EC, 1953) CGC NM+ 9.6 Off-white to white pages. One of EC’s most vivid horror images is what James Van Hise called this Jack Davis cover… how could anyone disagree? The issue also has the infamous story drawn by Joe Orlando in which vampires attach a spigot to their victim’s neck. Note that while CGC has certified this book as a Gaines File copy, no certificate accompanies this lot. Overstreet 2009 NM- 9.2 value = $730. CGC census 4/09: 6 in 9.6, none higher.

Terry-Toons Comics #38 (Timely, 1945) CGC FN/VF 7.0 Off-white pages. Here he comes to save the day! This issue features the first comic book appearance of Mighty Mouse, as you might have guessed from this cover’s festive welcome party, featuring Gandy Goose and Sourpuss! This solid copy should enthuse the Timely collector and Mighty Mouse collector alike. Overstreet 2009 FN 6.0 value = $480; VF 8.0 value = $1,008. CGC census 4/09: 4 in 7.0, 5 higher.

Thrilling Comics #41 (Better Publications, 1944) CGC VF/NM 9.0 Off-white pages. Sparkling copy of an issue highlighted by Alex Schomburg’s scathing cover featuring Hitler and Mussolini. We’ve only offered a copy of this Gerber “scarce” issue on three previous occasions, and believe the value is significantly more than Overstreet indicates. Overstreet 2009 VF/NM 9.0 value = $1,206; NM- 9.2 value = $1,700. CGC census 4/09: 1 in 9.0, 1 higher. From the Jack Juka Collection.

Top-Notch Comics #9 (MLJ, 1940) CGC FN+ 6.5 Cream to off-white pages. The Black Hood, Officer Kip Burland, makes his debut in this issue from MLJ, the publisher that would later be known as Archie. The character got top billing from the start on this cover, which also features Roy the Super Boy, the sidekick of another MLJ hero, The Wizard. Irv Novick is included among this issue’s artists. Overstreet and Gerber both assigned their “scarce” rating to this book. Overstreet 2009 FN 6.0 value = $1,833; VF 8.0 value = $4,399. CGC census 4/09: 2 in 6.5, 6 higher.

Uncle Scrooge #4 (Dell, 1953) CGC NM- 9.2 Off-white to white pages. As nice a copy as CGC has certified to date of this early issue in the popular series. Carl Barks scripted and provided both the cover and interior art, and the Beagle Boys make an appearance. Overstreet 2009 NM- 9.2 value = $950. CGC census 4/09: 4 in 9.2, none higher.

91239 Uncle Scrooge #8 File Copy (Dell, 1954) CGC NM+ 9.6 Off-white pages. You won’t find a higher graded copy out there, and we’ve only sold one other copy in this grade with a higher page quality. Carl Barks story, cover, and art. Beagle Boys appearance. Overstreet 2009 NM- 9.2 value = $500. CGC census 4/09: 3 in 9.6, none higher.

91240 Vault of Horror #13 Gaines File pedigree (EC, 1950) CGC NM+ 9.6 Off-white to white pages. Forget the #13 issue number for a sec — this is essentially issue #2 of the title. The numbering had continued from the War Against Crime series that ran through 11 issues. Astonishing cover colors — in part because of the unusual use of the yellow logo against a purple background, and in part due to this copy being from the Gaines File stash. Johnny Craig provided the suitably macabre cover, and co-conspirators Al Feldstein, Graham Ingels, Harvey Kurtzman, and Wally Wood drew the interior stories, including a morphine story. CGC has certified this as from the Gaines Files, but no certificate accompanies the book. Overstreet 2009 NM- 9.2 value = $1,745. CGC census 4/09: 3 in 9.6, 3 higher.


91242 Walt Disney’s Comics and Stories #1 (Dell, 1940) CGC VG 4.0 Cream to off-white pages. Highly sought after in any grade, this is the first issue of the first regularly published Disney comic book and the best-selling comic series of all time. Hank Porter is credited with the cover, featuring Donald Duck. Overstreet 2009 VG 4.0 value = $4,000. CGC census 4/09: 6 in 4.0, 15 higher.

91243 Walt Disney’s Comics and Stories #2 (Dell, 1940) CGC VG/FN 5.0 Cream to off-white pages. These early issues are in high demand, as recent Heritage auctions have shown! Donald Duck cover. Overstreet 2009 VG 4.0 value = $1,556; FN 6.0 value = $2,334. CGC census 4/09: 2 in 5.0, 11 higher.

91244 Walt Disney’s Comics and Stories #3 (Dell, 1940) CGC VG/FN 5.0 Light tan to off-white pages. Hank Porter is the cover artist. Overstreet 2009 VG 4.0 value = $648; FN 6.0 value = $972. CGC census 3/09: 2 in 5.0, 5 higher.

91245 Walt Disney’s Comics and Stories #16 (Dell, 1942) CGC VF/NM 9.0 Off-white pages. Santa Donald gets a surprise on this fun Christmas cover. Overstreet 2009 VF/NM 9.0 value = $1,003; NM- 9.2 value = $1,400. CGC census 4/09: 1 in 9.0, 1 higher.

91246 Walt Disney’s Comics and Stories #20 (Dell, 1942) CGC VF/NM 9.0 Off-white to white pages. Patriotic war stamp cover. Sharp, bright red cover. Overstreet 2009 VF/NM 9.0 value = $1,065; NM- 9.2 value = $1,500. CGC census 4/09: 3 in 9.0, none higher.
91247 Walt Disney’s Comics and Stories #33 (Dell, 1943) CGC VF+ 8.5 Off-white to white pages. A lovely copy! This one’s “infinity” cover is one of the very best of the series’ run. It’s drawn by Carl Bueettner by the way. Also note that this issue contains one of the earliest Carl Barks Donald Duck stories! Overstreet 2009 VF 8.0 value = $945; VF/NM 9.0 value = $1,598. CGC census 4/09: 2 in 8.5, 3 higher.

91248 Walt Disney’s Comics and Stories #46 (Dell, 1944) CGC VF/NM 9.0 Cream to off-white pages. Donald Duck as Uncle Sam, selling war bonds, and drawn by Walt Kelly... what more could you ask for? This patriotic cover is a favorite of many. Carl Barks contributed interior art. The other 9.0 copy and the lone 9.2 both fetched over $5,000 in Heritage auctions, so we expect a strong result for this one as well! Overstreet 2009 VF/NM 9.0 value = $639; NM- 9.2 value = $900. CGC census 4/09: 2 in 9.0, 1 higher.


91250 Weekly Comic Magazine 1st and 2nd Version Group (Fox, 1940). The 1st version is FN, the 2nd version is GD with brittle edges. These were Fox’s answer to the Spirit Sections, though we’ll note that they’re actually dated a few weeks earlier than the first Spirit insert! They’re on newsprint, intended to be folded and cut (both of these are folded, the 2nd version is also cut). While it says “Trenton Sunday Times May 12, 1940” at the top, we assume that this was printed as a speculative endeavor by Fox and that the section was never actually distributed. The Blue Beetle and other Fox characters appear. While Overstreet says only one copy of the second version is known to exist, note that we previously sold a different copy for $1,912. Overstreet NM- 9.2 value for group (only value listed) = $1,150.

91252 Whiz Comics #2 (#1) (Fawcett, 1940) CGC Apparent VF 8.0 Moderate (P) Cream to off-white pages. This copy’s almost unbeatable in terms of eye appeal — look at the fantastic colors! It looks almost newsstand-fresh, and we are talking about one of the 10 most valuable issues in the hobby, the origin and first appearance of Captain Marvel. Also debuting are bad baldie Sivana, plus heroes Golden Arrow, Dan Dare, Lance O’Casey, Spy Smasher and Ibis. C. C. Beck drew the now-famous cover. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced, re-glossed.” Overstreet 2009 GD 2.0 value = $7,000; VG 4.0 value = $14,000; FN 6.0 value = $21,000; VF 8.0 value = $40,000.

91254 Whiz Comics #25 (Fawcett, 1941) CGC FN+ 6.5 Light tan to off-white pages. This Fawcett key showcased the origin and first appearance of Captain Marvel Jr. and introduced, for the first time in comics, a story that was continued from a different title. The Origin of Shazam is also included in a text story. C. C. Beck cover and art. Mac Raboy art. Overstreet 2009 FN 6.0 value = $1,632; VF 8.0 value = $3,917. CGC census 4/09: 3 in 6.5, 8 higher.

91255 Wow Comics #2 Crowley Copy/File Copy pedigree (Fawcett, 1941) CGC VF 8.0 Cream to off-white pages. This issue’s rated “scarce” by Overstreet. As with the series’ whole early run, Mr. Scarlet is the featured character. But we’ve also got to mention the first appearance of the Hunchback, a wealthy playboy who assumed the guise of a hunchback in order to fight crime. Overstreet 2009 VF 8.0 value = $2,081. CGC census 4/09: 1 in 8.0, 2 higher.

91256 Wow Comics #4 Crowley Copy/File Copy pedigree (Fawcett, 1942) CGC VF/NM 9.0 Cream to off-white pages. A tough book to find, and one that rarely comes up for auction. It features the first appearance of Pinky, sidekick to Mr. Scarlet. Those crimson crusaders of justice righted wrongs for the remainder of this series’ run. Overstreet 2009 VF/NM 9.0 value = $1,598; NM- 9.2 value = $2,250. CGC census 4/09: 2 in 9.0, 1 higher.

91257 Young Allies Comics #5 (Timely, 1942) CGC VF 8.0 Off-white to white pages. An action-packed cover by Alex Schomburg! Overstreet 2009 VF 8.0 value = $1,342. CGC census 4/09: 1 in 8.0, 3 higher.
THE MOTOR CITY COMICS SHOWCASE RUN

This amazing run was consigned to our auction by Michael Goldman, owner of Motor City Comics in Farmington Hills, Michigan.

Of these 17 comics, 11 (including the iconic issue #4) are in sole possession of the highest grade yet certified by CGC. Four others are tied for “finest known” of their respective issues. In addition, all but two issues (#15 and #17) have been certified with “white pages,” CGC’s best page quality certification.

“I purchased the “Motor City Comics Showcase Run” in 1992 from the son of the original owner,” Mr. Goldman says. “From the moment that I pulled the Showcase #1 from the box, I felt that there would never be a nicer group of original owner copies of this title! The color and paper quality are the best I’ve ever had on any original owner collection in my 23 years in business. Motor City Comics is proud to offer this one of a kind group through Heritage Auction Galleries!”

91258 Showcase #1 Fire Fighters (DC, 1956) CGC VF/NM 9.0 White pages. The highest-graded copy of the toughest Showcase to find in high grade (the next-finet CGC-certified book being a lone 8.0 copy). The radiant reds of this book are really something to behold!

Firemen would seem to be a great idea for a comic book, alas the idea never really caught on... but the “showcase” concept certainly did — the series lasted for 14 years, and few DC collectors fail to have a soft spot in their hearts for this title.

A note to readers inside the issue calls this “the most novel idea ever seen in the comic book publishing industry” and implies that the ideas for the series all came from young readers’ letters. Editor Julius Schwartz once explained the business perspective: “The principle behind Showcase was simple. In those days, all magazines were sold on the newsstands and it took several months before you found out whether a magazine was a success or not. If it was a failure, you’d lose a lot of money. So the idea was to try new features in Showcase, wait five or six months to see how it was doing, and if it sold well, we could put it out again in its own title.” Note that no issue number appears on the cover, as newsdealers were skeptical of a #1 issue then, in stark contrast to the present day. John Prentice is the issue’s cover artist.

Overstreet 2009 VF/NM 9.0 value = $4,590; NM- 9.2 value = $6,800. CGC census 4/09: 1 in 9.0, none higher. From the Motor City Showcase Run.

91259 Showcase #2 Kings of the Wild (DC, 1956) CGC VF+ 8.5 White pages. Obviously not many people saved this issue — this is just the fourth copy we’ve ever offered, and it’s tied with #5 as the least CGC-submitted of the early issues with just 13 graded as of this writing. This copy’s tied atop the CGC census with the Circle 8 copy which has off-white pages. The issue's stories all feature animals. Irv Novick is the cover artist. By the way, don’t miss the scan of the sharp back cover on our website. Overstreet 2009 VF 8.0 value = $706; VF/NM 9.0 value = $1,353. CGC census 4/09: 2 in 8.5, none higher. From the Motor City Showcase Run.

91260 Showcase #3 The Frogmen (DC, 1956) CGC VF+ 8.5 White pages. This issue was ranked the toughest of the run to find in Very Fine or better a couple of years ago, and while there are others contending for that throne, we say this one’s just tough to find; period — the nicest we had ever offered previously was just VG/FN! There were no further “Frogmen” issues, but before dismissing the concept as a failure, consider that the Sea Devils, who debuted in #27 of this same series, had a similar concept and also profited from superb grey tone underwater covers by Russ Heath similar to the outstanding one seen here. Overstreet 2009 VF 8.0 value = $748; VF/NM 9.0 value = $1,424. CGC census 4/09: 1 in 8.5, 1 higher. From the Motor City Showcase Run.
91261 Showcase #4 The Flash (DC, 1956) CGC NM+ 9.6 White pages. Surely the best Silver Age comic book Heritage has ever offered at auction, this copy is a serious contender for the most desirable copy of any Silver Age comic. If you leave Marvel aside and consider only DC books, we will commit to saying that there’s nothing to top this.

In terms of historical significance, few books can hold a candle to Showcase #4 — it introduced a new superhero at a time when only Superman, Batman, and Wonder Woman had their own titles (and not a single superhero was being published at Atlas/Marvel after that firm’s failed revival attempt a couple of years previously). As Paul Kupperberg noted, “frankly, anything would have been a welcome relief from the tedium of the day, when Superman was pitted against gangsters in suits and Batman fought aliens in outer space.”

Though all of the creators involved (editor Julius Schwartz, writer Robert Kanigher, penciler Carmine Infantino, and inker Joe Kubert) had worked on the Golden Age Flash Comics title in some capacity, it was agreed to create a new Flash character rather than attempting a revival... and the target audience for comics was too young to remember the older series anyway. Even this new story’s reference to the old series showing a copy of Flash Comics #13 went over readers’ heads — Gary Carter noted that that panel was “the first time I ever saw the Golden Age Flash as a child. At the time though, I had no idea it was a ‘real’ comic book, so to speak.”

The new Flash, Barry Allen, not only had a sleek look unlike any costume seen in the Golden Age, the art style was exciting and new, courtesy of Carmine Infantino. The character was a hit, and three more Showcase appearances and his own series would soon follow.

A beautifully unblemished copy front and back, as are the others in this amazing run.

Overstreet 2009 NM- 9.2 value = $48,000. CGC census 4/09: 1 in 9.6, none higher. From the Motor City Showcase Run.

The Motor City Showcase Run was originally part of a collection known as the “Newsboy Collection,” purchased by Mike Goldman in 1992.

While the Showcase books were the headliners, the Newsboy Collection is perhaps best known for the DC war books it included. This collection provided DC war collectors more copies for their collection than any other pedigree outside of the Salida Collection. “Big Five” war collectors rank this collection higher than Mile High, Boston, White Mountain, and Western Penn due to the high quality 50s issues most of these collections lacked.

Other titles in the collection included My Greatest Adventures, Brave & Bold (pre-superhero issues), Tales of the Unexpected, House of Mystery with some sci-fi in Strange Adventures and Mystery in Space.

The collection was more concentrated in the late 50s than any other era. Very few recognized pedigrees are at their best in this period. Partly due to the poorer paper quality used in the late 50s, but mostly due to the pedigree collections that either ended around this time (Mile High) or began around this time (and of course, the start of a collection always has the lowest grades). Even collections like Ohio and White Mountain that bridged the gap between Golden Age and Silver Age did not have quantities or quality like the Newsboy copies.

The collection is not very well known among collectors because Mike Goldman sold most of the books to only a handful of serious 50s collectors. Most of these books are still in those collections today.

Thanks to Stephen Ritter and Matt Nelson for this information. For the latest on their comprehensive reference book about comic book pedigrees, go to comicpedigrees.com.
91262  **Showcase #5 Manhunters (DC, 1956) CGC NM 9.4 White pages.** One of many “highest-graded” copies in this amazing run, this is the one that holds that status by the widest margin — as of this writing the next-best copy is a VF- 7.5! This was the last issue to have the “banner-style” Showcase logo, and the only comic to star the Gang Busters-esque Manhunters, not to be confused with many other similarly-named DC characters. The cover art is by Ruben Moreira. Overstreet 2009 NM- 9.2 value = $1,950. CGC census 4/09: 1 in 9.4, none higher. From the Motor City Showcase Run.

91263  **Showcase #6 Challengers of the Unknown (DC, 1957) CGC VF/NM 9.0 White pages.** The title started out as an anthology concept (Firefighters, Kings of the Wild, Frogmen, and Manhunters were earlier issue themes), but with the historic issue #4 introducing the Silver Age Flash, the potential of Showcase as a tryout medium for possible new titles was dramatically illustrated. Beginning with this issue, an impressive string of 31 consecutive issues featured characters that would ultimately get their own titles, fueling the early years of the Silver Age. This issue found Jack “King” Kirby returning to prominence with the origin and first appearance of the Challengers of the Unknown, the first Silver Age hero team, and the first original concept for a Silver Age series. Kirby and Stan Lee’s Fantastic Four was still nearly five years away! Only two copies have earned as high as VF- 8.0 grades from CGC to date, none higher than this and none with page quality this nice. Overstreet 2009 VF/NM 9.0 value = $5,121; NM- 9.2 value = $7,600. CGC census 4/09: 2 in 9.0, none higher. From the Motor City Showcase Run.

91264  **Showcase #7 Challengers of the Unknown (DC, 1957) CGC VF 8.0 White pages.** Like so many of the DC milestone books from this period, finding copies in VF 8.0 is just plain difficult. In fact, to date CGC has certified a total of just six copies nicer than FN+ 6.5! This issue’s robot cover is quintessential Jack Kirby, who also provided the story art for the second appearance of the Challengers of the Unknown. Overstreet 2009 VF 8.0 value = $1,301. CGC census 4/09: 2 in 8.0, 4 higher. From the Motor City Showcase Run.
91265  Showcase #8 The Flash (DC, 1957) CGC NM- 9.2 White pages. The only copy graded above VF 8.0 as of this writing! This is also the only copy we've ever offered to have the "white pages" certification. One reason this is hard to find in high grade is that the uniform green background of the cover shows blemishes very easily, as many a long-suffering collector can attest. And the stories were exciting enough that the book tended to be read and re-read! It's the second appearance of Silver Age Flash, released eight months after Showcase #4 — reported the sales figures of the earlier issue were in when this was commissioned, but it would take this and two more tryout issues to make DC comfortable enough to give the new character his own series. The issue also has the origin and first appearance of Captain Cold, who would become a regular in the hero's rogues' gallery. Carmine Infantino is the cover artist. Overstreet 2009 NM- 9.2 value = $18,000. CGC census 4/09: 1 in 9.2, none higher. From the Motor City Showcase Run.
91266    Showcase #10 Lois Lane (DC, 1957) CGC NM 9.4 White pages. This is the only copy graded above 9.0 by CGC as of this writing. In terms of sheer eye appeal, this may be the best copy of this entire incredible run we’re offering — the front and back look very fresh, with no discoloration of any sort, and the page quality is superb too. Since ‘girl comics’ tended to be handled with less care and saved less often than other books, it’s no sure thing that another copy close to this one will ever surface! This was the second issue of a two-issue tryout for ‘Superman’s Girl Friend,’ and Lois went on to become the first Showcase tryout character to get her own series, even before the Flash! The cover and interior art are by Wayne Boring. Overstreet 2009 NM- 9.2 value = $6,000. CGC census 4/09: 1 in 9.4, none higher. From the Motor City Showcase Run.

91267    Showcase #11 Challengers of the Unknown (DC, 1957) CGC NM+ 9.6 White pages. To put this remarkable copy in perspective, consider that for the first 34 issues of Showcase, there are currently just three copies that have earned NM+ 9.6 grading. No other copy of #11 has been certified higher than VF/NM 9.0. It was the third appearance of the Challengers of the Unknown, with signature Jack Kirby cover and interior art. Overstreet 2009 NM- 9.2 value = $3,400. CGC census 4/09: 1 in 9.6, none higher. From the Motor City Showcase Run.

91268    Showcase #12 Challengers of the Unknown (DC, 1958) CGC NM 9.4 White pages. Gorgeous, crisp colors make this a standout copy, the finest known of #12. Just three others have fared VF 8.0 or better to date according to CGC’s census. Jack Kirby’s art was a perfect fit for the Challengers of the Unknown, making their fourth appearance here. Overstreet 2009 NM- 9.2 value = $3,400. CGC census 4/09: 1 in 9.4, none higher. From the Motor City Showcase Run.
**Showcase #13 The Flash (DC, 1958) CGC NM- 9.2 White pages.** Carmine Infantino's striking cover is all the more impressive on the finest known copy of #13, which features the third appearance of the Silver Age Flash and the origin and first appearance of Mister Element. Infantino also provided the interior art. Overstreet 2009 NM- 9.2 value = $8,000. CGC census 4/09: 1 in 9.2, none higher. From the Motor City Showcase Run.

**Showcase #14 The Flash (DC, 1958) CGC VF/NM 9.0 White pages.** The finest grade we've offered, of the issue with the fourth appearance of the Silver Age Flash, is tied with one other as the highest-graded copies to pass through CGC to date. But with its white pages, this could be considered the finest copy in existence. Carmine Infantino provided the cover and interior art in the Flash's final tryout issue, which had the origin of Dr. Alchemy. Overstreet 2009 VF/NM 9.0 value = $5,858, NM- 9.2 value = $8,700. CGC census 4/09: 2 in 9.0, none higher. From the Motor City Showcase Run.

**Showcase #15 The Space Ranger (DC, 1958) CGC NM- 9.2 Off-white to white pages.** The first appearance of the Space Ranger is a book usually only seen in low grade, owing mostly to the black top edge which picks up color breaks easily. Well, you'll love this copy which has no such woes... and by all means check out the back cover scan on our website for further confirmation of why this is the highest-graded copy. The Space Ranger, drawn here by Bob Brown, went on to become a regular feature in Tales of the Unexpected and later in Mystery in Space. Overstreet 2009 NM- 9.2 value = $3,750. CGC census 4/09: 1 in 9.2, none higher. From the Motor City Showcase Run.
91272  Showcase #16 The Space Ranger (DC, 1958) CGC VF/NM 9.0 White pages.
We’ve never offered this issue in a Signature auction before because we had never come across one better than FN/VF! Actually better-than-mid-grade copies are very few, and this is the only one CGC has graded above 8.0 as of this writing. It’s the second appearance of the Space Ranger, with art by Bob Brown. Overstreet 2009 VF/NM 9.0 value = $1,219; NM- 9.2 value = $1,800. CGC census 4/09: 1 in 9.0, none higher. From the Motor City Showcase Run.

91273  Showcase #17 Adventures on Other Worlds (DC, 1958) CGC VF/NM 9.0 Off-white to white pages. The black background makes this one a tough find in high grades. And of the two copies CGC has certified VF 8.0 or nicer to date, this one is the finest. The first appearance of Adam Strange was rendered by Gil Kane on the cover and Mike Sekowsky on the interior. Overstreet 2009 VF/NM 9.0 value = $3,173; NM- 9.2 value = $4,700. CGC census 4/09: 1 in 9.0, none higher. From the Motor City Showcase Run.

91274  Showcase #20 Rip Hunter Time Master (DC, 1959) CGC VF 8.0 White pages.
Three copies of #20 have earned higher grades from CGC to date, but none can boast nicer pages! The issue has the origin and first appearance of Rip Hunter and the first appearances of Jeff, Bonnie, and Corky. Bob Brown cover. Ruben Moreira interior art. Overstreet 2009 VF 8.0 value = $689. CGC census 4/09: 3 in 8.0, 4 higher. From the Motor City Showcase Run.

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Howard Greber began buying comics in the mid 50’s and seriously began saving them while in his young teens, growing up in the Philadelphia area. He was one of the early subscribers to Rocket’s Blast Comicollector and through this publication he discovered comic fandom.

The introduction of characters such as the Fantastic Four and Spider-Man changed his collecting focus in the 60’s, and he never missed a Marvel issue throughout that time. In the late 60s while in college, he became interested in Underground comics, which are now his main collecting objective. The comics offered here are most of the remaining CGC-graded books from his original owner collection, with the exception of the undergrounds which he continues to collect. Look for more from this collector in session Three!

91275  The Amazing Spider-Man #1 (Marvel, 1963) CGC FN+ 6.5 Off-white pages. In 20 years, “top of Guide” for this book has gone from $1,500 to (gasp, choke) $44,000! The first issue of the most-collected series in all of comics has the first appearances of John Jameson, J. Jonah Jameson, and the Chameleon. Jack Kirby and Steve Ditko cover art. Overstreet 2009 FN 6.0 value = $4,125; VF 8.0 value = $12,400. CGC census 4/09: 49 in 6.5, 136 higher. From the Howard Greber Collection.

91276  The Avengers #1 (Marvel, 1963) CGC VF 8.0 Off-white pages. The Guide values (at least in higher grades) have yet to catch up with the prices being paid for this high-demand book. It’s the origin and first appearance of the Avengers (Thor, Iron Man, Hulk, Ant-Man, and the Wasp). Jack Kirby cover art. Overstreet 2009 VF 8.0 value = $3,186. CGC census 4/09: 22 in 8.0, 43 higher. From the Howard Greber Collection.

91277  The Avengers #15 (Marvel, 1965) CGC NM+ 9.6 Off-white to white pages. This is the best copy we’ve ever offered of #15, and this series is heating up faster than any other Silver Age Marvels right now. This issue has the death of the original Baron Zemo. Jack Kirby cover art. Don Heck art. Overstreet 2009 NM+ 9.2 value = $325. CGC census 4/09: 6 in 9.6, 2 higher. From the Howard Greber Collection.

91278  The Avengers #21 (Marvel, 1965) CGC NM 9.4 Off-white to white pages. Jack Kirby is the cover artist, inked by Wally Wood according to some sources. Making his first appearance is Power Man (not to be confused with Luke Cage), who while perhaps not a household name, did menace the Avengers on a number of other occasions in years to come. Overstreet 2009 NM 9.2 value = $150. CGC census 4/09: 7 in 9.4, 5 higher. From the Howard Greber Collection.
91279  The Avengers #96 (Marvel, 1972) CGC NM/MT 9.8 White pages. One of the most collectible segments of this hot title is the “Kree-Skrull War” storyline by Roy Thomas and Neal Adams. The incomparable Adams handled cover art chores here. Overstreet 2009 NM- 9.2 value = $105. CGC census 4/09: 8 in 9.8, none higher. From the Howard Greber Collection.

91280  Batman #245 (DC, 1972) CGC NM+ 9.6 Off-white pages. A powerful Neal Adams cover graces this issue, a tough one to find in pristine shape. Overstreet 2009 NM- 9.2 value = $100. CGC census 4/09: 3 in 9.6, none higher. From the Howard Greber Collection.


91282  Daredevil #4 (Marvel, 1964) CGC NM 9.4 Off-white to white pages. An early issue, in sterling Near Mint. It stars that person who “asks strangers to do incongruous or even foolhardy activities, which they will do without question”… no, not a hot chick, the Purple Man! It’s the villain’s origin and first appearance. Jack Kirby drew the cover. Overstreet 2009 NM- 9.2 value = $725. CGC census 4/09: 15 in 9.4, 9 higher. From the Howard Greber Collection.

91283  Fantastic Four #1 (Marvel, 1961) CGC FN+ 6.5 Off-white pages. The first Marvel comic book? Strictly speaking, it’s Marvel Comics #1, while a few point to Amazing Adventures #3 (while these pedants are right on some level, we hope we never sit next to them on a plane). But as far as the Silver Age of Marvel Comics that makes us all so passionate about collecting these things, Fantastic Four #1 is where it all started. It’s the group’s origin and first appearance, and the start of a different kind of comic book. The creators are two of the all-time greats, writer Stan Lee and artist Jack Kirby. The huge gulf between the FN and VF values below shows how much tougher this book gets in any grade beyond 6.0. Overstreet 2009 FN 6.0 value = $5,100; VF 8.0 value = $16,000. CGC census 4/09: 16 in 6.5, 50 higher. From the Howard Greber Collection.

91284  Fantastic Four #52 (Marvel, 1966) CGC NM 9.4 Off-white to white pages. The first appearance of the Black Panther is not just a fondly remembered story, it’s become a notable milestone as the first time in the modern era that a black superhero appeared in comics (to avoid a faux pas when you’re among fanboys, note that he’s not African-American, he’s African!). Jack Kirby is the cover artist. We haven’t seen a NM copy change hands for quite some time, so the bidding could get interesting. Overstreet 2009 NM- 9.2 value = $550. CGC census 4/09: 15 in 9.4, 6 higher. From the Howard Greber Collection.
**91285 Giant-Size X-Men #1** (Marvel, 1975) CGC NM 9.4 Off-white to white pages.
This is right there with *Hulk* #181 as the Bronze Age Marvel at the top of everyone's list! It's the debut of the new X-Men team, and the very first appearances of Nightcrawler, Storm, Colossus, and Thunderbird, who join old hand Cyclops plus two characters with just a story or two under their belts in Wolverine and Sunfire (hmmm... we never noticed until now that the latter isn't even on the cover, maybe he was right to be so disgruntled!). Gil Kane delivered an appropriately sensational cover for the occasion. Overstreet 2009 NM- 9.2 value = $1,250. CGC census 4/09: 234 in 9.4, 160 higher. From the Howard Greber Collection.

**91286 Strange Tales #128** (Marvel, 1965) CGC NM 9.4 White pages. The last copy we auctioned with this same grade and page quality fetched over $2,000, and a glance at the census information below will tell you why a 9.4 copy is one to be snapped up. The issue is a double feature of the Human Torch (guest-starring the Thing, Quicksilver, and the Scarlet Witch) and Dr. Strange. Jack Kirby cover art. Overstreet 2009 NM- 9.2 value = $150. CGC census 4/09: 9 in 9.4, 2 higher. From the Howard Greber Collection.

**91287 Strange Tales #146** (Marvel, 1966) CGC NM+ 9.6 Off-white pages. This is the best copy of #146 we've ever offered, and while there was a day when you could snap this series for bargain prices, that era is over based on the results of our last auction. The top and right edges of this copy look great — if you've been shopping around for other copies you'll know that these areas tend to get nicked-up. Two key things about this issue: 1) it's the first appearance of the malevolent mesh-heads known as AIM, and 2) it's Steve Ditko's last work on *Doctor Strange*. Cover art by Ditko. Overstreet 2009 NM- 9.2 value = $75. CGC census 4/09: 3 in 9.6, none higher. From the Howard Greber Collection.

**91288 Strange Tales #167** (Marvel, 1968) CGC NM+ 9.6 White pages. This flag cover by Jim Steranko is a classic! This series, a Nick Fury Agent of S.H.I.E.L.D. and Doctor Strange double feature, has really gotten hot lately, and if you secure this copy you'll have a wider grin than Mr. Quatermain at lower right. Overstreet 2009 NM- 9.2 value = $100. CGC census 4/09: 6 in 9.6, none higher. From the Howard Greber Collection.

**91289 Superman's Girlfriend Lois Lane #1** (DC, 1958) CGC FN 6.0 Cream to off-white pages. This book is nonexistent in high grade as far as anyone knows (CGC hasn't graded one higher than 7.5) so a mid-grade copy should be on every DC collector's list. For a character to get his (or her!) own series starting with #1 was still a very big deal in 1958, and since Superman never failed to co-star, we'll call this DC's first Silver Age superhero #1 issue. Other characters like the Flash would get books with prior numbering continued of course, but there wouldn't be another superhero #1 at DC until *Green Lantern* #1, two and a half years later. Curt Swan cover art. Overstreet 2009 FN 6.0 value = $969. CGC census 4/09: 1 in 6.0, 11 higher. From the Howard Greber Collection.

**91290 Tales of Suspense #58** (Marvel, 1964) CGC NM- 9.2 White pages. Captain America battles Iron Man... you can see that much, but did you know that this issue has the second appearance of Kraven the Hunter? Cap was guest-starring here, but the next issue started his double-feature with Iron Man in this series. Jack Kirby cover art. Overstreet 2009 NM- 9.2 value = $750. CGC census 4/09: 11 in 9.2, 11 higher. From the Howard Greber Collection.
91291 **Tales of Suspense #64** (Marvel, 1965) CGC NM 9.4 Off-white to white pages.
The Black Widow donned a costume for the first time in this issue (though how her bare hand is sticking to the ceiling, only cover artist Jack Kirby could say). Also, most Captain America fans will remember the often-reprinted World War II flashback with Cap and Bucky taking on Sando and Omar... itself a reworking of a Simon and Kirby yarn from *Captain America Comics* #1. All this plus Iron Man and Hawkeye too... buy it! Overstreet 2009 NM- 9.2 value = $225. CGC census 4/09: 13 in 9.4, 5 higher. From the Howard Greber Collection.

91293 **Tales of Suspense #69** (Marvel, 1965) CGC NM 9.4 White pages. *This is the best copy we've ever offered of the first appearance of the Titanium Man. In addition to having the most absurd fake Russian name Stan Lee ever came up with (Boris Bullski), the villain was immortalized in a Paul McCartney and Wings song a decade later. While Iron Man deals with Comrade Bullski, Captain America and Bucky star in “Midnight in Greymoor Castle,” a yarn most Cap fans will recall. Jack Kirby and Don Heck cover art. Overstreet 2009 NM- 9.2 value = $135. CGC census 4/09: 6 in 9.4, 3 higher. From the Howard Greber Collection.*

91294 **Tales of Suspense #73** (Marvel, 1966) CGC NM+ 9.6 Off-white to white pages. Fantastic cover by Gene Colan... oops we meant Adam Austin (wink, wink). There have been a few Black Knights at Marvel, this one is the evil one, which explains why he’s fighting Iron Man. Meanwhile, the Captain America story is one of the mind-blowing “Sleeper” stories that every kid who read them remembers. Overstreet 2009 NM+ 9.6 value = $90. CGC census 4/09: 9 in 9.6, 2 higher. From the Howard Greber Collection.

91295 **Tales of Suspense #76** (Marvel, 1966) CGC NM+ 9.6 Off-white pages. Jack Kirby cover inked by John Romita Sr., what a cover art combo! Iron Man and Captain America are the double feature. The Cap story has the second appearances of Batroc “Ze Leepair” and la femme Sharon Carter. The highest-graded copy... magnificent! Overstreet 2009 NM+ 9.2 value = $100. CGC census 4/09: 7 in 9.6, none higher. From the Howard Greber Collection.


91297 **Tales of Suspense #93** (Marvel, 1967) CGC NM+ 9.6 Off-white pages. While Iron Man faces the Titanium Man (as portrayed by Gene Colan on the cover), Captain America battles AIM guys who mention Modok about 20 times, though His Ugliness doesn't actually appear until next issue. Fun fact to know and tell: the letters page has a fan letter from future star artist Walt Simonson. Overstreet 2009 NM+ 9.2 value = $90. CGC census 4/09: 4 in 9.6, 1 higher. From the Howard Greber Collection.
X-Men #1 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. This is one of the nicest unrestored copies of this book we've ever seen, and the owners of high-grade unrestored copies are invariably loath to part with them... so don't miss this opportunity! It's the origin and first appearance of the X-Men (the Angel, the Beast, Cyclops, Iceman, and Marvel Girl), and the first appearance of Professor X and Magneto. Jack Kirby cover and art. Overstreet 2009 VF/NM 9.0 value = $14,600; NM- 9.2 value = $22,000. CGC census 4/09: 12 in 9.0, 20 higher. From the Howard Greber Collection.


X-Men #58 (Marvel, 1969) CGC NM+ 9.6 White pages. The best copy we've ever offered. This one's got a very sharp back cover that's as nice as the front. And about that front cover by Neal Adams: not only is it one of the top eye-catchers of that artist's run, its originality is striking even today. This issue was the first appearance of Havok in costume (and the costume was in itself a design triumph by Adams). Overstreet 2009 NM- 9.2 value = $220. CGC census 4/09: 13 in 9.6, 2 higher. From the Howard Greber Collection.

91302 The Amazing Spider-Man #97 (Marvel, 1971) CGC NM/M 9.8 White pages. The excellent page quality and rarely attained grade speak volumes here, but note that this is also an issue of historical significance, as part of the anti-drug trilogy that was not approved by the Comics Code Authority. The Bronze Age had begun for our favorite Wallcrawler! John Romita Sr. is the cover artist. Overstreet 2009 NM- 9.2 value = $175. CGC census 4/09: 8 in 9.8, none higher.

91303 The Amazing Spider-Man #182 (Marvel, 1978) CGC MT 9.9 Off-white to white pages. As of this writing less than ten copies from the entire #1-200 range of this series have been certified 9.9! This issue has a key event: Peter Parker proposes to Mary Jane for the first time, after thinking it over for 13 years or so. Is it a coincidence that this was Marvelous Marv Wolfman’s first issue as writer? Ross Andru is the cover artist. Overstreet 2009 NM- 9.2 value = $25. CGC census 4/09: 1 in 9.9, none higher.


91305 Barbie and Ken #1 (Dell, 1962) CGC NM+ 9.6 Off-white pages. Barbie is one of the pop culture icons of the 20th century — even the testosterone-laden macho men writing this can admit that. Barbie is also one of the most-collected characters of all time, so we expect strong “crossover” interest for this “tied-for-highest-grade” copy. Overstreet 2009 NM- 9.2 value = $705. CGC census 4/09: 2 in 9.6, none higher.

91306 The Brave and the Bold #34 Hawkman (DC, 1961) CGC NM 9.4 Cream to off-white pages. The first appearance of Silver Age Hawkman and Hawkgirl is almost impossible in true NM, as the census data below indicates! The cover art by Joe Kubert is seared into every Silver Age DC fan’s memory. Overstreet 2009 NM- 9.2 value = $4,400. CGC census 4/09: 4 in 9.4, none higher.

91307 Challengers of the Unknown #1 (DC, 1958) CGC FN/VF 7.0 Cream to off-white pages. Jack Kirby’s groundbreaking team series was awarded its own title, after four popular try-out issues in Showcase. Kirby contributed the story, cover, and interior art for this key DC Silver Age book. Overstreet 2009 FN 6.0 value = $600; VF 8.0 value = $1,750. CGC census 4/09: 6 in 7.0, 7 higher.
Conan the Barbarian #1 (Marvel, 1970) CGC NM+ 9.6 White pages. Brilliant copy of an issue that made quite a stir among collectors in 1970. Marvel certainly knew how to celebrate the dawning of the Bronze Age of Comics! No tryout issues, the origin and first comic book appearance of Conan was in his own title. King Kull also makes his first comics appearance in a cameo. Barry Smith’s classic run as Conan’s artist began here. Overstreet 2009 NM+ 9.2 value = $400. CGC census 4/09: 64 in 9.6, 8 higher.


Fantastic Four #1 (Marvel, 1961) CGC VG 4.0 Off-white to white pages. Showcasing the first appearance and origin of the Fantastic Four (the first Silver Age Marvel comic), this iconic issue is desirable in any grade! The much-imitated cover is by Jack Kirby who also contributed interior art. Overstreet 2009 VG 4.0 value = $3,400. CGC census 4/09: 63 in 4.0, 174 higher.


Fantastic Four #105 (DC, 1959) CGC FN+ 6.5 Cream to off-white pages. After a hiatus of 10 years, the title returns, with The Fastest Man Alive getting a Silver Age update. Generally considered the character that signaled the beginning of the Silver Age with his tryout appearances in Showcase beginning in 1956, the Flash’s own title continued the numbering from the Golden Age series. Carmine Infantino had taken over as artist toward the end of the Golden Age run, and his work on the Silver Age version was instrumental in DC’s dominance in superhero comic fare in the late 1950s and early 1960s. Arch-nemesis Mirror Master makes his first appearance in this issue. Overstreet 2009 FN 6.0 value = $1,500; VF 8.0 value = $4,500. CGC census 4/09: 5 in 6.5, 25 higher.

The Flash #159 (DC, 1966) CGC NM- 9.2 Off-white pages. Dr. McNider (Dr. Midnite) and Kid Flash appearances. Carmine Infantino cover and art. Overstreet 2009 NM- 9.2 value = $175. CGC census 4/09: 3 in 9.8, none higher.

The Flash #123 (DC, 1961) CGC NM- 9.2 Off-white pages. In one of the most important books of DC’s Silver Age, the classic “Flash of Two Worlds” storyline altered DC continuity by revealing that there was another Earth on which the Golden Age superheroes were still alive. Jay Garrick, in his first appearance since the Golden Age, and his Silver Age counterpart, Barry Allen are impressively rendered on this Carmine Infantino cover, one of the most famous the artist ever created. This particular copy is among the nicest ever to pass through the hands of the fine folks at CGC, with only two grading higher. Overstreet 2009 NM- 9.2 value = $3,300. CGC census 4/09: 4 in 9.2, 2 higher.

The Flash #105 (DC, 1959) CGC FN+ 6.5 Cream to off-white pages. After a hiatus of 10 years, the title returns, with The Fastest Man Alive getting a Silver Age update. Generally considered the character that signaled the beginning of the Silver Age with his tryout appearances in Showcase beginning in 1956, the Flash’s own title continued the numbering from the Golden Age series. Carmine Infantino had taken over as artist toward the end of the Golden Age run, and his work on the Silver Age version was instrumental in DC’s dominance in superhero comic fare in the late 1950s and early 1960s. Arch-nemesis Mirror Master makes his first appearance in this issue. Overstreet 2009 FN 6.0 value = $1,500; VF 8.0 value = $4,500. CGC census 4/09: 5 in 6.5, 25 higher.
91315  The Forever People #1 (DC, 1971) CGC NM/MT 9.8 Off-white to white pages. This all-Kirby issue introduced the Forever People, and showcased the first full appearance of Darkseid. Superman also appears. Overstreet 2009 NM- 9.2 value = $110. CGC census 4/09: 5 in 9.8, none higher.

91316  Four Color #994 Sea Hunt (Dell, 1959) CGC NM+ 9.6 Off-white pages. Superfine copy is the best CGC has certified to date for this Four Color issue, which is considered the second issue of Sea Hunt. The photo cover is of TV series star Lloyd Bridges. Overstreet 2009 NM- 9.2 value = $125. CGC census 4/09: 1 in 9.6, none higher.

91317  Four Color #1013 Bat Masterson (#1) (Dell, 1959) CGC NM+ 9.6 Off-white pages. "Back when the West was very young..." When you're done singing that classic theme song to yourself, put in a bid on the sole highest-graded copy! Gene Barry stars on the photo cover. Overstreet 2009 NM- 9.2 value = $200. CGC census 4/09: 1 in 9.6, none higher.

91318  Four Color #1231 Danger Man (Dell, 1961) CGC NM+ 9.6 Off-white to white pages. A photo of the late Patrick McGoohan graces the cover. Overstreet 2009 NM- 9.2 value = $180. CGC census 4/09: 1 in 9.6, none higher.

91319  G.I. Combat #87 (DC, 1961) CGC FN/VF 7.0 Off-white to white pages. The first appearance of the Haunted Tank is one of the major DC war keys, as well as one of the very best DC war covers! A CGC VF 8.0 copy of this book that Heritage recently auctioned for $2,868 demonstrated just how coveted this "Big Five" book is. Overstreet notes Russ Heath's "classic" grey tone cover and art. Overstreet 2009 FN 6.0 value = $231; VF 8.0 value = $655. CGC census 4/09: 2 in 7.0, 2 higher.

91320  Green Lantern #11 (DC, 1962) CGC NM 9.4 Off-white pages. It seems unbelievable to today's Green Lantern fan that the character had been around for 21 years (and the Silver Age version for 11 issues) before the Green Lantern Corps made its first appearance! But this is indeed their very first story. The cover and interior art are by Gil Kane. Overstreet 2009 NM- 9.2 value = $365. CGC census 4/09: 5 in 9.4, none higher. From the Capital City Collection.

91321  Green Lantern #40 Bethlehem pedigree (DC, 1965) CGC NM 9.4 Off-white pages. The Golden Age Green Lantern Alan Scott guest stars in this key issue as we learn the origin of the Infinite Earths! The aftershocks of that revelation are being felt in the DC universe to this day. Gil Kane provides the cover art. Overstreet 2009 NM- 9.2 value = $950. CGC census 4/09: 13 in 9.4, 6 higher.

91322  Green Lantern #79 (DC, 1970) CGC NM+ 9.6 Off-white pages. The toughest issue to find in high grade of the Denny O'Neil/Neal Adams run! Yes, we do know that the first issue, #76, has just one 9.6 on the census to date but note that in addition to no 9.8 and only two 9.6 copies, a paltry six copies of #79 have even made it to 9.4, the least of any book in the 76-89 span! We point to the black cover (dare we say "in blackest night") as the main culprit here. Of course none of the above would mean much except for the fact that this run is hotly sought after right now, with record prices seemingly broken each time a top copy comes up for sale. Adams is the cover artist, natch. Overstreet 2009 NM- 9.2 value = $135. CGC census 4/09: 2 in 9.6, none higher. From the Capital City Collection.
Hawkman #1 (DC, 1964) CGC NM- 9.2 Off-white to white pages. After tryouts in *Brave and the Bold* and an appearance in the *Atom*, Hawkman followed the lead of other DC Golden Age superheroes Flash, Green Lantern, and Atom in getting his own Silver Age title. Murphy Anderson provided the cover and interior art. Super-nice copy! Overstreet 2009 NM- 9.2 value = $1,250. CGC census 4/09: 11 in 9.2, 9 higher.

The Incredible Hulk #5 (Marvel, 1963) CGC VF/NM 9.0 Off-white pages. Demand for nice copies of the first Hulk series just keeps growing, and we expect this one to command keen interest. Jack Kirby’s cover and interior art is a prime reason. The first appearance of Tyrannus is featured. Overstreet 2009 VF/NM 9.0 value = $2,329; NM- 9.2 value = $3,400. CGC census 4/09: 10 in 9.0, 9 higher.

The Incredible Hulk #102 (Marvel, 1968) CGC NM+ 9.6 White pages. This is for all intents and purposes a “second #1” for the Hulk — his original #1-6 run was a distant memory by 1968, when *Tales to Astonish* was renamed in the Hulk’s honor. The brown top and right edges look great, and the page quality is all you could hope for. Overstreet 2009 NM- 9.2 value = $375. CGC census 4/09: 51 in 9.6, 7 higher.

The Incredible Hulk #1 (Marvel, 1962) CGC VG+ 4.5 Off-white to white pages. One of the scarcest of the first wave of Marvel Age keys, especially in nice grade, this milestone issue had the origin and first appearances of Rick Jones, Betty Ross, and Thunderbolt Ross. The classic Silver Age book was drawn inside and out by Jack Kirby. Overstreet 2009 VG 4.0 value = $2,000. CGC census 4/09: 27 in 4.5, 145 higher.
91327  The Incredible Hulk #181 (Marvel, 1974) CGC NM/MT 9.8 White pages. The last time we offered this Bronze Age key of keys in this grade some six years ago it sold for $17,825, and the copy offered here has the added bonus of the "white pages" certification.

The first full appearance of Wolverine seems to have cemented its status as the highest-demand 1970s comic book. "Wolvie" just named the greatest comic character of all time by Wizard magazine, and being the star of a solo movie has only boosted his popularity even further. Herb Trimpe is the artist of this now-famous cover, co-starring the Hulk and the Wendigo.

A sharp-cornered beauty of a copy!

Overstreet 2009 NM- 9.2 value = $1,450. CGC census 4/09: 19 in 9.8, 1 higher.
**Iron Man #1 (Marvel, 1968) CGC NM 9.4 Off-white to white pages.** Super copy of the premiere issue of the title, one of the second wave of Marvel titles that launched at the end of the Silver Age. It began with a story continued from the Iron Man and Sub-Mariner one-shot of the previous month. Gene Colan's cover is perhaps his best-ever, and he and Johnny Craig teemed up for some stellar interior art. Overstreet 2009 NM- 9.2 value = $650. CGC census 4/09: 116 in 9.4, 61 higher.

**Journey Into Mystery #89 (Marvel, 1963) CGC VF 8.0 Off-white pages.** Thor’s origin is retold. Jack Kirby cover and art. Contains a backup feature with art by Steve Ditko. Overstreet 2009 VF- 8.0 value = $413. CGC census 4/09: 6 in 8.0, 18 higher.

**Justice League of America #1 (DC, 1960) CGC VF+ 8.5 Light tan to off-white pages.** Notoriously difficult to find in higher grades, even at VF+ 8.5 this copy stands out. A key Silver Age DC issue, not only for its #1 status, but also for the origin and first appearance of the super-villain Despero. Aquaman, Batman, Flash, Green Lantern, Jonn J'onzz, Superman, and Wonder Woman appear. Murphy Anderson did the cover, Mike Sekowsky the interior art. Overstreet 2009 VF 8.0 value = $3,600; VF/NM 9.0 value = $6,800. CGC census 4/09: 7 in 8.5, 9 higher.


**Marvel Spotlight #5 Ghost Rider (Marvel, 1972) CGC NM 9.4 Off-white to white pages.** This issue features the first appearance and origin of stuntman Johnny Blaze, the Ghost Rider! Finding a nicer copy of this book can be a real challenge, especially considering the striking black background. It’s not every day that we have a copy this clean pass through our hands. Mike Ploog is the cover and interior artist on this ish. Overstreet 2009 NM- 9.2 value = $450. CGC census 4/09: 47 in 9.4, 16 higher.

**Marvel Spotlight #53 Adam Strange (DC, 1959) CGC VF 8.0 Off-white pages.** Adam Strange begins a 50-issue run in this issue, with Gil Kane providing the robot cover and Carmine Infantino the interior story art. CGC notes, “4.00' written on 1st page in pencil.” Overstreet 2009 VF 8.0 value = $1,330. CGC census 4/09: 1 in 8.0, 3 higher.

91339  Showcase #27 Sea Devils (DC, 1960) CGC NM- 9.2 Cream to off-white pages. The origin and first appearance of the Sea Devils appeared here. This is an unusually high-grade copy of an issue that's just not found in high grade all that often. A grey tone treatment of the striking cover by Russ Heath ensured this issue attracted plenty of attention in 1960. Heath's interior art on this series was just as impressive, and that was key in the Sea Devils' getting their own title after just three tryout issues. Overstreet 2009 NM- 9.2 value = $1,750. CGC census 4/09: 3 in 9.2, 1 higher.


91342  Superman #209 Oakland pedigree (DC, 1968) CGC NM/MT 9.8 White pages. Purple covers are a pain to find in grade, black ones too — so try finding a Silver Age DC with a half-purple/half-black cover in 9.8, and just to make it really tough, look for one with white pages as well. If you pass up this one, do not come crying to us later! Ross Andru cover art. Overstreet 2009 NM- 9.2 value = $65. CGC census 4/09: 2 in 9.8, none higher.


91340  The Silver Surfer #1 (Marvel, 1968) CGC NM+ 9.6 Off-white to white pages. Copies of this issue with grades higher than NM- continue to be hot property. There’s plenty of reasons, with great content (the Surfer’s origin is expanded upon, and back-up stories featuring the Watcher with his origin tale) and great art by John Buscema, Joe Sinnott, Gene Colan, and Syd Shores. Overstreet 2009 NM- 9.2 value = $875. CGC census 4/09: 18 in 9.6, 2 higher.

91344  Tales of Suspense #1 (Atlas, 1959) CGC FN/VF 7.0 Off-white to white pages. Note that the only two copies graded higher are both just one notch higher at 7.5. This copy has nice bold reds and yellows. If you're like us, the chance to own the first issue of one of Marvel's pre-hero mainstays (and later a top superhero vehicle as well) will be nigh-irresistible. Don Heck is the cover artist. Overstreet 2009 FN 6.0 value = $450; VF 8.0 value = $1,275. CGC census 4/09: 2 in 7.0, 2 higher.

91345  Tales of Suspense #40 (Marvel, 1963) CGC VF 8.0 Off-white to white pages. This seminal issue marks only the second appearance of Iron Man, who's sporting new gold armor on the Jack Kirby cover. Kirby also supplied interior art, as did Steve Ditko, Sol Brodsky, Larry Lieber, and Don Heck. Overstreet 2009 VF 8.0 value = $1,317. CGC census 4/09: 7 in 8.0, 21 higher.

91346  Tales to Astonish #27 (Marvel, 1962) CGC FN 6.0 Cream to off-white pages. One of the earliest Marvel Silver Age superhero issues had the first appearance of Henry Pym (Ant-Man), not in costume, preceding origin issues of Spider-Man, the Hulk, Thor, and other major Marvel superheroes, other than the Fantastic Four. Jack Kirby did the cover and also contributed interior art, as did Steve Ditko. Overstreet 2009 FN 6.0 value = $1,155. CGC census 4/09: 10 in 6.0, 43 higher. From the Jack Juka Collection.


91348  Wolverine (Limited Series) #1 (Marvel, 1982) CGC MT 10 Off-white to white pages. Just the second Gem Mint certified by CGC despite over 5,100 submissions of this issue, which battles Amazing Spider-Man #300 for the title of "most-submitted book." We dare say that almost everyone reading this catalog already owns this comic in one grade or another, but the allure of having the very best copy is going to be very tough to resist. Not only is this the first solo Wolverine comic, the cover is one of the most memorable depictions of the character, courtesy of artist Frank Miller. Heritage's current auction record for a 1980s comic is $4,182 for a Teenage Mutant Ninja Turtles #1 — we wouldn't be surprised if that record is jeopardized when this lot comes up for sale. Overstreet 2009 NM- 9.2 value = $75. CGC census 4/09: 2 in 10.

91349  Wonder Woman #159 Pacific Coast pedigree (DC, 1966) CGC NM/MT 9.8 White pages. Origin retold. Ross Andru cover and art. A stunning copy which was last offered for sale way back in 2002. Don't miss your chance to bid on this real looker! Overstreet 2009 NM- 9.2 value = $160. CGC census 4/09: 1 in 9.8, none higher.

91350  X-Men #1 (Marvel, 1963) CGC FN/VF 7.0 Off-white to white pages. The origin and first appearance of the X-Men (and the first appearance of Professor X and Magneto) is one of the top five Silver Age Marvel keys. And what could be better than having a solid copy like this one? Well, how about one signed by the co-creator of the squad, Stan Lee (and right on the cover, at that... funny, we thought Stan was a shy publicity-shunner!)? The other co-creator is of course Jack Kirby, who also drew the cover. CGC notes, "Stan Lee' written on cover in marker." Overstreet 2009 FN 6.0 value = $2,325; VF 8.0 value = $7,200. CGC census 4/09: 47 in 7.0, 127 higher.

Visit HA.com to view enlargeable images and bid online.
91351 X-Men #7 (Marvel, 1964) CGC NM- 9.2 Off-white to white pages. The X-Men battle Magneto and the Brotherhood of Evil Mutants in this ish which includes the first appearance of Cerebro, Professor X's super computer, and the second appearance of the Blob. Cyclops also becomes deputy leader of the X-Men. Jack Kirby cover and art. Overstreet 2009 NM- 9.2 value = $1,150. CGC census 4/09: 16 in 9.2, 7 higher.

91352 X-Men #28 Slobodian pedigree (Marvel, 1967) CGC NM+ 9.6 White pages. This is the best copy we've ever offered of the first appearance of the Banshee! Here that wailing Irishman is a villain but of course he soon became a member of the X-Men. Werner Roth is the cover artist. Those Emirs of Encapsulation at CGC also note the first appearance of a one-issue wonder known as the Ogre. Overstreet 2009 NM- 9.2 value = $365. CGC census 4/09: 12 in 9.6, 3 higher.


91357 X-Men #141 (Marvel, 1981) CGC MT 9.9 White pages. More than 1,300 copies have been certified by CGC, 125 have made it to 9.8, but this is the first to hit 9.9! Many fans consider this classic to be their favorite. John Byrne X-Men cover, favorite Byrne cover, period, or favorite X-Men cover, period. The issue is the unforgettable "Days of Future Past" story. First appearances of Rachel Summers, Pyro, Destiny, and Avalanche. Overstreet 2009 NM- 9.2 value = $65. CGC census 4/09: 1 in 9.9, none higher.

91358 Zap Comix #1 First Printing (Apex Novelties, 1967) CGC NM- 9.2 Off-white pages. Here's the Big Bang of the Underground Comix universe — the first printing of the most important "alternative" comic book ever, the "Charles Plymell edition" of Zap Comix #1. It's the kind of book legends have formed around (like the story that artist Robert Crumb sold copies of this edition from a baby buggy on the streets of San Francisco). There's some debate over how many copies were actually printed, but the number was low, and the fact that many of them were destroyed in a warehouse fire makes the number of existing copies very scarce indeed. Needless to say, if you collect Undergrounds, this one is a must-have, especially in this kind of condition. With no high-grade copies entering the market for some time, we expect the bidding to be quite fierce on this little item! Fogel's Underground Comix Price Guide NM- 9.4 value = $8,000. CGC census 4/09: 1 in 9.2, 2 higher.
91359  **All-New Comics #1-4 File Copies Bound Volume (Harvey, 1943).** Attractive file copies of *All-New Comics* #1 (first appearances of Steve Case, Johnny Rebel, Kayo Kane, the Echo, Night Hawk, Ray O’Light, and Detective Shane), #2 (origin of the Scarlet Phantom), #3, and #4 that have been trimmed and bound into a hardcover volume. Artists include Charles Sultan and Joe Kubert. There are a handful of tears to the edges of issues #3 and #4; otherwise, the comics are in very nice condition with just some mild overall wear, bright covers with some mild color loss, and supple pages that exhibit moderate tanning around the edges. Overstreet 2009 VG 4.0 value for the comics = $1,136.

91360  **Bulletman #1-12 Bound Volume (Fawcett, 1941-43).** A complete run of the first 12 issues of *Bulletman*, trimmed and bound into a hardcover volume that includes #1 (silver ink cover by Mac Raboy), 2, 3, 4, 5, 6, 7, 8, 9, 10 (first appearance of Bulletdog, piece cut from front cover, cuts to back cover), 11 (large tear to and some pieces cut out of front cover), and 12 (robot cover), most with covers by Raboy. The comics are in overall great condition unless noted otherwise, with vibrant, glossy covers and only mild wear and tanning. Overstreet 2009 VG 4.0 value for group = $2,798.

91361  **Famous Crimes #1-4 File Copies Bound Volume (Fox Features Syndicate, 1948).** File copies of issues #1 (Blue Beetle appearance), 2 (lingerie cover and panels), 3 injury-to-eye story, electrocution stories, used in SOTI, and 4 that have been trimmed and bound into a hardcover volume with “V.S. Fox” embossed on the spine. The comics are in nice condition with glossy covers and supple pages that have some tanning. Overstreet 2009 VG 4.0 value for group = $322.

91362  **Fantastic Four #1-9 Bound Volume Signed By Kirby and Lee (Marvel, 1961-62).** Jack Kirby’s autograph graces the front papers of this volume, and the signature “Stan Lee ’76” appears at the bottom of the front page of issue #1 (note that these signatures appear genuine but have not been authenticated). In all, issues #1-9 are here, trimmed and bound into a black hardcover volume with the previous owner’s name embossed on the cover. The comics have moderate wear and a few cover creases. Issue #6 has a piece of tape on the back cover. Pages are supple, and page quality is off-white for the most part. Marvel’s Silver Age began here, and having the originals in one volume makes for a thrill no reprints could ever match. Overstreet 2009 VG 4.0 value for group = $7,086.

91363  **Harvey Richie Rich #1 and Other Comics Bound Volume (Harvey, 1960).** A great copy of Richie Rich #1 is the highlight of this collection, which also features file copies of Baby Huey #28; Casper #27; Harvey Hits #38 (Harvey-Toon); Hot Stuff #29; Playful Little Audrey #22; Little Dot #62; Little Lotta #32; Sad Sack #111; Spooky #49; Dagwood #116; Felix #112; Little Max #67; Sad Sack’s Funny Friends #30; Hot Stuff Sizzlers #2; and Mutt and Jeff Jokes #2 that have been trimmed and bound into a hardcover volume as a reference book for the Harvey production department. The comics are in very nice condition with mild wear and mild to moderate page tanning. Overstreet 2009 VG 4.0 value for group = $576.
91364  Mad #1-23 Bound Volume (EC, 1952-55). We’ve offered plenty of bound volumes over the years, but this is a first: the first 23 issues of Mad — the entirety of the comic book-format issues — trimmed and bound into in a single hardcover volume! Includes the classic “Superduperman” parody, the hard-to-find issue #5, Alfred E. Neuman’s first cover appearance, and more. Art by the usual gang of idiots — Wally Wood, Jack Davis, Bill Elder, Basil Wolverton, Harvey Kurtzman, and others. The comics are in very nice condition with gorgeous glossy covers, supple cream to off-white pages, mild wear, some tanning to the inside covers, and a mis-cut page in issue #7. Overstreet 2009 VG 4.0 value for group = $3,430.

91365  Phantom Lady #22-23 File Copies Bound Volume (Fox Features Syndicate, 1949). These are file copies of issues #22 and 23 (final issue, bondage cover) that have been trimmed and bound into a hardcover volume with “VS. Fox” embossed on the spine. Matt Baker and Jack Kamen art in each. The comics are in very nice condition with glossy covers and supple pages with some tanning along the edges and interior covers. Overstreet 2009 VG 4.0 value for group = $620.

91366  Showcase #1-11 Bound Volume (DC, 1956-57). If the ultra high-grade collection of Showcase issues offered elsewhere in this sale seems out of reach, here’s another great way to get this set of books that kicked off the Silver Age of Comics; the issues collected in this bound volume include the first appearance of the Barry Allen-version of the Flash in Showcase #4. Other highlights include the origin and first few appearances of the Challengers of the Unknown by Jack Kirby, early Lois Lane solo adventures, and the first appearance of the villainous Captain Cold. There is a small tear to the lower left corner of #4 and some cover wear and small tears to #6, otherwise the comics are in great condition with glossy covers, cream pages, and some tanning to the inside covers. Overstreet 2009 VG 4.0 value for group = $8,656.
91367  Wonder Woman #1-12 Bound Volume (DC, 1942-45). The earliest issues of Wonder Woman are tricky to find in general, and a bound volume of the first few years’ worth is a truly breath-taking find. Highlights include not only the origin of Wonder Woman, but also the first appearances of some of her most enduring foes. Included are copies of issues #1 (covers and art by H. G. Peter begin), 2 (origin and first appearance of Mars), 3, 4, 5 (first appearance of Dr. Psycho), 6 (first appearance of Cheetah), 7, 8, 9, 10 (classic “Invasion From Saturn” sci-fi cover), 11, and 12 that have been trimmed and bound into a hardcover volume. The books are in wonderful condition with bright, glossy covers and supple pages, with only moderate tanning and wear, as well as an unfortunate near-separation of the cover and first page of issue #1. The hardcover shows some mild edge and corner wear and scuffing, with shallow splits to the outer layer of the binding along both edges of the spine. Other than that, the binding is tight and secure. Overstreet 2009 VG 4.0 value for group = $9,256.

91368  X-Men #1-66 Stan Lee Signed Bound Volumes (Marvel, 1963-70). This great collection features copies of the first 66 X-Men issues — every Silver Age issue, featuring the original team, published prior to the years of reprints that dominated the early ‘70s — trimmed and bound into a set of three hardcover volumes, each inscribed and signed by Stan Lee on the front endpaper. Highlights include the first appearances of the original X-Men team (Cyclops, Marvel Girl, Iceman, Beast, and Angel), Professor X, and perennial foes Magneto, Blob, Toad, Juggernaut, the Brotherhood of Evil Mutants, Sauron, and the Sentinels, as well as the first appearances of Quicksilver, Scarlet Witch, Banshee, Havok, Polaris, Sunfire, and others, and the first Silver Age appearance of Ka-Zar. Artists include Jack Kirby, Neal Adams, Gil Kane, Jim Steranko, and Barry Smith. The comics are in very nice condition with glossy covers, cream to off-white pages, some instances of wear or creasing, and some discoloration and shelf wear to the hardcovers. Overstreet 2009 VG 4.0 value for group = $4,324.
91369  Amazing Stories - August 1928 (Ziff-Davis, 1928) Condition: VG+. This issue is famous for featuring the story “Armageddon — 2419 A.D.,” the first appearance of Buck Rogers in any medium. Frank Paul’s classic cover illustration is actually for E. E. “Doc” Smith’s “The Skylark of Space” (Buck didn’t make a cover appearance until March 1929, his second and last pulp appearance before crossing over into comic strips and other media.). Handwriting in pencil on both the front and back covers, slight spine roll, supple off-white pages, and complete spine and covers that show some edge wear but no tears or unsightly creases. Bookery’s Guide to Pulps VG value = $400; FN value = $800.

91370  The Edgar Rice Burroughs Library of Illustration Limited Edition Set (Russ Cochran, 1976-84). First edition three-volume set in slipcase, each volume #1,052 from a limited edition of 2,000, featuring illustrations by J. Allen St. John, John Coleman Burroughs, Hal Foster, Burne Hogarth, Frank Frazetta, Jesse Marsh, Russ Manning, Ray Krenkel, Reed Crandall, and others. The works displayed include cover art, newspaper strips, paintings, watercolors, sketches, spot illustrations and much more. Also features interviews with some of the artists. Each cloth bound volume has a cover plate and gold embossed title plate. The books are in very nice condition with some moderate fading to the spine of Volume 3; the slipcase is in nice shape with mild shelf wear and splitting of the leatherette covering at the head and tail of spine (common with this edition).

91371  Overstreet Price Guide #1 First Edition (Robert M. Overstreet, 1970) Condition: VF. This copy’s in excellent shape, with the only flaws being a very faint crease to the lower right corner of the front cover, and some discoloration along the edges of the covers. It’s impressive that the staples are tight and the centerfold secure, as the book was well over 200 pages and, given its thickness, it’s a miracle it could have been staple-bound in the first place. The prices are, of course, an entertaining read for any comic lover of today — Action Comics #1 was priced at an “exorbitant” $300 in Mint condition, but we’re kicking ourselves for not stocking up on Showcase #4 ($12 in Mint), Suspense Comics #3 ($5), or Famous Funnies #209 ($4). Don’t miss out on the book that helped make comic fandom what it is today. Note that the current Overstreet Guide only lists GD, FN, and NM values for this item. Overstreet 2009 Fine value = $912; Near Mint value = $1,825.

91372  Secret Agent X-9 Book 1 and 2 Group with Slipcase (David McKay, 1934) Condition: VG. Dashiell Hammett and Alex Raymond were giants in their respective fields, so who wouldn’t want this collection covering 33 weeks of their comic-strip collaboration? These are in a very handsome custom-made black hardcover case. Overstreet 2009 GD 2.0 value for both = $200; FN 6.0 value for both = $600.

Have you seen Comicmarket at Heritage? More than 2,000 CGC-graded comics available to “Buy Now” Make an offer if you think the price is too high! Go to HA.com/cm

End of Session One
92001 Neal Adams Creepy #14 page 6 Original Art (Warren, 1967). Neal Adams’ revolutionary photorealistic cartooning was made even more astounding with the grey tone techniques that he used for the Warren magazines. This superb page from “Curse of the Vampire” has an image area of 10.5” x 15”, and the art is in Very Good condition.

92002 Neal Adams House of Mystery #175 Cover Original Art (DC, 1968). This dramatic cover scene for the yarn “The House of Gargoyles” by the legendary Neal Adams was one of a run of evocative, eerie, “kids-in-danger” covers that he did for House of Mystery. It has been said that Adams used his own youngsters as the models for many of these covers. This cover scene was drawn on a separate 10” x 10.5” sheet of paper, and the rest of the cover has since been re-created; otherwise, the art is in Very Good condition.

92003 Neal Adams Challengers of the Unknown #74 page 23 Original Art (DC, 1970). Neal Adams’ Deadman art— that says it all for Bronze Age collectors. Adams both penciled and inked the detailed art for this Challengers page, and it showcases one of the DC characters that made Neal a fan-favorite— Boston Brand, aka Deadman. Deadman rescues the soul of a stricken girl by commandeering the astral body of a malicious ne’er do well. The final panel features a sensational group shot of the Challs and Deadman. The image area of the art is 10” x 15” and the art is in Excellent condition.
92004  Neal Adams Superman #237 Cover Original Art (DC, 1971). Neal Adams redefined Superman’s image at the tail end of the Silver Age, and for the Bronze Age, continuing the icon’s evolution from the earlier versions established by Joe Shuster, Wayne Boring, and Curt Swan. This cover scene was altered somewhat for the printed cover, mainly in the background details. The piece has an image area of 10” x 15”, and there are no type elements or word balloons; otherwise, the art is in Excellent condition.

92005  Neal Adams Green Lantern and Green Arrow #1 Paperback Back Cover Illustration Original Art (Paperback Library, 1972). Green Lantern evoked the inspirational, humanitarian spirits of Dr. Martin Luther King Jr. and Robert F. Kennedy in this dramatic illustration for the paperback collection of the award-winning, trend-setting collection of “relevant” stories by writer Denny O’Neil and artist Neal Adams. The series was a huge critical hit due largely to Neal Adams’ unparalleled ability to combine realistic contemporary illustration with traditional superheroic storytelling.

This image was originally intended for the front cover of the paperback, as shown on a layout (composed entirely of stats) with a rough color guide on an overlay accompanying this lot. Note the tagline (not used on the printed version) “Comix That Give a Damn!”

As shown on a copy of the paperback that accompanies this lot, the image ended up being used on the back cover, with a different version of Dr. King’s face pasted over the original version.

This pencil and ink masterwork has an overall size of 11.5” x 17.5”. The title logo and word balloons are a stat, and aside from a torn lower right corner (outside the image area), the art is in Excellent condition.
92006  Neal Adams *Batman* #245 page 3 Original Art (DC, 1972). Commissioner Gordon and Batman take center stage in this moody masterwork from "The Bruce Wayne Murder Case." *Batman* pages by Neal Adams are very hard to find, especially when they are of this quality. This page has an image area of 10” x 15”, and the art is in Excellent condition.

92007  Neal Adams *Deadly Hands of Kung Fu* #3 Cover Original Art (Marvel, 1974). The cover blurb to this hard-hitting issue asked "Is Jim Kelly the new Bruce Lee?" Nothing ends a high-powered business meeting quite as dramatically as a jaw-breaking kung fu attack — especially when the attack is led by the aforementioned Bruce Lee and his "Enter the Dragon" co-star Kelly. We auctioned the cover for issue #2 five years ago for $19,550, and this one provides a closer, more intense view of the chop-socky action! This Bronze Age bruiser has an overall size of 14.75” x 17.25”, and the art is in Excellent condition.
92008 Neal Adams *Monsters Unleashed* #3 Man-Thing Cover Original Art (Marvel, 1973). “A midnight horror stalks the swamps. He's back from the dead — the Man-Thing walks among us, and whoever knows fear burns at the touch of the Man-Thing.” For fans of the shambling, swamp-born mockery of a man, this Bronze Age blockbuster says it all. Adams’ unforgettable cover scene has an image area of 13” x 17”, and the art is in Excellent condition.
92009  Neal Adams and Dick Giordano All-New Collectors Edition #C-56 Superman Vs. Muhammad Ali Boxing Match Opening Round page 33 Original Art (DC, 1978). The Man of Steel faces off against “the Greatest” in the lightweight Bronze Age battle that rocked the comics reading world. Neal Adams was the perfect choice (perhaps the only choice) to illustrate this saga, and Dick Giordano was inspired and laid down some of his finest inks. *Bong* — the bell rings, and away they go! This masterpiece has an image area of 11” x 15”, and aside from some overall paper aging, the art is in Very Good condition. Both artists signed the page at the bottom of the page.

92010  Mike Allred Madman #3 Cover Original Art (Tundra, 1992). Get ready to enjoy a hero hullabaloo. This mixed-media masterwork from the offbeat imagination of Mike Allred has an image area of 11” x 17”, and the art is in Excellent condition.

92011  Mike Allred Dark Horse Presents #100 (Fifth Variant) Madman and Rusty the Boy Robot Cover Original Art (Dark Horse, 1995). Robots to the rescue in this “car-tosraphic” cover scene by the amazing Allred. Astroman and Rusty the Boy Robot do their heroic best to prevent imminent disaster. This show-stopping scene appeared on the cover of the fifth variant of this landmark issue. This piece has an approximate image area of 10.5” x 16”, and the art is in Excellent condition.

92012  John Alvin The Emperor’s New Groove Illustration Original Art (Disney, 2000). Emperor Kuzco and llama herder Pacha struggle to survive under the evil gaze of Yzma, in this mixed media illustration by John Alvin. Framed and matted to an image area of 9.75” x 15.75”. In Excellent condition. Includes a Certificate of Authenticity.
92013  Ander (Bill Alexander) *Peggy’s Distress On the Planet Venus* Episode #6 Comic Strip Original Art (Mishkin, c. 1960). The famous Kefauver subcommittee which investigated the effects of obscenity on juvenile delinquency subpoenaed *Peggy* publisher Edward Mishkin in 1955. His booklet-sized illustrated stories with their themes of flagellation, bondage, transvestitism, and passive men forced into women’s clothing, were feared to “get into the hands of small limited minds.” In 1957, Mishkin’s *Nights of Horror* booklets (as detailed in Craig Yoe’s book *Secret Identity: The Fetish Art of Superman’s Co-creator Joe Shuster*) caused a major outbreak of indignation in Mayor Robert Wagner’s New York. This rare example of an outrageously *outré* original has an image area of 18” x 12”, and the art is in Excellent condition. From the Estate of Charles Martignette. High-resolution image viewable online at HA.com.

92014  Ander (Bill Alexander) *Peggy’s Distress On the Planet Venus* Episode #7 Comic Strip Original Art (Mishkin, c. 1960). This rare surviving original has an image area of 18” x 12”, and the art is in Excellent condition. From the Estate of Charles Martignette. High-resolution image viewable online at HA.com.

92015  Ander (Bill Alexander) *Peggy’s Distress On the Planet Venus* Episode #8 Comic Strip Original Art (Mishkin, c. 1960). This rare example of a forbidden original has an image area of 18” x 12”, and the art is in Excellent condition. From the Estate of Charles Martignette. High-resolution image viewable online at HA.com.

92016  Murphy Anderson *Sub-Mariner Comics* #1 Cover Re-Creation Original Art (undated). The talented Anderson has re-created the cover of one of Street’s 20 most valuable Golden Age books — the fourth most valuable Timely behind only *Marvel Comics* #1, *Captain America Comics* #1, and *Human Torch* #2 (#1). Anderson did a magnificent job of capturing the appeal of the most collectible Timely artist, Alex Schomburg. This piece has an image area of 15.5” x 20.5”, and the art is in Excellent condition.

92017  Murphy Anderson *Shadow Comics* #1 Cover Re-Creation Original Art (undated). The first comic book published by Street and Smith was also the first comic appearance of the firm’s two biggest stars, the Shadow and Doc Savage. The publisher didn’t stop there; adding Bill Barnes (America’s Air Ace) and even 19th-century creation Nick Carter. The painted cover was an unusual sight on comic racks of 1940. The Dark Avenger stars in Anderson’s superb re-creation. This piece has an image area of 15.5” x 21”, and the art is in Excellent condition.

92018  Murphy Anderson *Fantastic Comics* #1 Samson Cover Recreation Original Art (1996). As a homage to his artistic idol, Lou Fine, Murphy Anderson recreated several of Fine’s best Golden Age covers in full color. The piece offered here is a recreation of *Fantastic Comics* #1, and Anderson has masterfully drawn the scene in Fine’s fluid style, and topped off this cover recreation with beautiful coloring. This painting has an image area of 15” x 21”, and the art is in Excellent condition. Also included with this lot is a certificate of authenticity signed by Anderson.

92019  Murphy Anderson *Mickey Mouse Magazine* #1 Cover Re-Creation Original Art (undated). This splendid re-creation of the cover to the landmark 1935 issue has an image area of 16” x 21”. The art appears to have been light struck, but is otherwise in Excellent condition.
92020  Jim Aparo The Phantom #38 Splash Page 1 Original Art (Charlton, 1970). Jim Aparo did some of his finest work on The Phantom and this sensational splash is sure to command spirited bidding. This Bronze Age beauty has an image area of 9” x 12”, and aside from some light paper staining in the center of the page, the art is in Very Good condition.

92021  Dick Ayers The Overstreet Comic Book Price Guide Unused Cover Illustration Original Art (1984). While this art wasn’t used for the annual price guide, it did see print later as the cover of Gold & Silver: Overstreet’s Comic Book Monthly #6 (1994). As Don Markstein has commented at Toonopedia.com, “The Ghost Rider, published by Magazine Enterprises, was comics’ first fully-realized blend of [western and horror], and to this day remains among the best.” Years later, when Ayers was working for Marvel, the House of Ideas brought out their version of the Ghost Rider in 1967. For many fans the original remains the definitive version. This cover has an image area of 11.5” x 18.5”, and the art is in Excellent condition.

92022  Carl Barks Donald Duck Unpublished Panel Page Original Art (1955). Here’s a rare treat for any fan of Carl Barks — a page from a story that was never published! Notes from Barks’ own hand, written in the margin areas of both boards (Barks usually drew his pages in two halves, to make them easier to handle and mail) note this to be the third page to a story originally slated for Walt Disney’s Comics and Stories #175, April, 1955; it was one of the few Barks stories Western Printing and Publishing rejected outright. The page involves Donald’s attempt to regain bags of candy sold by Huey, Dewey, and Louie, as he searches for a missing ring presumed to be within a piece of the candy. Donald is featured in nearly every panel of this fun page. As a bonus, Carl Barks signed both halves, to long-time comic historian and über-fan, Tom Andrae. The image area of each half is approximately 16” x 11.5”, and both pieces are in Excellent condition.

92023  Carl Barks and Peter Ledger Uncle Scrooge Production Art (Celestial Arts/Disney, 1987). Three oversized production pages from the deluxe book, Uncle Scrooge McDuck: His Life and Times. Color artist Peter Ledger hand-colored each blue-line page, under the direction of Barks, resulting in some of the most beautiful Disney comic pages ever. Here are pages 260 and 261 from the story, Land of the Pygmy Indians, plus page 50, from Back to the Klondike. The pages all have line-art film overlays. Image area is approximately 9.5” x 13.75”; each page has some additional color added to the outside borders, page 50 in particular, and page 260 has a color doodle by Ledger. All three pages are signed by Carl Barks and Peter Ledger. Excellent overall condition.
Golden Age fans, take note — this opening page starring Billy Batson hails from the yarn "Captain Marvel and the Squadron of Doom," and it's the earliest Captain Marvel page by Beck we've auctioned to date. This piece of glorious Golden Age history has an image area of 13" x 18". The board was cut into two pieces (through the lower part of panel one), and some missing photostats in panel one are scanned and printed out replacements. There is also some overall paper aging; otherwise, the art is in Good condition. Beck inscribed the page in its lower left border, "For Howard Davis — C. C. Beck 1979."

This stupendous illustration features The Blue Diamond, Captain Daring, The Fin, the Challenger, and The Thunderer recreated by C. C. Beck as part of the DeFuccio collection. Mixed media on heavy illustration board, the art has an image area of 11" x 15.5" and is in Excellent condition.

Although most celebrated for his art on the original Captain Marvel, Beck could draw in virtually any style he wanted to, and in his later years he did faithful recreations of other artists' work. Here, he presents his version of Mac Raboy's 1942 cover for Master Comics #23, featuring "Captain Marvel Jr, the world's most sensational boy, smashing his way to the top." This scintillating painting has an image area of 11" x 15.5", and aside from a piece of tape in the lower border (outside the image area), the art is in Excellent condition.

A Swamp Thing fan would have to search far and wide to find a spectacular wall piece to match this beauty, created by the talented team of Bissette and Totleben — don't miss out! This sublime mixed-media illustration was painted on paper, which was then mounted on board to create a wrinkled textural effect throughout the design. This piece was inscribed and signed by both artists in its lower border, and it is in Excellent condition.
92029 Wayne Boring and Stan Kaye Action Comics #199 page 10 Original Art (DC, 1954). Lex Luthor lays out another diabolical scheme in this fifties yarn, "The Phantom Superman." Along with appearances by Lois Lane and Jimmy Olsen, this page also features a classic panel of Clark Kent changing into his Superman costume. This page has an image area of 13" x 18". The page is brittle along its left side with heavy edge wear and pieces out of the upper and lower left edges; otherwise, the art is in Good condition. From the Estate of Charles Martignette.

92030 Wayne Boring Superman Daily Comic Strip #7619 Original Art dated 5-22-63 (Bell-McClure Syndicate, 1963). Lois Lane and Jimmy Olsen co-star in this offbeat episode. This daily has an image area of 16.75"x 4.75", and the art is in Very Good condition.

92031 Wayne Boring Superman Daily Comic Strip #8021 Original Art dated 8-28-63 (Bell-McClure Syndicate, 1963). This daily featuring the main players of the strip has an image area of 16.75"x 4.75". The strip was folded in half and it has been lightstruck; otherwise, the art is in Good condition. Inscribed and signed at the lower right, "Sorry to be late with this, Kenny. Yours, Wayne Boring."

92032 Dick Briefer Rex Dexter of Mars #1 Cover Re-Creation Original Art (1980). The thrill of the Golden Age of comics is captured wonderfully in this sci-fi thriller, a re-creation of Rex Dexter’s first and only cover, by the great Dick Briefer. This oil on board painting has been framed to an overall size of 22" x 27.5", and the art is in Excellent condition.

92033 Frank Brunner Web of Horror #3 page 19 Original Art (Major Magazines, 1970). Each panel of this atmospheric page from the yarn “Santa Claws" is filled with the Brunner mystique. This moody masterpiece has an image area of 13"x 18", and aside from some white-out in some of the word balloons, the art is in Excellent condition.

92034 Frank Brunner and Dick Giordano Doctor Strange #2 Title page Original Art (Marvel, 1974). Silver Dagger takes his frustration out on a pseudo Doctor Strange in this page from “A Separate Reality.” The art has an image area of 10"x 15" and its condition is Very Good. Signed by Frank Brunner under the title.
92035 Rich Buckler and Frank Giacoia Astonishing Tales #16 Ka-Zar Cover Original Art (Marvel, 1973). The full un fettered fury of Ka-Zar and Zabu the Sabertooth tiger is spotlighted in this senses-shattering cover. The central image is original art, all else is made of pasted-up photostats. This piece has an image area of 10" x 15", and it has been matted and framed to an overall size of 15.5" x 20.75". The art is in Excellent condition.

92036 John Coleman Burroughs Unpublished Page Slated for The Funnies #58 John Carter of Mars page 1 Original Art (c. 1941). John Burroughs’ talent for drawing heroic adventure and awe-inspiring fantasy scenes shines in this page, slated for The Funnies #58, but never used. This piece was printed for the first time in 1977 on page 172 of Russ Cochran’s The Edgar Rice Burroughs Library of Illustration Volume 2. This piece has an image area of 14.5" x 19.5", and the art is in Excellent condition.

92037 John Coleman Burroughs Unpublished Page Slated for The Funnies #58 John Carter of Mars page 3 Original Art (c. 1941). John Burroughs modeled the beautiful Deja Thoris after his wife, Jane Ralston Burroughs. This page was slated for The Funnies #58, but never used. It saw print for the first time in 1977, on page 174 of Russ Cochran’s The Edgar Rice Burroughs Library of Illustration Volume 2. This piece has an image area of 14.5" x 19.5", and the art is in Excellent condition.

92038 John Buscema and Sal Buscema Silver Surfer #7 page 38 Original Art (Marvel, 1969). Double your thrills with this pulse-pounding page from "The Heir of Frankenstein." The Silver Surfer battles an evil clone in this Silver Age spectacular, drawn by both of the legendary Buscema brothers. Aside from a few small production process stains, and a torn lower right corner, the art is in Very Good condition.
92039  John Buscema and Alfredo Alcala Savage Sword of Conan #7 page 38 Original Art (Marvel, 1975). Buscema and Alcala made for an unbeatable art team on the Savage Sword of Conan. Buscema's masterful figure drawing was given the perfect finish by Filipino comics legend Alcala. The image area of this page is 10.5” x 15”, and the art is in Excellent condition. Alcala signed and dated the page at the lower left.

92040  John Buscema and Tom Palmer Avengers #267 Storm Splash Page 1 Original Art (Marvel, 1986). The Buscema/Palmer art team took the Avengers to their highest heights of glory, and sultry Storm of the X-Men is spotlighted in this opening for “Time — and Time Again.” This piece has an image area of 10” x 14”. The upper border was trimmed along its right corner (outside the image area), otherwise, the art is in Excellent condition.

92041  Sal Buscema and Fred Kida Super-Villain Team-Up #2 Sub-Mariner Splash Page 1 Original Art (Marvel, 1975). The sinister super-villainy of Attuma, Tiger Shark, and Dr. Dorchas has the upper hand in this 10” x 15” Marvel masterpiece. Aside from a missing pasted-on caption at the top of the page and a few glue stains, this page is in Very Good condition.

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When interviewer Peter Sanderson singled out this page as one of his favorites and mentioned that all eight X-Men shown have subtly different reactions, Byrne replied, “Yes, I tried for that. I thought about personality in each picture. I thought this is Scott and he’s grim, and this is Peter and he’s rather childish, this is Kurt, he’s this... [and Ororo looks flabbergasted] because she’s in a claustrophobic situation, so she doesn’t really know how to react.”

As for the chilling look at Magneto, Byrne noted “It’s an old Kirby shot.” Indeed, “the King” used it as early as X-Men #1.

The scenario here: Magneto, who had defeated the new X-Men badly in their only previous battle in #104, has spirited the team off to an underground complex in Antarctica, where they’re strapped into chairs that neutralize them and their powers (what a note to end an issue on!).

This was just Byrne’s fifth issue of the book (he still hadn’t done any of the covers to this point). As Byrne put it on his website, “I remember mostly that [112-113] were the issues in which things really felt like they were starting to click. That it began to feel like my book, rather than a Cockrum book on which I was just doing a prolonged series of fill-ins.”

Fans will certainly agree that the book belonged to Byrne and Austin by this point, with this blockbuster page a prime example! The page has an image area of 10” x 15”, and the art is in Excellent condition. Signed by Byrne at the lower left.

John Byrne and Joe Rubinstein Amazing Adventures #6 X-Men Cover Original Art (Marvel, 1980). Byrne and Rubinstein recreated a Marvel-ous moment from the lives of the original X-Men on their cover for Amazing Adventures #6. The Blob and his band of cut-throats surrounded the original Children of the Atom in “Carnival of Death.” Byrne’s showdown was inspired by the 1963 Stan Lee-Jack Kirby thriller, “Beware of the Blob,” which was first printed in X-Men #3. It’s important to note, that at this same time Byrne was also drawing his renowned covers for the new X-Men, so here’s a chance for a true-blue X-Men fan to add a cover featuring the original team to his portfolio of Byrne art, drawn during that key period.

Considering that Byrne only did 17 covers on the main title, and covers from that run sell for tens of thousands, this may be a wonderfully affordable alternative for a classic-period Byrne X-Men cover. The image area of this masterwork measures 10” x 15”. The cover retains its original masthead and logo photo stats, and the art is in Excellent condition.

John Byrne and Jerry Ordway Fantastic Four #280 page 30 Original Art (Marvel, 1985). Franklin Richards tells his father, Mister Fantastic, about a terrible dream he had about his mother in this page from “Tell Them All They Love Must Die...” The art has an image area of 10” x 15” and it is in Excellent condition. Signed by John Byrne in the final panel.
92045  John Byrne and Jerry Ordway

**Fantastic Four #281 Cover Original Art (Marvel, 1985).** This piece is the first Byrne *Fantastic Four* cover we've offered for sale, and Byrne covers that feature the whole team (which at the time had the She Hulk as the Thing's replacement) are relatively few. In this thriller, Sue Richards, the Invisible Girl sports a total makeover, complete with a walk on the wild side, in this historic first cover appearance of Malice in the yarn, “With Malice towards All!” As a bonus, Daredevil guest-stars. This piece has an image area of 9.75” x 15”, and the art is in Excellent condition. Byrne signed the page at the lower right.

92046  John Byrne

**Legends #4 Cover Original Art (DC, 1987).** That's Darkseid’s G. Gordon Godfrey humiliating the likes of Superman, Batman, the Flash, and the Blue Beetle, in this symbolic cover illustration by Byrne. The image area measures 10” x 15”, and aside from some printer’s oil staining along the upper left corner, the art is in Very Good condition. Signed by Byrne at the lower left.

92047  John Byrne

**Superman #21 page 4 and 5 Original Art (DC, 1988).** Great Guns! Superman encounters Supergirl for the first time in this double-page spread written, penciled, and inked by Byrne. The art has an image area of 21” x 15”, and the condition is Very Good. Signed by Byrne in the final panel.

92048  John Byrne and Mike Machlan

**West Coast Avengers #42 Splash page 22 Original Art (Marvel, 1989).** From Byrne’s first issue as writer/penciler of this series. Mockingbird makes an unexpected appearance in this final page from the story, “One of Our Androids is Missing!” and no one’s more surprised than her husband Hawkeye! The image area measures 10” x 15” and the art is in Excellent condition. Signed by Byrne at the lower left.
92049  J. Scott Campbell and Richard Friend *Transmetropolitan: Filth of the City*, Splash page 28 and 29 Original Art (DC/Helix, 2001). Outlaw journalist Spider Jerusalem is surrounded by a room full of lovely J. Scott Campbell ladies in this double-page splash page from the prestige-format one-shot *Transmetropolitan: Filth of the City*. The art has an image area of 20.5" x 16" and is in Excellent condition. Signed by J. Scott Campbell and Richard Friend at the lower left.

92050  Al Capp *Li’l Abner* Daily Comic Strip Original Art dated 12-7-48 Original Art (United Feature Syndicate, 1948). With appearances by Abner, Daisy Mae, and a Shmoo, this daily is a delightful example for any true-blue *Li’l Abner* fan. This daily has an image area of 22" x 6", and the art is in Excellent condition.

92051  Captain America and Bucky Pencil Illustration Original Art (undated). A vintage drawing, done on a piece of Bainbridge illustration board. This piece has an overall size of 30" x 20". There is some water damage along the lower right edge, and some edge and corner wear; otherwise, the piece is in Good condition. *From the Estate of Charles Martignette.*

92052  Nick Cardy *Aquaman* #37 Cover Original Art (DC, 1968). "When the Sea dies..." This cover concept set the stage for a melodramatic masterpiece by the titantically talented Cardy. Once seen, this compelling image is nearly impossible to banish from your memory — Aquaman, the Sea King, holding the fallen form of his beloved wife, Mera, even as the sea dries up, paralyzing Aqualad and the other denizens of the deep. Similar dramatic poses of a "fallen loved one" have been showcased on many celebrated comic book covers over the years, but few of them can equal the supreme artistry of Cardy's figure draftsmanship. Raw anguish is etched into Aquaman's suffering features. This Silver Age spectacular has an image area measuring approximately 12" x 18". The cover retains its original title logo photostat. The caption blurb, "When the Sea Dies..." isn't on the page and may have been done on an overlay, or on an intermediate production piece; otherwise, the art is in Excellent condition. If you've coveted a Silver Age Aquaman or Cardy masterwork for your original art collection — this showstopper will be a hard one to top.
92053  Travis Charest *Spacegirl* Illustration Original Art (undated).  
By *Scratch!* Travis Charest illustrates his online comic strip character, Spacegirl in this amazing illustration. Rendered in mixed media illustration on heavy illustration board, the art has an image area of 11” x 17” and it is in Excellent condition.

92054  Dave Cockrum and Sam Grainger *X-Men* #103 page 15  
*Original Art* (Marvel, 1977). Plenty of action plus great character interaction between Wolverine and Colossus make this a choice page for the X-fan! Banshee, Juggernaut, and Black Tom Cassidy also appear. How desirable is art from these early issues? Well, the cover for #102 (set in the same castle as this page) set our company record for the most ever paid for post-1970 comic art. This piece has an image area of 10’’ x 15’’. The final panel is a carefully taped-in replacement panel; otherwise, the art is in Excellent condition. Cockrum inscribed and signed the page under its second panel tier.

92055  Gene Colan and Frank Giacoia *Daredevil* #21 page 10  
*Original Art* (Marvel, 1966). The arch-feynd known as the Owl unleashes his awesome electronic owl in these scenes from “The Trap Is Sprung.” Nothing that lives can defeat it — except for Daredevil, the Man Without Fear. This page has an image area of 12.5’’ x 18.5’’, and the art is in Excellent condition. The page was framed, without glass, to an overall size of 26’’ x 25’’. Colan signed the art, the picture mat, and a copy of the comic book that was matted alongside the art.

92056  Gene Colan *Daredevil* #1 Penciled Cover Re-Creation  
*Original Art* (undated). Celebrated as one of the Man Without Fear’s best artists, Colan has re-created the landmark, first cover appearance of Marvel’s Daredevil, and he has captured all the vitality and charm of the Jack Kirby and Bill Everett cover in his homage. Drawn in pencil, this piece has an image area of 10’’ x 16.25’’, and the art is in Excellent condition.
92057  Richard Corben Creepy #66 Complete 7-page Story “Pinball Wizard” Original Art (Warren, 1974). When it comes to illustrating tales of bone-chilling horror, Corben has proven himself one of the top modern masters. Each page of this spine-tingling yelp-yarn, rendered in compelling grey tone media, has an image area of 15.5” x 11”. Aside from missing a word balloon in panel three of page four, the pages average Excellent condition. Corben signed and dated each page.

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92058  Johnny Craig Crime SuspenStories #6 Cover Original Art (EC, 1951). The revenge of the walking dead was EC’s stock-in-trade, and Johnny Craig showcases his mastery of the theme with this cover thriller for “Jury Duty.” Craig received high praise from his fellow EC editor/writer/artist Al Feldstein, “I always admired Johnny’s work. He was the ultimate comic artist as far as I was concerned.” A first-rate talent, Craig was at the forefront of hard-boiled, crime noir storytelling. This piece has an image area of 13.25” x 19”, and it has been matted and framed to an overall size of 19” x 24”. The art is in Excellent condition.

92059  Guido Crepax Hello, Anita Page Original Art (1980). Perhaps most renowned for his sexy sixties strip Valentina, this ink and watercolor Crepax page hails from a yarn based on another of his erotic protagonists, Anita. The outré premise of this decadently dreamy story is that Anita has “intimate knowledge” of her TV set — and so, “Heeeeeere’s Johnny.” This page has an image area of 13.5” x 18”, and the art is in Excellent condition.

92060  Robert Crumb Inkling Cover Unpublished Original Art (c. 1967). When Robert Crumb walked away from his job at Cleveland’s American Greetings Corporation and ventured out to California in January, 1967, he was itching to produce his own comic book, much as he had done as a child, with brother Charles. At first, only covers were completed; this is one of them, done for a comic that was never finished or published. It’s a wild cross of Crumb’s earlier, “cute” style (including an appearance by Mickey Mouse), and his later, edgier stuff, starring his new character, Mr. Natural and a clanking, beeping robot. The cover, done in markers and colored pencils, has an image area of approximately 8” x 10.5”, and is in VG condition, with some light water damage in two areas (including Crumb’s signature). It’s a rare opportunity to own a piece of color art by R. Crumb, done right before his impending world-wide fame, via Zap Comix #1.
92061  Robert Crumb *Motor City Comics* #2 “Lenore Goldberg” Page 11 Original Art (Rip Off Press, 1970). Merciful Heavens! Here’s the shocking eleventh page of the second “Lenore Goldberg and Her Girl Commandos” story, featuring a nude (and how) Lenore escaping the police by running through a busy grocery store. The page is crammed with detail — check out all the items spilling out of one shopper’s cart, all drawn in Crumb’s trademark mechanical pen style. The page measures approximately 9” x 13”, and it has been matted and frame to an overall size of 15.75” x 20”, ready to hang on your wall — if you dare. The art is in Excellent condition.

Go to HA.com for a high-resolution and uncensored version of this image

92062  Robert Crumb *Mr. Natural* #3 Page 3 Original Art (Kitchen Sink, 1977). Ultimate Mr. Natural fan Billy Bob finally gets through to his idol in this powerful piece from the third *Mr. Natural* comic. The page was originally published in 1976 as part of an on-going series in the Village Voice, and was re-formatted for inclusion in the comic book. This piece has an image area of approximately 12.75” x 9” and is matted to an overall size of 20” x 16”; other than a few tiny soiled spots in the last panel, the art is in Excellent condition. A first-printing copy of the comic accompanies the art.
Robert Crumb Hup #3 Complete Eight-page Story “The Story of My Life” Original Art and Signed Print (Last Gasp, 1989).  “Th’ Cosmic Whiner” comes through with another wild ride through his life and libido, as he stars in eight pages of unleashed imagination. In this allegorical tale, Crumb pictures himself full-grown but dressed in infant’s attire, pushed around in an oversized baby buggy by a typically gorgeous, statuesque female, who of course, is the object of our hero’s desires. Only someone with the chutzpah of R. Crumb would dare depict himself in such a loathsome, yet strangely endearing manner as this! Each of the eight pages (four of which may only be seen at HA.com) is a masterpiece of Crumb crosshatching, with image areas approximately 10.75“ x 16.25”, all in Excellent condition. In addition, the cover image of Crumb in the buggy was turned into a beautiful limited edition silkscreen print, and we’ve included #88/100 here, signed by Crumb in pencil. Adult situations.
Robert Crumb's classic feline character started out as a family pet back in the late 1950s, and evolved to superstardom through Robert’s comic strips (which originally appeared in the pages of Harvey Kurtzman’s Help! magazine) and two notorious 1970s animated feature films. In fact, the experience of dealing with the Hollywood types who hounded him about the first film project caused Crumb to abruptly kill off the character in the pages of The People’s Comics, in 1972. This cover is for a collected volume of Fritz stories, published in 1993, and is one of the last times Crumb has drawn the character to date, save for one Complete Crumb Comics cover appearance in 1996. This piece has an image area of approximately 10” x 12.5”, matted to an overall size of 16.75” x 19.5”, and is in Excellent condition.

Garfield certainly knows his business, in this early daily. Poor, innocent Odie plays the “fall guy” to Garfield’s prankish moves, as he will countless times to come, much to the ire of owner Jon... and so it goes! Garfield has been tickling the funnybones of newspaper readers since 1977, and the strip currently is listed in the Guinness Book of World Records as the most widely syndicated strip on the planet. With most Garfield art still locked away in Jim Davis’ vaults, the chance to own one of these popular treasures is rare, and Heritage is pleased as punch to be able to offer it in this auction. This piece has an image size of approximately 14” x 4”, and is in Excellent condition.

That Garfield — even when he’s not moving a muscle, he’s causing trouble for his hapless owner, Jon! Everybody loves a good pratfall, and Jim Davis has delivered the goods in this funny Sunday. Garfield Sundays don’t come along that often, as most are still held by Davis; this is only the second one we’ve had the privilege to offer. It has an image size of approximately 18.75” x 12.5”, and is in Excellent condition.

Garfield currently reigns as the highest circulated strip on Earth. Heritage is extremely pleased to offer this rare opportunity to add a choice example of Garfield art to your collection. This piece has an image size of approximately 14” x 4”, and is in Excellent condition.

It must be Monday morning for Jon — before the coffee kicks in! Who doesn’t relate to our favorite grumpy feline, Garfield? Cartoonist Jim Davis hit on a winner with his lasagna-loving pet, and the world agrees — Garfield currently reigns as the highest circulated strip on Earth. Heritage is extremely pleased to offer this rare opportunity to add a choice example of Garfield art to your collection. This piece has an image size of approximately 14” x 4”, and is in Excellent condition.

Garfield tackles his Monday with a hug in this delightful daily. This piece has been framed and matted and has an image area measuring 14” x 4”. In Excellent condition. Don’t miss this rare opportunity to add a little Garfield to your collection!
92070  Gene Day *Master of Kung Fu* #104 Cover Original Art (Marvel, 1981). Danger lurks (in the title logo) in this dramatic cover for the epic, “Fight Without Reason.” In this yarn, Shang Chi comes face-to-face with the one man he has never truly defeated — Shen Kuei, the Cat. This thriller ranks among the best of Gene Day’s covers. Day was a shining talent who passed away at far too young an age. This piece has an image area of 9.75” x 15”, and aside from a missing caption (at the upper left) and a few small glue stains, the art is in Excellent condition.

92071  Steve Ditko *Journey into Mystery* #83 Splash Page 1 Original Art (Marvel, 1962). Ditko’s approach to fantasy art was so different, so sensational, Stan Lee soon assigned him to the art for every story in *Amazing Adult Fantasy*. Meanwhile, over at *Journey into Mystery*, while the Mighty Thor was battling “The Stone Men of Saturn” in his debut for the lead story of that historic issue, this lion was involved in mysterious doings in the back-up yarn, “When the Jungle Sleeps.” The splash has an approximate image area of 12.5” x 18.5”. The lower left corner has been torn off; otherwise, the art is in Fair condition.
92072  Steve Ditko  Amazing Spider-Man #29 page 5 Original Art (Marvel, 1965). This Silver Age showstopper co-starring Daily Bugle publisher J. Jonah Jameson and his obsession, the web-slinging Spider-Man, is sure to make a prized showpiece for any original art collector. Panel four is nothing less than a mighty Marvel masterpiece by Study Steve. This peerless page from "Never Step on a Scorpion" has an image area of 12.5" x 18.5" and the art is in Excellent condition.
92073 Steve Ditko
Monster Hunters
#6 “The Beast or the Burden” pages 2-8 Original Art (Charlton, 1976). This yarn is missing page one, but the rest of this Charlton chiller is here, and it’s filled with hallmark Ditko touches. Each pulse-pounding page has an image area of 12”x18”, and the art is in Excellent condition.

92074 Steve Ditko Scary Tales #12 “Drowned Girl” pages 2-10 Original Art (Charlton, 1978). This haunting tale of murder is missing its opening page, but the rest of the spine-tingler is here, and it features nine pages of first-rate art by comic industry Hall of Famer, Steve Ditko. Each superb page has an image area of 10”x 15”, and the art is in Excellent condition.

92075 Mort Drucker
Mad #56 Complete 1-page Tarzan Story “A Race Through the Jungle” Original Art (EC, 1960). From the Hollywood Dept. and “Scenes We’d Like to See” comes this hilarious Drucker one-page Tarzan spoof. This page has an overall size of 17”x 24”, and the art is in Very Good condition.

92076 Kevin Eastman and Peter Laird
Teenage Mutant Ninja Turtles #3 page 26 Original Art (Mirage Studios, 1985). With appearances by all four Turtles and April O’Neil, this early page, drawn on Craftint paper, is sure to make a prized showpiece in any TMNT collector’s art collection. This “turtle-rific” page has an image area of 8” x 12”, and the art is in Excellent condition. Kevin Eastman signed the page on the back of the art.

92077 Bill Elder
Panic #8 “Irving Oops” page 6 Original Art (EC, 1955). No one can top that Mad man Elder when it comes to side-splitting comic strip parodies. This page features a vicious hand-to-hand slugfest between those two funnypage strongmen with the fearsome forearms — namely, Irving Oops and Poopik, the sailor man. Only Elder could do such a slam-bang job of lampooning Alley Oop and Popeye. Jam-packed with the kind of sight gags that made him a legend, this page is a true EC masterpiece. This page has an image area of 13” x 18”. The art has pasted-on lettering in many of the word balloons and captions; otherwise, it is in Excellent condition. Inscribed and signed by Elder in the lower border.

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92078  Bill Elder and Harvey Kurtzman *Playboy* December 1971
Those partners in mirth, Kurtzman and Elder, are “in control here” with their
uproarious *Playboy* illustration, spotlighting a Napoleonic Alexander Haig
dressed as Santa Claus. This piece has an image area of 4.5” x 5.5”, and an
overall size of 12” x 15”. The art is in Excellent condition.

92079  Lee Elias *Tomb of Terror* #13 Pre-Code Cover Original Art
( Harvey, 1954).
For the special issue, “Worlds of Tomorrow,” Elias cap-
tured an astronaut’s worst nightmare in the pre-Code shocker for “What
Was Out There?” This explosive cover has an image area of 11” x 15.5”.
The title logo is a replacement, and the piece has been restored to Very Good
condition.

92080  Enric (Enrique Torres Pratt) *Vampirella* Tryptich Painting
Original Art (undated).
Take a long, loving look at the Darling of Drakulon — in fact, take three looks, courtesy of the supremely talented Enric. In
typical Vampirella fashion, this gorgeous gallery painting is both erotically
charged and mesmerizing. This unstretched oil on canvas show-stopper has
an overall size of 46” x 34.5” with an image area of 42.5” x 31.5”, and is in
Excellent condition.

92081  Glenn Fabry *The Authority* Kev Painted Cover #1 Original
Art (Wildstorm, 2002).
WildStorm’s most popular team is dragged into the
“Eye of the Storm” in this offbeat cover scene by Preacher’s Glenn Fabry.”Fed
up with the Authority’s meddling in world affairs, the government brings on
a killer-for-hire named Kev who dismantles the team with ridiculous ease.
But Kev may have even bigger problems than the Authority — in fact, the
whole world has a big problem. And it’s all Kev’s fault.” This piece has an
image area of 10” x 15”, and the art is in Excellent condition.
92082  Al Feldstein Weird Fantasy #20 “I, Rocket” Cover Original Art (EC, 1953). Al Feldstein's haunting cover scene for Ray Bradbury's classic short story “I, Rocket” qualifies as nothing less than an awesome EC double-collectible. Feldstein's razor-sharp brush strokes and dramatic perspective heighten the sense of doom and despair of this cosmic wreck, and his stark science fiction landscape recalls the work of illustrator Chesley Bonestell. This macabre masterpiece has an image area of 13.5” x 19.5”, and the art is in Excellent condition.
Lou Fine *The Spirit* (weekly newspaper insert) “Pink Elephants” page 5 Original Art dated 9-6-42 (Register and Tribune Syndicate, 1942). The romantic chemistry between the Spirit and Ellen Dolan is featured in this page from the Golden Age yarn, “Pink Elephants”; and Ebony White interrupts the duo’s witty flirtations. In the forties, Will Eisner put together a top-flight creative team. The Spirit’s adventures were directed by such legendary comic book talents as Lou Fine, Jack Cole, William Woolfolk, and Manley Wade Wellman. Eisner always had the highest esteem for Fine’s skill, “I had respect for his towering kind of draftsmanship. He was the epitome of the honest draftsman. No fakery, no dazzle-dazzle—very direct, very honest in his approach.” The image area of this page is 11.25” x 15.75”; and the art is in Excellent condition.

Hal Foster *Arab Bazaar Merchants* Watercolor Illustration Original Art (1927). Early in his career Foster landed a job with the highly successful Palenske-Young Studio where he illustrated ads and magazine covers. His assignments included commercial art for Northwest Paper, Popular Mechanics, Jekle Margarine, Southern Pacific Railroad, Illinois Pacific Railroad, and others. In 1927, the year this piece was painted, Joseph Neebe, an associate of Foster’s, went to Tarzana, California for a conference with Edgar Rice Burroughs. Neebe had the brainstorm of adapting popular stories into comic strips, and he suggested adapting *Tarzan of the Apes* as a comic strip. Burroughs agreed. This piece, painted just before Foster revolutionized cartooning forever, is one of the finest Foster watercolor illustrations known to exist. It has an image area of 14” x 19”, and it has been matted to an overall size of 21.5” x 27”. The piece has been light struck, and there is some color fading; otherwise, the art is in Very Good condition.

Lou Fine *The Spirit* (weekly newspaper insert) “Youth Day” page 5 Original Art dated 12-6-42 (Register and Tribune Syndicate, 1942). Ebony and little Algeron are the focus of this fast-paced page. When Will Eisner was called into military service, Lou Fine took over the artist’s chair and penciled some superb Golden Age episodes, such as this one. Quality Comics staff artists, including John Beffy, Aldo Rubano, Alex Kotzky, and others handled the inks. The image area of this page is 11.25” x 15.75”; and the art is in Excellent condition.
92086  Hal Foster Prince Valiant Sunday Comic Strip #1734 Original Art dated 5-3-70 (King Features Syndicate, 1970). This beautifully composed episode features Val, Aleta, Sir Gawain, and Arn, plus jousting, horses, and the wonderfully detailed costumes and backgrounds that were Foster’s hallmarks. Would-be knight Dale Makinie soon finds himself “tilting at windmills” after he is smitten by a glimpse of Aleta. The image area of this Sunday is 22.5” x 33.5”. Each panel tier was cut from the page and later rejoined with tape on the back of the paper, and there are some small glue and tape stains; otherwise, the art is in Very Good condition.

92087  Frank Frazetta Johnny Comet Daily Comic Strip Original Art dated 4-4-52 (McNaught Syndicate, 1952). Frazetta’s celebrated mastery of pen and ink is showcased in this thrilling Johnny Comet daily. Note the fine detail and graphic excellence of these portraits of the young Johnny, who bears more than a passing resemblance to Frazetta himself. This daily, which is signed in the first panel, has an image area that measures approximately 16.75” x 4.5”; and the art is in Excellent condition.

92088  Frank Frazetta Female Nude with a Sword Illustration Original Art (undated). A voluptuous vixen, drawn just the way God and Frazetta made her. This sultry seductress is lovingly rendered in pen and ink, with a light watercolor wash, by the man who knows how to draw a lovely lady. The expression on her face is one that would incite any passionate art lover’s desire, a mixture of innocence and invitation, as if we had just happened upon this shapely swordsman. The art has an image area of 6” x 7.5”, and it has been matted and framed to an overall size of 12” x 13.5”. The art is in Excellent condition.

92089  Frank Frazetta Viking Swordsman Illustration Original Art (undated). A Viking berserker wreaks bloody havoc in this forceful Frazetta drawing. The bold design and sensitive drawing in this work are first-rate. This gem of a piece has an approximate image area of 9.75”x4.5”, and it has been matted to an overall size of 14”x9.75”. The art is in Excellent condition, and the drawing was signed by Frazetta at the lower left.

92090  Frank Frazetta Kneeling Nude Woman Illustration Original Art (1977). This sensuous pen and ink drawing has an image area of 4”x5.5” and it has been matted and framed to an overall size of 12.5”x14.5”. The art is in Excellent condition.
Frank Frazetta Tarzan at the Dum Dum Pencil Illustration Original Art (1991). The feverish ecstasy of the “Dum-Dum” (dance of the great apes) from the Tarzan novels is brought to life by the modern master of fantasy art, Frazetta. As Edgar Rice Burroughs wrote in Tarzan of the Apes, the Dum-Dum “marked important events in the life of the tribe — a victory, the capture of a prisoner, the killing of some large fierce denizen of the jungle, the death or accession of a king, and were conducted with set ceremonials.” Frazetta’s savage version of the famous ape dance is sure to be a welcome addition to any Tarzan fan’s collection. The overall size of this illustration measures approximately 18.5” x 13”, and the art is in Excellent condition.
92092 Frank Frazetta *Frazetta: Illustrations Arcanum* Illustration Original Art (1993). In the nineties Frazetta created a superb series of pencil drawings based on monsters and demons, and here is one of the most ferociously feral. Frazetta has said, “The pencil is a lost form, the artist’s true vision, I can smudge, I can erase lines, I can make the pencil talk.” This barbaric masterpiece has an overall size of 20” x 14”, and the art is in Excellent condition.

92093 Dave Gibbons *Amazing Heroes Rorschach/Watchmen* Illustration Original Art (1989). This wry piece illustrated an Alan Moore interview in *Amazing Heroes*. Gibbons’ portrait of the Watchmen’s uncompromising crusader has an overall size of 6.75” x 9.5”, and the art is in Excellent condition.

92094 Rube Goldberg *Steve Himself* Daily Comic Strip Original Art (undated). This outrageous daily has an image area of 16.75” x 5”, and it has been matted and framed to an overall size of 24” x 12”. The art is in Excellent condition.

92095 Floyd Gottfredson and Ted Thwaites *Mickey Mouse “The Mail Pilot”* Daily Comic Strip Original Art dated 3-30-33 (Walt Disney Enterprises, 1933). Mail pilots Mickey and Captain Doberman discuss rumors of a strange “spider in the sky” in this daily episode. If classic “pie-eyed” Mickey appearances are your thing, look no further than this great example, from one of the strip’s most beloved story lines, “The Mail Pilot.” The image area measures approximately 26.5” x 5.75”. There have been two folds in the artboard at one time, one goes through a gutter between panels, while the other runs through the last panel, leaving this still attractive strip in Very Good condition. This professionally restored strip has been mounted to a new piece of paper and cleaned.
92096  Floyd Gottfredson *Mickey Mouse* Sunday Comic Strip Original Art dated 4-29-34 (Walt Disney Enterprises, 1934). Mickey and Minnie actually get married in this incredible Sunday! Well, sort of, anyway — babysitter Mickey tells his young audience a fanciful fairy tale which features a fantasy wedding scene between the two pie-eyed paramours. This particular week’s installment was the last of the fabled “Rumplewatt the Giant” storyline, in which the rescued Butterfly Princess is revealed to be none other than Minnie, who then grants her hand in marriage to the brave little mouse. You couldn't ask for a better example of early Gottfredson art, and seeing Mickey and Minnie walk down the aisle is a special treat. The art has an image area of approximately 28” x 22.5”, and is framed to an overall size of 37.5” x 32”; an old crease down the middle of the art has been lightly touched up with white, and the top half has been carefully rejoined to the bottom; otherwise, it appears in Excellent condition.

92097  Floyd Gottfredson *Mickey Mouse* Daily Comic Strip Original Art “Mickey in World War II” dated 4-12-43 (King Features Syndicate, 1943). Any Golden Age art by Gottfredson is hard to come by, and this is one of the liveliest and cleanest episodes to be offered in the market. With a beautiful Gottfredson signature (later added to panel one), this World War II-era episode is worthy of serious attention from collectors and museums alike. Rendered in ink, with some blue pencil, this daily has an image area of 21” x 6”, and the art is in Excellent condition.
92098  **Paul Gulacy Bruce Lee/Master of Kung Fu Painting Original Art (1977).** This photorealistic portrait by Paul Gulacy epitomizes the intensity and commitment to excellence that fans remember so well from the Bronze Age, when Gulacy brought the “unofficial” essence of Bruce Lee to his Master of Kung Fu stint. This piece has an overall size of 16” x 20”, and the art is in Excellent condition.

92099  **Paul Gulacy and Randy Emberlin Star Wars Crimson Empire II: Council of Blood #2 Complete 24-page Story Original Art (Dark Horse, 1998).** “As the death toll rises, so do the stakes for the future of the Empire. Who is committing these assassinations of Interim Council members and who within the Empire has the most to gain?” Gulacy’s fast-moving and innovative storytelling is showcased in this epic-length Star Wars thriller. Each page has an approximate image area of 10.5” x 14”, and the art is in Excellent condition. Each page was signed by both of the artists in its lower border.

92100  **Russ Heath The Big Book of Freaks Complete 6-page Story “Carl Herman Unthan” Original Art (Paradox Press, 1996).** “Born Armless and Stubborn” in 1848, Carl Herman Unthan amazed audiences with his virtuoso performances on the violin, even changing a string with his toes in the middle of a concert! The six-page story here tells the story of Unthan’s incredible life, illustrated by comics veteran Heath. The pages measure approximately 13.5” x 18.5”, with an approximate image area of 15.5” x 11.5”. In Excellent condition, this art is a prime example of a true master at the top of his game.

92101  **George Herriman Baron Bean Daily Comic Strip Original Art (c. 1916).** Three months before the Sunday Krazy Kat began, this domestic comedy strip debuted by the same artist, George Herriman. Looking quite a bit like the popular Mutt and Jeff dailies, this feature starred the Baron, a tall, mustached poser and freeloader, usually accompanied by his faithful valet and sidekick, Grimes. Although not dated by year, a “51” can be found in the last panel’s corner, leading us to believe this is an example from the strip’s first year. Baron Bean is considered quite scarce in today’s marketplace. Written in red pencil in the lower margin is the strip’s tag line for the day, “But everything was all right after all,” presumably written by Herriman. This episode has an image area of 26.5” x 6.5”, and it was neatly cut between the second and third panels; otherwise, the art is in Excellent condition.

92102  **George Herriman Krazy Kat Daily Comic Strip Original Art dated 3-15-41 (King Features Syndicate, 1941).** Offissa Pupp seems to have a new unrequited love-object in the person of Mimi. This melodrama is detailed with the hallmark Herriman pen strokes of genius. The episode has an image area of 20” x 4.5”, and aside from being cropped closely, near its upper panel border, this daily is in Excellent condition.

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92103  George Herriman Hand Colored Krazy Kat Sunday Comic Strip Original Art (King Features Syndicate, undated). This wonderful, hand colored strip spotlights the three major Krazy Kat characters — Ignatz Mouse, Offisa Bull Pupp, and Krazy Kat herself. The topic at hand is the tyranny of taxes. Considered by many to be the greatest cartoonist of the twentieth century, Herriman was admired in his day by such literary luminaries as E. E. Cummings, William Randolph Hearst, and Gilbert Seldes. This Sunday has an image area of 14" x 22", and it has been matted and framed in a vintage, colorful frame. The inner mat and the frame were both colored/painted by Herriman himself, and the framed piece has an overall size of 23.5" x 30". The piece, dated 8-29 (year unknown), has been inscribed and signed “To S. M. Smith — mitt love and devotion — from ‘Herriman.” The art is in Excellent condition.
92104  John Higgins and Dave Gibbons Watchmen Smiley Badge Poster Set Cover Illustration Original Art (DC, 1988). The murderous mystery unfolds with this unforgettable image based on an alternate, wider view of the cover scene for Watchmen #1. This piece has an image area of 9.25" x 17.25", and the art is in Excellent condition. The piece was signed by Gibbons and Higgins at the lower left. A signed letter of provenance by Higgins is included with this piece and it reads in part, "The artwork 'Watchmen Smiley badge' was painted by John Higgins in full colour for DC Comics, for a collected poster set, copyright DC Comics 1988."

92105  Greg and Tim Hildebrandt Cirith Ungol Tolkien Calendar Preliminary Illustration Original Art (c. 1977). Cirith Ungol is a location in J. R. R. Tolkien's fantasy classic The Lord of the Rings. The name translates to "Spider's Cleft," or "Pass of the Spider," named after the guardian of the pass, Shelob. The pass was also guarded by the Tower of Cirith Ungol, originally built by the men of Gondor after the War of the Last Alliance, but held by Orcs at the time of the Lord of the Rings. The finished Hildebrandt painting of this scene was used for the month of November in the 1977 Tolkien Calendar, and it also appears on page 74 of Greg and Tim Hildebrandt, the Tolkien Years. Tim wrote, "People usually only see the finished product. They don't realize the amount of work that is done before we even start the paintings. We did very elaborate, full-sized pencil drawings for almost all of our Tolkien work. We had to do them this detailed not only for ourselves, but for Ballantine, in order to get their approval and to check for inaccuracies." This preliminary drawing has an image area of 29" x 22.5"; and it has been matted to an overall size of 36" x 30". The piece consists of four panels mounted together, and there are a couple of closed tears in the tissue, but they have been professionally closed; otherwise, the art is in Very Good condition.

92106  Rick Hoberg and Jerry Ordway All-Star Squadron #34 Cover Original Art (DC, 1984). “Tsunami means tidal wave. Tsunami means death.” Tsunami also means all-out action as the All-Star Squadron surround the femme fatal in this beautifully designed and drawn cover. This piece has an image area of 10" x 15", and the art is in Excellent condition.

92107  Adam Hughes Wonder Woman #177 Cover Original Art (DC, 2002). A lovely and lively illustration. The image area measures 10" x 15" and the art is in Excellent condition.
92108  Carmine Infantino and Joe Giella *The Flash* #112 Elongated Man page 10 Original Art (DC, 1960). This page is from the Elongated Man’s first appearance, and panel five is almost the exact image used for the cover of the classic issue. As an “art bonus” there are several Infantino pencil sketches on the back of the paper. The image area of this superb page is 13” x 18”, and the art is in Excellent condition.

92109 Graham Ingels *Tales From the Crypt* #33 “None But the Lonely Heart” page 3 Original Art (EC, 1952). The Old Witch hosted this tale of terror based around the get-rich-quick plot of a serial killer husband. Past events in the scheme are laid out in true EC fashion with Ingels’ spine-tingling storytelling. This prime piece of EC art has an image area of 13” x 18”, and the page is in Excellent condition.

92110 Graham Ingels *Vault of Horror* #33 “Strung Along” page 2 Original Art (EC, 1953). “Ghastly” sets the stage for the Old Witch’s yelp yarn, “Strung Along” with these scenes of melancholy featuring Tony and his macabre marionettes. Note the penciled portraits in the upper border. This chiller has an image area of 13” x 18”, and the art is in Excellent condition.

92111 Graham Ingels *Tales of Terror* Back Cover The Old Witch Painting Original Art (undated). Graham Ingels, best known as “Ghastly” to his EC fans, was the artist who more than any other defined the look of the horror comics of the 1950’s. Later in life, Ingels created stunning oil paintings featuring the Old Witch, the EC horror-host with which he was most associated. Below and to the left of the art, in pencil, has been written, “comp – oil – canvas,” and to the right has been written “approx. - 20” x 30.” These notations were most likely written in Ingels’ own hand. This piece is wonderfully atmospheric, creating tension and mood, and this masterful painting was used as the back cover illustration for Fred von Bernewitz and Grant Geissman’s 2002 book *Tales of Terror*. This work was painted with oil on canvas and mounted on board. It has an image area of approximately 9.75” x 14.5”, and is in Excellent condition. The piece was signed at the bottom right.
92112  Al Jaffee Mad #284 Fold-In Back Cover Original Art (EC, 1989). Al Jaffee’s fold-in asks “What one thing makes life in the fast lane possible?” Snappy fold-in answer sez: “Radar detectors.” Painted on illustration board, this fold-in scene has an overall size of 20” x 25.5”, and the art is in Excellent condition.

92113  Jeff Jones Portrait of a Woman Painting Original Art (undated). Jones’ evocative brushwork and earthy palette is showcased in this intimate portrait. This oil on canvas board beauty has been framed to an overall size of 23.5” x 19.5”, and the art is in Excellent condition.

92114  Joe Jusko Black Cat Poster Illustration Original Art (Marvel, 1986). Diamonds are a girl’s best friend — especially if you’re a cat burglar. This Marvel masterwork of the beauteous Black Cat has an image area of 19” x 28”, and it has been matted and framed to an overall size of 25” x 34”. The art is in Excellent condition. From the Estate of Charles Martignette.

92115  Michael W. Kaluta House of Mystery #212 Cover Original Art (DC, 1973). DC horror fans take note, this is the first Michel W. Kaluta HOM cover we’ve offered to date. Even with its understated “Code-approved” approach, Michael W. Kaluta’s cover scene for the yelp-yarn, “Oh, Mom! Oh, Dad! You’ve Sent Me Away to Summer Camp... and I’m So Sad!” is a real spine-tingler. This piece has an image area of 10” x 15”. The cover scene is all original art and was drawn on a separate piece of paper and glued to the cover stock. Aside from a few minor type replacements in the masthead, the art is in Excellent condition. This lot also includes a stat of the cover scene used in production.
92116 Michael W. Kaluta *The Shadow* #2 page 5 Original Art (DC, 1973). The Shadow and Michael Kaluta never fail! Kaluta was born to draw the Shadow comic book — that's the feeling you get when you see the atmosphere he creates for the DC title. The Shadow, Burbank, Margo Lane, and a garish Circus midway — this is nothing less than a top-notch page of pulp hero action. The image area is 10" x 15", and the art is in Excellent condition.

92117 Michael W. Kaluta *Swords of Shahrazar* Endpaper Illustration Original Art (Fax Collectors Edition, 1976). This piece is a special treat for the Robert E. Howard fan. Also titled “Sunrise,” this oil on canvas board painting, done for the endpapers of a Howard book (which collected three long Kirby O’Donnell tales, “The Curse of the Crimson God,” “The Treasures of Tartary,” and “The Treasure of Shaibar Khan”), has an overall size of 24” x 18”. Aside from some slight surface wear, and edge and corner wear, the art is in Very Good condition.

92118 Michael W. Kaluta *Lost Valley of Iskander* Book Illustration Original Art (Zebra Books, 1976). Kaluta sets the mood with this barbaric spot illustration for “Hawk of the Hills” from Robert E. Howard the creator of Conan, Kull, and Cormac, comes an adventure of Francis X. Gordon, the American transplanted from Texas to Afghanistan who earned the title El Borak. This piece has an overall size of 9.25” x 4”, and the art is in Excellent condition.

92119 Michael Kaluta *The Shadow Model Sheet* Original Art (1977). Who knows what evil lurks in the hearts of men... Michael Kaluta does! This exuberant illustration by Kaluta has an image area of 12” x 10.5”, and is in Excellent condition. Signed and inscribed by Michael Kaluta at the lower left.

92120 Michael W. Kaluta *Secrets of Haunted House* #16 Hand Colored Cover Original Art (DC, 1979). This eerie tableau featured the chilling copy, “Superstition — or deadly destiny? Fear of 13?” As you might expect, Kaluta’s beautifully hand-colored art has far more depth and subtlety than the actual printed cover. This piece has an image area of 9.75” x 15”. Aside from missing its title logo and other type element stats, the art is in Excellent condition.
92121  Michael W. Kaluta *Moon Knight* #38 Cover Original Art (Marvel, 1984). 'And the dead shall rise' read the cover copy for this supernatural spectacular, the last issue of the series. Kaluta's unparalleled talent for intricate design work, combined with terrific figure drawing, is spotlighted perfectly in this mystical cover for the story 'Final Rest,' as Zolhar, the sorcerer, attempts to resurrect Marc Spector's father. This piece has an image area of 9.75'' x 15'', and the art is in Excellent condition.

92122  Michael W. Kaluta *Conan the King* #53 Cover Original Art (Marvel, 1989). No sword and sorcery art collection could be considered truly complete without first-rate Conan and Michael W. Kaluta examples, and this macabre masterpiece covers both categories. This spine-tingling cover scene has an image area of 10'' x 15'', and the art is in Excellent condition.

92123  Bob Kane *Batman and Robin* Painting Original Art (undated). Here's a rare painted canvas by the legendary Bob Kane of his world-famous creations — Batman and Robin. This piece has an overall size of 24'' x 36'', and the art is in Very Good condition. *From the Estate of Charles Martignette.*

92124  Gil Kane and Mike Esposito *Metal Men* #31 Cover Original Art (DC, 1968). Silver Age legend Gil Kane uncorks a knockout cover scene for the sixties shocker, "The Amazing School for Robots." This is the only cover that Kane drew for the *Metal Men* and it's only the fifth Silver Age DC Kane cover we've offered to date. This dynamic cover has an image area of 10'' x 15''. Aside from missing its month and issue number stats, the art is in Excellent condition.
92125  Gil Kane and Frank Giacoia Fear #25 Morbius, the Living Vampire Cover Original Art (Marvel, 1974). “You always kill the one you love.” Gil Kane was one of the top cover artists of the Silver and Bronze Ages, and this dramatic scene for “And What of a Vampire’s Blood?” is a perfect example of his dynamic approach to figure composition. This thriller has an image area of 10” x 15”, and the art is Excellent condition. Kane signed the page at the lower left. A tear sheet of the printed cover is included in this lot.
92126  Gil Kane and John Romita Sr. Amazing Spider-Man #145 Cover Original Art (Marvel, 1975). Two of Spider-Man’s legendary artists teamed to create this Bronze Age bombshell as the Scorpion stings again. One couldn’t ask for a better art team on a Spider-Man cover than Kane and Romita — both creators are considered to be definitive Spider-Man artists. The composition, a “worm’s eye view” looking up at the web-slinger and spotlighting the possible defeat of our hero, is done in typical Kane fashion — it’s especially striking. This triumph from the House of Ideas has an image area of 9.75” x 15”. The art was drawn on vellum and it has been mounted to a support paper. The logo and type elements are replacements; otherwise, the piece is in Very Good condition. Romita Sr. signed the page at the lower right.
92127  Ken Kelly *Vampirella* Painting Original Art (2003). The Darling of Drakulon finds herself chained in a dank, dreary dungeon in this sensuous spine-tingler painted by former Warren Publishing cover artist Ken Kelly. This oil on board “monster-piece” has an overall size of 12” x 17.75”, and the art is in Excellent condition.

92128  Walt Kelly *Pogo* Sunday Comic Strip Original Art dated 11-7-54 (Post Hall Syndicate, 1954). Albert and Pogo take another whimsical, musical boat ride through the Okefenokee swamp. This side-splitting episode has an image area of 23” x 16”, and the art is in Excellent condition.

92129  Jack Kirby and Dick Ayers *Rawhide Kid* #21 Splash Page 15 Original Art (Marvel, 1961). This splendid chapter splash page from the hand of “King” Kirby is a superb early piece of large Marvel art, near the start of the Silver Age. Dick Ayers, a well respected and accomplished artist in his own right, is the inker here, and the Kirby/Ayers combination proved outstanding for the Western genre. This page has an image area of 12.5” x 18”, and the art is in Excellent condition. This page was signed by Stan Lee, Kirby, and Ayers, at the lower left.
92130  Jack Kirby and Paul Reinman  *X-Men* #1 Magneto page 12 Original Art (Marvel, 1963). Few pages shout 'The Mighty Marvel Age of Comics Is Here' like this bombastic blockbuster from *X-Men* #1, where the evil mutant Magneto unleashes the full force and fury of his magnetic powers on NASA. Words can't even begin to describe the thrill generated by viewing this legendary piece of Marvel history in person. Kirby is one of the acknowledged giants in the field of comic books, and with the no-holds barred action choreographed in these scenes, it's easy to see why fans dubbed him 'King.' The murderous Magneto must rank supreme among Marvel Comics' vilest villains, foulest fiends, and sinister supervillains, and this page from the first story that he appeared in is sure to make a prized showpiece for any True Believer. This magnificent piece of Marvel lore has an image area of 12.5” x 18.5”, and the art is in Excellent condition.
92131  Jack Kirby and Paul Reinman X-Men #1 page 20 Original Art (Marvel, 1963). Iceman takes some of the heat off of the Angel in these supersonic chase scenes from the X-Men's landmark origin story. Kirby was among the top talents in the history of comic books, and with the adrenaline-pumping action staged in these panels, it's easy to grasp why Marvel fans soon touted him as "King." This Silver Age thriller has an image area of 12.5" x 18.5", and the art is in Excellent condition.
92132 Jack Kirby and Chic Stone *Avengers* #6 Baron Zemo Origin page 4 Original Art (Marvel, 1964). Baron Zemo and his Masters of Evil debuted in this classic issue of *The Avengers*, where we learn that Herr Baron was a Nazi agent who caught a face-full of his own “Adhesive X” by way of Cap’s spinning shield. Cap himself was making only his third *Avengers* appearance after his legendary revival in issue #4. This outstanding Kirby/Stone page gives us the full story with typical in-your-face aplomb. A Silver Age landmark to be sure, but also a powerful page of all-out Kirby action. This piece has an image area of 12.5” x 18.5”, and aside from a few light stains, is in Excellent condition.

92133 Jack Kirby and Chic Stone *Avengers* #6 Thor vs. the Black Knight page 14 Original Art (Marvel, 1964). Magnificent action scenes, drawn with the dramatic flair that made Kirby a household name for nearly every Silver Age fan. This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

92134 Jack Kirby and Chic Stone *Avengers* #6 page 16 Original Art (Marvel, 1964). Iron Man and Giant-Man team to tackle the Radioactive Man in this Silver Age slugfest from the dawn of the Marvel Age of Heroes. As an added attraction, the mighty Thor cameos in panel one. Chic Stone’s bold inks add drama and weight to the King’s power-packed pencils. As an “art bonus,” the back of the page has a rough pencil sketch for a page layout. This page has an image area of 13” x 18”, and the art is in Excellent condition.
92135  Jack Kirby and Chic Stone  *Avengers* #6 Iron Man page 17  
*Original Art (Marvel, 1964).* The Armored Avenger battles two of his 
most fearsome foes in this Kirby masterwork. ’Nuff Said. As an “art bonus,” 
the back of the page has a blue pencil sketch of Iron Man’s “new” helmet 
design. This page has an image area of 13” x 18”, and the art is in Excellent 
condition.

92136  Jack Kirby and George Roussos (as George Bell)  
*Sgt. Fury* #7 Splash Page 1  
*Original Art (Marvel, 1964).* With the trademark storytelling style that made him a legend, Kirby starts off this Silver Age classic 
with a stark scene of sheer drama. This splash page for “The Court Martial of 
Sergeant Fury” has an image area of 12.5” x 18.5”, and aside from some white-out used for art corrections, this page is in Excellent condition.

92137  Jack Kirby and George Roussos (as George Bell)  
*Sgt. Fury* #7 page 2  
*Original Art (Marvel, 1964).* Fighting men and their powerful 
war machines are the highlights of these scenes from Kirby’s last issue as the 
regular artist of *Sgt. Fury*. This page has an image area of 12.5” x 18.5”, and 
the art is in Excellent condition.

92138  Jack Kirby and George Roussos (as George Bell)  
*Sgt. Fury* #7 page 3  
*Original Art (Marvel, 1964).* The Howlers never seem to catch 
a break when it comes to wrapping up or launching their missions, and 
as usual, it’s all-out, two-fisted action in the Marvel manner for this thriller. 
This piece has an image area of 12.5” x 18.5”, and the art is in Excellent 
condition.
92139  Jack Kirby and George Roussos (as George Bell) *Sgt. Fury* #7 page 4 Original Art (Marvel, 1964). Sgt. Fury and his Howlers rip it up in this Silver Age shoot-out. This piece has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

92140  Jack Kirby and George Roussos (as George Bell) *Sgt. Fury* #7 page 5 Original Art (Marvel, 1964). We know we’re “preaching to the choir,” but when it came to staging explosive action scenes, Kirby was “King.” This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

92141  Jack Kirby and George Roussos (as George Bell) *Sgt. Fury* #7 page 6 Original Art (Marvel, 1964). Each of the Howlers gets plenty of “face time” in these panels from the shocker, “The Court-Martial of Sgt. Fury.” This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

92142  Jack Kirby and George Roussos (as George Bell) *Sgt. Fury* #7 page 7 Original Art (Marvel, 1964). Sgt. Fury bucks Lieutenant Parker’s command in these shocking key scenes from “The Court-Martial of Sgt. Fury.” It’s high stakes drama as only Kirby could deliver it. This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition.
92143  Jack Kirby and George Roussos (as George Bell)  *Sgt. Fury* #7 page 13 Original Art (Marvel, 1964). *Even when "resting" back at the barracks, there's seldom a dull moment for the Howlers — what a fighting unit!* This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

92144  Jack Kirby and George Roussos (as George Bell)  *Sgt. Fury* #7 page 14 Original Art (Marvel, 1964). *Panel three of this Silver Age showdown is nothing less than a Kirby masterwork as the Howlers rumble with their base rivals, Bull McGiveny and his Maraunders. This page has an image area of 12.5”x 18.5”, and the art is in Excellent condition.*

92145  Jack Kirby and George Roussos (as George Bell)  *Sgt. Fury* #7 page 20 Original Art (Marvel, 1964). *Wah-hoo — the Howlers cut loose and Gabe Jones takes down an enemy fighter in this battle blockbuster by the "King." This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition.*

92146  Jack Kirby and Vince Colletta  *Journey into Mystery* #123 Thor page 11 Original Art (Marvel, 1965). *Loki’s unbridled glee at his apparent success in wrestling command of the universe away from Odin is rapidly squelched by Carl “Crusher” Creel, the treacherous Absorbing Man. With superb portraits of Thor, Odin, Loki, and the Absorbing Man, this page from “While a Universe Trembles” is nothing less than a mighty Marvel masterpiece. Colletta added a variety of textures to the backgrounds and figures with his distinctive pen inking. This page has an image area of 12.5”x 18”, and the art is in Excellent condition.*
92147 Jack Kirby and Joe Sinnott Fantastic Four #63 page 3 Original Art (Marvel, 1967). This star-studded Silver Age spectacular, brimming with action and background detail, showcases Mr. Fantastic, the Invisible Girl, the Thing, Triton, and two of the most black-hearted baddies to ever storm the Baxter Building — Blastaar, and the Sandman. Fans could always count on Kirby and Stan Lee to create the vilest villains, freakiest fiends, and most sensational sinners in all comicdom. This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

92148 Jack Kirby and Joe Sinnott Fantastic Four #63 page 4 Original Art (Marvel, 1967). The boisterous power of Kirby’s pencils was at its peak for this no-holds-barred battle between Blastaar, Sandman, and Triton, and Sinnott’s crisply textured inks have seldom looked better. This knockout of a page from “Blastaar, the Living Bomb-Burst” has an image area of 12.5” x 18.5”, and the art is in Excellent condition.
92149  Jack Kirby and Joe Sinnott  *Fantastic Four* #63 page 20  Original Art (Marvel, 1967). Mr. Fantastic uses both brain and brawn to end Blastaar’s reign of terror in the climax of this explosive story. Be sure to check out the uproarious final panel where the Thing totes Blastaar away like a sack of soggy socks. This Silver Age gem, beautifully inked by Sinnott, has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

92150  Jack Kirby and Mike Royer  *Mister Miracle* #17 Splash Page 4 Original Art (DC, 1973). Scott Free, the New God known as Mister Miracle, the man whom no trap can hold, is spotlighted in this superb chapter title splash page from one of Kirby’s most memorable series. Mister Miracle has made a career out of battling the minions of Apokolips, and foiling the designs of his evil stepfather, Darkseid, and in this scene he is accompanied by his young aide, Shilo Norman. Royer laid down the perfect Bronze Age finish over Kirby’s pulse-pounding pencils in this set-up scene from “Murder Lodge.” This page has an image area of 10” x 15”, and the art is in Excellent condition.

92152  Jack Kirby and Barry Smith  *Marvel Treasury Special* #1 Featuring Captain America’s Bicentennial Battles page 7 Original Art (Marvel, 1976). Captain America travels through time and space, back to the days of World War II, to witness a brutal beating and interrogation of his old partner, Bucky, by the Fuehrer himself. So opens a quest for identity by Captain America from the chapter titled, “Mister Buda.” Modern comic art master Smith added his own immense talents, via the inks, for this page from a special celebration of America’s bicentennial, penciled by Kirby. The image area of the page is 10” x 15”, and the art is in Excellent condition.

92151  Jack Kirby and Mike Royer  *Mister Miracle* #17 page 20  Original Art (DC, 1974). Goshamighty! It’s a festival of felons in this final page from the tale, “Murder Lodge.” The art has an image area of 10” x 15”, and it is in Excellent condition.
92153  Jack Kirby Thor Pin Up Penciled Illustration Original Art (c. 1979). Our consignor purchased this power-packed pencil drawing of the mighty Thor directly from Kirby while visiting his home. The completeness and dynamism of these pencils shows just how intimidating it must have been to ink Kirby’s drawings without losing any of the life and energy — it’s almost impossible. This oversized piece has an image area of 15” x 22”, and the art is in Excellent condition. Kirby signed the piece, in marker, in 1979.

92154  Jack Kirby and D. Bruce Berry DC Graphic Novel #4 The Hunger Dogs New Gods Metron Splash Page 64 Original Art (DC, 1985). The majestic Metron wraps up the Hunger Dogs saga in a cosmic conclusion that could only have sprung from the unbridled imagination of Kirby. Compare this version of the Mobius chair with the Jim Starlin version that we also have in this sale. This piece has an image area of 14” x 17.25”, and aside from some light staining on the Metron figure, the art is in Very Good condition.

92155  Warren Kremer (attributed) Black Cat Mystery #40 Cover Original Art (Harvey, 1952). It doesn’t get much more gruesome than this pre-Code horror cover. A giant, slavering monster snatches up villagers on this macabre masterpiece from 1952. Kremer’s most notorious assignments were the shocking horror covers he drew for Harvey Comics. His organic style suited the macabre work that was Harvey’s stock-in-trade during the fifties. Kremer had a way of making creepy things ooze right off the page, as this dreadful delineation will attest. The image area measures 11.5” x 16.5”. This piece has been restored. The small issue number/date stat and the “PDC” stat are replacements, but all others are original. The glue stains were painted over with gouache. The figure of the giant was cut along the top edge to allow the title stat to fit behind the image during the initial production process but, otherwise, the piece is Very Good condition.
92156 Roy G. Krenkel *The Oligocene (sketch no. 2)* Illustration Original Art (c. 1970). A pride of Sabretooth cats roam an Oligocene landscape in this expressive pencil sketch by fantasy master Krenkel. This large scale sketch has an overall size of 12" x 16.5", and the art is in Excellent condition.

92157 Harvey Kurtzman *Esquire* June 1960 Vienna Three Views Illustration Original Art (1960). “From the dome of the imperial Hofburg, looking across Monarchic Vienna toward the heart of the city, we see through a cross-section into the Burg of a century ago. The great Franz Liszt plays for a court audience, while his paramour, the curious Russian princess Sayn-Wittgenstein puffs, as she was wont to do, on a cigar.” Master satirist Harvey Kurtzman ponders “how came Vienna’s wondrous palaces, state houses and abundant monuments — how came these fruits of the loving patriarchal monarchy of the Hapsburgs?” His conclusion is — “cheap labor.” This Kurtzman classic has an overall size of 11" x 14", and the art is in Excellent condition. A tearsheet of the printed article is included in this lot.

92158 Gary Larson *The Far Side* Daily Comic Strip Original Art dated 4-16-83 (Chronicle Features 1983). Attention comic strip art collectors, here’s a find — since Gary Larson keeps most of his *Far Side* originals, examples rarely appear in the marketplace. The caption on this rib-tickler reads, “Just a minute, young man! What are you taking from the jungle?” This piece has an approximate image area of 6.75" x 9" and it has been matted and framed to an overall size of 12.5" x 15.5". Aside from some yellowed Zipatone and small paper surface pulls at the lower right corner, the art is in Excellent condition.

92159 Gary Larson *Far Side* Daily Comic Strip Re-Creation Original Art (c. 1980s). This 6.25" x 10" re-creation has an auction house label on the back which states, “Re-creation of panel cartoon: Tarzan returns home and is berated by wife. ‘So, you’ve been to see the leopard woman again?’ and ‘These materials are from the personal collection of Mark J. Cohen and Rose Marie McDaniel.”
Bobby London *Air Pirates Funnies* #1 Cover Original Art (Hell Comics, 1971). The story behind *Air Pirate Funnies* could fill a book — it fact, it has (Bob Levin's 2003 book, *The Pirates and the Mouse: Disney's War Against the Counterculture*). It began with cartoonist Dan O'Neill, who recruited Bobby London along with several other San Francisco artists to produce two issues of a satirical Underground comic book, using Mickey Mouse and other Disney characters. Disney wasted little time bringing the Air Pirates gang to court, and the lawsuit went on for years (it was finally settled out of court). London got picked by O'Neill to do the cover to issue #1, which featured a version of Mickey swiped from a *Big Little Book* "Mickey Mouse the Mail Pilot"; only on London's cover, that wasn't mail Mickey was hauling! London, of course, went on to fame as a *National Lampoon* and *Playboy* cartoonist and artist on the *Popeye* newspaper strip. This ink and blue pencil on bristol piece has an image area of 7.5"x10" and is in Very Good condition.
Joe Madureira and Tim Townsend *The Uncanny X-Men* #334 Cover Original Art (Marvel, 1996). Bishop and Gambit are down and Phoenix faces the unstoppable Juggernaut alone in this stunning cover penciled by Joe Madureira and inked by Tim Townsend. The image area measures 10” x 15”, and the work is in Excellent condition.

Russ Manning *Tarzan, In The Land That Time Forgot* Graphic Novel page 34 Original Art (1974). In 1972 Manning left the *Tarzan* daily comic strip. While he continued to work on the Sunday strip until 1979, he had enough time in his schedule to produce four *Tarzan* graphic novel stories for the European market in 1974. Two of the best were reprinted by Dark Horse Comics in their collection, *Tarzan In The Land That Time Forgot and The Pool of Time*. During the seventies Manning used several talented assistants and also served as a mentor to such well known artists as William Stout, Rick Hoberg, Mike Royer, and Dave Stevens. This crisply inked chapter page has an image area of 11” x 16”, and the art is in Excellent condition.

Esteban Maroto *Red Sonja* Painting Original Art (undated). One of Spain’s top fantasy artists created this spectacular Red Sonja scene. This impressive painted piece has an image area of 16.5” x 26.5”, and the art is in Excellent condition. *From the personal collection of Esteban Maroto.*

Esteban Maroto *The Wizard of Venus* Paperback Cover Original Art (Ace Books, 1979). The fifth and final book in the “Venus” series was published posthumously almost fifteen years after Edgar Rice Burroughs’ death, and consists of two previously unpublished stories that were discovered in his files. This superlative cover painting is from the late 70s Ace reprint, and features wizards and gremlins and a hot babe, oh my! This piece has an image area of 16” x 26.5” and is in Very Good condition. *From the personal collection of Esteban Maroto.*
92165  Don Martin Mad #46 Complete 1-page Story “On Choosing a Book” Original Art (EC, 1959). Only Mad’s maddest artist could dream up such a side-splitting, “sick” gag about something as prosaic as buying a new book. This outrageous rib-tickler is sure to tickle your “fornbone.” This early page from the “Don Martin Dept.” has an overall size of 16” x 21”, and aside from a recent title logo replacement, the art is in Excellent condition.

92166  Don Martin Mad #194 Complete 1-page Story “One Afternoon in the Post Office” Original Art (EC, 1977). Mad-man Don Martin stamps out customer service with this peerless Post Office gag. The image area of this page measures 13.5” x 18.75”, and the condition of the art is Excellent. This lot includes the overlay that indicated where tones were to be dropped in by the printer.

92167  Don Martin Mad #194 Complete 1-page Story “Early One Evening in the Country” Original Art (EC, 1977). One can always expect the unexpected where madcap Don Martin is involved. The image area of this side-splitting gag measures 15” x 18.5”, and the condition of the art is Excellent. This piece includes the overlay that indicated where grey tones were to be dropped in by the printer.

92168  Don Martin Mad #207 Complete 1-page Story “One Evening In a Georgia Bus Terminal” Original Art (EC, 1979). Don Martin springs some belly laughs on his readers in this outlandish one-pager. The image area of this page measures approximately 15” x 18”, and the art includes an amberlith overlay to indicate tone for the printer. In Excellent condition.

92169  Clifford McBride Uncle Elby Rare Presentation Daily Comic Strip from the First Week of Napoleon Original Art (c. 1932). Napoleon began as a daily strip in 1932, with the Sundays added in 1933. About this rare example our consignor adds these incredible insights, “This McBride is rare. Arthur La Fave made his fortune from Cliff’s genius. I visited La Fave in Cleveland in the sixties. He gave me this original. You’ll note that there’s no date or syndicate indicated (as yet), the reason being that it was from the first week of the strip. Art carried them around the country to sell the feature to newspaper editors.” This historic example of an American classic has an image area of 22” x 6.75”, and aside from having been cut between panels two and three (and later rejoined with tape on the back of the page), the art is in Excellent condition.

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92170  Winsor McCay  *The Story of Hungry Henrietta* Sunday Comic Strip Original Art dated 6-4-05 (New York Herald, 1905). Winsor McCay was a prodigious draftsman so talented, his observational ability, skill, and wit continue to astound readers more than a century later. This masterwork of art nouveau cartooning has an image area of 20” x 11.75”, and the art is in Excellent condition.

92171  Winsor McCay (as Silas)  *Dream of the Rarebit Fiend* Sunday Comic Strip Original Art (New York Herald, c. 1905). Miss Agnes, the elderly grade school teacher, has a wicked nightmare, caused by her rarebit sandwich snack. Just so you know, a typical rarebit is made by melting grated cheese with beer and mustard, which is then poured on toast and broiled. The image area of this timeless masterpiece of drawing and humor measures approximately 13.5” x 18”. The masthead logo is an original stat and the art is in Very Good condition, with only some light aging and edge and corner wear.

92172  Winsor McCay (as Silas)  *Dream of the Rarebit Fiend* Sunday Comic Strip Original Art (New York Evening Telegram, c. 1907). Winsor McCay plays with the paradoxical psychology of reflections, self-image, and the fascination of mirrors in this uproarious episode — it’s a bona fide *Rarebit Fiend* classic. This piece has an overall size of 14” x 22.5”, and aside from some glue stains in the top border (outside the image area), the art is in Excellent condition.

92173  Winsor McCay  *Little Nemo in Slumberland* Sunday Comic Strip Panel Original Art (New York Herald, 1907). This animated *Little Nemo in Slumberland* scene was the fourth panel of the strip, and it hails from the 6-16-07 Sunday. In this episode, Flip, Nemo, and the Princess are invited to a “Grand Banquet” — as the main course! Note that the lead cannibal has helped himself to Flip’s cigar. This wonderful piece featuring the three main characters has an image area of 9.5” x 6”, and the art is in Very Good condition.
92174  Todd McFarlane and Mark McKenna  *The Amazing Spider-Man* #305 page 2 Original Art (Marvel, 1988). Peter Parker is in California on tour to promote a book of his photographs of himself as Spider-Man in this page from “Westward Woe.” The art has an image area of 10” x 15” and aside from a trimmed upper edge, it is in Excellent condition. Signed by Mark McKenna along the right edge.

92175  Frank Miller and Klaus Janson  *Daredevil* #172 Bullseye page 19 Original Art (Marvel, 1981). Daredevil and Bullseye launch their no-holds grudge match in these unforgettable scenes from the superhero noir thriller, “Gang War.” This page has an image area of 10” x 15”, and the art is in Excellent condition.

92176  Frank Miller and Klaus Janson  *Daredevil* #174 Title page Original Art (Marvel, 1981). Melvin Potter, formerly known as the Gladiator, gets excellent defense from attorney Matt Murdock in this title page from the tale, “The Assassination of Matt Murdock.” The art has an image area of 10” x 15” and its condition is Excellent.

92177  Frank Miller and Klaus Janson  *Daredevil* #179 page 19 Original Art (Marvel, 1982). Janson’s crisp finishes add a gritty edge to Miller’s suspense-filled storytelling in this page from the yarn “Spiked.” This page has an image area of 10” x 15”. Four of the last five panels have photo-statted art elements; otherwise, the page is in Excellent condition.

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92178  **Norman Mingo The Self-Made Mad Paperback Book Cover Original Art (Signet, 1964).** Alfred’s sitting pretty in this cover scene—maybe his business just got a huge government bail-out. Hoo-hah. Norman Mingo is considered “the pictorial godfather to Alfred E. Neuman,” and as such, the book Mad Cover to Cover was dedicated to him. No Mad art collection could be considered complete without an Alfred by Mingo. This piece has an image area of 9.5” x 15.5”, and aside from glue stains in the borders (outside the image area), the art is in Excellent condition.

92179  **Norman Mingo The Three Ring Mad Paperback Book Cover Original Art (Signet, 1964).** Alfred presents a swinging sixties collection of Mad belly-laughs from “the belly of the beast” in this madcap Mingo masterpiece. Optical illusions and logic-defying visual puzzles were Mad’s stock-in-trade for covers and this is a splendid example. This piece has an image area of 9” x 14.5”, and the art is in Excellent condition.

92180  **Norman Mingo Mad #126 Cover Preliminary Original Art (EC, 1969).** Uncle Alfred asks, “Who needs you?” This detailed preliminary for Mingo’s takeoff on James Montgomery Flagg’s famous recruiting poster has an image area of 8” x 10”. The piece was matted and framed to an overall size of 14” x 16.75”, and the art is in Very Good condition. This cover study was signed and inscribed, “To my dear friend John Putnam, Norman Mingo.” A copy of the magazine is included in this lot. From the Estate of Charles Martignette.

92181  **Sheldon Moldoff Batman Illustration Original Art (undated).** Fasten your cape and cowl, ‘cause here’s a must-have illustration by “Shelly” Moldoff, Bob Kane’s long-time assistant on Batman. This moody montage features the original version (inspired by Detective Comics #31) and a more modern version of the Dark Knight Detective. Rendered in ink and watercolor, the work is tastefully matted, with an image area measuring 13.75” x 17”. The art is in Excellent condition and signed at the lower left.
92182  Sheldon Moldoff Flash Comics #1 Cover Recreation Original Art (1994). A bullet is no match for the Flash in this spiffy cover recreation by Golden Age great, Sheldon "Shelly" Moldoff. Rendered in ink and markers, the art measures 15" x 20". In Excellent condition.

92183  Sheldon Moldoff Golden Age Hawkman, Green Lantern, and Solomon Grundy Illustration Original Art (undated). Shelly re-creates the charm and the magic of the Golden Age in this battle royal, perhaps inspired by the yarn in All Star Comics #33, "The Revenge of Solomon Grundy." Shelly is celebrated for his work on the Hawkman and Green Lantern characters, and this piece spotlights both heroes. Rendered in ink and watercolor, the work is tastefully matted, with an image area measuring 17" x 14". The art is in Excellent condition, and was signed at the lower left.

92184  Bob Montana Archie Sunday Comic Strip Original Art dated 12-29-46 (McClure Syndicate, 1946). Offered without reserve, this is a real slice of Americana! Jughead, Veronica, and Archie all star in this episode. This strip has an image area of 19" x 26". This strip was cut between panel tiers two and three, and later rejoined with tape (on the back of the page); otherwise, the art is in Excellent condition.

92185  Bob Montana Archie Sunday Comic Strip Original Art dated 2-23-47 (McClure Syndicate, 1947). This Riverdale riot features Archie, Jughead, Reggie, Mr. Weatherbee, and Miss Shapely — it's a winner. This strip has an image area of 19" x 26". This episode was cut between panel tiers two and three, and later rejoined with tape (on the back of the page); otherwise, the art is in Excellent condition. Offered without reserve.

92186  Bob Montana Archie Daily Comic Strip Original Art dated 3-16-49 (McClure Newspaper Syndicate, 1949). Miss Grundy and Archie have another “failure to communicate” in this episode. This strip has an image area of 19" x 6", and the art is in Excellent condition. Offered without reserve.
92187  Bob Montana Archie Daily Comic Strip Original Art dated 6-30-49 (McClure Newspaper Syndicate, 1949). Betty takes the direct approach with Archie in this hilarious episode. This daily has an image area of 19” x 6”, and the art is in Excellent condition. Offered without reserve.

92188  Jim Mooney and Vince Colletta Ghost Rider #4 page 23 Original Art (Marvel, 1974). Johnny Blaze is ready to thrill and amaze you with his death-defying cycle wizardry in this page from “Death Stalks the Demolition Derby.” Some tape residue on three edges; otherwise the art is in Very Good condition. Signed by Jim Mooney along the upper edge.

92189  John Cullen Murphy and Hal Foster Prince Valiant Sunday Comic Strip #1802 Original Art dated 8-22-71 (King Features Syndicate, 1971). When Hal Foster decided to retire from his Prince Valiant strip, it turned out to be a gradual process that took over ten years to complete. In 1971, Foster began actively seeking another artist to carry on the strip. Arthritis had begun to affect his drawing, and eventually he decided that John Cullen Murphy, creator of Big Ben Bolt, would be his successor. Sunday #1788, which appeared on May 16, 1971, was the last strip completely written and illustrated by Foster. For the next nine years, Foster continued to do layouts, write, and color the feature. Working from Foster’s scripts and penciled breakdowns, Murphy finished this beautifully detailed Sunday. This strip was cut between each panel tier and then taped together on the back of the paper. The conjoined tiers combine to form an image area measuring approximately 16.5” x 24.5”, and aside from two missing pasted-on captions, the art is in Very Good condition.

92190  Paul Murry Mickey Mouse #129 Cover Original Art (Gold Key, 1971). The caption on this uproarious cover read, “As a Prince, Goofy is a royal dropout. His Unroyal Highness.” Cover art by Murray is quite scarce and highly sought after, and here is an amazing, first-rate example. This cover has an image area of 10” x 15”, and the art is in Excellent condition.

92191  Jon J. Muth M Graphic Novel page 45 Original Art (Eclipse, 1990). Muth, a comics innovator, who was among the first cartoonists to use illustrative contemporary painted artwork for comics storytelling, adapted Fritz Lang’s classic film of German expressionism into an acclaimed graphic novel. In the movie M, Peter Lorre plays a child murderer so despised he is even pursued by criminals. Charles Kochman, an Abrams Publishing editor who is about to bring the work back into print this year has said, “Jon took the story of the Fritz Lang film and pushed it to a whole new level.” To create these haunting images Muth used his own photography of friends and family, as well as his hometown of Cincinnati, Ohio, to recreate the film’s story. He then used different illustrating techniques such as drawing in silverpoint and graphite to give the art its distinctive look. This haunting page has an image area of 13” x 19”, and the art is in Excellent condition.
92192  Earl Norem *The Deadly Hands of Kung Fu* #27 Cover Original Art (Marvel, 1976). The White Tiger strikes in this martial arts cover masterpiece by Earl Norem. Painted on heavy board, the art has an image area of 16" x 20" and is in Excellent condition. A copy of the magazine is included.

92193  Earl Norem *The Deadly Hands of Kung Fu* #29 Cover Original Art (Marvel, 1976). Iron Mask holds court as Shang-Chi and Iron Fist duke it out in this fist-flying cover illustration by Earl Norem. Acrylic on board with an image area of 16" x 23". In Excellent condition.

92194  Howard Nostrand *Flip* #1 Complete 5-page Story “V...for Vampire” Original Art (Harvey, 1954). Real vampires aren’t born, they’re made — at good old Vampire U. Pretty Vanessa just wants to do her “field work” and graduate, but she can’t seem to find a real man to have a “drink” with. Done in a brilliant parody of Jack Davis and Wally Wood’s humor stylings, Nostrand gives this story just the right touch of creepiness. Each page has an image area of 12” x 18”, and the art is in Excellent condition.

92195  George Perez and Terry Austin *Captain America* #246 Cover Original Art (Marvel, 1980). Austin’s meticulous inks are a joy to behold in this thrilling cover illustration! And a closer look at the graffiti on the subway cars shows that all of the names are Marvel Bullpen staffers (Claremont, Byrne, etc.), in a reprise of a similar trick used by Austin in *X-Men* #122. The art has an image area of 10” x 15” and has been professionally cleaned and restored to Excellent condition; the logo is recent replacement art.
**92196** George Perez and Jerry Ordway *Crisis on Infinite Earths* #12 page 28 (DC, 1986). The death of the original Robin (Earth-2) is confirmed in the lower left panel here, as are the deaths of the Huntress, Kole, and (in the next panel) Sunburst. But there’s much more on this page from the final issue of the series. Perez never skimped on his art, and the array of characters ranges from pre-Golden Age (Dr. Occult in the top tier) to Golden Age (Green Lantern) to nigh-forgotten 1950s characters like Roy Raymond TV Detective, to ex-Fawcett stars like Mary Marvel... if you look closely you’ll spot many more. The page has an image area of 10” x 15”, and it includes a hand-drawn effects layer on vellum. In Very Good condition.

**92197** Al Plastino *Action Comics* #332 Superman Splash Page 1 Original Art (DC, 1966). In the Silver Age classic, “The Super-Vengeance of Lex Luthor,” the evil scientific genius would rather drive Superman crazy than kill him. This startling splash set the stage for a bone-chilling riddle and the “story hook” of what Superman did to deserve such a fate. Although production notes indicate this page was slated for issue #322, it actually was printed in issue #332. This splash has an image area of 13” x 17.25”. The band of paper at the top of the page with the title logo and caption is a recent photo-copied replacement; otherwise, the art is in Very Good condition.

**92198** Mike Ploog *Battling Vikings* Painting Original Art (1993). Fans of the sword and sorcery genre remember well Ploog’s spellbinding stint on *Kull, the Conqueror*. This savage scene of Nordic swordplay was painted with oil on canvas board, and it has an overall size of 16” x 20”. The art is in Excellent condition.

**92199** Mike Ploog *Giant Shaman* Painting Original Art (1993). Acrylic on canvas board. Measures 9” x 12”. In Excellent condition.

**92200** Mike Ploog *Guardians Trading Card Ancient Ogre Illustration* Original Art (FPG, 1993). Watercolor on heavy illustration board, with an image area of 8.5” x 11.5”. In Excellent condition.
92201  Mike Ploog  Frankenstein's Monster  Illustration Original Art (1993). No stranger to Frankenstein's monster, Mike Ploog takes a fresh approach to the creature with this spine-tingling portrait. This mixed-media "monster-piece" has an image area of 9" x 12.5", and the art is in Excellent condition. A detailed pencil on vellum preliminary of the same size, also in Excellent condition, is included in this lot.

92202  Mac Raboy - George Roussos  Sketchbook Self-Portrait  Illustration Original Art (c. 1942). While the world explodes in war, artist Mac Raboy keeps on penciling his Green Lama pages. This delightful self-portrait pencil drawing has an overall size of 9" x 11.75", and the art is in Very Good condition.

92203  Alex Raymond, George McManus, Frederick Opper, and Others - Carl Laemmle Sketch Original Art Group (c. 1937). German born Carl Laemmle got into show business by purchasing "nickelodeons" in the early 1900s; before long, he was head of Universal Studios, home of the famous 1930s Horror classic films like Frankenstein and Dracula. Ousted from his position in 1936 due to money-losing productions, Carl was given this incredible collection of cartoon drawings by his well-known friends in 1937. The art includes a wonderful Flash Gordon portrait by Alex Raymond; plus Happy Hooligan by Fred Opper; Bringing Up Father by George McManus; Katzenjammer Kids by Harold Knerr; Buster Brown by R. F. Outcault; Harold Teen by Carl Ed; Henry by Carl Anderson; Blondie by Chic Young; Foxy Grandpa by Carl "Bunny" Schultz; Snuffy Smith by Billy DeBeck; and Toonerville Trolley by Fontaine Fox (two clippings about Fox are also included). Each drawing (most in ink) is on a piece of parchment paper, measuring approximately 7" x 9". All the pages have rubber cement stains on the back (with the worst damage to the DeBeck piece). Overall condition is VG. An impressive and historic collection, which should appeal to comic strip fans as well as movie buffs.
**92204** Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 2-11-53 (King Features, 1953). The lovely Miss Honey Dorian is spotlighted in this terrific daily from the legendary Alex Raymond. This piece is a wonderful example of realistically rendered panels that exhibit Raymond’s unparalleled control of a pen and brush. The image area measures 20” x 5.25”. The first panel has yellowed Zipatone; otherwise, the art is in Very Good condition.


**92206** John Romita Jr. and Al Williamson *Daredevil* #260 Cover Original Art (Marvel, 1988). The Man Without Fear is on the tail end of Typhoid Mary’s attack in this devastating cover illustration. The art has an image area of 10” x 15” and it includes the original logo and masthead paste-up art on an acetate overlay. In Excellent condition.
92207  Alex Ross *Kingdom Come* #2 "The Descent" page 5 Original Art (DC, 1996). In this high-flying splash, one of the best known pages from the *Kingdom Come* story "Truth and Justice," Superman, now out of retirement, inspires his fellow super-heroes Green Lantern, Wonder Woman, the Ray, Hawkman, Supergirl, and the Flash to make a dramatic appearance in public and announce their return from a self-imposed exile. This Alex Ross masterwork has an image area of 12" x 18.5" and the art is in Excellent condition. Ross signed this page at the lower left.
92208 Tim Sale Batman: The Long Halloween #7 Splash page 22 Original Art (DC, 1997). When does a killer not kill? That's what the Riddler is trying to figure out in this splash page from "April Fool's Day," illustrated by Tim Sale. The image area measures 10.5" x 15.5" and the art is in Excellent condition.

92209 Sanjulian (Manuel Perez Clemente) Vampirella #38 Cover Painting Original Art (Warren, 1974). "Horrors from the grave trap Vampirella in an ancient Roman crypt where she must face a murderous mummy." This magnificent Warren cover was painted by one of Vampirella's best known artists, Sanjulian. This piece is an unstretched canvas, and it has an image area of 16" x 21.5." The art is in Excellent condition.

92210 Norman Saunders and Bob Powell Batman Trading Card Third Series “Blue Bat” #23B “Joker’s Juggernaut” Illustration Original Art (Topps, 1966). For fans of the Batman TV show and the resulting Bat-mania that swept the nation, few pieces of original art could top this fantastic Norman Saunders mini-masterpiece. This is just about the best example of Batman Card art that we have seen to date — the Harlequin of Hate, the Joker, hoses down his arch-rivals, Batman and Robin, in the spectacular scene for card #23B, titled "Joker’s Juggernaut." Saunders painted this sixties sensation based on a sketch drawn by a fellow comic book legend, Bob Powell. This iconic piece has an overall size of 4.75" x 3.5." The top surface of the illustration board was separated from its backing board, leaving only the painted paper top surface, and there is a tiny paper surface pull at the upper left by Batman’s hand; otherwise, the art is in Excellent condition.
92211 Kurt Schaffenberger *Superman’s Girl Friend, Lois Lane* #62 page 2 Original Art (DC, 1966). With character appearances by Lois Lane, Mr. Mxyzptlk, Jimmy Olsen, and Superman, this page from Part III of "The Super Election" is a prime slice of Silver Age DC. Schaffenberger’s silky-smooth inks have seldom looked better. This page has an image area of 12" x 18" and aside from mild paper aging and a stain in the lower right corner (mostly outside the image area), the art is in Very Good condition.

92212 Mark Schultz *Star Wars* #14 Cover Original Art (Dark Horse, 2000). Magnificent cover illustration by powerhouse artist Mark Schultz featuring the second chapter of the six-part "Emissaries to Malastare." The image area measures 10" x 14.75" and the art is in Excellent condition. Signed by Mark Schultz at the lower right.

92213 Charles Schulz *Charlie Brown* Early Merchandising Style Guide Illustration Original Art (undated). This drawing of good ol’ Charlie Brown has an image area of 7.5" x 4.5", and it has been matted and framed to an overall size of 15" x 12". The art is in Excellent condition.

92214 Charles Schulz *Lucy* Early Merchandising Style Guide Illustration Original Art (undated). This dual portrait of everyone’s favorite fussbudget has been matted and framed to an overall size of 14.5" x 12", and the art is in Excellent condition.

92215 Charles Schulz *Linus* Early Merchandising Style Guide Illustration Original Art (undated). This drawing of lovable Linus has an image area of 6.5" x 4", and it has been matted and framed to an overall size of 14" x 11.5". The condition of the art is Excellent.
92216  Charles Schulz Schroeder Early Merchandising Style Guide Illustration Original Art (undated). This portrait of the Peanuts prodigy has been matted and framed to an overall size of 14.5” x 11.5”, and the art is in Excellent condition.

92217  Charles Schulz Patty Early Merchandising Style Guide Illustration Original Art (undated). The original Patty stars in these two splendid head shots. This drawing has been matted and framed to an overall size of 15.5” x 12.5”, and the art is in Excellent condition.

92219  Charles Schulz Peanuts Daily Comic Strip Original Art dated 11-21-63 (United Feature Syndicate, 1963). Charlie Brown bares his soul to Schroeder with a profound show of angst at being a “barber’s son.” The son of a barber himself, Schulz had the ability to draw on his own life experiences for his humor. The image area of this daily measures 27” x 5.5”. This strip was folded between panels two and three, and it was mounted to a piece of foamcore board; otherwise, the art is in Excellent condition.
**92220** Charles Schulz *Peanuts* Sunday Comic Strip Original Art dated 8-3-69 (United Features Syndicate, 1969).

*Peanuts* Sunday originals about baseball are always a special treat when they turn up in the market, and this hilarious example starring Charlie Brown and Lucy Van Pelt should generate keen interest from collectors. Don't strike out on your chance to own a wonderful piece about the American pastime. This sixties episode has an image area of 22.5" x 15", and it has been matted and framed to an overall size of 27" x 20". The art is in Excellent condition, and the strip was inscribed and signed "For Jerry with friendship, Charles (Sparky) Schulz."
92221  E. C. Segar *Popeye* Daily Comic Strip Original Art (King Features Syndicate, c. 1931-32). The inept King Blozo of Nazilia addresses his subjects in this war satire by E. C. Segar. This daily is dated 11-14 (year not indicated), and the art has an image area of 20.5” x 4.5”. In Very Good condition.

92222  E. C. Segar *Popeye* Daily Comic Strip Original Art dated 6-17-36 (King Features Syndicate, 1936). Can the Jeep’s prediction be true? Will Popeye lose his fight with James J. Jab? This E. C. Segar daily has an image area measuring 20.5” x 4.5”. In Very Good condition.

92223  E. C. Segar *Popeye* Daily Comic Strip Original Art dated 8-15-38 (King Features Syndicate, 1938). Wimpy carries Olive home in his own unique way, in this chivalrous Sunday from 1938. The art has an image area measuring 20.5” x 4.5” and it is in Very Good condition.

92224  Joe Shuster Studio *Superman* Daily Comic Strip #1360 Original Art (McClure Syndicate, c. 1943). With appearances by Clark Kent and Lois Lane, and three panels that star Superman, this daily will make a welcome addition to any Super-ficionado’s collection. This strip has an image area of 19.25” x 5”, and it has been matted and framed to an overall size of 29” x 14.5”. The art is in Excellent condition. From the Estate of Charles Martignette.

92225  Dave Sim *Cerebus the Aardvark* #189 Cover Original Art (Aardvark-Vanaheim, 1994). A passing asteroid smashes Cerebus’ throne in this stellar cover illustration by Dave Sim from the “Mothers and Daughters” storyline (#39). Includes the original line drawing, plus a hand-painted copy of the line art which was used as the cover illustration. Both pieces have an image area of 10.5” x 14.5” and are in Excellent condition.
92226  Dave Sim and Gerhard *Cerebus the Aardvark* #196 page 15
Original Art (Aardvark-Vanaheim, 1995). As Cerebus passes Uranus, he demands that his creator Dave show him what his life would be like with Jaka, in this page from the "Mothers and Daughters" storyline. The art has an image area of 10" x 15" and the condition is Excellent.

92227  Barry Smith  *Chamber of Darkness* #4 Starr the Slayer page 4 Original Art (Marvel, 1970). "The Sword and the Sorcerers" was a landmark story featuring Starr the Slayer, and it helped convince the powers that be at Marvel to give the go-ahead for a comic based on Conan, and to let Barry Smith draw it. This page has an image area of 10" x 15", and the page has been trimmed and attached to a larger piece of support paper (for a *Conan* #16 reprint); otherwise, the art is in Excellent condition.

92228  Barry Smith and Tom Palmer  *Conan the Barbarian* #8 page 9 Original Art (Marvel, 1971). Two of Marvel’s finest teamed to create this tête-à-tête scene from "The Keepers from the Crypt." This page has an image area of 10" x 15", and the art is in Excellent condition.

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92229 Barry Smith and Sal Buscema Conan the Barbarian #10 page 11 Original Art (Marvel, 1971). Smith's incredible storytelling was beginning to flower when this issue was released, and he proved himself to be the perfect artist for Conan. This action-packed page from "Beware the Wrath of Anu" has an image area of 10" x 15". Aside from a few lettering corrections, and a few light stains at the top of the page, the art is in Very Good condition.

92230 Barry Smith and Sal Buscema Conan the Barbarian #14 page 10 Original Art (Marvel, 1971). This fantastic page hails from one of the most coveted stories of Smith's run on Conan, the two-issue story arc in which the savage Cimmerian teamed with Michael Moorcock's tragic hero Elric, the albino king of Melniboné. Pages from these issues rarely surface, as they are doggedly sought after and highly prized by collectors. This page from "A Sword Called Stormbringer" has an image area that measures 10" x 15", and aside from a few small production process stains, the art is in Excellent condition.
92231 Dick Sprang *Detective Comics* #118 Batman and Joker Cover Recreation (1992). Magnificent cover recreation by Dick Sprang, the artist many Bat-fans still consider to be the best artist ever to portray the Caped Crusader during the 1940s and 50s. Rendered in mixed media, this piece has an image area of 13” x 17.5” and it is in Excellent condition.

92232 Jim Starlin and Alfredo Alcala *Incredible Hulk* #222 page 23 Original Art (Marvel, 1978). The Green-skinned Goliath stars in every panel of this page from “Feeding Billy.” This Bronze Age bombshell has an image area of 10” x 15”, and aside from some yellowed Zipatone in panel one, the art is in Excellent condition.

92233 Jim Starlin *Warlock Special Edition* #3 Wrap-Around Cover Original Art (Marvel, 1982). This wonderful wrap-around cover hails from the sensational series that reprinted the “Warlock Saga,” and this scintillating scene spotlights several versions of Warlock and Thanos. A striking piece of work by one of the comic book field’s finest creators. This piece has an image area of 19.5” x 15” and it has been matted and framed to an overall size of 24” x 19.5”. The art is in Excellent condition.

92234 Jim Starlin *Infinity Gauntlet* Poster Pencil Illustration Original Art (Marvel, 1991). Marvel’s mightiest characters stand ready to fight a monumental war on a cosmic battlefield in this moody masterwork by Starlin. This detailed pencil illustration served as the initial design for the final painted illustration of a promotional poster that was circulated to comic dealers. The finished image also appeared as the cover art for Capital City’s *Advance Comics* magazine. This cosmic wonder has an image area of 7.7” x 15.5”, and the art is in Excellent condition.
92235  Jim Steranko and John Tartaglione  
X-Men #50 Title Page
1 Original Art (Marvel, 1968). When one of the tyros of the Silver Age unleashed his unbridled imagination on the opening title page of “Hail Queen of Mutants,” the result was this Marvel masterwork. Steranko’s “zap art” revived fan interest in the then-floundering X-Men title. Jaunty Jim drew only a little over thirty pages of art for the X-Men title, and this gem is but the second example we’ve auction to date. This page an image area of 10” x 15”, and the art is in Excellent condition. Steranko inscribed and signed the page at the upper right, “To Doug, regards Steranko.”

92236  William Stout  
Disease (Triceratops)  
Illustration Original Art (1981). This evocative ink drawing by the master of dinosaur art has an image area of 11” x 15”, and it has been matted to an overall size of 19” x 24”. The art is in Excellent condition.

92237  William Stout  
Mastodon and Hunter Illustration Original Art (1982). This incredible ink drawing has an image area of 15” x 10”, and it has been matted and framed to an overall size of 23.5” x 18”. The art is in Excellent condition.

92238  William Stout  
Tar Man, The Return of the Living Dead  
Illustration Original Art (1984). “They’re back from the grave and ready to party!” This “scare-riffic” concept illustration by the renowned movie Production Designer has an overall size of 15” x 20”, and the art is in Excellent condition.
92239  Tom Sutton *Vampirella* #2 Complete 1-page Story The First “Vampi’s Feary Tales” Original Art (Warren, 1969). Forest J. Ackerman, the creator of Vampirella, debuted the fan-favorite feature “Vampi’s Feary Tales” with this episode, which appeared as the inside front cover of issue #2. Terrifying Tom Sutton's landmark piece brilliantly condenses the entire *Bride of Frankenstein* movie into a single comic book page. This cinematic chiller features Sutton’s wonderful renditions of Colin Clive as Baron Henry Frankenstein, Ernest Thesiger as Dr. Pretorius, Boris Karloff as the Monster, and Elsa Lanchester as the bride. This fantastic page has an image area of 10” x 15”, and the art is in Excellent condition.

92240  Arthur Suydam *Death Dealer* #4 page 24 and 25 Original Art (Verotik, 1998). Frank Frazetta's legendary warrior the Death Dealer is lavishly illustrated by Arthur Suydam in this double page spread from the fourth issue of the Verotik comic. Rendered in ink on vellum and mounted to board, the art has an image area of 20.5” x 15.5”. Aside from a couple of horizontal creases along the left edge (slightly into the image area), the art is in Very Good condition.

92241  Curt Swan and George Klein *Superman* #172 page 6 Original Art (DC, 1964). Superman, Brainiac, Luthor, Jimmy, Lois, Lana, and Ar-Val, the imaginary “New Superman” — the gang’s all here in this top-drawer Swan/Klein page from “The Tyrant Superman.” This page has an image area of 13” x 18”, and the art is in Very Good condition. From the Estate of Charles Martignette.

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92242  Curt Swan and George Klein Superman #180 Cover Original Art (DC, 1965). Nothing shouts “Silver Age” quite like a Swan/Klein Superman cover. Examples are far and few between, and this is the first one we have offered to date. This gem features the classic type of “humiliation” theme favored by editor Mort Weisinger, as the Man of Steel is soundly beaten — by a girl! This piece has an image area of 12” x 18”, and the piece has been framed to an overall size of 18” x 26”. Aside from some mild paper aging and some light stains, the art is in Excellent condition. All logo stats are original. From the Estate of Charles Martignette.
92243  Curt Swan and Mike Esposito World’s Finest Comics #184 JLA Cover Original Art (DC, 1969). Die-hard DC Silver Age collectors take note, this is the first Curt Swan World’s Finest Comics cover we have auctioned to date, and because it spotlights the JLA, Robin, and Batgirl mourning at Batman’s memorial service, it’s sure to be a treasured showpiece in any art collection. This piece has an image area of 10” x 15”, and the art is in Excellent condition. Swan later signed the piece in its lower right corner.

92244  Curt Swan and Murphy Anderson Adventure Comics #396 Last Classic Supergirl Cover Original Art (DC, 1970). “Swanderson” covers are always a delight, and doubly so when the subject at hand is Supergirl. By the way, DC art collectors, this is the first Adventure Comics cover starring Supergirl that we’ve offered to date. This Bronze Age beauty, the last of the classic Supergirl issues edited by Mort Weisinger, has an image area of 10” x 15”, and aside from pasted-on word balloons, the art is in Excellent condition.

92245  Tales of Voodoo V6#1 Painted Cover Original Art (Eerie, 1973). This blood-dripping, spine-tingling, chiller-diller of a “monster-piece” has an image area of 13” x 19”, and it has been matted and framed to an overall size of 21.5” x 26.5”. The art is in Excellent condition. A copy of the magazine is included.
92246  Al Taliaferro Donald Duck Daily Comic Strip Original Art dated 1-11-58 (King Features Syndicate, 1958). This wry episode has an image area of 19.5" x 5.5", and the art is in Excellent condition.

92247  Boris Vallejo Orca Painting Original Art (undated). "Terror just beneath the surface" has erupted in Boris’ blood-chilling rendition of Orca, the killer whale. This oil on board painting has an image area of 24" x 34", and it is in Excellent condition.

92248  Boris Vallejo Red Sonja #5: Against the Prince of Hell Paperback Cover Original Art (Ace, 1983). "From Robert E. Howard’s savage Hyborian Kingdom comes a mercenary who is as beautiful as she is deadly — Red Sonja!" Boris spotlights the sultry sword and sorcery she-warrior for the cover of David C. Smith and Richard Tierney’s novel. This spectacular scene has an image area of 16.5" x 26", and it has been matted and framed to an overall size of 26" x 35.5". The piece is in Excellent condition.

92249  Boris Vallejo Wolves Painting Original Art (1984). Boris presents a new take on the werewolf legend with this torrid scene which appeared in his book Enchantment. This painting has an image area of 19.5" x 26.5", and it has been professionally framed to an approximate overall size of 28" x 35". The art is in Excellent condition. From the Estate of Charles Martignette.
92250  Boris Vallejo *Death Riders of Hel* Paperback Cover Original Art (Warner, 1986). *They were the Death Riders, the remains of once-proud heroes and Hel’s greatest warriors. The very touch of their black-hilted swords or rotted flesh brought instant death. The warrior woman Bloodsong must face these ghoulish emissaries of evil in a battle to the death, for the forces of Hel have kidnapped her daughter.* This 16.5” × 26” illustration appeared on the cover of Asa Drake’s novel, and it has been matted and framed to an overall size of 26” × 35.5”. The art is in Excellent condition.

92251  Boris Vallejo *Medea* Book Illustration Painting Original Art (1990). This spectacular scene appeared in *Ladies: Retold Stories of Goddesses and Heroines* by Boris and Doris Vallejo. In the tale of Jason and the Argonauts, Jason fought and killed a dragon that guarded the Golden Fleece. Jason then took the Golden Fleece and sailed away with Medea, who had fallen in love with him. This oil on paper painting has an approximate overall size of 24” × 30”, with an image area of 20” × 26”. The art is in Excellent condition. From the Estate of Charles Martignette.

92252  Rick Veitch and John Totleben *Swamp Thing* #37 John Constantine Page Original Art (DC, 1985). John Constantine, a sorcerer of questionable morality, and the “supernatural advisor” to Swamp Thing debuted in this landmark story, penciled by Rick Veitch. It’s been said that Alan Moore created Constantine when Steve Bissette and John Totleben, fans of the rock band the Police, expressed a desire to draw a continuing character who looked like Sting. Moore has described the creation of Constantine as being a combination of some “really good ideas about serial killers, the Winchester House, and wanting to draw Sting in a story.” This beautifully drawn page from “Growth Patterns” has an image area of 10” × 15”, and aside from clipped corners (outside the image area), the art is in Excellent condition.

92253  Bill Ward *Humorama* Cartoon Illustration Original Art (Humorama, undated). This risqué double entendre Ward cartoon has an image area of 15.5” × 22”, and the piece has been matted and framed to an overall size of 23” × 29”. The art is in Excellent condition. From the Estate of Charles Martignette.
92254  Bill Ward *Humorama* Cartoon Illustration Original Art
(Humorama, undated). This cartoon of a fireside femme has an image area of 17" x 23", and the piece has been framed to an overall size of 20" x 26". The art is in Excellent condition. *From the Estate of Charles Martignette.*

92255  Bill Ward *Humorama* Cartoon Illustration Original Art
(Humorama, 1955). Caption: “You were always crazy about television — but now I see you're just plain crazy!” This piece has an image area of 17" x 23", and the art is in Very Good condition. *From the Estate of Charles Martignette.*

92256  Bill Ward *Humorama* Cartoon Illustration Original Art
(Humorama, 1958). Caption: “It’s a funny thing Miss Debere — but no matter how many times I audition girls it always seems like the first time.” This piece has an image area of 17" x 23", and the art is in Very Good condition. *From the Estate of Charles Martignette.*

92257  Bill Ward *Humorama* Cartoon Illustration Original Art
(Humorama, 1959). Caption: “Oh Doris, here’s that box with 87 of our costumes that we misplaced last spring!” This piece has an image area of 16.5" x 23.5", and the art is in Very Good condition. *From the Estate of Charles Martignette.*

92258  Bill Ward *Cracked* #165 Complete 5-page Nanny Dickering Story Original Art (Major Magazines, 1979). Ward’s curvaceous cutie, TV reporter Nanny Dickering, could give Little Annie Fanny and Sally Forth a run for their money in a “good girl” art contest. These grey tone pages were drawn on vellum and have an overall size of 14" x 19.5". The pages average Very Good condition.
92259  **Warfront #31 Cover Original Art (Harvey, 1956).** Gripping the artillery with a prayer and determination, the kid from Texas rips into the snarling enemy in this dizzying cover by a talented, but unknown, Harvey artist. The image area is 11.5" x 17.5" on a piece of 12.5" x 19" illustration board. There is some staining on the extreme right edge outside the image area; otherwise, the art is in Excellent condition.

92260  **Al Williamson and Michael W. Kaluta House of Mystery #185 page 3 Original Art (DC, 1970).** A beautiful jungle girl named Repta, riding a monstrous spotted lizard mount to an exotic temple — all of the trademark Williamson fantasy motifs are showcased in this Bronze Age masterwork! Michael W. Kaluta assisted with a good part of the drawing and inking on this page (except for the beautiful Williamson figure panel and the figure on the lizard in the other panels). This superb page from "The Beautiful Beast" has an image area of 10" x 15", and the art is in Excellent condition.

92261  **George Wilson Doctor Solar, Man of the Atom #21 Painted Cover Original Art (Gold Key, 1967).** "A million Solars battle microscopic aliens from outer space," in this painted thriller for the yarn "Challenge From Outer Space." This piece has an image area of 11" x 15", and the art is in Excellent condition.

92262  **S. Clay Wilson Zap Comix #5 Complete Story "Ruby the Dyke Meets Weedman" Original Art (Print Mint, 1970).** If "outrageous" is your idea of comic perfection, here’s a true masterpiece for you! Not many artists got as far out as S. Clay Wilson, and this incredible saga is from his most brilliant, twisted period of his long cartooning career. A full seven pages of blood-curdling, bone-chopping madness, featuring all of the things that make Wilson revered in the eyes of Underground Comix fans — hideous demons, girls riding motorcycles, lots of gore and sex, and Star-Eyed Stella... wow! Each ink on paper page of this story has been mounted onto illustration board; the first three pages on one, the remaining four on another; otherwise, the art is in Excellent condition, with image areas of approximately 8" x 11.75" per page. Needless to say, these page are adults-only to the extreme, so be forewarned — they’re not for the squeamish!
92263  Tom Wood  *The Golden Touch* Illustration Original Art (Good Housekeeping, 1934). King Midas trades his magical touch for a hamburger in this Tom Wood illustration. This set of ink and watercolor illustrations was published in *Good Housekeeping* magazine, and reprinted on page 37 of *Mickey and the Gang*. The art has been professionally matted with linen-covered board for an approximate size of 25.5" x 33", and it is in Excellent condition.

92264  Tom Wood  *Mickey’s Garden* Illustration Original Art (Good Housekeeping, 1935). Mickey goes a little “bugs” in this snappy set of ink and watercolor illustrations originally published in the March, 1935 issue of *Good Housekeeping* magazine. Recently reprinted on page 47 of *Mickey and the Gang*, the art has been matted to an overall size of 24" x 36", In Excellent condition.

92265  Tom Wood  *Pluto’s Quintuplets* Illustration Original Art (Good Housekeeping, 1937). Pluto plays a reluctant pop in the April, 1937 issue of *Good Housekeeping* magazine. This page was reprinted on page 123 of *Mickey and the Gang*, and the art has been matted with linen-covered board to an overall size of 24.5” x 32”. In Excellent condition.

92266  Tom Wood  *The Dog Show* Illustration Original Art (Good Housekeeping, 1937). Mickey and Donald attempt to transform Pluto into a poodle in this illustration by Tom Wood. Originally published in *Good Housekeeping* magazine, this set of ink and watercolor illustrations was reprinted on page 137 of *Mickey and the Gang*. The art has been professionally matted with linen-covered board for an approximate size of 23”x 34”, and it is in Excellent condition.
92267  Tom Wood *Donald’s Ostrich* Illustration Original Art (Good Housekeeping, 1937). This uproarious story proved so amusing it was later expanded by Jean Ayer into a children’s storybook, *Donald Duck and his Friends*. This set of ink and watercolor illustrations was published in the May, 1937 issue of *Good Housekeeping* magazine, and recently reprinted on page 125 of *Mickey and the Gang*. The art has been professionally framed and matted with linen-covered board to an overall size of 24” x 32”, and is in Excellent condition.

92268  Tom Wood *Donald’s Cousin Gus* Illustration Original Art (Good Housekeeping, 1938). Donald’s cousin Gus has an insatiable appetite in the August, 1938 issue of *Good Housekeeping* magazine. Recently reprinted on page 171 of *Mickey and the Gang*, the art has been matted with linen-covered board to an overall size of 25” x 35”. In Excellent condition.

92269  Tom Wood *Mickey’s Lamp* Illustration Original Art (Good Housekeeping, 1940). Thanks to Mickey’s magic lamp, Pluto gets a good scrubbing in this charming pair of ink and watercolor illustrations, originally published in the July 1940 issue of *Good Housekeeping* magazine. These scenes were recently reprinted on page 241 of the book *Mickey and the Gang*. The art has been matted with linen-covered board to an overall size of 14.75” x 21”. The upper left corner of the lower panel is a replacement piece; otherwise, the art is in Very Good condition.
92270  Wally Wood and Harry Harrison *Vault of Horror* #12 Complete 7-page Story “The Werewolf Legend” Original Art (EC, 1950). The supremely talented Wally Wood showcased his talents for action, fantasy, and horror storytelling for EC readers in this wild and woolly yarn from the premiere issue of *Vault of Horror*. Harry Harrison, later a celebrated science fiction writer, was the other half of the Wood/Harrison art team. Wood’s early art reveals a strong Will Eisner influence, and his use of lettered “sound effects” is integral to the story. Each page of this yelp-yarn has an image area of 13” x 18”. Aside from some pasted-on art and lettering corrections, the art is in Excellent condition.

92271  Wally Wood *Frontline Combat* #14 “Albatross” Title Page 1 Original Art (EC, 1953). The hyper-realism of EC’s ace artist, Wood, is showcased in this detailed title page for an airplane story featuring the Grumman SA-16 Albatross. Only a storytelling genius like writer/editor Harvey Kurtzman could lay out a battle tale for Wood that was both obsessively accurate and still thrilling. This page has an image area of 13” x 18”. Aside from some small stains in the lower right of the first panel, a pasted-on caption at the top of the first panel, and a sealed tear at the lower right corner of the page (outside the image area), the art is in Very Good condition.
Wally Wood Mad #30 “Walt Dizzy Resents Dizzyland” Illustration Original Art, Group of 6 (EC, 1956). Wally Wood seemed to take a real delight at parodying the Disney empire. Before he drew his infamous X-rated poster, the Mad genius did the lampoon, “Walt Dizzy Resents Dizzyland.” This lot features six illustrations that combine to make three two-part scenes. These scenes from the Mad TV Dept. include the Dizzyland theme park worlds of “Frontrearland,” “Tomorrowsland,” and “Adventuresland.” Each illustration has an image area of 16” x 7.25”, and the art is in Excellent condition.

Wally Wood Mad #81 “If Comic Strip Characters Behaved Like Ordinary People” Comic Strip Original Art Group of 2 (EC, 1963). Wood punctures the comic strip conventions with his hilarious lampoons, “If Mandrothee Magician Had True-to-Life Talents” and “If BC Characters Acted Like Real Cavemen.” Each daily has an image area of 20” x 5.75”, and both strips were drawn on a sheet of paper with an overall size of 24.5” x 14.5”. The art is in Excellent condition.

Wally Wood Mad #81 “If Peanuts Behaved Like Real-Life Children” Comic Strip Original Art (EC, 1963). Wally Wood’s mastery of comic strip parody was just as astounding as his photorealistic science fiction and superhero art. Here, from the “What Fools These Mortals Be Dept.” is Wood’s uproarious, spot-on lampoon of Charles Schulz’s Peanuts feature. Al Jaffee’s dialogue is priceless. This piece has an image area of 20” x 5.75”, and it has been matted and framed to an overall size of 26” x 11.5”. The art is in Excellent condition.

Wally Wood Mad #81 “If Superman Behaved Like Any Normal Guy” Comic Strip Original Art (EC, 1963). For once, the Man of Steel acts all too human, in this hilarious Wally Wood “Mad”sterpiece for the feature, “If Comic Strip Characters Behaved Like Ordinary People.” This daily has an image area of 20” x 5.75”, and it has been matted and framed to an overall size of 26” x 11.5”. The art is in Excellent condition.

Wally Wood Concord Try-Out Sunday Comic Strip Original Art (1963). In 1963, Wood created four breathtaking, panoramic scenes for a proposed Sunday comic strip based on famous historical subjects and personalities. This thrilling illustration features the same stark drama that was Wood’s claim to fame on such revered EC titles as Two-Fisted Tales, Frontline Combat, and Shock SuspenStories. Although the strip never appeared, these show-stopping scenes were later printed as the Wallace Wood Portfolio in 2000. This superbly detailed scene has an image area of 26” x 18”, and the art is in Excellent condition. A copy of the portfolio is included in this lot.

Wally Wood Sally Forth Comic Strip #S113 Original Art (Wood and Richter, 1973). Sally forth into sexy adventure filled with laughs aplenty thanks to Wood’s delightful ingénue. Boobarella, Snorky, and Lt. Q. P. Dahl round out the all-star cast of this example. This episode was drawn on two boards, each with an image area measuring 16.5” x 10.25”, and the art is in Excellent condition.
**92278**  Wally Wood *Sally Forth* Comic Strip #S114 Original Art (Wood and Richter, 1973). Outrageous lampoonery, offbeat fantasy, and “good girl” art — *Sally Forth* was Wood’s conception of the perfect comic strip feature for the red-blooded readers of military papers. This superbly drawn episode, co-starring Snorky and Boobarella was drawn on two boards, each with an image area measuring 16.5” x 10.25”, and the art is in Excellent condition.

**92279**  Wally Wood *Sally Forth* Cover Original Art (1976). Many of the classic Wally Wood art hallmarks are featured in this sexy space-age landscape spotlighting Sally and Snorky. Wood is rightly celebrated as one of the top all-around artists of the Silver and Bronze Ages, and from 1971-74 Wood wrote and drew *Sally Forth*, his zaftig humor strip designed for military readers, in a newspaper titled the Overseas Weekly. This cover illustration has an image area of 13” x 10”, and aside from some aging Zipatone, the art is in Very Good condition.

**92280**  Bernie Wrightson *Frazetta Forever* Fanzine Illustration Original Art (c. 1968). One fantasy master pays a timeless tribute to a renowned “world-beater” with his brilliant drawing emblazoned with an inspirational legend that says it all — “Frazetta Forever.” Wrightson’s spectacular fanzine illustration has an overall size of 15” x 18”. Aside from some glue stains in the margins and some light overall aging, the art is in Excellent condition.
92281  **Bernie Wrightson April Calendar Illustration Original Art (1975).** The modern master of the macabre, Bernie Wrightson, was in peak form when he rendered this jaw-dropping, detailed illustration for a creepy-crawly creature calendar. This piece has an overall size of 9.5” x 24”. Aside from some edge and corner wear, and some slight paper aging at the top and bottom of the page, the art is in Very Good condition.

92282  **Chic Young Blondie Daily Comic Strip Original Art dated 11-5-31 (King Features Syndicate, 1931).** It’s all Greek to Blondie! From early in Blondie’s run comes this springy daily which has an image area of 18” x 4”. In Excellent condition.

92283  **Chic Young Blondie Daily Comic Strip Original Art dated 11-20-31 (King Features Syndicate, 1931).** Here is a fine example of the opposition that Dagwood Bumstead faced regarding Blondie Boopadoop, the woman he would eventually marry. Seeing the young girl as nothing more than a gold-digger, J. Bolling Bumstead, Dagwood’s father, disinherited his wealthy playboy son after the couple got married. In spite of the elder Bumstead’s protests, Blondie and Dagwood’s marriage has lasted for more than 70 years. This daily has an image area of approximately 18” x 4” and it is in Excellent condition.

92284  **Chic Young Blondie Sunday Comic Strip Original Art dated 11-19-33 (King Features Syndicate, 1933).** Getting Dagwood to work on time is a monumental chore for Blondie, in this Chic Young Sunday. The image area measures 17” x 13.5”. The upper and lower tiers are joined at the back with tape. There is some soiling along the join, and some light dust shadowing; otherwise the art is in Very Good condition.

92285  **Chic Young Blondie Sunday Comic Strip Original Art dated 1-17-32 (King Features Syndicate, 1932).** One of Blondie’s suitors, the unfortunate Hiho, has his hands full trying to propose to her, because he just can’t seem to get the words out. It’s not because he’s shy, its because Blondie’s battle-axe of an aunt won’t give him the chance. Pretty young thing, Blondie Boopadoop’s carefree days continue in this early Blondie Sunday strip. The art consists of two pieces, neatly cut between tiers two and three, and the two halves have been conjoined at the back to form an image area that measures 17” x 13”. Aside from some slight discoloration along the joined area, the art is in Excellent condition.
92286  Cliff Young - George Roussos Sketchbook “Green Arrow” Illustration Original Art (c. 1942). Green Arrow exclaims, “Hats off, to charcoaler-penciler, ‘Inky’ Roussos.” A fine tribute from DC artist Cliff Young. This page has an overall size of 9” x 11.75”, and the art is in Very Good condition.

92287  Mike Zeck Rocket’s Blast Comicollector #119 Conan Cover Original Art (Van Hise, 1975). Mike Zeck’s magnificent work for the RBCC paved the way for his pro career at Charlton and Marvel. This eerie scene spotlighting Conan has an overall size of 16.5” x 23”, and the art is in Excellent condition.

92288  Mike Zeck and Rudy Nebres Master of Kung Fu #75 Cover Original Art (Marvel, 1979). Shang-Chi finds himself in the grip of the four hundred foot high guardian of Mordillo Island — Monstrobot — in this awe-inspiring cover illustration. The image area measures 10” x 15”, and the art is in Excellent condition.

92289  Mike Zeck and Gene Day Master of Kung Fu #95 Cover Original Art (Marvel, 1980). Shang-Chi and company battle a battalion of Syn variants on Samisdat’s Island, in this kick-butt cover illustration. The art has an image area of 10” x 15” and it includes the original logo and masthead paste-up art. In Excellent condition.

92290  Mike Zeck Ice-T Album Cover Art (undated). “What a brother gotta do — To get a message through — To the red, white and you?” Pioneer Gangsta Rapper Ice-T is spotlighted in this dramatic hand colored shootout scene by fan-favorite artist Zeck. This pulp-styled prison break may have been created for unused CD cover. This mixed-media painting has an image area of 11.5” x 17.5”, and aside from edge and corner wear, and tape residue stains in the lower border, the art is in Excellent condition. The page was signed by Zeck at the lower right.
Harvey Kurtzman was the genius behind the original Mad (in its pre-magazine, comic book format). After leaving Mad, he went on to create a short-lived, slightly more adult-oriented satire publication – Humbug, in 1957. Utilizing many of the same Mad artists, including Will Elder, Wally Wood, Al Jaffee, Russ Heath, and Jack Davis, Kurtzman mined the same mother lode of satiric comedy that made the original Mad so memorable.

Finding original artwork from this nearly forgotten comedy treasure trove is rare indeed; finding material from multiple issues, including cover art and Kurtzman’s rough sketches, is akin to winning the Irish Sweepstakes! Well my friends, it’s your lucky day, as we have a wonderful selection of original Humbug art, unseen for years, for your bidding pleasure. Enjoy!
92295 Al Jaffee Humbug #5 Cover Original Art (Humbug, 1957). Only the inventive Al Jaffe could do justice to this cover, an uproarious gag-filled parody of trading stamps. Each photostatted stamp has a tiny original Jaffe drawing glued in the center of its design. This piece has an image area of 9” x 13.5”. The price stat is missing at the upper right, and there are a few small glue stains; otherwise, the art is in Excellent condition. A tear sheet of the cover is included in this lot.

92296 Will Elder Humbug #5 Sheldon Morris Cigarette Ad Parody Illustration Original Art (Humbug, 1957). New Sheldon Morris gives pure natural smoke. Take a break for this smoke and watch the lady’s hand appear.” As has been noted in the monograph Will Elder, the Mad Playboy of Art, “Marshall McLuhan said that advertising was the only new art form of the twentieth century. So, how long did you think it would take artists like Will Elder and Harvey Kurtzman to go after these highly stylized, compressed, and artificially optimistic little commercial messages? Not long at all. And, if you love those ad spoofs on Saturday Night Live, you might have wondered where these parodies got their start. Well, look no further than the subversive minds and art of Elder and Kurtzman. We agree. This piece has an image area of 12” x 14”, and it has been matted to an overall size of 17.5” x 21”. The art is in Excellent condition.

92297 Harvey Kurtzman Humbug #6 Callidac Ad Parody Layout Preliminary Illustration Original Art (Humbug, 1958). Harvey Kurtzman’s detail-oriented and creative approach to storytelling is revealed in his preliminary drawing for the Callidac ad lampoon. This page lays out the action and design for collaborator Russ Heath. Drawn in pencil and ink on Humbug grid paper, these preliminary study has an image area of 5.5 x 8.5”, and the art is in Excellent condition.

92298 Russ Heath Humbug #6 Callidac Ad Parody Illustration Original Art (Humbug, 1958). Without a word being spoken — the new Callidac states the case for its owner with remarkable clarity and eloquence. For people everywhere have come to know and accept the ‘car of cars’ as the dwelling place of America’s front-rank citizens - and wherever highways lead, the man who sits at the wheel is accorded the courtesy that goes with respect. For almost three generations, the Callidac name on a motor car has stood as the mark of all that is good and desirable.” Not the “JH-1” license plate, a reference to Jimmy Hoffa. This savage scene of pure satire has an image area of 10.5” x 16”, and the art is in Excellent condition.
92299  Harvey Kurtzman Humbug #7 Cover Layout/Printer’s Instructions Original Art (Humbug, 1957). Harvey Kurtzman’s genius at graphic design is revealed in this Humbug cover layout with printer’s instructions for the Sputnik parody. These layouts are filled with the renowned Kurtzman attention to detail, and the written notes give an insight into his thoroughness. This lot includes three piece on vellum, and two of the pieces are taped together to form a cover for the color piece inside. There is heavy edge wear and some creasing, and tearing; otherwise, these pieces average Good condition.

92300  Arnold Roth Humbug #7 Cover Original Art (Humbug, 1957). Hubba, hubba — these fresh Russian spy satellites know a good thing when they spot it! Arnold Roth was one of the first to satirize the now all-too common spy satellites hanging over our heads. On October 4, 1957, the surprise launch of Sputnik 1, the first human-made object to orbit the Earth, took the world by storm. Aside from inspiring the obvious “Space Race” reaction from the US, the launch of Sputnik 1 also had other effects on popular culture. It inspired writer Herb Caen to coin the term “beatnik” in an article about the Beat Generation in the San Francisco Chronicle on April 2, 1958, a few months after this issue of Humbug hit the stands. This landmark Cold War piece has an image area of 10” x 14”. The border and logo are mounted on acetate overlays, and the art is in Excellent condition.

92301  Jack Davis Humbug #7 Sputniks Splash Page 18 Original Art (Humbug, 1957). When Humbug hit the reader racks in August 1957, Harvey Kurtzman delivered his declaration of editorial principles in the first issue, “We won’t write for morons. We won’t do anything just to get laughs. We won’t be dirty. We won’t be grotesque. We won’t be in bad taste. We won’t sell magazines.” Jack Davis has violated nearly all of these principles with his stunning splash page for “Sputniks.” For you “fact-iks,” in his book The American Language, H. L. Mencken credits the postwar mania for adding “-nik” to the ends of adjectives to create nouns as beginning, not with beatnik or Sputnik, but earlier in the strips of Al Capp’s Li’l Abner. Humbug! This laugh riot has an image area of 10” x 15”. There are pasted-on type and art elements, and a few small glue stains; otherwise, the art is in Excellent condition.

92302  Jack Davis Humbug #9 page 10 Original Art (Humbug, 1958). After leaving Mad over an ownership dispute, Kurtzman and his crew went to work for Hugh Hefner. When Hef closed the humor magazine Trump down during a cost cutting crunch, Kurtzman then formed an artists’ collective made up of himself, Will Elder, Jack Davis, Al Jaffee and Arnold Roth to publish Humbug. Creatively, Davis and the others were at the peak of their powers. This prime Davis page has an image area of 10” x 14.5”. Each panel was cut out and glued to a piece of backing board. Some of the pasted-on captions are loose, and some have glue stains; otherwise, the art is in Very Good condition. A tearsheet of the page is included in this lot.
A UNIQUE CHARITY AUCTION:

Artists Rally to Help a Holocaust Survivor Regain Her Auschwitz Paintings

Snow White in Auschwitz?

It really happened: in 1944, a teenage Jewish artist imprisoned in the notorious Nazi death camp painted a mural of the beloved Disney character on the wall of the children’s barracks, to try to cheer up the youngsters in the final hours of their lives. The artist, Dina Babbitt, was discovered by the Nazis and brought to the infamous war criminal Dr. Josef Mengele, who compelled her to paint portraits of Gypsy prisoners upon whom he was performing barbaric experiments.

After the war, Dina moved to California and became a cartoon animator, drawing Wile E. Coyote, Speedy Gonzales, and Daffy Duck, among others. In the 1970s, the Auschwitz State Museum in Poland acquired seven of Dina’s portraits—yet it refuses to return them to her.

Cartoonists and comic book artists and writers from around the world have joined the campaign launched on Dina’s behalf by Joe Kubert and The David S. Wyman Institute for Holocaust Studies. The comic book community’s protests and petitions—and a new comic strip about Dina, drawn by Neal Adams and published by Marvel (with excerpts featured in the New York Times)—are drawing international attention to Dina’s cause.

This auction has been organized by artist rights advocate, J. David Spurlock of Vanguard Productions and the Wyman Institute. The artwork in this auction has been contributed by artists and art dealers in order to raise funds to support the Wyman Institute’s campaign for Dina. All hammer proceeds will go to that campaign. Heritage has waived its seller’s commission in support of this effort.

92303  
*Maus: A Survivor’s Tale* by Art Spiegelman Signed Two Volume Set (Pantheon, 1991). A slipcased limited edition featuring both volumes of Spiegelman’s Pulitzer Prize-winning memoir, written in graphic novel format recounting the struggle of the author’s father to survive the Holocaust as a Polish Jew, and drawing largely from his father’s recollections. The book also follows the author’s troubled relationship with his father and the way the effects of war reverberate through generations of a family. This hardcover set features both volumes of the series (“My Father Bleeds History” and “And Here My Troubles Began”), signed and inscribed by Spiegelman in black ink on the reverse of the front free endpaper of the first volume, with the date “11-5-96” in volume 2, and a cartoon drawing of the protagonist spread over both endpapers. Both in Excellent condition in a slipcase that shows some mild to moderate shelf wear.

92304  
Gene Colan Signed 2008 San Diego Comicon Exclusive Print Group of 3 (2008). Each print is signed and numbered, with a COA. They each have an overall size of 11” x 17”, and are in Excellent condition.

92305  
*Fantastic Four Annual #2* Production Stat (Marvel, 1964). This prime piece of Marvel lore features vintage production stats of pages 16-18 of “Prisoners of Doctor Doom” Jack Kirby and Joe Sinnott teamed on the FF for the first time when this yarn was created for issue #5. This piece has an overall size of 22.5” x 14”, and it is in Very Good condition.
92306  **New Yorker Twin Towers Silhouette Cover 3/20 (2001).** The classic black on black cover featuring the World Trade Center's twin towers, from the September 24, 2001 issue, is a subtle yet thought-provoking image. Here, it is turned into a handsome art print on heavy paper, with an image area of approximately 16" x 22". Signed by artist Art Spiegelman. Excellent condition.

92307  **Princess Leia Organa Star Wars Celebration II Photograph Autographed by Carrie Fisher and Atomika #4 Comic Signed by Michael Turner (undated).** Both pieces are in Excellent condition.

92308  **Mark Sparacio Signed Captain America, Green Lantern, Wonder Woman, and Superman Print Group of 4 (2008).** Each print has an overall size of 11" x 17", and they are in Excellent condition.

92309  **Jim Steranko Spirit of America Limited Edition Print #442/2500 (Vanguard Productions, 2002).** Created to benefit the 9/11 Memorial Education Fund, this bombastic print by Steranko features the Sentinel of Liberty and many of his friends and foes. This image was the wraparound cover of *Marvel Comics Index* #8A (1979). Measuring 24" x 18", this full color print is in Excellent condition. Signed and numbered by Steranko at the lower right.

92310  **Neal Adams Superman Illustration Original Art (undated).** Neal Adams' heroic headshot has an overall size of 8.5" x 11", and the art is in Excellent condition.

92311  **Sal Amendola We, the People... Illustration Original Art (1986).** This 8.5" x 12.5" patriotic piece was created for the National Cartoonists Society awards ceremony in 1986, and the art is in Very Good condition.

92312  **Jim Aparo and Bill Sienkiewicz Batman #534 page 4 Original Art (DC, 1996).** Batman is in Calcutta trying to foil Ra's al Ghul's plan to infect the city with a deadly plague, in this page from "Part Five: A Wound on the Heart of Heaven." The art has an image area of 10" x 15" and it is in Excellent condition.

92313  **Dick Ayers Sgt. Fury and His Howling Commandos Illustration Original Art (2008).** Wah-hoo — this ink on paper illustration of the Sarge has an overall size of 9" x 12", and the art is in Excellent condition.

92314  **Ralph Bakshi Clown Illustration and Wizards Animation Production Cel Original Art (Twentieth Century Fox, 1977).** Includes a hand-painted watercolor illustration by legendary director, Ralph Bakshi, and an original hand-painted animation production cel from his post-apocalyptic fantasy feature, *Wizards*, signed by Bakshi. The items measure approximately 12" x 10" each and are in Very Good condition.

92315  **Jack Bender, Carol Bender, John Cassady, and Stan Burdick Illustration Original Art, Group of 3 (2004).** These hilarious illustrations have image areas that range in size from 5.5" x 9" to 11.5" x 8.5", and the piece are in Excellent condition.

92316  **Brian Bolland Joker Sketch Original Art (2009).** Bolland’s bold marker sketch of the clown Prince of Crime has an overall size of 9" x 12", and the art is in Excellent condition.

92317  **Frank Brunner Doctor Strange Sketch Original Art (2008).** By the Hoary Hosts of Hoggoth, the good Doctor fights inter-dimensional terror in this sketch by Frank Brunner. Graphite on illustration paper, the art measures 11" x 13.5" and it is in Excellent condition. Signed by Frank Brunner at the lower right. Also includes a limited edition autograph *Red Sonja* card signed by Brunner.
92318 Walter Cazon, Many Galan and Jim Amash *Pinkie and the Brain* and *Sonic, the Hedgehog* Page Original Art Group of 3 (Warner Bros./Archie, 1997). Set of three pages, including the first title page of "Brinky 1/2," and page 6 from "The Mouse in the Iron Mask," both pages penciled by Walter Cazon and inked by Jim Amash; and page 7 from "Death Egg Saga #2," penciled by Many Galan and inked by Jim Amash. All pages have an image area of 10" x 15", are in Very Good condition, and are signed by Jim Amash.

92319 Dale Eaglesham and Pat Redding *The Punisher: Back to School Special* #2 page 8 Original Art (Marvel, 1993). A homeless cult leader gets some street justice in this page from "Lost Lands." The art has an image area of 10" x 15" and it is in Excellent condition. Includes a hand-written note by inker Pat Redding.

92320 Hy Eisman and Rina Piccolo *Popeye* Sunday and *Tina’s Groove* Daily Comic Strip Original Art (King Features Syndicate, 2006-2008). The Sunday has an image area of 16" x 11," while the daily has one of 13" x 4", and both pieces are in Excellent condition.

92321 Ric Estrada *Blitzkrieg* #4 page 10 Original Art (DC, 1976). Writer Robert Kanigher created one of the most unexpected war titles ever when he teamed with artist Ric Estrada to tell the soul-wrenching story of three S. S. troopers. This page has an image area of 10" x 15", and the art is in Excellent condition.

92322 Ron Garney *Invaders* Splash Original Art (undated). Ron Garney pays tribute to John Buscema with this partially inked splash page or cover scene. This incendiary scene featuring Captain American, the Sub-Mariner, and the Torch has an image area of 10" x 15", and the art is in Excellent condition.

92323 Ron Garney *Captain America and Iron Man* Splash Original Art (undated). It’s Avenger against Avenger in this partially inked slugfest drawn by the fan-favorite artist of JLA, The Amazing Spider-Man, Ghost Rider, Wolverine, Captain America, X-Men, Silver Surfer, and Hulk.

92324 Ron Garney Unpublished *Spider-Man* Splash Page Original Art (undated). This amazing, partially inked splash page of everyone’s friendly neighborhood web-slinger has an image area of 10" x 16", and the art is in Excellent condition.

92325 Ron Garney and Bill Reinhold *Amazing Spider-Man* #532 page 9 and a Penciled *Spider-Man/Captain America* Page Original Art (Marvel, 2006). There are Marvel heroes galore in these two pages — Wolverine, the Fantastic Four, the Sentry, Captain America, and Spider-Man. Each page has an image area of 10’ x 15’, and the art is in Excellent condition.

92326 Ron Garney *Superman* Sketch Original Art (2004). This dynamically cool sketch of the Man of Tomorrow has an overall size of 11” x 14”, and the art is in Excellent condition.

92327 Michael T. Gilbert, Joe Staton, Larry Hama, Brian Kong, and Leonard Kirk Illustration Original Art Group of 5 (2007-09). This lot of five illustrations includes drawings of Insectville, E-Man, Snake, Mystique, and Supergirl. The pieces range in overall size from 8.5” x 11” to 11” x 17”, and they are in Excellent condition.

92328 Guy Gilchrist *Nancy* Daily Comic Strip Original Art Group of 2 (United Features Syndicate, 2005). Includes here are two *Nancy* dailies by Guy Gilchrist, dated 3-29-2005 and 4-15-2005. Both strips have an image area of 13” x 4.25” and are signed by Guy Gilchrist at the bottom. In Excellent condition. Each strip also includes a Certificate of Authenticity signed by Guy Gilchrist.
92329 Dick Giordano and Bob Layton Alternate Unpublished Batman Hollywood Knight #1 Cover Original Art (DC, 2001). Batman tears up Tinseltown’s underworld in this terrific 10" x 15" unpublished cover, and the art is in Excellent condition.

92330 Stan Goldberg Archie Cover Original Art Group (Archie, 1999-2004). Three covers featuring the Riverdale gang, by long-time Archie artist Stan Goldberg, including Laugh Digest Magazine #157 (inked by Henry Scarpelli), Archie and Friends #80, and Archie’s Pals and Gals Double Digest (both inked by Bob Smith). The covers each have image areas of approximately 10" x 14", and are in Excellent condition. All three are signed in the upper border area by Goldberg; the two digest covers come with printed tearsheets.

92329 Dick Giordano and Bob Layton Alternate Unpublished Batman Hollywood Knight #1 Cover Original Art (DC, 2001). Batman tears up Tinseltown’s underworld in this terrific 10" x 15" unpublished cover, and the art is in Excellent condition.

92332 Jackson Guice Iron Fist #3, Marvel Superhero, and Snoop Troop Splash Page Original Art Group of 3 (undated). This lot features three superb pieces by one of the finest draftsmen working in comics today. Included in this lot are a double-page spread from Iron Fist #3, a splash page spotlighting Thor, the Thing, Starhawk, Nikki, the Human Torch, and the Silver Surfer, and a highly finished pencil study of characters for a proposed comic book, Snoop Troop. These pieces have image areas that range from 10" x 15" to 20" x 15", and the art is in Excellent condition.

92333 Paul Gulacy and Jimmy Palmiotti Year One: Batman/Ra’s Al Ghul #2 page 31 Original Art (DC, 2005). Hard driving action sequence from Paul Gulacy and Jimmy Palmiotti’s unrelenting two part mini-series. The art has an image area of 10" x 15" and it is in Excellent condition. Signed by Paul Gulacy at the lower right.

92334 Mike Gustovich Batman Penciled Page Original Art (1998). The cowled crime-buster leaps into action in this beautifully detailed pencil page by Justice Machine and Batman artist, Mike Gustovich. The art has an image area of 10.5" x 15.75", and the art is in Excellent condition.

92335 Lynn Johnston and Guy Gilchrist For Better or Worse and Muppet Babies Daily Comic Strip Original Art Group of 2 (King Feature Syndicate and United Feature Syndicate, 1984-2002). These two popular comic strip daily’s have image areas that range in size from 11.5" x 3.75" to 4.5" x 15", and they are in Excellent condition.

92336 Michael W. Kaluta Robots Pencil Sketch Original Art (undated). This wonderful pencil on paper drawing has an overall size of 14" x 17", and the art is in Excellent condition.

92337 Gil Kane Web of Spider-Man Annual #6 Preliminary Page 16 Original Art (Marvel, 1990). Gil Kane’s drawing process for creating his figure constructions is revealed on this action-packed pencil and pen preliminary where Spider-Man tackles Psycho-Man. This piece has an overall size of 7" x 11", and it is in Excellent condition.
92338  Jim Keefe Flash Gordon Sunday Comic Strip Original Art dated 7-15-2001 (King Features Syndicate, 2001). Jim Keefe was the writer/artist of the Flash Gordon comic strip from 1996 to 2003. In this sensational Sunday, Flash and Dale fight for their lives against a two-story monster. The art has an image area of 15” x 7” and it is in Excellent condition.

92341  Joe Kubert Scene From the Holocaust Illustration Original Art (2007). In addition to his fame as a comics illustrator, Joe Kubert is a well-respected educator and spokesperson for the comic book industry. In 2006 he wrote in a letter to the comics community, “Four years ago, when I wrote the book Yossel, about a teenage cartoonist whose life was spared by the Nazis because they were amused by his drawings, I did not know that there had been a real-life case that bore similarities to my book. I was stunned to learn of Mrs. Babbitt, and even more stunned by the Polish government’s position;” and concluded, “Together with officials of The David S. Wyman Institute for Holocaust Studies, an organization with which I have been active, I have prepared a petition to the Polish authorities. It is intended to be signed specifically by cartoonists, animators, and comic book artists. Adam, Andy, and I are very much hoping that you will join us.” Kubert’s staunch efforts to help Mrs. Babbitt in her 30-plus year quest to regain her paintings are reflected in this haunting, never-before seen drawing. This powerful piece has an image overall size of 11” x 17”, and the art is in Excellent condition.

92339  Ken Kelly Conan Pencil Portrait Illustration Original Art (2009). Ken Kelly’s portrait of the savage Cimmerian has an overall size of 11.75” x 15”, and the art is in Excellent condition.

92340  Richard Kirk General Rosengarten Imajica Collectible Card Game Illustration Original Art (Harper Prism, 1997). For the card game Imajica, artists of the caliber of H. R. Giger, Eric Draven, Ted McKeever, and Richard Kirk created a series of nearly 350 cards in consultation with author/creator Clive Barker. Many of the rarer cards such as General Rosengarten have commanded a premium price amongst traders. This piece has an image area of 7.5” x 10.5”, and the art is in Excellent condition.

92342  James Lyle The Plus #2, page 4 and In the Day of Battle Illustration Original Art, Group of 2 (undated). These crisply inked pages by the the Vice Chairman of the Southeast Chapter of the National Cartoonists Society range in image area from 8” x 12” to 10” x 15”, and the art is in Excellent condition.

92343  Doug Mahnke, Tom Nguyen, Christopher Jones, Terry Beatty, and Tony Harris Batman Page Original Art Group of 4 (undated). These four pages featuring the Caped Crusader vary in overall size from 11” x 8.5” to 11.5” x 17”, and the art is in Excellent condition.

92344  Ted McKeever and Mike Vosburg The Spirit Illustration and Good Girl Illustration Original Art (undated). This lot features two superb pin-up illustrations with an average image area of 11” x 14”. Each is in Excellent condition.

92345  Ralph “Rags” Morales Nightwing Pencil Illustration Original Art (undated). This detailed drawing of Nightwing by Morales, the artist of Identity Crisis, Countdown to Infinite Crisis, Batman Confidential, Hawkman, and Turok Dinosaur Hunter, has an image area of 10” x 15”. The art is in Excellent condition.

92346  Chris Moreno and David Baron Joker Portrait Illustration Original Art Group of 2 (2008). These expressive portraits of the Harlequin of Hate range in overall size from 8.5” x 11” to 16” x 20”, and both are in Excellent condition.
92347  Bill Morrison  Bart Simpson
Illustration Original Art (undated). This rockin' illustration of America's favorite Brat — or Bart — has an overall size of 7.75" x 8.75", and the art is in Excellent condition.

92350  Bob Oksner and Frank McLaughlin
Superman Family #196 Title page 15 Original Art (DC, 1979). Someone wants Lois Lane dead in this title page for "Good Health - It's Killing Me!" The art has an image area of 10" x 15" and it is in Excellent condition.

92348  Bill Morrison  Futurama Pencil
Illustration Original Art (undated). Leela seems to be winning the battle of the sexes with this savage blow to the machismo of Zapp Brannigan. This hilarious illustration has an overall size of 14" x 13", it is in Excellent condition.

92351  Pat Olliffe and John Livesay
Namor #7 Splash page 12 Original Art (Marvel, 2003). Tension mounts between Atlantis and the surface world in this majestic splash page penciled by Pat Olliffe and inked by John Livesay. The art has an image area of 10" x 15" and it is in Excellent condition. Signed by John Livesay at the upper right.

92349  Mike Norton and Wayne Faucher
Green Arrow/Black Canary #9 page 1 Original Art (DC, 2008). This fine portrait page has an image area of 10.5" x 15.5", and the art is in Excellent condition.

92352  Pat Olliffe and Drew Geraci
52 #19 page 14-20 Original Art (DC, 2006). Set of seven pages from the story, "History Repeats," penciled by Pat Olliffe and inked by Drew Geraci. Each page has an image area of 10" x 15" and is signed by inker Drew Geraci at the bottom right. In Excellent condition. Includes a copy of 52 #19 signed by Drew Geraci.

92353  George Pratt  Wolverine Netsuke
Sketch Original Art Group of 4 (Marvel, 2002). Set of four sketches by George Pratt from the 2003 Eisner Award winning mini-series, Wolverine Netsuke. Each mixed media sketch has an image area of approximately 5" x 7.5". In Excellent condition.

92354  Rich Mays, Aaron Sowd, Chris Batista and Cam Smith
Robin #122 and 173 Page Original Art Group of 2 (DC, 2004-08). Robin throws some magic into the works in page 4 from "Bad to the Bone" (Robin #122), and makes quite a splashy entrance in this detailed page from "Girl Trouble" (Robin #173). Each page has an image area of 10" x 15" and they are both in Excellent condition.

92355  John Romita Sr. and John Romita Jr.
Spider-Man Double-Page Splash Original Art (2004). It's story time with Spidey in this lighthearted double-page spread by the legendary father-son comic book artists. This piece has an overall size of 22" x 17", and the art is in Excellent condition.

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92356  Joe Rubinstein and Steve Mannion
*Storm and Red Sonja* Illustration Original Art Group of 2 (2004-09). Two pen and ink illustrations, including Storm by veteran inker Joe Rubinstein, and Red Sonja by Steve Mannion. Each has an approximate image area of 11" x 15". In Very Good condition.

92357  Alex Saviuk and Don Hudson
*Spider-Man Adventures* #3 Title page 1 Original Art (Marvel, 1995). Spidey’s senses are tingling like crazy in this title page from “The Spider-Slayer.” The art has an image area of 10" x 15" and it includes the original title and masthead paste-up art. In Excellent condition. Signed by Alex Saviuk and Group Editor Danny Fingeroth at the lower right.

92358  Trevor Scott and Andrew Pepoy
*Excalibur* #123 page 3 Original Art (Marvel, 1998). A powerless Brian Braddock a.k.a. Captain Britain, Europe’s finest hero, has returned to the arms of his beloved, the elemental Meggan, in this page from the tale, “The Search Part Two: Lost & Found.” Captain Britain appears in three previous costumes in this magnificent page which has an image area of 10" x 15". In Excellent condition. Signed by inker Andrew Pepoy at the lower right.

92359  Dave Simons
*Vampirella and Captain Planet* Illustration Original Art Group of 2 (2007). Two full color illustrations by Conan and Ghost Rider artist, Dave Simons. Ink and watercolor on heavy illustration paper, the pieces have image areas of 6" x 7.5" and 10.5" x 12.5". In Excellent condition.

92360  Walt Simonson
*Beta Ray Bill* Illustration Original Art (2007). Beta Ray Bill is on the move in this spectacular pencil and ink illustration. This piece has an overall size of 14" x 17", and the art is in Excellent condition.

92361  Jim Steranko
*The Shadow* Illustration Original Art (undated). “The weed of crime bears bitter fruit.” Those that would do must now suffer the Dark Avenger’s wrath! Steranko, famed for his sensational paperback covers of the Shadow, has created this superb ink drawing and donated it to this worthy cause. This piece has an image area of 6" x 8", and the art is in Excellent condition. The Shadow commands you to bid.

92362  Curt Swan, Kurt Schaffenberger, Bob Oksner, Jon Bogdanove and Dennis Janke
*Superman Page Original Art Group of 3* (DC, 1975-92). Includes page three from *Action Comics* #446 (“Clark Kent Calling Superman…Clark Kent Calling Superman!”), and page six from *Action Comics* #573 (“Sale of the Century”), and page 11 from *Superman: The Man of Steel* #13 (“Brain Trust”) signed by Jon Bogdanove along the bottom. Each page has an image area of 10" x 15" and they are in Very Good condition.

92363  Herb Trimpe
*Rawhide Kid* #64 page 10 and *Hulk and Wolverine* Pencil Illustration Original Art, Group of 2 (Marvel 1968-2008). Happy Herb Trimpe fans — you can’t top this lot. Included here are a Silver Age page from the Rawhide Kid yarn, “Duel of the Desperadoes,” and a recent pencil drawing of the Hulk and Wolverine! These pieces range in size from 10" x 15" to 8.5" x 11", and they are in Excellent condition.

92364  Mort Walker and Ron Ferdinand
*Beetle Bailey and Dennis the Menace Sketch Original Art Group of 2* (2004). Two sketches, one of Beetle Bailey by Mort Walker, and the other features Dennis the Menace and Mr. Wilson illustrated by Ron Ferdinand. Marker on 8.5" x 11" paper. Each sketch is in Excellent condition and signed by the artist.
92365  Ron Wilson, Don Perlin, Bob Budiansky, Rich Woodall, and Demetrius H. Miller Doctor Strange, Thing, Iron Man and Ghost Rider Illustration Original Art Group of 5 (1999-2009). Set of five illustrations in various media, including two Ghost Rider pen and ink drawings, one by Don Perlin, and the other by Bob Budiansky; an ink and marker drawing of Thing by Ron Wilson; a pencil drawing of Iron Man by Demetrius H. Miller; and a watercolor on Craftint board of Doctor Strange by Rich Woodall. In Excellent condition.

92366  Ashley Wood Ghost Rider 2099 #16 page 6 and 22 Original Art (Marvel, 1995). There's some bad stuff going down in Cyberspace, in these two pages from "Dangerous Curves." Each page has an image area of 10" x 15" and they are both in Excellent condition.

92367  Ashley Wood Ghost Rider 2099 #20 and 24 Page Original Art Group of 2 (Marvel, 1995-96). Ashley Wood's cybernetic style perfectly matches the cyberpunk storyline of these two pages, which include page 19 from issue #20, and page 10 from issue #24. Each page has an image area of 10" x 15" and they are both in Excellent condition.
92368  Preston Blair Cinderella and Eva Production Drawing Animation Art Group (MGM, 1945-47). A trademark of many Tex Avery cartoons of the 1940s was an eye-popping cutie (drawn by animator Preston Blair) who sang and danced, driving any wolf in the audience to total insanity. Here are original pencil production drawings of two of those lovelies, Cinderella (Swing Shift Cinderella, 1945, drawing #13), and Little Eva (from Uncle Tom’s Cabins, 1947, #166). Va-va voom! Each drawing is on three-hole animation paper, measuring approximately 12.5” x 10.5”; there’s a crease (well outside the image area) on the Eva page, but otherwise both are in Excellent condition.

92369  Bosko and Honey Animation Drawing Original Art Group of 2 (MGM, 1936-37). Bosko was one of the earliest stars of sound cartoons, first at Warner Brothers, then at MGM; original animation art featuring Bosko can be tough to find. Here are two animation drawings, one of Bosko from the short, Bosko and the Pirates, and the other of girlfriend Honey from The Old House. Rendered in graphite and red pencil, each drawing measures 12” x 10” and they are both in Very Good condition.

92370  The Bugs Bunny and Roadrunner Show Bugs and Daffy Presentation Cel Animation Art (Warner Brothers, 1970s). The dancing figures of Bugs and Daffy, singing those immortal lines, “Overture, Curtain Lights...,” are featured in this handsome set-up. The Bugs and Daffy figures are carefully trimmed cels attached to another sheet of animation acetate, and paired with a recreated curtain/stage floor background, for a beautiful presentation piece. You’ll really hit the heights with this nostalgic winner, so get those bids in!

92371  Deduce You Say Animation Production Cel Original Art (Warner Bros., 1953). On the trail of the Shropshire Slasher, Daffy (Dorlock Homes) attempts to gather clues at a bar in this hand-inked and hand-painted production cel from the Chuck Jones short, Deduce You Say. Includes a hand-painted background recreation. Framed and matted to an image area of 11.5” x 8.5”. In Excellent condition. Includes a Certificate of Authenticity.
92372  *Dr. Devil and Mr. Hare* Animation Production Cel Original Art (Warner Bros., 1964). The Tasmanian Devil scares all the jungle animals except Bugs in the 1964 short, *Dr. Devil and Mr. Hare*. This hand-inked and hand-painted production cel includes a hand-painted background (possibly original). Framed and matted to an image area of 11.5” x 9.5” and in Excellent condition. Includes a Certificate of Authenticity.

92373  *Fantasia* Animation Production Cel with Courvoisier Background Original Art (Disney, 1940). Milkweed fairies float gracefully through an autumn forest in this hand-painted cel from the “Waltz of the Flowers” sequence of Disney’s *Fantasia*. Gorgeously framed and matted to an image area of 9” x 7”. Aside from some light paint loss in several of the fairies, the art is in Excellent condition. Includes a Certificate of Authenticity.

92374  *Fantasia* Animation Concept Drawing Original Art (Disney, 1940). Concept drawing of a pair of cupids from the “Pastoral” sequence of Walt Disney’s *Fantasia*. Rendered in pastel on brown paper, the work has been framed and matted to an image area of 11” x 8” and it is in Excellent condition. Includes a Certificate of Authenticity.

92375  *How the Grinch Stole Christmas* Grinch and Max Production Cel and Clean-Up Drawing Original Art Group of 4 (Chuck Jones Productions, 1966). This magnificent lot includes a hand-painted cel of the miserable Grinch and his puppy pal, Max, and each cel includes its matching clean-up drawing. Each item measures 12.5” x 10.5” and in Very Good condition.

92376  *Henery Hawk* Animation Production Cel Original Art (Warner Bros., undated). This hand-painted production cel features Henery Hawk and it includes a hand-painted background recreation. Framed and matted to an image area of 11” x 9”, the art is in Excellent condition. Includes a Certificate of Authenticity.

92377  *The Hick Chick* Animation Production Cel Set-Up Original Art (MGM, 1947). Lem courts Daisy Lou in this hand-inked and hand-painted cel set-up from Tex Avery’s *The Hick Chick*. Each of these two hand-inked and hand-painted cels measures approximately 12” x 10.5” and they are in Very Good condition. The background is a color photocopy.
92378 *Mad Magazine Television Special* The Oddfather Animation Production Cel with Background Original Art (1973). Based on the story by Larry Siegel and Mort Drucker that ran in the pages of *Mad* #155, this cel is from the parody of Francis Ford Coppola’s epic features “Marlo Brandon” in his famous role as the Oddfather. From this unaired pilot episode, this hand-painted cel has an image area of 10.5” x 8”, and includes its original hand-painted background. In Excellent condition.

92379 *Mother Goose Goes Hollywood* Animation Production Cel Original Art (Disney, 1938). This outstanding hand-inked and hand-painted production cel features Stan Laurel in his role as Simple Simon. The cel has been trimmed to the line, set against a hand-painted background (not original). Framed and matted to an image area of 7.25” x 9.5”, this piece was displayed at the Whitney Museum of Art “Animators Show.” The cel appears to have shifted within the frame, and exhibits some minor paint pull and loss; otherwise this Disney treasure is in Very Good condition.

92380 *My Bunny Lies Over the Ocean “McCory”* Production Cel Animation Art (Warner Brothers). Irate Scotsman McCory retrieves the bullet he just shot at Bugs Bunny (“It’s been in the family for years!”), in this production cel/background set-up from the 1948 classic, “My Bunny Lies Over the Ocean.” This is actually a redrawn scene, done during the late 1970s-’80s for “Dubbed” versions of Warner cartoons, for television use; the original scene was altered and redrawn for this new version. The image area measures approximately 11” x 8.25”; the set-up has been professionally matted and framed for an overall size of 22.5” x 19.5”. In Excellent condition.

92381 *Pinocchio* Animation Production Drawing Original Art Group of 2 (Disney, 1940). Magnificent set of animation drawings featuring Monstro the Whale breaching the ocean after swallowing Pinocchio and his raft (OPD #11, animated by Woolie Reitherman), and Pinocchio suggesting to build a fire in the whale’s belly to make him sneeze (OPD #135, animated by Frank Thomas). Marvelous work by the Disney craftsmen, each drawing was rendered in graphite and red and green pencil on a 12-field sheet of animation paper (12” x 10”). They average Very Good condition.

92382 *Pinocchio Jiminy Cricket* Production Cel Animation Art (Walt Disney, 1940). That clever little cricket, Jiminy, puts on his reading glasses in this scene from Disney’s fabled feature, Pinocchio. A photo background completes the picture, which is presented with an original Disney presentation mat. The image area is approximately 11” x 8.5”, and the cel is in Excellent condition.
**92383** *Rabbit Seasoning* Animation Production Cel Original Art (Warner Bros., 1952). Listed as the thirtieth greatest cartoon in Jerry Beck’s book, *The 50 Greatest Cartoons, Rabbit Seasoning* is the third short in Chuck Jones’ “Hunting Trilogy.” This hand-inked and hand-painted production cel includes a hand-painted background recreation. Framed and matted to an image area of 11.75” x 9”. In Excellent condition. Includes a Certificate of Authenticity.

**92384** *Red Walking Hood* Wolf and Egghead Production Drawing Animation Art (Warner Brothers, 1938). The Wolf (in Granny’s shawl, bonnet, and glasses) and derby-wearing Egghead are featured in these two original pencil animation drawings from Fred “Tex” Avery’s Red Walking Hood. This was the second appearance of Egghead, who has the distinction of being the very first recurring character created for Leon Schlesinger’s *Merrr Meleodies* series (before Bugs Bunny); his character later evolved into Elmer Fudd. Each drawing is on two-hole animation paper (numbered 48 and 246), measuring approximately 12” x 9.5”, and are in Excellent condition.

**92385** *Screwball Squirrel* Animation Production Drawing Original Art Group of 2 (MGM, 1944). Tex Avery’s zany masterpiece *Screwball Squirrel* was the first of five cartoons featuring his anarchic Screwy Squirrel. This lot includes two original animation production drawings, one features Screwy Squirrel in his first appearance ever (OPD #X92) and the other is of Sammy Squirrel (OPD #183). Each drawing is rendered in graphite and colored pencil on a sheet of 12.5” x 10” paper and they are both in Very Good condition. The Screwy Squirrel drawing is signed by animator Preston Blair at the lower right.

**92386** *Screwball Squirrel* Screwy and Meathead Production Drawing Animation Art (MGM, 1944). Hullol (sniff) That obnoxious squirrel with the sniffly nose, and his “pedigreed” bird-dog pal, Meathead, are featured in these two full-figure Preston Blair pencil drawings from the Tex Avery classic cartoon. Screwy is shown tweeting the bird whistle (drawing #62a), and Meathead is knocked cold (drawing #144). Both are drawn on three-hole animation paper measuring approximately 12.5” x 10.5”, and are both in Excellent condition.
92387  **Snow White and the Seven Dwarfs** Animation Drawing Original Art Group of 2 (Disney, 1937). This set of two original animation drawings from Disney's first feature film, includes Grumpy (OPD #13), and a freshly-kissed-by-Snow White Bashful (OPD #137). Each drawing is rendered in graphite and colored pencil on a sheet of 12" x 9.5" sheet of animation paper. Each drawing has some light striking; otherwise they are both in Very Good condition.

92388  **Sylvester and Hippety Hopper** Animation Production Cel with Non-Matching Background Original Art (Warner Bros., 1950s). This hand-painted production cel features Sylvester and Hippety Hopper and it includes a hand-painted non-matching original background. Framed and matted to an image area of 9.75" x 8.25", the art is in Excellent condition. Includes a Certificate of Authenticity.

92389  **Uncle Tom’s Cabaña** Uncle Tom and Simon Legree Production Drawing Animation Art Group (MGM, 1947). *Uncle Tom’s Cabaña* is a screamingly funny satire on the classic Harriet Beecher Stowe novel, rarely seen today due to its typical 1940s racial stereotypes. Here are animation production drawings of evil Simon Legree (#19) and old Uncle Tom (#154) from that Tex Avery cartoon. Each is on three-hole animation paper measuring approximately 12.5" x 10.5", and are both in Excellent condition.

92390  **Who Framed Roger Rabbit** Production Cel Original Art (Disney, 1989). “Why don’t you do right?” Jessica Rabbit sings a sultry song in this hand-painted cel from her first appearance in the feature, *Who Framed Roger Rabbit*, presented on a photographic print background. Framed and matted to an image area of 15" x 10", the art is in Excellent condition. Includes a Certificate of Authenticity and a Disney seal.

92391  **Yellow Submarine** Ringo Starr Animation Production Cel Original Art (UA/King Features Syndicate, 1968). The feature film *Yellow Submarine* captured the essence of the psychedelic Sixties with its blend of fantasy adventure with Beatles music. This hand-inked and hand-painted animation production cel is matted to an image area of 15" x 11", and it is in Excellent condition. *From the Estate of Charles Martignette*.

END OF SESSION TWO
93001 Army and Navy Comics #1 (Street & Smith, 1941) CGC VF 8.0 Off-white to white pages. Hitler appearance. Overstreet 2009 VF 8.0 value = $329. CGC census 4/09: 2 in 8.0, 2 higher. From the Chicorel Collection.

93002 Batman #15 (DC, 1943) CGC Qualified VF 8.0 White pages. Jack Burnley cover. CGC notes, "Manufactured with 1/2 of 15th page detached." Overstreet 2009 GD 2.0 value = $306; VG 4.0 value = $562; FN 6.0 value = $918; VF 8.0 value = $1,989. From the Chicorel Collection.

93003 Blue Beetle #9 (Fox Features Syndicate, 1941) CGC VG 4.0 Cream to off-white pages. Bondage cover. Overstreet 2009 VG 4.0 value = $104. CGC census 4/09: 2 in 4.0, 1 higher. From the Chicorel Collection.

93004 Blue Beetle #26 (Fox Features Syndicate, 1943) CGC VF/NM 9.0 Off-white pages. Overstreet 2009 VF/NM 9.0 value = $345; NM- 9.2 value = $475. CGC census 4/09: 2 in 9.0, 1 higher. From the Chicorel Collection.

93005 Daring Mystery Comics #6 (Timely, 1940) CGC VG- 3.5 Off-white pages. First appearance of the original Marvel Boy, Simon and Kirby cover and art. Overstreet 2009 VG 4.0 value = $81. CGC census 4/09: 1 in 3.5, 9 higher. From the Chicorel Collection.

93006 Don Winslow of the Navy #2 (Fawcett, 1943) CGC VF+ 8.5 Off-white to white pages. Japanese war cover. Overstreet 2009 VF 8.0 value = $275; VF/NM 9.0 value = $450. CGC census 4/09: 1 in 8.5, 3 higher. From the Chicorel Collection.

93007 Fawcett's Funny Animals #1 (Fawcett, 1942) CGC VF+ 8.5 Off-white to white pages. First appearance of Hoppy the Marvel Bunny. Overstreet 2009 VF 8.0 value = $365; VF/NM 9.0 value = $620. CGC census 4/09: 1 in 8.5, 2 higher. From the Chicorel Collection.

93008 Four Color #12 Bambi (Dell, 1942) CGC FN+ 6.5 Off-white to white pages. Ken Hultgren cover. Overstreet 2009 FN 6.0 value = $750; VF 8.0 value = $1,040. CGC census 4/09: 2 in 6.5, 8 higher. From the Chicorel Collection.
93009 Gene Autry Comics #4 (Fawcett, 1943) CGC VF+ 8.5 Off-white pages. Overstreet 2009 VF 8.0 value = $519; VF/NM 9.0 value = $860. CGC census 4/09: 2 in 8.5, 1 higher. From the Chicorel Collection.

93010 Gene Autry Comics #5 (Fawcett, 1943) CGC VF/NM 9.0 Off-white pages. Overstreet 2009 VF/NM 9.0 value = $860; NM- 9.2 value = $1,200. CGC census 4/09: 2 in 9.0, 1 higher. From the Chicorel Collection.

93011 Gene Autry Comics #6 (Fawcett, 1943) CGC VF 8.0 Off-white to white pages. Overstreet 2009 VF 8.0 value = $388. CGC census 4/09: 1 in 8.0, 3 higher. From the Chicorel Collection.

93012 Gene Autry Comics #8 (Fawcett, 1943) CGC VF/NM 9.0 Off-white to white pages. Only the Mile High has been graded higher. Overstreet 2009 VF/NM 9.0 value = $644; NM- 9.2 value = $900. CGC census 4/09: 1 in 9.0, 1 higher. From the Chicorel Collection.

93013 Gene Autry Comics #9 (Fawcett, 1943) CGC VF 8.0 Off-white to white pages. Overstreet 2009 VF 8.0 value = $388. CGC census 4/09: 2 in 8.0, 1 higher. From the Chicorel Collection.

93014 Golden Arrow #1 (Fawcett, 1942) CGC FN/VF 7.0 Off-white pages. Overstreet 2009 FN 6.0 value = $207; VF 8.0 value = $431. CGC census 4/09: 1 in 7.0, 6 higher. From the Chicorel Collection.

93015 Golden Arrow #2 (Fawcett, 1943) CGC NM 9.4 Cream to off-white pages. Best copy we’ve ever offered. Overstreet 2009 NM- 9.2 value = $450. CGC census 4/09: 3 in 9.4, none higher. From the Chicorel Collection.

93016 Green Hornet Comics #3 (Helnit, 1941) CGC FN 6.0 Off-white to white pages. Overstreet 2009 FN 6.0 value = $450. CGC census 4/09: 3 in 6.0, 2 higher. From the Chicorel Collection.

93017 Green Hornet Comics #8 (Harvey, 1942) CGC VG/FN 5.0 Off-white to white pages. Second Harvey issue. Only the Mile High copy has been graded higher. Early horror cover, pre-dating the first horror comic book. Overstreet 2009 VG 4.0 value = $170; FN 6.0 value = $255. CGC census 4/09: 1 in 5.0, 1 higher. From the Chicorel Collection.

93018 Green Hornet Comics #9 (Harvey, 1942) CGC VF- 7.5 Off-white to white pages. Early Jack Kirby cover. Overstreet 2009 VF 8.0 value = $662. CGC census 4/09: 2 in 7.5, 2 higher. From the Chicorel Collection.

93019 Green Hornet Comics #10 (Harvey, 1942) CGC FN/VF 7.0 Off-white to white pages. First copy we’ve ever offered. Overstreet 2009 FN 6.0 value = $195; VF 8.0 value = $410. CGC census 4/09: 2 in 7.0, none higher. From the Chicorel Collection.

93020 Green Hornet Comics #14 (Harvey, 1943) CGC FN/VF 7.0 Off-white to white pages. First copy we’ve ever offered. Overstreet 2009 FN 6.0 value = $195; VF 8.0 value = $410. CGC census 4/09: 2 in 7.0, none higher. From the Chicorel Collection.
93021 Krazy Komics #1 (Timely, 1942) CGC VF- 7.5 Cream to off-white pages. Timely’s first funny animal comic. Overstreet 2009 VF 8.0 value = $422. CGC census 4/09: 1 in 7.5, 2 higher. From the Chicorel Collection.

93022 Minute Man #3 (Fawcett, 1942) CGC VF 8.0 Cream to off-white pages. Bondage cover. Final issue. Overstreet 2009 VF 8.0 value = $775. CGC census 4/09: 1 in 8.0, 1 higher. From the Chicorel Collection.

93023 Mystery Men Comics #27 (Fox, 1941) CGC VG- 3.5 Off-white pages. One of only two copies CGC has graded. Blue Beetle cover. Overstreet 2009 VG 4.0 value = $120. CGC census 4/09: 1 in 3.5, 1 higher. From the Chicorel Collection.

93024 Nickel Comics #4 (Fawcett, 1940) CGC VF 8.0 Off-white pages. Red Gauche begins. Underwater cover featuring Bulletman. Overstreet 2009 VF 8.0 value = $422. CGC census 4/09: 1 in 8.0, 4 higher. From the Chicorel Collection.

93025 Nickel Comics #5 (Fawcett, 1940) CGC FN/VF 7.0 Off-white to white pages. Bondage cover by C. C. Beck. Overstreet 2009 FN 6.0 value = $198; VF 8.0 value = $416. CGC census 4/09: 1 in 7.0, 2 higher. From the Chicorel Collection.

93026 Nickel Comics #6 (Fawcett, 1940) CGC FN+ 6.5 Off-white to white pages. Bulletman cover. Overstreet 2009 FN 6.0 value = $198; VF 8.0 value = $416. CGC census 4/09: 1 in 6.5, 5 higher. From the Chicorel Collection.

93027 Nickel Comics #7 (Fawcett, 1940) CGC VF- 7.5 Off-white to white pages. C. C. Beck Bulletman cover. Overstreet 2009 VF 8.0 value = $416. CGC census 4/09: 3 in 7.5, 1 higher. From the Chicorel Collection.

93028 Shadow Comics #11 (Street & Smith, 1941) CGC FN/VF 7.0 Off-white to white pages. Vernon Greene cover co-starring the Dead End Kids. Overstreet 2009 FN 6.0 value = $279; VF 8.0 value = $581. CGC census 4/09: 1 in 7.0, 1 higher. From the Chicorel Collection.

93029 Shadow Comics V2#11 (Street & Smith, 1943) CGC VF/NM 9.0 Off-white to white pages. Overstreet notes, “Classic Devil Kyoti World War 2 sunburst cover.” Al Bare cover art. Overstreet 2009 VF/NM 9.0 value = $833; NM- 9.2 value = $1,175. CGC census 4/09: 1 in 9.0, 1 higher. From the Chicorel Collection.

93030 Shadow Comics V3#2 (Street & Smith, 1943) CGC VF/ NM 9.0 Off-white to white pages. A beautiful copy! Vernon Greene cover and art. Overstreet 2009 VF/ NM 9.0 value = $711; NM- 9.2 value = $1,000. CGC census 4/09: 1 in 9.0, none higher. From the Chicorel Collection.

93031 Shadow Comics V3#12 (Street & Smith, 1944) CGC VF/ NM 9.0 Off-white to white pages. Skull cover. Only the Mile High has been graded higher. Overstreet 2009 VF/NM 9.0 value = $711; NM- 9.2 value = $1,000. CGC census 4/09: 1 in 9.0, 1 higher. From the Chicorel Collection.

93032 Shadow Comics V4#2 (Street & Smith, 1944) CGC VF+ 8.5 Off-white to white pages. Severed head cover. Overstreet 2009 VF 8.0 value = $291; VF/NM 9.0 value = $488. CGC census 4/09: 1 in 8.5, 1 higher. From the Chicorel Collection.
93033  Shadow Comics V4#3 (Street & Smith, 1944) CGC VF 8.0 Off-white pages. Overstreet 2009 VF 8.0 value = $281. CGC census 4/09: 2 in 8.0, 1 higher. From the Chicorel Collection.

93034  Shield-Wizard Comics #1 (MLJ, 1940) CGC GD/VG 3.0 Off-white pages. Flag cover by Irv Novick. Origins of the Shield and the Wizard. Overstreet 2009 GD 2.0 value = $500; VG 4.0 value = $1,000. CGC census 4/09: 1 in 3.0, 19 higher. From the Chicorel Collection.

93035  Shield-Wizard Comics #4 (MLJ, 1941) CGC FN+ 6.5 Cream to off-white pages. Just the second copy we’ve ever offered. Irv Novick cover. Overstreet 2009 FN 6.0 value = $489; VF 8.0 value = $1,027. CGC census 4/09: 1 in 6.5, 1 higher. From the Chicorel Collection.

93036  Shield-Wizard Comics #6 (MLJ, 1941) CGC VG/FN 5.0 Cream to off-white pages. Irv Novick cover. Overstreet 2009 VG 4.0 value = $266; FN 6.0 value = $399. CGC census 4/09: 1 in 5.0, 5 higher. From the Chicorel Collection.

93037  Top-Notch Comics #8 (MLJ, 1940) CGC VG/FN 5.0 Off-white pages. First appearance of Roy the Super-Boy, possibly the second-ever boy sidekick. Overstreet 2009 VG 4.0 value = $306; FN 6.0 value = $459. CGC census 4/09: 1 in 5.0, 3 higher. From the Chicorel Collection.

93038  Top-Notch Comics #45 (MLJ, 1944) CGC FN/VF 7.0 Off-white to white pages. Last issue. Only the Crowley and Mile High copies have been graded higher. Overstreet 2009 FN 6.0 value = $138; VF 8.0 value = $285. CGC census 4/09: 1 in 7.0, 2 higher. From the Chicorel Collection.

93039  Young Allies Comics #6 (Timely, 1943) CGC VG+ 4.5 Cream to off-white pages. Alex Schomburg cover. Overstreet 2009 VG 4.0 value = $306. CGC census 4/09: 1 in 4.5, 8 higher. From the Chicorel Collection.

93040  Young Allies Comics #8 (Timely, 1943) CGC VG+ 4.5 Off-white to white pages. Classic cover by Alex Schomburg. Overstreet 2009 VG 4.0 value = $230. CGC census 4/09: 2 in 4.5, 4 higher. From the Chicorel Collection.

93041  Young Allies Comics #10 (Timely, 1943) CGC VG+ 4.5 Cream to off-white pages. Alex Schomburg cover. Overstreet 2009 VG 4.0 value = $306. CGC census 4/09: 1 in 4.5, 12 higher. From the Chicorel Collection.
93042 Comic Monthly #1
Polly & Her Pals (Embee Dist. Co., 1922) Condition: VG. The first monthly 10-cent comic book! The "Em" in publisher Embee is George McManus. Overstreet notes “All issues are extremely hard to find these days.” Overstreet 2009 GD 2.0 value = $375; FN 6.0 value = $1,125.


93048 Famous Funnies: A Carnival of Comics #nn (Eastern Color, 1933) CGC Apparent FN 6.0 Moderate (P) Off-white pages The second comic book ever published! A Gerber "B", it was distributed as a promotional book. CGC notes, “Restoration includes: color touch, pieces added, tear seals, reinforced.” Overstreet 2009 GD 2.0 value = $800; VG 4.0 value = $1,600; FN 6.0 value = $2,400.


**GOLDEN AGE COMICS**

93051 Action Comics #24 (DC, 1940) CGC VG 4.0 Off-white pages. Joe Shuster cover and art. Fred Guardineer, Sheldon Moldoff, and Bernard Baily art. Overstreet 2009 VG 4.0 value = $706. CGC census 4/09: 5 in 4.0, 7 higher.

93054 Adventure Comics #52 (DC, 1940) CGC VG 4.0 Cream to off-white pages. Bob Kane, Jerry Siegel, and Joe Shuster art. Overstreet 2009 VG 4.0 value = $486. CGC census 4/09: 2 in 4.0, 9 higher.

93057 All Star Comics #3 (DC, 1940) CGC FR 1.0 Off-white pages. One of Overstreet’s top 100 Golden Age books. First appearance of the Justice Society of America. CGC notes, “Cover detached & completely split. Tape stain on spine of cover & interior cover.” Overstreet 2009 GD 2.0 value = $4,100. CGC census 4/09: 2 in 1.0, 26 higher.


93052 Action Comics #96 (DC, 1946) CGC VF+ 8.5 Cream to off-white pages. Wayne Boring cover, with Mort Meskin interior art. Dummy appearance. Overstreet 2009 VF 8.0 value = $481; VF/NM 9.0 value = $816. CGC census 4/09: 5 in 8.5, 6 higher.


93058 All Star Comics #3 (DC, 1940) CGC Apparent FR/GD 1.5 Slight (A) Off-white pages. Currently tied at #13 on Overstreet’s Top 100 Golden Age Books list. Origin and first appearance of the Justice Society of America. First Atom cover. E.E. Hibbard cover, with interior art by Hibbard, Bernard Baily, Martin Nodell, and Creig Flessel. CGC notes, “Restoration includes: spine splits sealed to cover, cover re-attached (4 pieces of tape on back cover). Overstreet 2009 GD 2.0 value = $4,100.

93053 Action Comics #163 Mile High pedigree (DC, 1951) CGC VF 8.0 Off-white to white pages. Win Mortimer art. Overstreet 2009 VF 8.0 value = $365. CGC census 4/09: 1 in 8.0, 1 higher.

93056 All Select Comics #6 (Timely, 1945) CGC FN 6.0 Off-white pages. Alex Schomburg cover. Overstreet 2009 FN 6.0 value = $540. CGC census 4/09: 2 in 6.0, 10 higher. From the Jack Juka Collection.

93059 All Star Comics #28 (DC, 1946) CGC VF+ 8.5 Off-white to white pages. Joe Kubert art. Overstreet 2009 VF 8.0 value = $769; VF/NM 9.0 value = $1,247. CGC census 4/09: 3 in 8.5, 1 higher.

93061 All Winners Comics #4 (Timely, 1942) CGC VG 4.0 Light tan to off-white pages. The Al Avison Statue of Liberty cover is an Overstreet “classic.” Hitler appearance. Bill Everett and Carl Burgos art. Overstreet 2009 VG 4.0 value = $900. CGC census 4/09: 3 in 4.0, 16 higher.
93062 Amazing-Man Comics #7 (Centaur, 1939) CGC VG+ 4.5 Off-white to white pages. First appearance of Magician from Mars. Bill Everett cover and art. Carl Burgos art. Overstreet 2009 VG 4.0 value = $486. CGC census 4/09: 1 in 4.5, 1 higher.

93063 Amazing Adventures #1 (Ziff-Davis, 1950) CGC VF+ 8.5 Off-white to white pages. Painted cover. Art by Wally Wood, Alex Schomburg, Murphy Anderson, and Ogden Whitney. Overstreet 2009 VF 8.0 value = $504; VF/NM 9.0 value = $582. CGC census 4/09: 4 in 8.5; none higher.

93064 Amazing Mystery Funnies #2 (Centaur, 1938) CGC VG 4.0 Off-white to white pages. Bondage cover by Bill Everett. Everett story and art, his first interior work in comics. Will Eisner art. Overstreet 2009 VG 4.0 value = $380. CGC census 4/09: 1 in 4.0, 2 higher.


93066 Archie Annual #2 (Archie, 1951) CGC FN/VF 7.0 Off-white to white pages. Bob Montana cover and art. Overstreet 2009 FN 6.0 value = $300; VF 8.0 value = $630. CGC census 4/09: 1 in 7.0, none higher.


93071 Blue Ribbon Comics #1 (MLJ, 1939) CGC FN+ 6.5 Light tan to off-white pages. First comic book published by MLJ. Overstreet 2009 FN 6.0 value = $900; VF 8.0 value = $2,010. CGC census 4/09: 1 in 6.5, 5 higher.


93073 Captain America Comics #32 (Timely, 1943) CGC GD/VG 3.0 Off-white to white pages. Human Torch story. Syd Shores cover and art. Overstreet 2009 GD 2.0 value = $267; VG 4.0 value = $534. CGC census 4/09: 2 in 3.0, 14 higher. From the Jack Juka Collection.

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93075 Captain America Comics #52 (Timely, 1946) CGC VF- 7.5 Cream to off-white pages. Human Torch vs. Catman story. Alex Schomburg cover. Overstreet 2009 VF 8.0 value = $1,088. CGC census 4/09: 2 in 7.5, 15 higher.


93077 Captain Easy #15 Double Cover Mile High pedigree (Standard, 1949) CGC NM+ 9.6 Off-white pages. CGC notes, “Double Cover. 1st cover 9.2, interior cover 9.6.” There’s a minor one-inch crack on the back of the encapsulation, near the bottom, which does not compromise the security of the comic book. Overstreet 2009 NM- 9.2 value = $90. CGC census 4/09: 1 in 9.6, none higher.


93079 Captain Marvel Jr. #1 (Fawcett, 1942) CGC VG 4.0 Cream to off-white pages. Classic Mac Raboy cover. This copy has the penciled “SN” associated with the “Cookeville” pedigree. Overstreet 2009 VG 4.0 value = $1,978. CGC census 4/09: 1 in 4.0, 13 higher.

93080 Captain Midnight #10 Crowley Copy pedigree (Fawcett, 1943) CGC NM 9.4 Cream to off-white pages. Mac Raboy flag cover. Overstreet 2009 NM- 9.2 value = $1,000. CGC census 4/09: 1 in 9.4, none higher.

93081 Catman Comics #7 (Continental Magazines, 1942) CGC FN- 5.5 Off-white to white pages. Origin of the Boy King, Nightmare, Micro-Face, Twilight, and Zippo. Overstreet 2009 FN 6.0 value = $276. CGC census 4/09: 1 in 5.5, 1 higher.

93082 Catman Comics #8 (Continental Magazines, 1942) CGC VG 4.0 Off-white to white pages. Origin of Little Leaders. Volton by Joe Kubert begins (this first comic book work). Charles Quinlan cover and art. The second issue published by Continental, after a run by Holyoke. Overstreet 2009 VG 4.0 value = $226. CGC census 4/09: 1 in 4.0, 1 higher.


93086 Classics Illustrated Box Lot (Gilberton, 1947-70). Full short box of 81 comics includes first edition copies of issues #33 (2 copies, one FR with detached cover), 34, 36-80, 81 (first painted cover), and 82; second edition copies of #33 (2 copies, one FR with detached cover), 43, and 44; and later reprints of #34-37, 39, 41-42, 45-50, 52, 54-59, 61, 62, 64, 65, 67-70, 72, and 75-82 with some duplicates. Except as noted, first and second editions average VG+, later reprints average FN. Approximate Overstreet value for group = $3,500. From the Robert M. Overstreet Collection.
93088 Comic Cavalcade #1 (DC, 1942) CGC FN- 5.5 Off-white to white pages. The Flash, Green Lantern, and Wonder Woman star. CGC notes, "Very minor amount of glue on cover" Overstreet 2009 FN 6.0 value = $2,583. CGC census 4/09: 3 in 5.5, 10 higher.

93089 Crack Comics #1 (Quality, 1940) CGC VG/FN 5.0 Off-white pages. First appearance of the Black Condor. Overstreet 2009 VG 4.0 value = $934; FN 6.0 value = $1,401. CGC census 4/09: 1 in 5.0, 6 higher.


93095 Detective Comics #121 (DC, 1947) CGC VF 8.0 Off-white to white pages. Jack Burnley cover. Overstreet 2009 VF 8.0 value = $454. CGC census 4/09: 1 in 8.0, 6 higher.

93096 Detective Comics #129 Double Cover (DC, 1947) Condition: VF/NM. Jack Burnley cover. Burnley and Curt Swan art. CGC did not encapsulate because of an overhang at the top; however, this same copy was previously certified VF/NM 9.0 by CGC. Interior cover grades VF/NM, and exterior grades VF-. Overstreet 2009 VF/NM 9.0 value = $765; NM- 9.2 value = $1,075.


93098 Doc Savage Comics V2#7 (Street & Smith, 1943) CGC VF- 7.5 Cream to off-white pages. "Satan" cover. Only the Mile High has been graded higher. Overstreet 2009 VF 8.0 value = $281. CGC census 4/09: 1 in 7.5, 1 higher.

93099 Don Winslow of the Navy #22 Mile High pedigree (Fawcett, 1945) CGC NM+ 9.6 Off-white to white pages. Overstreet 2009 NM- 9.2 value = $140. CGC census 4/09: 1 in 9.6, none higher.


93102  Flash Comics #16 (DC, 1941) CGC VG+ 4.5 Off-white to white pages. E. E. Hibbard cover and art. Sheldon Moldoff art. Overstreet 2009 VG 4.0 value = $440. CGC census 4/09: 1 in 4.5, 8 higher.

93103  Flash Comics #95 (DC, 1948) CGC Apparent VF 8.0 Moderate (P) Off-white pages. Carmine Infantino cover and art. Joe Kubert art. CGC notes, "Restoration includes: color touch, pieces added, tear seals, reinforced, re-glossed." Overstreet 2009 GD 2.0 value = $132; VG 4.0 value = $264; FN 6.0 value = $396; VF 8.0 value = $832.


93105  Four Color #10 Flash Gordon (Dell, 1942) CGC VF+ 8.5 Cream to off-white pages. Flash Gordon. Alex Raymond art. Overstreet 2009 VF 8.0 value = $672; VF/NM 9.0 value = $1,286. CGC census 4/09: 1 in 8.5, 4 higher.

93106  Gene Autry Comics #29 Mile High pedigree (Dell, 1949) CGC NM+ 9.6 White pages. Jesse Marsh art. Photo cover. The highest of only two CGC-graded copies as of this writing. Overstreet 2009 NM+ 9.2 value = $165. CGC census 4/09: 1 in 9.6, none higher.


93108  Green Lama #7 Mile High pedigree (Prize, 1946) CGC VF+ 8.5 White pages. Mac Raboy Christmas cover. Overstreet 2009 VF 8.0 value = $198; VF/NM 9.0 value = $319. CGC census 4/09: 13 in 8.5, 16 higher.


93110  Jackpot Comics #1 (MLJ, 1941) CGC FN- 5.5 Off-white to white pages. Charles Bro cover and interior art. Steel Sterling, Black Hood, Sergeant Boyle, and Mr. Justice begin. CGC notes, "Very small amount of dried glue on spine of cover." Overstreet 2009 FN 6.0 value = $563. CGC census 4/09: 1 in 5.5, 5 higher.

93111  Jungle Girl #1 (Fawcett, 1942) CGC VF+ 8.5 Off-white pages. First comic devoted to a movie serial adaption. Bondage cover. Becomes Nyoka. Overstreet 2009 VF 8.0 value = $775; VF/NM 9.0 value = $1,288. CGC census 4/09: 4 in 8.5, 1 higher.

93112  Junior #9 (Fox Features Syndicate, 1947) CGC FN/VF 7.0 Off-white to white pages. First issue. Headlights cover and interior art by Al Feldstein. Overstreet 2009 FN 6.0 value = $330; VF 8.0 value = $688. CGC census 4/09: 2 in 7.0, 2 higher.

93114 Lance O’Casey #3 Mile High pedigree (Fawcett, 1946) CGC NM+ 9.6 White pages. The highest graded of only two copies on the current CGC census. Overstreet 2009 NM- 9.2 value = $180. CGC census 4/09: 1 in 9.6, none higher.

93115 Leading Comics #1 (DC, 1941) CGC VG+ 4.5 Cream to off-white pages. Origin and first appearance of the Seven Soldiers of Victory. Creig Flessel and Mort Meskin art. Overstreet 2009 VG 4.0 value = $892. CGC census 4/09: 1 in 4.5, 10 higher.


93121 Magic Comics #39 Mile High pedigree (David McKay Publications, 1942) CGC NM+ 9.6 White pages. This is currently the only copy on the CGC census. Overstreet 2009 NM- 9.2 value = $225. CGC census 4/09: 1 in 9.6, none higher.


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93127  Marge’s Little Lulu #58 File Copy (Dell, 1953) CGC NM 9.4 Off-white to white pages.

93128  Marvel Mystery Comics #27 (Timely, 1942) CGC VG/FN 5.0 Cream to off-white pages.
Alex Schomburg bondage cover. Ka-Zar ends his series run. Simon and Kirby’s Vision battles Satan (the Vision’s last appearance in the title). Overstreet 2009 VG 4.0 value = $520; FN 6.0 value = $780. CGC census 4/09: 3 in 5.0, 11 higher.

93129  Marvel Mystery Comics #28 (Timely, 1942) CGC FN- 5.5 Off-white pages.

93130  Marvel Mystery Comics #34 (Timely, 1942) CGC Apparent FN/VF 7.0 Slight (A) Cream to off-white pages. Alex Schomburg cover. Bill Everett, Carl Burgos, and Martin Goodman battle Hitler. Burgos, Bob Okser, and Syd Shores art. Mickey Spillane story. CGC notes, “Restoration includes: small amount of color touch on cover, small amount of glue on cover. (Top edge trimmed).” Overstreet 2009 GD 2.0 value = $229; VG 4.0 value = $520; FN 6.0 value = $780.

93131  Merry Christmas From Mickey Mouse #nn (K. K. Publications, Inc., 1939) CGC FN- 5.5 Cream to off-white pages.

93132  Mighty Mouse #1 (Timely, 1946) CGC VF- 7.5 Cream to off-white pages.
Overstreet 2009 VF 8.0 value = $1,008. CGC census 4/09: 1 in 7.5, 1 higher.


93134  Mystic #1 (Atlas, 1951) CGC VF+ 8.5 Off-white pages.
A-bomb panels. Mike Sekowsky art. Overstreet 2009 VF 8.0 value = $586; VF/NM 9.0 value = $993. CGC census 4/09: 2 in 8.5, 2 higher.


93138  Negro Heroes #1 (Parents’ Magazine Institute, 1947) CGC VF- 7.5 Light tan to off-white pages. Rare in grades FN 6.0 and up. Text biographies of Harriet Tubman and Joe Louis are featured. Overstreet 2009 VF 8.0 value = $5611. CGC census 4/09: 2 in 7.5, none higher.

93140 Our Army at War #1 (DC, 1952) CGC VG/FN 5.0 Off-white to white pages. Carmine Infantino cover. Gil Kane, Irwin Hasen, and Irv Novick art. Overstreet 2009 VG 4.0 value = $304; FN 6.0 value = $455. CGC census 4/09: 3 in 5.0, 4 higher.


93142 Phantom Lady #20 (Fox Features Syndicate, 1948) CGC FN+ 6.5 Off-white pages. Matt Baker cover and art. Bondage and electrocution panels. Overstreet 2009 FN 6.0 value = $450; VF 8.0 value = $945. CGC census 4/09: 2 in 6.5, 5 higher.


93144 Planet Comics #2 (Fiction House, 1940) CGC Apparent FN+ 6.5 Slight (P) Cream to off-white pages. Lou Fine cover. George Tuska and Henry Kiefer art. Considered “scarce” by Overstreet. CGC notes, “Restoration includes: spine split sealed to cover, tear seals to cover, reinforced, staples replaced.” Overstreet 2009 GD 2.0 value = $428; VG 4.0 value = $856; FN 6.0 value = $1,284.


93146 Planet Comics #22 (Fiction House, 1943) CGC FN 6.0 Off-white to white pages. Dan Zolnerowich cover art. Joe Doolin and Nick Cardy art. Overstreet 2009 FN 6.0 value = $414. CGC census 4/09: 1 in 6.0, 6 higher.

93147 Promotional Comics Box Lot (1930s-1980s) Condition: Average VF. Approximately 100 promotional comics from the collection of Robert M. Overstreet (though many/most not listed in the Overstreet Price Guide). The majority are high-grade, but condition varies widely. Complete list in the lot description at HA.com.

93148 Red Ryder Comics #16 (Dell, 1943) CGC NM 9.4 Cream to off-white pages. Fred Harman cover and art. Includes an Alley Oop backup feature. Overstreet 2009 NM- 9.2 value = $400. CGC census 4/09: 1 in 9.4, none higher.


93150 Rocket to the Moon nn (Avon, 1951) CGC VF- 7.5 Off-white to white pages. Joe Orlando rocket ship cover and art. Overstreet 2009 VF 8.0 value = $712. CGC census 4/09: 2 in 7.5, 7 higher.

93152 Sensation Comics #47 (DC, 1945) CGC VF+ 8.5 Off-white to white pages. Wonder Woman cover by H. G. Peter. Overstreet 2009 VF 8.0 value = $330; VF/NM 9.0 value = $553. CGC census 4/09: 1 in 8.5, 4 higher.


93157 Smash Comics #18 (Quality, 1941) CGC VF 8.0 White pages. First appearance of Midnight. Overstreet 2009 VF 8.0 value = $1,027. CGC census 4/09: 1 in 8.0, 1 higher.

93160 The Spirit Section Group (Various Publishers, 1941) Condition: Average FN. An early run of Spirit sections, all from 1941 (see online description for details). Will Eisner story and art. Condition is FN unless noted. Approximate Overstreet value for group = $1,600.

93161 The Spirit Section Group (Various Publishers, 1942) Condition: Average FN. Attractive sixteen-page Spirit sections from 1942 (see online description for issue details). Will Eisner and Lou Fine story and art; most issues have Lady Luck by Klaus Nordling and Mr. Mystic stories by Bob Powell or Fred Guardineer. Approximate Overstreet value for group = $1,400.
93165 The Spirit Section Group (Various Publishers, 1946) Condition: Average VG. A collection of mostly eight-page Spirit sections from 1946 (see online descriptions for issue details). Will Eisner story and art. Approximate Overstreet value for group = $520.

93166 The Spirit Section Group (Various Publishers, 1947–49). Group of eight-page Spirit sections (see online descriptions for issue and year information). Story and art by Will Eisner. Condition varies from Fair to VF; most look at least FN. Approximate Overstreet value for group = $600.


93168 Strange Adventures #8 (DC, 1951) CGC VF+ 8.5 White pages. Win Mortimer gorilla cover. Alex Toth and Gil Kane art. Overstreet 2009 VF 8.0 value = $519; VF/NM 9.0 value = $990. CGC census 4/09: 2 in 8.5, 4 higher.


93174 Superman #6 Williamsport pedigree (DC, 1940) CGC VG- 3.5 Cream to off-white pages. Joe Shuster cover. Overstreet 2009 VG 4.0 value = $706. CGC census 4/09: 5 in 3.5, 28 higher.

93175 Superman #7 Williamsport pedigree (DC, 1940) CGC VG 4.0 Cream to off-white pages. First appearance of Perry White. Joe Shuster and Wayne Boring cover and art. Overstreet 2009 VG 4.0 value = $706. CGC census 4/09: 3 in 4.0, 29 higher.


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93177 Superman #10 Williamsport pedigree (DC, 1941) CGC VG 4.0 Off-white pages. Fifth appearance of Lex Luthor, and the first time he's bald. Fred Ray cover. Wayne Boring art. Overstreet 2009 VG 4.0 value = $658. CGC census 4/09: 4 in 4.0, 41 higher.

93178 Superman #15 Williamsport pedigree (DC, 1942) CGC FN+ 6.5 Cream to off-white pages. Fred Ray cover. Leo Nowak and John Sikela art. Overstreet 2009 FN 6.0 value = $819; VF 8.0 value = $1,720. CGC census 4/09: 4 in 6.5, 5 higher.

93179 Superman #16 Williamsport pedigree (DC, 1942) CGC FN+ 6.5 Off-white pages. First Lois Lane cover in this title; second cover appearance ever. Fred Ray cover. Overstreet 2009 FN 6.0 value = $660; VF 8.0 value = $1,386. CGC census 4/09: 3 in 6.5, 12 higher.


93181 Superman #32 Williamsport pedigree (DC, 1945) CGC VF- 7.5 Off-white to white pages. The dynamic Wayne Boring cover makes this one a collector’s favorite. Overstreet 2009 VF 8.0 value = $743. CGC census 4/09: 3 in 7.5, 14 higher.


93183 Superman #35 (DC, 1945) CGC VF 8.0 Cream to off-white pages. Jack Burnley cover. Ira Farbrough and Ed Dobrotka art. CGC notes, “Mis-cut.” Please note that there is a 1.75" crack on the upper left back corner of the CGC holder that does not affect the integrity of the book inside. Overstreet 2009 VF 8.0 value = $743. CGC census 4/09: 3 in 8.0, 6 higher.


93185 Superman #48 Williamsport pedigree (DC, 1947) CGC VF+ 8.5 Off-white to white pages. Striking colors mark this pedigree copy’s cover by Wayne Boring. The issue has the second Superman time travel story (the first was #44) and an appearance by Lex Luthor. Overstreet 2009 VF 8.0 value = $611; VF/NM 9.0 value = $1,031. CGC census 4/09: 1 in 8.5, 2 higher.

93186 Superman #54 (DC, 1948) CGC VF 8.0 Off-white pages. Wayne Boring cover and art. Al Plastino art. Overstreet 2009 VF 8.0 value = $517. CGC census 4/09: 2 in 8.0, 1 higher. From the Jack Juka Collection.

93187 Superman #59 Williamsport pedigree (DC, 1949) CGC VF+ 8.5 Off-white pages. Mr. Mxyzptlk appearance. Wayne Boring cover and interior art. Overstreet 2009 VF 8.0 value = $517; VF/NM 9.0 value = $871. CGC census 4/09: 3 in 8.5, 2 higher.

93188 Superman #62 Williamsport pedigree (DC, 1950) CGC VF+ 8.5 Off-white pages. Orson Welles War of the Worlds story and Mr. Mxyzptlk appearance. Wayne Boring cover and art. Overstreet 2009 VF 8.0 value = $504; VF/NM 9.0 value = $852. CGC census 4/09: 1 in 8.5, 2 higher.
93189 Superman #73 (DC, 1951) CGC VF/NM 9.0 Off-white to white pages. Win Mortimer cover. Wayne Boring and Curt Swan art. Overstreet 2009 VF/NM 9.0 value = $816; NM- 9.2 value = $1,150. CGC census 4/09: 2 in 9.0, 1 higher.

93190 Superman #73 Williamsport pedigree (DC, 1951) CGC VF- 7.5 Off-white pages. Win Mortimer cover. Wayne Boring and Curt Swan art. Overstreet 2009 VF 8.0 value = $481. CGC census 4/09: 5 in 7.5, 6 higher.


93192 Superman #86 Williamsport pedigree (DC, 1954) CGC VF+ 8.5 Off-white pages. Wayne Boring cover and art. Mr. Mxyzptlk appearance. Overstreet 2009 VF 8.0 value = $391; VF/NM 9.0 value = $658. CGC census 4/09: 2 in 8.5, 1 higher.


93194 Superman’s Pal Jimmy Olsen #1 (DC, 1954) CGC VG 4.0 Cream to off-white pages. Curt Swan and Ray Burnley cover and art. Overstreet 2009 VG 4.0 value = $1,000. CGC census 4/09: 4 in 4.0, 13 higher.


93199 Top-Notch Comics #1 (MLJ, 1939) CGC VG 4.0 Off-white to white pages. Origin and first appearance of the Wizard. Overstreet 2009 VG 4.0 value = $1,144. CGC census 4/09: 1 in 4.0, 10 higher.


93204 Walt Disney’s Comics and Stories #57 (Dell, 1945) CGC VF+ 8.5 Cream to off-white pages. Walt Kelly cover. Carl Barks art. Overstreet 2009 VF. 8.0 value = $239; VF/NM 9.0 value = $445. CGC census 4/09: 2 in 8.5, 2 higher.

93207 Weird Science-Fantasy Annual #2 Williamsport pedigree (EC, 1953) CGC FN/VF 7.0 Cream to off-white pages. As uncommon as the first issue. Contains four random rebound remainder issues and had limited distribution. Al Feldstein did the rocket ship cover. Overstreet 2009 FN 6.0 value = $480; VF 8.0 value = $1,200. CGC census 4/09: 3 in 7.0, 6 higher.


93209 White Princess of the Jungle #3 Mile High pedigree (Avon, 1952) CGC VF 8.0 Off-white to white pages. Everett Raymond Kinstler cover and art. Overstreet 2009 VF 8.0 value = $215. CGC census 4/09: 2 in 8.0, 2 higher.


93213  Wonder Woman #8  (DC, 1944) CGC VF- 7.5 Off-white to white pages.  H. G. Peter cover and art. Overstreet 2009 VF 8.0 value = $964. CGC census 4/09: 1 in 7.5, 3 higher.

93214  Wonder Woman #12  (DC, 1945) CGC VF+ 8.5 Off-white to white pages.  H. G. Peter cover and art. Overstreet 2009 VF 8.0 value = $725; VF/NM 9.0 value = $1,225. CGC census 4/09: 1 in 8.5, 1 higher.

93215  Wonder Woman #13  (DC, 1945) CGC VF- 7.5 Off-white pages.  H. G. Peter cover and interior art. Overstreet 2009 VF 8.0 value = $725. CGC census 4/09: 1 in 7.5, 2 higher.

93216  Wonder Woman #14  (DC, 1945) CGC VF- 7.5 Off-white to white pages.  H. G. Peter cover and art. Overstreet 2009 VF 8.0 value = $725. CGC census 4/09: 2 in 7.5, 6 higher.

93217  Wonder Woman #18  (DC, 1946) CGC VF 8.0 Off-white pages.  H. G. Peter cover and art. CGC notes, “Very minor amount of glue on cover.” Overstreet 2009 VF 8.0 value = $725. CGC census 4/09: 3 in 8.0, 2 higher.

93218  Wonder Woman #19  (DC, 1946) CGC VF/NM 9.0 Off-white to white pages.  H. G. Peter cover and interior art. Overstreet 2009 VF/NM 9.0 value = $1,225; NM- 9.2 value = $1,400. CGC census 4/09: 1 in 9.0, 2 higher.

93219  Wonder Woman #22  (DC, 1947) CGC VF- 7.5 Off-white pages.  H. G. Peter cover and art. Overstreet 2009 VF 8.0 value = $586. CGC census 4/09: 1 in 7.5, 3 higher.


93221  Wonder Woman #25  (DC, 1947) CGC VF/NM 9.0 Off-white to white pages.  H. G. Peter cover and art. Overstreet 2009 VF/NM 9.0 value = $993; NM- 9.2 value = $1,400. CGC census 4/09: 2 in 9.0, none higher.

93222  Wonder Woman #26  (DC, 1947) CGC VF 8.0 White pages.  H. G. Peter cover and art. Paul Reinman art. Overstreet 2009 VF 8.0 value = $569. CGC census 4/09: 2 in 8.0, 3 higher.

93223  Wonder Woman #27  Big Apple pedigree (DC, 1948) CGC VF/NM 9.0 Cream to off-white pages.  H. G. Peter cover and art. Overstreet 2009 VF/NM 9.0 value = $993; NM- 9.2 value = $1,400. CGC census 4/09: 2 in 9.0, none higher.

93224  Wonder Woman #29  (DC, 1948) CGC VF+ 8.5 Cream to off-white pages.  H. G. Peter cover. Art by Peter and Paul Reinman. Overstreet 2009 VF 8.0 value = $586; VF/NM 9.0 value = $993. CGC census 4/09: 2 in 8.5, 1 higher.

93225  Wonder Woman #38  (DC, 1949) CGC VF- 7.5 Cream to off-white pages.  H. G. Peter cover and art. Overstreet 2009 VF 8.0 value = $428. CGC census 4/09: 2 in 7.5, none higher.
93234 Wonder Woman #76 (DC, 1955) CGC VF- 7.5 Cream to off-white pages. Irv Novick cover and H. G. Peter art. This attractive copy is unsurpassed, according to CGC’s most recent data. Overstreet 2009 VF 8.0 value = $256. CGC census 4/09: 1 in 7.5, none higher.

93235 Wonder Woman #77 (DC, 1955) CGC VF- 7.5 Cream to off-white pages. Irv Novick cover and H. G. Peter art. This currently holds first place in grade among all copies of issue #77 in CGC’s census. Overstreet 2009 VF 8.0 value = $256. CGC census 4/09: 1 in 7.5, none higher.


93237 Zago #1 (Fox Features Syndicate, 1948) CGC VF 8.0 Cream to off-white pages. Blue Beetle appearance. Overstreet 2009 VF 8.0 value = $391. CGC census 4/09: 3 in 8.0, 2 higher.

93238 Zip Comics #6 (MLJ, 1940) CGC FN/VF 7.0 Off-white pages. Featuring Steel Sterling. Charles Biro cover and art. Irv Novick and Mort Meskin art. Overstreet 2009 FN 6.0 value = $420; VF 8.0 value = $882. CGC census 4/09: 2 in 7.0, 3 higher.


93241 Amazing Fantasy #15 (Marvel, 1962) CGC Qualified GD/VG 3.0 Off-white to white pages. Spider-man’s origin is available to you here, in a nice economical grade. Jack Kirby and Steve Ditko cover. Ditko art. CGC notes, “7th wrap married.” Overstreet 2009 GD 2.0 value = $2,400; VG 4.0 value = $4,800. From the Jack Juka Collection.


93260  Daredevil #1 (Marvel, 1964) CGC FN- 5.5 Off-white pages. The origin and first appearance of Daredevil (Matt Murdock) and the first appearances of Karen Page and Foggy Nelson mark this seminal issue. Jack Kirby and Bill Everett cover art. Interior art by Everett. Note that there is a 4.5” crack down the left side of the CGC holder that does not affect the integrity of the book inside. Overstreet 2009 FN 6.0 value = $816. CGC census 4/09: 77 in 5.5, 455 higher.


93266  The Flash #153 (DC, 1965) CGC NM+ 9.6 White pages. 
Professor Zoom and Mr. Element appear. Carmine Infantino cover and art. Overstreet 2009 NM- 9.2 value = $175. CGC census 4/09: 3 in 9.6, 1 higher.


93278  House of Secrets #92 (DC, 1971) CGC VF+ 8.5 Off-white to white pages. First appearance and origin of Swamp Thing. Bernie Wrightson cover. Artists include Wrightson and Mike Kaluta. Overstreet calls this a "classic" cover. CGC notes, "4/1 written on back cover in grease pencil." Overstreet 2009 VF 8.0 value = $384; VF/NM 9.0 value = $717. CGC census 4/09: 47 in 8.5, 112 higher.


93280  The Incredible Hulk #5 (Marvel, 1963) CGC VF 8.0 Off-white to white pages. Photo cover. Overstreet 2009 VF 8.0 value = $1,258. CGC census 4/09: 12 in 8.0, 25 higher.
<table>
<thead>
<tr>
<th>Item</th>
<th>Title</th>
<th>Grade</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>93291</td>
<td>Jughead's Fantasy #2 Slobodian pedigree (Archie, 1960)</td>
<td>CGC VF+ 8.5</td>
<td>Off-white to white pages. Bondage cover. Overstreet 2009 VF 8.0 value = $71; VF/NM 9.0 value = $126. CGC census 4/09: 1 in 8.5, 1 higher.</td>
</tr>
</tbody>
</table>
93293 Marvel Team-Up #117

93294 Metamorpho #1

93295 Mystery in Space #75

93296 Mystery in Space #79

93297 Mystery in Space #80


93299 Our Army at War #81

93300 Our Army at War #86
(DC, 1959) CGC VF- 7.5 Off-white to white pages. Russ Heath cover, with interior art by Heath and Joe Kubert. Overstreet 2009 VF 8.0 value = $250. CGC census 4/09: 1 in 7.5, 2 higher.

93301 Our Army at War #89
(DC, 1959) CGC VF 8.0 Off-white to white pages. Jerry Grandenetti and Ross Andru art. Overstreet 2009 VF 8.0 value = $213. CGC census 4/09: 2 in 8.0, 2 higher.

93302 Rawhide Kid #6 Mile High pedigree (Marvel, 1956) CGC NM 9.4 White pages. Joe Maneely cover. Dick Ayers art. This is currently the only copy on CGC’s census. Overstreet 2009 NM- 9.2 value = $295. CGC census 4/09: 1 in 9.4, none higher.

93303 Richie Rich #5 File Copy

93304 Richie Rich #10 File Copy

93305 Richie Rich #28 File Copy


93315  Showcase #4 The Flash (DC, 1956) CGC GD+ 2.5 Cream to off-white pages. Origin and first appearance of the Silver Age Flash (Barry Allen). First appearance of Iris West. Carmine Infantino and Joe Kubert cover and art. CGC notes, “4 pieces of tape on spine of cover, 3 pieces on interior cover & 1 small piece on first 12 pages." Overstreet 2009 GD 2.0 value = $1,500. CGC census 4/09: 7 in 2.5, 90 higher.


93317  Star Spangled War Stories #85 (DC, 1959) CGC FN/VF 7.0 Cream to off-white pages. Mademoiselle Marie cover and story. Irv Novick cover. Russ Heath and Jerry Grandenetti art. Overstreet 2009 FN 6.0 value = $36; VF 8.0 value = $86. CGC census 4/09: 1 in 7.0, none higher.


93321  Superman #112 (DC, 1957) CGC VF+ 8.5 Cream to off-white pages. Wayne Boring cover and art. Al Plastino art. Overstreet 2009 VF 8.0 value = $250; VF/NM 9.0 value = $413. CGC census 4/09: 2 in 8.5, none higher.
93322 Superman #233
Slobodian pedigree (DC, 1971)
CGC NM 9.4 White pages. Neal
Adams cover. A revamping of
the character begins, with Clark
Kent becoming a TV newscaster.
Overstreet 2009 NM- 9.2 value =
$115. CGC census 4/09: 32 in 9.4, 7
higher.

93325 Tales to Astonish #27
(Marvel, 1962) CGC VG/FN 5.0
Off-white pages. First appearance
of Henry Pym (Ant-Man), not in cos-
tume. Last 10¢ issue. Jack Kirby cover
and art. Backup features with Steve
Ditko and Don Heck art. Overstreet
2009 VG 4.0 value = $770; FN 6.0
value = $1,155. CGC census 4/09: 16
in 5.0, 64 higher.

93326 Tales to Astonish
#51 (Marvel, 1964) CGC NM-
9.2 Off-white to white pages.
Jack Kirby cover. Kirby, Dick Ayers,
George Roussos, and Larry Lieber
art. Overstreet 2009 NM- 9.2 value =
$275. CGC census 4/09: 11 in 9.2, 10
higher.

93327 Uncle Scrooge #15 File
Copy (Dell, 1956) CGC NM 9.4
Off-white to white pages. Carl
Barks story, cover, and art. Overstreet
2009 NM- 9.2 value = $400. CGC
311 census 4/09: 2 in 9.4, none higher.

93328 Uncle Scrooge #55 File
Copy (Gold Key, 1965) CGC NM
9.4 Off-white pages. Carl Barks
cover and art. Overstreet 2009 NM-
9.2 value = $210. CGC census 4/09: 5
in 9.4, 1 higher.

93329 Uncle Scrooge #62 File
Copy (Gold Key, 1966) CGC NM
9.4 Off-white pages. Carl Barks
cover and art. Overstreet 2009 NM-
9.2 value = $185. CGC census 4/09: 5
in 9.4, none higher.

93330 Uncle Scrooge #63 File
Copy (Gold Key, 1966) CGC NM+
9.6 Off-white to white pages. Carl
Barks cover and art. Overstreet 2009
NM- 9.2 value = $185. CGC census 4/09: 2 in 9.6, none higher.

93331 Uncle Scrooge #64 File
Copy (Gold Key, 1966) CGC NM
9.4 Off-white to white pages. Carl
Barks story, cover, and art. "The
Marco Polo" story was banned from reprints
due to the Third World revolutionary
war theme. Overstreet 2009 NM- 9.2
value = $285. CGC census 4/09: 5 in
9.4, 1 higher.

93332 Uncle Scrooge #65 File
Copy (Gold Key, 1966) CGC NM
9.4 Off-white pages. Flying sauc-
er cover and story. Carl Barks story,
cover, and art. Overstreet 2009 NM-
9.2 value = $185. CGC census 4/09: 6
in 9.4, 2 higher.

93333 Uncle Scrooge #67 File
Copy (Gold Key, 1967) CGC NM+
9.6 Off-white to white pages. Carl
Barks art. Overstreet 2009 NM- 9.2
value = $165. CGC census 4/09: 1 in
9.6, none higher.

93334 Uncle Scrooge #70 File
Copy (Gold Key, 1967) CGC NM/
MT 9.8 Off-white to white pages.
Carl Barks story, cover and art. Overstreet 2009 NM- 9.2 value =
$185. CGC census 4/09: 1 in 9.8, none higher.

93335 Tales of Suspense
#49 (Marvel, 1964) CGC VF+
8.5 Off-white pages. Iron Man
story guest-starring the Angel is
the first X-Men crossover. Also first
Avengers crossover. Jack Kirby cover.
Overstreet 2009 VF 8.0 value = $493;
VF/NM 9.0 value = $947. CGC census
4/09: 18 in 8.5, 26 higher. From the
Howard Greber Collection.

93336 Tales to Astonish
#43 (DC, 1960) CGC NM-
9.2 Off-white pages. Curt Swan
cover and art. Overstreet 2009 NM-
9.2 value = $165. CGC census 4/09: 1
in 9.2, 1 higher.

93339 Uncle Scrooge #68 File
Copy (Gold Key, 1967) CGC NM+
9.6 Off-white to white pages. Carl
Barks cover and art. Overstreet 2009
NM- 9.2 value = $210. CGC census 4/09: 5 in 9.6, none higher.

93340 Uncle Scrooge #69 File
Copy (Gold Key, 1967) CGC NM+
9.6 Off-white to white pages. Carl
Barks cover and art. Overstreet 2009
NM- 9.2 value = $210. CGC census 4/09: 5 in 9.6, none higher.

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93337  Wonder Woman #92 (DC, 1957) CGC VF 8.0 Off-white to white pages. Highest grade yet assigned by CGC for this issue. Overstreet 2009 VF 8.0 value = $235. CGC census 4/09: 1 in 8.0, none higher.


93340  Wonder Woman #137 Pacific Coast pedigree (DC, 1963) CGC NM+ 9.6 White pages. Ross Andru and Mike Esposito cover and art. Overstreet 2009 NM+ 9.6 value = $360. CGC census 4/09: 1 in 9.6, 8 higher.


93343  Wonder Woman #147 (DC, 1964) CGC NM 9.4 Off-white to white pages. Ross Andru and Mike Esposito cover and art. Overstreet 2009 NM- 9.2 value = $120. CGC census 4/09: 2 in 9.4, none higher.


**93358** All Top #nn File Copy Bound Volume (Wm. H. Wise & Co., 1944). A copy of the one-shot trimmed and bound into a hardcover volume with “V. S. Fox” embossed on the spine. 132 pages. Glossy covers, some tanning, mild shelf wear to hardcover Overstreet 2009 VG 4.0 value = $66.

**93359** Boy Meets Girl/Boy Loves Girl #1-29 Bound Volumes (Lev Gleason, 1950-52). File copies of Boy Meets Girl #1-24 and Boy Loves Girl #25-29, trimmed and bound into three hardcover volumes with Lev Gleason’s name embossed on the covers. Artists include Fred Guardineer, Dick Briefer, and Bob Fuje. The comics are in nice condition with glossy covers, supple pages, some wear and tanning throughout, and water damage to the 1952 issues (#19-29). Overstreet 2009 VG 4.0 value for group = $482.

**93360** Casper Bound Volumes (Harvey, 1957-68). Harvey file copies of Casper the Friendly Ghost #52-70 and The Friendly Ghost Casper #17-124, trimmed and bound into seven hardcover volumes. The 1957 volume displays moderate water damage, and the 1963-64 and 1967-68 volumes have some mild to moderate water damage; otherwise, the comics are in overall very nice condition with glossy covers, supple pages, and minor instances of general wear. Overstreet 2009 VG 4.0 value for the comics = $890.

**93361** Harvey Miscellaneous January ’61 Comics Bound Volume (Harvey, 1961). File copies of Richie Rich #2; Sad Sack’s Funny Friends #31; Casper’s Ghostland #8; Baby Huey #30; Casper #29; Harvey Hits #40 (Funday Funnies); Hot Stuff #12; Little Audrey #24; Little Dot #64; Sad Sack #113; Spooky #51; Dagwood #17; Felix the Cat #113; Little Lotta #33; Little Max #68; and Sack Sack Laugh Special #7 that have been trimmed and bound into a hardcover volume. The comics are in nice condition with mild to moderate wear and page tanning. Overstreet 2009 VG 4.0 value for group = $258.
93362 Harvey Miscellaneous
Comics File Copies Bound
Volumes (Harvey, 1959). Harvey
file copies from the year 1959,
trimmed and bound into 11 hard-
cover volumes. Contents include
several issues each of Blondie,
Casper, Dick Tracy, Sad Sack,
Little Dot, Little Audrey, Joe
Palooka, Spooky, Felix the Cat,
and many others. The comics are
in overall very nice condition
with glossy covers, off-white pages,
and minor instances of general wear.
Approximate Overstreet 2009 VG 4.0
value for the comics = $1,600.

93365 Harvey Miscellaneous
March ’61 Comics Bound Volume
(Harvey, 1961). File copies of Richie
Rich #3, Baby Huey #32, Casper
#31, Harvey Hits #42 (Harvey-Toon);
Hot Stuff #33, Playful Little Audrey
#26, Little Dot #66, Sad Sack #115,
Spooky #53, Dagwood #118, Felix
the Cat #114, Joe Palooka #118
(giant-size final issue, Bob Powell
art); Little Lotta #34, Little Max #69;
and Sad Sack’s Funny Friends #32,
trimmed and bound into a hard-
cover volume. The comics are in
nice condition with mild to moderate
wear and page tanning. Overstreet
2009 VG 4.0 value for the group = $202.

93366 Harvey Miscellaneous
Comics File Copies Bound
Volumes (Harvey, 1962). Harvey
file copies from 1962, trimmed and
bound into 12 hardcover volumes.
Contents include several issues each
of Blondie, Casper, Hot Stuff, Baby
Huey, Dick Tracy, Wendy, Spooky,
Little Lotta, and many others. The
comics are in overall very nice con-
dition with glossy covers, off-white
pages, and minor instances of gen-
eral wear. Approximate Overstreet
2009 VG 4.0 value for the comics = $1,250.

93367 Harvey Miscellaneous
Comics File Copies Bound
Volumes (Harvey, 1963). Harvey
file copies from 1963, trimmed and
bound into 13 hardcover volumes.
Two copies of the December vol-
ume are included. Contents include
several issues each of Casper,
Richie Rich, and Sad Sack titles,
as well as Little Dot, Little Lotta,
Little Audrey, Baby Huey, Blondie,
and many others. The comics are
in overall very nice condition
with glossy covers, off-white pages,
and minor instances of general wear.
Approximate Overstreet 2009 VG 4.0
value for the comics = $1,600.

93368 Harvey Miscellaneous
Comics File Copies Bound
Volumes (Harvey, 1964). Harvey
file copies from 1964, trimmed and
bound into 12 hardcover volumes.
Contents include several issues each
of Casper, Sad Sack, Little Audrey,
Richie Rich, Baby Huey, Hot Stuff,
Blondie, Little Dot, Mutt and Jeff,
and many others. The comics are
in overall very nice condition with
glossy covers, off-white pages, and
minor instances of general wear.
Approximate Overstreet 2009 VG 4.0
value for the comics = $1,500.

93369 Harvey Miscellaneous
Comics File Copies Bound
Volumes (Harvey, 1965). Harvey
file copies from 1965, trimmed and
bound into 10 hardcover volumes.
The April and June issues are miss-
ing. Contents include several issues
each of various Casper, Richie
Rich, Little Audrey, Sad Sack titles,
Blondie, Dagwood, Little Lotta,
Baby Huey, Mutt and Jeff, Blast
Off, and others. The comics are in
overall very nice condition with
glossy covers, off-white pages and
minor instances of general wear.
Approximate Overstreet 2009 VG 4.0
value for the comics = $1,500.

93370 Harvey Miscellaneous
Comics File Copies Bound
Volumes (Harvey, 1966-67). Harvey
file copies from November
1966-December 1967, trimmed and
bound into 14 hardcover volumes.
Contents include several issues each
of various Casper, Sad Sack, Richie
Rich related titles, Little Audrey,
Little Dot, Harvey Hits, Warfront,
Thrill-O-Rama, Unearthly Spectaculars,
and many others. The
comics are in overall very nice con-
dition with glossy covers, off-white
pages, and minor instances of gen-
eral wear. Approximate Overstreet
2009 VG 4.0 value for the comics = $2,000.

93371 Harvey Miscellaneous
Comics File Copies Bound
Volumes (Harvey, 1966). Harvey
file copies from 1966, trimmed and
bound into 11 hardcover volumes.
There are two copies of the February
volume, and the November and
December volumes are absent.
Contents include several issues each
of assorted Casper, Richie Rich,
Baby Huey, Sad Sack, and Hot Stuff
titles, plus Little Audrey, Little Dot,
Little Lotta, and many others. The
comics are in overall very nice con-
dition with glossy covers, off-white
pages, and minor instances of gen-
eral wear. Approximate Overstreet
2009 VG 4.0 value for the comics = $1,500.

93372 Harvey Miscellaneous
Comics File Copies Bound
Volumes (Harvey, 1968). Harvey
file copies from 1968 (September
and October are absent), trimmed
and bound into six hardcover
volumes. Contents include sever-
um issues each of Playful Little
Audrey, Little Dot, and Little Lotta,
assorted Casper, Sad Sack, and
Richie Rich titles, and related spin-
offs such as Hot Stuff Sizzlers and
Wendy Witch World. The comics are
in overall very nice condition
with glossy covers, off-white pages,
and minor instances of general wear.
Approximate Overstreet 2009 VG 4.0
value for the comics = $750.

93373 Harvey Miscellaneous
Comics File Copies Bound
Volume (Harvey, 1969). Harvey
file copies from 1969, trimmed and
bound into 11 hardcover volumes,
with January and February as one
volume. Contents include several
issues each of Casper, Sad Sack,
and Richie Rich related titles, Baby
Huey, Little Dot, Little Audrey,
and many others. Some mois-
ture damage to the November
volume; otherwise, the comics are
in overall very nice condition
with glossy covers, off-white pages,
and minor instances of general wear.
Approximate Overstreet 2009 VG 4.0
value for the comics = $1,500.
Humbug #1-9 Bound Volume (Humbug, 1957-58). This bound volume is listed in Overstreet as "extremely rare." From the collection of Al Jaffee, with a card signed by the artist. Trimmed and bound copies of #1-9 (the other two issues of the title were in a larger format). We don't assign grades to bound volumes, but note that page quality is cream to off-white, and there are no defects aside from a bit of edge bumping and some slight smudging to the endpapers. Overstreet 2009 GD 2.0 value = $65; VG 4.0 value = $130; FN 6.0 value = $195; VF 8.0 value = $410; VF/NM 9.0 value = $693; NM- 9.2 value = $975.

Richie Rich #21-40 File Copies Bound Volume (Harvey, 1964-65). File copies of Richie Rich #21-40 that have been trimmed and bound into a hardcover volume with Robert Harvey's name embossed on the spine. The comics are in very nice condition with glossy covers, supple pages, and some scuffing to the front cover of the collection. Overstreet 2009 VG 4.0 value for group = $440.

Sad Sack Comics #45-229 Bound Volumes (Harvey, 1955-72). Harvey file copies of Sad Sack Comics #43-229 that have been trimmed and bound into 12 hardcover volumes. The comics are in overall very nice condition with glossy covers, supple pages with some tanning along the edges, and minor instances of general wear. Overstreet 2009 VG 4.0 value for the comics = $929.

Sparkle Comics #1-33 Bound Volumes (United Features Syndicate, 1948-54). Sparkle Comics #1-33 — a complete run of the title — trimmed and bound into three hardcover volumes. Highlights include Li'l Abner, Nancy, Captain & the Kids, Ella Cinders and early Peanuts strips by Charles Schulz. The comics are in nice condition with supple pages, bright covers, some tanning, and solid binding. Overstreet 2009 VG 4.0 value for group = $478.

Uncle Scrooge #4-15 Bound Volume (Dell, 1954-56). File copies of issues #4-15 that have been trimmed and bound into a hardcover volume. Carl Barks art in all. The comics look to have been bound when new and appear to be VF or better copies, with cream to off-white pages, and impressive cover color and gloss. The spine of the volume is loose, and the back cover of issue #15 has separated from the contents; otherwise, the volume and its contents are in overall very nice condition. Overstreet 2009 VG 4.0 value of comics = $632.

Tip Topper Comics #1-28 Bound Volumes (United Features Syndicate, 1949-54). Tip Topper #1-28 — a complete run of the series — trimmed and bound into three hardcover volumes. Li'l Abner (with "Fearless Fosdick" appearances), Abbe & Slats, and Twin Earths features, and very early Peanuts strip reprints by Charles Schulz. Slight water damage along the bottom edge of the first volume affecting issues #4-12; otherwise, the comics are in nice condition with glossy covers, supple pages, and tanning along edges and inside covers. Overstreet 2009 VG 4.0 value for group = $444.

Tip Topper Comics #21-40 File Copies Bound Volume (Dell, 1954-56). File copies of issues #4-15 that have been trimmed and bound into a hardcover volume. Li'l Abner with "Fearless Fosdick" appearances, Abbe & Slats, and Twin Earths features, and very early Peanuts strip reprints by Charles Schulz. Slight water damage along the bottom edge of the first volume affecting issues #4-12; otherwise, the comics are in nice condition with glossy covers, supple pages, and tanning along edges and inside covers. Overstreet 2009 VG 4.0 value for group = $444.

Walt Disney's Comics and Stories #37-48 Bound Volume IV (Dell, 1943-44). Some of Carl Barks' earliest Donald Duck stories are featured in this bound volume, along with Gremlin Gus by Walt Kelly (#39-41), Mickey Mouse in the Land of Long Ago (#40-44), and more. Several of the pages have penciled notes regarding reprints, but the pages appear cream to off-white, and supple, and the covers clean and glossy. Overstreet 2009 VG 4.0 value for group = $1,524.

Walt Disney's Comics and Stories #49-60 Bound Volume V (Dell, 1944-45). Bound volume featuring Donald Duck stories by Carl Barks in every issue, plus appearances by Nazis (in Mickey Mouse stories), and covers by Walt Kelly. The pages are supple and cream-colored, with attractive, glossy covers. All comics were trimmed during the binding process. Overstreet 2009 VG 4.0 value for group = $860.

Walt Disney's Comics and Stories #61-72 Bound Volume VI (Dell, 1945-46). Carl Barks and Walt Kelly art is featured in this bound volume, along with Pinocchio, and Mickey Mouse. All issues were trimmed during binding; several pages in the first issue have old tape-repaired tears, and several pages feature penciled notes, but overall, the book is in great condition. Overstreet 2009 VG 4.0 value for group = $568.
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td><strong>93384</strong></td>
<td>Walt Disney’s Comics and Stories #73-84 Bound Volume VII (Dell, 1946-47). Bound volume of Disney file issues, with Donald Duck stories by Carl Barks, covers by Walt Kelly, and more. The pages are supple and cream-colored, while the covers are glossy and free of any markings. The comics were trimmed during binding. Overstreet 2009 GD 2.0 value = $480.</td>
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<tr>
<td><strong>93385</strong></td>
<td>Walt Disney’s Comics and Stories #85-96 Bound Volume VIII (Dell, 1947-48). The introduction of Carl Barks’ character Gladstone Gander (in issue #88) is featured in this publisher’s volume. Barks also contributes his first WDC&amp;S cover here (issue #95 — most covers are by Walt Kelly). Other than being trimmed during the binding process, the pages are cream to off-white and supple, and the covers free of any markings. Overstreet 2009 VG 4.0 value = $428.</td>
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<tr>
<td><strong>93386</strong></td>
<td>Walt Disney’s Comics and Stories #97-108 Bound Volume IX (Dell, 1948-49). Carl Barks stories and art, plus Uncle Scrooge’s first appearance in this title, in issue #98. The pages to the trimmed comics are supple and light cream to off-white; there are production notes written on some pages, and some covers are marked “File Copy”; but overall, the contents are very nice. Overstreet 2009 VG 4.0 value for group = $406.</td>
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<tr>
<td><strong>93390</strong></td>
<td>Otto Binder Original Superman Script (DC, 1965). Otto O. Binder Superman tale entitled “The Monsters Superman Could Not Defeat”, which saw print in Action Comics #326 (under the title “The Legion of Super-Creatures”). The script is 12 pages long, and seems to be missing the last page. Also included is another 1965 script to an unidentified Lois Lane story. Otto Binder signed the Superman script, and dated it 4/26/65. Very Good condition.</td>
</tr>
<tr>
<td><strong>93391</strong></td>
<td>Edgar Rice Burroughs Tarzan Novels (Canaveral Press, 1962-65). Includes hardback editions of Tarzan at the Earth’s Core (this copy was signed by Frank Frazetta to the co-publisher in his vintage 1962 style) and Tarzan and the Castaways, each with illustrations by Frazetta throughout. Both in very nice condition with mild shelf wear and toning to the books and edges of dustjackets.</td>
</tr>
<tr>
<td><strong>93392</strong></td>
<td>Gerry Conway The Tomb of Dracula #1 Script Synopsis (Marvel, 1972). Gerry Conway’s original script breakdown (actual wording was added after the comic art was completed, as per the Marvel way). This is a first generation photocopy, made shortly after the original print. Also included is a copy of the comic.</td>
</tr>
</tbody>
</table>
93393 Hal Foster Signed *Prince Valiant* Print AP VII/X (King Features Syndicate, 1978). This spectacular color print has an overall size of 21" x 29.5"; and it's in Excellent condition. Signed by Hal Foster at the lower right.

93394 Frank Frazetta *Burroughs Artist Portfolio* (Opal Press, 1968). Thrill to the artistic mastery of Frank Frazetta with this portfolio of fantasy masterpieces, long out of print and much in demand. Each of these 22 plates has an overall size of 11" x 16"; and they come in an illustrated folder. This portfolio is in Excellent condition.

93395 Frank Frazetta Signed and Numbered Portfolio Group of 3 (Middle Earth/Frazetta Prints, 1975-77). This lot includes three portfolios: (1) *Frank Frazetta Women of the Ages Portfolio* #502/1500 (Middle Earth, 1977), with six plates. In Excellent condition. The first plate is signed and numbered. (2) *Frank Frazetta Lord of the Rings Portfolio* #523/1000, (Middle Earth, 1975), with six plates of J. R. R. Tolkien's characters. The envelope has some minor wear, but the prints inside are in Excellent condition. (3) *Frank Frazetta's Kubla Khan Portfolio* #871/1500 (Frazetta Prints, 1977), with five black and white plates. The folder is in Very Good condition, the prints are in Excellent condition. The first plate is signed and numbered by Frazetta.

93396 Frank Frazetta Golden Girl Signed Limited Edition Print #182/2000 (Russ Cochran, 1978). One of the most popular of Frank Frazetta’s limited edition prints, with an image area measuring approximately 11.25" x 13.25" and an overall size of 18" x 24". Printed on museum quality paper, and individually signed and numbered by Frank Frazetta. This lot includes the original print sleeve. There are a few stains on the protective envelope, but the print is in Excellent condition. A letter from publisher Russ Cochran is included in this lot.

93397 Burne Hogarth *Tarzan* Sunday Comic Strip Color Guide dated 9-7-47 (United Feature Syndicate, 1947). This vivid color guide for a forties *Tarzan* Sunday has an image area of 10" x 13.5"; and the piece has been matted and framed to an overall size of 15.5" x 19.25". The piece is in Excellent condition.

93398 Mad #18 Cover Blue Plate Production Art (Russ Cochran/EC, 1987). Oversized production piece, prepared for the Russ Cochran series of EC reprints. The original paper with heavy white-out and vellum overlay, measuring approximately 11" x 14". Excellent condition.

93399 Dick Duerrstein *Marvin the Martian* Hand-painted Fender Telecaster (undated). Standard Fender Affinity Telecaster guitar (without a pick guard), painted with brightly colored acrylics on both sides of the body, and along the fretboard. Excellent condition.

93400 Spider-Man Life-Size Figure (undated). Your friendly neighborhood Spider-Man, available in a 5' 4" painted resin stand-up figure, ready to pounce! (Spider-Man asked us to assure you that he's taller than 5'4"—he’s just crouching here…) The figure is sectional, and has several light dings and color chips. Overall condition Very Good+.


93402 Wayne Boring *Superman* Daily Newspaper Syndicate Proof Sheet Group (McClure Newspaper Syndicate, 1961-65). Set of fourteen syndicate proof sheets, each with a week's worth of Superman dailies by Wayne Boring. See online description for details. Each sheet measures approximately 8.25" x 19.5"; printed on newsprint; overall condition is VG.

93403 Superman Coloring Book (Saalfield, 1940). Oversized, 10 7/8 x 3 1/4. About half the pages are colored in. Not in Overstreet; Heritage sold a FN copy for $537 in 2007.

93404 Dick Duerrstein *Winnie-the-Pooh* Hand-painted Fender Telecaster (undated). Standard Fender Affinity Telecaster, minus the pick guard, hand-painted in acrylics by artist Dick Duerrstein on both sides of the body and fretboard. Excellent condition.
93405  **Doc Savage Group**  
(Street & Smith, 1937)  
*Condition: Average VG/FN.*  
A complete run of 1937 issues. The pulps are in overall Very Good to Fine condition with complete covers and spines, the usual overhang and wear and tear to the edges, and supple cream-colored pages. Heavy tanning to most of the inside covers. Approximate Bookery’s Guide to Pulps value for group = $1,500.

93406  **Golden Fleece Group**  
(Sun, 1938-39)  
*Condition: Average VG.*  
A complete run, including copies of the October, November, and December 1938, and January, February, March, April, May, and June 1939 issues. Some feature covers by Margaret Brundage; stories by Robert E. Howard, H. Bedford-Jones, Seabury Quinn, Talbot Mundy, and others. In Very Good condition with complete covers and spines, and supple pages. Approximate Bookery’s Guide to Pulps value for group = $450.

93407  **Magic Carpet Group**  
(Popular, 1933-34)  
*Condition: Average VG.*  
A complete run. Includes copies of the January, April, July, and October 1933 and January 1934 issues. Covers are by Margaret Brundage with an assist from J. Allen St. John, and the contents include stories by Robert E. Howard, H. Bedford-Jones, Hugh Cave, Seabury Quinn, Clark Ashton Smith, and others. The edges have been trimmed; otherwise, they are in Very Good condition with complete covers and spines, and supple pages. Approximate Bookery’s Guide to Pulps value for group = $1,000.

93408  **Miscellaneous Pulps Short Box Lot**  
(Various Publishers, 1919-45)  
*Condition: Widely-ranging average GD/VG.*  

93409  **Miscellaneous Hero Pulps Group**  
(Various Publishers, 1933-37)  
*Condition: Average GD/VG.*  
Includes the February 1934 Bill Barnes Air Adventurer (first issue, GD), May 1937 Spider, January 15th, 1933 Shadow (classic skeleton cover, FR with detached front cover), October 1934 Secret 6 (first issue), and May 1934 Secret Agent X. Complete spines and covers. Approximate Bookery’s Guide to Pulps value for group = $475.

93410  **Miscellaneous Spicy Pulps Group**  
(Culture, 1935-42)  
*Condition: Average FR.*  
Includes the June 1939 Spicy Adventure Stories; May 1935 and December 1941 Spicy Detective Stories; and December 1935, November 1941 (scarce), and May 1942 (scarce) Spicy Mystery Stories. Bookery’s Guide to Pulps GD value for group = $510.

93411  **Miscellaneous Detective Pulps Short Box Lot**  
(Various Publishers, 1927-52)  
*Condition: Average GD+.*  

93412  **Miscellaneous Science Fiction Pulps Short Box Lot**  
(Various Publishers, 1940-53)  
*Condition: Average VG.*  
Thirty-three thrilling science-fiction themed pulps from 1940-53, all but four of which are from the years 1950-53. See the complete detailed list of specific issues at HA.com. Titles represented include: Fantasy Magazine, Fantastic Story, Future Science Fiction, Space Stories, Super Science Stories, and Two Complete Science-Adventure Books. Approximate Bookery’s Guide to Pulps value for group = $300.

See More Details and Images at HA.com
93413 Operator #5 Group (Popular, 1936-37) Condition: Average VG/FN. Includes the June, August, and December 1936; and January and February 1937 issues, each featuring installments of the ‘Purple Invasion’ story arc. Complete covers and spines (some fading to the latter), supple pages, some very mild moisture damage, and mild edge wear. Approximate Bookery's Guide to Pulps value for group = $625.

93414 Oriental Stories Group (Popular, 1930-32) Condition: Average VG. Complete run. Covers by Margaret Brundage and J. Allen St. John. Almost all feature stories by Robert E. Howard — some of his best non-fantasy work — as well as Paul Ernst, Clark Ashton Smith, August Derleth, and others. The edges have been trimmed; otherwise, they are in great condition with complete covers and spines, and supple pages. Approximate Bookery’s Guide to Pulps value for group = $1,700.


93416 Robert Armstrong Mickey Rat #2 “Incensed Reaction” Panel Page Original Art (Kitchen Sink, 1972). Ink on bristol page. This piece has an image area of approximately 8.5” x 12”, and is in Excellent condition. Adult language.

93417 Gus Arriola Gordo Sunday Comic Strip dated 4-28-57 (United Feature Syndicate, 1957). A cat and a ball of yarn are all it takes to make a hilarious Gordo Sunday. The image area of this strip measures 22.5” x 15”, and the condition is Very Good.

93418 Dick Ayers and John Severin Sgt. Fury #76 page 12 Original Art (Marvel, 1970). This page from the World War I flashback yarn; “He Fought the Red Baron” was scripted by Bill Everett, and it has an image area of 10” x 15”. Aside from a few touches of white-out, the art is in Excellent condition.

93419 Dick Ayers and John Severin Sgt. Fury #76 page 16 Original Art (Marvel, 1970). Severin’s inks are superb on this page from “He Fought the Red Baron”. This piece has an image area of 10” x 15”. Aside from a few touches of white-out, the art is in Excellent condition.

93420 Dick Ayers War is Hell #6 Cover Original Art (DC, 1973). This piece has an image area of 10” x 15” and includes the original logo and masthead paste-up art. There is some glue staining around the logo; otherwise the work is in Very Good condition.
93421  Olive Bailey Land of the Lost #8 Cover Original Art (EC, 1947). Although the type indicates that this art was slated for issue #6, this scene actually appeared on issue #8. Image area is 13.5" x 19"; and aside from some loose and missing pasted-on type elements, the cover is in Very Good condition.

93422  Matt Baker Journey into Fear #1 page 5 Original Art (Superior, 1951). “Good girl” art by Matt Baker from “Was He Death-Proof?” This piece has an image area of 13" x 19.5", and the art is in Very Good condition.

93423  Carl Barks Huey, Dewey, and Louie Junior Woodchucks #9 page 1 Preliminary Original Art (Gold Key, 1971). Barks script/layout preliminary page for the opening of “Looter of the Lake,” with an image area of 8.5” x 11.75”. This penciled piece has been matted and framed to an overall size of 13.5” x 16.5”, and it is in Excellent condition.

93424  Dan Barry and George Roussos - George Roussos Sketchbook Illustration Original Art (c. 1942). This bold drawing gives a sardonic insight into the nature of the Dan Barry and George Roussos art team. This page has an overall size of 9” x 11.75”, and the art is in Very Good condition.

93425  Dan Barry - George Roussos Sketchbook “Mr. Crime” Illustration Original Art (c. 1942). Mr. Crime tempts “Inky” Roussos with, “C’mon sucker! Why don’t you get into an easy racket? Don’t you know: comics don’t pay?” This page has an overall size of 9” x 11.75”, and the art is in Very Good condition.

93426  Alex Blum Classics Illustrated #90 ‘Green Mansions’ Page Original Art Group of 5 (Gilberton, 1951). The mysterious maiden, Rima, makes an appearance in these pages illustrated by Alex Blum. This lot includes pages 10, 11, 23, 37, and 38. The image area of each page measures 12” x 18”. The lower left corner of the last page has a piece cut out of it (outside the image area); otherwise, the pages are in Excellent condition.

93427  Wayne Boring Superman Partial Sunday Comic Strip Original Art (Bell-McClure Syndicate, undated). The Man of Tomorrow stars in all three panels of this single tier, cut from a Sunday strip. This piece has an image area of 24.25” x 5.25”, and the art is in Very Good condition.

93428  Wayne Boring Superman Daily Comic Strip #7681 Original Art dated 8-26-64 (Bell-McClure Syndicate, 1964). Wayne Boring added the Superman figure to the last panel of this daily in 1982. This daily has an image area of 16.75” x 4.75”, and the art is in Very Good condition. Signed at the lower left.

93429  Wayne Boring Superman Daily Comic Strip #7693 Original Art dated 8-28-63 (Bell-McClure Syndicate, 1963). The lovely Lois Lane takes the limelight in this episode. This daily has an image area of 16.75” x 4.75”, and the art is in Very Good condition.

93430  Wayne Boring Superman Daily Comic Strip #8011 Original Art dated 8-21-64 (Bell-McClure Syndicate, 1964). Wayne Boring added the Superman figure to the top of this daily in 1982. This daily has an image area of 16.75” x 4.75”, and the art is in Very Good condition. Signed in the lower border.

93431  Wayne Boring Superman Daily Comic Strip #8067 Original Art dated 10-26-64 (Bell-McClure Syndicate, 1964). Wayne Boring added the Superman figure to the last panel of this daily in 1982. This daily has an image area of 16.75” x 4.75”, and the art is in Very Good condition. Signed at the lower left.

93432  Wayne Boring Davy Jones Daily Comic Strip Original Art Group of 37 (United Feature Syndicate, 1969-70). This lot features 37 episodes, mostly from 1970, filled with adventure and laughs, all drawn in that distinctive Wayne Boring style. Each strip has an image area of 15” x 4.5”, and they average Very Good condition.
93433 Wayne Boring The Star Spanner Illustration Original Art (undated). Wayne Boring’s robust art style is spotlighted in this conceptual illustration for the proposed feature “Jasper Stone, Star Spanner.” This piece has an overall size of 16” x 11.25”, and aside from some white-out used for art corrections, the art is in Very Good condition.

93434 Bob Brown and Wally Wood Superboy #158 page 18 Original Art (DC, 1969). Wood’s polished inks add a slick and lustrous Silver Age finish to Brown’s dynamic pencils in this cosmic page from “Superboy’s Darkest Secret.” This page has an image area of 10” x 15”, and the art is in Excellent condition. A copy of the comic book is included in this lot.

93435 Frank Brunner Marvel Premiere #13 Doctor Strange Cover Recreation Original Art (2000). The Master of the Mystic Arts is caught between Mordo and Sise-Neg in this marvelous cover recreation by Frank Brunner. Ink with vibrant watercolor on heavy illustration board, with an image area of 14” x 20”. In Excellent condition.

93436 John Buscema and Ernie Chan Savage Sword of Conan #100 page 32 Original Art (Marvel, 1984). The “good girl” art of Big John is spotlighted in these sumptuous scenes from “When a God Lives.” This page has an image area of 10.5” x 15”, and the art is in Excellent condition.

93437 John Buscema and Ernie Chan Savage Sword of Conan #100 page 36 Original Art (Marvel, 1984). This torrid page from “When a God Lives” has an image area of 10.5” x 15”, and the art is in Excellent condition.

93438 John Byrne and Joe Sinnott Fantastic Four #218 page 2 Original Art (Marvel, 1980). The Frightful Four (with Electro standing in for Madame Medusa) have Spider-Man fit to be tied in this beautifully rendered page from “When Spider-Man Comes Calling.” This page has an image area of 10” x 15”, and the art is in Excellent condition.

93439 Leslie Cabarga Betty Boop Greeting Card Illustration Original Art (1980). Betty Boop and her office pals, Bimbo and Fred, make merry while the boss is away in this cute illustration by Leslie Cabarga. Mixed media on board, with an acetate overlay for type; image area is approximately 11.5” x 16.5”. Signed by Cabarga in pencil. Excellent condition.

93440 Dick Calkins Buck Rogers Sketch Original Art (1933). Vintage sketch of Buck Rogers by Dick Calkins, signed and inscribed by the artist. Ink and blue pencil on colored paper, measuring 4.5” x 6”. In Good condition.
93441 Milton Caniff *Dragon Lady Specialty Sketch Original Art* (1939). Beautiful vintage illustration of Milton Caniff’s slinky villainess rendered in ink with a watercolor wash. Framed and matted to an image area of 5.75” x 9.5”. Some paper tanning; otherwise the art is in Very Good condition. Signed, dated August 12, 1939, and inscribed by Milton Caniff at the lower right. From the Estate of Charles Martignette.

93442 Milton Caniff *Terry and the Pirates Daily Comic Strip Original Art* dated 7-15-43 (Chicago Tribune, 1943). This World War II era daily titled “Torch Light Charade” is a glorious example of Milton Caniff’s impressionistic brushwork. The image area of this strip is approximately 21.5” x 6.5”, and the art is in Excellent condition.

93443 Al Capp (as Al Caplin) *Colonel Gilfeather Daily Comic Strip Original Art* dated 8-2-32 (A. P., 1932). Before there was Li’l Abner, the young Al Capp, using his birth name of Al Caplin, drew the humor panel Colonel Gilfeather. This hilarious example has an image area of 8.75” x 8.25”; and the art is in Excellent condition.

93444 Al Capp Li’l Abner *Daily Comic Strip Original Art* dated 12-1-43 (United Feature Syndicate, 1943). The Whole Yoakum clan stars in this episode. This daily has an image area of 22” x 5.5”, and the art is in Very Good condition.

93445 Ernie Chan and Alfredo Alcala *Savage Sword of Conan* #69 page 8 Original Art (Marvel, 1981). This sword-swinging page from “Eye of the Sorcerer” has an image area of 10.5” x 15”; and the art is in Excellent condition.

93446 Ernie Chan and Alfredo Alcala *Savage Sword of Conan* #69 page 35 Original Art (Marvel, 1981). This moody grey tone page from “Eye of the Sorcerer” has an image area of 10.5” x 15”; and the art is in Excellent condition.

93447 Ernie Chan and Alfredo Alcala *Savage Sword of Conan* #69 page 45 Original Art (Marvel, 1981). This concluding page from “Eye of the Sorcerer” has an image area of 10.5” x 15”; and the art is in Excellent condition.

93448 Dave Cockrum *Captain Marvel Illustration Original Art* (1970). The Big Red Cheese pulls a Samson in this fantastic full-color illustration by Cockrum. Rendered in ink and watercolor on illustration paper, the art measures 11.5” x 15”. Aside from some light soiling along the extreme edges, the condition is Very Good.

93449 Gene Colan and Tom Palmer *Doctor Strange* #176 page 13 Original Art (Marvel, 1969). Doctor Strange and Clea battle the Sons of Satanish. This page from “O Grave Where is Thy Victory?” has an image area of 10” x 15”; and the art is in Excellent condition. Signed by Colan in lower border.

93450 Guy Colwell *Doll* #5 Cover Original Art (Rip Off Press, 1990). Artist Guy Colwell does it again with this provocative cover to his landmark Doll series. This piece is ink on bristol, with an overall size of 13” x 17.5”. Other than some very minor edge soiling, it remains in Excellent condition.
93451  Giorgio Comolo Sub-Mariner #5 Cover Re-Creation Original Art (2007). Prince Namor, the Sub-Mariner, battles Tiger Shark in this fine, full color re-creation based on the cover of the fifth issue of his celebrated Silver Age series. This piece has an image area of approximately 11.5" x 16.5" and the art has been matted to an overall size of 17.5" x 22.5". The art is in Excellent condition.

93452  Johnny Craig The Old Witch Pencil Illustration Original Art (1994). Horror vet Johnny Craig has rendered this detailed pencil portrait of the Old Witch, most likely as a tight preliminary study for one of Craig's spectacular commissioned paintings. Graphite pencil on vellum sketch with an image area of 8.5" x 11". The art is in Excellent condition.

93453  Jack Davis Illustration Original Art (undated). Ink on Craftint board. Framed and matted to an image area of 7" x 6.25". In Excellent condition.

93454  Jack Davis Monster Tattoo #25B Bubble Gum Card Illustration Original Art (Topps, c. 1975). This double-header has an overall size of 2.5" x 3.5" and the art is in Excellent condition. A copy of the printed piece is included in this lot.

93455  Jack Davis Monster Tattoo #26A Bubble Gum Card Illustration Original Art (Topps, c. 1975). Add a fresh face to your art collection with this forked-tongued cutie. This illustration has an overall size of 2.5" x 3.25" and the art is in Excellent condition. Two copies of the printed piece are included in this lot.

93456  Jack Davis Monster Tattoo Bubble Gum Card Illustration Original Art (Topps, c. 1975). "Take me to your art collection!" This space alien illustration has an overall size of 2.5" x 3.25" and the art is in Excellent condition.

93457  Jack Davis Monster Tattoo Bubble Gum Card Illustration Original Art (Topps, c. 1975). “Take me to your art collection!” This space alien illustration has an overall size of 2.5" x 3.25" and the art is in Excellent condition.

93458  Dan DeCarlo Humorama Men's Magazine Cartoon Illustration Original Art (Humorama, 1955). This cartoon was used many times (for obvious reasons) and was last seen in the April 1972 issue of Breezy. Caption: "That sign on the pavilion distinctly says that bathers must wear one-piece suits only. This illustration has an image area of 9" x 12", and the art is in Excellent condition. From the Estate of Charles Martignette.

93459  Dan DeCarlo Humorama Men's Magazine Cartoon Illustration Original Art (Humorama, 1955). Reprinted several times and reprinted in the July 1969 issue of Romp. Caption: "Have you any other entertaining hobbies beside me? This piece has an image area of 9" x 12" and the art is in Excellent condition. From the Estate of Charles Martignette.

93460  Dan DeCarlo Humorama Men's Magazine Cartoon Illustration Original Art (Humorama, 1956). Used several times and reprinted in the July 1969 issue of Romp. Caption: "Have you any other entertaining hobbies beside me? This piece has an image area of 9" x 12" and the art is in Excellent condition. From the Estate of Charles Martignette.

93461  Chris Dellorco Mickey, Minnie, and Pluto Illustration Original Art (Disney, 1989). Chris Dellorco is currently considered one of Disney's top illustrators. Here's a great portrait by Chris of the Disney "First Family of Mouse." This piece has an image area of approximately 25" x 18", and is in Excellent condition.

93462  Dennis the Menace #82 Complete 1-page Story "Plane Talk" Back Cover Original Art (Hallden/Fawcett, 1966). Dennis' dreams of flight come crashing down in this one-page tale used as the back cover for Dennis the Menace #82. The art is framed and matted to an image area of 12.5" x 18.5" and it is in Very Good condition. From the Estate of Charles Martignette.
93463 Ric Estrada *Falling in Love* #103 Page Original Art Group of 5 (DC, 1968). Page 1 of "He Belonged to Someone Else" is a stat of the cover image, but the rest of these pages are all original art. Included here are pages 7-11. Each page has an image area of 10" x 15", and they average Very Good condition. From the Estate of Charles Martignette.

93464 Ric Estrada and George Roussos *Girls’ Romances* #139 Complete 11-page Story “How to Get Your Man” Original Art (DC, 1969). Page one of this Silver age melodrama is a stat of the cover image, but the rest of the story is all original art. Each page has an image area of 10" x 15", and the pages average Very Good condition. From the Estate of Charles Martignette.

93465 Tom Fleming *Superman: Man of Steel* Platinum Series Trading Card #70 Illustration Original Art (DC/Skybox, 1994). A stellar group of pallbearers carry Superman’s casket in this painted illustration for the *Superman: Man of Steel* trading card #70 titled “Funeral For a Friend.” Mixed media on heavy illustration board with an image area of 9.25" x 14". In Excellent condition. From the Estate of Charles Martignette.

93466 Gill Fox *Police Comics* Complete 1-page Super Snooper Story “The Yegg Beater” Original Art Quality, c. 1942). Super Snooper is surprised by some explosive eggs, and the image area for this romp measures 13" x 18". There is light yellowing on the edges of the page, and some minor white out along the borders; otherwise, the art is in Very Good condition.

93467 Rube Goldberg *On Boxing Sports* Cartoon Illustration Original Art (c. 1915). This vintage boxing illustration has an “art bonus” of a Goldberg pencil sketch on the back of the page. This piece has an overall size of 24” x 11”, and aside from some overall paper aging, the art is in Very Good condition.

93468 Jose Gonzalez *Nuestra Adventura* Page Original Art (undated). Beautifully penciled page by the late “good girl” master Jose Gonzalez. The image area of the page measures approximately 16" x 23". The word balloon type is pasted-on lettering; otherwise the art is in Excellent condition.

93469 Chester Gould *Early King Features Daily Comic Strip* Original Art dated 12-18-29 (King Features Syndicate, 1929). Chester Gould shows his tender side in this early, unidentified King Features Syndicate daily - heart-warming fare from the soon-to-be master of blood-and-thunder crime comics! The daily has an image area of 20.5” x 5.5”, and the art is in Excellent condition.

93470 Paul Gulacy and Jack Abel *Giant-Size Master of Kung Fu* #2 page 34 Original Art (Marvel, 1974). Shang-Chi kicks some tail in these hard-hitting scenes from “The Devil Doctor’s Triumph.” This Bronze Age thriller has an image area of 10” x 15”, and the art is in Very Good condition.

93471 Paul Gulacy and Jack Abel *Giant-Size Master of Kung Fu* #2 page 43 Original Art (Marvel, 1974). The dynamic storytelling style of Paul Gulacy is spotlighted in these bone-jarring battle scenes from the story, “The Devil Doctor’s Triumph.” This page has an image area of 10” x 15”, and the art is in Very Good condition.

93472 Paul Gulacy *Bizarre Adventures* #25 Black Widow page 22 Original Art (Marvel, 1981). A Michael Caine and a Humphrey Bogart look-alike play Cold War spy games with the Black Widow in this cinematic showdown from “You Got the Yo-Yo I Got the String.” This grey tone page has an image area of 10.5” x 15”. The word balloons were done on a vellum overlay, and the art is in Excellent condition.

93473 Paul Gustavson *The Jester* page 1 Original Art (1974). Paul Gustavson revived his Golden Age hero, the Jester, for this yarn drawn in 1974. This piece has an image area of 13” x 18”, and the art is in Excellent condition.
93474  Paul Gustavson The Jester Page Original Art (1974). Law-breakers feared hearing the sound of the Jester’s high-pitched laugh or the bells on his costume. This action-packed page has an image area of 13” x 18”, and the art is in Excellent condition.

93476  V.T. Hamlin Alley Oop Sunday Original Art dated 3-19-50 (NEA, 1950). Dinosaurs and dames! Doctor Wonmug takes Oola on a time-traveling thrill ride in this Sunday from 1950. The strip has been cut into three tiers and mounted onto a larger piece of board, with an image area of 24” x 16”. Some paper tanning and light soiling; otherwise the art is in Excellent condition.

93477  Greg Hildebrandt Brain Transfer Preliminary Sketch Original Art (2007). This electrifying color sketch was rendered in colored pencil and watercolor on heavy illustration board. The art has an image area of 10” x 15.5”, and it is in Excellent condition. Signed by Greg Hildebrandt at the lower left. From the Estate of Charles Martignette.

93478  Mike Hoffman Black Maggie Rubber Disciple #1 Cover Original Art (Hoffman International, 2006). Hey now — Mike Hoffman presents his tribute to “the Venus in Rubber” with this wicked painted cover. This piece has an overall size of 11” x 15”, and the art is in Excellent condition. A copy of the comic book is included in this lot.

93479  Ken Jackson Jungle Comics #4 Kaanga page 9 Original Art (Fiction House, 1940). All-out action is the name of the game in this thrilling page from an early issue of Jungle Comics. This piece has an image area of 18” x 13”, and it has been matted (alongside a photocopy of the comic’s cover) to an overall size of 28” x 23”. The art is in Excellent condition.

93480  Jeff Jones Cover Preliminary Illustration Original Art (undated). Jeff Jones uses mixed media and collage to create this remarkable book cover preliminary illustration (includes two actual butterfly wings). The art has an image area of 5.5” x 9.5” and is in Very Good condition.

93481  Jeff Jones Illustration Original Art (undated). Pop art illustration in pen and ink by Jeff Jones. Measures 9” x 12” and is in Very Good condition.

93482  Jeff Jones Life Drawing Original Art (undated). Nimble line work hallmarks this pen and ink sketch by Jeff Jones. Measures 8.5” x 11”. In Excellent condition.

93483  Jeff Jones Bear Sketch Original Art (undated). Robust ink sketch by fantasy master Jeff Jones. Measures 8.5” x 11”. In Excellent condition.

93484  Jeff Jones Slave Girl Illustration Original Art (undated). This sensitive early illustration by Jeff Jones was rendered in graphite and measures 10.5” x 11”. In Very Good condition.
93485 Jeff Jones Tarzan Sketch Original Art (undated). Vigorous ink sketch of Lord Greystoke by Jeff Jones. Measures 9” x 12” and is in Excellent condition.

93486 Jeff Jones Tarzan Sketch Original Art (undated). This agile ink sketch by Jeff Jones measures 8.5” x 11”. In Excellent condition.

93487 Michael W. Kaluta and Al Milgrom Heroes For Hope Starring the X-Men page 20 Original Art (Marvel, 1985). Marvel Comics helped take on the problem of African famine relief, when international concern was focused on starvation in Ethiopia, by gathering together a superstar team of writers and artists for this landmark “jam” book. Rachel Summers stars in every panel of this action packed-page. This piece has an image area of 10” x 15”; and aside from clipped corners (outside the image area), the art is in Excellent condition.

93488 Bob Kane Batman, Robin, Catwoman, the Penguin, and the Joker Sketch Original Art (undated). The creator of the Dark Knight Detective draws five of his most notable characters in this matted sketch. The art has an image area of 9” x 7” and is in Very Good condition. Signed twice at the left by Bob Kane.

93489 Gil Kane and Neal Adams Savage Tales #4 Conan page 19 Original Art (Marvel, 1985). Two of the comic book field’s most celebrated talents teamed to draw these senses-shattering scenes from “Night of the Dark God.” This show-stopping grey tone page has an image area of 10.5” x 15”; and aside from some production process stains in the upper border and some taped-in lettering corrections, the art is in Very Good condition.

93490 Walt Kelly Pogo Daily Comic Strip Original Art dated 12-5-51 (Post-Hall Syndicate Inc., 1951). This uproarious daily featuring most of the Pogo cast has an image area of 16.5” x 4.5”, and the art is in Excellent condition.

93491 Hank Ketcham Dennis the Menace Sunday Comic Strip Original Art dated 6-28-87 (North America Syndicate, 1987). Mommies don’t let your babies grow up to be cowboys! This effervescent Hank Ketcham Sunday has an image area of 19” x 13”, and the art is in Excellent condition. Signed by Hank Ketcham in the first panel.

93492 Tom Kidd Gnemo Blimp Landing Illustration Original Art (undated). The whimsical world of “Gnemo” is explored in this striking 14” x 12” pen and ink fantasy scene by renowned illustrator Tom Kidd, and the art is in Excellent condition.
<table>
<thead>
<tr>
<th>ID</th>
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<tr>
<td>93494</td>
<td>Jack Kirby, Vince Colletta, and Murphy Anderson Superman’s Pal Jimmy Olsen #139 page 3 Original Art (DC, 1971).</td>
<td>“The Guardian Lives Again,” and he joins up with the sons of the original Newsboy Legion — “It’s deja vu, all over again” with the kind of excitement only Kirby could create. This page has an approximate image area of 10” x 15” and aside from a glue stain at the bottom of the page from a missing type element and closely cropped borders, the art is in Very Good condition.</td>
</tr>
<tr>
<td>93495</td>
<td>Jack Kirby and Greg Theakston Super Powers #6 Superman and Darkseid Cover Original Art (DC, 1986).</td>
<td>Darkseid battles the Super Powers and the prize is Earth. The issue was dedicated to Julius Schwartz, Gardner Fox, Mike Sekowsky, and Bernie Sachs, and was based on the 1985 TV cartoon “Super Powers: Darkest of the Moon.” This page has an overall size of 12” x 17.75”. The art extends to the edges of the page (no borders) and it’s in Excellent condition.</td>
</tr>
<tr>
<td>93496</td>
<td>Jim Lee and Scott Williams X-Men #258 page 15 Original Art (Marvel, 1990).</td>
<td>Forge’s defense system is now installed on Muir Isle, but Banshee still feels unsettled, while Legion’s Jack Wayne persona has Lorna Dane imprisoned, in this page from “Broken Chains.” The page has an image area of 10” x 15” and the condition is Excellent. Signed Jim Lee along the bottom edge.</td>
</tr>
<tr>
<td>93497</td>
<td>Stanley Link Tiny Tim Sunday Comic Strip Original Art Group (Chicago Tribune/N. Y. Times Syndicate, 1939-45).</td>
<td>Four Sundays starring Stanley Link’s pint-size hero. Dates include 2-5-39, 3-26-39, and two consecutive Sundays with Ching Chow bottom strips, 4-15-45 and 4-22-45. Image size on each is approximately 19” x 12.75”; strips are in Very Good condition.</td>
</tr>
<tr>
<td>93498</td>
<td>Tom Lyle Happy 25th Anniversary Marvel Comics Illustration Original Art (1985).</td>
<td>This colorful celebratory piece has an image area of 22” x 13.5”, and it’s in Excellent condition.</td>
</tr>
<tr>
<td>93499</td>
<td>Estaban Maroto Eerie #63 page 3 Original Art (Warren, 1975).</td>
<td>This spooky page from “Hollow of the Three Hills” has an image area of 10.5” x 16”, and aside from a piece of tape used to mask off a panel on the left edge, the art is in Excellent condition.</td>
</tr>
<tr>
<td>93500</td>
<td>Ed McGuinness and Dexter Vines Superman Batman #24 pages 8 and 9 Original Art (DC, 2006).</td>
<td>This double-page spread, set in the Batcave and from the story “With a Vengeance,” has a combined image area of 20” x 16”, and the art is in Excellent condition.</td>
</tr>
<tr>
<td>93501</td>
<td>Tom McNamara Judge Mullane Comic Strip Original Art (undated).</td>
<td>McNamara was part of The New York Evening Journal’s renowned comic strip bullpen that included such early 20th century comics legends as Tad Dorgan, Cliff Sterrett, and Harry Hershfield. Inscribed by McNamara to his fellow cartoonist George Herriman, “To Geo. Herriman, the first guy who ever asked for an original from me. T. A. McNamara.” This piece has an image area of 19.5” x 6.5”, and the art is in Excellent condition.</td>
</tr>
<tr>
<td>93502</td>
<td>Mike Mignola Hellboy Sketch Original Art (c. 2001).</td>
<td>This evocative sketch of the fan-favorite character has an overall size of 5.5” x 9”, and the art is in Excellent condition.</td>
</tr>
<tr>
<td>93503</td>
<td>Frank Miller The Big Fat Kill #3 Preliminary Page Layout Original Art (Dark Horse, 1995).</td>
<td>Rendered in blue pencil and marker on vellum, this expressive preliminary layout drawing by Frank Miller has an image area of 11” x 12.5”. In Very Good condition.</td>
</tr>
<tr>
<td>93504</td>
<td>Norman Mingo Code of Conduct Poster Original Illustration Art (c. 1954).</td>
<td>Six dramatic “thumbnail” designs for military posters mounted together on a sheet of silver backing board for a Society of Illustrators exhibition. Each is sized 4.5” x 6.5”, and the entire piece has an overall size of 20” x 17”. Aside from some water damage, the art is in Very Good condition. Signed by Mingo at the lower right.</td>
</tr>
</tbody>
</table>
93505 Norman Mingo *The Portable Mad* Paperback Book Cover Pencil Preliminary Original Art (Signet, 1964). This superbly rendered pencil study gives a wonderful insight into the working methods of Norman Mingo, Mad’s premier Alfred artist. This piece has an image area of 9.25” x 13.5”, and it has been matted to an overall size of 13.25” x 17.5”. The art is in excellent condition.

93506 Norman Mingo *The Portable Mad* Paperback Book Cover Preliminary Original Art (Signet, 1964). What, you carry? This color study for the paperback cover has an image area of 4.25” x 7”, and the art is in Very Good condition.

93507 Norman Mingo *The Polyunsaturated Mad* Paperback Book Cover Pencil Preliminary Original Art (Paperback Library, 1971). It’s humor in a cholesterol-free jugular vein with this offbeat pencil preliminary for *The Polyunsaturated Mad*. This piece has an image area of 8” x 13.5”, and it has been matted to an overall size of 12” x 18”. The art is in Excellent condition.

93508 Norman Mingo *New York Times* Magazine Cover Pencil Preliminary Original Art (c. 1976). Half-based upon Abe Beame, the past mayor of New York City from 1974-77, who presided over the city during the fiscal crisis of the mid-1970s. Image area of 7” x 10.5”, matted to an overall size of 16” x 20”. The art is in Very Good condition.

93509 Norman Mingo *New York Times* Magazine Color Preliminary Original Art (c. 1977). Alfred E. Neuman performs as the pied piper of teen humor in this splendid color preliminary for the *New York Times Magazine* feature “25 Years of Mad ning America.” This piece has an overall size of 10.5” x 12.5”; and the art is in Very Good condition.

93510 Norman Mingo *The Mad Reader* Paperback Book Cover Pencil Preliminary Original Art (Ballantine Books, c. 1978). Pencil preliminary has an image area of 8” x 10”, and has been matted to an overall size of 12” x 14”. The art is in Excellent condition.

93511 Norman Mingo *Super Mad* Paperback Book Cover Pencil Preliminary Original Art (Warner, 1979). Mingo’s talent for “good girl” art is showcased in this pulchritudinous pencil preliminary. This piece has an image area of 10.5” x 11.5”, and it has been matted to an overall size of 14.5” x 15.5”. The art is in Very Good condition.

93512 Bob Montana *Archie* Daily Comic Strip Original Art dated 2-22-65 (King Features, 1965). All the major Archie characters appear in this gag — Archie, Veronica, Jughead, Reggie, and Betty. The image area of this strip is 21.5” x 6.5”. The Zipatone film has yellowed in all four panels; otherwise, the art is in Very Good condition. Signed and inscribed by Montana in its lower border.

93513 Bill Montes and Ernie Bache *Secret Agent* #9 Sarge Steel Page Original Art Group of 16 (Charlton, 1966). The Iron Man with the Steel Fist takes on Mr. Ize, the Lynx, the Smiling Skull, and Mr. Chung in these rare Charlton ‘Action Hero’ pages from “File #109: The Warmaker.” This action-packed lot includes pages 2-7, 10-16, and 18-20 of the story. Each page has an image area of 12” x 18”, and the art averages Excellent condition.

93514 Terry Moore *Strangers in Paradise* #8 Cover with Preliminary Sketch Original Art (Abstract Studios, 1993). Captivating cover illustration featuring Katchoo from the eighth issue of Terry Moore’s popular series. Includes Moore’s original pencil preliminary sketch. Both items have a 9” x 14” image area, are in Excellent condition, and have been signed by Terry Moore at the bottom.
93515 Gray Morrow Adventure Comics #413 Zatanna page 5 Original Art (DC, 1971). With his top-shelf talent for "good girl" art, Morrow was the ideal artist to illustrate the lovely Zatanna's adventures. This page has an image area of 10" x 15". The final panel is pasted on the page and the word balloons are also pasted on; otherwise, the art is in Very Good condition.

93516 Gray Morrow Adventure Comics #413 Zatanna page 6 Original Art (DC, 1971). Zatanna stars in every delightful panel of this page and she works her special brand of backwards-talking magic — "dib won"! This page has an image area of 10" x 15". Several pasted-on word corrections have slipped off the page leaving behind glue stains; otherwise, the art is in Very Good condition.

93517 Howard Nostrand Targitt #3 Page Original Art Group of 11 (Atlas/Seaboard, 1975). Eleven pages of a 16-page story, including the splash page and some all-out action scenes from the third and final issue of this title. Drawn in ink on illustration board, each page with an image area of 10" x 15". Except for some very light water staining on the top margins of most pages, and inch-long tape stains on the top and bottom margins, the pages average Very Good condition.

93518 Frederick Burr Opper Puck Cartoon Illustration Original Art dated 9-30-1886 (Puck, 1886). This superb illustration by one of the pioneers of American cartooning has an overall size of 14" x 9", and the art is in Excellent condition.

93519 George Perez and Romeo Tanghal New Teen Titans #31 Splash Page 1 Original Art (DC, 1983). This magnificently detailed splash was drawn by George Perez, the original artist for the series, and it shows why his artwork quickly established a fan fervor for the revived Titans series. This page from "Inferno" has a 10" x 13" image area, and the art is in Excellent condition.

93520 Mike Ploog Marvel Super Action #1 Weird World page 3 Original Art (Marvel, 1976). Beautifully rendered grey tone page from the first episode of the Weird World saga. This piece has an image area of 12.5" x 18". The decorative motif at the top of the page is a stat on a taped-on addition to the top border; otherwise, the art is in Excellent condition. Signed by Ploog at lower right.

93521 Adam Pollina and Bud LaRosa X-Force #51 Cover Original Art (Marvel, 1996). Tabitha Smith, a.k.a. Boomer, is dressed to kill in this deadly cover delineation. The art has an image area of 10" x 15". In Excellent condition.

93522 Bob Powell Tomb of Terror #9 Complete 5-page Story "The Tunnel" Original Art (Harvey, 1953). Electrifying tale of a convict who tries to dig a tunnel from his cell to freedom, and instead digs to — Hades! The blue shading was used to identify areas to be screened during the printing process. Each page has an image area of 12" x 18", and the art is in Excellent condition.

93523 Paul Reinman Tales Of Suspense #28 Complete 5-page story "The Dummy" Original Art (Marvel, 1961). Scarce solo Reinman art for a pre-hero Marvel story. Each page has an image area of 12.5" x 18.5", and the art is in Excellent condition.
93524 Jack Rickard *Mad* page Original Art (EC, undated). Jack Rickard makes an offer you can’t refuse in this page of vignettes of Underworld life. So bid away *Mad* fans — or else! The page was rendered in ink on illustration board and accented with grey tone ink washes. The image area measures 14” x 23.5”, and the art is in Excellent condition.

93525 Frank Robbins *Johnny Hazard* Sunday Comic Strip Original Art dated 11-8-59 (King Features Syndicate, 1959). Robbins’ fast-paced storytelling and bold inking style are showcased in this action-packed Cold War episode. This piece has an image area of 19.25” x 13”, and aside from an aged title logo stat, the art is in Excellent condition.

93526 Tim Sale *Wolverine/Gambit* #3 page 22 and 23 Original Art (Marvel, 1996). Logan tangles with Gambit in this double page spread from the third “Victims” chapter, titled “No Way Out.” The image area measures 20.5” x 15.75”. In Excellent condition. Signed by Tim Sale and writer Jeph Loeb along the bottom edge.

93527 Sanjulian (Manuel Perez Clemente) *Red Nails Conan* Pencil Illustration Original Art (undated). "Red Nails" is considered one of Robert E. Howard’s finest Conan tales — see more details at HA.com. Superbly detailed pencil drawing has an image area of 11” x 15.25”, and the art is in Excellent condition.

93528 Sanjulian (Manuel Perez Clemente) *The Frost Giant’s Daughter Conan* Pencil Illustration Original Art (undated). Though a short story, “The Frost-Giant’s Daughter” nonetheless weaves a detailed web of haunting beauty and brutal warfare that rivals many of Robert E. Howard’s longer yarns. This spectacular drawing has an image area of 10.75” x 14.5”, and the art is in Excellent condition.

93529 Sanjulian (Manuel Perez Clemente) *Tower of the Elephant Conan* Pencil Illustration Original Art (undated). The usually stoic Conan finds himself aghast at the sight of the broken, unearthly captive Yag-kosha perched before him, a tortured slave to the merciless tyrant Yara. This dramatic drawing has an image area of 10.5” x 14.5”, and the art is in Excellent condition.

93530 Sanjulian (Manuel Perez Clemente) *A Witch Shall Be Born Conan* Pencil Illustration Original Art (undated). Robert E. Howard’s works are brought to stunning reality through Sanjulian’s masterful use of vivid lighting. This composition affords the viewer the horrific opportunity to experience Conan’s torment firsthand. This piece has an image area of 11” x 15”, and the art is in Excellent condition.

93531 Sanjulian (Manuel Perez Clemente) *Rogues in the House Conan* Pencil Illustration Original Art (undated). This subject was the first from the Conan stories that Sanjulian chose to portray, and in his mind it was important to set a bold and dramatic standard for the depth and energy of the entire project from the outset. This incredible illustration has an image area of 10.75” x 14.5”, and the art is in Excellent condition.

93532 Sanjulian (Manuel Perez Clemente) *Shadows in the Moonlight Conan* Pencil Illustration Original Art (undated). Conan stands at the ready to meet the charge of his massive opponent. This fantastically feral illustration has an image area of 11.25” x 15.25”, and the art is in Excellent condition.
Sanjulian (Manuel Perez Clemente) Queen of the Black Coast Conan Pencil Illustration Original Art (undated). This piece features Conan's savage introduction to Bêlit, Queen of the Black Coast. This drawing has an image area of 11.25" x 16". The top portion of this drawing has been cut out and pasted to the main drawing; otherwise, the art is in Excellent condition.

Sanjulian (Manuel Perez Clemente) The Vale of Lost Women Conan Pencil Illustration Original Art (undated). This illustration of Conan was composed using a dramatic and classic pyramid technique, with all of the elements that made Robert E. Howard's fantastic character so unforgettable — the defeated foe, the ominous supernatural demon, the enticing young woman and, of course, the mythical barbarian himself. This superb piece has an image area of 11.25" x 15.25", and the art is in Excellent condition.

Sanjulian (Manuel Perez Clemente) The Scarlet Citadel Conan Pencil Illustration Original Art (undated). "The Scarlet Citadel" was the second Conan story to be printed during Robert E. Howard's lifetime. This drawing has an image area of 11.25" x 15.5", and the art is in Excellent condition.

Sanjulian (Manuel Perez Clemente) Black Colossus Conan Pencil Illustration Original Art (undated). In this magnificent rendering, we witness the final clash between formidable warrior and diabolical sorcerer Thugra. This drawing has an image area of 11" x 15", and the art is in Excellent condition.

Sanjulian (Manuel Perez Clemente) The Phoenix On the Sword Conan Pencil Illustration Original Art (undated). "The Phoenix on the Sword" was Robert E. Howard's first published Conan story. In tribute, Sanjulian conjures the mists of Conan's dark slumber. This piece has an image area of 11.25" x 15.5", and the art is in Excellent condition.

Sanjulian (Manuel Perez Clemente) Conan the Barbarian Pencil Illustration Original Art (undated). In this detailed pencil rendering, Sanjulian set out to execute his ultimate depiction of the legendary barbarian — this is the quintessential warrior born of the mind of Robert E. Howard and captured by the artistry of Sanjulian! This drawing has an image area of 24" x 15.5", and the art is in Excellent condition.

Sanjulian (Manuel Perez Clemente) If Other Actors Played the Parts Made Famous By Somebody Else Original Art (undated). The offbeat humor of John Severin shines in this four-pager. Each page was drawn in ink on Craftint duotone paper, and has an approximate image area of 13" x 16". The art is in Very Good condition.

Sanjulian (Manuel Perez Clemente) If Newspapers Carried Pictures to Match Their Headlines Original Art (undated). Rendered in ink with an ink wash, each page has an approximate image area of 13" x 16", and the art averages Very Good condition.
93543 Bill Sienkiewicz and Bob McLeod *Hulk* Magazine #14 Moon Knight Page Original Art (Marvel, 1979). The Moon Knight stars in every panel of this page from “Countdown to Dark.” This piece has an image area of 10.5” x 15”; and aside from some yellowed Zipatone in the next-to-last panel, the art is in Excellent condition. Sienkiewicz signed the page at the lower left.

93544 Barry Smith *Magnus, Robot Fighter* Rocket Suit Design Sketch Original Art (undated). Masterful sketch by Valiant Comics creative director and lead artist Barry Smith. Ink and graphite on board, with an image area measuring 9.5” x 15”. In Very Good condition.

93545 Chris Sprouse Tom Strong #13 page 6 Original Art (America’s Best Comics, 2001). Tom Strong and his daughter Tesla fight to keep the ruby capstone of Eternity from evil hands in this time-traveling page by Chris Sprouse. The art has an image area of 10” x 15” and it is in Excellent condition.

93546 Jim Starlin and Art Thibert *The Death of the New Gods* #4 Metron page 30 Original Art (DC, 2008). Metron investigates the mystery surrounding the deaths of the New Gods with his Mobius Chair in this 10.5” x 16” page. The art is in Excellent condition.

93547 Jim Steranko *Batman and Nighthawk* Sketch Original Art (1970). Steranko brings together two heroes of the night, DC’s Batman and Marvel’s Nighthawk on this pencil on paper sketch with an overall size of 11” x 8.5”. Aside from some paper aging at the top of the page and around the edges, the art is in Very Good condition.

93548 William Stout *Dinosaur* Chasing a Butterfly Illustration Original Art (1977). This mixed-media drawing has an image area of 13” x 8.5”, and it has been matted and framed to an overall size of 19” x 15”. The art is in Excellent condition.

93549 William Stout *Carnivore* Dinosaur Illustration Original Art (1977). This ink and watercolor illustration of a prehistoric predator has an image area of 12.5” x 6”, and it has been matted to an overall size of 18.5” x 12”. The art is in Excellent condition.


93551 Tom Sutton *War* #3 WWI Dogfight Cover Original Art (Charlton, 1975). The artists at Charlton Comics produced a number of striking painted cover scenes for their war titles, and this is one of the best. The mixed-media on board painting has an image area of 10.5” x 16”, and the art is in Excellent condition.

93552 Tom Sutton *House of Mystery* #271 Complete 10-page Story “The Hell-Hound of Brackenmoor!” Original Art (DC, 1979). Tom Sutton parodies Sherlock Holmes and Watson in this ten page vampire tale. Each page has an image area of 10” x 15” and aside from tape staining in the upper and lower edges of each page, they average in Very Good condition.

93553 Al Taliaferro *Donald Duck* Daily Comic Strip Original Art, Signed by Carl Barks dated 11-8-63 (King Features Syndicate, 1963). This daily was matted in a special decorative mat and the strip was signed by Carl Barks at the lower right. This piece was originally sold by Walt Disney Art Classics. The art has an image area of 18” x 5”, and it has been matted to an overall size of 29” x 14.25”. The art is in Excellent condition.
93554  Walt Disney’s  *Comics and Stories* #441 Cover Original Art  (Gold Key, 1977).  Gyro Gearloose’s low-tech kite steals the show from Donald Duck and his nephews in this blustery cover illustration.  The art has an image area measuring 10” x 11” and the condition is Excellent.

93555  Walt Disney’s  *Comics and Stories* #443 Cover Original Art  (Gold Key, 1977).  The game’s over for Donald in this sporty cover illustration.  This piece has an image area of approximately 11” x 10” on a standard 13” x 19” comic art bristol board, and is in Excellent condition.

93556  Bill Ward  *Cracked* #118 Complete 3-page Story “A Short Look at a Long Gas Line” Original Art  (Globe, 1974).  Ward illustrated this uproarious 3-pager in his trademark lush pen and ink style.  Each page has an approximate image area of 12.5” x 16”.  The paper has tanned slightly, with light aging apparent and a few of the pasted-on typeset balloons are missing; otherwise, the condition of the art is Good.

93557  Larry Welz  Cherry #15 “*** Censorship” Pin-Up Original Art  (Kitchen Sink, 1973).  Cherry is a trussed-up Lady Liberty, in artist Larry Welz’s stand against censorship of pin-up illustration.  The art is ink on bristol, with an amberth overlay.  Image size is approximately 8” x 9”, in Excellent condition.

93558  Alvin S. White Studio  *Mickey and Minnie’s Gala Premiere* Plate Illustration Original Art  (Bradford Exchange/Alvin White Studio, 1994).  Illustrated animation style, this art was hand-inked and hand-painted onto acetate, which lies over a hand-painted background.  Penciled by Willie Ito and illustrated by Lisa Keen, this piece is matted to an image area of 11” x 12”.  In Excellent condition.

93559  Doug Wildey  Portrait Studies Pencil Illustration Original Art  (c. 1960s).  This page of tight pencil studies includes likenesses of movie stars Humphrey Bogart and George C. Scott.  This piece has an image area of 12.5” x 18.5”, and the art is in Very Good condition.

93560  J. R. Williams  *Out Our Way* Daily Comic Strip Original Art dated 10-14-50  (NEA Service Inc., 1950).  The beautifully cross hatched pen work and homespun humor of J. R. Williams is featured in this hilarious Western themed daily.  This piece has an image area of 12” x 11”, and the art is in Excellent condition.

93561  Winnie-the-Pooh Illustration Original Art  (Disney, undated).  Winnie-the-Pooh, Tigger, and Piglet spend a winter day in the Hundred Acre Woods building a snowman in this sweet illustration.  The line art was printed onto acetate and hand-painted on the reverse animation style, which is set over a hand-painted watercolor background.  The image area measures 13.25” x 11.25”.  In Excellent condition.

93562  Basil Wolverton  *Fox Movietone Follies of 1929 Hippodrome* Advertising Illustration Original Art  (c. 1929).  Even at the age of 20, Wolverton already showed his remarkable talent for creating striking pen and ink illustrations with this beautifully designed advertising piece.  This drawing has an image area of 10.5” x 13” and it has been matted to an overall size of 15.5” x 18”.  There are stress marks in two of the corners, and a two-inch tear in the upper right corner; otherwise, the art is in Good condition.
**Bernie Wrightson**

**Barbarian Illustration Original Art (c. 1970).** This early Wrightson drawing of a brawny barbarian was drawn on a piece of craft tint paper and it has an overall size of 4.75" x 7.25". The art is in Very Good condition and it was signed in its lower border.

**Bernie Wrightson**

**Batman: The Cult #1 page 40 Original Art (DC, 1988).** This eerie page featuring the Dark Knight was released during the Batmania of the late 1980s. The image area of this page measures 11.5" x 17.5" and the page is in Excellent condition.

**Chic Young**

**Blondie Daily Comic Strip Original Art dated 12-18-30 (King Features Syndicate, 1930).** In an effort to make Blondie proud, Dagwood offers to work for his father's company starting from the ground up, in this daily from the third month of the strip's debut. The art has an image area of approximately 18" x 4" and it is in Excellent condition.

**Ken Anderson**

**Catfish Bend Layout Drawing Original Art (Disney, 1972).** Colorful concept layout illustration from Catfish Bend, an unproduced Disney feature film. Created with a combination of ink and watercolor with the line work on a cel overlay, the same approach Disney used in 101 Dalmatians and The Sword in the Stone. The art has been matted to an image area of 14.25" x 10.5", and it is in Very Good condition. Signed by Ken Anderson at the bottom right.

**Bruno Bozetto Studio**

**Allegro Non Troppo Animation Cel Set-Up Original Art (Bozetto Film, 1977).** Italian director Bruno Bozetto's sly parody of Fantasia included this cel set-up from the "Feline Fantasies" sequence featuring a lonely cat in the ruins of a large house set to the music of Sibelius' Valse Triste. Each cel measures approximately 12" x 10.5", in Very Good condition.
93576 The Simple Things Animation Drawing Original Art (Disney, 1953). Delightful original animation drawing done in color with Disney studio stamp. The art is in Very Good condition.

93577 Dumbo Animation Production Drawing Original Art (Disney, 1941). From the “Pink Elephants on Parade” sequence of Disney’s Academy Award-winning feature film, Dumbo comes this playfully drawn drawing of the Brudus rendered in graphite and multi-colored pencil on 12-field sheet of animation paper. The paper has some light creasing; otherwise the art is in Very Good condition.

93578 Fantasia Brudus Animation Production Drawing Original Art (Disney, 1940). Original production drawing of the centaur Brudus rendered in graphite and multi-colored pencil on 16-field paper measuring 15.5” x 12.5” (OPD #41A). The drawing measures 12” x 10”, and aside from some light paper tanning and creasing, it is in Very Good condition.

93579 Fantasia Melinda Animation Production Drawing Original Art (Disney, 1940). Adorable animation production drawing of the pig-tailed centaurette Melinda from “The Pastoral Symphony” sequence of Disney’s Fantasia. This drawing was rendered in graphite, and colored pencils on a 15.5” x 12.5” sheet of animation paper. In Very Good condition.

93580 Fantasia Melinda Animation Production Drawing Original Art (Disney, 1940). In “The Pastoral Symphony” sequence of Disney’s Fantasia, the cupids introduce the lovely centaurette Melinda to the centaur Brudus, and the two fall in love. Rendered in graphite, and colored pencils on a 15.5” x 12.5” sheet of animation paper, this drawing is in Very Good condition (OPD #74).

93581 Fantasia Chernabog’s Demons Animation Production Drawing Original Art (Disney, 1940). A horde of fantastic creatures answer the call of the night demon Chernabog, in this drawing from the “Night On Bald Mountain” sequence of Disney’s Fantasia (OPD #41A). The drawing measures 12” x 10”, and aside from some light paper tanning, and light creasing, it is in Very Good condition.

93582 Fantasia Chernabog Animation Production Drawing Original Art (Disney, 1940). The demonic Chernabog cowers at the sight of the morning sun in this magnificent drawing from the “Night On Bald Mountain” sequence in Disney’s masterpiece Fantasia (OPD #115). The drawing measures 15.5” x 12.5”, and aside from some light creasing along the left portion, is in Very Good condition.

93583 Fantasia Chernabog Animation Production Drawing Original Art (Disney, 1940). Dawn’s beautiful medley is not music to the evil Chernabog’s ears, in this original drawing from the “Night On Bald Mountain” sequence in Disney’s Fantasia. Rendered in graphite and colored pencil on a 16 field sheet of animation paper (15.5” x 12.5”, OPD #79), the art also includes a studio stamp. Aside from some light paper tanning and edge wear, the art is in Very Good condition.

93584 Ferdinand the Bull Animation Production Drawing Original Art (Disney, 1937). Spirited drawing of the flower lover Ferdinand from the Academy Award-winning Disney short, Ferdinand the Bull (OPD #42). Rendered in graphite and red pencil on a 12” x 9.5” sheet of animation paper. In Very Good condition.

93585 Flirty Birdy Animation Production Drawing Original Art Group of 2 (MGM, 1945). Here are two indelible original production drawings by animator Ray Patterson, featuring Tom (OPD #41C) and Jerry (OPD #43), from their twenty-first animated short. Each 12.5” x 10.5” drawing is rendered in graphite and colored pencil and bears a studio stamp. In Excellent condition.

93586 Chuck Jones Tom and Jerry Animation Production Drawing Original Art Group of 6 (MGM, undated). Six rough animation sketches by Chuck Jones of Tom and Jerry. Each drawing measures 12.5” x 10.5”. In Very Good condition.

93587 The Jungle Book Production Cel Set-Up Original Art (Walt Disney, 1967). This striking hand-painted animation cel set-up from Disney’s nineteenth animated feature features the predatory Shere Khan. Both cels measures approximately 16” x 12.5”, and aside from some light buckling and paint loss, they average in Very Good condition.

93588 Lonesome Ghosts Animation Production Drawing Original Art (Disney, 1937). Ajax Ghost Exterminator Donald Duck puts up his dukes in this delightful drawing from the short, Lonesome Ghosts (OPD #391). Animated by Clyde Geronimi, this 12” x 10” drawing was rendered in graphite and red pencil, and it is in Very Good condition.
93589  **The Mad Doctor**  Animation Production Drawing Original Art (Disney, 1933). When his frightening encounter with a mad scientist turns out to have been only a nightmare, Mickey is comforted by his pal Pluto in this original drawing (OPD #89). Rendered in graphite and red pencil on a 12 field sheet of animation paper (12" x 10"). Some paper tanning; otherwise the condition is Very Good.

93590  **Make Mine Music**  Animation Production Drawing Original Art (Disney, 1946). Willie plays Pagliacci in this dramatic original animation drawing from the short, "Willie the Operatic Whale." Rendered in graphite and red and blue pencil on 16-field paper, this drawing measures 15.5" x 12.5" (OPD #28). Aside from some light paper tanning, the condition is Very Good.

93591  **Merbabies**  Animation Concept Drawing Original Art Group of 3 (Disney, 1938). Three playful concept drawings from the 1938 Silly Symphony, featuring starfish clowns cavorting beneath the waves. The drawings are rendered in graphite and colored pencil, with image areas ranging from 6.5" x 5" up to 10.5" x 8". In Very Good condition.

93592  **Mickey in Arabia**  Animation Production Drawing Original Art Group of 2 (Disney, 1932). Tourists Mickey and Minnie take a desert ride on a gangly camel (OPD #7) and the camel gets a close-up (OPD #20B) in these two animation drawings. Each piece is rendered in graphite of a 12" x 9.5" paper pencil, and both are in Very Good condition.

93593  **Trader Mickey**  Animation Production Drawing Original Art (Disney, 1932). Disney spoofed the 1931 MGM film Trader Horn with his 1932 short, Trader Mickey. This original animation drawing (OPD #39) was rendered in graphite on a 12" x 10" sheet of animation paper. There is paper tanning; otherwise the art is in Very Good condition.

93594  **Building a Building**  Animation Production Drawing Original Art (Disney, 1933). Construction boss Pete takes a riveting machine to Mickey and Minnie, obliterating a girder they are crossing in this original animation drawing (OPD #30) from Building a Building. Rendered in graphite on a 12" x 9.5" sheet of animation paper. Some paper tanning; and light creasing; otherwise the condition is Very Good.

93595  **Mickey's Gala Premiere**  Animation Production Drawing Original Art (Disney, 1933). Mickey Mouse drags Pluto into Grauman's Chinese Theatre for his film premiere in this original animation drawing (OPD #78). Rendered in graphite on a 12" x 9.5" sheet of animation paper. Some paper tanning; otherwise the condition is Very Good.

93596  **Mickey's Gala Premiere**  Animation Production Drawing Original Art (Disney, 1933). A tuxedoed Mickey Mouse meets comedic actor Will Rogers in this original animation drawing (OPD #167). Rendered in graphite on a 12" x 9.5" sheet of animation paper. Some paper tanning; otherwise the condition is Very Good.

93597  **Camping Out**  Animation Production Drawing Original Art (Disney, 1934). Minnie and Mickey face an onslaught of swarming mosquitoes in this original drawing from the short, Camping Out (OPD #5). Rendered in graphite and green pencil on a sheet of 12" x 9.5" sheet of animation paper. Some paper tanning; otherwise the art is in Very Good condition.

93598  **Mickey Plays Papa**  Animation Production Drawing Original Art (Disney, 1934). Mickey reads a scary book to Pluto in this original production drawing from the Disney short, Mickey Plays Papa. Rendered in graphite and blue pencil on a 12" x 9.5" sheet of animation paper, this is OPD #17. The paper has some tanning; otherwise the condition is Very Good.

93599  **Two-Gun Mickey**  Animation Production Drawing Original Art (Disney, 1934). Wild and woolly original animation drawing of Mickey and his steed Tanglefoot from the 1934 Disney short, Two-Gun Mickey. This drawing (OPD #58) is rendered in graphite and green pencil on a 12" x 9.5" sheet of animation paper. In Very Good condition.

93600  **Mickey's Garden**  Animation Production Drawing Original Art (Disney, 1935). Mickey's bug sprayer runs on empty in this animation drawing from the 1935 short (OPD #59). Rendered in graphite and red pencil on a 12" x 10" sheet of animation paper. There is some paper tanning; otherwise the art is in Very Good condition.
93601 Mickey's Service Station Animation Production Drawing Original Art (Disney, 1935). Mickey, Donald, and Goofy sneak away from the damage they've caused to Pete's automobile in this original production drawing. Rendered in graphite on a 12" x 9.5" sheet of animation paper (OPD #81). The paper is tanned; otherwise the art is in Very Good condition.

93602 Mickey's Elephant Animation Production Drawing Original Art Group (Disney, 1936). Animation drawings #6 and 567, featuring Mickey in parachuting overalls and a drawing of his elephant, Bobo. Rendered in graphite and blue pencil on a 12 field sheet of animation paper (12" x 10"). Excellent condition.

93603 Mickey's Polo Team Animation Production Drawing Original Art Group of 3 (Disney, 1936). Mickey and Goofy join Charlie Chaplin and referee Jack Holt in this lively set of three original animation drawings (OPDs #213B, 226B, and 232B). Each was rendered in graphite and blue pencil on a 12" x 9.5" sheet of animation paper which includes a Disney studio stamp. Some paper tanning; otherwise the condition is Very Good.

93604 Mickey's Rival Animation Production Drawing Original Art Group of 2 (Disney, 1936). Mickey and Minnie retreat from a raging bull in this set of two animation drawings from Disney short, Mickey's Rival. Each drawing is rendered in graphite and red pencil on a 12" x 10" sheet of animation paper (OPD #12 and 5). The paper has some tanning; otherwise the art is in Very Good condition.

93605 Mickey's Rival Animation Production Drawing Original Art (Disney, 1936). Formidable drawing of Mickey's rival Mortimer Mouse parking his slick roadster on top of Mickey's car from the Disney short, Mickey's Rival. Rendered in graphite and blue pencil on a 12" x 10" sheet of animation paper (OPD #4). The paper has some tanning; otherwise the art is in Very Good condition.

93606 Mother Goose Goes Hollywood Animation Production Drawing Original Art (Disney, 1938). "I've lost my sheep, really I have!" This original animation drawing features Katherine Hepburn as Little Bo Peep (OPD #46). Rendered in graphite and blue pencil on a 12 field sheet of animation paper (12" x 10"). Some paper tanning; otherwise the drawing is in Very Good condition.

93607 Mr. Bug Goes to Town Storyboard Drawing Original Art Group of 2 (Fleischer Studios, 1941). Here are two storyboards from Mr. Bug Goes to Town, featuring Swat the Fly and Smack the Mosquito. Each drawing is rendered in graphite and colored pencil with an image area of 8.5" x 6". In Very Good condition.

93608 Northwest Hounded Police Animation Production Drawing Original Art (MGM, 1946). Canadian Mountie Sergeant McPoodle (Droopy) relentlessly pursues an escaped wolf in the Tex Avery-directed Northwest Hounded Police. This drawing (OPD #47) is rendered in graphite and blue pencil and measures 12.5" x 10.5", and it includes a studio stamp. In Excellent condition.

93609 101 Dalmatians Nanny Production Drawing Original Art (Disney, 1953). Nanny dusts the soot off Pongo's pups after their delightful homecoming in this original production drawing from Disney's seventeenth animated feature (OPD #50). Rendered in graphite and purple pencil, the art measures 15.5" x 12.5", and it is in Very Good condition.

93610 Bill Peet Ben and Me Animation Storyboard Drawing Original Art (Disney, 1953). Amos Mouse visits Ben Franklin in this set of storyboard sketches by Bill Peet. Graphite on paper, each frame has been taped to a larger paper with an approximate overall image area of 19" x 11". Some paper tanning and tape staining; otherwise the work is in Good condition.

93611 Bill Peet Ben and Me Animation Storyboard Drawing Original Art (Disney, 1953). This set of storyboard sketches by the legendary Bill Peet was rendered in graphite on paper, and each frame has been taped to a larger paper with an approximate overall image area of 14.5" x 12". Some paper tanning and tape staining; otherwise the work is in Good condition.

93612 The Plastic Man Comedy Adventure Show Animation Cel Set-Up Original Art (Ruby-Spears, 1979). Pliable hero Plastic Man, Penny, and Hula-Hula tangle with a giant squid in this cel set-up from his animated series, The Plastic Man Comedy Adventure Show. Each cel is hand-painted and measures 12.5" x 10.5". In Excellent condition.
93613 **Puppy Love** Animation Production Drawing Original Art (Disney, 1933). Minnie is not impressed with the bone she mistakenly got from Mickey, in this engaging drawing. The art was rendered in graphite on a 12-field sheet of animation paper (12" x 10"), and is OPD #512. Some paper tanning; otherwise the condition of the art is Very Good.

93614 **Screwball Squirrel** Animation Production Drawing Original Art (MGM, 1944). Screwball Squirrel gets seasick in this tremendous drawing by animator Ed Love from the Tex Avery short, *Screwball Squirrel* (OPD #89). Rendered in graphite on a 12.5" x 10.5" sheet of animation paper, the art is in Excellent condition.

93615 **Screwball Squirrel** Animation Production Drawing Original Art (MGM, 1944). Screwball Squirrel and Sammy Squirrel share this drawing (OPD #262) from the Tex Avery short, *Screwball Squirrel*. Animated by Preston Blair, this 12.5" x 10" drawing was rendered in graphite and colored pencil and it is in Very Good condition.

93616 **Sleeping Beauty** Animation Production Drawing Original Art (Disney, 1959). Princess Aurora is light on her feet in this elegant animation production drawing from Disney's sixteenth animated feature. The drawing measures 15.5" x 12.5", and it is in Very Good condition.

93617 **Sleeping Beauty** Animation Production Drawing Original Art (Disney, 1959). Stunning image of the evil fairy, Maleficent from Disney's sixteenth animation feature. Rendered in graphite on a 15.2" x 12.5" sheet of animation paper. Aside from creasing at the corners and a horizontal crease in the center, the art is in Very Good condition.

93618 **Snow White and the Seven Dwarfs** Animation Concept Painting Original Art (Disney, 1937). This spirited original animation drawing features Disney's first feature film heroine, Snow White (OPD #31). Rendered in graphite and red pencil on a 12" x 9.5" sheet of animation paper. The paper has a bit of tanning; otherwise the condition is Excellent.

93619 **Snow White and the Seven Dwarfs** Animation Production Drawing Original Art (Disney, 1937). This original production drawing features a cheerful image of the lovely Snow White. Rendered in graphite and red pencil on a 12" x 9.5" sheet of animation paper (OPD #51). The paper has slight tanning, light creasing, and some aged tape along the bottom edge; otherwise the drawing is in Very Good condition.

93620 **Snow White and the Seven Dwarfs** Animation Concept Painting Original Art (Disney, 1937). Snow White shares a musical moment with a songbird, in this captivating original animation drawing from Disney's first feature, "Snow White and the Seven Dwarfs" (OPD #24). Drawn in graphite and red pencil on a 12" x 9.5" sheet of animation paper. The paper has a bit of tanning; otherwise the condition is Excellent.

93621 **Snow White and the Seven Dwarfs** Animation Production Drawing Original Art (Disney, 1937). The Disney artists capture the Old Witch in all her maliciousness in this superb drawing (OPD #1227D). Rendered in graphite and red and green pencil, on a 12 field sheet of animation paper (12" x 10"). Aside from some paper tanning, and light edge wear, the art is in Very Good condition.

93622 **Society Dog Show** Animation Production Drawing Original Art (Disney, 1939). Mickey enters a reluctant Pluto into a dog show on roller skates, in this wonderful animation drawing (OPD #5). Rendered in graphite and red pencil on a 12" x 10" sheet of animation paper, the paper is a bit tanned; otherwise the condition is Very Good.

93623 **The Sword in the Stone** Arthur Animation Production Drawing Original Art (Disney, 1963). Exuberant original production drawing (OPD #99) featuring young Wart. Rendered in graphite on a sheet of 16 field animation paper (13.5" x 12.5"). Aside from some light paper tanning, and light edge wear, the art is in Very Good condition.

93624 **Tom and Jerry: The Zoot Cat** Animation Production Drawing Original Art Group of 2 (MGM, 1944). Set of two original production drawings by animator Irv Spence featuring a zoot-suited Tom (OPD #152) and Jerry (OPD #57) from their thirteenth animated short. Each 12.5" x 10.5" drawing is rendered in graphite and colored pencil and bears a studio stamp. In Excellent condition.
**93625** Tom, Spike and Tyke Animation Production Cel Original Art Group of 2 (MGM, undated). Each of these two hand-inked and hand-painted cels has an image area of 12.5” x 10.5”. Some paint loss on the Tom cel; otherwise the cels are in Very Good condition.

**93626** Tom and Jerry Surf Bored Cat Animation Production Cel and Clean-Up Drawing Original Art (MGM, 1967). Hand-inked and hand-painted production cel of Tom running with a surfboard along with its matching clean-up drawing from the short directed by Chuck Jones. Each measures 12.5” x 10.5”. In Very Good condition.

**93627** The Wayward Canary Animation Production Drawing Original Art (Disney, 1932). Mickey makes a shambles of Minnie’s house chasing a pair of mischievous canaries in this animation production drawing from The Wayward Canary. Rendered in graphite on a 12” x 9.5” sheet of animation paper (OPD #28). The paper has some tanning; otherwise the art is in Very Good condition.

**93628** Winnie-the-Pooh and the Blustery Day Animation Production Cel Set-Up Original Art (Disney, 1968). The Disney short film, Winnie-the-Pooh and the Blustery Day not only won an Academy Award, it also featured the first appearance of Tigger, too! This hand-painted cel set-up features Winnie and Tigger in his first screen appearance. The cels measures 16” x 12.5” and the art is in Very Good condition.

**93629** Woodland Cafe Animation Production Drawing Original Art (Disney, 1937). A bug couple jitterbug at the swingin’ Woodland Cafe gets hotter when two bug couples confront each other on the dance floor in this animation drawing (OPD #165) from Disney’s Silly Symphony. Rendered in graphite and colored pencil on a 12 field sheet of animation paper, this piece is in Very Good condition.

**93630** Woodland Cafe Animation Production Drawing Original Art (Disney, 1937). The insect hot spot Woodland Cafe gets hotter when two bug couples confront each other on the dance floor in this animation drawing (OPD #165) from Disney’s Silly Symphony. Rendered in graphite and colored pencil on a 12 field sheet of animation paper, this piece is in Very Good condition.

**93631** Woodland Cafe Animation Production Drawing Original Art (Disney, 1937). A cricket musician gets down on a leaf bass in this sparkling animation drawing (OPD #34A). Rendered in graphite and colored pencil on a 12 field sheet of animation paper, this piece is in Very Good condition.

**END OF AUCTION**
Heritage Auction Galleries Staff

Steve Ivy - Co-Chairman and CEO
Steve Ivy began collecting and studying rare coins in his youth, and as a teenager in 1963 began advertising coins for sale in national publications. Seven years later, at the age of twenty, he opened Steve Ivy Rare Coins in downtown Dallas, and in 1976, Steve Ivy Numismatic Auctions was incorporated. Steve managed the business as well as serving as chief numismatist, buying and selling hundreds of millions of dollars of coins during the 1970s and early 1980s. In early 1983, James Halperin became a full partner, and the name of the corporation was changed to Heritage Rare Coin Galleries. Steve's primary responsibilities now include management of the marketing and selling efforts of the company, the formation of corporate policy for long-term growth, and corporate relations with financial institutions. He remains intimately involved in numismatics, attending all major national shows. Steve engages in daily discourse with industry leaders on all aspects of the rare coin/currency business, and his views on grading, market trends and hobby developments are respected throughout the industry. He serves on the Board of Directors of the Professional Numismatists Guild (and was immediate past president), is the current Chairman of the Industry Council for Tangible Assets, and is a member of most leading numismatic organizations. Steve's keen appreciation of history is reflected in his active participation in other organizations, including past or present board positions on the Texas Historical Foundation and the Dallas Historical Society (where he also served as Exhibits Chairman). Steve is an avid collector of Texas books, manuscripts, and national currency, and he owns one of the largest and finest collections in private hands. He is also a past Board Chair of Dallas Challenge, and is currently the Finance Chair of the Phoenix House of Texas.

James Halperin - Co-Chairman
Jim Halperin and the traders under his supervision have transacted billions of dollars in rare coin business, and have outsold all other numismatic firms every year for over two decades. Born in Boston in 1952, Jim attended Middlesex School in Concord from 1966 to 1970. At the age of 13, he formed a part-time rare coin business after discovering that he had a knack (along with a nearly photographic memory) for coins. Jim scored a perfect 800 on his math SATs and received early acceptance to Harvard College, but after attending three semesters, he took a permanent leave of absence to pursue his full-time numismatic career. In 1975, Jim personally supervised the protocols for the first mainframe computer system in the numismatic business, which would catapult New England Rare Coin Galleries to the top of the industry in less than four years. In 1983, Jim's business merged with that of his friend and former archival Steve Ivy. Their partnership has become the world's largest and most successful numismatic company, as well as the third-largest auctioneer in America. Jim remains one of the best “eyes” in the coin business today (he won the professional division of the PCGS World Series of Grading the last time he competed). In the mid-1980s, he authored “How to Grade U.S. Coins” (now posted on the web at www.CoinGrading.com), a highly-acclaimed text upon which the NGC and PCGS grading standards would ultimately be based. Jim is also a well-known futurist, an active collector of EC comics and early 20th-century American art (visit www.jhalpe.com), venture capital investor, philanthropist (he endows a multimillion-dollar health education foundation), and part-time novelist. His first fictional novel, “The Truth Machine,” was published in 1996 and became an international science fiction bestseller, and was optioned for movie development by Warner Brothers and Lion’s Gate. Jim’s second novel, “The First Immortal,” was published in early 1998 and immediately optioned as a Hallmark Hall of Fame television miniseries.

Greg Rohan - President
At the age of eight, Greg Rohan started collecting coins as well as buying them for resale to his schoolmates. By 1971, at the age of 10, he was already buying and selling coins from a dealer's table at trade shows in his hometown of Seattle. His business grew rapidly, and by 1985 he had offices in both Seattle and Minneapolis. He joined Heritage in 1987 as Executive Vice-President and Manager of the firm's rare coin business. Today, as an owner and as President of Heritage, his responsibilities include overseeing the firm's private client group and working with top collectors in every field in which Heritage is active. Greg has been involved with many of the rarest items and most important collections handled by the firm, including the purchase and/or sale of the Ed Trompeter Collection (the world's largest numismatic purchase according to the Guinness Book of World Records), the legendary 1894 San Francisco Dime, the 1838 New Orleans Half Dollar, and the 1804 Silver Dollar. During his career, Greg has handled more than $1 billion of rare coins, collectibles and art, and provided expert consultation concerning the authenticity and grade condition of coins for the Professional Coin Grading Service (PCGS). He has provided expert testimony for the United States Attorneys in San Francisco, Dallas, and Philadelphia, and for the Federal Trade Commission (FTC). He has worked with collectors, consignors, and their advisors regarding significant collections of books, manuscripts, comics, currency, jewelry, vintage movie posters, sports and entertainment memorabilia, decorative arts, and fine art. Additionally, Greg is a Sage Society member of the American Numismatic Society, and a member/life member of the PNG, ANA, and most other leading numismatic organizations. Greg is also Chapter Chairman for North Texas of the Young Presidents’ Organization (YPO), and is an active supporter of the arts. Greg co-authored “The Collectors Estate Handbook,” winner of the NLG’s Robert Friedberg Award for numismatic book of the year. Mr. Rohan currently serves on the seven-person Advisory Board to the Federal Reserve Bank of Dallas, in his second appointed term.

Paul Minshull - Chief Operating Officer
As Chief Operating Officer, Paul Minshull's managerial responsibilities include integrating sales, personnel, inventory, security and MIS for Heritage. His major accomplishments include overseeing the hardware migration from mainframe to PC, the software migration of all inventory and sales systems, and implementation of a major Internet presence. Heritage's successful employee-suggestion program has generated 200 or more ideas each month since 1995, and has helped increase employee productivity, expand business, and improve employee retention. Paul oversees the company's highly-regarded IT department, and has been the driving force behind Heritage's Web development, now a significant portion of Heritage's future plans. As the only numismatic auction house that combines traditional floor bidding with active Internet bidding, the totally interactive system has catapulted Heritage to the top rare coin Web site (according to Forbes Magazine's "Best of the Web"). Paul came to Heritage in 1984. Since 1987, he has been a general partner in Heritage Capital Properties, Sales Manager, Vice President of Operations, and Chief Operating Officer for all Heritage companies and affiliates since 1996.
Todd Imhof - Vice President
Todd Imhof did not start collecting coins in his teens, unlike most professional numismatists. Shortly after graduating college, Todd declined an offer from a prestigious Wall Street bank to join a former high school classmate in his small rare coin firm in the Seattle area. In the mid-1980s, the rare coin industry was rapidly changing, with the advent of third-party grading and growing computer technologies; as a newcomer, Todd more easily embraced these new dynamics. In 1991, he co-founded Pinnacle Rarities, a firm specialized in servicing the savviest and most prominent collectors in numismatics. At 25, he was accepted into the PNG, and currently serves on its Consumer Protection Committee and its Legislation/Taxation Issues Committee. In 1992, he was invited to join the Board of Directors for the Industry Council for Tangible Assets, later serving as its Chairman (2002-2005).

Leo Frese - Vice President
Leo has been involved in numismatics for nearly 40 years, a professional numismatist since 1971, and has been with Heritage for more than 20 years. He literally worked his way up the Heritage "ladder," working with Bob Merrill for nearly 15 years, then becoming Director of Consignments. Leo has been actively involved in assisting clients sell nearly $500,000,000 in numismatic material. Leo was recently accepted as a member of PNG, is a life member of the ANA, and holds membership in FUN, CSNS, and other numismatic organizations.

Jim Stoutjesdyk - Vice President
Jim Stoutjesdyk was named Vice President of Heritage Rare Coin Galleries in 2004. He was named ANA's Outstanding Young Numismatist of the Year in 1987. A University of Michigan graduate, he was first employed by Superior Galleries, eventually becoming their Director of Collector Sales. Since joining Heritage in 1993, Jim has served in many capacities. Jim's duties now include buying and selling, pricing all new purchases, assisting with auction estimates and reserves, and overseeing the daily operations of the rare coin department.

Norma L. Gonzalez - VP of Auction Operations
Norma Gonzalez joined the U.S. Navy in August of 1993 and received her Bachelor's Degree in Resource Management. She joined Heritage in 1998 and was promoted to Vice President in 2003. She currently manages the operations departments, including Coins, Currency, World & Ancient Coins, Sportscards & Memorabilia, Comics, Movie Posters, Pop Culture and Political Memorabilia.

Debbie Rexing - VP - Marketing
Debbie Rexing joined the Heritage team in 2001 and her marketing credentials include degrees in Business Administration and Human Resources from The Ohio State University. Debbie has worked across many categories within the company leading to her comprehensive and integrative approach to the job. She guides all aspects of Heritage's print marketing strategies – advertisements, brochures, direct mail campaigns, coordination of print buying, catalog design and production, The Heritage Magazine, and media and press relations.

Ron Brackemyre - Vice President
Ron Brackemyre began his career at Heritage Auction Galleries in 1998 as the Manager of the Shipping Department, and was promoted to Consignment Operations Manager for Numismatics in 2004. He is responsible for the security of all of Heritage's coin and currency consignments, both at the Dallas world headquarters and at shows. His department also coordinates the photography, scanning, and cataloging of coins for upcoming auctions; coordination of auction planning; security and transportation logistics, and lot-view and auction prep.

Marti Korver - Manager - Credit/Collections
Marti Korver was recruited out of the banking profession by Jim Ruddy, and she worked with Paul Rynearson, Karl Stephens, and Judy Cahn on ancients and world coins at Bowers & Ruddy Galleries, in Hollywood, CA. She migrated into the coin auction business, and represented bidders as agent at B&R auctions for 10 years. She also worked as a research assistant for Q. David Bowers for several years.
Ed Jaster - Vice President, Heritage Auction Galleries
Before joining Heritage, Ed Jaster was one of the most well-known comics dealers in America. He has bought and sold complete
runs of Mile Highs, multiple copies of Detective Comics #27, Captain America Comics #1, Batman #1, and Amazing Fantasy #15, to
name just a few. Ed is a Senior Overstreet Advisor, has won several CBG Customer Service Awards, and served as an AACC Grading
and Certification panelist for Christie's auctions in 1994 and 1995. He has been published in the Overstreet Comic Book Price Guide,

James "Lon" Allen - Director of Sales, Comics
Lon attended Truman State University from 1991-1995, and, while there, entered the comics business part-time. His successful
part-time business became a successful full-time business in 2000 when he started J.L.A. Comics. Lon joined Heritage in 2002 and
became Director of Sales for the Comics Division in 2005. He is an advisor to both the Overstreet Comic Book Price Guide and to
GPAnalysis.com.

Barry Sandoval - Director of Operations, Comics
In addition to managing Heritage's Comics division, which sells some $15-20 million worth of comics and original comic art each
year, Barry helps evaluate collections and helps write and research catalog descriptions of high-profile lots. Prior to Heritage, Barry
was in book publishing, where he edited the award-winning “The Encyclopedia of Photographers, 1900 to Present.”

Todd Hignite - Consignment Director
Todd is the founder and editor of the critically lauded publication Comic Art, which has been nominated for Eisner Awards every year
of its existence and won a 2004 Harvey Award. He has extensive experience working in the art world, has been collecting original
comic art and illustration art for the past twenty years, and is the author of The Art of Jaime Hernandez/The Secrets of Life and Death,
and In the Studio: Visits with Contemporary Cartoonists. One of the most visible chroniclers of comics and their history, he has also
curated numerous exhibitions on the art form, including R. Crumb's Underground, currently touring the country.

Steve Borock - Consignment Director
Steve Borock was a key figure in introducing third-party certification to the comic book hobby. Having owned many of the hobby's
most important comic books, and due to his spotless reputation in the collecting community, he was hired by CGC (Comics Guaranty
Corporation) as its Primary Grader and Restoration Detection Expert when it started up in 1999. He was promoted to President of
CGC soon thereafter, a post he held until retiring in late 2008. Steve had the final word on every grade that CGC assigned, and his
reputation was a key component in CGC's gaining acceptance among the collecting community. Along with colleague Mark Haspel,
Steve established the grading standards used by CGC and – these days – most of the collecting community as well.

Jim Steele - Chief Cataloger
Jim Steele gleaned his expertise and encyclopedic knowledge of comic books the old-fashioned way – he worked the comic convention
circuit as a dealer for decades while owning a collectibles bookstore. The years of collecting paid off in 2002 when Heritage hired him
to catalog and edit its Comic and Comic Art Signature Auction Catalogs. Jim also works on the production of Heritage's Illustration
Art and Entertainment Memorabilia catalogs.

Gary Dowell - Comic Cataloger
Gary received a Bachelor's degree in Journalism from the University of Texas at Arlington in 1998, and spent six years as an editor/
entertainment reporter/film critic for an alternative weekly and at the Dallas Morning News. He joined Heritage in late 2004 as a
cataloger in the Comics and Entertainment departments.
Greg Holman - Cataloger & Consignments
After attending Southwest Texas State University and serving a tour in the Dallas art gallery community, Greg Holman turned his love of comics into a full-time career, learning the ins and outs of selling comics from one of the largest comic dealers in the Southwest. Greg's duties at Heritage include Consignment Direction as well as describing and cataloging consignments for auction in the company's Signature and weekly Internet auctions.

Don Mangus - Comics & Illustration Art Expert/Cataloger
Don Mangus brings his experience as a published writer and former college-level Design, Drawing, and Painting instructor to his catalog descriptions in Comics and Illustration Art. He is an artist/cartoonist, with both a BFA and a MFA from Southern Methodist University. His articles on comic art have been published in Comic Book Artist, Robin Snyder's the Comics, and The Charlton Spotlight, as well as on numerous comics-related Web sites.

Mark Stokes - Comic Art Cataloger
Mark Stokes is a graduate of the Art Institute of Dallas, with an art career spanning more than 25 years. During that time, he has been involved with hundreds of design, illustration, and animation projects, and his award-winning animations have been seen on PBS, Spike and Mike's Festival of Animation, and Time Warner Cable. Mark has been at Heritage since 2002, working primarily with original art.

David Tosh - Collectibles Specialist/Cataloger
Veteran cataloger David Tosh, now entering his sixth year at Heritage, is a trained graphic designer with more than 30 years experience in advertising and printing. His experience as a Nostalgia dealer in the 1990s, gave him extensive experience with vintage toys and memorabilia, which is valuable in his work at Heritage with comic-related collectibles.

Jerry Stephan - Comic Grader
Jerry Stephan received his BA from the University of Missouri at St. Louis. Jerry later attended the Control Data Institute. He became a comic dealer after his time in the Navy, attending shows all over the mid-west. He owned his own comic shop from 1985 to 1987, and from 1994 until 2002 he hosted close to a dozen comic shows in St. Louis under the More Fun Conventions banner. In 2002, he moved to Sarasota Florida where he spent the next five years as a grader for Comics Guaranty Company.

Simon Sanchez – Comic Cataloger
Simon Sanchez has been cataloging for Heritage's Comics Division since 2003. A lifelong comics collector, he is a big fan of the Bronze Age, where his personal collection is focused.

Mark Walters – Comic Art Cataloger
Mark Walters is a graduate of the Art Institute of Dallas, with a degree in Applied Arts and Advertising, which led to his illustrating numerous ad campaigns for major companies. After starting his own comics collection in 1990, Mark quickly became a dealer, and by 1993 was working with the Dallas Fantasy Fair, eventually becoming co-chairman of the show. In 2000 he began running his own show.

Cataloged by: Gary Dowell, Greg Holman, Don Mangus, Simon Sanchez, Barry Sandoval, Jim Steele, Mark Stokes, David Tosh, and Aaron White
Operations Support by: Estella Berumen, Lorena Castillo, Rosa Faustino, Maureen Garcia, Jennifer Marez, and Alex Mendoza
Catalog and Internet Imaging by: Audra Stroud, Matt Roppolo, Brandon Wade, Kevin Gaddis, Jr., Juan Pulido, Crystal Hartmann, Patric Glenn, Brittany Kaluhikaua, Nick Brotherton, Lindsey Johnson, Lori McKay, Maribel Cazares, Sharon Johnson, Sarah Miller (Manager)
Production and Design by: Lisa Fox, Mary Hermann, Mark Masat, Debbie Rexing
Special Thanks to: Jim Amash, Nick Caputo, Jill Davis, Michael Eury, Cliff Hackney, Jessica Hanzlick, Kelly Jones, Frederic Manzano, Al Milgrom, Scotty Moore, David Pardee, Ira Reynolds, Stephen Ritter, Charlie Roberts, Robin Snyder, J. David Spurlock, and Andrew Steven.
Terms and Conditions of Auction

Auctioneer and Auction:
1. ("Auction") is presented by Heritage Auction Galleries, a d/b/a/ of Heritage Auctions, Inc., or its affiliates Heritage Numismatic Auctions, Inc., or Heritage Vintage Sports Auctions, Inc., or Currency Auctions of America, Inc., as identified with the applicable licensing information on the title page of the catalog or on the HA.com Internet site (the “Auctioneer”). The Auction is conducted under the terms and Conditions of Auction and applicable state and local law. Announcements and corrections from the podium and those made through the Terms and Conditions of Auctions appearing on the Internet at HA.com supersede those in the printed catalog.

Buyer's Premium:
2. On bids placed through Auctioneer, a Buyer's Premium of fifteen percent (15%) will be added to the successful hammer price on lots in Coin and Currency auctions, or nineteen and one half percent (19.5%) on lots in other auctions. There is a minimum Buyer's Premium of $250.00 per lot; after June 1, 2009, the minimum Buyer's Premium shall be $14.00 per lot. In Gallery Auctions (sealed bid auctions of mostly bulk numismatic material), the Buyer's Premium is 19.5%.

Auction Venues:
3. The following Auctions are conducted solely on the Internet: Heritage Weekly Internet Auctions (Coin, Currency, Comics, and Vintage Movie Poster), Heritage Monthly Internet Auctions (Sports, and Stamps). Signature Auctions and Grand Format Auctions accept bids from the Internet, telephone, fax, or mail first, followed by a floor bidding session; Heritage Live and real-time telephone bidding are available to registered clients during these auctions.

Bidders:
4. Any person participating or registering for the Auction agrees to be bound by and accepts these Terms and Conditions of Auction ("Bidder(s)").

5. All Bidders must meet Auctioneer's qualifications to bid. Any Bidder who is not a client in good standing of the Auctioneer may be disqualified at Auctioneer's sole option and will not be awarded lots. Such determination may be made by Auctioneer in its sole and unlimited discretion, at any time prior to, during, or after the close of the Auction. Auctioneer reserves the right to exclude any person from the auction.

6. If an entity places a bid, then the person executing the bid on behalf of the entity agrees to personally guarantee payment for any successful bid.

Credit:
7. Bidders who have not established credit with the Auctioneer must either furnish satisfactory credit information (including two collectibles-related business references) well in advance of the Auction or supply valid credit card information. Bids placed through our Interactive Internet program will only be accepted from pre-registered Bidders; Bidders who are not members of HA.com or affiliated with the 1st bidders pre-register at least 48 hours before the start of the first session (exclusive of holidays or weekends) to allow adequate time to contact references. Credit may be granted at the discretion of Auctioneer. Additionally Bidders who have not previously established credit or who wish to bid in excess of their established credit history may be required to provide their social security number or the last 5 digits thereof to us so a credit check may be performed prior to Auctioneer's acceptance of a bid.

Bidding Options:
8. Bids in Signature Auctions or Grand Format Auctions may be placed as set forth in the printed catalog section entitled “Choose your bidding method.” For auctions held solely on the Internet, see the alternatives on HA.com. Review at HA.com/common/bowthiphd.php.

Presentment of Bids: Non-Internet bids (including but not limited to podium, fax, phone and mail bids) are treated similar to floor bids in that they must be on-increment or at a half increment (called a cut bid). Any podium, fax, phone, or mail bid that does not conform to a full or half increment will be rounded up or down to the nearest full or half increment and this revised amount will be considered your high bid.

10. Auctioneer’s Execution of Certain Bids: The Auctioneer cannot be responsible for your errors in bidding, so carefully check that every bid is entered correctly. When identical mail or FAX bids are submitted, preference is given to the first received. To ensure the greatest accuracy, your written bids should be entered on the standard printed bid sheet and be received at Auctioneer’s place of business at least two business days before the Auction start. Auctioneer is not responsible for execution of mail bids that are received on or after the day the first lot is sold, nor Internet bids submitted after the published closing time; nor is Auctioneer responsible for proper execution of bids submitted by telephone, mail, FAX, e-mail, Internet, or in person once the Auction begins. Internet bids may not be withdrawn until your withdrawal is acknowledged by Auctioneer (FAX: 214-4438425); such requests must state the reason, and may constitute grounds for withdrawal of bidding privileges. Lots won by mail Bidders will not be delivered at the Auction unless prearranged.

12. If Auctioneer calls for a full increment, a bidder may request Auctioneer to accept a bid at 1/2 of the increment. After offering the bidder one increment, Auctioneer has the discretion to continue to participate only at full increments. Off increment bids may be accepted by the Auctioneer at Signature Auctions and Grand Format Auctions. If the Auctioneer solicits bids other than the expected increment, these bids will not be considered Cut Bids.

Conducting the Auction:
13. Notice of the consignor’s liberty to place bids on his lots in the Auction is hereby made in accordance with Article 2 of the Texas Business and Commercial Code. A “Minimum Bid” is an amount below which the lot will not sell. THE CONSIGNOR OF PROPERTY MAY PLACE WRITING “Minimum Bid” ON SUCH LOTS IN ADVANCE OF THE AUCTION. ON SUCH LOTS, IF THE HAMMER PRICE DOES NOT MEET THE “Minimum Bid” THAT LOT MAY NOT BE SOLD. A REDUCED COMMISSION ON THOSE LOTS. “Minimum Bids” are generally posted online several days prior to the Auction closing. For any successful bid placed by a consignor on his Property, if any bid is made at the Auction floor, or by any means during the live session, or after the “Minimum Bid” for an Auction have been posted, we will require the consignor to pay full Buyer’s Premium and Seller’s Commissions on such lot.

14. The highest qualified Bidder recognized by the Auctioneer shall be the buyer. In the event of a tie between any Bidders at an Auction, Auctioneer may at his sole discretion reoffer the lot. Auctioneer’s decision and declaration of the winning bidder shall be final and binding upon all Bidders. Bids properly offered, whether by floor Bidder or other means of bidding, may on occasion be modified, or go unrecorded, and the Auctioneer may determine and recognize a bid accepted as the winning bid, regardless of whether a competing bid may have been higher.

15. Auctioneer reserves the right to refuse to honor any bid or to limit the amount of any bid, in its sole discretion. A bid is considered not made in “Good Faith” when made by an insolvent or irresponsible person, a person under the age of eighteen, or is not supported by satisfactory credit, collectibles references, or otherwise. Regardless of the disclosure of his identity, any bid by a consignor or his agent on a lot consigned by him is deemed to be made in “Good Faith.” Any person permanently appearing on the OFAC list is not eligible to bid.

Nominal Bids: The Auctioneer in its sole discretion may reject nominal bids, small opening bids, or very nominal advances. If a lot bearing estimates fails to open for 40–60% of the low estimate, a bidder may pass the item, and a protective bid may be accepted.

17. Lots bearing bidding estimates shall open at Auctioneer’s discretion (approximately 50% of the low estimate). In the event that no bid meets or exceeds that opening amount, the lot shall pass as unsold.

18. All items are to be purchased per lot as numerically indicated and no lots will be broken. Auctioneer reserves the right to withdraw, prior to the close, any lots from the Auction.

19. Auctioneer reserves the right to rescind the sale in the event of nonpayment, breach of a warranty, disposition of ownership or omission of Bidder’s name when required, and other circumstances that may affect the seller’s or buyer’s premium and may void lots or any other lots. Auctioneer or affiliates expressly reserve the right to modify any such bids at any time prior to the hammer based upon data made known to the Auctioneer or its affiliates.

20. Auctioneer occasionally experiences Internet and/or Server service outages, and Auctioneer periodically schedules system downtime for maintenance and other purposes, during which Bidders cannot participate or place bids. If such outages occur, we may at our discretion extend bidding for the Auction. Bidders unable to place their Bids through the Internet are directed to contact Client Services at 1-800-872-6647.

21. The Auctioneer or its affiliates may consign items to be sold in the Auction, and may bid on those lots. Auctioneer reserves the right to reserve such bids, or to make bids on behalf of such lots or any other lots. Auctioneer or affiliates may place bids that are higher than your bid at any time up to the hammer based upon data made known to the Auctioneer or its affiliates. The Auctioneer may extend advances, guarantees, or loans to certain consignors, and may extend financing or other credits at varying rates to certain Bidders in the auction.

22. The Auctioneer has the right to sell certain unsold items after the close of the Auction. Such lots shall be considered sold during the Auction and all these Terms and Conditions shall apply to such sales including but not limited to the Buyer’s Premium, return rights, and disclaimers.

Payment:
23. All sales are strictly for cash in United States dollars (including U.S. currency, bank wire, cashier checks, checks, e-checks, and bank money orders, all subject to repayment requirements). All are subject to clearing and funds being received In Auctioneer's account before delivery of the purchases. Auctioneer reserves the right to determine if a check constitutes ‘good funds’ when drawer has a bank for ten business days when drawn on a U.S. bank and for sixty business days when drawn on an international bank. Credit Card (Visa or Master Card only) and PayPal payments may be accepted up to $10,000 from non-dealers at the sole discretion of the Auctioneer, subject to the following limitations: a) sales are only to the cardholders; b) purchases are shipped to the cardholders registered and verified address, c) Auctioneer may pre-approve the card number at any time prior to the hammer based upon data made known to the Auctioneer or its affiliates. The Auctioneer may extend advances, guarantees, or loans to certain consignors, and may extend financing or other credits at varying rates to certain Bidders in the auction.

24. The Auctioneer has the right to sell certain unsold items after the close of the Auction. Such lots shall be considered sold during the Auction and all these Terms and Conditions shall apply to such sales including but not limited to the Buyer’s Premium, return rights, and disclaimers.

Terms and Conditions of Auction

The following chart governs current bidding increments.

Current Bid: $1 - $99 $100 - $199 $200 - $299 $300 - $499 $500 - $999 $1,000 - $1,999 $2,000 - $2,999 $3,000 - $4,999 $5,000 - $5,999 $6,000 - $6,999 $7,000 - $7,999 $8,000 - $8,999 $9,000 - $9,999 $10,000 - $10,999 Bid Increment: $1 $2 $5 $10 $20 $50 $100 $200 $500 $1,000 $2,000 $5,000 $10,000 $20,000 $50,000 $100,000 $200,000 $500,000 $1,000,000 $2,000,000 $5,000,000 $10,000,000

The following chart governs current bidding increments.
28. In the event a successful Bidder fails to pay any amounts due, Auctioneer reserves the right to sell the goods together with or apart from any other goods in the consignor's possession, or to withhold the goods from any subsequent private or public sale, or relet the lot(s) in a future auction conducted by Auctioneer. A defaulting Bidder agrees to pay for the reasonable costs of resale (including a 10% commission) or other transfer or condition issue is claimed, in such cases the sole remedy shall be limited to rescission of sale and refund of the amount paid by Bidder; in no case shall Auctioneer’s liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot. After one year has elapsed, Auctioneer’s maximum liability shall be limited to any commissions and fees Auctioneer may charge Bidder. In the event of an attribution error, Auctioneer may at its sole discretion, correct the error on the Internet, or, if discovered at a later date, to refund the buyer’s purchase price without further obligation.

29. Notice as to an Auction in New York City. These Terms and Conditions are designed to conform to provisions of the Federal Arbitration Act. Any controversy relating to the breach, default or misrepresentation or the claim is waived. The prevailing party (a party that is successful in its arbitration) will be entitled to recover its costs and expenses of arbitration, including reasonable attorneys’ fees and costs. The arbitration shall be conducted in Dallas, Dallas County, Texas in accordance with the then existing Commercial Arbitration Rules of the AAA. The arbitration shall be brought within two (2) years of the alleged breach or other claim, or if no contrary notice is given, at the time the Bidder learns of the breach or other claim.

30. Notice as to an Auction in Texas. In compliance with TDLR rule 67.100(c)(1), notice is hereby given of the date of notification of either party to the other of such dispute or question, which notice shall specify the details of such dispute or question, shall be settled by final and binding arbitration by a panel of three arbitrators, including one arbitrator who is a member of the Texas Bar. The arbitrator selected by such party may be the prevailing party in the arbitration, and the arbitrator selected by such party shall award such party such relief as the arbitrator deems appropriate. The arbitration shall be conducted in Dallas, Dallas County, Texas.

31. Acceptance of these Terms and Conditions qualifies乙方 as a client who has consented to be contacted by Heritage in the future. In conformity with “do-not-call” regulations promulgated by the Federal or State regulatory agencies, participation by the Bidder is affirmative consent to being contacted at the phone number shown in his application and this consent shall remain in effect until it is revoked in writing. Heritage may from time to time contact Bidder concerning sale, purchase, and auction opportunities available through Heritage and its affiliates and subsidiaries. These Terms & Conditions provide specific remedies for occurrences in the auction and delivery process. Where such remedies are afforded, they shall be interpreted strictly. Bidders agree that any claim shall utilize such remedies; Bidder making a claim in excess of those remedies provided in these Terms and Conditions agrees that in no case whatsoever shall Auctioneer’s maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot.

Miscellaneous:

32. Agreement between Bidders and consignors to effectuate a non-sale of an item at Auction, inhibiting bidding on a consigned item to enter into a private sale agreement for said item, or to utilize the Auctioneer's Auction to obtain sales for non-selling consigned items subsequent to the Auction, consignor a Seller's Commission as determined for each auction venue and by the terms of the Consignment Agreement. Auctioneer reserves the right to bid thereon in accord with these Terms and Conditions of Auction, consignor's option to sell the lot as part of the Auction.

33. Notice to an Auction in California. Auctioneer has in compliance with Title 2.95 of the California Civil Code as amended October 11, 1993 Sec. 1812.600, posted with the California Secretary of State its bonds for it and its employees, and the auction is being conducted in compliance with Sec. 238B of the Commercial Code and Sec. 535 of the Penal Code.

34. Notice to an Auction in New York City. These Terms and Conditions are designed to conform to the applicable sections of the New York City Department of Consumer Affairs Rules and Regulations as amended by a Public Auctioneer’s License. All Bidders shall be licensed by the City of New York licensed Auctioneers are Kathleen Guzman, No 0762165, and Samuel W. Fossen, No 0952360, who will conduct the auction on behalf of Heritage Auctions, Inc. ("Auctioneer"). All lots are subject to the consignor’s right to withdraw any lot or lots at any time prior to or during the auction. A Bidder agrees to receive advances on their consignments, and Auctioneer, in its sole discretion, may offer limited extended financing to registered bidders, in accordance with Auctioneer’s internal credit standards. A registered bidder may inquire whether a lot is subject to an advance or reserve. Auctioneer has made available to bidders an advance policy for small items that may be swallowed or ingested or may have latent defects all of which may cause harm to a person. Purchaser accepts all risk of loss or damage from its purchase of these items and Auctioneer disclaims any liability whether under contract or tort for damages and losses, direct or consequential, and expressly disclaims any warranty as to safety or usage of any lot sold.

35. Dispute Resolution and Arbitration Provision: In the event of placing a bid or otherwise participating in the auction, Bidder accepts these Terms and Conditions of Auction, and specifically agrees to the alternative dispute resolution provided herein. Arbitration replaces the right to go to court, including the right to a jury trial.
COMICS & COMIC ART TERM A: Signature. Auctions are not on approval. No certified material may be returned because of possible differences of opinion with respect to the grade offered by any third-party organization, dealer, or service. No guarantee of grade is offered for uncertified Property sold and subsequently submitted to a third-party grading service. There are absolutely no exceptions to this policy. Under extremely limited circumstances, (e.g. gross cataloging error) a purchaser, who did not bid from the floor, may request Auctioneer to evaluate voiding a sale; such request must be made in writing detailing the alleged gross error, and submission of the lot to the Auctioneer must be pre-approved by the Auctioneer. A bidder must notify the appropriate department head (check the inside front cover of the catalog or our website for a listing of department heads) in writing of such request within three (3) days of the non-floor bidder's receipt of the lot. Any lot that is to be evaluated must be in our offices within 30 days after Auction. Grading does not qualify for this evaluation process nor do such complaints constitute a basis to challenge the authenticity of a lot. AFTER THAT 30-DAY PERIOD, NO LOTS MAY BE RETURNED FOR REASONS OTHER THAN AUTHENTICITY. Lots returned must be housed intact in the original holder. No lots purchased by floor Bidders may be returned (including those Bidders acting as agents for others). Late remittance for purchases may be considered just cause to revoke all return privileges.

COMICS & COMIC ART TERM B: Auctions conducted solely on the Internet have a THREE (3) DAY RETURN POLICY. Lots paid for within seven days of the Auction closing are sold with a three (3) day return privilege. You may return lots under the following conditions: Within three days of receipt of the lot, you must first notify Auctioneer by contacting Client Service by phone (1-800-872-6467) or e-mail (Bid@HA.com), and immediately mail the lot(s) fully insured to the attention of Returns, Heritage, 3500 Maple Avenue, 17th Floor, Dallas TX 75219-3941. Lots must be housed intact in their original holder and condition. You are responsible for the insured, safe delivery of any lots. A non-negotiable return fee of 5% of the purchase price ($10 per lot minimum) will be deducted from the refund for each returned lot or billed directly. Postage and handling fees are not refunded. After the three-day period (from receipt), no items may be returned for any reason. Late remittance for purchases revokes all Return-Restock privileges.

COMICS & COMIC ART TERM C: Bidders who have inspected the lots prior to the auction will not be granted any return privileges.

COMICS & COMIC ART TERM D: Comic books sold referencing a third-party grading service are sold "as is" without any express or implied warranty. Certain warranties may be available from the grading services and the Bidder is referred to them for further details: Comics Guaranty Corporation (CGC), P.O. Box 4738, Sarasota, FL 34230.

COMICS & COMIC ART TERM E: Bidders who intend to challenge authenticity or provenance of a lot must notify Auctioneer in writing within thirty (30) days of the Auction's conclusion. In the event Auctioneer cannot deliver the lot or subsequently it is established that the lot lacks title, provenance, authenticity, or other transfer or condition issue is claimed, Auctioneer's liability shall be limited to rescission of sale and refund of purchase price; in no case shall Auctioneer's maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot. After one year has elapsed, Auctioneer's maximum liability shall be limited to any commissions and fees Auctioneer earned on that lot.

COMICS & COMIC ART TERM F: All comics are guaranteed genuine, but are not guaranteed as to grade, since grading is a matter of opinion, an art and not a science, and therefore the opinion rendered by the Auctioneer or any third party grading service may not agree with the opinion of others (including trained experts), and the same expert may not grade the same item with the same grade at two different times.

COMICS & COMIC ART TERM G: Since we cannot examine encapsulated comics, they are sold "as is" without our grading opinion, and may not be returned for any reason. Auctioneer shall not be liable for any patent or latent defect or controversy pertaining to or arising from any encapsulated collectible. In any such instance, purchaser's remedy, if any, shall be solely against the service certifying the collectible.

COMICS & COMIC ART TERM H: Due to changing grading standards over time, differing interpretations, and to possible mishandling of items by subsequent owners, Auctioneer reserves the right to grade items differently than shown on certificates from any grading service that accompany the items. Auctioneer also reserves the right to grade items differently than the grades shown in the prior catalog should such items be regraded by the Auctioneer or any third party grading service. Any lot that is to be evaluated must be in our offices within 30 days after the three-day period (from receipt), no items may be returned for any reason. Late remittance for purchases revokes all Return-Restock privileges.

COMICS & COMIC ART TERM I: Although consensus grading is employed by most grading services, it should be noted as aforesaid that grading is not an exact science. In fact, it is entirely possible that the same item with the same grade at two different times.

COMICS & COMIC ART TERM J: Certification does not guarantee protection against the normal risks associated with potentially volatile markets. The degree of liquidity for certified collectibles will vary according to general market conditions and the particular lot involved. For some lots there may be no active market at all at certain points in time.

WIRING INSTRUCTIONS:
Bank Information: JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017
Account Name: HERITAGE NUMISMATIC AUCTIONS MASTER ACCOUNT
ABA Number: 021000021
Account Number: 1884827674
Swift Code: CHASUS33
Choose Your Bidding Method

Your five most effective bidding techniques:

1. Interactive Internet™ Proxy Bidding

Heritage’s exclusive Interactive Internet™ system is fun and easy! Before you start, you must register online at HA.com and obtain your Username and Password.

1. Login to the HA.com website, using your Username and Password.

2. Chose the specialty you’re interested in at the top of the homepage (i.e. coins, currency, comics, movie posters, fine art, etc.).

3. Search or browse for the lots that interest you. Every auction has search features and a ‘drop-down’ menu list.

4. Select a lot by clicking on the link or the photo icon. Read the description, and view the full-color photography. Note that clicking on the image will enlarge the photo with amazing detail.

5. View the current opening bid. Below the lot description, note the historic pricing information to help you establish price levels. Clicking on a link will take you directly to our Permanent Auction Archives for more information and images.

6. If the current price is within your range, Bid! At the top of the lot page is a box containing the Current Bid and an entry box for your “Secret Maximum Bid” – the maximum amount you are willing to pay for the item before the Buyer’s Premium is added. Click the button marked “Place Bid” (if you are not logged in, a login box will open first so you can enter your username (or e-mail address) and password.

7. After you are satisfied that all the information is correct, confirm your “Secret Maximum Bid” by clicking on the “Confirm Absentee Bid” button. You will receive immediate notification letting you know if you are now the top bidder, or if another bidder had previously bid higher than your amount. If you bid your maximum amount and someone has already bid higher, you will immediately know so you can concentrate on other lots.

8. Before the auction, if another bidder surpasses your “Secret Maximum Bid”, you will be notified automatically by e-mail containing a link to review the lot and possibly bid higher.

9. Interactive Internet™ bidding closes at 10 P.M. Central Time the night before the session is offered in a floor event. Interactive Internet™ bidding closes two hours before live sessions where there is no floor bidding.

10. The Interactive Internet™ system generally opens the lot at the next increment above the second highest bid. As the high bidder, your “Secret Maximum Bid” will compete for you during the floor auction. Of course, it is possible in a Signature® or Grand Format live auction that you may be outbid on the floor or by a Heritage Live bidder after Internet bidding closes. Bid early, as the earliest bird wins in the event of a tie bid. For more information about bidding and bid increments, please see the section labeled “Bidding Increments” elsewhere in this catalog.

11. After the auction, you will be notified of your success. It’s that easy!
## Mail Bidding (deposit your maximum Bid with the U.S.P.S. well before the auction starts)

Mail bidding at auction is fun and easy, but by eliminating the interactivity of our online systems, some of your bids may be outbid before you lick the stamp, and you will have no idea of your overall chances until the auction is over!

1. **Look through the printed catalog, and determine your lots of interest.**
2. **Research their market value by checking price lists and other price guidelines.**
3. **Fill out your bid sheet, entering your maximum bid on each lot.** Bid using whole dollar amounts only. Verify your bids, because you are responsible for any errors you make! Please consult the Bidding Increments chart in the Terms & Conditions.
4. **Please fill out your bid sheet completely! We also need:**
   - a) Your name and complete address for mailing invoices and lots;
   - b) Your telephone number if any problems or changes arise;
   - c) Your references; if you have not established credit with Heritage, you must send a 25% deposit, or list dealers with whom you have credit established;
   - d) Total your bid sheet; add up all bids and list that total in the box;
   - e) Sign your bid sheet, thereby agreeing to abide by the Terms & Conditions of Auction printed in the catalog.
5. **Mail early, because preference is given to the first bid received in case of a tie.**
6. **When bidding by mail, you frequently purchase items at less than your maximum bid. Bidding generally opens at the next published increment above the second highest mail or Internet bid previously received; if additional floor, phone, or HERITAGE Live!™ bids are made, we act as your agent, bidding in increments over any additional bid until you win the lot or are outbid. For example, if you submitted a bid of $750, and the second highest bid was $375, bidding would start at $400; if no other bids were placed, you would purchase the lot for $400.**
7. **You can also Fax your Bid Sheet if time is short. Use our exclusive Fax Hotline: 214-443-8425.**

## Telephone Bidding (when you are traveling, or do not have access to HERITAGE Live!™)

1. **To participate in an auction by telephone, you must make preliminary arrangements with Client Services (Toll Free 866-835-3243) at least three days before the auction.**
2. **We strongly recommend that you place preliminary bids by mail or Internet if you intend to participate by telephone. On many occasions, this dual approach has reduced disappointments due to telephone (cell) problems, unexpected travel, late night sessions, and time zone differences. Keep a list of your preliminary bids, and we will help you avoid bidding against yourself.**

## Attend in Person (whenever possible)

Auctions are fun, and we encourage you to attend as many as possible – although our HERITAGE Live!™ system brings all of the action right to your computer screen. Auction dates and session times are printed on the title page of each catalog, and appear on the homepage of each auction at HA.com. Join us if you can!
Take 4 Months to Pay...

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We’re collectors too, and we understand that on occasion there is more to buy than there is cash. Consider Heritage’s Extended Payment Plan [EPP] for your purchases totaling $2,500 or more.

Extended Payment Plan [EPP] Conditions

- Minimum invoice total is $2,500.
- Minimum Down Payment is 25% of the total invoice.
- A signed and returned EPP Agreement is required.
- The EPP is subject to a 3% fully refundable Set-up Fee (based on the total invoice amount) payable as part of the first monthly payment.
- The 3% Set-up Fee is refundable provided all monthly payments are made by eCheck, bank draft, personal check drawn on good funds, or cash; and if all such payments are made according to the EPP schedule.
- Monthly payments can be automatically processed with an eCheck, Visa, or MasterCard.
- You may take up to four equal monthly payments to pay the balance.
- Interest is calculated at only 1% per month on the unpaid balance.
- Your EPP must be kept current or additional interest may apply.
- There is no penalty for paying off early.
- Shipment will be made when final payment is received.
- All traditional auction and sales policies still apply.

There is no return privilege once you have confirmed your sale, and penalties can be incurred on cancelled invoices. To avoid additional fees, you must make your down payment within 14 days of the auction. All material purchased under the EPP will be physically secured by Heritage until paid in full.

To exercise the EPP option, please notify Eric Thomas at 214.409.1241 or email at EricT@HA.com upon receipt of your invoice.

We appreciate your business and wish you good luck with your bidding.
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- Timely payments to consignors since 1976
- Generous cash advances available
- Competitive consignment terms
- Outstanding prices realized

To discuss consigning your material to a future auction, please call 800-872-6467 today to speak to a Consignment Director.

1. Roy Lichtenstein
   Brass, 15 in. high
   Sold for $167,300
   Dec. 2007
   HA.com/656-38001

2. Multicolor Tourmaline:
   “Sharon Stone”
   Sold for $77,675
   Sept. 2008
   HA.com/6008-6094

3. 1804 $1 Original
   PR62 NGC
   Sold for $3,737,500
   Apr. 2008
   HA.com/1104-7001

4. Mikhail Klodt
   O/C, 41-¾ x 60-½ in.
   Sold for $1,314,500
   Apr. 2008
   HA.com/5008-17001

5. Yellow Diamond Ring
   Sold for $131,450
   May 2008
   HA.com/686-79002

6. James Bond
   Rolex Watch
   Sold for $107,550
   May 2008
   HA.com/686-8001

7. Honus Wagner Baseball Card
   Sold for $227,050
   May 2008
   HA.com/970-9043001

8. William Herbert
   (Buck) Dunton
   O/C, 14-¼ x 14-⅛ in.
   Sold for $286,800
   Dec. 2007
   HA.com/656-148001

9. Flag Carried to the Moon by Armstrong
   Sold for $56,762
   Sep. 2007
   HA.com/669-1150

10. Yousuf Karsh
    Hemingway, 1954
    Silver gelatin, 1967
    Sold for $19,120
    Dec. 2007
    HA.com/5015-6001

11. Bride of Frankenstein Poster
    Sold for $334,600
    Nov. 2007
    HA.com/667-20004

12. The Federalist, 1788
    First edition, uncut
    Sold for $262,900
    June 2008
    HA.com/683-10001

13. Pair of George III Silver Candelabra
    Sold for $53,775
    Apr. 2007
    HA.com/683-10001

14. Norman Rockwell
    Saturday Evening Post Cover Study
    33 x 22 in.
    Sold for $203,150
    June 2007
    HA.com/670-50001

15. William Barrett Travis Document
    Sold for $191,200
    Nov. 2007
    HA.com/650-25002

16. “Never Hinged” Inverted Jenny Stamp
    Sold for $825,000
    Dec. 2007

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We are currently accepting consignments for our Live Signature® and weekly Internet auctions in the following areas:

- Rare US, World, & Ancient Coins and Currency
- European, Russian, and American Art
- Sculpture
- Photography
- Art of the American West
- Texas Art
- Illustration Art
- Decorative Art
- Fine Silver and Vertu
- 20th-Century Design
- Fine Jewelry & Timepieces
- Comic Books and Original Comic Art
- Vintage Movie Posters
- Music and Entertainment Memorabilia
- Americana and Political Collectibles
- Rare Books & Manuscripts
- Natural History
- Civil War & Militaria
- Air and Space
- Sports Collectibles
- Stamps

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Our next Natural History Auction will feature a unique collection of Museum Quality Fossils; Meteorites; Gems & Minerals; Dinosauria and Zoology. Highlighted lots include an extremely rare Sabre-Toothed Tiger-Skull from the La Brea Tar Pit Formation; Two Dinosaur Skulls; The famous West Texas Meteorite and pieces of the Moon and the Planet Mars!
### United States Coin Auctions

<table>
<thead>
<tr>
<th>Location</th>
<th>Auction Dates</th>
<th>Consignment Deadline</th>
</tr>
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<tbody>
<tr>
<td>Long Beach, CA</td>
<td>May 27-31, 2009</td>
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<td>West Palm Beach, FL</td>
<td>July 8-12, 2009</td>
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<td>Los Angeles, CA</td>
<td>May 31-Aug. 2, 2009</td>
<td>June 19, 2009</td>
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### World Coin Auctions

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<td>September 9-14, 2009</td>
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### Currency Auctions

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<td>July 23, 2009</td>
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<tr>
<td>Orlando, FL</td>
<td>January 8-10, 2010</td>
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### Fine & Decorative Arts Auctions

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<td>June 4, 2009</td>
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### Jewelry & Timepieces Auctions

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### Vintage Movie Posters Auctions

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### Comics Auctions

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### Music & Entertainment Memorabilia Auctions

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### Historical Grand Format Auctions

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### Sports Collectibles Auctions

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### Natural History Auctions

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### Rare Stamps

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### Upcoming Auctions

- United States Coin Auctions
- World Coin Auctions
- Currency Auctions
- Fine & Decorative Arts Auctions
- Jewelry & Timepieces Auctions
- Vintage Movie Posters Auctions
- Comics Auctions
- Music & Entertainment Memorabilia Auctions
- Historical Grand Format Auctions
- Sports Collectibles Auctions
- Natural History Auctions
- Rare Stamps