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LIVE AUCTION
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(Floor, Telephone, HERITAGE Live!,™ Internet, Fax, and Mail)
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SESSION 1 Golden Age Comics
Thursday, November 19, 2009 • 1:00 PM CT • Lots 91001–91265

SESSION 2
Golden Age Comics, Silver Age and Bronze Age Comics,
Bound Comic Volumes, Comic-Related Memorabilia, Prints, and Magazines
Thursday, November 19, 2009 • 6:00 PM CT • Lots 92001–92280

SESSION 3
The Joe Kubert Collection, The Michael Senishen Collection, Original Art
Friday, November 20, 2009 • 1:00 PM CT • Lots 93001–93269

SESSION 4 Original Art, Animation Art
Friday, November 20, 2009 • 6:00 PM CT • Lots 94001–94298

NON FLOOR/NON PHONE BIDDING SESSION 5
(HERITAGE Live!,™ Internet, Fax, and Mail only)

SESSION 5
Golden Age Comics, Silver Age and Bronze Age Comics,
Bound Comic Volumes, Big Little Books, Memorabilia,
The Michael Senishen Collection, Original Art, Animation Art
Saturday, November 21, 2009 • 1:00 PM CT • Lots 95001–95655

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91001  Action Comics #17 (DC, 1939) CGC FN+ 6.5 Off-white to white pages. The best copy we’ve ever offered of this book, this hails from the same original-owner collection as the #19 in this auction. This is just the sixth cover devoted to Superman, who would sit out the cover of #18 before becoming the permanent star. Joe Shuster cover art. Overstreet 2009 FN 6.0 value = $1,917; VF 8.0 value = $4,601. CGC census 10/09: 2 in 6.5, 3 higher.

91002  Action Comics #19 (DC, 1939) CGC FN+ 6.5 Off-white pages. This is an original-owner copy, and we’ve never had a higher-grade specimen of this early issue! This is just the seventh full Superman cover of the series — if you’re scoring at home, the only previous ones were the nigh-priceless #1, another book nobody can afford these days in #7, and #10, 13, 15, and 17. The issue offered here started the run of Superman covers that continues to the present day. Joe Shuster cover art. Overstreet 2009 FN 6.0 value = $1,077. CGC census 10/09: 2 in 6.5, 3 higher.

91003  Action Comics #21 (DC, 1940) CGC FN 6.0 White pages. As the conflict in Europe continued and spread, so did war-themed covers of Action like this one (several months before America actually entered World War II). This issue’s cover has Superman hand-delivering a torpedo, and was drawn in a nicely textured style by Joe Shuster and Paul Cassidy. CGC notes two house ads in this issue for More Fun #52, which featured the classic Golden Age origin and first appearance of the Spectre. This unrestored copy remains quite fresh and attractive, with only a small amount of wear visible along the upper spine. Overstreet 2009 FN 6.0 value = $1,077. CGC census 10/09: 2 in 6.0, 8 higher.

91004  Action Comics #30 (DC, 1940) CGC VF 8.0 Off-white to white pages. This great cover featuring the Man of Steel picking up yet another car (this time, using only one hand) is credited by CGC to Fred Ray. The Superman story (with art by Jack Burnley) features the first appearance and “death” of villain Zolar. Overstreet 2009 VF 8.0 value = $2,081. CGC census 10/09: 2 in 8.0, 7 higher.

91005  Action Comics #36 (DC, 1941) CGC VF/NM 9.0 Off-white pages. The classic robot cover is by Fred Ray, one of the best of DC’s Golden Age cover artists. Inside the issue, it’s classic wartime fare as Superman takes on an insidious cabal of foreign spies and fifth columnists. Bernard Baily, George Papp, and Sheldon Moldoff art. Overstreet 2009 VF/NM 9.0 value = $2,290; NM- 9.2 value = $3,225. CGC census 10/09: 2 in 9.0, none higher.

91006  Action Comics #44 (DC, 1942) CGC VF+ 8.5 Off-white pages. This is a super-bright copy, and Fred Ray’s patriotic cover featuring Superman is a rousing one! If you’re puzzled by CGC’s notation “Fatman’s ID revealed to Mr. America,” the latter appeared in a backup feature from #33-51 and is the same person as Tex Thomson who debuted in Action #1, Fatman being his sidekick/buddy. No extra charge for that info! Overstreet 2009 VF+ 8.5 value = $1,090; VF/NM 9.0 value = $1,845. CGC census 9/09: 2 in 8.5, 3 higher.
91007  Action Comics #49 (DC, 1942) CGC VF- 7.5 White pages. Why is this book so tough to find? We couldn’t recall having seen it in any kind of decent grade, in fact Heritage hadn’t previously offered one better than (pause to hang head in shame) GD/VG. Ah, but here’s a real sharp one for your bidding pleasure. The Puzzler is the villain of the issue, making his first appearance. Overstreet 2009 VF 8.0 value = $1,013. CGC census 9/09: 1 in 7.5, 1 higher.


91009  Action Comics #73 (DC, 1944) CGC VF+ 8.5 White pages. Wayne Boring’s cover is complemented by the art of Bernard Baily and Mort Meskin inside this issue. Overstreet 2009 VF 8.0 value = $586; VF/NM 9.0 value = $993. CGC census 10/09: 1 in 8.5, none higher.

91010  Action Comics #87 Mile High pedigree (DC, 1945) CGC VF/NM 9.0 Off-white pages. A fantastic Mile High copy of an issue featuring a humorous cover by Wayne “Anything But” Boring. To date, only a handful have been certified with higher grades by CGC. Overstreet 2009 VF/NM 9.0 value = $887; NM- 9.2 value = $1,250. CGC census 10/09: 4 in 9.0, 4 higher.

91011  Adventure Comics #33 (DC, 1938) CGC FN/VF 7.0 Off-white pages. Take a good look at this one, you might not see another copy for a while! We last saw one four years ago. This was just the second issue of this title after the name change from New Adventure, and the book would keep this name for more than 450 issues. There are no superheroes in this comic, but consider that by this point only one superhero had ever been on a comic book cover (Action #1, natch) until two books that were released the same month as this issue (Action #7 and Detective #22). The cover art is by that great early DC mainstay, Creig Flessel. Overstreet notes an Opium story in this issue. Overstreet 2009 FN 6.0 value = $630; VF 8.0 value = $1,176. CGC census 10/09: 2 in 7.0, 1 higher.

91012  Adventure Comics #38 (DC, 1939) CGC FN/VF 7.0 Off-white pages. If you’d like a real collecting challenge, you should get started on an Adventure #32-39 run. None of these has more than four copies on the CGC census, and each is offered for sale about as frequently as an Olympic Games takes place. When you do find one, a mid-grade copy such as this is the best you can hope for, in fact the one higher-graded copy of #38 (the Mile High) is just a 7.5. CGC credits the cover art to Creig Flessel. Overstreet 2009 FN 6.0 value = $630; VF 8.0 value = $1,176. CGC census 10/09: 1 in 7.0, 1 higher.

91013  Adventure Comics #44 (DC, 1939) CGC FN/VF 7.0 White pages. This was the third cover appearance of the Sandman — the character was so new, we bet some kids looked at this Creig Flessel cover and wondered if the fellow in the gas mask was a hero or a villain! Inside the comic, Sandman was drawn by Fred Guardineer. Overstreet notes an Opium story in this issue. Overstreet 2009 FN 6.0 value = $2,166; VF 8.0 value = $5,198. CGC census 10/09: 2 in 7.0, 2 higher.
91014  **Adventure Comics #48 (DC, 1940)**

CGC FN 6.0 Cream to off-white pages. One of the key issues of *Adventure*’s run, this issue showcased the very first appearance of Hourman, whose powers lasted for one hour from the moment that he took a dose of Miraclo. Hourman also went on to become a charter member of the Justice Society as well as starring in this title. The caped hero was drawn on the cover and inside by Bernard Baily. Also included is a Sandman tale, drawn by Ogden Whitney. Other “name” artists on this issue include Bob Kane and Paul Gustavson. Overstreet lists this issue among the top 30 most valuable comic books of all time. Overstreet 2009 FN 6.0 value = $7,700. CGC census 10/09: 2 in 6.0, 2 higher.

91015  **No Lot.**

91016  **Adventure Comics #48 (DC, 1940)**

CGC Apparent FN+ 6.5 Moderate (P) Off-white to white pages. A wonderfully clean copy of the first appearance of the Hourman, one of Overstreet’s Top 30 Golden Age books. Bernard Baily is the cover artist. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced.” Overstreet 2009 GD 2.0 value = $2,567; VG 4.0 value = $5,134; FN 6.0 value = $7,700.

91017  **Adventure Comics #64 (DC, 1941)**

CGC VF+ 8.5 Off-white pages. The powers of Starman’s gravity rod are on display on Jack Burnley’s exciting cover. While Starman was the headliner in this early appearance, Hourman (drawn by Bernard Baily) and Sandman (by Creig Flessel) also make appearances. CGC notes, “From the collection of Nicolas Cage.” Overstreet 2009 VF 8.0 value = $1,279; VF/NM 9.0 value = $2,165. CGC census 10/09: 1 in 8.5, 1 higher.

91018  **Adventure Comics #71 (DC, 1942)**

CGC VF+ 8.5 Off-white to white pages. Only the Mile High copy has been graded higher. Starman cover by Jack Burnley. Overstreet 2009 VF 8.0 value = $1,241; VF/NM 9.0 value = $2,096. CGC census 10/09: 1 in 8.5, 1 higher.
91019  Adventure Comics #72 Mile High pedigree (DC, 1942) CGC NM/MT 9.8 White pages. This important Golden Age key features the first comic work for DC by the acclaimed team of Joe Simon and Jack Kirby. Whoever had S&K working for them had the best that the comics world had to offer, and Timely’s loss was definitely DC’s gain! S&K wrote and drew the Sandman story in this issue, and they soon made the character their own with their dynamic interpretation, so much so that Starman’s days as star of the issue were numbered (this book does have a neat Starman cover by Jack Burnley, though). Other heroes seen in this issue are Hourman (with art by Bernard Baily) and the Shining Knight (drawn by Creig Flessel). As the best existing copy of a comic ranked among the 100 most valuable Golden Age books by Overstreet, it’s a highly desirable prize indeed! Overstreet 2009 NM- 9.2 value = $19,000. CGC census 9/09: 1 in 9.8, none higher.
**91020**  Adventure Comics #78 Mile High pedigree (DC, 1942) CGC NM- 9.2 White pages. If it weren't for Edgar Church's copy, CGC's highest-graded #78 would be a modest VF 8.0. Simon and Kirby's dynamic cover and double-duty art chores inside (on Sandman and Manhunter) make the issue extra special. Jack Burnley and Bernard Baily also furnished interior art. Overstreet 2009 NM- 9.2 value = $2,800. CGC census 10/09: 1 in 9.2, none higher.

**91021**  Adventure Comics #79 Crowley Copy pedigree (DC, 1942) CGC VF 8.0 Off-white to white pages. High-grade copies of this are tough to come by, in fact only the ridiculous Mile High copy has been graded higher. This classic cover features the Manhunter, drawn here by Simon and Kirby. The Sandman is billed as "newest hit," probably because the S & K revamp of the character had only been going on for a few issues. Overstreet 2009 VF 8.0 value = $1,638. CGC census 9/09: 2 in 8.0, 1 higher.

**91022**  Adventure Comics #96 Mile High pedigree (DC, 1945) CGC NM/MT 9.8 White pages. A gorgeous Mile High copy of a Golden Age comic with white pages, this book is the reigning highest-graded copy certified by CGC to date. Published in the early months of 1945, this issue of *Adventure* was the last to feature a war-themed cover (by the iconic team of Simon & Kirby, no less). Overstreet 2009 NM- 9.2 value = $1,460. CGC census 10/09: 1 in 9.8, none higher.

**91023**  Air Fighters Comics #3 Mile High pedigree (Hillman Fall, 1942) CGC NM+ 9.6 White pages. This issue featured the origin and first appearance of the Heap, whom Jim Steranko called "one of the most fantastic and original characters ever created in the history of comics." That swamp monster was presumably meant to be a one-issue character, but its popularity soon eclipsed that of Skywolf, in whose feature the Heap debuted. And of course, the Heap would inspire later, similar creatures like DC's Swamp Thing and Marvel's Man-Thing. The book is also notable for having only the second appearances of both Skywolf and Airboy. The cover is by Charles Biro. As of this writing only two copies have been graded above 9.0 by CGC, both certified as Edgar Church/Mile High copies (there were doubles of some issues in the Church collection). Overstreet 2009 NM- 9.2 value = $2,700. CGC census 10/09: 2 in 9.6, none higher.
91024  All-American Comics #16 (DC, 1940) CGC Apparent VF 8.0 Extensive (P) Off-white to white pages. Green Lantern’s first appearance is already one of the five most valuable comic issues... could this book become an even bigger deal with a GL movie reportedly in the offing? Professional restoration means excellent eye appeal here. Sheldon Moldoff is the cover artist. CGC notes, “Restoration includes: color touch, pieces replaced, spine/pages reinforced, cleaned.” 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.

91025  All-American Comics #17 (DC, 1940) CGC VF+ 8.5 Off-white to white pages. DC icon Green Lantern made his second-ever appearance in this issue! And this is the only copy certified above 7.0 by CGC to date. Also, our experience is that this book is tougher to find than #16, and indeed CGC has certified just 18 copies (including restored books) as of this writing compared with 31 of the prior issue. Overstreet ranks #17 among the 100 most valuable Golden Age books. GL is drawn by Sheldon Moldoff on the cover; inside, the character is rendered by his creator, Martin Nodell. Overstreet 2009 VF 8.0 value = $10,750; VF/NM 9.0 value = $19,125. CGC census 9/09: 1 in 8.5, none higher.

91026  All-American Comics #21 (DC, 1940) CGC VF+ 8.5 White pages. We’ve been saying for some time that while #16 is a tough book, #17-25 are actually even harder to find. And the book that CGC has certified the least blue-label copies of in that issue span is #21! In addition to a very early appearance of Green Lantern (who first appeared in #16), this issue also has an early tale staring the original Atom (who debuted in #19). Classic Sheldon Moldoff cover. Overstreet 2009 VF 8.0 value = $2,400; VF/NM 9.0 value = $4,200. CGC census 10/09: 1 in 8.5, 1 higher.
**91027** **All-American Comics #62** (DC, 1944) CGC NM- 9.2 Off-white to white pages.
To date, only five copies of this issue have fared as well as a FN+ 6.5 grading from CGC, and no other at this grade. Overstreet 2009 NM- 9.2 value = $1,325. CGC census 10/09: 1 in 9.2, none higher. From the Gary Keller Collection.

**91028** **All-American Comics #73** Davis Crippen (“D” Copy) pedigree (DC, 1946) CGC NM- 9.2 Off-white to white pages. Terrific pedigree copy sits alone at the top of CGC’s census for this issue. Paul Reinman cover and art. Overstreet 2009 NM- 9.2 value = $1,050. CGC census 10/09: 1 in 9.2, none higher. From the Gary Keller Collection.

**91029** **All-Flash #2** (DC, 1941) CGC VF/NM 9.0 Off-white to white pages. One of the best copies known to exist — only the Mile High and the Davis Crippen “D” Copy have been graded higher. E.E. Hibbard cover and art. Overstreet 2009 VF/NM 9.0 value = $4,200; NM- 9.2 value = $6,000. CGC census 10/09: 1 in 9.0, 2 higher.

**91030** **All Select Comics #1** (Timely, 1943) CGC Apparent VG- 3.5 Slight (A) Off-white pages. One of a handful of the most desirable Timelys and one of Overstreet’s Top 100 Golden Age books, this one is highly sought after for the classic cover by Alex Schomburg, featuring perhaps the best depiction of the publisher’s Big Three: Captain America, the Human Torch, and the Sub-Mariner. CGC notes, “Restoration includes: small amount of glue on cover, pieces added. (1st 2 wraps married and trimmed. Top edge of cover trimmed)” Overstreet 2009 GD 2.0 value = $1,333; VG 4.0 value = $2,666.

**91031** **All-Star Comics #3** (DC, 1940) CGC Apparent VF/NM 9.0 Moderate (P) Off-white to white pages. In terms of sheer eye appeal, the only better copy we’ve seen is the 9.6 blue-label Mile High. If you want a copy similar in looks to the Mile High but $120,000 cheaper, here is your chance! A super-bright cover highlights one of the most memorable cover images in the history of comics. The origin and first appearance of the Justice Society of America, this has significance that’s tough to overstate. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced.” Overstreet 2009 GD 2.0 value = $4,100; VG 4.0 value = $8,200; FN 6.0 value = $12,300; VF 8.0 value = $30,800; VF/NM 9.0 value = $55,400.

**91032** **All Star Comics #8** (DC, 1942) CGC Apparent VF+ 8.5 Extensive (P) Cream to off-white pages. Wonder Woman’s first appearance will always be an in-demand book, and this is a professionally restored specimen of the key issue. In addition to the amazing Amazon, this issue’s important as an early outing for this title’s stars, the Justice Society. The cover art, showcasing JSA newcomers Dr. Mid-Nite and Starman, is attributed to E. E. Hibbard. CGC notes, “Restoration includes: color touch, pieces added, spine/staples reinforced, cleaned.” Overstreet 2009 GD 2.0 value = $3,333; VG 4.0 value = $6,666; FN 6.0 value = $10,000; VF 8.0 value = $25,000.
91033  All Winners Comics #1 (Timely, 1941) CGC NM- 9.2 Cream to off-white pages. Everything that Timely collectors love comes together in this book. For one thing, it’s got the company’s top three characters in the Human Torch, Captain America, and the Sub-Mariner. Those three are in separate features, but a text story by youngster Stan Lee is quite significant, as it has the first appearance of the All-Winners Squad, which had the Big Three teaming up! That supergroup (which also included the Black Marvel and the Angel) wouldn’t appear in illustrated form until issue #19. The cover is by Timely’s best cover artist, Alex Schomburg, and the interior art is by big-name contributors like Simon and Kirby, Bill Everett, and Carl Burgos. No wonder this issue is in the top 40 of Overstreet’s list of the most valuable Golden Age books. Overstreet 2009 NM- 9.2 value = $40,000. CGC census 10/09: 2 in 9.2, 2 higher.
91034  All Winners Comics #1 (Timely, 1941) CGC Apparent VF- 7.5 Slight (P) Cream to off-white pages. This issue is one of Overstreet’s top 50 Golden Age books. A cover featuring all of the best Timely characters is reason enough to like this one, but it’s also a significant book because of the Stan Lee-penned text feature with the first appearance of the All-Winners Squad, the first Timely/Marvel superhero group. CGC notes, “Restoration includes: spine splits sealed to cover, cover cleaned.” Overstreet 2009 GD 2.0 value = $2,050; VG 4.0 value = $4,100; FN 6.0 value = $6,150; VF 8.0 value = $15,375.

91036  Archie Comics #4 Davis Crippen (“D” Copy) pedigree (Archie, 1943) CGC VF- 7.5 Off-white pages. This is the only copy graded above 3.0 by CGC — and to give you an idea of the demand for the earliest issues, we just sold a Fair copy of #4 for a blistering $776! Also noteworthy: one of the few cover appearances by Jughead’s cousin Souphead — that’s him at left. Harry Sahle is the cover artist. Overstreet 2009 VF 8.0 value = $1,304. CGC census 9/09: 1 in 7.5, none higher.

91038  Archie Comics #9 Davis Crippen (“D” Copy) pedigree (Archie, 1944) CGC VF 8.0 Cream to off-white pages. We rarely see this issue, and when we have, it’s been a beat-up copy as ugly as, well, Miss Grundy (who makes her first cover appearance here). This high-grade specimen is bound to command a premium. Harry Sahle cover art. Overstreet 2009 VF 8.0 value = $926. CGC census 10/09: 1 in 8.0, none higher.

91035  Amazing Mystery Funnies V2#7 (Centaur, 1939) Condition: FN-. This one’s a Gerber “8” and called “scarce” by Overstreet. This is the nicest unrestored copy we’ve ever offered, by far — it’s from the same original-owner collection as the Marvel Comics #1 in this auction. It’s the first appearance of the Fantom of the Fair (he plied his trade at the New York World’s Fair that was going on at that time). Cover art by Paul Gustavson. This copy could not be encapsulated by CGC because of significant overhangs at the top and the right. But the book has appealing off-white pages that even smell nice! Overstreet 2009 FN 6.0 value = $1,059.

91037  Archie Comics #6 Davis Crippen (“D” Copy) pedigree (Archie, 1943) CGC Qualified VF 8.0 Off-white pages. Souphead, Jughead’s cousin, makes a rare cover appearance here! And just try to find a nicer copy of this book. Yes, it’s got a qualified grade, but there’s no blue-label copy graded above VG+ to date. We believe this cover by Harry Sahle to be the first-ever Archie Christmas cover; it’s certainly the first such cover of this series. CGC notes, “Cover and centerfold detached.” Overstreet 2009 GD 2.0 value = $147; VG 4.0 value = $294; FN 6.0 value = $441; VF 8.0 value = $926.

91039  Archie Comics #19 Davis Crippen (“D” Copy) pedigree (Archie, 1946) CGC VF 8.0 Off-white pages. This is the first of only three issues to have the interesting cover blurb “This printing is over 1,256,000 magazines” (a higher number was used on #20 and #21). And it shows how popular Archie had become less than five years after his first appearance. Al Fagaly handled the cover art here. Overstreet 2009 VF 8.0 value = $586. CGC census 10/09: 2 in 8.0, none higher.

91040  Archie Comics #21 Davis Crippen (“D” Copy) pedigree (Archie, 1946) CGC VF 8.0 Off-white to white pages. One of the earlier cover appearances for Miss Grundy, drawn by Al Fagaly. Overstreet 2009 VF 8.0 value = $365. CGC census 10/09: 1 in 8.0, none higher.
91041 Batman #8 (DC, 1942) CGC VF+ 8.5

White pages. Not to put too fine a point on it, this is one truly gorgeous comic book. The deep red hue on the infinity cover by Fred Ray and Jerry Robinson pops out, and you are reading the bold print correctly: the pages are virtually as white and supple as the day they came off the press. Robinson and Bob Kane furnished interior art. Overstreet 2009 VF 6.0 value = $2,250; VF/NM 9.0 value = $4,549. CGC census 10/09: 3 in 8.5, 2 higher. From the Gary Keller Collection.

91042 Batman #10 (DC, 1942) CGC VF+ 8.5

Off-white pages. Jack Burnley's clever cover for this issue features a miniature Batman and Robin on a drafting table, inking their own adventures, with Jerry Robinson and creator Bob Kane providing the interior art. Inside, Catwoman gets her first makeover, one of many wardrobe changes she received over the decades. This is one of only two 8.5 copies — the highest grade that CGC has given this issue to date — making it a real prize. Overstreet 2009 VF 8.0 value = $2,523; VF/NM 9.0 value = $4,412. CGC census 10/09: 2 in 8.5, none higher.

91043 Batman #11 (DC, 1942) CGC FN 6.0 White pages. This original-owner copy hails from the same collection as the Detective #27 in one of our previous auctions. This Joker cover is one of the classics, and it's by Fred Ray and Jerry Robinson. It's also just the third Joker cover ever. Overstreet 2009 FN 6.0 value = $2,250. CGC census 9/09: 4 in 6.0, 23 higher.

91044 Batman #12 (DC, 1942) CGC VF/NM 9.0 Off-white to white pages. The expanse of yellow background on the front cover helped ensure there would be a paucity of high-grade copies 67 years after the issue date! Our offering barely misses being the highest-graded (9.2 to 9.0) by CGC to date. The issue has a Joker appearance, a Jerry Robinson "war savings bonds" cover, and interior art by Robinson, Bob Kane, and Jack Burnley. Overstreet 2009 VF/NM 9.0 value = $3,445; NM- 9.2 value = $4,900. CGC census 10/09: 3 in 9.0, 1 higher. From the Gary Keller Collection.

91045 Batman #13 (DC, 1942) CGC VF+ 8.5

Off-white pages. This grade for a predominantly black Golden Age cover is impressive. It's clean and sharp, with no distracting blisters. The issue has Superman co-creator Jerry Siegel appearing in a Batman story, as well as an appearance by the Joker. Jerry Robinson furnished cover and story art. Overstreet 2009 VF 8.0 value = $2,010; VF/NM 9.0 value = $3,505. CGC census 10/09: 3 in 8.5, 3 higher. From the Gary Keller Collection.

91046 Batman #17 (DC, 1943) CGC NM-9.2 Off-white to white pages. This issue may have even more black background on the front cover than #13, and it sports an even higher grade. Jerry Robinson provided the cover, and it's a patriotic war-time gem that gets Overstreet's nod as 'classic'. The issue also has a Penguin appearance and interior art by Robinson, Bob Kane, and Jack Burnley. Overstreet 2009 NM- 9.2 value = $3,900. CGC census 10/09: 2 in 9.2, 2 higher. From the Gary Keller Collection.
91047  **Batman #18 Spokane pedigree (DC, 1943) CGC VF/NM 9.0 White pages.** Stan Kaye's cover features real-life villains Hitler, Hirohito, and Mussolini getting their comeuppance. Bob Kane, Jerry Robinson, and Jack Burnley art. Overstreet 2009 VF/NM 9.0 value = $3,570; NM- 9.2 value = $5,100. CGC census 10/09: 2 in 9.0, none higher. *From the Gary Keller Collection.*

91048  **Batman #19 (DC, 1943) CGC NM-9.2 White pages.** This is the nicest copy of this issue that we've ever offered. The unblemished black background is amazing! Only one book tops this beauty on the current CGC census, and this issue's cover marks the first time that Dick Sprang would lend his artistic bent to Batman. He would soon prove to be one of the best to ever draw the Darknight Detective. Oh, and there's a Joker appearance to boot! Overstreet 2009 NM-9.2 value = $3,100. CGC census 10/09: 2 in 9.2, 1 higher.

91049  **Batman #21 (DC, 1944) CGC NM-9.2 Cream to off-white pages.** Color leaps off the cover of this superb copy. Wear your sunglasses if you go to HA.com/Comics for a closeup! The issue has a Penguin appearance, with cover and interior art by Dick Sprang. Overstreet 2009 NM-9.2 value = $2,350. CGC census 10/09: 3 in 9.2, 1 higher. *From the Gary Keller Collection.*

91050  **Batman #22 (DC, 1944) CGC VF+ 8.5 Off-white to white pages.** Alfred steps out with his first solo story and cover in this issue. Dick Sprang did the cover, and Bob Kane, Jerry Robinson, and Jack Burnley ante-ed up with interior art. Overstreet 2009 VF- 8.0 value = $589; VF/ NM 9.0 value = $1,670. CGC census 10/09: 4 in 8.5, 8 higher. *From the Gary Keller Collection.*

91051  **Batman #24 (DC, 1944) CGC NM 9.4 White pages.** Another unforgiving yellow-background cover, and this copy just dares you to find fault. The bold Dick Sprang cover is appropriately displayed, and the page quality (like the grade) is unsurpassed. Sprang and Jerry Robinson contributed interior art, and there are appearances by Professor Carter Nichols (his first) and by Tweedledum and Tweedledee. Overstreet 2009 NM-9.2 value = $2,350. CGC census 10/09: 3 in 9.4, none higher. *From the Gary Keller Collection.*

91052  **Batman #29 (DC, 1945) CGC NM-9.2 Off-white pages.** Hard to believe this pretty copy is 40 years old, let alone 64 years old! It's the single highest-graded copy CGC has certified of #29. Dick Sprang created cover and story art for the issue. Overstreet 2009 NM-9.2 value = $2,350. CGC census 10/09: 1 in 9.2, none higher. *From the Gary Keller Collection.*
91053  Batman #31 Spokane pedigree (DC, 1945) CGC NM- 9.2 White pages. One lone copy is ahead of this one in CGC’s grading census — by the ever so slight margin of 9.4 to 9.2. Dick Sprang provided the cover art, and also contributed interior art, as did Jerry Robinson. CGC notes, “Mis-cut.” Overstreet 2009 NM- 9.2 value = $1,775. CGC census 10/09: 3 in 9.2, 1 higher. From the Gary Keller Collection.

91055  Batman #33 Double Cover (DC, 1946) CGC NM 9.4 White pages. Another double cover beauty from the Keller Collection. CGC notes of this copy, “1st cover 8.5, interior cover 9.4.” Dick Sprang created the Christmas cover, with Win Mortimer providing interior art. The Penguin appears. Overstreet 2009 NM- 9.2 value = $2,100. CGC census 10/09: 2 in 9.4, none higher. From the Gary Keller Collection.

91054  Batman #32 Double Cover (DC, 1945) CGC NM 9.4 White pages. The red background of the outer cover is blinding; we can only imagine what the inside cover looks like! CGC notes, “1st cover 8.0, interior cover 9.4.” The issue featured cover and interior art by Dick Sprang, had a Joker appearance, and retold the origin of Robin. Overstreet 2009 NM- 9.2 value = $1,775. CGC census 10/09: 2 in 9.4, none higher. From the Gary Keller Collection.

91056  Batman #41 Mile High pedigree (DC, 1947) CGC NM+ 9.6 Off-white to white pages. The last time we had the opportunity to auction this Mile High Bat-beauty was almost five years ago and what Bat-fan wouldn’t love to have this one in their collection? First of all, the zany “little green men” scene is this title’s first science fiction cover — what became a common sight during the 1950s was quite a novelty in 1947. Then there’s a Penguin appearance, and Jim Mooney drew the cover as well as both of the Batman stories. This Mile High copy is tied for the highest grade that CGC has assigned to date, and considering the issue’s black cover, don’t count on finding a better copy any time soon. Overstreet 2009 NM- 9.2 value = $1,300. CGC census 10/09: 2 in 9.6, none higher. From the Gary Keller Collection.

91057  Batman #45 (DC, 1948) CGC VF+ 8.5 Off-white to white pages. Win Mortimer provided the Christmas cover for this issue, which featured a Catwoman appearance. Charles Paris, Jim Mooney, and Henry Boltinoff art. Overstreet 2009 VF 8.0 value = $548; VF/NM 9.0 value = $924. CGC census 10/09: 3 in 8.5, 1 higher. From the Gary Keller Collection.
91058 Batman #46 Rockford pedigree (DC, 1948) CGC VF+ 8.5 Off-white pages. One of the nicest copies known of a tough issue to find in high grade, with all that expanse of black on the cover! CGC has certified less than 10 copies with grades exceeding FN+ 6.5. Win Mortimer provided the cover art, with Dick Sprang and C. C. Beck doing some interior pages. The Joker makes an appearance in this issue. Overstreet 2009 VF 8.0 value = $548; VF/NM 9.0 value = $924. CGC census 10/09: 1 in 8.5, 1 higher. From the Gary Keller Collection.

91059 Batman #48 (DC, 1948) CGC NM 9.4 White pages. Beautiful copy inside (white pages!) and out (9.4 = next highest grade represented in CGC’s census is a single 9.0). The cover’s by Win Mortimer, and there’s a Penguin appearance inside. Overstreet 2009 NM- 9.2 value = $1,775. CGC census 10/09: 1 in 9.4, none higher. From the Gary Keller Collection.

91060 Batman #50 (DC, 1948) CGC NM 9.4 Off-white to white pages. Co-creator Bob Kane is credited with cover and interior artwork for this issue, which features a Two-Face cover. And what a copy! Just two copies have earned grades nicer than VF+ 8.5 from CGC to date. Overstreet 2009 NM- 9.2 value = $1,500. CGC census 10/09: 2 in 9.4, none higher. From the Gary Keller Collection.

91061 Batman #55 (DC, 1949) CGC NM 9.4 White pages. Ever seen so many outstanding copies of early Batman? Here’s another with white pages to go along with its Near Mint 9.4 CGC grade. No other copy has garnered better than VF/NM 9.0 to date. Overstreet 2009 NM- 9.2 value = $1,800. CGC census 10/09: 1 in 9.4, none higher. From the Gary Keller Collection.

91062 Batman #56 Spokane pedigree (DC, 1949) CGC NM+ 9.6 White pages. White covers easily show dirt and often don’t stand the test of time, but this sparkling specimen is a rare exception! This wonderful example of issue #56 is just what the doctor ordered for the discerning collector. Hailing from the Spokane collection, its crisp spine and sharp corners are utterly astounding, and its interior Penguin tale is a must-have for fans of Bat-foes. This comic stands proud as CGC’s highest-rated copy of the issue. Overstreet 2009 NM- 9.2 value = $1,275. CGC census 10/09: 1 in 9.6, none higher. From the Gary Keller Collection.

91063 Batman #57 (DC, 1950) CGC VF/NM 9.0 Off-white pages. Features an appearance by the Joker and a 1950 calendar centerfold. Win Mortimer provided the cover, while the interior art is by Dick Sprang, Bob Kane, Lew Schwartz, and Charles Paris. Overstreet 2009 VF/NM 9.0 value = $906; NM- 9.2 value = $1,275. CGC census 10/09: 1 in 9.0, none higher. From the Gary Keller Collection.

91064 Batman #58 (DC, 1950) CGC NM 9.4 Off-white pages. The catchy Dick Sprang cover spotlights the Penguin among birds of different feathers. Sprang and the team of Bob Kane/Lew Schwartz contribute interior art. This is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $1,425. CGC census 10/09: 1 in 9.4, none higher. From the Gary Keller Collection.

91065 Batman #60 (DC, 1950) CGC NM 9.4 Cream to off-white pages. The colors of the Jim Mooney cover really stand out on this smokin’ specimen. Dick Sprang and Bob Kane provide interior art. Overstreet 2009 NM- 9.2 value = $1,275. CGC census 10/09: 1 in 9.4, none higher. From the Gary Keller Collection.
**91066** Batman #61 (DC, 1950) CGC NM- 9.2

*White pages.* This issue has the origin of Batplane II, a streamlined jet with its familiar bat head on the front. The Dynamic Duo take on the Penguin in one of the book's other stories, as well. Win Mortimer cover and Dick Sprang art. This is the highest-graded copy certified by CGC to date, with stunning white pages. Overstreet 2009 NM- 9.2 value = $1,425. CGC census 10/09: 1 in 9.2, none higher. From the Gary Keller Collection.

**91067** Batman #66 (DC, 1951) CGC NM 9.4

*Off-white pages.* When the Joker botches a robbery attempt, does it make him mad? No, it just gives him an idea for a new crime spree, this time based on the great errors of history! That's not all this 52-pager has to offer, though: there's also a tale centered on Commissioner Gordon in which Batman has to pose as Gordon to trap a criminal. The Joker cover is by Dick Sprang. Overstreet 2009 NM- 9.2 value = $1,550. CGC census 10/09: 1 in 9.4, none higher. From the Gary Keller Collection.

**91068** Batman #69 (DC, 1952) CGC NM 9.4

*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. This is the highest-graded copy of this issue certified by CGC to date. Overstreet 2009 NM- 9.2 value = $1,500. CGC census 10/09: 1 in 9.4, none higher. From the Gary Keller Collection.

**91069** Big 3 #1 (Fox, 1940) CGC VF/NM 9.0

*Off-white to white pages.* This is a beautiful copy, and early Fox books are not known for their availability in high grade! The Blue Beetle, Samson, and the Flame, Fox's best characters at the time, are the titular trio, and obviously the title was named after the "Big Three" of Roosevelt, Churchill, and Stalin. According to Crawford's Encyclopedia of Comic Books, certain powers that be in Congress thought that giving a comic book this name showed a lack of respect toward the President, and thus got the War Production Control Board, which had the power to stop the manufacture of nonessential items, to cut off this title's production after the seventh issue. Whether you "buy" this conspiracy or not, buy the comic! Overstreet 2009 VF/NM 9.0 value = $2,378; NM- 9.2 value = $3,350. CGC census 10/09: 1 in 9.0, 1higher.

**91070** Big All-American Comic Book #1 (DC, 1944) CGC FN- 5.5


**91071** Blackhawk #9 (Quality, 1944) CGC VF/NM 9.0

*Cream to off-white pages.* Don't let the issue #9 mislead you; this was the first Blackhawk issue. The features and title changed after issues #1-8 which were published as Uncle Sam Quarterly. Seems a smart move, as the new series ran for nearly 40 years! Al Bryant provided cover and story art. Overstreet 2009 VF/NM 9.0 value = $4,060; NM- 9.2 value = $5,800. CGC census 10/09: 1 in 9.0, 2 higher.

**91072** Blue Beetle #1 (Fox Features Syndicate, 1939) CGC FN/VF 7.0

*Cream to off-white pages.* This book is to Fox what Superman #1 is to DC, i.e. a character who was introduced in an anthology comic proved popular enough to get his own title (and we believe the Blue Beetle is just the second character in the history of comics to do this). The character was promoted from the pages of Mystery Men, and went on to appear in comics for many decades thereafter, in fact he is still published at DC today. Lou Fine is credited with the cover art for this first issue. Overstreet 2009 FN 6.0 value = $1,374; VF 8.0 value = $3,298. CGC census 10/09: 2 in 7.0, 2 higher.
91073  Blue Ribbon Comics #1 Denver pedigree (MLJ, 1939) CGC NM 9.4 Cream to off-white pages. This is the very first comic book published by MLJ (later known as Archie Publications), and it features the first appearances of Dan Hastings, Richy the Amazing Boy, and Rang-A-Tang the Wonder Dog, who also stars on the stylized cover attributed to Norman Danberg. Golden Age great Jack Cole contributed interior art. This is one of three copies with the highest grade certified for this issue by CGC to date. Overstreet 2009 NM- 9.2 value = $5,000. CGC census 10/09: 3 in 9.4, none higher.


91076  Boy Commandos #1 (DC, 1942) CGC VF 8.0 Off-white to white pages. One of Simon and Kirby’s most famous covers, this striking WWII battle scene is deemed a “classic” by Overstreet. The key issue has the origin of Liberty Belle, a Sandman and Newsboy Legion crossover, and Simon and Kirby interior art. This is one of the nicest copies of the Golden Age comic that you’ll find. Overstreet 2009 VF 8.0 value = $3,643. CGC census 10/09: 3 in 8.0, 4 higher.

91077  Buck Rogers #5 (Eastern Color, 1943) CGC NM- 9.2 Off-white to white pages. Buck Rogers jumps into action on this cover, as he fends off three ruffians from his space pod. Another stunning Mile High, with a beautiful spine and edges. Only one other book has been graded higher by CGC to date. Overstreet 2009 NM- 9.2 value = $1,425. CGC census 10/09: 1 in 9.2, 1 higher.

91078  Buck Rogers #6 Central Valley pedigree (Eastern Color, 1943) CGC NM+ 9.6 Off-white to white pages. This one’s alone at the top of CGC’s census — even the Mile High only graded 9.4! Last issue of the series. Overstreet 2009 NM- 9.2 value = $1,425. CGC census 10/09: 1 in 9.6, none higher.

91079  Captain Aero Comics #1 Mile High pedigree (Holyoke Publications, 1941) CGC NM+ 9.6 Off-white to white pages. Stories featuring Flag-Man and Solar, Master of Magic, Captain Aero, Captain Stone, and Adventurer begin in this first issue. Charles Quinlan provided art for the book, which features an action-packed World War II cover. As with many Mile High copies, this book is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $2,650. CGC census 10/09: 1 in 9.6, none higher. From the Gary Keller Collection.
91080  Captain America Comics #1 (Timely, 1941) CGC VG/FN 5.0
Off-white pages. This will always be one of the most desirable comics in the hobby, mostly because it’s got one of the most famous covers of all time! It’s the origin and first appearance of Captain America and Bucky, by Joe Simon and Jack Kirby. It’s also the first appearance of the Red Skull, and of course there’s some guest villainy by the even more nefarious Hitler. CGC notes, “Very minor amount of color touch on cover. Very minor amount of glue on cover.” Overstreet 2009 VG 4.0 value = $16,400; FN 6.0 value = $24,600. CGC census 10/09: 4 in 5.0, 21 higher.

91081  Captain America Comics #2 (Timely, 1941) CGC Apparent
VF/NM 9.0 Moderate (P) Off-white pages. High-grade unrestored copies are scarce if they exist at all, so if you want to know what it felt like to see this book when it first appeared, this professionally restored copy presents a perfect opportunity. The issue has the first appearance of Captain America’s round shield, which was the only one he used from that day forward. Adolf Hitler appeared on his second cover in a row, with Joe Simon handling the art this time. CGC notes, “Restoration includes: color touch, pieces added, cleaned, reinforced.” Overstreet 2009 GD 2.0 value = $1,475; VG 4.0 value = $2,950; FN 6.0 value = $4,425; VF 8.0 value = $11,000; VF/NM 9.0 value = $20,000.

91082  Captain America Comics #52 (Timely, 1946) CGC NM- 9.2
Off-white pages. When only the very best (copy) will do, you might as well stop right here! The issue has an Alex Schomburg cover and a Human Torch vs. Cat-Man story. Overstreet 2009 NM-9.2 value = $2,400. CGC census 10/09: 2 in 9.2, none higher. From the Gary Keller Collection.

91083  Captain America Comics #52 Ohio pedigree (Timely, 1946)
CGC VF 8.0 Off-white pages. Alex Schomburg crafted this slug-a-thug cover, and Bucky was grateful for the rare occasion he wasn’t shackled, overpowered, or embarrassed in some fashion! Vince Alascia, Al Bellman, and Al Gabriele provided interior art, and a Human Torch vs. Cat-Man story is featured. This pretty copy could easily be mistaken for a higher grade. Overstreet 2009 VF 8.0 value = $1,008. CGC census 10/09: 4 in 8.0, 11 higher.
91084  Captain America Comics #53 (Timely, 1946) CGC NM 9.4
Off-white pages. Another highest graded copy from our feature collection.
The issue featured an Alex Schomburg cover and interior art from Carmine
Infantino, Mike Sekowsky, Paul Reinman, Vince Alascia, and Al Gabriele.
Overstreet 2009 NM 9.2 value = $2,400. CGC census 10/09: 1 in 9.4, none
higher. From the Gary Keller Collection.

91085  Captain America Comics #57 (Timely, 1946) CGC VF/NM 9.0
Cream to off-white pages. Only the pedigree “D” Copy has earned a higher
grade for this issue. Syd Shores did the great cover. Overstreet 2009 VF/NM
9.0 value = $1,704; NM- 9.2 value = $2,400. CGC census 10/09: 2 in 9.0, 1
higher. From the Gary Keller Collection.

91086  Captain Marvel Adventures #nn (#1) (Fawcett, 1941) CGC
VG/FN 5.0 Off-white pages. A crime worthy of Sivana himself was com-
mittted... when this book was called a mere 5.0! We mean no lack of respect
for the Solomonic graders at CGC (more on the condition below), we only
mean to say that in terms of eye appeal, this is by far the best copy any of us
have ever laid eyes on. We doubt very much that you’ll disagree once you’ve
looked at our scan.

This issue is one of Overstreet’s Top 30 Golden Age books, and there are not
that many copies of this book out there, period. Overstreet notes that the
book is “rarely found in Fine or Mint condition” because it was printed on
poor paper stock. And it’s worth noting that most of the noted “pedigree”
collections lack this particular comic.

Big things were in store for this series, in fact within a few years it was the
bestselling comic in America, with total sales for the 1944 issues surpassing
14 million copies! It even went biweekly to meet demand at one point. This
is the one and only issue of the title to have Jack Kirby art, and it was drawn
on the “night shift” at the time Kirby was working on Captain America by day.
This first issue’s cover art is by C. C. Beck.

As to what flaws could possibly have led to such a low grade (though still the
highest yet assigned for this issue)? Admittedly, the bottom staple appears
to be either detached or nearly so, and the top staple looks tenuous enough
that we wouldn’t recommend cracking this book out to give it a few reads.
We suspect that’s the reason for the technical grade. But other than some
scuffing along the spine, there’s nothing else here that we could imagine
any collector being displeased with. By all means, take a look at the scans in
our online archives of other unrestored copies we have offered to see the
flaws that typically afflict this book — you will quickly hurry back to this win-
ner! To most eyes, this is a high-grade copy.

CGC notes, “Very minor amount of glue on spine of cover.” Overstreet 2009
VG 4.0 value = $5,500; FN 6.0 value = $8,250. CGC census 10/09: 2 in 5.0, none
higher.
91087 Captain Marvel Adventures #5 Mile High pedigree (Fawcett, 1941) CGC NM+ 9.6 Off-white to white pages. C. C. Beck provided both the vertigo-inducing cover and the interior art for this issue. Although the Nazis are battled on the cover, it's archfiend Sivana whom Captain Marvel faces in the stories. This gorgeous Mile High copy is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $2,400. CGC census 10/09: 1 in 9.6, none higher. From the Gary Keller Collection.

91088 Captain Marvel Adventures #7 Mile High pedigree (Fawcett, 1942) CGC NM/MT 9.8 Off-white to white pages. The mighty Captain Marvel makes a break-out impression on this smashing C. C. Beck cover. This supernova-hot book is easily second to none in CGC’s current census! Overstreet 2009 NM- 9.2 value = $1,825. CGC census 10/09: 1 in 9.8, none higher.

91089 Captain Marvel Adventures #8 Mile High pedigree (Fawcett, 1942) CGC NM+ 9.6 Off-white to white pages. The evil Ibac made his first appearance in this issue. Similar to Captain Marvel, he derives his abilities from legendary figures — in his case, the less-than-heroic likes of Ivan the Terrible, Lucrezia Borgia, Attila the Hun, and Caligula. He’s one of the few Fawcett villains still seen in comics today (now part of the DC stable). This issue also has a great patriotic cover by C. C. Beck. This is the only copy graded above 8.5 by CGC as of this writing. Overstreet 2009 NM- 9.2 value = $1,825. CGC census 10/09: 1 in 9.6, none higher. From the Gary Keller Collection.

91090 Captain Marvel Adventures #16 Crowley Copy pedigree (Fawcett, 1942) CGC VF/NM 9.0 Cream to off-white pages. A masterful cover by C. C. Beck, boasting Captain Marvel and Uncle Sam with a patriotic theme. A gorgeous, high-grade pedigreed copy. Overstreet 2009 VF/NM 9.0 value = $940, NM- 9.2 value = $1,325. CGC census 10/09: 2 in 9.0, 3 higher. From the Gary Keller Collection.

91091 Captain Marvel Adventures #21 Mile High pedigree (Fawcett, 1943) CGC NM/MT 9.8 White pages. This incredible gem copy is almost too good to be true! Great cover illustration by C. C. Beck, featuring Hitler and two of his mindless minions being exposed to Captain Marvel’s “Honesty Ray,” but the real story is how this 66-year-old comic book survived in such perfect condition! We find it difficult to believe old Edgar Church ever opened this one up even once — the spine is impossibly smooth and stress-free. Even the small penciled “D” arrival marks alongside the top of the book can’t detract from this brilliant beauty! Overstreet 2009 NM- 9.2 value = $1,675. CGC census 10/09: 1 in 9.8, none higher. From the Gary Keller Collection.

91092 Captain Marvel and the Lieutenants of Safety #1 Rockford pedigree (Fawcett, 1950) CGC NM 9.4 Cream to off-white pages. Kite-flying is a fun and popular hobby that is not without its risks, especially around power lines. In order to educate children on the hazards, several publishers produced special giveaway comics promoting safety, including Fawcett, the home of the Big Red Cheese himself, Captain Marvel. This is the first of three starring Captain Marvel and his three “Lieutenants of Safety” (Captain Caution, Speedy Ade, and a sprite named Sir Safety), named “Danger Flies a Kite”, and it’s considered scarce by Overstreet. Overstreet 2009 NM- 9.2 value = $1,600. CGC census 10/09: 2 in 9.4, none higher.
Captl Marvel Comics (Canadian series) #2 (Double “A” Comics, 1942) CGC FN/VF 7.0 Cream to off-white pages. Canada’s own Golden Age of comics did not begin untul 1941, shortly after the importation of U.S. fiction periodicals was banned. Anglo-American Comics had their cake and ate it too by buying scripts from Fawcett but having the stories drawn by Canadian artists! Not listed in Overstreet. CGC census 10/09: 1 in 7.0, none higher.

91094 Captain Marvel Jr. #2 Vancouver pedigree (Fawcett, 1942) CGC NM+ 9.6 White pages. This is far and away the finest copy that we have ever offered (the next closest book on CGC’s census is a mere 7.0!). Like many of the Vancouver books, this copy is exemplary, from the bright red, clean Mac Raboy cover, to the Captain Nazi and Captain Nippon laced white interior pages. Don’t let this stunner pass you by! Overstreet 2009 NM-9.2 value = $3,000. CGC census 10/09: 1 in 9.6, none higher.

91095 Captain Midnight #3 Vancouver pedigree (Fawcett, 1942) CGC NM+ 9.6 White pages. If you’re not familiar with the Vancouver books, the key fact is that book-for-book they’re as nice or nicer than the Mile Highs! That’s true for this issue as well, with the Mile High checking in at 9.4. There are only about 250 Vancouver books, and this is one of the few that Heritage had never offered before. Classic Nazi war cover by Jack Binder. Overstreet 2009 NM-9.2 value = $1,800. CGC census 10/09: 1 in 9.6, none higher.

91096 No Lot.

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91097  Catman Comics #2 Mile High pedigree (Holyoke/Continental, 1941) CGC NM 9.4 Off-white pages. This stunning Mile High is the best known copy in existence. Clean, bright, and glossy with excellent color registration, this one would please even the most discerning collector. Charles Quinlan art. Overstreet 2009 NM- 9.2 value = $2,500. CGC census 10/09: 1 in 9.4, none higher.

91098  Catman Comics #9 Mile High pedigree (Continental, 1942) CGC NM+ 9.6 Off-white to white pages. This beautiful copy really wowed us. We know many a Golden Age collector who’s extremely fervent about the Cat-Man, amazing for a character who hasn’t appeared in comics since the 1940s (though the name was re-used for other characters by other companies). This copy is fantastically fresh, everything you’d want from a Mile High, and it’s the only copy certified with a grade above 8.5 by CGC as of this writing. It’s also got one of the better covers of the run — it’s certainly the only comic we can think of to show a pre-teen girl machine-gunning a Japanese soldier! The girl is our hero’s sidekick the Kitten, and the cover art is by Charles Quinlan. By the way, for reasons known only to the folks at Continental, this issue is also known as V2#14, the number used in the indicia. Overstreet 2009 NM- 9.2 value = $1,150. CGC census 10/09: 1 in 9.6, none higher.
91099 Century of Comics #nn (Eastern Color, 1933) CGC FN- 5.5 Cream to off-white pages. Just the third comic book ever made, this one came out after Funnies On Parade and Famous Funnies: A Carnival of Comics, but is much more valuable than either of its two predecessors. It's ranked among the 50 most valuable Golden Age comics by Overstreet, and would undoubtedly rank higher if not for the fact that no value above VF is listed! This comic's significance certainly makes it one to pursue: after the success of the previous comics mentioned above, companies such as Kinney Shoe Stores and Wheatena cereal asked M. C. Gaines, the "father of the American comic book," for another promotional giveaway item. And this one certainly topped its two 32-page predecessors, becoming the first 100-page comic book! The content consists of favorites from the Sunday funnies like Mutt and Jeff and Joe Palooka. Overstreet 2009 FN 6.0 value = $11,000. CGC census 10/09: 2 in 5.5, 2 higher.


91101 Circus the Comic Riot #1 (Globe Syndicate, 1938) CGC VF+ 8.5 Off-white pages. This 1938 oldie seems innocuous enough, but lurking behind the cover was Basil Wolverton's Spacehawks and Disk Eyes, Pee-Wee Throttle by Jack Cole (his second comic book ever), Jack Hinton by Will Eisner, and Van Bragger by Bob Kane. To make it even more intriguing, it's rated "scarce" by both Overstreet and Gerber. Overstreet 2009 VF 8.0 value = $3,722; VF/NM 9.0 value = $6,511. CGC census 10/09: 2 in 8.5, 2 higher.

91102 Classics Illustrated Giants: An Illustrated Library of Great Indian Stories #nn (#3) (Gilberton, 1949) CGC VF/NM 9.0 Cream to off-white pages. All of these Giants are hard to find, and when you do a VG-type copy is usually the best you can hope for. A sharp copy in one of CGC's new humongous holders! Overstreet 2009 VF/NM 9.0 value = $1,563; NM- 9.2 value = $2,200. CGC census 10/09: 1 in 9.0, none higher.

91103 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 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've only auctioned four copies ever. This one was originally sold as part of the Chicorel collection, one of the great original-owner collections we've ever brought to market. Overstreet 2009 NM- 9.2 value = $4,800. CGC census 4/09: 1 in 9.4, none higher.

91104 Comics On Parade #5 Central Valley pedigree (United Features Syndicate, 1938) CGC VF+ 8.5 White pages. This is the only high-grade copy of this book we've ever seen, and it's the only copy CGC has graded higher than 6.5! The condition is amazing for such an early Golden Age book (on the stands at the same time as Action #3). Tarzan leads the all-star cast here. Overstreet 2009 VF 8.0 value = $479; VF/NM 9.0 value = $810. CGC census 10/09: 1 in 8.5, none higher.
91105 Crackajack Funnies #1 Denver pedigree (Dell, 1938) CGC NM 9.4 Off-white to white pages. The debut issue of Dell's first comic book title, featuring newspaper reprints of popular strips such as Tom Mix, Wash Tubbs, Don Winslow, Boots, Myra North, and more. This copy is from the Denver collection, and only one other has been certified with a higher grade by CGC as of this writing. Overstreet 2009 NM- 9.2 value = $3,550. CGC census 10/09: 1 in 9.4, 1 higher. From the Gary Keller Collection.


91108 Dagar, Desert Hawk #14 (Fox Features Syndicate, 1948) CGC NM- 9.2 Off-white pages. This very underrated “headlight” and bondage cover is by Edmond Good — never has so little fabric strained to cover so much! It's the first issue of a title that basically took Fox's successful jungle-mag formula from Zoot Comics and transplanted it to the desert. CGC notes, “Very minor amount of color touch on cover.” Overstreet 2009 NM- 9.2 value = $1,175. CGC census 10/09: 1 in 9.2, 1 higher.

91109 Daredevil Comics #1 (Lev Gleason, 1941) CGC NM 9.4 Cream to off-white pages. One of the Golden Age's most iconic covers, courtesy of Charles Biro with inking assistance from Bob Wood (cover signed “Woodro”), and with the “assistance” of a large photo of Adolf Hitler. Both artists contributed interior art as well. This debut issue was titled Daredevil Battles Hitler, becoming simply Daredevil Comics with the next issue. This stunning copy isn’t from a pedigreed collection, but it’s currently unsurpassed in grade among CGC’s listings. Overstreet 2009 NM- 9.2 value = $22,500. CGC census 10/09: 3 in 9.4, none higher.

91112  Daredevil Comics #16 Mile High pedigree (Lev Gleason, 1943) CGC FN/VF 7.0 Off-white to white pages. Fantastic cover by Charles Biro. CGC notes, "Very minor amount of glue on cover." Overstreet 2009 FN 6.0 value = $177; VF 8.0 value = $372. CGC census 10/09: 1 in 7.0, 1 higher.

91113  Daring Comics #11 "D" Copy pedigree (Timely, 1945) CGC NM 9.4 Cream to off-white pages. One of Timely's earliest series started as Daring Mystery Comics, just three months after flagship Marvel Comics #1, and it's tougher to find in higher grades than most. The "D" Copy is the only one that's been certified higher than VF+. The cover's obviously by Alex Schomburg! Interior art is provided by the other Al's — Simon, Gabriele, and Bellman. Overstreet 2009 NM- 9.2 value = $1,640. CGC census 10/09: 1 in 9.4, none higher. From the Gary Keller Collection.

91114  Daring Mystery Comics #1 (Timely, 1940) CGC FN/VF 7.0 Off-white pages. This is one of only two copies graded above 6.0, with only the ridiculous Denver copy graded higher! This issue is just the third comic book issue Timely ever published (tied with Marvel Mystery #3)! It also has the first Timely art by two all-time greats, cover artist Alex Schomburg (whose cover for the aforementioned Marvel #3 appeared at the same time) and Joe Simon, who drew the Human Torch-like Fiery Mask. Overstreet 2009 FN 6.0 value = $5,700; VF 8.0 value = $14,250. CGC census 10/09: 1 in 7.0, 1 higher.
91115  **Daring Mystery Comics #2 Larson pedigree (Timely, 1940) CGC VF/NM 9.0 White pages.** This is the highest-graded copy of this issue, and the only one to be certified above VF as of this writing. The issue is termed “rare” by both Gerber and Overstreet. The book’s got a cover by the masterful Alex Schomburg and interior art by Joe Simon. And our offering is from one of the more famous pedigree collections, namely that of Nebraska-based Lamont Larson. A true gem of a comic book! Overstreet 2009 VF/NM 9.0 value = $13,400; NM- 9.2 value = $19,000. CGC census 10/09: 1 in 9.0, none higher.

91117 Dell Giant Comics Peter Pan Treasure Chest #1 (Dell, 1953) CGC VF+ 8.5 Off-white pages. This 212-page whopper is the thickest Dell Giant and the one with the highest Guide value. It had all sorts of pages meant to be cut out, colored, etc… not something conducive to copies surviving intact. It’s also probably the toughest Dell Giant to find, no surprise since the cover price of 50 cents was equivalent to five regular comics... or two regular Dell Giants! As William Howard noted, “I’ve never seen a true very fine copy. I’d pay just to hold a near mint copy for a couple of minutes... most [copies] are terribly beaten up with brown to brittle pages.” This is certainly the best copy we’ve ever offered. Overstreet 2009 VF 8.0 value = $960; VF/NM 9.0 value = $1,680. CGC census 10/09: 1 in 8.5, none higher.

91118 Detective Comics #5 (DC, 1937) CGC VG/FN 5.0 Cream to off-white pages. Early Detective Comics star Speed Saunders leaps into action on this Creig Flessel cover. Inside, Larry Steele begins his series of adventures. Great stuff, from the dawn of this classic title. Overstreet 2009 VG 4.0 value = $2,200; FN 6.0 value = $3,300. CGC census 10/09: 1 in 5.0, 2 higher.

91119 Detective Comics #8 (DC, 1937) CGC VG+ 4.5 Off-white pages. This is one of the first 250 or so comic books ever published, and it pre-dates the likes of Action #1. The classic cover by Creig Flessel may look familiar, as it was appropriated for the oddball Atomic Comics some eight years later. Only collectors with limitless patience dare to collect pre-Batman Detectives, considering how rarely they come up for sale, so don’t miss your chance to pick up this little lovely! Overstreet 2009 VG 4.0 value = $2,360. CGC census 10/09: 2 in 4.5, 6 higher.

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91120  **Detective Comics #12 Mile High pedigree (DC, 1938) CGC NM 9.4 Off-white to white pages.** This is the only copy of this issue graded above 7.0 by CGC to date! And this is a book that's very difficult to find in any grade, in fact this is just the third different copy we've ever auctioned. Creig Flessel's early Detective covers were never quite equaled in the crime genre — here's a typically moody study of an anonymous denizen of the underworld. In these pre-Batman days, the series starred sleuths like Slam Bradley and "Bart Regan, Spy" (both features written by Jerry Siegel and drawn by Joe Shuster), plus Speed Saunders (drawn by Flessel). We've got a lot of great Golden Age books on these pages, but this one would have to rank among the best! Overstreet 2009 NM- 9.2 value = $5,600. CGC census 10/09: 1 in 9.4, none higher.
91121  Detective Comics #14 (DC, 1938) CGC Apparent VF 8.0 Moderate (P) Off-white pages. Only three different copies of this have ever passed through our hands — it’s an early book from a time when DC was only publishing two other series, More Fun and New Adventure. The star of this series at the time was detective Speed Saunders, seen on this striking cover by Creig Flessel. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover cleaned, reinforced.” Overstreet 2009 GD 2.0 value = $600; VG 4.0 value = $1,200; FN 6.0 value = $1,800; VF 8.0 value = $3,300.

91122  Detective Comics #26 Mile High pedigree (DC, 1939) CGC VF 8.0 White pages. This is a beautiful copy with a Near Mint front cover, and in fact only a smudge on the back cover prevented this one from grading much higher. The content of this issue matched the title...but there was this announcement at the top of a gag page: “The Batman! This new thrilling adventure strip starts in the May issue of Detective Comics! Don’t miss it!” Fred Guardineer cover art. Overstreet 2009 VF 8.0 value = $2,475. CGC census 9/09: 1 in 8.0, 1 higher.

91123  Detective Comics #31 Davis Crippen (“D” Copy) pedigree (DC, 1939) CGC FN- 5.5 Cream to off-white pages. Here’s a beautiful, unrestored copy of this issue, a book that sports one of the most famous comic book covers of all time. This classic by Bob Kane and Jerry Robinson is the reason why this issue’s listed among the 20 most valuable comic books by Overstreet! The inside of the comic also had a number of famous firsts, namely the debuts of the Batplane (called Batgyro here) and the Batarang (spelled “Baterang” in this early appearance). It’s also got the first appearance of Bruce Wayne’s fiancee, Julie Madison. And like all the early issues, this one backed up the Batman story with lots of private eye-type features, the most notable being a Slam Bradley story by Superman’s creators Jerry Siegel and Joe Shuster. Overstreet 2009 FN 6.0 value = $12,300. CGC census 10/09: 1 in 5.5, 4 higher.
**Detective Comics #37 (DC, 1940) CGC VF+ 8.5 Off-white to white pages.**
Two signs you’re looking at a very early Batman outing: there’s no Robin (of course, he first appeared in #38) and the cover art is not only signed by Bob Kane, but actually attributed to him. Rob Hughes called it a “darkly vivid and alluring cover… a vintage scene that has never acquired the attention and acclaim it deserves.” Of course, this one is seldom seen in high grade. Only the Nova Scotia pedigree copy has been graded higher, and only by one notch at 9.0. CGC notes, “very minor amount of glue on cover.” Overstreet 2009 VF 8.0 value = $6,199; VF/NM 9.0 value = $10,850. CGC census 9/09: 1 in 8.5, 1 higher.

**Detective Comics #48 (DC, 1941) CGC VF- 7.5 Off-white pages.**
The term “Batmobile” was used for the first time in this issue! Believe it or not, the car was still a red roadster at this point, which only underlines what an early Bat-story this is. The obsessive Bat-fan will also want to note that while Gotham City had been mentioned in Batman before, its first Detective mention was in this issue. The art on Batman is a Bob Kane/Jerry Robinson/George Roussos team-up, and those artists also collaborated on the lead story inside the book. Overstreet 2009 VF 8.0 value = $1,764. CGC census 10/09: 3 in 7.5, 5 higher.

**Detective Comics #49 (DC, 1941) CGC VF- 7.5 White pages.**
Clayface made his last Golden Age appearance here, in an issue that also marks the end of Bruce Wayne’s engagement to Julie Madison. Cover and interior art are provided by Bob Kane and Jerry Robinson. Overstreet 2009 VF 8.0 value = $1,764. CGC census 10/09: 1 in 7.5, 4 higher.

**Detective Comics #52 Central Valley pedigree (DC, 1941) CGC NM 9.4 White pages.**
We had never seen this issue in high grade before! It’s a beautiful copy, and when we look at the top of the book we see that the “white pages” designation is no exaggeration. Bob Kane cover art. Overstreet 2009 NM- 9.2 value = $2,600. CGC census 10/09: 2 in 9.4, none higher.

**Detective Comics #53 (DC, 1941) CGC VF/NM 9.0 White pages.**
The first “certified white pages” copy we’ve ever offered. Bob Kane and Jerry Robinson cover and art. Overstreet 2009 VF/NM 9.0 value = $1,989; NM- 9.2 value = $2,800. CGC census 10/09: 2 in 9.0, 3 higher.
91129  Detective Comics #55 (DC, 1941)  
CGC VF 8.0 Off-white to white pages. This was one of the first few “all-grins” covers of this series, coming on the heels of much grimmer fare for Batman and Robin. Overstreet 2009 VF 8.0 value = $1,178. CGC census 10/09: 2 in 8.0, 1 higher.

91130  Detective Comics #58 (DC, 1941)  
CGC VG/FN 5.0 Light tan to off-white pages. First Penguin appearance. Fred Ray cover. Overstreet 2009 VG 4.0 value = $922; FN 6.0 value = $1,383. CGC census 10/09: 4 in 5.0, 13 higher.

91131  Detective Comics #65 (DC, 1942)  
CGC VF 8.0 Off-white to white pages. First cover appearance of the Boy Commandos (second appearance overall). Cover is a joint effort of Simon and Kirby, Fred Ray, and Jerry Robinson. Overstreet 2009 VF 8.0 value = $1,930. CGC census 10/09: 2 in 8.0, none higher.

91132  Detective Comics #83 (DC, 1944)  
CGC VF+ 8.5 Cream to off-white pages. This issue’s dark front cover (with art by Jack Burnley) is the reason that higher-grade issues are hard to come by! This issue features the debut of the “new look” Alfred (skinny and moustached as opposed to fat and clean-shaven). The reason for the switch isn’t any alternate-worlds mumbo-jumbo — he just goes to a health spa to lose some weight! As for the backup features, the CGC notation “last Simon & Kirby Boy Commandos” isn’t quite correct, but this is the last of the unbroken run of S&K tales, with most future installments the work of various ghosts. Overstreet 2009 VF 8.0 value = $674; VF/NM 9.0 value = $1,137. CGC census 10/09: 1 in 8.5, 2 higher.

91133  Detective Comics #85 (DC, 1944)  
CGC VF+ 8.5 Cream to off-white pages. Joker cover and story. Dick Sprang cover art. Overstreet 2009 VF 8.0 value = $926; VF/NM 9.0 value = $1,563. CGC census 10/09: 3 in 8.5, 3 higher.
**91134**  *Detective Comics* #114 Mile High pedigree (DC, 1946) CGC NM/MT 9.8 Off-white to white pages. This is the only copy graded above 9.2 by CGC, and by far the best we've ever offered as well. Take a close look at the black cover with not one single color break — how could any other copy ever hope to match this one? That, plus the premium Joker covers always command a premium over other issues, will make this a sought-after item indeed. Win Mortimer is the cover artist. Overstreet 2009 NM- 9.2 value = $1,850. CGC census 10/09: 1 in 9.8, none higher.

**91135**  *Doll Man Quarterly* #2 Mile High pedigree (Quality, 1942) CGC NM 9.4 Off-white to white pages. This is the only copy graded above 6.0 by CGC to date. Gill Fox cover art. Overstreet 2009 NM- 9.2 value = $2,150. CGC census 10/09: 1 in 9.4, none higher.

**91136**  *Doll Man Quarterly* #5 Mile High pedigree (Quality, 1943) CGC VF/NM 9.0 White pages. Al Bryant cover. Overstreet 2009 VF/NM 9.0 value = $906; NM- 9.2 value = $1,275. CGC census 10/09: 1 in 9.0, none higher.


**91138**  *Doll Man* #37 Mile High pedigree (Quality, 1951) CGC VF/NM 9.0 Off-white to white pages. It's the origin and first appearance of Dollgirl! Yes, precisely 12 years after Dollman's first appearance he finally got a sidekick, and she's his fiancee, Martha Roberts. Further able assistance is rendered by Elmo the Wonder Dog who had been introduced a few issues previously. Both new pals are seen on this issue's bondage/skull cover. Overstreet 2009 VF/NM 9.0 value = $483; NM- 9.2 value = $675. CGC census 10/09: 1 in 9.0, none higher.


91142  Donald Duck's Surprise Party #nn (Walt Disney Productions, 1948) CGC NM 9.4 Off-white pages. This is only the second copy that we've ever seen of this giveaway for Icy Frost Twins ice cream (the first was only a GD/VG 5.0), so we weren't surprised to see it called 'rare' by Overstreet and assigned a '7' on Gerber's scarcity scale. Walt Kelly drew the cover and interior art on this extreme rarity. Overstreet 2009 NM- 9.2 value = $3,800. CGC census 10/09: 1 in 9.4, none higher.


91144  Dynamic Comics #1 Mile High pedigree (Chesler, 1941) CGC NM- 9.2 White pages. Major Victory strikes a blow for freedom in front of the Capitol Building on this Charles Sultan cover. Inside, the good Major's origin is told, and the title's namesake, Dynamic Man, begins his run as well. Appearances by Hale the Magician and the Black Cobra (his only appearance) complete the issue's line-up. This white-paged Edgar Church book is far and away the highest CGC-graded copy to date. Overstreet 2009 NM- 9.2 value = $3,000. CGC census 10/09: 1 in 9.2, none higher.

91145  Dynamic Comics #13 Mile High pedigree (Chesler, 1945) CGC VF/NM 9.0 White pages. An exciting skull cover and George Tuska art are featured. This is the only CGC-graded copy to date. Overstreet 2009 VF/NM 9.0 value = $518; NM- 9.2 value = $725. CGC census 10/09: 1 in 9.0, none higher.
**91146 Dynamic Comics #18 Mile High pedigree (Chesler, 1946) CGC NM 9.4 Off-white to white pages.** If you can’t make it out in our catalog pic, we’ll note that the monster on this cover has a hat with propellers in motion, and the clasp holding his cape is a bomb! Gus Ricca is the artist of this classic cover. This is the only copy certified with a grade above 8.0 by CGC to date. Overstreet 2009 NM- 9.2 value = $800. CGC census 10/09: 1 in 9.4, none higher.

**91148 Famous Funnies #1 (Eastern Color, 1934) CGC Apparent FN+ 6.5 Moderate (P) Off-white pages.** The first comic book sold to the general public through newsstand distribution. A Gerber “9” or “Very Rare,” and we’ve offered copies on only two previous occasions. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover cleaned, interior lightened. (Bottom edge of cover trimmed).” Overstreet 2009 GD 2.0 value = $3,043; VG 4.0 value = $6,086; FN 6.0 value = $9,129; VF 8.0 value = $22,000.

**91147 Famous Funnies: A Carnival of Comics #nn (Eastern Color, 1933) CGC NM-9.2 Off-white to white pages.** This is the second comic book ever published, and the best copy of it we’ve ever seen! Not coincidentally, this is also one of the whitest copies we’ve ever seen. This comic never actually hit newsstands — publisher M. C. Gaines, the “father of the comic book,” marketed it to various retailers to use as a promotional giveaway for their customers. At that early date, nobody knew if people would actually pay ten cents for one of these staple-bound things! The content consists of reprints of popular strips of the day, with Mutt and Jeff, Reg’lar Fellers, Joe Palooka and the like all appearing. High-grade books from later decades are tough enough to find, but a 9.2 copy of a comic from 1933 is really something special. Overstreet 2009 NM- 9.2 value = $13,000. CGC census 10/09: 1 in 9.2, none higher.

**91149 Fantastic Comics #4 Larson pedigree (Fox, 1940) CGC VF/NM 9.0 Off-white to white pages.** One of Fox’s earliest comic books, featuring the artistry of Lou Fine on its cover, and interior artwork from George Tuska, Alex Blum, and Don Rico. This Larson pedigree copy is the highest-graded copy that CGC has certified to date. The Photo-Journal Guide to Comic Books rates this “scarce” — in other words, grab this one while you can. Overstreet 2009 VF/NM 9.0 value = $2,130; NM- 9.2 value = $3,000. CGC census 10/09: 1 in 9.0, none higher. From the Gary Keller Collection.

**91150 Fighting Yank #18 Big Apple pedigree (Nedor Publications, 1946) CGC NM 9.4 Cream to off-white pages.** Features a great Alex Schomburg cover. This pedigree issue is one of the highest-graded copies to date. Overstreet 2009 NM- 9.2 value = $775. CGC census 10/09: 4 in 9.4, none higher.

**91149 Flash Comics #1 (DC, 1940) CGC Apparent FN+ 6.5 Moderate (P) Off-white pages.** Ranked #8 on Overstreet’s Top 100 Golden Age Books list. Origin and first appearance of the Flash, Hawkman, Johnny Thunder, the Whip, and Shiera Sanders. Sheldon Moldoff cover and art. CGC notes, “Restoration includes: color touch, pieces added, spine re-built, cleaned, pressed.” Overstreet 2009 GD 2.0 value = $7,100; VG 4.0 value = $14,200; FN 6.0 value = $21,300.
Flash Comics #7 Mile High pedigree (DC, 1940) CGC NM 9.4 White pages. The first Hawkman cover by the character’s signature artist Sheldon Moldoff, is also just the second Hawkman cover ever, behind only #2 of this series. Note the unusual logo with a vignette of the Flash character, which was only used on issues #3-7. To see this cover’s yellow background without any sort of smudge or dust shadow is an amazing sight indeed! Overstreet 2009 NM- 9.2 value = $9,000. CGC census 10/09: 1 in 9.4, 1 higher.
91153  Flash Comics #8 (DC, 1940) CGC VF+ 8.5 Off-white to white pages. The new Flash logo is introduced on this issue with a dramatic cover by Sheldon Moldoff, who also provides interior art along with E. E. Hibbard, Stan Aschmeier, and Harry Lampert. Gerber's Photo-Journal Guide to Comic Books rates this issue as "uncommon," meaning only 50-200 copies are estimated to exist. This is also the highest grade for a copy of this issue certified by CGC to date. Overstreet 2009 VF 8.0 value = $2,122; VF/NM 9.0 value = $3,711. CGC census 10/09: 4 in 8.5, none higher.

91154  Flash Comics #13 (DC, 1941) CGC NM 9.4 White pages. When you've got a copy graded higher than the Mile High and Rockford copies, that's really saying something! This one is just about perfect. Sheldon Moldoff drew the cover featuring Hawkman. Overstreet 2009 NM- 9.2 value = $3,300. CGC census 9/09: 1 in 9.4, none higher.

91155  Flash Comics #21 (DC, 1941) CGC NM 9.4 Off-white to white pages. Sheldon Moldoff created a "classic" cover for this issue, one of his many Hawkman themes for the title. Additional art was provided by E. E. Hibbard and Harry Lampert. This impressive copy is tied with one other as the highest-graded by CGC to date for issue #21. Overstreet 2009 NM- 9.2 value = $3,150. CGC census 10/09: 2 in 9.4, none higher.

91156  Flash Comics #22 (DC, 1941) CGC VF/NM 9.0 Cream to off-white pages. A scowling six-armed idol looks menacing as two sword-wielding Chinese men threaten the Fastest Man Alive on this great Golden Age cover. Inside, there's art by E. E. Hibbard and Shelly Moldoff to thrill you. This is a terrific copy with vibrant cover color: outside of a minor rounded corner, this one looks fresh and new. Overstreet 2009 VF/NM 9.0 value = $2,850. CGC census 10/09: 3 in 9.0, 2 higher.

91157  Flash Comics #53 "D" Copy pedigree (DC, 1944) CGC VF/NM 9.0 Off-white pages. Only the San Francisco Copy ranks higher in CGC's census for #53. Sheldon Moldoff cover and interior art. Overstreet 2009 VF/NM 9.0 value = $940; NM- 9.2 value = $1,325. CGC census 10/09: 2 in 9.0, 1 higher.

91158  Flash Comics #54 Okajima pedigree (DC, 1944) CGC VF/NM 9.0 White pages. This copy's very sharp front and back, with no hint of a dust shadow or the like. Note this issue's patriotic spine, adorned with American flags! Martin Naydel drew the issue's cover, co-starring the Three Dimwits. Overstreet 2009 VF/NM 9.0 value = $940; NM- 9.2 value = $1,325. CGC census 9/09: 2 in 9.0, 3 higher.

91159  Flash Comics #55 Mile High pedigree (DC, 1944) CGC FN 6.0 White pages. To answer the question on everyone's mind: this one has a water stain at the top of the back cover, hence the grade of "only" FN. First of all, it's pretty unobtrusive as water stains go, and second of all, the front cover and the spine look every bit as fresh and beautiful as the 9.4 copies in this same run. You'll recognize the distinctive way Sheldon Moldoff inked Hawkman's wings on this issue's cover. Overstreet 2009 FN 6.0 value = $264. CGC census 10/09: 2 in 6.0, 4 higher.
Flash Comics #70 (DC, 1946) CGC NM. 9.4 White pages. This beautiful copy is near the top of CGC’s census — only the Hawkeye copy has been graded higher, and that one didn’t have this copy’s “White pages” certification. Mighty young Joe Kubert is the cover artist. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 10/09: 1 in 9.4, 1 higher.

Flash Comics #73 (DC, 1946) CGC NM 9.4 Cream to off-white pages. Joe Kubert was just a kid when this book came out, but his skills were already at such a high level that he was entrusted with this issue’s cover as well as its Hawkman story. Other features in the book include Flash, Ghost Patrol, and Johnny Thunder. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 10/09: 2 in 9.4, none higher.

Flash Comics #83 Hawkeye pedigree (DC, 1947) CGC NM- 9.2 Off-white to white pages. Only the Ohio pedigree copy is ahead of this one in CGC’s current census of certified copies, and just barely! Joe Kubert did the cover; E. E. Hibbard contributed interior art. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 10/09: 2 in 9.2, 1 higher.

Flash Comics #73 (DC, 1946) CGC NM 9.4 Cream to off-white pages. Joe Kubert was just a kid when this book came out, but his skills were already at such a high level that he was entrusted with this issue’s cover as well as its Hawkman story. Other features in the book include Flash, Ghost Patrol, and Johnny Thunder. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 10/09: 2 in 9.4, none higher.

Flash Comics #83 Hawkeye pedigree (DC, 1947) CGC NM- 9.2 Off-white to white pages. Only the Ohio pedigree copy is ahead of this one in CGC’s current census of certified copies, and just barely! Joe Kubert did the cover; E. E. Hibbard contributed interior art. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 10/09: 2 in 9.2, 1 higher.

Flash Comics #92 Mile High pedigree (DC, 1948) CGC NM- 9.2 White pages. Probably the most collectable issue of the later part of the Flash run, this one is beloved as the first cover appearance of Black Canary as well as her first solo story (i.e. her first story without Johnny Thunder). The added mystique comes from the white cover which makes it prone to smearing. Overstreet notes that this key issue is “rare in Mint due to black ink smearing on white cover.” Well, there is one small black smudge of some sort, near the top edge, but there’s no sign of any fingerprints or other typical soiling this issue is famous for. And other than that little black mark, this fresh-looking copy simply screams Mile High in every way.

Oddly enough, two copies have been certified 9.4, and since we have examined both we can compare and contrast with this Mile High. It’s worth noting that the 9.4 Davis Crippen “D” Copy, certified with cream to off-white pages, lacked this one’s amazing page quality. The other 9.4 is from what we’ve heard called the “Cape Cod” collection, and had a slight mis-cut and mis-wrap.

In addition to the Black Canary cover, this issue has the first appearance of detective Larry Lance, a recurring character who became Black Canary’s husband in later years.

This smashing copy was pictured in the color section of the 1983-84 Overstreet Comic Book Price Guide #13. Overstreet 2009 NM- 9.2 value = $5,900. CGC census 9/09: 2 in 9.2, 2 higher.

40 Big Pages of Mickey Mouse #945 (Whitman Publishing Co., 1936) Condition: VF/NM. A rare one-shot, which is actually a reprinting of Mickey Mouse Magazine V1#1 with a new cover and expanded text. This is the prettiest copy we’ve seen to date of this seldom-offered treasure. Overstreet 2009 VF/NM 9.0 value = $1,663; NM- 9.2 value = $2,300.

Four Color (Series One) #1 Dick Tracy (Dell, 1939) CGC VF/NM 9.0 Cream to off-white pages. The very first issue of Dell’s most enduring title is a Gerber ‘scarce’, and it’s certainly one that doesn’t turn up often. Chester Gould’s Dick Tracy had first appeared in a comic book some three years earlier in Dell’s Popular Comics #1. Only two copies of this issue have been certified by CGC with higher grades than this beauty. Overstreet 2009 VF/NM 9.0 value = $11,201; NM- 9.2 value = $16,000. CGC census 10/09: 2 in 9.0, 2 higher.
**91166  Four Color (Series One) #4 Donald Duck (Dell, 1940) CGC VF 8.0 Cream to off-white pages.** A high-grade copy of this book is absolutely unheard-of! This is the only copy graded above 6.0 by CGC to date, and we would have to call it one of the most impressive single Disney comics we have ever brought to auction.

This early Donald Duck appearance, drawn by Al Taliaferro, is on Overstreet’s list of the 100 most valuable Golden Age comics, and it’s difficult to come by even in VG condition. When our firm offered the archives of Western Publishing we had hoped to find a nice copy of this gem, to no avail. We hear this copy was actually purchased decades ago from Malcolm Willits’ famous Collectors Bookstore, a well-known mecca for the discriminating Disney fan. Overstreet 2009 VF 8.0 value = $8,625. CGC census 10/09: 1 in 8.0, none higher.
91167 Four Color (Series One) #6 Dick Tracy - File Copy (Dell, 1940) CGC VF 8.0 Off-white pages. A scarce book according to Overstreet, this is much tougher to find in high grade than Tracy's earlier appearance in #1. In fact, while we did sell the other 8.0 copy on CGC's census (the corner-creased Mile High), the next-highest-graded copy is a 5.0, and the next-highest after that is a 2.5 with brittle pages! This one will have many a Tracy fan reaching for his two-way wrist radio. Overstreet 2009 VF 8.0 value = $1,304. CGC census 10/09: 2 in 8.0, none higher.

91168 Four Color (Series One) #9 Terry and the Pirates - Central Valley pedigree (Dell, 1940) CGC NM- 9.2 Off-white pages. Best copy we've ever offered. Overstreet 2009 NM- 9.2 value = $1,000. CGC census 10/09: 1 in 9.2, none higher.
**Four Color (Series One) #16 Mickey Mouse (#1) (Dell, 1941) CGC NM- 9.2 Off-white to white pages.** This is the first Mickey Mouse comic book, and if you doubted that a NM- copy even existed, we certainly couldn’t blame you. The Overstreet Guide doesn’t even list a value for grades above 8.0, and therefore it doesn’t appear in the “top Golden Age books” list, but we doubt anyone would dispute this issue’s status as one of the top 20-30 comics in the hobby.

When we were fortunate enough to offer the second highest-graded copy in 2007, the 8.5 specimen sold for $23,900. The copy presented here was auctioned last year, and sold for $65,725! If you’ve seen the fairly rough copies that usually come onto the market, the attractive edges and even blue background of this one will come as a revelation. The book features Floyd Gottfredson’s “Mickey Mouse Outwits the Phantom Blot,” which premiered in the funny papers.

This copy would have to rank among the best single copies of a Disney book from this era ever offered, and as such we expect spirited bidding. Overstreet 2009 VF 8.0 value (highest value listed) = $15,000. CGC census 10/09: 1 in 9.2, none higher. From the Gary Keller Collection.
91170  Four Color (Series One) #16 Mickey Mouse (Dell, 1941) CGC VG/FN 5.0 Off-white to white pages. Featuring “Mickey Mouse Outwits the Phantom Blot”, the first full-length Mickey comic book. Art by Floyd Gottfredson, Ted Thwaites, and Bill Wright. Always a tough book to find, especially in high grade; this solid mid-grade copy is loaded with eye-appeal. Overstreet 2009 VG 4.0 value = $2,500; FN 6.0 value = $3,750. CGC census 10/09: 4 in 5.0, 10 higher.

91171  Four Color (Series One) #25 Popeye - Central Valley pedigree (Dell, 1942) CGC VF/NM 9.0 Off-white to white pages. Talk about colors that pop! Not that we disagree with the technical grade of 9.0, but that number hardly does the eye appeal justice. By far the nicest copy we’ve ever seen. Overstreet 2009 VF/NM 9.0 value = $887; NM- 9.2 value = $1,250. CGC census 10/09: 1 in 9.0, none higher.

91172  Four Color #9 Donald Duck (Dell, 1942) CGC VF/NM 9.0 Off-white to white pages. “Donald Duck finds Pirate Gold” is by Carl Barks and Jack Hannah, and as such it’s Barks’ first Donald Duck comic. Both the light blue and orange areas on the cover are normally very prone to smudging, so this clean copy should be the object of spirited bidding. Overstreet 2009 VF/NM 9.0 value = $12,508; NM- 9.2 value = $18,000. CGC census 10/09: 3 in 9.0, 3 higher.

91173  Four Color #12 Bambi (Dell, 1942) CGC NM- 9.2 Cream to off-white pages. Bambi. Thumper appearance. Overstreet considers this to be the first issue of the Bambi series. Overstreet 2009 NM- 9.2 value = $1,100. CGC census 10/09: 3 in 9.2, none higher.
91174  Four Color #15 Felix the Cat (Dell, 1942) CGC NM- 9.2 Cream to off-white pages. Featuring the first comic appearance of Felix the Cat, Otto Messmer’s strip creation that had been in publication for many years prior to this issue. This copy’s brilliant orange/red cover appears tight and flat. This is a beautiful book. Overstreet 2009 NM- 9.2 value = $1,750. CGC census 10/09: 1 in 9.2, none higher.

91175  Four Color #27 Mickey Mouse (Dell, 1943) CGC VF/NM 9.0 Off-white to white pages. Walt Disney’s “Mickey Mouse and the Seven-Colored Terror” Minnie and Mickey pin-ups. Overstreet 2009 VF/NM 9.0 value = $1,236; NM- 9.2 value = $1,825. CGC census 10/09: 1 in 9.0, 2 higher.


91177  Four Color #71 Walt Disney’s Three Caballeros (Dell, 1945) CGC VF/NM 9.0 Light tan to off-white pages. Carl Barks is universally known as “the good duck artist” when comparing renditions of Donald Duck, but the great Walt Kelly was a pretty “good duck artist” himself, as this cover and interior artwork attested. Donald Duck, Jose Carioca, and Panchito appear in “Three Caballeros.” Overstreet 2009 VF/NM 9.0 value = $1,006; NM- 9.2 value = $1,485. CGC census 10/09: 3 in 9.0, 1 higher.

91178  Four Color #108 Donald Duck (Dell, 1946) CGC NM- 9.2 Off-white to white pages. Note that the only higher-graded copy is just one notch higher at 9.4 (and having seen that copy we know that it can’t match this copy’s “white pages” certification). “The Terror of the River” is Donald’s fourth Four Color. Story and art by Carl Barks. Carl Buettner cover. Overstreet 2009 NM- 9.2 value = $3,700. CGC census 10/09: 4 in 9.2, 1 higher.

91179  Four Color #120 Little Lulu - File Copy (Dell, 1946) CGC NM- 9.2 Cream to off-white pages. The only copy graded above 8.0 by CGC to date. Overstreet 2009 NM- 9.2 value = $635. CGC census 10/09: 1 in 9.2, none higher.

91180  Four Color #178 Donald Duck (Dell, 1947) CGC VF 8.0 Off-white pages. Donald Duck “Christmas on Bear Mountain” First appearance of Uncle Scrooge. Mickey Mouse, Goofy, and Dumbo appearances. Carl Barks story and art. Overstreet 2009 VF 8.0 value = $1,029. CGC census 10/09: 10 in 8.0, 12 higher.

91181  Four Color #275 Donald Duck (Dell, 1950) CGC VF/NM 9.0 Off-white pages. Donald Duck in “Ancient Persia” Carl Barks story, cover, and art. Overstreet 2009 VF/NM 9.0 value = $680; NM- 9.2 value = $1,000. CGC census 10/09: 2 in 9.0, 1 higher.

91183  Four Color #386 Uncle Scrooge (Dell, 1952) CGC NM 9.4
White pages. One of the most important Disney comics, it boasts the first
Uncle Scrooge solo story (cheekily titled “Only a Poor Old Man”) and Scrooge’s
first cover appearance, and it is the book that counts as Uncel Scrooge #1.
(The character would appear in two more Four Color issues before his own
title began with #4.) This is a gorgeous high-grade copy — the highest grade
CGC has given to a copy of this issue — and specimens this nice pop up
for sale roughly once a year. Overstreet 2009 NM- 9.2 value = $4,200. CGC
census 10/09: 4 in 9.4, none higher. From the Gary Keller Collection.

91184  Four Color #386 Uncle Scrooge (Dell, 1952) CGC VF/NM
9.0 Off-white pages. “Only A Poor Old Man” is the first solo Uncle Scrooge
story as well as his first cover appearance. Story, cover, and art by Carl Barks.
Overstreet 2009 VF/NM 9.0 value = $2,835; NM- 9.2 value = $4,200. CGC cens-
sus 9/09: 12 in 9.0, 10 higher.

91185  The Funnies #42 Central Valley pedigree (Dell, 1940) CGC
NM- 9.2 Off-white to white pages. Overstreet 2009 NM- 9.2 value =
$1,175. CGC census 10/09: 2 in 9.2, none higher.

91186  George Pal’s Puppetoons #1 Vancouver pedigree (Fawcett,
1945) CGC NM 9.4 White pages. Captain Marvel cover. The only copy
graded above 9.0, and also the first “white pages” copy we’ve offered.
Overstreet 2009 NM- 9.2 value = $585. CGC census 10/09: 1 in 9.4, none
higher.

91187  Green Hornet Comics #1 (Helnit, 1940) CGC VF- 7.5 Off-
white to white pages. This premiere issue from Helnit Publishing (also
known as Holyoke; with issue #7, the title was published by Harvey) had
the origin and first appearance of pulp hero Green Hornet and sidekick
Kato in comics. CGC notes, “Very small amount of dried glue on spine of
cover.” Overstreet 2009 VF 8.0 value = $3,679. CGC census 10/09: 1 in 7.5, 3
higher.
Green Lantern #1 (DC, 1941) CGC VF/NM 9.0 Off-white pages. No copy of this black-cover issue has been graded higher by CGC to date. The origin of Green Lantern is retold here, with art by Martin Nodell. Howard Purcell contributed the cover art. You don’t often see a Golden Age key signed by its creator, but this first issue is signed by Nodell inside (as is their policy, CGC did not authenticate the autograph). CGC notes, “Martin Nodell ‘90’ written on 1st page in pen.” Overstreet 2009 VF/NM 9.0 value = $38,000; NM- 9.2 value = $61,000. CGC census 1/09: 4 in 9.0, none higher.
91189  Green Lantern #34 Mile High pedigree (DC, 1948) CGC NM- 9.2 White pages. Streak the Wonder Dog managed to push Green Lantern off of his own cover here. (An ill omen perhaps; the title ended four issues later.) Harlequin appearance. Alex Toth cover and art. Irwin Hasen and Bob Oksner art. Overstreet 2009 NM- 9.2 value = $1,600. CGC census 10/09: 2 in 9.2, none higher.


91190  Green Lantern #37 Mile High pedigree (DC, 1949) CGC NM- 9.2 White pages. Anyone ever attempting to put together a full set of Golden Age Green Lantern knows how tough it is to track down the last few issues. This next-to-last number features the last GL cover appearance, with art by Alex Toth, Irwin Hasen, and Frank Giacoia. Of course, the real attraction here is that usual Mile High sharpness collectors all around the world clamor for. Overstreet 2009 NM- 9.2 value = $1,850. CGC census 10/09: 2 in 9.2, none higher.

91192  How Stalin Hopes We Will Destroy America #nn (Joe Lowe Co., 1951) CGC NM/MT 9.8 White pages. A mass murderer who was scarier than any fictional villain you can name is the “star” of this 16-page anti-Communism giveaway. This Cold War period piece is a Gerber “7.” We find the grade particularly outstanding given the paper cover. Overstreet 2009 NM- 9.2 value = $650. CGC census 10/09: 2 in 9.8, none higher.

Visit [HA.com](http://HA.com) to view enlargeable images and bid online.
91193  The Human Torch #2 (#1) (Timely, 1940) CGC NM 9.4 Off-white pages. This is one of the finest copies of this hotly sought-after Timely key that’s ever been certified. Our copy ties with one other for the top on the CGC census, and the blue “Universal” CGC label signifying an unrestored copy is especially notable, since the few copies that come along seem to be restored more often than not. While the title character was already a known quantity from Marvel Mystery Comics, this issue is particularly significant in that it’s got the first appearance of his fiery sidekick Toro. Unlike the Human Torch, who was an android, Toro was born with his powers, making him one of the very first mutant superheroes! The issue is listed in the #23 spot the 2009 Overstreet ranking of the most valuable comic books, and the only Timelys above it on that list are Marvel Comics #1 and Captain America Comics #1. Also appearing in this issue is the only other Timely star who approached the Human Torch’s popularity, namely the Sub-Mariner (Captain America hadn’t been created yet). This first cover appearance is the work of Timely’s cover ace Alex Schomburg. The roster of interior artists includes Timely’s top talents of the day: Carl Burgos, Bill Everett, Joe Simon, and Paul Reinman to name a few. As for the unusual numbering: the issue doesn’t have any number on the cover, and though this is the first issue of the series, the indicia read #2 because Timely opted to continue the numbering from Red Raven Comics #1. This copy will be an object of desire for anyone who collects the Timely/Marvel line, and that includes just about every comic book fan! Overstreet 2009 NM- 9.2 value = $62,000. CGC census 10/09: 2 in 9.4, none higher. From the Gary Keller Collection.
91194 The Human Torch #2 (#1) (Timely, 1940) CGC FN+ 6.5 Off-
white to white pages. This is one of those Golden Age keys that seems to
turn up in purple labels more often than not. Well, here's a very solid unre-
stored copy of one of the 25 most valuable Golden Age books. It has the first
appearance of the Human Torch’s sidekick Toro. Alex Schomburg cover art.
Overstreet 2009 FN value = $9,300; VF 8.0 value = $23,250. CGC census
10/09: 3 in 6.5, 11 higher.

91195 The Human Torch #4 (#3) (Timely, 1941) CGC VF/NM 9.0
Cream to off-white pages. This issue had just about everything collectors
love about this Golden Age Timely — an Alex Schomburg cover, classic Bill
Everett art on the Sub-Mariner, and equally classic Carl Burgos art for the
Human Torch. It also has the Patriot’s origin in a text feature. As of this writ-
ing, CGC hasn’t certified a nicer copy of the issue. Overstreet 2009 VF/NM
9.0 value = $5,459; NM- 9.2 value = $7,800. CGC census 10/09: 2 in 9.0, none
higher. From the Gary Keller Collection.

91196 The Human Torch #20 (Timely, 1945) CGC VF/NM 9.0 Cream
to off-white pages. It might have been the final war issue for the title, but
Alex Schomburg’s cover was just as dynamic as ever! Carmine Infantino and
Allen Simon helped with story art. Overstreet 2009 VF/NM 9.0 value = $1,632;
NM- 9.2 value = $2,300. CGC census 10/09: 2 in 9.0, none higher. From the
Gary Keller Collection.

91197 The Human Torch #24 (Timely, 1946) CGC VF/NM 9.0 Cream
to off-white pages. High-grade Timelys are always welcome here! Cover
artist Syd Shores probably never got enough credit, as his covers never
lacked impact. Overstreet 2009 VF/NM 9.0 value = $1,419; NM- 9.2 value =
$2,000. CGC census 10/09: 2 in 9.0, 1 higher.

91198 The Human Torch #37 Williamsport pedigree (Timely,
1954) Condition: VF/NM. Timely veterans Bill Everett (story and story art)
and Carl Burgos (cover) were still around when the latter day Timely (Atlas)
brought this title back for a few issues in the mid-1950s. The Atlas issues are
fairly scarce, especially in such a high grade as this. This issue also includes
a Sub-Mariner story. Note that while this copy is not a candidate for a CGC
holder, due to a slight cover overhang at the top, CGC has only graded one
copy higher than 7.5, and it was only an 8.5! Overstreet 2009 VF/NM 9.0 value
= $993; NM- 9.2 value = $1,400.
91199  If the Devil Would Talk #nn (Roman Catholic Guild, 1950) CGC Apparent VF- 7.5 Moderate (P) Off-white to white pages. The first copy of the original edition we've ever offered (for comparison, we've auctioned the 1958 edition on eleven occasions)! Overstreet says only 20-30 copies are known to exist of this scarce edition and that "It is believed that a very limited number of copies were distributed." CGC notes, "Restoration includes: color touch, pieces added, piece re-attached, tear seals." Overstreet 2009 GD 2.0 value = $80; VG 4.0 value = $160; FN 6.0 value = $240; VF 8.0 value = $904.

91201  Jackpot Comics #4 Chicago Pedigree (MLJ, 1941) CGC NM 9.2 Off-white to white pages. Just after Archie made his first appearance in Pep Comics #22, the eternal teenager began a series in this title. Mrs. Grundy is introduced in this issue. Before long Archie and friends would push MLJ's superheroes right out of the picture, but in this issue the Black Hood, Mr. Justice, and Steel Sterling were going strong. This is the nicest copy of issue #4 that CGC has graded to date. Overstreet 2009 NM- 9.2 value = $6,500. CGC census 10/09: 1 in 9.2, none higher.

91200  Jackpot Comics #2 Chicago pedigree (MLJ, 1941) CGC NM 9.4 Off-white pages. One of only two copies of the early MLJ comic issue to manage a CGC certification nicer than FN/VF 7.0, and the other is a "mere" 9.0! Irv Novick provided story art. Overstreet 2009 NM- 9.2 value = $2,100. CGC census 10/09: 1 in 9.4, none higher. From the Gary Keller Collection.

91203  Kid Colt Outlaw #2 Vancouver pedigree (Atlas, 1948) CGC NM+ 9.6 White pages. The first few issues of this title are a real pain to find! We had never seen a nice copy of this one before, and only a few copies have ever passed through our hands in any grade. This is the only copy certified above 8.5, and it's in the same lights-out condition as all the Vancouver books. Overstreet 2009 NM- 9.2 value = $750. CGC census 10/09: 1 in 9.6, none higher.

91204  Kite Fun Book #nn Donald Duck (Southern California Edison, 1954) CGC FN+ 6.5 Off-white pages. Also known as "Donald Duck Tells About Kites," this "Edison" version is called rare by Overstreet. Carl Barks collectors have always been intrigued by this promotional comic, which was only distributed on the West Coast. Back in 1977 it had a higher Guide value than a complete 1-up run of Amazing Spider-Man! Overstreet 2009 FN 6.0 value = $840; VF 8.0 value = $1,764. CGC census 10/09: 1 in 6.5, 4 higher.

91205  Lone Ranger Comics #1 (Lone Ranger Inc., 1939) CGC VG/FN 5.0 Cream to off-white pages. This is a scarce book according to Overstreet and Gerber, and also according to us! We hadn't seen a copy in seven years. This early book was on the stands at the same time as Adventure #40, and also like that book, was a major turning point for its series. It's the first appearance of the Masked Marvel. As Steve Carey noted, the series "plodded along with lack-luster strips until [this issue] hit the stands." Ben Thompson cover art. Overstreet 2009 FN 6.0 value = $744; VF 8.0 value = $1,550. CGC census 10/09: 1 in 6.5, none higher.

91202  Keen Detective Funnies V2#7 (Centaur, 1939) CGC FN+ 6.5 Cream to off-white pages. This is a scarce book according to Overstreet and Gerber, and also according to us! We hadn't seen a copy in seven years. This early book was on the stands at the same time as Adventure #40, and also like that book, was a major turning point for its series. It's the first appearance of the Masked Marvel. As Steve Carey noted, the series "plodded along with lack-luster strips until [this issue] hit the stands." Ben Thompson cover art. Overstreet 2009 FN 6.0 value = $744; VF 8.0 value = $1,550. CGC census 10/09: 1 in 6.5, none higher.
91206  Looney Tunes and Merrie Melodies Comics #1 (Dell, 1941)
CGC FN 6.0 Cream to off-white pages. This is the best copy we’ve ever
offered of this sought-after first issue, and that means something coming
from the folks who sold Western Publishing’s archives! It is very difficult to
find a copy of this book that doesn’t have smudging on the yellow front
cover, and this is one of the brightest copies you’ll ever see. It’s never been
offered for public sale before, having been in a family’s personal collection
since the comic came out.

This is the first comic book appearance not only of Bugs Bunny but also of
Porky Pig, Daffy Duck, and Elmer Fudd — no wonder it’s one of Overstreet’s
Top 100 Golden Age books! Overstreet 2009 FN 6.0 value = $3,150. CGC cen-
sus 10/09: 1 in 6.0, 3 higher.

91207  Mad #1 Gaines File pedigree (EC, 1952) CGC NM/MT 9.8
White pages. As Steven Heller noted in The New York Times recently, “If not
for Mad magazine, there might never have been (in no particular order)
1960s youth culture, underground comics, Wacky Packs, “Laugh-In,” “Saturday
Night Live,” R. Crumb, Art Spiegelman or an age of irony, period.” And there’s
no more cherished prize for the Mad collector than a near-perfect copy of
#1. This copy is far nicer than any you would have plucked right off the rack in
1952, selected right off the presses and lovingly preserved by EC Managing
Editor Bill Gaines. Note that while CGC has certified this book as a Gaines File
copy, no certificate accompanies this lot. Overstreet 2009 NM- 9.2 value =
$7,250. CGC census 10/09: 5 in 9.8, 1 higher.
91208  Mad #2 Gaines File Copy (EC, 1952) CGC NM/MT 9.8 Off-white to white pages. A Jack Davis baseball cover loaded with faces fronts this exemplary highest-graded copy. The interior is filled with art by John Severin, Bill Elder, and Wally Wood. This issue contains the first of two “Melvin of the Apes” stories. Although CGC has certified this as a William Gaines File copy, no certificate accompanies the book. Overstreet 2009 NM- 9.2 value = $1,900. CGC census 10/09: 3 in 9.8, none higher.

91209  Mad #21 Gaines File pedigree 3/11 (EC, 1955) CGC NM 9.4 Off-white to white pages. One of the last of the comic-sized issues, this one featured the first appearance of Alfred E. Neuman (see him on the cover?). Art by Bill Elder (Popeye parody), Jack Davis, and Wally Wood only enhances the ability of this awesome Gaines file copy to “drive you... Mad.” Overstreet 2009 NM- 9.2 value = $700. CGC census 10/09: 3 in 9.4, 1 higher.


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March of Comics #4 Donald Duck (K. K. Publications, Inc., 1947) CGC NM+ 9.6 Off-white to white pages. This is the only copy graded above 7.0 by CGC to date! We dare say we weren’t the only ones who thought this comic’s fragile newsprint cover precluded a NM+ copy from existing. We’re certainly glad to be proven wrong. This has always been one of the most expensive and most sought-after Carl Barks Donald Duck books. “Maharajah Donald” is the story. Most copies of this promotional have an ad for a local store printed on the back cover; this one’s for Arrow’s Shoes in South Chicago. Overstreet 2009 NM- 9.2 value = $12,000. CGC census 10/09: 1 in 9.6, none higher.
March of Comics #20
Donald Duck (K. K. Publications, Inc., 1948) CGC NM+ 9.6 Off-white pages. “Donald Duck in Darkest Africa” is one of the more controversial Donald Duck stories, and this Carl Barks tale was never reprinted in uncensored fashion (a panel showing cannibals with pointed teeth was taken out of all reprints). Walt Kelly is the cover artist. This file copy has no imprint on the back cover in the space where most circulated copies had the logo of a shoe store. Our consignor tells us he visited the “Duck Man” himself to get this book signed, but as per CGC’s policy they did not vouch for a signature they did not personally witness. CGC notes, “Carl Barks’ written on interior cover in pen.” Overstreet 2009 NM- 9.2 value = $5,400. CGC census 10/09: 4 in 9.6, none higher.

March of Comics #41
(K. K. Publications, Inc., 1949) CGC NM 9.4 Off-white to white pages. This is the best copy we’ve ever offered of this highly sought-after Carl Barks duck book! This one has a blank space on the back cover, where most circulated copies have an ad for a shoe store or the like. Donald, the nephews, and Uncle Scrooge star in “Race to the South Seas” by Barks. Walt Kelly did the cover. Our consignor says he paid Mr. Barks a visit to get his autograph in person, but as per CGC’s policy, an autograph they did not witness has not been authenticated. CGC notes, “Carl Barks’ written on interior cover in pen.” Overstreet 2009 NM- 9.2 value = $5,200. CGC census 10/09: 1 in 9.4, none higher.

Marge’s Little Lulu #1 (Dell, 1948) CGC VF+ 8.5 Off-white pages. The beloved curly-top finally got her own title after three years and 10 starring appearances in Four Color. Overstreet 2009 VF 8.0 value = $536; VF/NM 9.0 value = $1,018. CGC census 10/09: 1 in 8.5, 2 higher.

91217 Marvel Comics #1 Larson pedigree (Timely, 1939) CGC VF 8.0 Off-white to white pages. Over the past 50 years, this book has vied with Action Comics #1, Detective Comics #27, and, earlier, Whiz Comics #2 (#1) for the honor of being the most valuable Golden Age comic book. It currently sits at #3, behind the first two aforementioned, and ahead of fourth place Superman #1 by some $60,000 (NM- 9.2 value).

It's the King Marvel, if you will, the first Timely/Marvel comic book, offering the first appearances of the Human Torch, Ka-Zar, and the Angel, plus the origin (and first newsstand appearance) of the Sub-Mariner. The artists are as well-known to collectors as the iconic characters they created: Bill Everett on the Sub-Mariner, Carl Burgos on the Human Torch, and Paul Gustavson on the Angel. Popular sci-fi pulp illustrator Frank R. Paul drew the searing cover.

This copy, from one of the most renowned of pedigrees, ranks high on CGC's census among the 18 unrestored copies certified to date. Only two VF/NM 9.0 copies and a single VF+ 8.5 copy (from the Denver pedigree) have received higher grades to date. We're privileged to bring you this extraordinary offering! CGC notes, “Very minor amount of glue on cover.” Overstreet 2009 VF 8.0 value = $155,000. CGC census 9/09: 1 in 8.0, 3 higher.
91218  Marvel Comics #1 (Timely, 1939) CGC VG+ 4.5 Off-white pages. It’s nice to know there are still original-owner copies of the super-key books waiting to be found, and here’s one that just came to light in the past month! Marvel #1 is the third most-valuable comic book according to Overstreet, and it’s the first Timely comic book, the issue that started the Marvel Universe we all love (and that Disney just paid so much for). The Human Torch is the cover star, and this is also the character’s first appearance. The Sub-Mariner also appeared on newsstands for the first time here, while Ka-Zar, the original Angel, and others rounded out this anthology book. Frank R. Paul cover art. CGC notes, “Small piece of back cover re-attached with very small piece of tape on interior cover.” Overstreet 2009 VG 4.0 value = $46,000. CGC census 10/09: 1 in 4.5, 11 higher.
Marvel Mystery Comics #2 (Timely, 1939) CGC VG 4.0 Off-white to white pages.
This issue is one of the 30 most valuable comic books according to Overstreet, and unrestored copies are very tough to come by. This is an original-owner copy, from the same collection that produced the Detective #27 that was in our May sale. Marvel Comics was retitled Marvel Mystery Comics starting with this issue. You can tell it’s an early issue by the fact that the Angel got the cover — at this point it wasn’t clear that the Human Torch and the Sub-Mariner would be the breakout stars. The cover art has been credited to Claire Moe. Overstreet 2009 VG 4.0 value = $6,000. CGC census 10/09: 1 in 4.0, 7 higher.

Marvel Mystery Comics #8 (Timely, 1940) CGC VF 8.0 Cream to off-white pages.
The first superhero crossover battle in comics began right here! We’re talking about the legendary Human Torch versus Sub-Mariner fight that raged through issues #9 and #10 as well. Cover art by Alex Schomburg and Bill Everett. Overstreet 2009 VF 8.0 value = $8,500. CGC census 10/09: 1 in 8.0, 4 higher.

Marvel Mystery Comics #22 Larson pedigree (Timely, 1941) CGC VF/NM 9.0 Off-white pages.
There’s just one copy that CGC’s certified with a higher grade than this Larson beauty. The sensational Alex Schomburg wartime cover is supported by interior art from the likes of Simon & Kirby, Carl Burgos, Bill Everett, and Al Gabriele. Overstreet 2009 VF/NM 9.0 value = $3,054; NM- 9.2 value = $4,300. CGC census 10/09: 2 in 9.0, 1 higher. From the Capital City Collection.

Marvel Mystery Comics #27 (Timely, 1942) CGC NM 9.4 Cream to off-white pages.
Gorgeous, outrageous copy of an issue featuring an Alex Schomburg cover, with interior art by Bill Everett and Simon & Kirby. Overstreet 2009 NM- 9.2 value = $3,900. CGC census 10/09: 2 in 9.4, none higher. From the Gary Keller Collection.

Marvel Mystery Comics #75 (Timely, 1946) CGC NM 9.4 Cream to off-white pages.
Young Allies begin. The Angel and Sub-Mariner also appear in this issue, which features Syd Shores’ cover and interior art. Overstreet 2009 NM- 9.2 value = $1,900. CGC census 10/09: 3 in 9.4, none higher. From the Gary Keller Collection.
**91224 Master Comics #1 (Fawcett, 1940) Condition: FN+**. A rarely seen oversized comic from Fawcett, featuring the forgotten hero, Master Man. A very attractive copy, with only the slightest hint of the usual storage problems that plague these old large-size comics. The colors remain vivid and bright, and the interior paper looks off-white to white. Overstreet 2009 FN 6.0 value = $2,313.

**91225 Meet the New Post-Gazette Sunday Funnies #nn (Pittsburgh Post, 1949) CGC VF- 7.5 Off-white to white pages.** Superman, Archie, and Dick Tracy sharing the same comic? We don’t know where else you’d find that but in this newspaper insert, called “rare” by Overstreet. That’s not the end of the roster of characters: Buck Rogers, Funnyman (by Jerry Siegel and Joe Shuster), Gasoline Alley, Terry and the Pirates, Brenda Starr, and even the Saint appear as well. Overstreet 2009 VF 8.0 value = $2,500. CGC census 10/09: 1 in 7.5, 2 higher.

**91226 Merry Christmas From Mickey Mouse #nn (K. K. Publications, Inc., 1939) CGC VF/NM 9.0 Cream to off-white pages.** This is just the third copy we’ve ever offered of this 16-page shoe store giveaway, and we had definitely never seen one in high grade. Overstreet 2009 VF/NM 9.0 value = $2,697; NM- 9.2 value = $3,800. CGC census 10/09: 1 in 9.0, none higher.


91229  Mickey Mouse Magazine V5#12 (K. K. Publications, Inc., 1940) CGC VF 8.0 Off-white to white pages.
The most valuable issue of the series except for #1, this final issue of the title was a “transition issue” with content more similar to Walt Disney’s Comics and Stories (which would replace this series as of the following month) than to the previous issues. The last (and only) time that we offered this copy, it sold for over $7,750, so we expect a lot from this high-grade specimen. Overstreet 2009 VF value = $3,319. CGC census 10/09: 1 in 8.0, none higher.

91230  Military Comics #3 (Quality, 1941) CGC VF/NM 9.0 Off-white to white pages.
A significant issue in Blackhawk history, it has the origin and first appearance of Chop-Chop. You wouldn’t know it from the cover by Chuck Cuidera, but the most vertically challenged of the Blackhawk team would ham it up on many future covers. There’s only one nicer copy known of #3, according to GC’s latest census, the Mile High copy. Jack Cole, Al McWilliams, and Bob Powell furnished interior art. Overstreet 2009 VF/NM 9.0 value = $2,003; NM- 9.2 value = $2,800. CGC census 10/09: 1 in 9.0, 1 higher.

91231  Millie the Model #1 (Atlas/Marvel, 1945) CGC VF 8.0 Off-white to white pages.
This book is fairly hard to find (this is just the sixth copy we’ve ever handled), and like many “girl” comics, it’s usually not in very collectible condition when you do find one. Overstreet does not state this clearly, but this is Millie’s first appearance. The stamps on the cover indicate that this was originally a Library of Congress copy (for more on Millie see Timely’s trademark application elsewhere in this same catalog). Millie had a great deal of longevity for Marvel, so grab the cutie’s first appearance if you can! Overstreet 2009 VF value = $567. CGC census 10/09: 1 in 8.0, 2 higher.

91232  Millie the Model #6 Mile High pedigree (Atlas/Marvel, 1947) CGC NM+ 9.6 Off-white to white pages.
The only copy certified above 9.0 as of this writing. Overstreet 2009 NM+ 9.6 value = $385. CGC census 10/09: 1 in 9.6, none higher.

91233  Miss America Magazine #2 Carson City pedigree (Timely, 1944) CGC NM 9.4 Off-white pages.
The first appearance of Marvel standby Patsy Walker was in this issue! This copy’s from the Carson City collection (“Comstock Lode”), which was a collection of first issues, and indeed, this is really a #1 despite officially being #2. The issue has the origin of Miss America, and of course this incredible photo cover of an All-American gal playing that very character. In a recent Comics Buyer’s Guide spread, an employee of the world’s largest collectibles auctioneer singled out this cover as one of his ten favorites in the history of comics. If you’re of like mind, you shouldn’t pass up this copy, as the Mile High (also 9.4) is the only other one graded above 8.0 to date, and the smudge-prone white cover means there can’t be many more nice ones out there. Overstreet 2009 NM- 9.2 value = $2,100. CGC census 10/09: 2 in 9.4, none higher.
**91234** Moon Girl #2 Vancouver pedigree (EC, 1947) CGC VF/NM 9.0 White pages. There are no Gaines File copies of this early book, but this one will please even the most discriminating EC fan. A small tear at the top of the back cover accounts for the “low” technical grade, but we dare you to show us a copy with more eye appeal! Johnny Craig cover art. Overstreet 2009 VF/NM 9.0 value = $565; NM- 9.2 value = $780. CGC census 10/09: 1 in 9.0, 2 higher.

**91235** More Fun Comics #59 (DC, 1940) CGC FN 6.0 Light tan to off-white pages. Bernard Baily Spectre cover. CGC notes, “Rusted staples.” Overstreet 2009 FN 6.0 value = $1,269. CGC census 10/09: 2 in 6.0, 4 higher.

**91236** More Fun Comics #63 (DC, 1941) CGC NM 9.4 Off-white to white pages. When we previously sold this same copy for $8,337 in May 2005, it was the only copy graded above 9.0, and that is still the case today. Not only that, in the ensuing 4 1/2 years we have not seen another copy in any grade! Overstreet does say of More Fun that “all issues are scarce to rare,” and this part of the run is most collectors’ favorite because of the ominous Spectre covers by Bernard Baily. Overstreet 2009 NM- 9.2 value = $5,400. CGC census 9/09: 1 in 9.4, none higher.
More Fun Comics #67 Mile High pedigree (DC, 1941) CGC NM 9.4 White pages. This is easily the best copy of this issue we've ever offered — while Nicolas Cage's Rockford copy came close grade-wise (9.2), it didn't have this one's centering or page quality, and the other thing that's so striking about this copy is that there's no discoloration at all except for an ultra-faint dust shadow at the top that you can barely even make out. This is one of the most valuable "Spectre cover" issues because it features the first telling of the origin of the mysterious Dr. Fate. The cover art is by Bernard Baily. There's no better thrill for a Golden Age collector than to see a copy of one of these classics in the same condition a 1940s youngster would have seen it in on the stands! Overstreet 2009 NM- 9.2 value = $14,000. CGC census 10/09: 1 in 9.4, none higher.
91238  **More Fun Comics #73 Mile High pedigree (DC, 1941) CGC NM 9.4 White pages.** Overstreet and Gerber agree this is a "scarce" issue — and Edgar Church ensured that this particular copy is unique! The issue also just happens to be one of the most sought-after keys in a run that’s riddled with key Golden Age issues. Best known for the origin and first appearance of Aquaman, #73 also features the first appearances of Green Arrow and Speedy. This breathtaking example from the Mile High collection is — no surprise here! — the finest known copy. Howard Sherman provided the cover art and contributed story art, as did Bernard Baily, George Papp, and Paul Norris. Note that the white scratch at lower left was on the CGC holder when photographed - see updated image at HA.com. CGC notes, "Very minor amount of color touch on cover. Very minor amount of glue on cover." Overstreet 2009 NM- 9.2 value = $28,000. CGC census 9/09: 1 in 9.4, none higher.
91239 Mystery in Space #1 (DC, 1951) CGC FN/VF 7.0 Off-white pages. This is the best copy of this issue we've seen in several years. It's the start of a very collectible series, it's got a memorable cover by Carmine Infantino, and great ones. Frank Frazetta and Alex Toth contributed interior art. Overstreet 2009 FN 6.0 value = $714; VF 8.0 value = $2,083. CGC census 9/09: 5 in 7.0, 12 higher.

91240 Mystery Men Comics #3 (Fox, 1939) CGC VG/FN 5.0 Cream to off-white pages. A solid mid-grade copy featuring the Blue Beetle, Rex Dexter of Mars, and the Green Mask, with a great Lou Fine cover and George Tuska art. Overstreet 2009 VG 4.0 value = $846; FN 6.0 value = $1,269. CGC census 10/09: 3 in 5.0, 3 higher.

91242 Mystery Men Comics #29 (Fox, 1941) CGC FN/VF 7.0 Off-white pages. This is the only unrestored copy of this book we've ever seen, and also the only one CGC has graded! It's from very late in the run which ended with #31 (a few months after this issue Fox went out of business for a while before making a comeback some years later). Just as Fox is something of a "cult publisher" artist Ramona Patenaude is a cult favorite as well, and she drew this issue's bondage cover. Overstreet 2009 FN 6.0 value = $180; VF 8.0 value = $378. CGC census 10/09: 1 in 7.0, none higher.

91244 Mystic Comics #5 San Francisco pedigree (Timely, 1941) CGC VF/NM 9.0 Off-white pages. We're not surprised to see this sharp copy is the highest-graded CGC has certified to date! Alex Schomburg is the cover artist. Timely was still trying out new heroes all the time, and this issue has the first appearances of three: the Black Marvel, the Terror, and the Blazing Skull. Overstreet 2009 VF/NM 9.0 value = $4,060; NM- 9.2 value = $5,800. CGC census 9/09: 1 in 9.0, none higher.

91245 New Book of Comics #2 (DC, 1938) CGC VF 8.0 Off-white to white pages. Dr. Occult by Siegel and Shuster is among the characters in this ultra-early annual. Only the Mile High copy has been graded higher. Overstreet 2009 VF 8.0 value = $6,175. CGC census 10/09: 1 in 8.0, 1 higher.
**New York World's Fair Comics 1939** Mile High pedigree (DC, 1939) CGC FN- 5.5 White pages. The first appearance of the Sandman is just one of many notable things about this early DC, the first full-color, non-reprint superhero annual. Superman has blond hair on the cover, and Batman isn’t present at all, as the 4/39 cover date pre-dates *Detective* #27! The 15¢ sticker reflects DC’s extraordinary step of lowering the price when the book didn’t sell at 25¢. As for the kids who did send in a quarter after seeing the first ads, to make up the dime difference DC sent them a copy of Superman #1 or #2! (The 8 cents penciled on the cover means this is one of the comics Edgar Church bought secondhand). Vin Sullivan and Fred Guardineer are the cover artists. Presumably no Near Mint copy exists, and only one copy had been graded above 7.0 to date. Overstreet 2009 FN 6.0 value = $5,100. CGC census 10/09: 1 in 5.5, 6 higher.


**Our Gang Comics #1** Carson City pedigree (Dell, 1942) CGC VF+ 8.5 Off-white to white pages. Our Gang (aka Little Rascals) had been appearing in movie theaters since the silent days. Over the years, as each child star aged, he or she was replaced by a younger actor, and many characters came and went since those first films in 1920. Remarkably, in the comic book version, the same thing occurred. Spanky McFarland, seen on this Walt Kelly cover, was already of age to leave when this series began, and he was soon replaced. In fact, the films ended in 1944, but the comics continued (with even more new members created by Kelly, like “Egghhead” and “Two Bit”) through to the end of the decade. Eventually, the Gang was phased out, and the comic was renamed to spotlight the cartoon team of Tom and Jerry, who make their first comic book appearance here! Overstreet 2009 VF 8.0 value = $595; VF/NM 9.0 value = $1,135. CGC census 10/09: 1 in 8.5, none higher.

**100 Pages of Comics #101** (Dell, 1937) CGC VF/NM 9.0 Off-white pages. It’s been five years since we last offered a copy of this early Dell (which has no number on the front cover but #101 on the back). The grade is an eye-opener — it’s not easy to find Dell Giants published 20 years later in this kind of condition! The Golden Age hadn’t even begun when this square bound comic was published, and even mighty Dell was only publishing three series (Popular, The Funnies, and The Comics) at the time. Overstreet 2009 VF/NM 9.0 value = $1,545; NM- 9.2 value = $2,175. CGC census 10/09: 1 in 9.0, 1 higher.
91250  **Pep Comics #1 (MLJ, 1940) CGC NM-  9.2 Cream to off-white pages.** One of MLJ/Archie Comics’ oldest titles launched with a bang in 1940, introducing Shield, the very first American patriotic comic book hero. The issue barely missed qualifying for Overstreet’s Top 100 Golden Age Books listing. Irv Novick provided the robot cover art; Novick, Jack Binder, Jack Cole, and Edd Ash the interior story art. This outrageous copy recently ascended to the top of CGC’s census for the issue. Overstreet 2009 NM-  9.2 value = $17,500. CGC census 10/09: 1 in 9.2, none higher.

91252  **Phantom Lady #15 (Fox Features Syndicate, 1947) CGC VF+  8.5 Off-white pages.** No Fox series is more coveted than this one. Matt Baker drew the cover and the interior here and like many of the Fox publications, this one had semi-scandalous stuff inside: Phantom Lady gets injected with experimental drugs, a man is burned alive, and before the issue’s over PL stabs a guy in the throat with a hat pin! Overstreet 2009 VF  8.0 value = $1,638; VF/NM  9.0 value = $2,769. CGC census 10/09: 3 in 8.5, 6 higher.

91253  **Phantom Lady #17 (Fox Features Syndicate, 1948) CGC GD/ VG  3.0 Cream to pink pages.** Simply one of the best covers in the history of comics! Classic bondage/headlight cover by Matt Baker. It earned a mention in *Seduction of the Innocent*. Overstreet 2009 GD  2.0 value = $639; VG  4.0 value = $1,278. CGC census 10/09: 5 in 3.0, 32 higher.

91254  **Picture Stories from the Bible Complete New Testament Edition (40-Cent Cover) Gaines File pedigree 5/12 (EC, 1945) CGC NM/M  9.8 Off-white to white pages.** It’s the greatest story of all time, and this copy’s alone at the top of CGC’s census. Overstreet 2009 NM-  9.2 value = $350. CGC census 10/09: 1 in 9.8, none higher.
Planet Comics #1 (Fiction House, 1940) CGC FN+ 6.5 Cream to off-white pages. Unrestored copies of this book are not easy to come by! The most valuable Fiction House comic book, this one is in Overstreet's Top 100 list. A cover by greats Lou Fine and Will Eisner kicked off the best sci-fi series of the Golden Age. Overstreet 2009 FN 6.0 value = $3,600; VF 8.0 value = $9,000. CGC census 10/09: 1 in 6.5, 9 higher.

Planet Comics #2 (Fiction House, 1940) CGC FN- 5.5 Off-white pages. The front-cover colors on this copy are lights-out, and it had been years since we'd seen any unrestored copy of this book. Lou Fine cover art. Both this and the 6.5 copy of #1 we're offering are from the same original-owner collection as one of the Marvel #1's in this sale. Overstreet 2009 FN 6.0 value = $1,284. CGC census 10/09: 1 in 5.5, 5 higher.

Planet Comics #4 Central Valley pedigree (Fiction House, 1940) CGC NM- 9.2 White pages. The best copy we've ever seen, by far! Gerber credits this issue's cover to Charles Sultan (shameless plug: see original art by Sultan elsewhere in this catalog). Inside the comic is the first appearance of Gale Allen and the Girl Squadron; those ladies would be featured on many a cover of this title in years to come. Overstreet 2009 NM- 9.2 value = $4,250. CGC census 10/09: 2 in 9.2, none higher.

Plastic Man #nn (#1) (Quality, 1943) CGC VF 8.0 Cream to off-white pages. At a time when original ideas for characters were getting scarce Jack Cole hit a home run with his Plastic Man and this classic skull cover. The zany crime fighter brought more than a touch of humor to the superhero genre, even more so than Captain Marvel. Though he debuted in Police Comics, his own title ran for 14 years and he was even popular enough to be revived by DC after a decade in hibernation. Considering the white cover, this is not an easy book to find in high grade. Overstreet 2009 VF 8.0 value = $2,917. CGC census 10/09: 3 in 8.0, 4 higher.
**Police Comics #1 Mile High pedigree (Quality, 1941) CGC NM 9.4 White pages.** This comic from the legendary Edgar Church collection contains the first appearance of Plastic Man, as well as the first appearances of Phantom Lady, Firebrand, and the Human Bomb. A host of great artists add to the appeal of this book, including Fred Guardineer, Paul Gustavson, Jack Cole, Reed Crandall, and Gill Fox, who also contributed the cover. You are just not going to find a better copy anywhere, as evidenced by CGC’s census. Overstreet 2009 NM- 9.2 value = $14,000. CGC census 10/09: 1 in 9.4, none higher.
91260 Police Comics #1 (Quality, 1941) CGC Apparent VF+ 8.5 Moderate (P) Off-white to white pages. Origin and first appearance of Plastic Man by Jack Cole. First appearance of Phantom Lady, Gill Fox cover. CGC notes, “Restoration includes: color touch, pieces added, tear seals, reinforced, staples cleaned.” Overstreet 2009 GD 2.0 value = $778; VG 4.0 value = $1,556; FN 6.0 value = $2,334; VF 8.0 value = $5,602.

91261 Police Comics #22 Mile High pedigree (Quality, 1943) CGC NM 9.4 Off-white pages. The Jack Cole covers are reason enough to collect this title, but there’s much more here, including the marvelous condition of this Mile High copy. CGC hasn’t awarded a higher grade to date for issue #22. Along with Cole, Paul Gustavson and Gill Fox also contributed interior art for this issue, which featured the Raven and Spider Woman in a crossover Phantom Lady story. Overstreet 2009 NM- 9.2 value = $1,200. CGC census 10/09: 2 in 9.4, none higher.

91262 Power Comics #1 Mile High pedigree (Holyoke Publications, 1944) CGC NM 9.4 White pages. This Edgar Church copy is the only one graded above 9.0 by CGC to date! Spectacular L. B. Cole covers are the reason for this series’ popularity, and this might be one of his best. Overstreet 2009 NM- 9.2 value = $2,075. CGC census 10/09: 1 in 9.4, none higher. From the Gary Keller Collection.

91263 Power Comics #4 Mile High pedigree (Holyoke Publications, 1945) CGC VF 8.0 White pages. This copy’s a real “looker”, and the only reason it didn’t grade at least NM- 9.2 is a one-inch spine split that’s barely discernible. The Black Raiders, Miss Espionage, Merlin the Boy Magician, and Dr. Mephisto are all featured, but the real draw here is a sensational cover by L. B. Cole. Overstreet 2009 VF 8.0 value = $869. CGC census 10/09: 2 in 8.0, none higher. From the Gary Keller Collection.

91264 Prize Comics #22 Mile High pedigree (Prize, 1942) CGC NM+ 9.6 Off-white to white pages. “America’s Fighting Twins,” Yank and Doodle, keep America (and the Statue of Liberty) safe from enemy hands on this Jack Binder World War II cover. As for condition, not only is this beauty a Mile High copy, it’s currently the only copy certified by CGC to date. Overstreet 2009 NM+ 9.2 value = $750. CGC census 10/09: 1 in 9.6, none higher. From the Gary Keller Collection.

91265 Radio Funnies #nn Ashcan comic (DC, 1939) Condition: GD/VG. DC’s Golden Age ashcan editions were hand-assembled comics using a specially created cover (featuring a new-title logo art and often unrelated artwork), and were used to establish a trademark for a particular title. Usually, only two to ten copies were produced, most of which were tossed in the trash after they served their purpose, hence the name “ashcan.” They are the rarest of the rare for comic book collectors. Here’s an example of an ashcan that goes even beyond that -- it’s a previously unknown variant on a known ashcan-only title. The known comic was cover dated March, 1939, as a #1, and featured cover art taken from Adventure Comics #39, with interiors from Detective Comics #19. This version was just recently unearthed from a private collection. It has no cover date or issue number, and features cover art from Detective Comics #26, with contents taken from Detective #17. The black and white cover has “156B” penciled in the upper right corner, and in the lower right is typewritten “M. Charles Gaines,” indicating this was publisher Max Gaines’ personal copy. Although we have assigned it a GD/VG grade, this hand-made treasure is tough to gauge on a modern grading scale. The interior pages have an overhang, and are a bit brittle, but overall, the comic displays well. It’s definitely one for the history books. Overstreet does not list it; they do list the “Adventure” version, although with the incorrect date of 1931, with “no known sales.” We believe this “Detective” version is earlier, and even more scarce than the previously known version.

END OF SESSION ONE
**SESSION TWO**

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**GOLDEN AGE COMICS (PART 2)**

92001  **Science Comics #1** (Fox, 1940)
CGC Apparent NM- 9.2 Slight (P) Off-white to white pages. When we auctioned this copy previously (as a GD copy with a detached cover, before it was restored) we were of the opinion that it was the Mile High copy, an opinion we still hold, though note that CGC chose not to certify it as such. Whatever the case, this copy has excellent eye appeal, the better to enjoy a bondage and hypodermic needle cover by Lou Fine. Overstreet 2009 GD 2.0 value = $423; VG 4.0 value = $846; FN 6.0 value = $1,269; VF 8.0 value = $3,000; VF/NM 9.0 value = $5,250; NM- 9.2 value = $7,500.

92002  **Science Comics #7** Mile High pedigree (Fox, 1940) CGC NM+ 9.6 White pages. The only copy graded above 7.5 to date. This is one of those books you can identify as a Mile High without even seeing the penciled code or reading the notation on the slab! To find out why so much fuss is made about these Edgar Church books, simply look closely at our scan, then check out any other copy of Science #7 you might be lucky enough to find. Dynamo is the hero on the cover, drawn by Bert Whitman. Overstreet 2009 NM- 9.2 value = $1,500. CGC census 10/09: 1 in 9.6, none higher.

92003  **Sensation Comics #1** (DC, 1942)
CGC Apparent VF- 7.5 Extensive (P) Off-white to white pages. This is just the second appearance of Wonder Woman, close on the heels of her debut in All Star Comics #8. That’s why the book is listed among the 30 most valuable comics by Overstreet! The second part of Wonder Woman’s origin is shown here, which means it’s got her arriving in America for the first time and also introduces her “Diana Prince” secret identity. Also making their first appearances here are Wildcat and Mr. Terrific, who both became Justice Society members (briefly in the Golden Age, and again in more recent comics). Jon Blummer is the cover artist. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover cleaned, interior lightened, reinforced.” Overstreet 2009 GD 2.0 value = $3,100; VG 4.0 value = $6,200; FN 6.0 value = $9,300; VF 8.0 value = $23,000.

92004  **Sensation Comics #52** Mile High pedigree (DC, 1946) CGC NM/MT 9.8 White pages. Nothing comes close to the copy Edgar Church added to his marvelous collection. And would you believe — it looks even nicer than CGC’s grade! H. G. Peter cover and art. Overstreet 2009 NM- 9.2 value = $750. CGC census 10/09: 1 in 9.8, none higher.

92005  **Sensation Comics #62** Big Apple pedigree (DC, 1947) CGC NM 9.4 Off-white to white pages. H. G. Peter comes through with the cover art for this issue, as well as for the Wonder Woman story inside. Considering the black cover, we were surprised to see a 9.4 copy turn up, and not surprised to find that it’s the highest-graded copy that CGC has certified to date. Overstreet 2009 NM- 9.2 value = $625. CGC census 10/09: 1 in 9.4, none higher.
**92006 Sensation Comics #96 (DC, 1950)**
CGC VF+ 8.5 Cream to off-white pages. Only the Mile High copy has been graded higher. This issue is an interesting hybrid: when the 1950s rolled around, superheroes weren’t in vogue anymore, which is why this series became very romance-oriented, both in the backup features and the Wonder Woman stories. This cover is credited to Irwin Hasen. Overstreet 2009 VF 8.0 value = $330; VF/NM 9.0 value = $553. CGC census 10/09: 1 in 8.5, 1 higher.

**92007 Sensation Comics #99 (DC, 1950)**
CGC VF 8.0 Cream to off-white pages. A super-tough book. The only previous copy we’d ever seen was from the collection of Davis Crippen who had everything, and that one was a water-stained Fair. This is the only copy graded above 6.0 by CGC. This is from that curious “hybrid” run of all-female features. As Michelle Nolan noted, #94-106 “might as well have been called Sensation Romance Comics, because that’s more or less what they were.” Irwin Hasen cover. Overstreet 2009 VF 8.0 value = $330. CGC census 10/09: 1 in 8.0, none higher.

**92008 Sensation Comics #105 (DC, 1951)**
CGC VF/NM 9.0 Cream to off-white pages. This is the first time we have ever offered this tough-to-find issue. And it’s the only copy graded above 7.0 by CGC to date! We certainly agree with Michelle Nolan’s observation that #94-106 are “among the rarest DCs from the period.” This is the second-to-last issue of the series to feature Wonder Woman, and the other stories in the book all feature female characters. Irwin Hasen is the cover artist. Overstreet 2009 VF/NM 9.0 value = $553; NM- 9.2 value = $775. CGC census 9/09: 1 in 9.0, none higher.

**92009 Shadow Comics #1 Mile High pedigree (Street & Smith, 1940)**
CGC VF/NM 9.0 Off-white to white pages. We thought we’d never see a top-grade copy of this book — the green spine always seems to pick up color breaks if you so much as breathe on it, and for some reason this book always turns up with a stained or smudged back cover. Not so with this Mile High copy! The issue is certainly a key book, being the first comic book appearance of both the Shadow and Doc Savage. It’s also the very first comic book produced by publisher Street and Smith. Overstreet 2009 VF/NM 9.0 value = $5,810; NM- 9.2 value = $8,300. CGC census 10/09: 1 in 9.0, none higher.

**92010 Shield-Wizard Comics #1 (MLJ, 1940)**
CGC FN/VF 7.0 Cream to off-white pages. One of MLJ’s key Golden Age issues had the origins of both the Shield and the Wizard, plus a patriotic flag cover by Irv Novick. Novick and Edd Ashe Jr. contributed interior art. Overstreet 2009 FN 6.0 value = $1,500; VF 8.0 value = $3,600. CGC census 10/09: 3 in 7.0, 5 higher.

**92011 Shock SuspenStories #11 Gaines File pedigree 8/11 (EC, 1953)**

**92012 Silver Streak Comics #1 (Lev Gleason, 1939)**
CGC FN- 5.5 Cream to off-white pages. A mere four unrestored copies of this book have been certified to date, which jibes with Overstreet’s “scarce” designation. This is one of Overstreet’s Top 100 Golden Age books. It’s the first comic book by the company that would soon be known as Lev Gleason Publications. No mystery how the title got its name — there’s actually metal- lic ink on the cover as a little gimmick to stand out at newsstands. This is the first appearance of the Claw, drawn by Jack Cole. The Claw was one of the first supervillains in all of comics, and to this day remains one of the most evil-looking fiends the medium has seen. Overstreet 2009 FN 6.0 value = $3,180. CGC census 10/09: 1 in 5.5, 3 higher.
92013 Silver Streak Comics #21 Mile High pedigree (Lev Gleason, 1942) CGC VF+ 8.5
Off-white to white pages. This comic is much scarcer than it’s given credit for. While we sold
this same copy previously, we haven’t ever seen another. The book certainly has a lot going for it:
the very unusual idea of beginning the story on
the cover and the Hitler appearance on that cover,
to name two. This was the last issue of the title,
which thereafter was converted into the first crime
2009 VF 8.0 value = $298; VF/NM 9.0 value = $499.
CGC census 10/09: 1 in 8.5, none higher.

92014 Single Series #18 Li’l Abner – Central Valley pedigree (United Features Syndicate, 1940) CGC VF/NM 9.0
White pages. Definitely not a book we had ever seen in high grade before!
Overstreet 2009 VF/NM 9.0 value = $629; NM- 9.2 value = $885. CGC census 10/09: 1 in 9.0, none higher.

92015 Single Series #20 Tarzan (United Features Syndicate, 1940) CGC VF+ 8.5 Off-
white pages. “The three most valuable comics
in the early days of comic collecting in the mid-
1960s) were Action Comics #1… Whiz #1… and
Single Series #20,” wrote Mike Benton in Comics
Feature, going on to note that all three books were
worth a whopping $75 to $100 even way back
then. While this issue no longer quite breathes
the same rarified air as the other two keys, it’s still
one to go after, as no other Golden Age comic
reprinted that much Hal Foster Tarzan art in full
color. Overstreet 2009 VF 8.0 value = $737; VF/NM
9.0 value = $1,244. CGC census 10/09: 3 in 8.5, 1 higher.

92016 Smash Comics #42 (Quality, 1943) CGC VF/NM 9.0 Off-white to white pages. First
comic book appearance of Lady Luck. The most
sought-after issue of the later part of the title’s run.
Reed Crandall cover, featuring Midnight. Interior
story art by Al Gabriele, Paul Gustavson, and Klaus
Nordling. Overstreet 2009 VF/NM 9.0 value =
$1,404; NM- 9.2 value = $1,975. CGC census 10/09:
2 in 9.0, 1 higher.

92017 Smash Comics #50 Mile High pedigree (Quality, 1944) CGC NM 9.4 White pages.
Unique skull cover by Alex Kotzky. Overstreet 2009
NM- 9.2 value = $525. CGC census 10/09: 1 in 9.4,
none higher.

92018 Special Edition Comics #1 (Fawcett, 1940) CGC VF/NM 9.0 Off-white pages. This is the first comic book entirely devoted to Captain
Marvel, pre-dating Captain Marvel Adventures
#1 — the hero had of course been the star of Whiz
Comics, but he had to share that title with other
characters. Captain Marvel’s signature artist, C. C.
Beck, drew this now-famous cover in addition to
providing spectacular interior artwork. A superb
copy of a key Fawcett issue. Overstreet 2009 VF/
NM 9.0 value = $9,379; NM- 9.2 value = $13,400.
CGC census 10/09: 2 in 9.0, 3 higher.

92019 Speed Comics #30 Mile High pedigree (Harvey, 1944) CGC NM+ 9.6 White
pages. The only copy CGC has certified to date
— 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 10/09: 1 in
9.6, none higher.
92020  **Star Spangled Comics #1 (DC, 1941)** CGC FN- 5.5 Cream to off-white pages. Origin and first appearance of Tarantula. Star Spangled Kid, Stripesy, Captain X, and Armstrong of the Army begin. Robot cover by Hal Sherman. Overstreet 2009 FN 6.0 value = $1,467. CGC census 10/09: 3 in 5.5, 10 higher.

92023  **Strange Adventures #9 Bethlehem pedigree (DC, 1951)** CGC VF+ 8.5 Off-white to white pages. The origin and first appearance of Captain Comet came in this issue. And that debut is significant, because the character was an Earth man with super powers who sought adventure in outer space... that is to say, he was a new superhero who preceded the Martian Manhunter, the new Flash, etc. So call this an early stirring of the Silver Age if you so desire! Carmine Infantino drew the cover. Overstreet 2009 VF 8.0 value = $1,207; VF/NM 9.0 value = $2,304. CGC census 10/09: 6 in 8.5, 5 higher.


92025  **Strange Worlds #3 (Avon, 1951)** CGC VF 8.0 Cream to off-white pages. Avon used some of the best illustrators available, but this issue was especially impressive, beginning with the Everett Raymond Kinstler cover. Inside were two supergroup collaborations — a Wally Wood/ Joe Orlando story and a seven-pager that boasted a team-up of — get this — Wood/Al Williamson/ Frank Frazetta/ Roy Krenkel and Joe Orlando! It makes this the most valuable in the 22 issue run. Overstreet 2009 VF 8.0 value = $1,468. CGC census 10/09: 4 in 8.0, 8 higher.

92026  **Sub-Mariner Comics #1 (Timely, 1941)** CGC Apparent VF 8.0 Moderate (P) Cream to off-white pages. Ranked among the 20 most valuable comic books by Overstreet, this is one of the most hotly desired Timelys. The Sub-Mariner got his own book after being a smash success in the pages of *Marvel Mystery*, 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 talented Alex Schomburg. CGC notes, “Restoration includes: color touch, pieces added, reinforced, staples replaced. (Right edge trimmed)” Overstreet 2009 GD 2.0 value = $2,950; VG 4.0 value = $5,900; FN 6.0 value = $8,850; VF 8.0 value = $22,800.

92027  **Sub-Mariner Comics #1 (Timely, 1941)** CGC Apparent FN 6.0 Moderate (P) Off-white to white pages. One of the most valuable Timely issues. Alex Schomburg cover art. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover cleaned, interior lightened, reinforced.” Overstreet 2009 GD 2.0 value = $2,950; VG 4.0 value = $5,900; FN 6.0 value = $8,850.
92028  **Sub-Mariner Comics #6** (Timely, 1942) CGC FN+ 6.5 Off-white pages. The Japanese invade the Panama Canal. We're glad that never happened in real life, but also glad that Alex Schomburg came up with one of his famously detailed covers here. By the way, Mickey Spillane famously wrote comic-book text features for Funnies Inc., and this issue has one of those yams by the trenchcoated one. Overstreet 2009 FN 6.0 value = $861; VF 8.0 value = $1,808. CGC census 10/09: 2 in 6.5, 4 higher.

92033  **Sub-Mariner Comics #40** (Atlas, 1955) CGC NM 9.4 Off-white pages. Try to find a nicer copy! CGC hasn't seen one yet! The issue has a Namora appearance, with art by Syd Shores (cover) and Bill Everett (interior). Overstreet 2009 NM- 9.2 value = $1,225. CGC census 10/09: 2 in 9.4, none higher. *From the Gary Keller Collection.*

92029  **Sub-Mariner Comics #10** (Timely, 1943) CGC VF/NM 9.0 Off-white to white pages. Golden Age greatness from Timely, featuring an Alex Schomburg cover. Overstreet 2009 VF/NM 9.0 value = $3,054; NM- 9.2 value = $4,300. CGC census 10/09: 3 in 9.0, 1 higher. *From the Gary Keller Collection.*

92030  **Sub-Mariner Comics #18** (Timely, 1945) CGC NM 9.4 Off-white pages. One of just a handful of copies of this issue to be certified nicer than FN/VF 7.0 to date by CGC, and none have graded out higher. Alex Schomburg cover. Overstreet 2009 NM- 9.2 value = $2,450. CGC census 10/09: 2 in 9.4, none higher. *From the Gary Keller Collection.*

92032  **Sub-Mariner Comics #34 Williamsport pedigree** (Timely, 1954) Condition: VF+. Namora's life hangs in the balance, as Namor sends teeth flying on this Sol Brodsky bondage cover. A Human Torch story is also included in this issue. Bill Everett story and art. Overstreet 2009 VF 8.0 value = $523; VF/NM 9.0 value = $887.

92031  **Sub-Mariner Comics #21 Ohio pedigree** (Timely, 1946) CGC NM 9.4 Off-white pages. Uncommonly delicious! Beautiful pedigree copy of an issue with a Syd Shores cover supported by interior art from Bill Everett and Carmine Infantino. Overstreet 2009 NM- 9.2 value = $1,850. CGC census 10/09: 2 in 9.4, none higher. *From the Gary Keller Collection.*

92035  **Super Comics #1** (Dell, 1938) CGC VF 8.0 Cream to off-white pages. A Gerber "8." This series featured some strip favorites that previously appeared in Dell's *Popular*, foremost among them Dick Tracy, Little Orphan Annie, and Terry and the Pirates. Published one month before *Action* #1. Overstreet 2009 VF 8.0 value = $1,679. CGC census 10/09: 1 in 8.0, 2 higher.

92034  **Superboy #1** (DC, 1949) CGC FN- 5.5 Cream to off-white pages. Here's an appealing mid-grade specimen of this highly sought-after first issue. It features a Superman appearance on the Wayne Boring cover. Overstreet 2009 FN 6.0 value = $2,499. CGC census 10/09: 4 in 5.5, 34 higher.

92035  **Super Comics #2** (Dell, 1938) CGC VF 8.0 Cream to off-white pages. A Gerber "8." This series featured some strip favorites that previously appeared in Dell's *Popular*, foremost among them Dick Tracy, Little Orphan Annie, and Terry and the Pirates. Published one month before *Action* #1. Overstreet 2009 VF 8.0 value = $1,679. CGC census 10/09: 1 in 8.0, 2 higher.
Superman #1 (DC, 1939) CGC Apparent VG/FN 5.0 Extensive (P) Cream to off-white pages. Currently ranked #4 on Overstreet’s list of Top 100 Golden Age books (behind Action Comics #1, Detective Comics #27, and Marvel Comics #1), this issue is also one of the most significant in the history of comics, behind only Action #1. It represents the first time that a character created for comic books was given his own series. The cover by Joe Shuster is nearly as famous as that of Action #1, and the back cover pin-up was also a comic-book first. Keep in mind that currently there are no known copies of this book, unrestored or otherwise, that exist in grades over 9.0, and there are only 77 copies total that have been certified by CGC (most of them restored copies). CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced, staples replaced.” Overstreet 2009 GD 2.0 value = $25,000; VG 4.0 value = $50,000; FN 6.0 value = $75,000.
92037 Superman #2 (DC, 1939) CGC FN-5.5 Off-white pages. This original-owner copy hails from the same hoard as one of the Marvel #1s we're offering. This is one of Overstreet's 50 most valuable Golden Age books. Most copies you'll find are pretty weak in the page quality department, so note the "off-white" designation here. Overstreet 2009 FN 6.0 value = $4,650. CGC census 10/09: 3 in 5.5, 17 higher.

92038 Superman #3 (DC, 1940) CGC VF+ 8.5 Cream to off-white pages. From the days before the familiar DC circle logo adorned the cover, comes the third issue of this mighty title. Artists include Joe Shuster, Paul Cassidy, and Dennis Neville. This pleasing copy is currently unsurpassed in CGC's census report. It's solid and sharp, with only minimal wear and a few very light dust shadows near the edges. Overstreet 2009 VF 8.0 value = $6,797; VF/NM 9.0 value = $11,899. CGC census 10/09: 6 in 8.5, none higher.

92039 Superman #8 (DC, 1941) CGC VF-/NM 9.0 White pages. A stunning copy of this early issue, which features a Fred Ray cover and interior art by Wayne Boring, Joe Shuster, and Paul Cassidy. Inside there's a full page ad for All Star Comics #3. We've rarely had the opportunity to offer a copy of #8 in better than VF 8.0 condition, so grab this one while you can! Overstreet 2009 VF/NM 9.0 value = $3,919; NM- 9.2 value = $5,600. CGC census 10/09: 3 in 9.0, 3 higher.

92040 Superman #9 (DC, 1941) CGC VF 8.0 Off-white pages. The cover blurb says it all — "World's Greatest Adventure-Strip Character." This issue's wonderful Fred Ray cover shows the Man of Steel bursting through the page, coming out to greet his public with a smile and a friendly wave of his hand. Other artists this issue include Joe Shuster and Paul Cassidy. This is a beautiful, problem-free copy with pleasing cover color and excellent paper quality. Overstreet 2009 VF 8.0 value = $2,237. CGC census 10/09: 3 in 8.0, 3 higher.

92041 Superman #14 (DC, 1942) CGC VF-7.5 White pages. The Overstreet Comic Book Price Guide keeps bumping up the prices of this book year after year, but still not quickly enough to keep pace with the high demand. It's telling that when Comic Book Marketplace asked 32 collectors to name their five all-time favorite covers a few years ago (from Golden Age to present), six of them had Fred Ray's patriotic cover for this issue in their top five (very few comics made more than one list). As Craig Delich put it, "This single illo, so simple in concept, really artistically says when Superman is all about." George Kopa noted, "Symbolizes for me the spirit of the character as an original American icon."

Now then: is this the best copy we've ever offered? We have sold two 8.0 copies and a 9.0 — we encourage you to examine the scans of those online to compare and contrast the eye appeal. This copy has only two flaws of any note: a hairline color break at lower right and a small hole at the top right of the back cover, in a slightly scuffed area that may be very minor bug chew. In its favor: when we check the top and sides of the slab, we can confirm the page quality is outstanding. And the front cover has no writing, or any staining or discoloration of any sort. This would be the perfect copy to photograph if this image were ever used in a book or on a poster.

To pass this one up because of the relatively modest numerical grade could be a mistake you'd regret down the road! Overstreet 2009 VF 8.0 value = $3,000. CGC census 10/09: 2 in 7.5, 8 higher.
92042  Superman #16 Central Valley pedigree (DC, 1942) CGC VF 8.0 White pages. First Lois Lane cover in this title, second cover appearance ever. Fred Ray cover. Overstreet 2009 VF 8.0 value = $1,386. CGC census 10/09: 3 in 8.0, 4 higher.

92043  Superman #17 (DC, 1942) CGC VF- 7.5 Off-white to white pages. Fred Ray created one of his best covers for this issue, featuring Hitler and Hirohito. Inside is the very first appearance of Superman’s "mountain retreat," which would of course later become known as the Fortress of Solitude. Overstreet 2009 VF- 8.0 value = $2,122. CGC census 9/09: 2 in 7.5, 4 higher.

92044  Superman #19 (DC, 1942) Condition: VF-. Here's a whiz-bang copy that couldn't be encapsulated by CGC because of an overhang. Note that only one copy that CGC has certified to date earned a grade higher than 7.0! Beautiful white pages are the cake-icer. Jack Burnley is the issue’s cover artist. Overstreet 2009 VF 8.0 value = $1,386.

92045  Superman #24 (DC, 1943) CGC VF/ NM 9.0 Off-white to white pages. This Jack Burnley flag cover is a classic, and justifiably one of the most famous of the title’s run. Overstreet 2009 VF/NM 9.0 value = $2,841; NM- 9.2 value = $4,000. CGC census 9/09: 2 in 9.0, 2 higher.

92046  Superman #25 Williamsport pedigree (DC, 1943) CGC VF 8.0 Off-white to white pages. Clark Kent joins the Army (his only military service) in this ish that sports a Jack Burnley cover and art by Joe Shuster and Fred Ray (his only superhero story). Overstreet 2009 VF 8.0 value = $989. CGC census 10/09: 1 in 8.0, 11 higher.

92047  Superman #53 (DC, 1948) CGC FN 6.0 Off-white to white pages. This issue’s still somewhat underrated! And while that adjective may seem preposterous for any book with "top of Guide" at $4,800, we'd bet many collectors don't know that this was the first appearance of Jor-El, and that this expanded version of Superman’s origin set the standard for all later tellings. Overstreet gave its "classic" designation to Wayne Boring’s origin-themed cover. Overstreet 2009 FN 6.0 value = $951. CGC census 10/09: 8 in 6.0, 22 higher.

92049 Superman #92 Williamsport pedigree (DC, 1954) CGC VF/NM 9.0 Off-white pages. One of the more serious Superman covers of the day, this one is the work of Win Mortimer. Wayne Boring art. Overstreet 2009 VF/NM 9.0 value = $567; NM- 9.2 value = $800. CGC census 10/09: 4 in 9.0, none higher.

92050 Suspense Comics #1 Mile High pedigree (Continental Magazines, 1943) CGC VF+ 8.5 White pages. The premiere issue of the short-lived, highly collectible series demonstrated graphically why we love this title so much! The bondage/torture cover is by Charles Quinlan, with interior art by L. B. Cole and Don Rico. Edgar Church's copy demonstrates why we like his Mile High Collection so much! White pages and an uncommonly high grade for this Gerber "rare" issue, including the pedigree's typically white pages. Overstreet 2009 VF 8.0 value = $2,795; VF/NM 9.0 value = $4,898. CGC census 10/09: 2 in 8.5, 1 higher. From the Gary Keller Collection.

92051 Suspense Comics #5 Mile High pedigree (Continental Magazines, 1944) CGC NM- 9.2 Off-white to white pages. From its striking L. B. Cole cover to its Edgar Church connection, to its spot atop CGC's census in grade, this beauty exudes pedigree. Take it home! CGC notes, "Very minor glue, very minor color touch." Overstreet 2009 NM- 9.2 value = $3,100. CGC census 10/09: 2 in 9.2, none higher. From the Gary Keller Collection.

92052 Suspense Comics #9 Mile High pedigree (Continental Magazines, 1945) CGC NM 9.4 Off-white to white pages. L. B. Cole is rightfully credited with a slew of "classic" covers — wonder how this one got omitted from the list? The sensational copy from the collection of Edgar Church brings the "eyeball" cover to 3-D life. It's the only copy that CGC has certified higher than VF+ 8.5 to date! Overstreet 2009 NM- 9.2 value = $2,400. CGC census 10/09: 1 in 9.4, none higher. From the Gary Keller Collection.


92055 Superman #92 Williamsport pedigree (DC, 1954) CGC VF/NM 9.0 Off-white pages. One of the more serious Superman covers of the day, this one is the work of Win Mortimer. Wayne Boring art. Overstreet 2009 VF/NM 9.0 value = $567; NM- 9.2 value = $800. CGC census 10/09: 4 in 9.0, none higher.
92055 Tales From the Crypt #35 Gaines File pedigree (EC, 1953) CGC NM+ 9.6 Off-white to white pages. Jack Davis cover. 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.

92057 Target Comics #5 (Novelty Press, 1940) CGC VF- 7.5 White pages. The third most valuable issue in the entire 9+ year run, this Gerber “uncommon” issue featured the origin of White Streak (in text) and the beginning of Basil Wolverton’s Space Hawk series. Bill Everett did the cover, with Wolverton, Carl Burgos, and Tarpe Mills contributing interior artwork. Overstreet 2009 VF 8.0 value = $3,046. CGC census 10/09: 1 in 7.5, 4 higher.

92058 Target Comics #3 (Novelty Press, 1940) CGC NM/MT 9.8 White pages. L. B. Cole’s unusual cover adds even more impact to the importance of this near-perfect Mile High gem, the highest-graded copy of this issue certified by CGC to date. Overstreet 2009 NM- 9.2 value = $440. CGC census 10/09: 1 in 9.6, none higher. From the Gary Keller Collection.

92056 Target Comics #3 Mile High pedigree (Novelty Press, 1940) CGC NM/MT 9.8 White pages. Blinding cover colors and the white pages scream “Mile High!” — the ridiculously perfect NM/MT 9.8 grade merely confirms the obvious. This is a one-of-a-kind copy of an issue that’s not that easy to find in any kind of grade! It rates a Gerber “7” (or “scarce”). The cover’s by Claire Moe; story art by an impressive group that includes Carl Burgos, Jack Cole, Bill Everett, Tarpe Mills, and Joe Simon. Overstreet 2009 NM- 9.2 value = $2,275. CGC census 10/09: 1 in 9.8, none higher.

92059 Tip Top Comics #1 (United Features Syndicate/Standard, 1936) CGC VG/FN 5.0 Off-white pages. It’s the first comic book appearance of Tarzan, but also of Li’l Abner, Fritzi Ritz, Ella Cinders, and the Captain and the Kids. This one’s basically unheard-of in high grade; CGC has yet to grade a copy above 7.5. Overstreet 2009 VG 4.0 value = $1,916; FN 6.0 value = $2,874. CGC census 10/09: 1 in 5.0, 4 higher.

92060 Top-Notch Comics #1 (MLJ, 1939) CGC FN 6.0 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 FN 6.0 value = $1,716. CGC census 10/09: 1 in 6.0, 8 higher.

92061 Top-Notch Comics #31 Mile High pedigree (MLJ, 1942) CGC NM/MT 9.8 White pages. For some reason, these last few issues of Top-Notch haven’t been dubbed “scarce” by the folks who assign such ratings, but we are prepared to do it for them — while we have seen the Mile High copies of some of the high-number issues, it seems that nobody but Edgar Church saved one! This is the only copy of the issue that has been certified to date by CGC, and it’s a very collectible issue because it’s so bizarre. Or what else would you call the Black Hood, a semi-grim hero, sharing a comic (and the cover) with Pokey Oakley the Funny Guy, the Three Monkeyteers, ditzy blonde Suzie, and Snoop McGook? The cover is by Bob Montana, the creator of Archie. Overstreet 2009 NM- 9.2 value = $600. CGC census 10/09: 1 in 9.8, none higher.
92062  Top-Notch Comics #33 Mile High pedigree (MLJ, 1943) CGC NM/MT 9.8 White pages. Cover team-ups don't get much wackier than the Black Hood and Pokey Oakey, The Funny Guy! Looking on are Snoop McGook, blonde airhead Suzie, and the self-explanatory (sort of) three Monkey-teers. Debuting in this issue is the Dotty and Ditto feature by a pre-Katy Keene Bill Woggon. The cover is by Red Holmdale. This must be a tough book — though we've offered this copy once before, we've never seen another one. This is a pristine Mile High with amazing page quality. Overstreet 2009 NM- 9.2 value = $600. CGC census 10/09: 1 in 9.8, none higher.

92063  Tough Kid Squad Comics #1 (Timely, 1942) CGC FN+ 6.5 Off-white to white pages. Scarce issue according to Overstreet. Origin and first appearance of the Tough Kid Squad. Syd Shores cover and art. CGC notes, “Very minor of color touch on cover. Very minor amount of glue on cover.” Overstreet 2009 FN 6.0 value = $2,817; VF 8.0 value = $6,761. CGC census 10/09: 2 in 6.5, 4 higher.

92065  USA Comics #1 (Timely, 1941) CGC VF 8.0 Off-white to white pages. This super-clean copy could end up being a real bargain for the winning bidder. It’s a brighter book than the Rockford or Larson copies which are both graded higher! In particular, the yellow field at the top is outstanding. The issue is on Overstreet's list of the 100 most valuable Golden Age books, and it’s perhaps most notable for having the first appearance of the original Whizzer. The Simon and Kirby cover is memorable as well. Overstreet 2009 VF 8.0 value = $8,600. CGC census 10/09: 4 in 8.0, 4 higher.

92066  Vault of Horror #12 Double Cover (EC, 1950) CGC FN+ 6.5 Off-white to white pages. Tied with Crypt of Terror #17 as the first horror comic, this is also the first issue of this series. Overstreet designates it "scarce." Johnny Craig provided the art for the torture cover. A bonus bit of gallows humor: someone who emailed us recently thought the fellow on the cover was Robin the Boy Wonder! CGC notes, "1st cover 5.5, interior cover 6.5." Overstreet 2009 FN 6.0 value = $1,422; VF 8.0 value = $3,792. CGC census 10/09: 1 in 6.5, 11 higher.

92067  Vault of Horror #18 Gaines File pedigree (EC, 1951) CGC NM+ 9.6 Off-white to white pages. Johnny Craig's cover suggests it's not what you wish for, but the proper protocol that's important... you've got to follow the wishing rules, or your wish could turn out... well, ugly! Johnny Craig did the cover for this and every other issue in the run. Interior art was provided by Craig, Jack Davis, Jack Kamen, and Graham Ingels. CGC has certified this as a Gaines File Copy, but no certificate accompanies the book. Overstreet 2009 NM- 9.2 value = $815. CGC census 10/09: 1 in 9.6, 6 higher.

92068  Walt Disney's Comics and Stories #1 (Dell, 1940) CGC VG/FN 5.0 Cream to off-white pages. This is actually one of the better unrestored copies we've seen of a comic that very seldom turns up in high grade. It's the first issue of what Overstreet called "The definitive funny animal anthology comic after which all others were modeled." It is the first regularly published Disney comic book, and it remains the best-selling comic series of all time, peaking in the early 1950s at nearly four million copies an issue! Overstreet 2009 VG 4.0 value = $4,000; FN 6.0 value = $6,000. CGC census 10/09: 2 in 5.0, 7 higher.
92069 Walt Disney's Comics and Stories #29 File Copy (Dell, 1943) CGC NM+ 9.6 Off-white pages. Walt Kelly cover. Beautifully bright cover inks on this single highest graded copy. A real looker! Overstreet 2009 NM- 9.2 value = $1,250. CGC census 10/09: 1 in 9.6, none higher.


92071 Walt Disney's Comics and Stories #33 (Dell, 1943) CGC VF 8.0 Off-white to white pages. Infinity cover by Carl Buettner. Carl Barks story and art. Overstreet 2009 VF 8.0 value = $945. CGC census 10/09: 2 in 8.0, 5 higher.


92073 Walt Disney's Comics and Stories #44 (Dell, 1944) CGC FN/VF 7.0 Cream to off-white pages. Walt Kelly cover. Carl Barks art. Overstreet 2009 FN 6.0 value = $180; VF 8.0 value = $378. CGC census 10/09: 2 in 7.0, 5 higher.

92074 Walt Disney's Comics and Stories #46 (Dell, 1944) CGC NM+ 9.6 Cream to off-white pages. One of the most beloved covers of this series features Donald Duck as Uncle Sam, selling War Bonds (drawn by Walt Kelly). Overstreet 2009 NM- 9.2 value = $900. CGC census 10/09: 1 in 9.6, none higher.

92075 Walt Disney's Comics and Stories #46 (Dell, 1944) CGC NM 9.4 Cream to off-white pages. This unusual World War II cover by Walt Kelly features Donald Duck as Uncle Sam, selling War Bonds. A Carl Barks story and art is featured inside. Overstreet 2009 NM- 9.2 value = $900. CGC census 10/09: 1 in 9.4, 1 higher.

92076 Walt Disney's Comics and Stories #49 (Dell, 1944) CGC VF/NM 9.0 Cream to off-white pages. Walt Kelly cover. Carl Barks and Al Taliaferro art. Overstreet 2009 VF/NM 9.0 value = $639; NM- 9.2 value = $900. CGC census 10/09: 2 in 9.0, none higher.


92079  Walt Disney's Comics and Stories #93 File Copy (Dell, 1948) CGC NM 9.4 Off-white to white pages. Carl Barks story and art. Walt Kelly cover. Overstreet 2009 NM- 9.2 value = $325. CGC census 10/09: 2 in 9.4, 1 higher.

92080  Walt Disney's Comics and Stories #140 (Dell, 1952) CGC NM/MT 9.8 Off-white to white pages. The first appearance of Gyro Gearloose has the added distinction of being only the second Carl Barks Uncle Scrooge cover. Some have said Gyro was a reflection of Barks, who was reportedly a tinkerer in his own right! A 9.8 copy of a key character's first appearance is about as good as it gets for the Barks collector, and we expect bidding for this one to be extremely competitive. Overstreet 2009 NM- 9.2 value = $360. CGC census 10/09: 1 in 9.8, none higher.

92081  No Lot.

92082  Walt Disney's Comics and Stories #160 File Copy (Dell, 1954) CGC NM+ 9.6 Off-white to white pages. Carl Barks cover. Cool back cover ad with Rams wide receiver Tom Fears! Overstreet 2009 NM- 9.2 value = $120. CGC census 10/09: 2 in 9.6, none higher.

92083  Walt Disney's Comics and Stories #162 File Copy (Dell, 1954) CGC NM+ 9.6 Off-white to white pages. Carl Barks cover and art. Overstreet 2009 NM- 9.2 value = $120. CGC census 10/09: 1 in 9.6, none higher.

92084  War Against Crime #10 Gaines File pedigree 4/11 (EC, 1949) CGC NM+ 9.6 Off-white to white pages. This issue had the first Vault Keeper and the first Vault of Horror. After one more issue the title itself would change to *The Vault of Horror*, and the New Trend in comics would be in full bloom. Johnny Craig did the cover and contributed interior art along with Al Feldstein. Super-nice copy from the Gaines Files. Overstreet 2009 NM- 9.2 value = $3,700. CGC census 10/09: 1 in 9.6, 7 higher.
**92085** Weird Comics #4 (Fox Features Syndicate, 1940) CGC VF- 7.5 Light tan to off-white pages. Bondage! Torture! Scantily clad women! It’s a Fox thing, either you get it or you don’t (we do). Joe Simon cover art. Overstreet 2009 VF 8.0 value = $769. CGC census 10/09: 1 in 7.5, 3 higher.

**92086** Weird Science #5 Gaines File pedigree 6/10 (EC, 1951) CGC NM/MT 9.8 Off-white to white pages. Fresh from 1951 to you is this unbelievable Gaines File copy. Ah, the Gaines Files! Why didn’t we think of saving copies right off the press and carefully preserving them for decades... maybe ‘cause we bought funny books to read and read over again and keep in our back pockets... and ’cause we didn’t have access to the printing presses! Al Feldstein’s atomic explosion cover still scares us, but the colors are absolutely brilliant. Feldstein, Wally Wood, Harvey Kurtzman, and Jack Kamen provided the interior story art for this early issue. Overstreet 2009 NM- 9.2 value = $1,075. CGC census 10/09: 2 in 9.2, 5 higher.

**92087** Weird Science #12 Gaines File Copy pedigree 1/12 (EC, 1952) CGC NM+ 9.6 Off-white pages. A wild Wally Wood cover illustration shows the classic “inside the space ship” scene Wood became famous for. Interior stories include art by Wood (two stories), Jack Kamen, and Joe Orlando. This is the #1 copy from Bill Gaines files, outraging the other 11 copies. Overstreet 2009 NM- 9.2 value = $625. CGC census 10/09: 2 in 9.6, none higher.

**92088** Weird Science #15 Gaines File Copy (EC, 1952) CGC NM- 9.2 Off-white to white pages. Wally Wood turned in one of his greatest covers for this issue, combining dinosaurs and rocket ships in a way that only he could! Graham Ingels, Al Williamson, and Jack Kamen appear along with Wood inside. This fantastic copy originally came from the legendary stash of comics held by publisher William Gaines, and while this one may not top the CGC charts, it’s certainly a treasure in its own right. While CGC has certified this book as a Gaines File copy, no certificate accompanies this lot. Overstreet 2009 NM- 9.2 value = $660. CGC census 10/09: 2 in 9.2, 5 higher.

**92089** Whiz Comics #2 (#1) (Fawcett, 1940) CGC Apparent FN 6.0 Extensive (P) Off-white pages. This is one of the most beloved of all comic books, the origin and first appearance of Captain Marvel, who in his heyday was the bestselling superhero on the stands. Whether you read these when they came out or in reprints, many still prefer the more humorous approach of this character to the straight-arrow adventuring of Superman. This issue, while a #2, was the very first Fawcett comic book to make it to newsstands. The issue also has the first appearances of supporting characters Shazam (the old wizard) and Dr. Sivana, plus the first appearances of Spy Smasher, Ibis the Invincible, and Lance O’Casey, all long-running characters who had their own series at one time or another. Note that almost every nice copy you’ll find of this issue is restored (we’ve never seen an unrestored one nicer than Fine-minus), and this is a bright copy that really beams at you. CGC notes, “Restoration includes: color touch, pieces added, tear seals, reinforced.” Overstreet 2009 GD 2.0 value = $7,000; VG 4.0 value = $14,000; FN 6.0 value = $21,000.

**92090** Whiz Comics #4 (#3) (Fawcett, 1940) CGC VF+ 8.5 Off-white to white pages. The indicia read issue #4. First appearance of Beautia Sivana. C. C. Beck cover and art. We had only offered one copy of this ish previously and it was a GD 2.0 copy! Overstreet 2009 VF 8.0 value = $2,237; VF/NM 9.0 value = $3,919. CGC census 10/09: 1 in 8.5, 1 higher.
92091 Whiz Comics #7 (Fawcett, 1940) CGC VF+ 8.5 Cream to off-white pages. We don’t get a chance to offer this book very often, in fact, we have only offered one other copy in the past five years, and while this series was a bestseller in the day, the first few issues are now very tough to come by in high grade! The cover colors are excellent on this copy. Dr. Voodoo begins a run. Mac Raboy art. Overstreet 2009 VF 8.0 value = $1,153; VF/NM 9.0 value = $1,952. CGC census 10/09: 2 in 8.5, 1 higher.

92092 Whiz Comics #14 Mile High pedigree (Fawcett, 1941) CGC VF+ 8.5 White pages. This is by far the highest-graded copy of this issue in CGC’s census, and the reds and yellows on the cover are so vivid and bright, you'll feel like a kid at the newsstand back in ’41. The war cover is by C. C. Beck; among the backup features is a Dr. Voodoo tale with Mac Raboy art. Overstreet 2009 VF 8.0 value = $788; VF/NM 9.0 value = $1,332. CGC census 10/09: 1 in 8.5, none higher.

92093 Whiz Comics #20 Mile High pedigree (Fawcett, 1941) CGC NM- 9.2 White pages. Captain Marvel and his arch-foe Sivana were the title’s biggest draws, but this issue also offers the likes of Spy Smasher, Ibis the Invincible, and Dr. Voodoo (the latter with Mac Raboy art). The issue’s cover and the Captain Marvel story were drawn by C. C. Beck. Overstreet 2009 NM- 9.2 value = $1,300. CGC census 10/09: 3 in 9.2, none higher.

92094 Whiz Comics #21 Mile High pedigree (Fawcett, 1941) CGC NM+ 9.6 Off-white to white pages. The only copy graded above 7.5 by CGC. The condition here is simply incredible given the dark blue and black cover! This has the origin and first appearance of the Lieutenant Marvels (Fat Marvel, Tall Marvel, and Hill Billy Marvel). A wonderful copy. Overstreet 2009 NM+ 9.2 value = $1,375. CGC census 10/09: 1 in 9.6, none higher.

92095 Whiz Comics #25 (Fawcett, 1941) CGC VF/NM 9.0 Cream to off-white pages. The first appearance and origin of Captain Marvel Jr. makes this one of the most important Fawcett comic books! This marked the first time in comics that a story was continued in a different title, as elements of this tale (without Captain Marvel Jr.) began in Master Comics #21, and then the story was wrapped up in Junior’s second appearance, Master #22. C. C. Beck is the cover artist. CGC notes, “Small tape stain on 30th page.” Overstreet 2009 VF/NM 9.0 value = $6,859; NM- 9.2 value = $9,800. CGC census 9/09: 1 in 9.0, 1 higher.

92096 Whiz Comics #46 Mile High pedigree (Fawcett, 1943) CGC NM 9.4 Off-white to white pages. This is undoubtedly the nicest copy in existence of this issue. C. C. Beck drew the Captain Marvel story. The cover artist hasn’t been conclusively attributed, but it gives you a nice look at the stars of the issue (plus Ibis the Invincible’s love interest Taia). Overstreet 2009 NM 9.2 value = $470. CGC census 10/09: 1 in 9.4, none higher.

92097 Whiz Comics #59 Mile High pedigree (Fawcett, 1944) CGC NM 9.4 White pages. This Edgar Church example is as pretty as a picture. C. C. Beck cover and art. Overstreet 2009 NM 9.2 value = $380. CGC census 10/09: 2 in 9.4, none higher.

92098 Whiz Comics #62 Mile High pedigree (Fawcett, 1945) CGC NM+ 9.6 Off-white to white pages. The Captain really rocks out on this whimsical C. C. Beck cover. Overstreet 2009 NM+ 9.2 value = $355. CGC census 10/09: 1 in 9.6, none higher.

92100  Wonder Woman #21 Mile High pedigree (DC, 1947) CGC NM 9.4 Off-white to white pages. H. G. Peter provides the hypnotic cover and interior art. Overstreet 2009 NM- 9.2 value = $1,400. CGC census 1/09: 3 in 9.4, 1 higher.

92101  World’s Finest Comics #29 (DC, 1947) CGC NM 9.4 Off-white to white pages. So few copies of the 1940s issues of the title survived in high grade. First, there were the damage-prone cardboard covers, then the square bounds like this. That’s what makes this copy so unusual — it’s pristine! Win Mortimer (cover) and Jack Burnley (interior art) contributed. Overstreet 2009 NM- 9.2 value = $1,325. CGC census 10/09: 1 in 9.4, 1 higher. From the Gary Keller Collection.

92102  World’s Finest Comics #31 Mile High pedigree (DC, 1947) CGC VF 8.0 Off-white to white pages. This copy’s condition is particularly impressive when you consider the square bound format. Appearing in the issue are Batman, Superman, Green Arrow, the Boy Commandos, and Zatara. The cover’s by Jack Burnley. Overstreet 2009 VF 8.0 value = $517. CGC census 10/09: 2 in 8.0, 4 higher.

92103  Wow Comics #nn (#1) Larson pedigree (Fawcett, 1940) CGC Apparent FN/VF 7.0 Slight (A) Off-white to white pages. This is the rarest newsstand-distributed Fawcett comic book, an issue we once went five years without seeing a copy of! Overstreet points out the reason for the scarcity: the cover was printed on unstable paper stock. This issue is ranked among the 100 most valuable Golden Age books by Overstreet. The Simon and Kirby art (origin of Mr. Scarlet) is very early work by the duo, whose first comic effort (Blue Bolt) was just half a year earlier. The bondage cover is by C. C. Beck. If you’re wondering about the apparent lack of the identifying markings associated with the Lamont Larson books: though it may not be visible on our scan, the first W in Wow does have a handwritten “99 Larson” that was carefully erased somewhere along the line. CGC notes, “Restoration includes: small amount of color touch on cover.” Overstreet 2009 GD 2.0 value = $1,350; VG 4.0 value = $2,700; FN 6.0 value = $4,050.

92104  Wow Comics #3 Rockford pedigree (Fawcett, 1941) CGC VF+ 8.5 Off-white pages. Mr. Scarlet cover. Overstreet 2009 VF 8.0 value = $901; VF/NM 9.0 value = $1,526. CGC census 10/09: 1 in 8.5, 1 higher.
92105 Young Allies Comics #1 (Timely, 1941) CGC VF/NM 9.0 Off-white to white pages. This is one of the nicest copies we've ever offered of this big-time Timely. Not only is it free of any pencil markings, dust shadows, or the like, the red block at the top looks very sharp, while many copies of this book have unsightly yellow blotches in that red area. This is the only Timely comic to have Hitler and the Red Skull on the same cover. The issue also has the first meeting of Captain America and the Human Torch. 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." Joe Simon and Jack Kirby cover. Overstreet 2009 VF/NM 9.0 value = $18,150; NM- 9.2 value = $4,100. CGC census 10/09: 2 in 9.0, 20 higher.

92106 Young Allies Comics #1 (Timely, 1941) CGC VG/FN 5.0 Off-white to white pages. Origin and first appearance of the Young Allies (Bucky, Toro, and others). Red Skull and Hitler cover and story. First meeting of Captain America and the Human Torch. 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." Joe Simon and Jack Kirby cover. Overstreet 2009 VG- 4.0 value = $2,734; FN 6.0 value = $4,100. CGC census 10/09: 2 in 5.0, 20 higher.

92107 Young Allies Comics #6 (Timely, 1943) CGC NM 9.4 Cream to off-white pages. Timely's kid heroes have to take on Japanese and Nazis on this Alex Schomburg cover! Among the stories in the issue is a tale to promote war bonds, titled "The Week After Pearl Harbor." Joe Simon and Jack Kirby cover. Overstreet 2009 NM- 9.2 value = $2,300. CGC census 10/09: 1 in 9.4, none higher.

92108 Young Allies Comics #17 (Timely, 1945) CGC NM 9.4 Off-white to white pages. Alex Schomburg provided a typical slam-bang cover, and it's bright and beautiful as presented by this lovely, highest-CGC-graded copy to date. Mike Sekowsky, Bob Powell, and Syd Shores contributed interior art. Overstreet 2009 NM- 9.2 value = $1,550. CGC census 10/09: 2 in 9.4, none higher. From the Gary Keller Collection.

92109 Zip Comics #1 (MLJ, 1940) CGC VF/NM 9.0 Off-white pages. One of the Golden Age keys for MLJ, and one of the publisher's earliest issues, this one had the origins of the Scarlet Avenger and Steel Sterling. Other features beginning in this issue were Mr. Satan and Captain Valor. Mort Meskin and Edd Ashe contributed interior art. The copies CGC has certified nicer than this: not quite zip, but to date just a single copy ranks ahead of our offering in CGC's census for issue #1. Overstreet 2009 VF/NM 9.0 value = $6,372; NM- 9.2 value = $19,100. CGC census 10/09: 2 in 9.0, 1 higher.
**Air Pirates Funnies #1 (Hell Comics Group, 1971) CGC NM/MT 9.8 Off-white pages.** This is one of the most important Underground comics ever published as it helped to set many of the parody laws that are still on the books. By spoofing Disney characters in ways that Uncle Walt never imagined, the *Air Pirates* became famous, or should we say infamous. It also got them sued by an army of lawyers, and the title folded after two issues. This is the highest-graded copy certified of a #1 by CGC to date. CGC census 10/09: 1 in 9.8, none higher. Fogel’s Underground Comix Price Guide NM 9.4 value = $100.

**Amazing Fantasy #15 Biljo White Copy (Marvel, 1962) CGC VF+ 8.5 Off-white pages.** This hails from the same collection as the 9.2 *Incredible Hulk* #1 we’re offering in this same auction. A true high-grade copy of the highest-demand item in the comic book hobby!

The first place most collectors look when evaluating a copy of this book is the brown area at the top, and you will like what you see in that regard here. The issue has the origin and first appearance of Spider-Man as well as the first appearance of Uncle Ben and Aunt May. Jack Kirby is the cover artist, and of course inside the issue was the unforgettable work of writer Stan Lee and artist Steve Ditko. This book tends to attract strong interest from lovers of pop culture outside the comic book hobby, and deservedly so!

This copy’s provenance includes two big names. It originally belonged to Biljo White, one of the key figures in early comics fandom, who among other things published the fanzine *Batmania* and contributed to the early issues of *Alter Ego*. It then belonged to Malcolm Willits, himself a “superfan” and proprietor of the Collectors Bookstore, before being acquired by the present seller.

Overstreet 2009 VF 8.0 value = $21,000; VF/NM 9.0 value = $43,000. CGC census 10/09: 7 in 8.5, 14 higher.
92112  Amazing Fantasy #15 (Marvel, 1962) CGC VF 8.0 Cream to off-white pages. The first appearance of Spider-Man has been the most valuable Silver Age comic book for quite a while, and high-grade copies like this one are now more valuable than a good portion of Overstreet’s Golden Age Top 100! While other characters fade from memory, Spider-Man keeps getting more popular, as does this key book. This origin issue also has the first appearance of Uncle Ben and Aunt May. The cover art is by Jack Kirby, and the story is by the titanic team of artist Steve Ditko and writer Stan Lee. High-grade unrestored copies are very tough to come by, so don’t miss your chance! Overstreet 2009 VF 8.0 value = $21,000. CGC census 9/09: 9 in 8.0, 20 higher.
92113  Amazing Fantasy #15 (Marvel, 1962) CGC FN/VF 7.0 Off-white pages. Wouldn’t it be nice if you could get this book for Overstreet’s stated Guide value? That would be the biggest upset since Chaminade over Virginia, as the demand for the origin and first appearance of Spider-Man is just too strong for that to happen. Jack Kirby and Steve Ditko cover. Overstreet 2009 FN 6.0 value = $7,200; VF 8.0 value = $21,000. CGC census 10/09: 33 in 7.0, 54 higher.
92114  Amazing Fantasy #15 (Marvel, 1962) CGC FN+ 6.5 Off-white to white pages. We don't need to belabor the importance of this book, do we? You know it's the origin and first appearance of Spider-Man, and the first appearance of Uncle Ben and Aunt May, right? And surely you know that Jack Kirby and Steve Ditko collaborated on the cover, and that Ditko began his classic run on Spidey right here. And that a very small percentage of the surviving copies are in high-grade condition? This one comes mighty close, certainly close enough to be the prize piece in your Silver Age collection! It's been consistently bringing much better than Overstreet prices in this grade. CGC notes, "Small amount of writing on cover in pen and pencil." Overstreet 2009 FN 6.0 value = $7,200; VF 8.0 value = $21,000. CGC census 10/09: 33 in 6.5, 87 higher.

92115  The Amazing Spider-Man #1 (Marvel, 1963) CGC FN- 5.5 Off-white to white pages. A must-own for any serious Silver Age collector. The most-collected series in all of comic books began here with the hero of Amazing Fantasy #15 getting his own book. The irascible J. Jonah Jameson appeared here for the first time, as did John Jameson and the Chameleon. Jack Kirby and Steve Ditko cover. Ditko art. Overstreet 2009 FN 6.0 value = $4,125. CGC census 9/09: 69 in 5.5, 250 higher.

92116  The Amazing Spider-Man #1 (Marvel, 1963) CGC Apparent VF 8.0 Slight (A) Trimmed - White Pages. Great looking copy of the premiere issue, currently ranked #4 on Overstreet's Top 20 Silver Age Books, and gaining on #3 (Showcase #4)! Spidey's origin is retold, there's a Fantastic Four crossover (their first), and the first appearances of John Jameson, J. Jonah Jameson, and the Chameleon. As they had done for Amazing Fantasy #15, comic art giants Jack Kirby and Steve Ditko combined forces to create the cover, with Ditko handling the interior art. CGC notes, "Restoration includes: small amount of color touch on cover, glue on spine of cover, tear seal. Top and right edge trimmed." Overstreet 2009 GD 2.0 value = $1,375; VG 4.0 value = $2,750; FN 6.0 value = $4,125; VF 8.0 value = $12,400.
92117  The Amazing Spider-Man #4 White Mountain pedigree (Marvel, 1963) CGC NM- 9.2 Off-white to white pages. It’s the origin and first appearance of Sandman, as well as the first appearances of Betty Brant and Liz Allan. Steve Ditko cover and art. Overstreet 2009 NM- 9.2 value = $6,000. CGC census 10/09: 16 in 9.2, 8 higher.

92119  The Amazing Spider-Man #27 (Marvel, 1965) CGC NM 9.4 Off-white to white pages. This is one of the best copies of this issue we’ve ever seen — the dark blue background looks great here! Copies of this issue often have bad centering with only the “mics” of Comics visible at left, note that you can see the words “Comics Group” here. Fifth appearance of the Green Goblin. Steve Ditko cover and art. Overstreet 2009 NM- 9.2 value = $800. CGC census 10/09: 16 in 9.4, 6 higher.

92120  The Amazing Spider-Man #29 (Marvel, 1965) CGC NM+ 9.6 Off-white to white pages. This one should get your attention! Never step on a scorpion, and never pass up this book in 9.6! Steve Ditko cover and art. Overstreet 2009 NM- 9.2 value = $525. CGC census 10/09: 11 in 9.6, 2 higher.


92121  The Amazing Spider-Man #38 (Marvel, 1966) CGC NM+ 9.6 Off-white to white pages. Only once before had we seen this book in 9.6 — heck, even the Pacific Coast copy only made 9.4! This was Steve Ditko’s last issue as artist of the title. Overstreet 2009 NM- 9.2 value = $450. CGC census 10/09: 7 in 9.6, 2 higher.


92126  **The Avengers #24** (Marvel, 1966) CGC NM/MT 9.8 Off-white to white pages. We have only offered a copy in this high-grade on one other occasion and this Jack Kirby covered stunner is certainly ripe for the picking, with the recent resurgence in Avengers popularity. Wally Wood, Don Heck, and Dick Ayers provide interior art. The last time that we offered a copy in this grade it went for over $2,800.00 and we certainly expect fevered bidding on this pristine looker when it hits the auction block! Overstreet 2009 NM- 9.2 value = $125. CGC census 10/09: 7 in 9.8, none higher.


92130  **Batman #189** (DC, 1967) CGC NM+ 9.6 Off-white pages. The fear-inducing villain Scarecrow (Jonathan Crane) makes his Silver Age debut in this issue, which features a cover by Carmine Infantino and art by Joe Giella and Sheldon Moldoff. Overstreet 2009 NM- 9.2 value = $250. CGC census 10/09: 11 in 9.6, 2 higher. *From the Gary Keller Collection.*

92131  **Captain America #109** (Marvel, 1969) CGC NM/MT 9.8 White pages. The retelling of Cap's origin makes this issue one of the most valuable in the Silver Age run. Jack Kirby created the iconic cover, and also did the interior art. Overstreet 2009 NM- 9.2 value = $110. CGC census 10/09: 8 in 9.8, none higher.

92132  **Daredevil #1 Signature Series** (Marvel, 1964) CGC Apparent VF/NM 9.0 Slight (A) Off-white to white pages. Stan Lee signed this copy of #1, an issue that has one of the most touching origin tales of Lee's great career. The origin and first appearance of Daredevil (Matt Murdock) and the first appearances of Karen Page and Foggy Nelson. Jack Kirby and Bill Everett cover art. CGC notes, "Signed by Stan Lee on 7/24/09. Restoration includes: small amount of color touch on cover." Overstreet 2009 GD 2.0 value = $272; VG 4.0 value = $544; FN 6.0 value = $816; VF 8.0 value = $2,380; VF/NM 9.0 value = $4,590.

92134  **Fantastic Four #1** (Marvel, 1961) CGC VG 4.0 Off-white pages. The comic that started it all! The origin and first appearance of the Fantastic Four and perennial foe the Mole Man are featured inside. The cover and art are by Jack Kirby. Overstreet 2009 VG 4.0 value = $3,400. CGC census 9/09: 67 in 4.0, 186 higher.

92135  **Fantastic Four #2** (Marvel, 1962) CGC VF- 7.5 Cream to off-white pages. This is just the second superhero issue Marvel ever published (tied with *Tales to Astonish* #27), and the second and last FF to have a 10-cent cover price. It has the first appearance of the Skrulls, and of course just the second appearance of the Fantastic Four, whose costumes hadn’t even been created yet. In case you didn’t know, it’s a production of writer Stan Lee and artist Jack Kirby. Overstreet 2009 VF 8.0 value = $3,285. CGC census 9/09: 15 in 7.5, 46 higher.

92136  **Fantastic Four #12** (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. Fantastic Four vs. the Hulk (their first encounter). First Hulk cross-over, and ties with *Amazing Spider-Man* #1 as the first Marvel cross-over. Rick Jones appearance. Jack Kirby cover and art. Overstreet 2009 VF/NM 9.0 value = $4,590; NM- 9.2 value = $6,800. CGC census 10/09: 15 in 9.0, 19 higher.


92138  **The Flash #105** (DC, 1959) CGC NM- 9.2 Cream to off-white pages. The Scarlet Speedster, who launched the Silver Age of Comics with his tryout appearances in *Showcase*, received his own title with this key issue, the numbering of which picked up where the Golden Age Flash Comics left off. Carmine Infantino provided the cover and interior art, part of his lengthy and noteworthy run as the series’ initial artist. The Mirror Master makes his first appearance, and the Flash’s origin is retold. This beautiful copy is one of just two at this grade to be certified by CGC to date, with only one currently graded higher. Overstreet 2009 NM- 9.2 value = $14,000. CGC census 10/09: 2 in 9.2, 1 higher. From the Gary Keller Collection.
92139 The Flash #105 (DC, 1959) CGC VF-7.5 Cream to off-white pages. This is one of the ten most valuable Silver Age comics according to Overstreet — it’s the first issue of the series, continuing the numbering from the Golden Age Flash Comics. The new Flash character had earned his own title after being a smash success in his first few appearances in the pages of Showcase. The origin of the new character is retold here, and in the villain department there’s the origin and first appearance of the Mirror Master. The cover and interior art are by Carmine Infantino. Overstreet 2009 VF 8.0 value = $4,500. CGC census 10/09: 8 in 7.5, 7 higher.

92140 The Flash #106 (DC, 1959) CGC VF/ NM 9.0 Off-white to white pages. Plenty of firsts in this issue: the first appearances of Gorilla Grodd and the Pied Piper, plus Part One of the Grodd trilogy. Carmine Infantino cover and art. This is the highest-graded copy certified by CGC to date. Overstreet 2009 VF/NM 9.0 value = $2,970; NM- 9.2 value = $2,400. CGC census 10/09: 1 in 9.0, none higher. From the Gary Keller Collection.

92141 The Flash #107 (DC, 1959) CGC VF/NM 9.0 Off-white to white pages. Part two of the Gorilla Grodd trilogy is the featured story of this issue, a favorite of many a Flash fan. Carmine Infantino and Joe Giella provided the cover and art. This is the highest-graded copy certified by CGC to date. Overstreet 2009 VF/NM 9.0 value = $1,625; NM- 9.2 value = $2,400. CGC census 10/09: 1 in 9.0, none higher. From the Gary Keller Collection.

92142 The Flash #108 (DC, 1959) CGC VF/ NM 9.0 Off-white to white pages. High-grade copies of this early Silver Age book are hard to come by. Just the fourth issue of the series, it has the epic conclusion of the Gorilla Grodd trilogy, with art by by Carmine Infantino. This is the highest-grade copy of this issue certified by CGC to date. Overstreet 2009 VF/NM 9.0 value = $2,970; NM- 9.2 value = $4,400. CGC census 10/09: 2 in 9.0, none higher. From the Gary Keller Collection.

92143 The Flash #109 (DC, 1959) CGC NM-9.2 Off-white pages. The Mirror Master makes his second appearance. The most prolific and best Flash artist of that era, Carmine Infantino, provided the cover and interior art. This scarce early issue is the highest graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $1,550. CGC census 10/09: 1 in 9.2, none higher. From the Gary Keller Collection.

92144 The Flash #111 (DC, 1960) CGC NM 9.4 Off-white to white pages. Early Flash issues in high grade are few and far between, and this one is CGC’s highest-graded yet. Contents include Kid Flash’s second appearance and a full-page ad for Brave and the Bold #28, which featured the debut of the Justice League of America. Carmine Infantino cover and art. Overstreet 2009 NM- 9.2 value = $1,100. CGC census 10/09: 1 in 9.4, none higher. From the Gary Keller Collection.
92145  The Flash #112 (DC, 1960) CGC VF/NM 9.0 Off-white pages. Featured is the origin and first appearance of the Elongated Man. Billed as a villain on Carmine Infantino’s cover, he very quickly became a beloved superhero who is certainly still popular almost 50 years later. Overstreet 2009 VF/NM 9.0 value = $846; NM- 9.2 value = $1,250. CGC census 10/09: 2 in 9.0, 1 higher. From the Gary Keller Collection.

92146  The Flash #113 (DC, 1960) CGC VF/NM 9.0 Off-white to white pages. The origin and first appearance of the wily Trickster. Carmine Infantino cover and art. Overstreet 2009 VF/NM 9.0 value = $717; NM- 9.2 value = $1,050. CGC census 10/09: 3 in 9.0, none higher. From the Gary Keller Collection.


92149  The Flash #116 (DC, 1960) CGC NM 9.4 Off-white to white pages. This issue features a Kid Flash backup story and full-page ad for Justice League of America #1. Carmine Infantino provided the cover and art. One of the highest graded copies of an issue that’s difficult to find in high grade. Overstreet 2009 NM- 9.2 value = $675. CGC census 10/09: 2 in 9.4, none higher. From the Gary Keller Collection.

92150  The Flash #117 (DC, 1960) CGC NM 9.4 Off-white pages. Another of the Flash’s famous foes makes his debut — specifically Captain Boomerang. Carmine Infantino cover and art. This is the highest grade given to a copy of this issue by CGC to date. Overstreet 2009 NM- 9.2 value = $750. CGC census 10/09: 2 in 9.4, none higher. From the Gary Keller Collection.

92151  The Flash #119 (DC, 1961) CGC NM- 9.2 Off-white to white pages. In this issue, our hero battles the Mirror-Master, and Elongated Man marries Sue Dearborn (an event that would have lasting repercussions across the DC Universe decades later). Carmine Infantino, of course, provided the cover and story art. Overstreet 2009 NM- 9.2 value = $675. CGC census 10/09: 2 in 9.2, none higher. From the Gary Keller Collection.
The Flash #120 (DC, 1961) CGC NM 9.4 Off-white to white pages. Kid Flash learns the Flash’s secret identity in this issue, and the two share their first adventure together. We believe it’s also the first cover appearance of Wally West, from the period when his costume was identical to that of the grown-up speedster. This is the highest-grade copy of this issue certified by CGC to date. Overstreet 2009 NM- 9.2 value = $675. CGC census 10/09: 1 in 9.4, none higher. From the Gary Keller Collection.

The Flash #121 (DC, 1961) CGC NM 9.4 Off-white to white pages. Early issues of the Flash continue to be hot property, and this 9.4 beauty is guaranteed to turn some heads. Carmine Infantino is the cover and interior artist. Overstreet 2009 NM- 9.2 value = $525. CGC census 10/09: 2 in 9.4, none higher. From the Gary Keller Collection.


The Flash #123 (DC, 1961) CGC NM 9.4 Off-white to white pages. The “Flash of Two Worlds” story was a landmark book for comic fandom. To the delight of all readers, it introduced the concept that the Golden Age DC heroes still existed, living on a parallel world (dubbed Earth-Two), paving the way for numerous crossover tales. In the story, Barry Allen blunders into the other dimension quite by accident, and meets the Golden Age Flash, Jay Garrick. The origin of each hero is recounted, and the team-up begins. All of it was rendered in the clean, appealing style of Carmine Infantino, who drew both the cover and the interior art. This bright, fresh, exciting copy is the best one you’ll find on our particular Earth — this is the highest grade that CGC has assigned for this issue to date. Overstreet 2009 NM- 9.2 value = $3,300. CGC census 10/09: 2 in 9.4, none higher. From the Gary Keller Collection.
92156  The Flash #124 (DC, 1961) CGC NM+ 9.6 Off-white pages. The only copy of the issue graded above 9.2 to date. The Elongated Man co-stars, and the bad guy is that Rogues’ Gallery regular, Captain Boomerang. Carmine Infantino is the cover artist. This is possibly the nicest copy a collector is likely to find. Overstreet 2009 NM- 9.2 value = $400. CGC census 10/09: 1 in 9.6, none higher. From the Gary Keller Collection.

92157  The Flash #125 (DC, 1961) CGC NM 9.4 Off-white to white pages. When you find one of these early Flash books in true NM, the bidders tend to converge like hungry piranhas, with multiples of Guide value the inevitable result. This issue has it all, with time travel (courtesy of the Flash’s special treadmill) and a co-starring role for Kid Flash, still in his original costume. Carmine Infantino drew the cover as well as the accompanying story. Overstreet 2009 NM- 9.2 value = $375. CGC census 10/09: 4 in 9.4, none higher. From the Gary Keller Collection.


92160  The Flash #129 (DC, 1962) CGC NM+ 9.6 Off-white pages. A fantastic copy of a key issue, one that features the second Silver Age appearance of the Golden Age Flash, as well as the first Silver Age appearance of the Justice Society of America, which included the Golden Age Green Lantern, Hawkman, Atom, Dr. Mid-Nite, Black Canary, and Wonder Woman. Flash foes Captain Cold and the Trickster also appear. Carmine Infantino cover and interior art. Overstreet 2009 NM- 9.2 value = $600. CGC census 10/09: 4 in 9.6, none higher. From the Gary Keller Collection.
92161 The Flash #130 (DC, 1962) CGC NM 9.4 White pages. Black covers such as this one are largely unforgiving, often showing the slightest defect. This copy simply has none, and even boasts white pages. Inside, villains abound with the first appearance of the Gauntlet of Super-Villains. There are also Elongated Man and Kid Flash backup stories, with art by Carmine Infantino, who also did the cover with help from frequent collaborator Murphy Anderson. Overstreet 2009 NM- 9.2 value = $375. CGC census 10/09: 2 in 9.4, none higher. From the Gary Keller Collection.

92162 The Flash #131 Pacific Coast pedigree (DC, 1962) CGC NM+ 9.6 Off-white to white pages. Here's an early crossover appearance for Green Lantern, and his pals Carol Ferris and Pieface appear in the issue too. Carmine Infantino provided the cover and interior art. This remarkable copy is currently tied for the highest-grade in CGC's census. Overstreet 2009 NM- 9.2 value = $275. CGC census 10/09: 3 in 9.6, none higher. From the Gary Keller Collection.

92164 The Flash #133 Massachusetts Copy pedigree (DC, 1962) CGC NM+ 9.6 White pages. This high-grade Silver Age Flash is a hot issue, a pedigreed copy with white pages. The evil Abra Kadabra makes his second appearance. Carmine Infantino provided the cover and interior art. Overstreet 2009 NM- 9.2 value = $275. CGC census 10/09: 1 in 9.6, none higher. From the Gary Keller Collection.

92165 The Flash #134 (DC, 1963) CGC NM+ 9.6 Off-white to white pages. This issue features the first appearance of Professor Ira West, as well as appearances by Captain Cold and the Elongated Man. Carmine Infantino cover and art. One of three copies of this issue at the top of the CGC census. 2009 NM- 9.2 value = $275. CGC census 10/09: 3 in 9.6, none higher. From the Gary Keller Collection.

92166 The Flash #136 (DC, 1963) CGC NM+ 9.6 Off-white to white pages. The highest-graded copy of this issue certified by CGC to date. Carmine Infantino and Murphy Anderson are the cover artists. Flash faces off against one of his more persistent foes, the Mirror Master, and supporting character Dexter Miles (curator of the Flash museum) makes his first appearance here. Overstreet 2009 NM- 9.2 value = $275. CGC census 10/09: 1 in 9.6, none higher. From the Gary Keller Collection.

92167 The Flash #137 Pacific Coast pedigree (DC, 1963) CGC NM+ 9.6 White pages. How much bigger can you get than the return of the Justice Society? It was the group's first full Silver Age appearance (they had only been seen in a flashback previously). The Flashes of two Earths have to team up to rescue the JSA, and they have to tangle with Golden Age villain Vandal Savage, also making his Silver Age debut. The historic issue has Carmine Infantino art, with Murphy Anderson inking the cover. Copies of this issue are rare in grades above 8.5, and this copy is one of two sitting at the top spot in the CGC census. Overstreet 2009 NM- 9.2 value = $800. CGC census 10/09: 2 in 9.6, none higher. From the Gary Keller Collection.

92168 The Flash #138 Pacific Coast pedigree (DC, 1963) CGC NM+ 9.6 White pages. An exceptional book that looks like it just came off the newsstand. The clean cover by Carmine Infantino and Murphy Anderson adds to the appeal. Contents include the first appearance of Dexter Myles, appearances by Elongated Man and the Pied Piper, and a Kid Flash backup story. Overstreet 2009 NM- 9.2 value = $275. CGC census 10/09: 3 in 9.6, none higher. From the Gary Keller Collection.
92169  The Flash #139 (DC, 1963) CGC NM 9.4 White pages. The origin and first appearance of the Flash’s arch-nemesis, Professor Zoom (aka the Reverse-Flash), are featured in this issue. High-grade copies have been selling far over Guide values lately, and we’re offering an amazing copy here. The cover and interior art are by Carmine Infantino. Overstreet 2009 NM- 9.2 value = $300. CGC census 10/09: 3 in 9.4, 1 higher. From the Gary Keller Collection.

92170  The Flash #140 Western Penn pedigree (DC, 1963) CGC NM+ 9.6 Off-white to white pages. This beautiful copy features the origin and first appearance of Heat Wave, with a guest appearance by Captain Cold. Murphy Anderson cover and Carmine Infantino interior art. Overstreet 2009 NM- 9.2 value = $275. CGC census 10/09: 2 in 9.6, none higher. From the Gary Keller Collection.


92172  The Flash #142 Western Penn pedigree (DC, 1964) CGC NM+ 9.6 Off-white to white pages. The Trickster appears in this issue, as teased by this Carmine Infantino cover. This pedigreed copy is one of just two that CGC has certified with this grade to date. Overstreet 2009 NM- 9.2 value = $210. CGC census 10/09: 2 in 9.6, none higher. From the Gary Keller Collection.

92173  The Flash #143 Pacific Coast pedigree (DC, 1964) CGC NM+ 9.6 Off-white to white pages. Green Lantern guest-stars in this Carmine Infantino-drawn affair. This issue features the first appearance of T. O. Morrow, best known for creating the android Red Tornado in later years. This is the highest-graded copy of this issue certified by CGC to date. Overstreet 2009 NM- 9.2 value = $210. CGC census 10/09: 1 in 9.6, none higher. From the Gary Keller Collection.

92174  The Flash #144 (DC, 1964) CGC NM+ 9.6 Off-white to white pages. The Flash takes on the Human Top. Carmine Infantino provided the cover and art. This gorgeous copy is the finest known of issue #144. Overstreet 2009 NM- 9.2 value = $210. CGC census 10/09: 1 in 9.6, none higher. From the Gary Keller Collection.

92175  The Flash #145 Western Penn pedigree (DC, 1964) CGC NM/MT 9.8 Off-white pages. Carmine Infantino had a lengthy, legendary run as the Flash’s artist, and this cover shows why. This particular copy sports an unbelievable NM/MT 9.8 grade from CGC. Overstreet 2009 NM- 9.2 value = $210. CGC census 10/09: 2 in 9.8, none higher. From the Gary Keller Collection.

92176  The Flash #146 Pacific Coast pedigree (DC, 1964) CGC NM+ 9.6 Off-white to white pages. Few heroes have a rogue’s gallery as memorable or as enduring as that of the Flash. The villainous Mirror Master appears in this issue, with a cover and art by Carmine Infantino. This is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $210. CGC census 10/09: 1 in 9.6, none higher. From the Gary Keller Collection.

92178 The Flash #148 Western Penn pedigree (DC, 1964) CGC NM/MT 9.8 Off-white pages. Flash battles Captain Boomerang in this issue, with a cover and interior art by Carmine Infantino. This fantastic near-perfect copy from the Western Penn pedigree is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $210. CGC census 10/09: 1 in 9.8, none higher. From the Gary Keller Collection.


92182 The Flash #152 Pacific Coast pedigree (DC, 1965) CGC NM/MT 9.8 Off-white to white pages. The Trickster makes one of his regular appearances in this issue, which had Carmine Infantino and Murphy Anderson cover and art. This is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $175. CGC census 10/09: 1 in 9.8, none higher. From the Gary Keller Collection.

92183 The Flash #153 Pacific Coast pedigree (DC, 1965) CGC NM/MT 9.8 Off-white to white pages. The Flash takes on his nemesis, Professor Zoom, aka the Reverse-Flash. Mr. Element also appears. Carmine Infantino cover and art. Murphy Anderson art. This is the highest-graded copy of this issue certified by CGC to date. Overstreet 2009 NM- 9.2 value = $175. CGC census 10/09: 1 in 9.8, none higher. From the Gary Keller Collection.

92184 The Flash #154 (DC, 1965) CGC NM/MT 9.8 Off-white to white pages. Dexter Myles appearance. Carmine Infantino and Murphy Anderson cover and art. This is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $175. CGC census 10/09: 1 in 9.8, none higher. From the Gary Keller Collection.


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<td>92187</td>
<td>The Flash #169 (DC, 1967)</td>
<td>CGC NM+ 9.6 Off-white to white pages.</td>
<td>Also known as 80 Page Giant #G-34. Carmine Infantino cover and art. Overstreet 2009 NM- 9.2 value = $155. CGC census 10/09: 3 in 9.6, none higher. From the Gary Keller Collection.</td>
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<tr>
<td>92188</td>
<td>The Flash #170 (DC, 1967)</td>
<td>CGC NM/MT 9.8 White pages.</td>
<td>The Golden Age Flash, Doctor Mid-Nite, Doctor Fate, and Abra Kadabra all make appearances. Carmine Infantino and Murphy Anderson did the interior art. Carmine Infantino and Sid Greene provided the interior art. Overstreet 2009 NM- 9.2 value = $135. CGC census 10/09: 2 in 9.8, none higher. From the Gary Keller Collection.</td>
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<td>92191</td>
<td>The Flash #175 (DC, 1967)</td>
<td>CGC NM+ 9.6 Off-white pages.</td>
<td>Just about as fine a copy as exists for this issue (only one is graded higher by CGC), and high-grade Silver Age Flash issues are still in high demand. This issue has the second Superman vs. Flash race, and a Justice League appearance. Carmine Infantino cover. Overstreet 2009 NM- 9.2 value = $310. CGC census 10/09: 6 in 9.6, 1 higher. From the Gary Keller Collection.</td>
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<td>92194</td>
<td>Giant-Size X-Men #1 (Marvel, 1975)</td>
<td>CGC NM/MT 9.8 Off-white to white pages.</td>
<td>This is the first 9.8 copy we’ve ever offered of the first appearance of the new X-Men! One of the most valuable comic books of the 1970s has one of the more memorable X-Men covers thanks to the artistry of Gil Kane and Dave Cockrum. The issue has the very first appearances of Nightcrawler, Storm, Colossus, and Thunderbird, and it’s just the second full story to feature Wolverine. We’ve heard of other 9.8 copies of this book selling in the (very) high four figures — that still strikes us as a relative bargain compared to Hulk #181 in the same grade, and since we don’t see the popularity of the X-Men waning anytime soon, this is one to grab. Overstreet 2009 NM- 9.2 value = $1,250. CGC census 9/09: 27 in 9.8, none higher.</td>
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92196 Green Lantern #76 (DC, 1970) CGC NM- 9.2 Off-white pages. "Hot" is almost an understatement for this book lately, and the book also remains very tough to find in high grade (only one copy has topped 9.4 to date). This is Neal Adams' first issue as penciler of the title and the first time Green Arrow got co-star billing. In the opinion of many, it's the issue that started the Bronze Age of comics. Overstreet 2009 NM- 9.2 value = $1,200. CGC census 10/09: 33 in 9.2, 19 higher.

92197 Hot Stuff, the Little Devil #1 File Copy (Harvey, 1957) CGC VF 8.0 Light tan to off-white pages. What amazes us about this book (besides the fact that someone came up with a kid-friendly devil) is that the character made his very first appearance in his own title without a tryout elsewhere. Like most comic books that appealed to very young readers, this issue is a hard find in mid to high grade. Overstreet 2009 VF 8.0 value = $400. CGC census 10/09: 2 in 8.0, 3 higher.

92198 The Incredible Hulk #1 (Marvel, 1962) CGC NM- 9.2 Off-white pages. This is one of the very best Silver Age Marvels we have ever offered at Heritage!

This book has long had the reputation of being one of the most difficult Marvel issues to find in high grade, and that has been borne out by CGC's census data as noted below. The main reason for this is of course the midnight-blue cover background, which ruthlessly exposes the smallest imperfection in any given copy. And of course, one side effect of this was that when collectors did have such "dings" on their copies, the temptation to try to touch up the color breaks was too much for many of them to resist, hence there are many restored copies in circulation.

The Marvel line as we know it today had not been around very long when this, Marvel's second Silver Age superhero series, appeared cover-dated 5/62 — Fantastic Four, the only series to precede it, was merely on its fourth issue. Spider-Man and Thor would follow before 1962 was out, as did Ant-Man (while Henry Pym's first appearance pre-dates Hulk #1, he didn't become Ant Man until 9/62). Marvel had hardly put itself on the map in the minds of superhero collectors by this point, and the whole Hulk series was no overnight success, being canceled after six issues.

In addition to the origin and first appearance of the Hulk (who was gray here before becoming green in issue #2), this landmark book has the key first appearances of Rick Jones, Betty Ross, and Thunderbolt Ross. Jack Kirby provided the cover art.

This copy, which has been in a personal collection for several decades, was originally acquired from Malcolm Willits' famous Collectors Bookstore.

A well-centered, beautiful copy, the best we have seen of this key comic.

Overstreet 2009 NM- 9.2 value = $32,000. CGC census 10/09: 4 in 9.2, 1 higher.

92200  The Incredible Hulk #161 (Marvel, 1973) CGC NM/MT 9.8 Off-white to white pages. Who was the first X-Man ever to die? It was the Mimic, and it happened in this issue, published at a time when the X-Men series was running reprints (on the stands at the same time as X-Men #80). Plus, this is the first time the “furry” Beast appeared outside of his Amazing Adventures run. All of that makes this issue a bit of a sleeper! The signature “TNT” on the cover stands for (Herb) Trimpe and (Sal) Trapani. Overstreet 2009 NM- 9.2 value = $45. CGC census 9/09: 5 in 9.8, none higher. From the Capital City Collection.

92201  The Incredible Hulk #162 (Marvel, 1973) CGC NM/MT 9.8 Off-white to white pages. The first appearance of the Wendigo, this book has really heated up the past few years thanks to the interest aroused by the character’s unforgettable appearances in #180-181 and also in the pages of X-Men. Herb Trimpe cover and art. Overstreet 2009 NM- 9.2 value = $90. CGC census 9/09: 3 in 9.8, none higher. From the Capital City Collection.

92202  The Incredible Hulk #180 (Marvel, 1974) CGC NM+ 9.6 Off-white to white pages. What’s the first appearance of Wolverine? If you said Hulk #181, take the Cerebro helmet off your head and replace it with a dunce cap. The greatest comic character of all time (according to Wizard magazine) actually debuted right here in #180, making this a must-own in high grade. Herb Trimpe is the cover artist. Overstreet 2009 NM- 9.2 value = $285. CGC census 9/09: 29 in 9.6, 4 higher.

92203  The Incredible Hulk #181 (Marvel, 1974) CGC NM/MT 9.8 Off-white to white pages. Bronze Age Biggie — other than a couple of price variants, the most valuable of all Bronze Age books — has the first full appearance of Wolverine and a Wendigo appearance. Copies this nice are in great demand, so don’t dawdle! Overstreet 2009 NM- 9.2 value = $1,450. CGC census 10/09: 32 in 9.8, 1 higher.
92204  **Iron Man #55** (Marvel, 1973) CGC NM+ 9.6 Off-white pages. This is the best copy we’ve ever offered of this key. Perhaps no Bronze Age comic has as many first appearances as this hectic affair! Making their debuts are Thanos, Drax the Destroyer, Mentor, Starfox (aka Eros), and Kronos. They’re all part of a saga from the mind of Jim Starlin, who wrote and drew the issue. Overstreet 2009 NM- 9.2 value = $235. CGC census 9/09: 46 in 9.6, 7 higher. From the Capital City Collection.


92206  **Marvel Spotlight #5** Ghost Rider (Marvel, 1972) CGC NM+ 9.6 White pages. The origin and first appearance of Johnny Blaze and his demonic biker alter-ego, Ghost Rider. The striking black background makes this issue difficult to find in high grades, and this copy is one of best to be had. Cover and art by Mike Ploog. Overstreet 2009 NM- 9.2 value = $450. CGC census 10/09: 18 in 9.6, none higher.

92207  **Marvel Super Heroes Secret Wars #8** (Marvel, 1984) CGC MT 9.9 White pages. The origin of Spider-Man’s black costume was also the origin of the alien symbiote that eventually becomes Venom. A good lesson to kids not to mess with a machine if you don’t know what it does! As the 1980s comic market matures this should wind up as one of the more valuable key books. Cover art by Mike Zeck. Overstreet 2009 NM- 9.2 value = $32. CGC census 9/09: 11 in 9.9, none higher.

92208  **Primer #2** (Comico, 1982) CGC NM/ MT 9.8 White pages. The first appearance of Grendel and Argent is on Overstreet’s list of the top 10 Copper Age books. Matt Wagner cover art. Overstreet 2009 NM- 9.2 value = $140. CGC census 9/09: 8 in 9.8, none higher.

92209  **Sad Sack and the Sarge #1** File Copy (Harvey, 1957) CGC NM 9.4 Cream to off-white pages. George Baker cover. Overstreet 2009 NM- 9.2 value = $250. CGC census 10/09: 2 in 9.4, none higher. From the Gary Keller Collection.
92210  Sgt. Fury and His Howling Commandos #1 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. Many collectors don’t realize that this is one of the very toughest Marvel keys to find in high grade. Only eight copies have been graded 9.0 or above as of this writing, even Hulk #1 cannot say that. In fact, the only major Marvel Silver Age keys with a more sparsely populated census report are Fantastic Four #1 and Tales to Astonish #27, both a year and a half older. Compared to other 1963 #1s like Amazing Spider-Man #1 (26 copies), X-Men #1 (35 copies), and Avengers #1 (22 copies), this one is much harder to find in top grades.

This copy’s light, bright background is quite striking compared to most copies we have seen — the grey background of #1 easily becomes dark and dingy.

The issue is the first appearance of the Nick Fury character, pre-dating the publication of his “Agent of S.H.I.E.L.D.” adventures by more than two years. We have a feeling Fury will become more of a household name soon judging by the hints that were dropped when he cameoed in the recent “Iron Man” movie. In these World War II tales, he was still Sgt. Fury, and also making their first appearances were his Howling Commandos, (“Dum Dum” Dugan, Gabriel Jones, “Rebel” Ralston, Izzy Cohen, Dino Minelli, “Happy Sam” Sawyer, and Junior Juniper). The cover art is by Jack Kirby and Dick Ayers. Overstreet 2009 VF/NM 9.0 value = $2,700; NM- 9.2 value = $4,000. CGC census 10/09: 1 in 9.0, 7 higher.

92211  Sgt. Fury and His Howling Commandos #2 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. We had never seen this book in a better grade than Very Fine before! And this book is a tough one to find in high grade, because the red area at the top and the white area at the bottom would make any flaw stick out more than Dum-Dum Dugan at a Manelli family reunion. Jack Kirby cover art. Overstreet 2009 VF/NM 9.0 value = $597; NM- 9.2 value = $875. CGC census 10/09: 1 in 9.0, 3 higher.

92212  Showcase #4 Flash (DC, 1956) CGC Apparent FN+ 6.5 Extensive (P) Cream to off-white pages. In most collector circles this issue is credited with launching the Silver Age of Comics. DC’s ultimate success in re-inventing one of their popular Golden Age superheroes, dormant for the previous decade, opened the gate for numerous other superheroes being updated and brought back to the spinner rack over the next several years. The resurgence of superhero popularity would even pave the way for Marvel’s big splash five years later. The origin and first appearance of the Silver Age Flash (Barry Allen) is here, along with the first appearance of Iris West. Two of DC’s mainstays, Carmine Infantino and Joe Kubert provided cover and interior art. CGC notes: “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced.” Overstreet 2009 GD 2.0 value = $1,500; VG 4.0 value = $3,000; FN 6.0 value = $4,500.

92213  Showcase #22 Green Lantern (DC, 1959) CGC VF/NM 9.0 Off-white pages. Feast your eyes on this, Silver Age fans, it’s one of the two highest-graded copies of the first appearance of the Silver Age Green Lantern! For whatever reason, this issue is very difficult to find even in FN or better, so we were wowed by this census-topper. Especially pleasing to the eye is that it’s such a well-centered copy, as so many have part of the white back cover showing on the front and spoiling the fun. Not only does Hal Jordan make his debut here, the book also has the first appearances of Abin Sur (the alien who gives Hal his powers) and Carol Ferris (Hal’s love interest and also his boss). Gil Kane handled the cover and interior art. Overstreet 2009 VF/NM 9.0 value = $6,733; NM- 9.2 value = $10,000. CGC census 10/09: 2 in 9.0, none higher. From the Gary Keller Collection.
92214 Tales of Suspense #40 White Mountain pedigree (Marvel, 1963) CGC FN/VF 7.0 Off-white to white pages. Second appearance of Iron Man, and the first time he wears his new gold armor. Jack Kirby cover and art. Overstreet 2009 FN- 6.0 value = $456; VF 8.0 value = $1,317. CGC census 10/09: 16 in 7.0, 47 higher.

92215 Tales of Suspense #41 White Mountain pedigree (Marvel, 1963) CGC VF/ NM 9.0 Off-white to white pages. This is the third appearance of Iron Man, and only once before had we seen a copy this nice! Shellhead battles Dr. Strange (not *that* Dr. Strange). Jack Kirby cover. Overstreet 2009 VF/NM 9.0 value = $1,424; NM- 9.2 value = $2,100. CGC census 10/09: 12 in 9.0, 8 higher.

92216 Tales of Suspense #42 White Mountain pedigree (Marvel, 1963) CGC VF/ NM 9.0 Off-white to white pages. This is probably the coolest of the early Iron Man covers (of course the character had just debuted in #39)! Jack Kirby cover art. Overstreet 2009 VF/NM 9.0 value = $846; NM- 9.2 value = $1,250. CGC census 10/09: 12 in 9.0, 14 higher.


92218 Tales of Suspense #47 White Mountain pedigree (Marvel, 1963) CGC NM- 9.2 Off-white to white pages. This is the best copy we've ever offered of this early Shellhead outing. First appearance of the Melter. Jack Kirby cover. Overstreet 2009 NM- 9.2 value = $900. CGC census 10/09: 8 in 9.2, 7 higher.

92219 Tales of Suspense #49 White Mountain pedigree (Marvel, 1964) CGC NM- 9.2 Off-white to white pages. This was the very first time that the X-Men appeared outside of their own title! Stan Lee packed most of the Marvel Universe into this story — making one-panel cameos are the Avengers (the first time they'd appeared outside of their own title), Bruce Banner, Don Blake, Giant-Man, and the Wasp. The cover is by Jack Kirby. Overstreet 2009 NM- 9.2 value = $1,400. CGC census 10/09: 7 in 9.2, 7 higher.

92220 Tales of Suspense #50 White Mountain pedigree (Marvel, 1964) CGC NM 9.4 White pages. This is the best copy of this book we've ever offered, and you'll like the clean black borders on this one! It’s the first appearance of the Mandarin, an enduring Iron Man adversary. Jack Kirby cover art. Overstreet 2009 NM- 9.2 value = $600. CGC census 10/09: 3 in 9.4, 4 higher.

Tales of Suspense #53 White Mountain pedigree (Marvel, 1964) CGC NM 9.6 Off-white to white pages. This is by far the best copy of this book we’ve ever offered, and one of the highlights of our Silver Age section. It’s the second appearance of the Black Widow — she was still a villainess at the time, but that notwithstanding, va-va-voom! Jack Kirby is the cover artist. Overstreet 2009 NM- 9.2 value = $450. CGC census 10/09: 5 in 9.6, none higher.

Tales of Suspense #54 White Mountain pedigree (Marvel, 1964) CGC NM 9.6 Off-white to white pages. By far the best copy of this book we’ve ever offered... it may be a tale of suspense, but this is a copy to astonish! Jack Kirby is the cover artist. By the way the costume change for Iron Man mentioned in the cover blurb is the removal of his “pointy face mask tips” — no extra charge for that fact, Real Frantic One! Overstreet 2009 NM- 9.2 value = $325. CGC census 10/09: 3 in 9.6, none higher.

Tales of Suspense #55 White Mountain pedigree (Marvel, 1964) CGC NM 9.4 White pages. We had never seen this one in better condition than VF/NM before! And as you can see, CGC’s census is sparsely populated as well. So why are there so few top-grade copies around? Well, fellow Marvelite, we blame the solid blue area Iron Man is standing on as he faces down the Mandarin. Cover by Jack Kirby. Overstreet 2009 NM- 9.2 value = $325. CGC census 10/09: 2 in 9.4, 2 higher.

Tales of Suspense #56 White Mountain pedigree (Marvel, 1964) CGC NM 9.4 White pages. The first appearance and origin of Hawkeye is finally getting its due and then some — the last 9.4 copy we offered sold for $5,228! Don Heck cover art. Overstreet 2009 NM- 9.2 value = $700. CGC census 10/09: 11 in 9.4, 1 higher.

Tales of Suspense #57 White Mountain pedigree (Marvel, 1964) CGC NM 9.4 Off-white to white pages. The first appearance and origin of Hawkeye is finally getting its due and then some — the last 9.4 copy we offered sold for $5,228! Don Heck cover art. Overstreet 2009 NM- 9.2 value = $700. CGC census 10/09: 11 in 9.4, 1 higher.

Tales of Suspense #58 White Mountain pedigree (Marvel, 1964) CGC NM 9.4 Off-white to 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 10/09: 8 in 9.4, 4 higher.
92228 Tales of Suspense #59 White Mountain pedigree (Marvel, 1964) CGC NM+ 9.6 Off-white to white pages. This is the best copy of #59 we've ever offered, we mustn't let fanboy musings distract us from that! On to the fanboy musings: this issue began the series of Iron Man and Captain America double features, but we dare say the story that everyone remembers is the Cap tale, his first solo story since the 1950s. Cap just wants to spend a quiet night at Avengers mansion, but some goons see a chance to strike when only the team's presumable weakest link is in-house. Superpowers are nice, but an all-American never-say-die attitude means more, as the roughnecks find out in this Stan Lee yarn. It's also the first appearance of Jarvis the butler, by the way. Classic cover by Jack Kirby. Overstreet 2009 NM- 9.2 value = $750. CGC census 10/09: 12 in 9.6, 1 higher.

92229 Tales of Suspense #60 White Mountain pedigree (Marvel, 1964) CGC NM+ 9.6 Off-white to white pages. An unbeatable copy (at least we've never seen one that would beat it) of the second appearance of Hawkeye! This is the second issue to have an Iron Man/Captain America double feature. Jack Kirby cover art. Overstreet 2009 NM- 9.2 value = $385. CGC census 10/09: 3 in 9.6, none higher.

92230 Tales of Suspense #62 White Mountain pedigree (Marvel, 1965) CGC NM+ 9.6 Off-white to white pages. Like several other issues in this White Mountain run, this is the best copy of #62 we've ever offered. You know how rough those purple backgrounds can be when you're trying to find a book in high grade! This is has one of the all-time-great Cap stories, "Break-Out In Cell Block Ten" (the password is Captain America). Meanwhile, we find out the origin of the Mandarin (ol' Mandy came and he gave without taking). Jack Kirby and Dick Ayers cover art. Overstreet 2009 NM- 9.2 value = $225. CGC census 10/09: 2 in 9.6, 1 higher.

92231 Tales of Suspense #63 White Mountain pedigree (Marvel, 1965) CGC NM+ 9.6 White pages. This may be the highlight of this entire White Mountain run. An absolutely beautiful copy! And what an unforgettable issue, the origin of Captain America. Granted, this yarn had been spun way back in Captain America Comics #1, but it's the telling in this very issue that most every comic fan remembers. Whether you got this book off the stands or caught a reprint, you remember this pulse-pounder! Jack Kirby is the cover artist, and Iron Man rounds out the double feature. Overstreet 2009 NM- 9.2 value = $525. CGC census 10/09: 4 in 9.6, none higher.

92232 Tales to Astonish #27 (Marvel, 1962) CGC Apparent VF+ 8.5 Slight (A) Cream to off-white pages. The "amateur" restoration certification probably does this copy a disservice. We don't dispute the accuracy but you shouldn't miss the very strong eye appeal of this copy! We all know this book is almost impossible to find in high grade anyway, making a restored specimen very attractive indeed. It's the first appearance of Henry Pym (Ant-Man), with cover art by Jack Kirby. CGC notes, "Restoration includes: small amount of color touch on cover, staples cleaned. (Top & bottom edge of cover trimmed)." Overstreet 2009 GD 2.0 value = $385; VG 4.0 value = $770; FN 6.0 value = $1,155; VF 8.0 value = $3,465.


92239  Wolverine (Limited Series) #1 (Marvel, 1982) CGC MT 9.9 Off-white pages. If you didn't think this book was a big deal, you might have missed the fact that a Gem Mint 10.0 sold for a jaw-dropping, claw-popping $15,535 in a recent Heritage auction! As to what that book had that this 9.9 lacks... we doubt even the hyper-keen senses of Wolvie himself could spot any difference, this thing's gorgeous! CGC has certified over 5,500 copies of this book (more than any other comic issue), so to have one of the 15 best copies would be something to brag about. It's the first solo Wolverine comic, with cover art by Frank Miller. Overstreet 2009 NM- 9.2 value = $75. CGC census 10/09: 13 in 9.9, 2 higher.

92240  X-Men #1 (Marvel, 1963) CGC VF 8.0 Off-white pages. This book's in very high demand, as well it should be, being the origin and first appearance of the X-Men (the Angel, the Beast, Cyclops, Iceman, and Marvel Girl). First appearances of Professor X and Magneto. Jack Kirby cover and art. Overstreet 2009 VF 8.0 value = $7,200. CGC census 10/09: 35 in 8.0, 62 higher.
92241  X-Men #4 White Mountain pedigree (Marvel, 1964) CGC NM- 9.2 White pages. This copy's gorgeous, and the page quality really caught our eye too. The issue is the first appearance of Quicksilver, Scarlet Witch, the Toad, and Mastermind, who join returning villain Magneto to form the Brotherhood of Evil Mutants. Jack Kirby is the cover artist. Overstreet 2009 NM- 9.2 value = $2,150. CGC census 10/09: 13 in 9.2, 17 higher.

92242  X-Men #94 (Marvel, 1975) CGC NM 9.4 Off-white pages. If you're like many a collector who was a youngster in the late 1970s/early 1980s, the comic you dreamed of acquiring if only you had the cash was X-Men #94. It's the debut of the new X-Men in their regular series after their initial outing in Giant-Size #1, and includes the key moment when Angel, Marvel Girl, and Iceman resign, and Sunfire leaves the group as well. Gil Kane and Dave Cockrum cover art. Overstreet 2009 NM- 9.2 value = $1,150. CGC census 9/09: 110 in 9.4, 43 higher.

92243  X-Men #94 (Marvel, 1975) CGC NM 9.4 Off-white pages. If you're like many a collector who was a youngster in the late 1970s/early 1980s, the comic you dreamed of acquiring if only you had the cash was X-Men #94. It's the debut of the new X-Men in their regular series after their initial outing in Giant-Size #1, and includes the key moment when Angel, Marvel Girl, and Iceman resign, and Sunfire leaves the group as well. Gil Kane and Dave Cockrum cover art. Overstreet 2009 NM- 9.2 value = $1,150. CGC census 9/09: 110 in 9.4, 43 higher.


92245  X-Men #99 (Marvel, 1976) CGC NM/MT 9.8 White pages. Out of all new X-Men issues, only #94 has less copies certified 9.8 than this super-toughie! A black border on all four sides simply precludes most copies from grading out very high. The cover art by Dave Cockrum features Colossus, whose colorful costume made him the star of most of the early covers. The issue has the first appearance of Black Tom Cassidy, and yes, even the infamous appearance of Geraldo Rivera. Please, no chair-throwing or punching in the action room, but you will have to bid aggressively to take this one home. Overstreet 2009 NM- 9.2 value = $155. CGC census 10/09: 4 in 9.8, none higher.

92246  X-Men #107 (Marvel, 1977) CGC NM/MT 9.8 Off-white to white pages. One of very few "new X-Men" issues to have less than 10 copies certified 9.8, owing to the black cover background at the top. This was such an early outing for the new team that Wolverine is seen out of costume for the first time ever. The Sentinels (last seen in #59) meet the new team for the first time here, in a memorable issue that many fans remember for the skating rink scene at the start with cameos by Stan Lee, Jack Kirby, Clark Kent and Lois Lane (!), and many more, all drawn by Dave Cockrum who did the cover as well. Overstreet 2009 NM- 9.2 value = $155. CGC census 10/09: 7 in 9.8, none higher.

92247  X-Men #114 (Marvel, 1978) CGC NM/MT 9.8 White pages. As of this writing 465 copies of this book have been submitted to CGC, and as you can see only 3% have been certified 9.8. This John Byrne cover was one of the artist's best. Overstreet 2009 NM- 9.2 value = $80. CGC census 9/09: 13 in 9.8, none higher.
92248  All-Flash #1-12 Bound Volume (DC, 1941-43). Some beautiful copies of All-Flash #1 (origin retold), 2, 3, 4, 5 (first appearances of Winky, Blinky, and Noddy), 6, 7, 8, 9, 10, 11, and 12 (origin and first appearance of the Thinker) that have been trimmed and bound into a hardcover volume, with covers and art by E. E. Hibbard. The comics are in great condition with bright, glossy covers, supple pages, and mild wear and tanning. Overstreet 2009 VG 4.0 value for group = $5,934.

92249  Amazing Spider-Man #8-283 and Annuals #1-20 Bound Volumes (Marvel, 1964-86). These 23 hardcover volumes have over two decades of the most collected series in all of comics!
Page quality is cream to off-white through about issue #70, and off-white thereafter. Covers look excellent, with no defects worse than a creased corner on some issues (very few). Unlike some bound volumes you’ll see which were “cobbled together,” these books have the uniform look of copies from a single collection. “Loose” copies of the first volume’s worth alone (#8-19) would be very expensive to buy in this condition.
These are black volumes, with issue ranges and dates embossed on the spines and a previous owner’s name embossed on the front covers. The books containing issues #92-103 and #272-283 have trimmed edges, as is customary for bound volumes; all other issues are untrimmed. Having everything from the early Stan Lee/Steve Ditko years through the “Hobgoblin” saga and beyond, including all ads, Bullpen Bulletins, etc. is a rare opportunity! Overstreet 2009 VG 4.0 value for group = $6,197.

92250  Famous Funnies #61-204 File Copies Bound Volumes (Eastern Color, 1939-51). These are file copies of Famous Funnies #61-204 that have been trimmed and bound into a set of 12 hardcover volumes — the bulk of the long-running Golden Age title. Highlights include the origin and first appearance of the Invisible Scarlet O’Neil and art by Frank Frazetta, Jack Kirby, and Al Williamson. Several Buck Rogers stories are also included. This would be the first comic book series to reach #100 (a copy of which is contained here). The first three volumes exhibit some wear and slight water damage to the covers; otherwise, the comics are in overall nice condition with glossy covers, supple pages, and mild tanning and wear. Overstreet 2009 VG 4.0 value for group = $3,762.

92251  Famous Funnies #205-212 Bound Volume 13 (Eastern Color, 1953-54). These are Western Publishing file copies of Famous Funnies #205 (one-page ad drawn by Frank Frazetta), 206, 207, 208, 209 (second Buck Rogers strip series begins), 210, 211 (Buck Rogers ads by Murphy Anderson begin), and 212 that have been trimmed and bound into a hardcover volume. Issues #209-212 feature covers by Frazetta. The comics are in great condition with mild wear and some areas of moderate tanning. The back hinge of the hardcover has begun to separate from the contents, taking the back cover of issue #212 with it. Overstreet 2009 VG 4.0 value = $1,009.

92252  Four Color (Series One) #16 Mickey Mouse Bound Volume (Dell, 1941). “Very best wishes to Malcolm Willits with appreciation for his great interest. Floyd Gottfredson Oct. 5, 1967” reads the inscription on the front-papers. This is a copy of the first Mickey Mouse comic book, “Mickey Mouse Outwits the Phantom Blot,” bound into a black hardcover volume. It’s a nice copy too, with supple off-white pages. A bit of moisture rippling on the covers is the only defect of note — and this is a comic that is usually only found in low-grade! The condition and the provenance of being from superfan Willits make for an attractive combination indeed. Overstreet 2009 VG 2.0 value = $2,500.
92253 Action Comics #50 Cover Proof (DC, 1942). Our consignor tells us that this is from the estate of Fred Ray, artist of this cover. Other than some minor edge and corner wear, it remains in Excellent condition.

92254 Bambi - Thumper and Butterflies Courvoisier Multiplane Re-Creation Original Art (Disney, c. 1942). Handmade multiplane painting recreated by Courvoisier from Disney's feature film, Bambi. Hand-painted on layers of glass and framed to an overall size of 8.75” x 8” with a 6” x 5.5” image area. In Excellent condition. Includes a Courvoisier certificate mounted to the back.

92255 Bambi - Bluebirds in Spring Courvoisier Multiplane Re-Creation Original Art (Disney, c. 1942). Handmade multiplane painting recreated by Courvoisier from Disney's feature film, Bambi. Hand-painted on layers of glass and framed to an overall size of 8.75” x 8” with a 6” x 5.5” image area. In Excellent condition. Includes a Courvoisier certificate mounted to the back.

92256 Carl Barks A Hot Defense Miniature Lithograph Progressive Proof Boxed Set #PP1 (Another Rainbow/Disney, 1990). The first in a series of miniature lithographs of Carl Barks paintings, this one based on Barks' 1974 painting. This is number one of four Publisher's Proofs, housed in a deluxe blue box, featuring a set of 21 progressive color proofs; the final proof, with all colors and gold leaf border, has been signed by Barks. Two sets of the color reprint from Walt Disney's Comics and Stories #41 story, "The Duck in the Iron Pants", are also included in the box. All items are in Excellent condition.

92257 Carl Barks Visitor From Underground Miniature Lithograph Progressive Proof Boxed Set 1/5 (Another Rainbow/Disney, 1991). A lavishly produced set of 25 progressive proofs for the second Another Rainbow miniature lithograph, made from Carl Barks' 1973 original oil painting, and housed in a custom-made red box. The last proof, with all 13 continuous-tone colors and gold leaf border, was signed in pencil by Carl Barks. Only five sets were produced; this is numbered one of five. In Excellent condition.

92258 Carl Barks and Theo Fabergé Scrooge McDuck Midnight Egg, 68/250 (Another Rainbow, 1992). A genuine Fabergé egg, featuring the World's Richest Duck. The shell is crystal, delicate yet durable. Its dome, enameled lapis blue to suggest the midnight sky, is punctuated by seven gold stars. Below, the shell has been etched and hand-painted with 23-karat gold, the purest gold that can be fired onto crystal. A flight of golden stairs leads to a landing flanked by Ionian columns bearing up a triangular pediment. The egg separates in the middle. Lift off the top, and there's Uncle Scrooge luxuriating in a tub of gold coins. His body is silver; indeed, the whole sculpture is sterling silver — 92.5 percent pure. Scrooge's coat is enameled in red; his collar, cuffs, and spats are gray. His crown is plated in 24-karat gold, as are his beak, cane, tub, and the coins around him; different colors of gold give each a different luster. His body, textured to resemble feathers, is lacquered to prevent tarnish, while the urn behind him has intentionally been oxidized to a rich green, then protected with lacquer. Surrounding him are two amethysts, two sapphires, and seven rubies — that's counting the stones that adorn the Imperial crown and the Sumerian one. And in the tradition of the nicest Easter eggs, there's a second surprise, a treasure within the treasure. Push back the rim of the urn, and you'll find an extra cache of coins. Originally planned as a limited edition of 250, only 73 exist, with the others destroyed by Another Rainbow. Comes with a deluxe carrying case, and Certificate of Authenticity.
92259  **Brown's Blue Ribbon Book of Jokes and Jingles** (#nn) *(Brown's Shoe Company, 1904)* CGC FN/VF 7.0 White pages. Some of you may remember Buster Brown shoes, which were still big among stylish kids into the 1950s. But here is the first Buster Brown comic book premium of all, from the very early 20th century. The legendary Yellow Kid even appears on the back cover. A sensational copy of a more than 100-year-old book. This book is listed in the “Overstreet Hall Of Fame” as the first ever comic book premium. Listed as “rare” in the price guide, only 5 or 6 copies of this book are estimated to exist and only three other copies have been graded by CGC to date. We have only offered one copy of this book previously. Our copy here is tied for highest-graded and could possibly be the nicest copy in existence, with its white pages. Overstreet 2009 FN 6.0 value = $1,050; VF 8.0 value = $1,900. CGC census 10/09: 2 in 7.0, none higher.


92261  **Dreams of the Rarebit Fiend** (#nn) *(Frederick A. Stokes Co., 1905)* Condition: GD/VG. “Very Rare” says Overstreet, adding “Five copies known to exist.” The only previous specimen we had ever offered (a heavily restored VG) sold for $4,481 two years ago. This copy has initials and a date (Dec. 25, 1909) written in pen on the inside front cover. There are a couple of unobtrusive water stains through the whole interior. There is some rust migration at the staples (unlike some books with these defects, this one has no unpleasant smell). There are spine splits at the top and bottom. Still, who is to say if a better copy exists? And the work of artist Winsor McCay, on display here, needs no introduction. As a bonus, this lot includes some tear sheets of “Rarebit Fiend” strips from the long-defunct *New York Evening Telegram*. Overstreet 2009 GD 2.0 value = $750; FN value = $2,500.

92262  **Joe Palooka Radio Show Recordings Box Lot** *(North Central Broadcasting System, Inc., 1945-47)*. Approximately 200 extremely rare oversized 16” shellac platter recordings of the 1930s Joe Palooka Radio Show is offered here. Comprises 96 of the 130 total episodes of the show starring America’s favorite pugilist, including episodes #1, 3, 5-10, 13, 14, 19-22, 27-40, 49-68, 71-80, 83, 84, 87-112, and 121-130; and also including *The Aldrich Family* (both parts of two-part story). The records vary in condition, with some being very clean and some having water damage and paper stuck to them. A unique group of seldom-seen items.
**Mickey Mouse Book Later Printing (Bibo & Lang, 1931)**

**Condition:** FN/VF. Disney's first licensed publication. Complete copies of this book are tough to come by, due to a puzzle designed to be cut out from pages 9 and 10 — this copy is complete. The content includes song lyrics, Win Smith strip reprints, and a text story telling how Mickey Mouse met Walt Disney. A tiny contact rust mark and a small corner crease on the front cover keeps this one from grading even higher, but it has the look of a pedigreed copy you'll be proud to own. Overstreet 2009 FN 6.0 value = $5,000; VF 8.0 value = $10,000.

**Mickey Mouse Cut Out Doll Book #980 (Saalfield, 1933)**

**Condition:** VF. Complete and unused punch-out paper doll book, measuring a whopping 10.25” x 19.5”. Minnie Mouse is featured on the back cover. Hake's Mickey Mouse Collectibles Price Guide FN value $1,050; NM value $1,750.

**Porky Pig's Duck Hunt #2178 Signed by Norm McCabe and Virgil Ross (Saalfield, 1938).** Two of the earliest animators from the Warner Brothers studio have signed this linen-like book, which is in Fine condition. Includes a hand-written note from John Province of Hogan's Alley magazine, who interviewed Mr. McCabe (who died in 2006) and Mr. Ross (who passed away in 1996) in 1991, and ’92, and had the book autographed in his presence. Overstreet 2009 FN 6.0 value = $225.

**Alex Schomburg Captain America Signed and Numbered Print 60/150 (Buccaneer Graphics, 1984).** Limited edition oversized print, based on Schomburg's painted recreation cover to *Captain America Comics* #37, from 1944. Printed on museum-quality 90 lb. cotton-fiber, acid-free paper. The image area measures approximately 21” x 26”, and the overall size of the print is 23” x 29”. Includes a certificate of authenticity. Excellent condition.

**Alex Schomburg Human Torch Signed and Numbered Print 60/150 (Buccaneer Graphics, 1984).** Limited edition oversized print, based on Schomburg's painted recreation cover to *Marvel Mystery Comics* #66, from 1945 (the original painting is also offered elsewhere in this sale). Printed on museum-quality 90 lb. cotton-fiber, acid-free paper. The image area measures approximately 21” x 26”, and the overall size of the print is 23” x 29”. Includes a certificate of authenticity. Excellent condition.
92268  **Alex Schomburg All Winners Signed and Numbered Print 60/150** (Buccaneer Graphics, 1984). Limited edition oversized print, based on Schomburg’s painted recreation cover to *All Winners Comics* #11, from 1943. Printed on museum-quality 90 lb. cotton-fiber, acid-free paper. The image area measures approximately 21” x 26”, and the overall size of the print is 23” x 29”. Includes a certificate of authenticity. Excellent condition.

92269  **Snow White Promotional Poster** (Walt Disney, 1938). A large, 58.5” x 35.5” poster, screen printed on linen, featuring Snow White and the Seven Dwarfs. Very similar to the 1938 Jingle Club promo poster, only printed without the type or jingle book graphics, and was designed to be overprinted with whatever franchise items were being promoted. Marked on the backside, in pencil, “1938 S. W. Blank Franchise Campaign.” Folded, in Excellent condition. Not listed in Hake’s.

92270  **Timely Comics Trademark Application and Registration for “Adventures of Ka-Zar The Great”** (October 24, 1939). The first of these extraordinary documents shows that the United States Patent Office has granted registration of a trademark to “Abraham Goodman, doing business as Timely Publications, his heirs or assigns” (note that Abe Goodman was publisher Martin Goodman’s brother). The second is the application for a trademark for the title for "a comic strip series," “Adventures of Ka-Zar The Great.” Furthermore the application also says that “The trade-mark has been continuously used and applied to said comic strip series in [Marvel Mystery Comics] since the date of first publication, to wit: August 31, 1939.” These two pages and a third blank page are ribbon-bound and measure 8” by 12”.

This came so early in Timely’s history that the firm only had one series on the stands, namely *Marvel Mystery*. Furthermore the logo is somewhat similar to the one on his last pulp issue, #27 (June 1937).

At the very least, an intriguing “what might have been” for any Golden Age fan!

92271  **Timely Comics Trademark Application and Registration for “Marvel Boy”** (September 7, 1940). The first page shows that the United States Patent Office has granted registration of a trademark to “Timely Comics Inc., its successors or assigns.” The second is the application for a trademark for the title for “Marvel Boy.” Furthermore the application also says that “The trade-mark has been continuously used and applied to said comic strip series in [Daring Mystery Comics] since the date of first publication, to wit: July 5, 1940.” These two pages and a third blank page are ribbon-bound and measure 8” by 12”.

The original Marvel Boy character appeared in exactly two comic books: *Daring Mystery* #6 (cover-dated 9/40) and *U.S.A. Comics* #7 (3/43), the first of which had already appeared when this application was filed. Oddly enough, while Marvel Boy got his own logo on the cover of that *Daring Mystery* was cover-dated January 1940.

Of course, not only did Ka-Zar never get his own comic strip series in the Golden Age, he never even had a full cover devoted to him (though he appeared in a couple of cover vignettes), and he didn’t even appear in *Marvel Mystery* anymore after #27. Yet he was the star of his own pulp before Timely even published comics, and this logo is somewhat similar to the one on his last pulp issue, #14 (June 1937).

It’s probably fair to surmise that the fact that a “Captain Marvel” was finding great success over at Fawcett at the time made Timely, publisher of *Marvel Mystery*, even more determined to stake claim to variations on the name.
There’s so much to analyze here we hardly know where to begin.

— Having the date of Marvel Comics #1’s publication stated outright is an eye-opener in itself — compare to the 9/15 arrival date penciled on the copy shown in Gerber’s Photo-Journal. Of course, the Angel never actually got his own book And while an Angel logo does appear on some Marvel Mystery covers starting with #10, it’s totally different lettering, not the Superman-style raised letters shown here. Of course, as litigious as DC was known to be, that similarity may well be the reason Timely didn’t use the style shown here. The Angel logos on Mystic and Sub-Mariner covers are also different, with the one used on Sub-Mariner #1 perhaps most similar to the one shown here. Judging by penciled arrival dates on copies we’ve seen of the comics, this registration was issued at approximately the same time as Marvel Mystery #8 and was on the stands — since the Angel was the star of four of the first eight Marvel Mystery covers, it’s fair to assume he was considered to be the anthology book’s breakout star at the time, and this a strong candidate for his own book. Of course, the notion that a character who originated in an anthology comic could even get his own book was still quite new — if we’re not mistaken, only Superman and the Blue Beetle had made that jump to this point in time.

A remarkable piece of memorabilia for any Golden Age fan!

92272 Timely Comics Trademark Application and Registration for “The Angel” (April 23, 1940). The first of these extraordinary documents shows that the United States Patent Office has granted registration of a trademark to “Abraham Goodman, doing business as Timely Publications, his heirs or assigns” (note that Abe Goodman was the brother of publisher Martin Goodman). The second is the application for a trademark for “the accompanying drawing,” the logo shown here for “The Angel.” Furthermore the application also says that “The trade-mark has been continuously used and applied to said comic strip series in [Marvel Mystery Comics] since the date of first publication, to wit: August 31, 1939.” These two pages and a third blank page are ribbon-bound and measure 8” by 12”.

Note that while Millie’s first issue had appeared back in 1945, this was filed during the long interim between her first and second issues (#2 is cover-dated October 1946).

92273 Timely Comics Trademark Application and Registration for “Young Allies” (September 6, 1941). The first of these documents shows that the United States Patent Office has granted registration of a trademark to “U. S. A. Comic Magazine Corp., its successors or assigns” (this is one of the many names Timely published under). The second is the application for a trademark for the title for a “comic magazine,” “Young Allies.” Furthermore the application also says that “The trade-mark has been continuously used and applied to said goods in applicant’s business since on or about the 15th day of May, 1941.” These two pages and a third blank page are ribbon-bound and measure 8” by 12”.

92274 Timely Comics Trademark Application and Registration for “All Select Comics” (May 8, 1946). The first of these documents shows that the United States Patent Office has granted registration of a trademark to “Daring Comics Inc.” The second is the application for a trademark for “the accompanying drawing,” the logo shown here for “All Select Comics.” Furthermore the application also says that “The trade-mark has been continuously used and applied to said goods in applicant’s business since June, 1943.”

The logo shown is indeed the one used for the series, though May 1946 certainly seems an odd time to apply for the trademark, as only one more issue (#11) of the series was published after this time! While we know the firm as Timely, they published under more than 50 different names over the years, and “Daring Comics” was this series’ publisher of record. These two pages and a third blank page are ribbon-bound and measure 8” by 12”.

92275 Timely Comics Trademark Application and Registration for “Millie the Model” (May 8, 1946). The first of these documents shows that the United States Patent Office has granted registration of a trademark to “Cornell Publishing Corp., its successors or assigns” (this is one of the many names Timely published under). The second is the application for a trademark for the title for a “magazine or publication published periodically,” “Millie the Model.” Furthermore the application also says that “The trade-mark has been continuously used and applied to said goods in applicant’s business since July, 1945.” These two pages and a third blank page are ribbon-bound and measure 8” by 12”.

92276 Weird Tales - February 1924 (Popular Fiction, 1924) Condition: FN. A striking copy of a scarce early issue of the groundbreaking pulp, from its bed-sheet format era. Contents include “The Hound” by H. P. Lovecraft, as well as a piece by Seabury Quinn. Complete covers and spine; some spine stress with a few very small tears, and supple cream pages. Bookery’s Guide to Pulps FN value = $2,500.

92277 Wynken, Blyenken & Nod Courvoisier Multiplane Re-Creation Original Art (Disney, circa 1938). Handmade multiplane painting recreated by Courvoisier from Disney’s Silly Symphony Wynken, Blyenken & Nod. Hand-painted on layers of glass and framed to an overall size of 8.75”x8” with a 6”x5” image area. In Excellent condition. Includes a Courvoisier certificate mounted to the back.
**92279** **Playboy**  
*Page 3 Copy (HMH Publishing, 1953)*  
CGC *VF*+ 8.5  
*White pages.* This is the nicest copy of #1 we’ve ever offered — though CGC has just begun to certify *Playboy* magazines, a Very Fine-plus 8.5 sets the bar very high — the highest grade we had ever assigned a #1 was Fine/Very Fine. Given the white cover, Near Mint copies would be very hard to come by if they exist.

This is a “page 3 copy,” meaning the edition in which page 3 is numbered, and we’ve heard estimates that a mere 5% of the existing #1s are this variant. The cultural significance of this issue needs no introduction (nor does cover gal Marilyn Monroe) and there’s a reason copies of this issue have changed hands for thousands of dollars in our auctions! Intriguingly, GPAnalysis reports a sale of a CGC 4.5 “page 3 copy” for $4,150.

Not listed in Overstreet. While CGC has only been certifying non-comic magazines since June 2009 and has not yet begun to publish a census report, CGC informs us that as of October 2, 2009, only two copies of the “Page 3” edition have been graded 8.5 with none graded higher, and no copies of the other two known versions have been certified higher than 8.5.

**92280** **Playboy**  
*Page 3 Copy (HMH Publishing, 1953)*  
CGC *VF* 8.0  
*White pages.* This edition has a red star to the left of the P in Playboy on the front cover, and it’s just the second “red star copy” we’ve ever offered. It’s a high-grade copy of a sought-after item not often seen in high grade — most surviving copies seem to be in the VG to Fine range. This first issue caused a splash by featuring some 1949 nude photos of Marilyn Monroe, but also held readers’ interest thanks to a canny mix of features, including jokes, cartoons, articles, and pictorials. Not listed in Overstreet. While a CGC census report has not yet been posted, and CGC has only been certifying *Playboy* since June of this year, CGC informs us that as of October 2, 2009, this is the only 8.0 “red star” copy, with none graded higher.

**92278** **Overstreet Comic Book Price Guides**  
A VF copy of #1 (white-cover first printing), the best copy we’ve seen of the blue-cover second printing of #1, and super-sharp copies of #2 and #4 highlight this absolutely outstanding group. Please see full detailed list at HA.com. Approximate Overstreet value for group = $4,800.

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**End of Session Two**
About Joe Kubert

Joe Kubert began his remarkable career in comics in 1938 as a precocious pre-teen apprentice at Harry “A” Chesler’s shop and MLJ. So began one of the comic field’s longest and most stellar careers.

Not just an illustrator, Kubert proved himself to be a triple-threat as an editor-writer-innovator when he became the managing editor of St. John Publications, where he and his friend Norman Maurer produced the first 3-D comic book ever, Three Dimension Comics #1. While there Kubert also created the fan-favorite character, Tor, the prehistoric hero, who debuted in 1,000,000 Years Ago.

Though perhaps most celebrated for his work at DC from the early 1950s onward, on such stand-out characters as Hawkman, Viking Prince, Sgt. Rock, Enemy Ace, and Tarzan, Kubert has drawn stories for virtually every major publisher over his seven decades in the field – a phenomenal record, matched by few others.

Kubert’s collaborations with DC writer Robert Kanigher, as the fabled ‘K-K team’ of the 1960s set the “gold standard” for dramatic war-torn, yet humanistic stories that remain unparalleled in their scope and quality. The tough-as-nails editor Kanigher once wrote about the critical importance of Kubert to the Sgt. Rock saga, “I picked Kubert because I knew he had the talent to take an ordinary man, without super powers of any kind and who worked in the Pittsburgh steel mills and fought in small-time boxing clubs to support his family after his father was killed in an accident, and depict him as the Rock – battered, tattered, exhausted, yet refusing to give up… slogging along, always facing the enemy. Easy was his family and he was the Rock of Easy. The Sergeant that Generals would like to be.”

Always up for new challenges and ready to explore new creative outlets, Kubert also tried his hand at the syndicated newspaper strip field with Tales of the Green Beret. Later he created the acclaimed graphic novels, Abraham Stone, Fax From Sarajevo, Yossel: April 19, 1943, and Jew Gangster. All through these years he remained at DC, establishing himself as one of their top cover artists, and he has created well over 800 stand-out covers for the company.

In 1976, remembering his own start as a young tyro, and committed to passing on his years of invaluable experience in the graphic arts to future generations, Kubert, along with his wife Muriel, founded the Joe Kubert School of Cartoon and Graphic Art in Dover, New Jersey. Naturally, students from around the world have flocked to the school, since few comic book artists are more admired than Kubert, both for his talent and his rock-solid professionalism. A devout family man who has been an inspiring role model, Joe’s talented sons Adam and Andy have carried the Kubert name and into a second generation of comic creators, while Joe continues to build on his own legacy in the new millennium.

— Don Mangus

Joe Kubert Seven Soldiers of Victory Golden Age Try Out Illustration Original Art (c. 1944). Joe Kubert’s deft inking on Mort Meskin’s Vigilante feature brought the younger artist to the attention of All-American editor Shelly Mayer. This superb early effort shows the profound influence of Meskin on the young Kubert, and you’d have to search far and wide to find another vintage group portrait spotlighting the Star-Spangled Kid, Stripesy, Wing, Green Arrow, Vigilante, Speedy, Shining Knight, and the Crimson Avenger. This fantastic piece has an image area of 16” x 10”, and the piece has been matted and framed to an overall size of 19” x 13”. Aside from some touches of white-out which have aged over the years, the art is in Excellent condition. From the Joe Kubert Collection.
93002 Joe Kubert Our Army at War #132 Sgt. Rock “Young Soldiers Never Cry” Splash Page 1 Original Art (DC, 1963). The K-K team of writer Robert Kanigher and artist Joe Kubert served up one of the most memorable stories of the sixties with the thriller, “Young Soldiers Never Cry.” Sgt. Rock was never more human than in this “Big 5” DC war story that in many ways prefigured the manga classic Lone Wolf and Cub. This superb splash has an image area of 13” x 18”, and the art is in Excellent condition. From the Joe Kubert Collection.

93003 Joe Kubert Our Army at War #132 Sgt. Rock “Young Soldiers Never Cry” Chapter Two Title Page 7 Original Art (DC, 1963). Like the earlier top-notch creative teams of Jerry Siegel and Joe Shuster, and Joe Simon and Jack Kirby, the team of Robert Kanigher and Joe Kubert set a standard of storytelling excellence that showed how outstanding comics could be. This Chapter Two title page has an image area of 13” x 18”, and the art is in Excellent condition. From the Joe Kubert Collection.

93004 Joe Kubert Our Army at War #193 Sgt. Rock Splash Page 1 Original Art (DC, 1968). Farmer Boy takes center stage in this searing scene from “Blood in the Desert.” On a side note, this was the last issue edited by Robert Kanigher. Starting with the very next issue Joe Kubert took over as editor of Our Army at War and ushered in a new era for the DC war books. This splash has an image area of 10’’ x 15”, and the art is in Excellent condition. From the Joe Kubert Collection.

93005 Joe Kubert Star Spangled War Stories #137 “War That Time Forgot” Page 4 Original Art (DC, 1968). Joe Kubert was the ideal artist to illustrate the infamous “War That Time Forgot” series, where U.S. armed forces battle it out with dinosaurs in a mysterious region in the Pacific. Perhaps this all-out action page will catch the interest of Hollywood — this series cries out for a movie adaptation. This Silver Age spectacular has an image area of 10” x 15”, and the art is in Excellent condition. From the Joe Kubert Collection.

93006 Joe Kubert Star Spangled War Stories #137 War That Time Forgot Page 11 Original Art (DC, 1968). Before there was Jurassic Park, there was DC’s “The War That Time Forgot.” Joe Kubert’s conceptions of dinosaurs are among the best in the comic book field. Fans have been clamoring for more dinosaur action ever since they saw what Kubert could do in the 1953 title One Million Years Ago. This Silver Age thriller has an image of 10” x 15”, and the art is in Excellent condition. From the Joe Kubert Collection.
93007  Joe Kubert Tomahawk #135 Cover Original Art (DC, 1971).
Few DC covers are more coveted by art collectors than those few featuring glorious greytone effects — even more so when they’re drawn by the great Joe Kubert. This Bronze Age beauty spotlighting Hawk, Son of Tomahawk has an image area of 10” x 15”, and the art is in Excellent condition. From the Joe Kubert Collection.

93008  Joe Kubert Star Spangled War Stories #156 Unknown Soldier Hitler Mask Cover Original Art (DC, 1971). For many Unknown Soldier fans, this is the ultimate cover scene as the master of disguise takes the most dangerous role he ever played — that of the Fuehrer himself. This Bronze Age blockbuster has an image area of 10” x 15”, and the art is in Excellent condition. From the Joe Kubert Collection.

93009  Joe Kubert Star Spangled War Stories #159 Unknown Soldier Cover Original Art (DC, 1971). Joe Kubert’s bold, expressive use of light, shadow, and texture is showcased to full effect in this gut-wrenching cover scene featuring the Unknown Soldier. With a mention of the Enemy Ace in the copy at the top of the page, this spectacular cover is sure to be the pride and joy of any Kubert or DC war fan’s collection. This piece has an image area of 10” x 15”, and aside from a few small glue-stained areas, and some missing type at the lower left corner, the art is in Excellent condition. From the Joe Kubert Collection.
93010  Joe Kubert Tarzan #243 Cover Original Art (DC, 1975).
Joe Kubert art fans — when's the last time you've seen an original Tarzan cover offered for sale in the marketplace? Probably not too often, if ever — so don't miss your chance to win this Bronze Age blockbuster. Inspired by his childhood idol, comic strip artist Hal Foster, Kubert remained remarkably true to Foster's dynamic approach to Edgar Rice Burroughs' timeless hero. In Bill Schelly's Joe Kubert biography, *Man of Rock*, Tarzan is cited as Kubert's favorite character in popular literature, and he considered his assignment of drawing Tarzan the assignment of a lifetime. This action-packed piece has an image area of 9.5" x 14.5", and it has been matted and framed to an overall size of 16" x 20". The art is in Excellent condition. *From the Joe Kubert Collection.*

93011  Joe Kubert Tarzan #235 Pages 2 and 3 Original Art (DC, 1975).
Joe Kubert was an inspired choice to illustrate the Tarzan saga, and he drew some of his most dynamic pages for the DC series. In the early seventies, Kubert developed a unique double-page layout for many of his DC title pages, and this is a show-stopping example, spotlighting Tarzan. These pages for "The Magic Herb" have a combined image area of 20.5" x 15", and they have been matted and framed to an overall size of 26.5" x 21". The art is in Excellent condition. *From the Joe Kubert Collection.*

93012  Joe Kubert Blitzkrieg #1 Cover Original Art (DC, 1976).
For showing war from the enemy's point of view, Joe Kubert and writer Robert Kanigher went beyond even their acclaimed World War I feature, *Enemy Ace*, with their Bronze Age title, *Blitzkrieg* — "the searing battle saga of World War II as seen through enemy eyes!" The merciless Nazi assault on the people of Warsaw served as the focal point of this issue and depicted a pathos rarely explored in mainstream war comics. This unforgettable classic has an image area of 9.75" x 15", and aside from some light overall staining, the art is in Very Good condition. *From the Joe Kubert Collection.*
93013 Joe Kubert Sojourn #1 Tor Splash Page 1 Original Art (White Cliffs Publishing, 1977). As Don Markstein has noted on his Toonopedia website, "Joe Kubert, a legend in the comics field, has been at least partially responsible for a vast array of features — Hawkman, Tales of the Green Berets, Enemy Ace, The Viking Prince, etc. Of all the many comics he's worked on, he's told interviewers his favorite is Tor, a cave man who lived a million years ago, and whom he created in collaboration with cartoonist Norman Maurer back in 1953." Kubert retained the legal ownership to his creation and has revived his adventures several times since then. This large piece from an unidentified title, has an image area of 16.5" x 25", and it has been matted and framed to an overall size of 24" x 30.5". The piece was created on two pieces of paper that have been joined between panel tiers two and three; otherwise, the art is in Excellent condition. From the Joe Kubert Collection.

93015 Joe Kubert Unknown Soldier #242 Cover Original Art (DC, 1980). One of DC’s top cover artists, Joe Kubert has drawn over 800 covers for the company. His talent for “good girl” art is showcased in this cover scene for “Red Flows the Don.” As an added “art bonus” there is a small, humorous Kubert sketch on the back of the page. This piece has an image area of 10" x 15", and aside from some small art correction paste-ons here and there, the art is in Excellent condition. From the Joe Kubert Collection.

93016 Joe Kubert Justice League of America #200 Hawkman Chapter Seven Title Page 46 Original Art (DC, 1982). No Hawkman art collection could be considered complete without a high-flying example by Joe Kubert. The Winged Wonder makes sure he is fully armed with his hallmark ancient weapons in these beautifully staged scenes from the special 76-page issue of Justice League of America #200. This chapter title page has an image area of 10" x 14.25", and it has been matted and framed to an overall size of 16" x 20". The art is in Excellent condition. From the Joe Kubert Collection.

93017 Joe Kubert Sgt. Rock and the DC War Characters Pin Up Illustration Original Art (DC, 1986). Ten-hutt, “Big 5” DC war fans — this war-torn Joe Kubert combat classic showcases an all-star squad of the major characters from the fabled Joe Kubert and Robert Kanigher team. Sound off — Sgt. Rock, Bulldozer, Little Sure Shot, Jackie Johnson, Mlle. Marie, The Losers, the crew of the Haunted Tank — and even WWI air ace Steve Savage, the Balloon Buster — the DC war heroes are all here! This greytone masterwork has an image area of 11" x 15", and it has been matted and framed to an overall size of 16" x 20". The art is in Excellent condition. From the Joe Kubert Collection.

93014 Joe Kubert Jonah Hex #43 Cover Original Art (DC, 1980). Even though Joe Kubert was extremely busy running his school in the eighties, he still found time to draw covers for a wide-ranging array of titles for DC, including this dramatic Jonah Hex thriller. This pulse-pounding piece has an image area of 10" x 15", and the art is in Excellent condition. From the Joe Kubert Collection.
Joe Kubert *The Greatest 1950s Stories Ever Told* Book Cover Original Art (DC, 1990). Who can fault Joe Kubert for falling asleep at his drawing board after all the late nights he spent over five decades, slaving over his pages, and hitting his deadlines so comic book fans would get their latest issues on time? As the copy for this anthology reprint book put it, "With the advent of television and the wrath of Congress, the comic book industry simultaneously faced the two greatest threats to its existence in the 1950s. This pressure served to fuel the creative community as the boundaries of the medium were expanded and some of the most legendary comic book tales of all time were crafted." Superman, Batman, Robin, Wonder Woman, Green Lantern, and the Flash lead the all-star cast of this sensational cover as they surround Kubert to thank him for helping them make it through the tough times. This painted cover has an image area of 12" x 18", and it has been matted and framed to an overall size of 18" x 24". The art has a couple of small pasted-on art corrections, most notably the Martian Manhunter figure, and Tommy Tomorrow's left shoulder; otherwise, the art is in Excellent condition. From the Joe Kubert Collection.
Pennsylvania collector Michael Senishen began acquiring original comic and illustration art in the early 1980s after being bowled over by an original Famous Monsters of Filmland cover painting hanging in a local comic shop. Senishen was immediately hooked and for the last 25 years has devoted himself to collecting the best possible examples in the fields of model kit and toy box art—including a number of the most memorable and collectible images ever to grace the packages—as well as great painted covers for Famous Monsters and other Warren publications including Creepy and Eerie, paperback books, and Men's Adventure magazines. The Captain Action and Captain America Aurora box artworks are two of the most iconic from the 1960s golden age of model kits—and are joined by many of the best examples from all of the above areas we've ever had the pleasure to offer.

93019  Ken Barr *Down on the Farm* Cover Original Art (undated). This whacked out take on "American Gothic" was painted in acrylic on heavy illustration board measuring 20" x 24.5". In Very Good condition and signed by Ken Barr at the lower right.

93020  Ken Barr *Dread Companion* Paperback Cover Painting Original Art (Fawcett Books,1980). "They were captives of dark sorcery on a world out of space and time." This startling scene of a female warrior and undersea creatures was used on the cover of Andre Norton's *Dread Companion* novel. Painted in oil on board, with an image area of approximately 16" x 23.75", this piece is framed to an overall size of 18.25" x 26", and it's in Excellent condition.

See more of the Michael Senishen Collection in Session 5
93021  Ken Kelly *Mists of the Ages* Paperback Cover Original Art (Daw, 1988). “Can even a master thief survive the hidden dangers of a pleasure planet where death masterminds the holidays?” This cover for Sharon Green’s fantasy novel has an overall size of 26.5” x 36.5”, and the art is in Excellent condition. A copy of the paperback is included in this lot.

93022  Air-Attack Fighting Planes in Action Game Box Cover Art (Corey Games, undated). This vintage game box art has an overall size of 20” x 15”, and the art is in Excellent condition. A well-used and possibly incomplete copy of the game is included in this lot.

93023  Bill Campbell *Weird-Ohs* Paints Packaging Illustration Original Art (Pactra, c. 1960s). This monster-piece, created for a set of Pactra paints used to customize the wildly popular *Weird-Ohs* model kits by Hawk, has an image area of 13” x 25”. The art is in Excellent condition.

93024  Captain Action Aurora Model Kit Box Cover Illustration Original Art (Aurora, 1966). Here he is, Action Fans, the one and only Captain Action! Designed by Stan Weston, this mid-sixties action figure was the ultimate for young superhero fans, as they could dress him as Superman, Batman, Aquaman, Spider-Man, Green Hornet, even the Lone Ranger. This incredible piece of art, by an unknown artist (Norm Saunders, perhaps) graced the front of the original box, and features the good Captain posed for action and excitement, ready to square off against Dr. Evil. The art is painted in heavy gauche on thick illustration board, with an image area of approximately 7.5” x 20.25”, and is in Very Good condition, with wear along the outside board edges, far from the actual image area.

93025  Captain America Model Kit Box Original Art (Aurora, 1966). The original artwork for the 1960s model kit, done in a “Jack Kirby” style. Mixed media on illustration board, with an image area of approximately 11” x 26.5”. The board has some glue stains on either side of the image area; otherwise, it is in Excellent condition.
93026  *Dick Tracy on a Fire Escape* Model Kit #818 Box Cover Illustration Original Art (Aurora, 1968). This cover scene of everyone’s favorite crime-stopper, Dick Tracy, has an image area of 9” x 20”, and the art is in Excellent condition.

93028  *Mort Künstler Motorcycle* Slot-Car Box Cover Illustration Original Art (Aurora, undated). This “born to be wild” gouache on board illustration has an overall size of 20” x 30”, and the art is in Excellent condition.

93027  *Infantry Man* Model Kit Box Cover Illustration Original Art (Aurora, c. late 1950s). This hard-charging gouache on board illustration has an image area of 14” x 22”, and the arboard has an overall size of 22” x 30”. This is from the second, scarcer, box version. Aside from some glue stains and paint daubs in the borders (outside the image area), the art is in Excellent condition.

93029  *Lone Ranger and Tonto* Toy Illustration Original Art (Gabriel/Hubley, undated). A circa 1960s illustration of the Lone Ranger, headed downstream with a load of medical supplies, done for a toy package illustration. Gouache on illustration board that was extended by attaching a second piece, resulting in a visible seam that runs through the art. Image area measures approximately 13.25” x 24.25”. The art is in Very Good condition, and is covered with a clear plastic overlay, which is taped to the board.

93030  *Monster Scenes* Advertisement Illustration (Aurora Products, Inc., 1971). Oh-so-cool line-up of scary monster model kits and accessories, including Dracula, Frankenstein, Vampirella, Dr. Jekyll and Mr. Hyde, Pain Parlor and more. This was used as a house ad on certain instruction sheets, and in other print ads of the time. The art measures approximately 23” x 12.5”, matted to an overall size of 12.5” x 17.25”, and includes an velum overlay with all type elements. In Excellent condition.
The Historic Red Knight Model Kit #K-4 Box Cover Illustration Original Art (Aurora, 1957). This famous, landmark Aurora model kit painting of The Red Knight has an image area of 18” x 25”, and the art is in Excellent condition.

Vampirella Model Kit Ad Illustration Original Art (Aurora, 1971). The Darling of Drakulon takes center stage in this ad for the only styrene model kit produced of Vampirella, a wonderful addition to Aurora’s infamous “Monster Scenes” line. This ad ran in many issues of Warren Publishing’s magazines, and it has an overall size of 11.5” x 9.” The art is in Very Good condition.

Joe Orlando DC Superhero Illustration Original Art Group (undated). Two neat superhero lineup drawings by Joe Orlando — one featuring the line-up from Justice League of America #57, and the other from Teen Titans #18, featuring Starfire — each with an approximate image area of 10” x 3” Ink and watercolor on illustration board; art is in Very Good condition.

Ken Barr Castle of Frankenstein Inside Cover Fantasy Illustration Original Art (Gothic Castle Publishing Co., 1971). This monochrome inside cover illustration was painted in acrylic on heavy illustration board with an image area of 8.75” x 12”. Some paper tanning and light glue staining; otherwise, the work is in Very Good condition. Signed by Ken Barr at the lower right.
93035  Ken Barr *Frankenstein* Picture Classics Book Cover Original Art (1981). This bone-chilling cover scene has an image area of 14.5" x 19", and the piece has been framed to an overall size of 18.5" x 24". The art is in Excellent condition, and a tearsheet of the printed cover is included in this lot.

93036  Ken Barr *Werewolf Attack* Paperback Cover Illustration Original Art (undated). Trick or treat — a costumed cutie, dressed up as a werewolf, runs into the real deal under a full moon. This frightful piece has been framed to an overall size of 20" x 30", and the art is in Excellent condition.

93037  *Tales of the Frightened Boris Karloff* Paperback Cover Illustration Original Art (Belmont, 1963). If you're taking a chance on death, we've got the winning number! This eerie wrap-around paperback cover featuring Boris Karloff, the master of menace, has an overall size of 22" x 15", and the art is in Very Good condition. A cover proof is included in this lot.

93038  Dick Briefer *Frankenstein’s Monster Portrait* Illustration Original Art (undated). Who better to create a fantastic painted portrait of the monster than Golden Age great Dick Briefer? This piece has been framed to an overall size of 8" x 10", and the art is in Excellent condition.

93039  Luis Dominguez *Eerie* #47 Cover Original Art (Warren, 1973). "Dracula, a beautiful young girl, and a witch clash with the dead-thing" in this blood curdling scene from the heart of the Bronze age. This acrylic on board piece has an overall size of 16" x 20", and aside from some slight corner wear, the art is in Excellent condition.
93040 Enric (Enric Torres-Prat) Eerie #36 Cover Original Art (Warren, 1971). “Bad moon coming — look what’s happening to the hand of Kane Kincaid.” This iconic cover scene for Eerie was one of Enrich’s earliest paintings for Warren Publishing. This piece has an image area of 7” x 8”, and it has been framed to an overall size of 19.5” x 11.5”, and the art is in Excellent condition. A copy of the magazine is included in this lot.

93041 Enric Vampirella #110 Cover Original Art (Warren, 1982). Painting with a “limited palette” of blood red, yellow, black, and white, Enrich, using his unmatched talent as a tonalist, conjures up this vision of Vampirella confronting Balazaar, the demon, as he emerges from a house of horrors. This supernatural tableau pulsates with a mood of taut suspense and lingering evil. As always, Enrich proves to be a master at painting the female form, as the enchanting portrait of the gorgeous Vampi demonstrates. The work is oil on canvas paper, and is in Excellent condition. The image area measures 14” x 18.25”, and is signed at the lower right corner. Add a little spice to your art collection with this hot tamale.

93042 Basil Gogos Eerie #30 Cover Original Art (Warren, 1970). “The spirit of Amon-Tut returns from the crypt to terrorize a suburban family.” Among the most desirable of all Warren Publishing covers are those painted by the incomparable Basil Gogos, and they rarely are offered in the marketplace. This is the first one we’ve offered in our Comic Art auctions to date. This piece has an overall size of 20” x 30”, and the art is in Excellent condition.

93043 Basil Gogos Famous Monsters of Filmland #111 Exorcist Cover Original Art (Warren, 1974). Basil Gogos has the cover honors for this “Very special issue of FMOF — can you take The Exorcist?” Gogos’ Famous Monsters covers are always in high demand, and this scene from the most infamous horror movie of them all is sure to create some truly possessed bidding. This piece has an overall size of 15” x 20”, and the art is in Very Good condition. A tear sheet of the printed cover is included in this lot.
93044   Kenneth Smith Creepy #35 Cover Original Art (Warren, 1970). The delicate detail lavished on in Kenneth Smith's bone-chilling carnal cover scene has to be seen in person to be fully appreciated. This stunning fantasy masterpiece was painted nearly “same size” as the printed cover. The work has an image area of 9.5” x 12.5”, and it has been framed to an overall size of 11.25” x 14.25”. The art is in Excellent condition, and a copy of the magazine is included in this lot.

93045   Gabon Men January 1970 Men’s Magazine Illustration Original Art (1970). This rebel-rousing illustration of Pickett’s Charge at Gettysburg has an overall size of 15.5” x 20”, and it is in Very Good condition.

93046   George Gross Man’s Conquest November 1956 Men’s Magazine Cover Illustration Original Art (1956). “Giant lobster-crabs ripped my flesh!” There’ll be good eating later if this fellow survives! This incredible George Gross cover illustration has an approximate image area of 16” x 19.5”, and aside from a trimmed right border and a tear in the upper left corner, the art is in Very Good condition.

93047   Male Men’s Magazine Illustration Original Art (undated). “It’s really great to be here...” Hang tough, feller — this is quite a blood-chilling predicament to be sure. This fantastic illustration has an approximate image area of 24.5” x 16.5”, and the art is in Very Good condition.

93048   Male Men’s Magazine Illustration Original Art (undated). The Battle of the Sexes has taken a rather sadistic turn in this over-the-top prisoner of war thriller. This piece has an approximate image area of 21” x 18”, and the art is in Very Good condition.
**93049** Men's Magazine Illustration Original Art (undated). It's so easy to become jaded in a jungle paradise. This fellow seems to be thinking, 'Ho-hum, another beautiful half-naked native girl.' This beautifully drawn illustration has an approximate image area of 18" x 27", and aside from glue stains in the borders (outside the image area), the art is in Very Good condition.

**93050** Men's Magazine Illustration Original Art (undated). The hunters are about to become the prey in this savage safari scene. This handsome piece has an approximate image area of 12" x 17", and aside from glue stains and paint daubs in the borders (outside the image area), the art is in Very Good condition.

**93051** Men's World Men's Magazine Illustration Original Art (c. 1967-72). Things don't look to good for our army boys in this all-out com-mie assault — but they are going down swinging. Note that even in the frozen battlefield of this outrageous war scene, we get a glimpse of some cleavage. Yes. This pulse-pounding illustration has an approximate image area of 18" x 27", and it has been framed to an overall size of 23.5" x 31.5". The art is in Very Good condition.

**93052** Stag Men's Magazine Illustration Original Art (undated). Apparently, this enraged ape didn't like having his picture taken — maybe he's having a "bad hair" day. This piece has an approximate image area of 25" x 16.5", and the art is in Very Good condition.

**93053** Stag November 1971 Men's Magazine Illustration Original Art (1971). It's everyone's worst nightmare — a drug shootout at the airport, and to top that off, you and your girlfriend are stark naked. Who can resist this wild one? This piece from the story "The Triple-Cross Mob" has an approximate image area of 19.5" x 18", and the art is in Very Good condition.

**93054** Stag Annual #14 December 1971 Men's Magazine Illustration Original Art (1971). It's wild and wooly action-adventure as you like it, set in a winter wonderland. This piece has an approximate image area of 17" x 25", and the art is in Very Good condition.
About The Martin Greim Collection

Martin Greim is one of the pioneers of comics fandom. He began publishing his fanzine The Comic Crusader in the 1960s, which included contributions by such superstars as Jim Steranko and Steve Ditko. He went on to create his own Charlton comic character, Thunderbunny, in the 1970s and wrote The Original Shield in the 1980s—and all the while he was active in the industry, he put together one of the most important collections of original artwork we’ve ever seen. Virtually every major name is represented, from Golden Age comic strip greats to comic book masters from Will Eisner, Wally Wood, Jack Kirby, Al Williamson, Russ Manning, Gil Kane, and John Buscema, to John Byrne, Frank Miller, Todd MacFarlane, Alex Ross, and Matt Wagner—and just about everyone in-between. Such a deep collection would be impossible to amass without being an active participant in the world for decades, so this is truly a once in a lifetime opportunity!

The “jam” illustrations that lead off this section of the auction are worthy of special mention, and not only because of their surprising size (each is 3 1/2 feet long). The selection of artists is first-rate, and the care each artist took goes far beyond what would usually be expected of illustrations not intended for publication.

Mr. Greim collected the artwork for these both in person at conventions and by safely mailing them (with a piece of wood!) to the various artists. He specified in each case that the inker use India ink rather than marker. Most cleverly of all, he intentionally started each board with the work of an artist he knew would do his very best work, knowing that subsequent artists would see the first image and want to match it with work of equal quality.

The time frame (late 1970s and early 1980s) could not have been chosen better: greats of the Golden Age, many now deceased, were still accessible and steady of hand, Silver Age aces such as Neal Adams were in peak form, and a new generation led by Byrne and Miller was exploding onto the scene.

These are probably the most spectacular specialty pieces that exist by virtually every artist represented.


Steve Ditko famously never attends comic conventions, so we can’t get over seeing the Blue Beetle he contributed here... and it’s difficult to overshadow a Bernie Wrightson Swamp Thing and a Frank Miller Daredevil!

For the most part it’s actually the Golden Age taking center stage on this spectacular jam piece with such greats as the Justice Society, Black Cat, Captain Tootsie, the Shield, Airboy, and the original Daredevil, several of which were drawn by their original artists!

Other Johnny-come-lately heroes from the last 50 years are Adam Strange, Marvel’s Black Cat, the Martian Manhunter, and Martin Greim’s very own Thunder Bunny. This beautifully rendered jam page also features the signatures of writer/creator Gardner Fox and Len Wein. Framed to an overall size 42” x 20.5”, the art is in Excellent condition. From the Martin Greim Collection.
Specialty Illustration: John Byrne, Terry Austin, George Perez, Joe Sinnott, Bob Wiacek, Walt Simonson, Jim Starlin, Al Milgrom, Keith Pollard, John Romita Jr., and John Beatty Original Art (c. 1979-81).

This mammoth, one-of-a-kind collaboration features a mind-boggling array of all-star talent from the mighty Marvel Bullpen, from a time period most fans would call the height of the artists’ respective careers. Note the striking size: the framed piece is 3.5 feet long! The care that was taken by each artist is remarkable, more comparable with art intended for publication than with a specialty illustration an artist might typically produce for a fan (and indeed, publisher/editor/creator Martin Greim is much more than a fan).

This beautiful masterwork spotlights the greatest heroes of Marvel and one special guest — the Uncanny X-Men, the Fantastic Four, Man-Thing, Captain Marvel, Thor, Iron Man — and coming over from DC, the Manhunter.

We dare say the Byrne/Austin X-Men rendition would itself be a highlight of any comic art auction as a stand-alone piece. The Walt Simonson illustration is particularly notable as well — Simonson art of any sort seldom becomes available, as the artist famously keeps his originals. Whatever your favorite character or creator, this piece represents the best the Bronze Age of comics had to offer!

Framed to an overall size of 42” x 20.5”, the art is in Excellent condition. In addition to being signed by all of the artists, this magnificent piece was also signed by all-time-great writers Chris Claremont, Stan Lee, and Archie Goodwin. From the Martin Greim Collection.
The scale of all six specialty illustrations has to be seen in person to be fully appreciated.
93057    **Specialty Illustration: Neal Adams, Ross Andru, John Buscema, Dave Cockrum, Dick Dillin, Jose Garcia-Lopez, Gil Kane, Joe Kubert, Rudy Nebres, Wendy Pini, Frank Thorne, Mike Royer, Joe Sinnott, and Bob Layton Original Art (c. 1980-81)**

From the Hyborian Age to the Space Age and all realms in between, this magnificent jam page has it all. Cutter and Skywise of Elfquest, Hawkman, Doctor Strange, Deadman, Red Sonja, Conan, Rex of Star Hawks, the original Human Torch, Sub-Mariner, Flash, and Silver Surfer grace this incredible piece.

The whole spectrum of comic book characters and genres is represented, with an android, aliens, barbarians, a magician, elves, an emperor, a dead circus acrobat, and a policeman. This lavishly rendered image is in Excellent condition and is huge with an overall framed size of 42" x 20.5". Also featured are the signatures of writer/creators Stan Lee, Roy Thomas, and Ron Goulart. *From the Martin Greim Collection.*

93058    **Specialty Illustration: George Perez, Romeo Tanghal, Dave Stevens, Dave Sim, Dave Cockrum, John Severin, Paul Ryan, Willie Blyberg, Scott McCloud, Steve Rude, Michael Gilbert, Dan Adkins, Dick Ayers, and Gray Morrow Original Art (c. 1981-88).**

The Dave Stevens Rocketeer illustration seen here is one of the best pieces of Stevens art we’ve seen offered for public auction, yet it’s just the tip of the iceberg. Seven years in the making, this super-spectacular jam page spotlights many of the great independent comic book heroes of the modern era, as well as a few offbeat mainstream stalwarts. The roll call for this piece also includes the new Teen Titans, Cerebus, Blackhawk, the Fly, Zot, Mr. Monster, Nexus, Dynamo, Ghost Rider, and the Vigilante. Framed to an overall size of 42" x 20.5", the art is in Excellent condition. In addition to being signed by all of the artists, this magnificent piece was also signed by writer Marv Wolfman. *From the Martin Greim Collection.*
93059  Specialty Illustration: Tom Sutton, Ernie Chan, Jack Kirby, Joe Sinnott, Michael Golden, Curt Swan, Wally Wood, Joe Staton, Dick Giordano, Gene Colan, John Byrne, Terry Austin, Jim Steranko, Jim Aparo, and Others Superhero Original Art (c. 1978-82).

This is one of the few times (perhaps the only time) that Wally Wood inked Curt Swan on Superman, and this unique team-up is complemented by what some would call the two greatest penciler/inker duos in the history of comics: Kirby/Sinnott and Byrne/Austin. Vampirella, Hulk, Plastic Man, Captain Marvel, Captain America, Ant-Man, Superman, Wonder Woman, Howard the Duck, Spider-Man, Doll Man, Nick Fury, and Batman are the characters. Framed to an overall size of 42” x 20.5”, the art is in Excellent condition. In addition to being signed by all of the artists, this magnificent piece was also signed by Captain America co-creator Joe Simon. From the Martin Greim Collection.


All of your favorite funny pages folk are here in this incredible giant-sized specialty piece — it’s sure to make a treasured showpiece for any comic strip art collector. The line-up includes Terry Lee, Dragon Lady, Hot-Shot Charlie, Little Orphan Annie, Sandy, The Phantom, Mandrake the Magician, Rip Kirby, Flash Gordon, Dick Tracy, Smilin’ Jack, Captain Kirk, Mr. Spock, Buck Rogers, the Spirit, Latigo, Prince Valiant, Johnny Hazard, Green Lantern, and Tarzan. Framed to an overall size of 42” x 20.5”, the art is in Excellent condition. In addition to being signed by all of the artists, this magnificent piece was also signed by comic strip creators Max Allan Collins, Jim Lawrence, Lee Falk, Hal Foster, and Archie Goodwin. From the Martin Greim Collection.
93061  Neal Adams  *Creepy* #15 “The Terror Beyond Time” Page 4 Original Art (Warren, 1967). Adams’ hallmark photorealistic cartooning was made even more exceptional with the grey tone techniques that he used for the Warren magazines. In the *Warren Companion* Adams recalled, “I said to (Warren editor/writer) Archie (Goodwin) one day, ‘You know, I'd like to do a longer story. I just feel that these short stories, I'm not getting it right.’ And he said, ‘All right. When you come in next time I'll give you a longer story.’ And he gave me a longer story, ‘The Terror Beyond Time.” This superb page from the classic chiller has an image area of 10.5” x 15”, and the art is in Very Good condition, with some toning of the artboard, along the outside border edges.

93062  Neal Adams  *Strange Adventures* #212 Deadman Page 17 Original Art (DC, 1968). The sheer anguish and frustration of Boston Brand, the Deadman, is palpable in this iconic “half page” from “The Fatal Call of Vengeance.” This Silver Age sensation has an image area of 10” x 7”, and the art is in Very Good condition. *From the Martin Greim Collection.*

93063  Neal Adams  *The Witching Hour* #14 Cover Original Art (DC, 1971). Aside from the early superhero covers that Neal Adams worked on for DC during the 1970s, he also did some of his most creative and powerful work for their horror comic titles. This early and classic cover, featuring the witches on their broomsticks, is a choice example where the artist brought together the elements of horror and science fiction, and made them work as one. The scene on this cover provides an entertaining preview of what was to come inside the comic — a story by Al Williamson and Carlos Garzon entitled “The Haunted House in Outer Space.” This cover 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.

93064  Dan Adkins and Wally Wood  *T.H.U.N.D.E.R. Agents* #16 Dynamo Page 8 Original Art (Tower, 1967). This rip-roaring battle royal from “A Slight Case of Combat Fatigue” has everything a Dynamo fan could want in a page and Wally Wood’s inks have never looked finer. This swinging sixties slugfest has an image area of 12” x 18”, and the art is in Excellent condition. *From the Martin Greim Collection.*
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93065 Murphy Anderson Archie Comics #1 Cover Re-Creation Original Art (undated).
"The Mirth of a Nation." This splendid re-creation of the cover to Bob Montana’s landmark 1942 issue has an image area of 15.5” x 21”, and it has been matted and framed to an overall size of 22.5” x 28”. The art is in Excellent condition.

93066 Murphy Anderson Jungle Comics #1 Kaanga Cover Re-Creation Original Art (undated). As a tribute to his artistic idol, Lou Fine, Murphy Anderson re-created several of Fine’s most fondly remembered Golden Age covers in full color. The piece offered here is a recreation of Jungle Comics #1, and Anderson has masterfully drawn the scene in Fine’s dynamic style, and topped off this cover re-creation with beautiful coloring. The painting has an image area of 15” x 21”, and the piece has been matted and framed to an overall size of 23” x 29”. The art is in Excellent condition. Also included with this lot is a COA signed by Anderson.

93067 Murphy Anderson King Comics #1 Cover Re-Creation Original Art (undated). The fabulous funny paper folk are at ringside — Wimpy, Popeye, Henry, Barney Google, Maggie and Jigs, Snuffy Smith, and Olive Oyl — the uproarious cover to King Comics #1 is faithfully re-created by veteran comic artist Murphy Anderson, in this delightful drawing. This ink and watercolor on Bristol piece has an image area of approximately 15” x 20”, and it has been matted and framed to an overall size of 23” x 28”. The art is in Excellent condition.

93068 Murphy Anderson National Comics #7 Uncle Sam Cover Re-Creation Original Art (1996). As a tribute 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 National Comics #1, and Anderson has masterfully drawn the scene in Fine’s fluid style, and topped off his re-creation with vivid coloring. This classic underwater cover scene features Uncle Sam and Buddy with an amazingly cool battleship/tank hybrid looming in the background, and the mastery of perspective is on display in clear detail. 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.

93069 Ross Andru, Mike Esposito, and Dave Hunt The Amazing Spider-Man #163 page 23 Original Art (Marvel, 1976). Prepare for all-out action in the mighty Marvel manner as Kingpin rolls up his sleeves to put a hurtin’ on Webhead in this page from “All the Kingpin’s Men!” The art has an image area of 10” x 15” and, aside from tape at the upper and lower edges, it is in Very Good condition.
93070  Ross Andru and Dick Giordano  Wonder Woman #311 Cover Original Art (DC, 1984).  Great Hera! Wonder Woman's invisible plane is infested with gremlins in this Andru/Giordano masterpiece. The art has an image area of 10” x 15” and it includes the original logo and masthead paste-up copy. In Very Good condition.

93071  Dick Ayers  Sgt. Fury #83 Cover Original Art (Marvel, 1971). Could it be true — has Dum Dum Dugan met his Waterloo at the hands of mauler Man-Mountain McCoy? We find it hard to believe “the ol’ walrus” is really down for the count — you just can keep a Howler down. As it turned out, these two giants became good buddies. This Bronze Age brawler has an image area of 10” x 15”. The portrait of Dino Manelli at the upper right is a stat, and there are a few stains; otherwise, the art is in Excellent condition. From the Dick Ayers Collection.

93072  Dick Ayers and Syd Shores  Sgt. Fury #90 Cover Original Art (Marvel, 1971). Gabe Jones is under the gun, but have no fear — Sgt. Fury and the Howlers are here! This drama-drenched Bronze Age thriller has an image area of 10” x 15”. Aside from some scattered stains picked up during the production process, this cover is in Very Good condition. From the Dick Ayers Collection.

93073  Dick Ayers and Steve Mitchell  Sgt. Fury #104 Cover Original Art (Marvel, 1972). The Howlers have their hands full when they counter-attack a Panzer tank blitzkrieg. Hang on Howlers, help is on the way from Combat Kelly and the Deadly Dozen. This Dick Ayers masterwork has an image area of 10” x 15”, and aside from some scattered stains and some white-out, the art is in Very Good condition. From the Dick Ayers Collection.
93074  Dick Ayers Special Marvel Edition #9 Sgt. Fury Cover Original Art (Marvel, 1973). Ayers presents his blazing Bronze Age take on a Silver Age classic, “The Crackdown of Captain Flint,” for the cover scene of this rollicking reprint title. This cover has an image area of 10” x 15”. The pasted-on word balloons have gone missing and left behind glue stains; otherwise, the art is in Very Good condition. From the Dick Ayers Collection.

93075  Dick Ayers and Tony DeZuniga All-New Adventures of the Mighty Crusaders #3 Shield Splash Page Original Art (Archie, 1983). Before Captain America, the Shield signed up as the first patriotic, star-spangled superhero of note, and he returns here in all his glory, thanks to writer Martin L. Greim, and artists Dick Ayers and Tony DeZuniga. This slam-bang splash has an image area of 10” x 15”; and it has been matted and framed to an overall size of 16.5” x 22.5”. The art is in Excellent condition. From the Martin Greim Collection.

93076  Dick Ayers Ghost Rider and El Diablo Specialty Illustration Original Art (c. 1983). Dick Ayers is always a fan-favorite of the western genre. Even when westerns went out of vogue, his work would still pop up on a Jonah Hex or Scalphunter story. Here he is at his dynamic best, giving us his demons of the West, Ghost Rider and El Diablo. This framed piece has an overall size of 20.5” x 15” and the art is in Excellent condition. From the Martin Greim Collection.

93077  Dick Ayers and Stan Goldberg Fantastic Four #3 Cover Re-Creation Original Art (c. 1990s). Darlin’ Dick Ayers supplied the line art and early Marvel colorist Stan Goldberg added the hues to this top-notch re-creation of the landmark issue where the FF’s Fantasti-Car and costumes were unveiled. This handsome piece has an image area of 13.75” x 20.5”; and the art is in Excellent condition. Both artists signed this page in its lower border.
93078  Dick Ayers and Stan Goldberg Fantastic Four #8 Cover Re-Creation Original Art (c. 1990s). One of the FF's most offbeat, yet deadly foes takes center stage in this awesome re-creation of the cover for "Prisoners of the Puppet Master." The issue's original inker, Dick Ayers, and colorist, Stan Goldberg, recaptured the early Marvel magic with their astounding artistry. This pulse-pounding piece has an image area of 13.5" x 20.5", and the art is in Excellent condition. Both artists signed this page in its lower border.

93079  Matt Baker Atomic Comics #2 Complete 5-page Kid Kane Story Original Art (Green Publishing, 1946). "Good girl" art legend Matt Baker showcases his distinctive talent for drawing beautiful women in bondage in this five-page romp. Each page has an image area of 12.5" x 19", and aside from overall paper aging, and edge and corner wear, the art is in Very Good condition.

93080  Carl Barks Sugar, Cain and Able Try-out Daily Comic Strip and Model Sheet Original Art (ca. late 1950s). Carl Barks spent the bulk of his long, illustrious cartooning career drawing various Disney Ducks — mainly Donald and his three nephews, Huey, Dewey, and Louie. But Carl also had his sights set on doing non-"funny animal" work; as early as 1950, he began worrying that the Ducks' popularity would not last, and began tinkering with human characters. Here's an extremely rare example of Barks's attempt at a daily, human-character comic strip, molded much in the form of Donald and the kids. The fully-inked strip is done as two separate pieces, each with an image area of approximately 9.75" x 5.5", matted and framed to an overall size of 26.75" x 11". In addition, a model sheet of little "Cain" is included; note how the first row of heads is actually a Duck nephew with a "flattop" haircut! This piece, in graphite and blue pencil, has an image area of 10.5" x 9.5", matted and framed with a Barks autograph to 15.75" x 15.75". Both pieces are in Excellent condition.
93081  **Carl Barks An Astronomical Predicament Oil Painting Original Art (1990).** The way-out sixties found Uncle Scrooge and Donald taking part in the space race. This oil painting, based on the yarn “Island in the Sky” from *Uncle Scrooge* #29, shows Uncle Scrooge, Donald, Huey, Dewey, and Louie as they are confronted by the hungry inhabitants of a barren asteroid. The image area of this masterwork measures 19" x 25.5", and it’s been framed to an overall size of 24.5" x 31". This piece is in Excellent condition.
93082  Ed Barreto *Wonder Woman* #316 Cover Original Art (DC, 1984). Wonder Woman battles the trickster god, Tezcatlipoca in this fine cover illustration by Ed Barreto. The art has an image area of 10” x 15” and it includes the original logo and masthead copy. Some light paper tanning and soiling; otherwise the art is in Very Good condition.

93083  Sy Barry *The Phantom* Sunday Comic Strip Original Art dated 10-31-82 (King Features Syndicate, 1982). The jungle drums bring the Phantom and Devil to Eden where they find Hizz and family have been kidnapped, in this Seymour “Sy” Barry Sunday. Published on Halloween day in 1982, this strip has an image area of 21” x 14” and it is in Very Good condition.

93084  C. C. Beck *Marvel Comics* #8 Cover Re-Creation Original Art (1974). This stupendous illustration features the Angel, the Human Torch, and the Sub-Mariner, re-created by C. C. Beck as a stunning full color painting. The image area of this marvelous masterpiece measures 11” x 15.5”, and it has been matted to an overall size of 18” x 24”. The art is in Excellent condition. Signed by C. C. Beck at the lower left.

93085  C. C. Beck *Overstreet Comic Book Price Guide* #15 Cover Featuring The Marvel Family and Sivana Original Art (1985). What a blast — C. C. Beck has spotlighting another deadly showdown between the Marvels and the supremely sinister Sivana. This gouache on board masterpiece has an image area of 12” x 12”, and the art is in Excellent condition. The painting has been matted alongside a printer’s proof of the *Overstreet* cover and the whole piece has an overall size of 16” x 26”.
93086  Doug Beekman *Thieves' World Tempus Sequence: Beyond Sanctuary* Book Cover Preliminary Illustration Original Art (Baen Books, 1985). This evocative drawing was done as a study for the painted cover to Janet Morris’ 1985 *Thieves' World* book. Before that, the finished piece appeared on the back cover of a 1979 issue of *Heavy Metal*. This drawing has an overall size of 7.75” x 10.25”, and the art is in Excellent condition.

93087  Doug Beekman *Weird Tales* #4 Preliminary Cover Sketch Original Art (Zebra Books, 1983). This jungle princess graced the cover of the final paperback revival of the classic horror magazine *Weird Tales*, edited by Lin Carter. Mixed media on heavy illustration board, measuring 10” x 13”. In Excellent condition. Signed by Doug Beekman at the lower left.

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Geoffrey Biggs *Classics Illustrated* #153 the Invisible Man Painted Cover Original Art (Gilberton, 1959). This eerie and iconic scene for the H. G. Wells classic has an image area of 15" x 21", and aside from glue stains and paint smudges in the borders (outside the image area), the art is in Excellent condition.
93089  **Charles Biro Boy Comics #102 Crimebuster Cover Original Art (Lev Gleason, 1954).** Charles Biro was one of the greatest talents of the Golden Age, but examples of his art rarely come to market — this is only the second example Heritage has offered to date. Comics journalist Joe Brancatelli once commented, "If Jack Kirby was the most important artistic force in comics during the 1940s, Biro certainly proved to be the finest editor and writer. While others were providing escapist fantasy in their comic books, Charles Biro decided his books would be different... Biro proved to be the most innovative and certainly most advanced writer in the comic book field." This dramatic Crimebuster cover illustration for "The Boy with the Rabbit Teeth" has an image area of 14" x 12.5". The piece is missing its title logo and other type elements, and the Biro signature was a paste-on which has slipped off the page at the lower left, and gone missing; otherwise, the art is in Very Good condition.

93090  **Steve Bissette and John Totleben Swamp Thing #29 “Love and Death” page 17 Original Art (DC, 1984).** Bissette and Totleben were an art team-supreme on Alan Moore's groundbreaking Swamp Thing yelp-tarns. This page from the chiller, "Love and Death," is a superb example of the team's strengths. Bissette's spine-tingling storytelling, and Totleben's evocative inking style. Abby (née Abby Arcane) and Matt Cable are shown. This page has an image area of 11" x 15", and the art is in Excellent condition.

93091  **Patrick Block Hawaiian Holiday Poster Re-Creation Original Art (undated).** Block recreates Disney's 1937 Mickey Mouse short, *Hawaiian Holiday,* in this vibrant illustration. Ink and watercolor on textured paper, measuring 15" x 22.5". In Excellent condition.

93092  **Patrick Block Donald's Golf Game Poster Re-Creation Original Art (undated).** One-of-a-kind original recreation of Disney's 1950 Donald Duck short, *Donald's Golf Game.* Rendered in ink and watercolor on a 15" x 23" sheet of textured paper, this piece is in Excellent condition.

93093  **Blondie Fun For All Big Little Book Cover Original Art (Whitman, 1949).** Dagwood does what he's famous for — eat an enormous sandwich — on this incredibly vibrant Big Little Book (#1463) cover illustration. If you're a fan of the Bumstead clan, this is a can't-miss piece! Mixed media, including airbrushed gouache, on illustration board measuring approximately 15.25" x 16.5. In Excellent condition.
93094  Hannes Bok *Winter Wheat* Book Illustration Original Art  (Harcourt, Brace and Company, 1944). This evocative scene appeared in Mildred Walker's novel *Winter Wheat* with the caption, "I knew he had found Robert." The illustration was also published, in colored tints, in the February 1944 Literary Guild Magazine *Wings*. This piece, drawn in graphite on coquille paper, by the legendary artist for *Weird Tales*, and *Super Science Stories*, has an overall size of 11.5” x 15”, and the art is in Excellent condition.

93095  Hannes Bok *10-Story Detective Magazine* “Cyanide and Old Lace” Illustration Original Art  (10 Story Book Corporation, 1945). Hannes Bok’s dramatic ink on coquille paper illustration appeared in Emil Petaja’s story “Cyanide and Old Lace” in the April 1945 issue of *10-Story Detective Magazine*. This slam-bang piece has an overall size of 10” x 7.5”, and the art is in Excellent condition.

93096  Brian Bolland *Camelot 3000* #9 Cover Original Art  (DC, 1982). Here is a real "grail piece" — literally! This series was very influential indeed: the first maxi-series in all of comics, one of the early direct-sales-only titles, and one of DC’s early "mature readers" efforts. It’s also the first time many a U.S. comic fan was first exposed to the work of Bolland. In our previous Signature auctions, panel pages from *Batman: The Killing Joke* have attracted extremely competitive bidding, and we expect no less for this spectacular cover. Bolland brings us the classic theme of "Gralquest 3000" drawn in his famously meticulous style, resulting in a showpiece of magic realism. The cover has a 10” x 15” image area, and the art is in Excellent condition.
93097 Wayne Boring *The Origin of Superman* Painting Original Art (1979). This painted montage of the Man of Tomorrow's life is entitled, "The Origin of Superman." You could call it an improved version of Boring's cover for the classic *Superman #53*. This mixed-media masterwork has an overall size of 15" x 23.5", and the art is in Excellent condition.

93098 Berke Breathed *Bloom County* Sunday Comic Strip Original Art dated 2-23-86 (Washington Post Writers Group, 1986). Oliver Wendell Jones and Opus are out again and your chances of laughing are astronomically high. This Sunday has an image area of 19" x 13.5", and aside from some faded marker lettering and three gluedon background stats, the art is in Very Good condition.

93099 Berke Breathed *Bloom County* Daily Comic Strip Original Art dated 7-18-87 (Washington Post Co., 1987). Opus and Milo star in this uproarious episode. This daily has an image area of 16" x 5", and the art is in Excellent condition. From the Martin Greim Collection.

93100 Austin Briggs *Flash Gordon* Sunday Comic Strip Original Art, dated 7-23-44 (King Features Syndicate, 1944). This action-packed thriller from the Golden Age of newspaper comics is sure to make a prized showpiece for any *Flash Gordon* fan. While Alex Raymond remains the "gold standard" for fantasy art in the comic strip field, hall of fame illustrator Austin Briggs came as close to the master with his work on *Flash Gordon* as anyone could. This superb Sunday has an image area of 20" x 15.75", and aside from a missing type correction in panel three, the art is in Excellent condition.

93101 Buck Brown *Playboy* Granny Cartoon Illustration Original Art (Playboy, 1974). The ever-frisky Granny is spotlighted in Buck Brown's uproarious cartoon, slated for the November 1974 issue of *Playboy*. The caption reads, "Hey, big boy, wouldn't you like to get more than a lousy dance for your ten cents?" This ribald illustration has an image area of 11" x 14", and the art is in Excellent condition. From the Estate of Charles Martignette.
93102  Rich Buckler and Klaus Janson *Jungle Action* #7 Cover Original Art (Marvel, 1973). Venom's poisonous pets are set to sink their fangs into the Black Panther! The art has an image area measuring 10" x 15" and it includes the original logo and masthead paste-up art. Some glue staining and light soiling; otherwise the art is in Very Good condition.

93104  Rich Buckler and the Neal Adams Continuity Studio Power Records #PR 35 Complete 20-page Wonder Woman Story “The Secret of the Magic Tiara” and Cover Original Art (Peter Pan Records, 1976). Some great art, including a full page splash of Wonder Woman battling a shark, make this Power Records comic story a must-have for fans of the Amazonian Princess. Neal Adams and Dick Giordano provided the sharp inking on most of these pages. Each page has an image area of approximately 10" x 15"; and other than some light soiling along the border edges, the art is in Excellent condition. The cover art is missing the “Book & Record Set” type, plus the price and issue number from the overlay (which includes the Peter Pan Records alternate logo), but is otherwise in Excellent condition, with an image area of 8.75" x 14.75".

93103  Rich Buckler Unpublished *Thor* #229 Penciled Splash Page Original Art (Marvel, 1974). The full fury of the Thunder God is showcased in this unpublished splash page for “God of Thunder, Night of Doom,” penciled by fan-favorite artist Rich Buckler. This piece has an image area of 10" x 15", and the art is in Excellent condition. A mylar overlay with photocopied type elements has been added to give this piece the appearance and visual impact of an unpublished cover.
93105  Rich Buckler and Bob Layton *Star Hunters* #2 Cover Original Art (DC, 1977). Donovan Flint applies some Star Hunter firepower to a metallic monstrosity in this dynamic cover illustration for the second issue of this sci-fi series. The art has an image area of 10” x 15”. Aside from some soiling and edge wear, the art is in Very Good condition. The logo is recent replacement photocopy art.

93106  Rich Buckler and Vince Colletta *Wonder Woman* #238 Cover Original Art (DC, 1978). Kung the Assassin of a Thousand Claws is ready to sink his fangs into the Amazon Ace in this indelible cover illustration! The art has an image area of 10” x 15” and it includes the original logo and masthead copy. Some light paper tanning and soiling; otherwise the art is in Very Good condition.

93107  Rich Buckler and Vince Colletta *Wonder Woman* #244 Cover Original Art (DC, 1978). The art has an image area of 10” x 15” and it includes the original logo and masthead copy. Some light paper tanning and glue staining; otherwise the art is in Very Good condition.

93108  Rich Buckler and Dick Giordano *Wonder Woman* #250 Cover Original Art (DC, 1978). “All hail the new Wonder Woman!” Surrounded by an audience of cheering Amazons, Orana stands over a beaten and crying Diana, in this taut cover illustration. The art has an image area of 10” x 15” and it includes the original logo and masthead copy. In Very Good condition.
93109  John Buscema and Dan Adkins *Sub-Mariner* #8 *Sub-Mariner vs. the Thing* Cover Original Art (Marvel, 1968). It’s a clash of the Silver Age titans as the Thing faces off against the Sub-Mariner in this iconic John Buscema masterwork. Who will win? There are differences between this drama-drenched drawing and the final, printed cover; production artists most likely made their changes on a stat of this original drawing for the final image that appeared on the comic book. This piece has an image area of 9.75” x 14”, and it has been matted to an overall size of 14” x 18.5”. Replacement logo and caption type stats have been added to the top and bottom of the piece; otherwise, the art is in Excellent condition. A copy of the comic book is included in this lot.

93110  John Buscema and Frank Giacoia *Fantastic Four* #115 Cover Original Art (Marvel, 1971). Has Reed Richards finally flipped his lid? He’s attacking the Thing and the Human Torch, his own F. F. teammates, in this exciting Bronze Age blockbuster. This action-packed cover is by John Buscema, with an assist on the faces by none other than John Romita Sr, all inked to perfection by Frank Giacoia. The art has an image area measuring approximately 10” x 15”. The original logo stat has been replaced, and there is a small printer’s oil stain in the artboard margin; however, the art image remains in Excellent condition.
93111  John Buscema and Frank Giacoia *Marvel Triple Action* #1 Fantastic Four vs. Silver Surfer Cover Original Art (Marvel, 1972).
Big John Buscema presents his scintillating take on a key battle scene from the classic Marvel yarn, “When Strikes the Silver Surfer.” This Bronze Age blockbuster has an image area of 10.5” x 15”, and the art is in Excellent condition.

93112  John Buscema and Ernie Chan *Conan the Barbarian* #43 page 32 Original Art (Marvel, 1974). Immortal sibling sorcerers Morophla and the beautiful Uathact confine Conan and Red Sonja to their castle dungeon in this final page from “Tower of Blood.” The art has an image area of 10” x 15”, and aside from some light soiling and tape staining, it is in Very Good condition.

93113  John Buscema and Tony DeZuniga *Savage Sword of Conan* #5 Splash Page 5 Original Art (Marvel, 1975). The brawny barbarian has another fetching wench under his watch in this glorious greytone splash from “A Witch Shall Be Born.” This iconic piece has an overall size 10.5”x 15”, and the art is in Very Good condition. From the Martin Greim Collection.

93114  Sal Buscema and Jim Mooney *Avengers* #88 page 7 Original Art (Marvel, 1971). Captain America, the Falcon, and Redwing open a can of “whup-butt” in this page from “And We Battle Earth,” set to the distinctive verbal stylings of Roy Thomas. The art has an image area of 10” x 15”, and aside from a carefully taped-in art replacement panel in panel one, and some light production process staining, it is in Very Good condition.
Sal Buscema and Frank Giacoia (attributed) Thor #192 Cover Original Art (Marvel, 1971). Two of Marvel’s finest talents teamed to present this heavyweight slugfest between the mighty Thor and the Durok the Demolisher — it’s Bronze Age action as you like it, from the House of Ideas. This hard-hitting cover has an image area of 10”x 15”, and aside from two glue stains at the lower right, and some scattered smaller stains, the art is in Very Good condition.

Sal Buscema The Spectacular Spider-Man #146 Cover Original Art (Marvel, 1988). With the Hobgoblin hovering in the shadows, Spidey and Harry Osborn find themselves at the mercy of his Inferno-manifested chemical plant in this Sal Buscema cover extravaganza. The art has an image area of 10”x 15” and it includes the original title, logo and masthead paste-up type. In Excellent condition.

John Byrne and Mike Esposito Champions #14 Panel Page Original Art (Marvel, 1977). Black Widow tells Johnny “Ghost Rider” Blaze a thing or two while making mincemeat out of a swarm of giant mechanical bees, in this incredible, action-filled page from “The Creature Called... Swarm!”. Even artist John Byrne realized the beauty of this Bronze Age blockbuster, noting (in light blue pencil, at the bottom of the page) “I want this page back!!”. We’re positive the next owner of this one will not want to let it slip away, either! The image area measures approximately 10”x 15”; there are several blue-marked areas that were corrected, and the bottom panel has a small amount of blue ink scribbling; otherwise, the page is in Excellent condition.

John Byrne and Al Milgrom Amazing Adventures #9 X-Men Cover Original Art (Marvel, 1980). Byrne was at the peak of his tenure on the main X-Men title when he produced this new take on the cover of the Silver Age X-Men #5. Dare we say the result is a more effective cover than the Jack Kirby original? Milgrom seldom inked Byrne’s pencils, but their styles mesh well here. Since both men were fans before they became pros, we bet they had a thrill doing their version of the original team. This piece has an image area of 10”x 15”, and aside from a stain in the lower left corner, the art is in Excellent condition.
93119  John Byrne and Terry Austin Uncanny X-Men #142 page 23 Original Art (Marvel, 1981). The smoldering adamantium skeleton of Wolverine in the foreground of panel one shows that the X-Men of the future are fighting a losing battle in this page from "Mind Out of Time," the conclusion of the unforgettable "Days of Future Past" storyline. This was the second-to-last page to show the future team, for despite the valiant efforts of an aging Colossus and Storm, they were snuffed out on the following page. At least they bought enough time for Kitty Pryde to accomplish her time-travel mission. The combination of Byrne's organic style and Austin's intricate inks was pure comic magic! The page has an image area of 10" x 15", and aside from overall paper aging, clipped corners (outside the image area), and taped-in lettering corrections in the caption at the bottom of the last panel, the art is in Very Good condition. Byrne and writer Chris Claremont signed this page at the lower left.

93120  John Byrne and Dick Giordano Man of Steel #3 Batman and Superman page 7 Original Art (DC, 1986). From the ground-breaking mini-series that reinvented Superman for a modern audience, this scene is from the "historic" first meeting of Superman and the vigilante known as Batman. Supes is about to find out Bats is no garden variety thug. This piece has an image area of 10" x 15", with an overall framed size of 13.25" x 18.5". The art is in Excellent condition. From the Martin Greim Collection.

93121  John Byrne and John Beatty Fantastic Four Illustration Original Art (undated). Super Skrull gets a warm F.F. welcome in this super-spectacular illustration! Framed and matted to an image area of 13.5" x 14.5" and in Excellent condition. From the Martin Greim Collection.
93122  Milton Caniff  Terry and the Pirates Sunday Comic Strip Original Art dated 7-31-38 (Chicago Tribune, 1938). 1938 Terry Sundays are scarcely seen in the marketplace, so don’t let this beauty slip past you without a bid. The whole Terry cast made an appearance in this gorgeous Sunday. Terry Lee, Connie, Big Stoop, Pat Ryan, Burma, Drusilla Crail, and that little terror, Nastalthia — the gang’s all here! The image area of the strip measures 19” x 26” and the strip was cut between panel tiers two and three, and has since been conjoined using tape on the back of the page. The title stat is a recent photocopy replacement; otherwise the art is in Excellent condition.

93123  Milton Caniff  Terry and the Pirates Sunday Comic Strip Original Art dated 11-5-44 (Chicago Tribune, 1944). Leave it to Hot-Shot Charlie to charm the cuties, even in the face of all army regulations. The image area of this superbly staged Sunday measures 19” x 26”. The page was cut between panel tiers two and three, and the title logo stat has some glue staining; otherwise, the art is in Excellent condition.

93124  Milton Caniff  National Newspaper Week Campaign Comic Strip Original Art Group (c. 1970). When King Features Syndicate editor Sylvan Beck called for a contribution for a special project, “American Newspapers — 200 Years of Freedom — 1770 to 1970,” Milton Caniff produced the special comic strip, “What’s It to You?” Given the tenuous state of the newspaper medium in the present day, this couldn’t be more timely! The comic strip was drawn on two pieces of paper, and they have a combined image area of 32” x 15”. The art is in Very Good condition. Copies of letters from Sylvan Beck and Milton Caniff to each other about the project are included in this lot.

93125  Al Capp  Li’l Abner Sunday Comic Strip Original Art dated 4-16-39 (United Feature Syndicate, 1939). Li’l Abner, star of the feature regarded by many as the greatest satirical strip of all time, is cast in the role of the “weaker sex” in this early, uproarious Sunday. This strip has an image area of approximately 19” x 22”. The title logo in the top tier is missing, and the Sunday was cut between each panel tier, and later mounted to a black backing board; otherwise, the art is in Very Good condition.

93126  Al Capp  Li’l Abner Sunday Comic Strip Original Art dated 10-20-46 (United Feature Syndicate, 1946). After reading old newspapers from the thirties about the then-impending World War II, it’s off to merry old England for the Yokum clan. This is a very funny episode from one of the strip’s peak periods. The image area of this episode measures approximately 19” x 22”. Besides missing its title logo, each of the remaining tiers were cut apart, and later re-assembled with tape on the back of the artboard; otherwise, the condition of this Sunday is Very Good.
93127  Al Capp with Frank Frazetta Li’l Abner Sunday Comic Strip Original Art dated 4-21-57 (United Feature Syndicate, 1957). The Scraggs have captured Abner and Daisy Mae’s youngest, Honest Abe, and it takes a bull-fighting “Furriner” to save him. What will he ask in return? A Sunday from the period when Frank Frazetta assisted Capp. The image area measures approximately 20.5” x 23.25”. The strip was cut between panel tiers, and the second panel of the third tier was also cut (and has become discolored from age); the masthead is missing two pasted-over pieces, leaving behind glue stains. In Good condition.

93128  Nick Cardy Aquaman #1 Splash Page 1 Original Art (DC, 1962). Perhaps best known for his work on such Silver Age titles as Teen Titans and Aquaman, Nick Cardy’s career spans a much wider period, beginning in comics’ Golden Age of the early forties. His beautiful brushwork and solid storytelling were fully developed and showcased in this landmark splash from the Sea King’s premiere issue. The image area of this historic sixties page from “The Invasion of the Fire Trolls” measures 13” x 18” and the art is in Excellent condition.

93129  Nick Cardy The Brave and the Bold #97 Batman and Wildcat Cover Original Art (DC, 1971). The Gotham Guardian and Wildcat team up below the border in this Nick Cardy cover illustration. The art has an image area of 10” x 15” and it includes the original logo and masthead copy. In Excellent condition. Signed by Nick Cardy at the lower right.
93130  M. A. Castrillo *Bring Back The Bad Guys* Book Cover Original Art (Marvel, 1998).
A nifty cover for the sequel to *Bring On The Bad Guys*, this scene features a passel of Marvel no-goodniks, including Kang, Magneto, the Kingpin, Galactus, and Fin Fang Foom. Some elements of the artwork, including the entire figure of the Mandarin, have been pasted on to the backing board. This piece has an image area of 10.25" x 15". There is an acetate overlay with the frame and text elements, and the art is in Very Good condition.

93131  *Classics Illustrated* #121 *Wild Bill Hickok* Cover Original Art (Gilberton, 1954).
This quick-draw scene for the *Classics Illustrated* adaptation of the story of *Wild Bill Hickok* has an image area of 11" x 15.75", and aside from having tape around its borders, the art is in Excellent condition.

93132  *Classics Illustrated* #75 *Lady of the Lake* Painted Cover Original Art (Gilberton, 1957).
This enchanting cover scene for Sir Walter Scott’s story is filled with esprit de corps and derring-do. Earlier printings of this issue had a different cover with line art, but this painted cover is much more rousing. The artwork has an approximate image area of 16" x 22.5", and it is in Excellent condition.

93133  *Classics Illustrated Special Issue* #166-A World War II Painted Cover Original Art (Gilberton, 1962).
This action-packed battle scene has an overall size of 18" x 26", and the art is in Excellent condition.

93134  Dave Cockrum *Blackhawk* #251 Cover Original Art (DC, 1982). Fan-turned-pro Cockrum made no bones about his love for the Blackhawks, and he got his chance to illustrate them for the first issue DC published after a five-year hiatus. The previous owner added a Silver-Age-style logo rather than the one used for the published cover, which we think most any traditionalist will approve of! Framed and matted to an image area of 10" x 15". In Excellent condition.
Signed by Cockrum at the lower right. From the Martin Geim Collection.
93135  **Dave Cockrum and Terry Austin X-Men #125 Cover Original Art (Marvel, 1979).** This busy issue saw the X-Men find out Beast and Phoenix were still alive (and vice versa), while Phoenix found out more about her new powers, some Danger Room action spiced things up, and the mutants on Muir Isle encountered Mutant X (aka Proteus). Who better to draw the montage than the book’s former (and future) penciler, Cockrum? The image area of this Bronze Age blockbuster is 10” x 15”. The silhouette of Phoenix is an art paste-up and there are slight differences in this original from the printed cover (most likely altered in an intermediate production process); otherwise, the art is in Excellent condition.
93136  Gene Colan The Beyond #18 Cover Original Art (Ace, 1953).
"You Cannot Escape the Phoenix!" Gene Colan's cover art for this pre-Code horror comic packs a real punch, with crisp blacks and expert use of Zipatone shading. All type and logo stats are carefully done replacements. This piece has an image area of 10.25" x 10.25", and is in Excellent condition. Signed by Gene Colan in the lower right corner.

93137  Gene Colan and John Tartaglione Daredevil #37 page 19 Original Art (Marvel, 1968). The Man Without Fear tangles with The Most Dangerous Man Alive in this page from "Don't Look Now, But It's Dr. Doom!" The art has an image area of 10" x 15" and it is in Excellent condition.

93138  Jack Cole and Gill Fox Spirit Daily Comic Strip Original Art dated 6-14-43 (Register and Tribune Syndicate, 1943). This Spirit stars in all four panels of this wartime daily, ghosted by Cole while Eisner was in the military. This offbeat episode has an image area of 20" x 6", and it has been framed to an overall size of 22"x 8.5". The art is in Excellent condition. From the Martin Greim Collection.

93139  L. B. Cole Blue Bolt #105 Cover Recreation Original Art (undated). Creator of more than 1,500 covers, brilliant wildlife artist, and pioneering comic book publisher — Leonard Brandt Cole is a towering figure in the field of comic book art. L. B. Cole began his art career as art director for a lithography company, before leaping headlong into the comic book arena in the early 1940s. Cole is renowned for the bold, flat colors, on his self-described "poster color covers." He was adept at every subject, from funny animals, to superheroes, to jungle girls, but his favorite genre was science fiction. Cole was also the publisher and cover artist for Star comics. This dazzling recreation of the cover to Blue Bolt #105, which was originally published by Star in 1950, reveals some titillating alterations. The Green Sorceress' costume has been abbreviated to practically nothing but a birthday suit! The skies above have been made even more cosmic, with the addition of a jam-packed galaxy of stars, and a modulated spectrum of hues, radiating across a wisp of space ether. The foreground, with its variegated volcano cones and lava flows, has been made much more detailed. L. B. Cole has signed the painting in the lower right. The overall size measures 14" x 21", and the art is in Excellent condition.

93140  Richard Corben Den #9 page 4 Original Art (Fantagor Press, 1989). A corpse-wearing desert drifter discovers the logbook of an invisible aircraft in this page from "The Wreck of the Katerra-Dan." The art has an image area of 10" x 15" and it is in Excellent condition. Signed by Richard Corben between the upper and lower tiers.
93141  Richard Corben  
*Aliens: Alchemy* #1 Cover  
Original Art (Dark Horse, 1997). This monstrous image of the demonic beast by Richard Corben was also used as the cover to *Aliens Omnibus* Vol. 5. Rendered in marker on vellum, the art has an image area of 10.5" x 16" and it is in Excellent condition. Signed by Richard Corben at the lower left.

93142  Johnny Craig  
*Vault of Horror* #15 Cover Original Art (EC, 1950). With a remarkable talent for creating scenes of blood-chilling terror, Johnny Craig was given the go-ahead by Bill Gaines to create the covers for every issue of the *Vault of Horror*. "He did some of our best covers," Gaines recalled, "including the infamous severed head cover, which may be the most famous cover ever in comics, and certainly the only one ever to be the focus of an inquiry before the United States Senate." The image area of this earth-clawing chiller measures 13" x 18.5", and the art is in Excellent condition.

93143  Reed Crandall  
*Weird War Tales* #2 Complete 8-page Story  
"Monsieur Gravedigger" Original Art (DC, 1971). Writer Jerry DeFuccio tried to rekindle the halcyon days of the EC war comics, and he commissioned ace artists Reed Crandall and John Severin to illustrate his scripts. Originally intending to self-publish these stories in the seventies, DeFuccio wound up selling them to DC for use as back-ups in their war titles. This thriller, set in the days of the Foreign Legion, features perhaps the best art that Crandall did in his later years. Each page is a masterpiece of flawless pen work, with an image area of 12" x 18". There is masking tape around the borders (outside the image area) of each page; otherwise, the art averages Excellent condition.

93144  Roy Crane  
*Buz Sawyer* Sunday Comic Strip Original Art  
dated 7-8-45 (King Feature Syndicate, 1945). There’s a heartfelt message to readers regarding wounded war vets in this post-World War II episode. This beautifully staged strip has an image area of 24.5" x 18", and the art is in Excellent condition.

93145  Robert Crumb  
*Mr. Natural* Sketch Original Art (1971). That all-knowing sage of the Underground has an important message for humanity, in this delightful pen-and-ink sketch by R. Crumb. It’s done on light blue paper, with an image area of approximately 3" x 4", and has been matted and framed to an overall size of 11" x 14". In Excellent condition.
93146  **Jack Davis and Harvey Kurtzman Two-Fisted Tales #21 Complete 8-page Story “Ambush” Original Art (EC, 1951).** This lot features the first complete Jack Davis EC war story Heritage has offered to date. Among Harvey Kurtzman’s finest works are his legendary war stories — his search for hard-hitting realism revolutionized the genre. Kurtzman put so much time, care, and effort into his research, his income suffered due to the meticulous production demands. To make matters worse, his health suffered during this period due to a bout of jaundice. As a result, Kurtzman’s war stories, first-rate masterpieces of comic book storytelling, are limited in number. This landmark and bitterly ironic yarn was Davis’ first EC war story, and only the third EC war story set in the then-contemporary Korean War. As an added “art bonus,” the title page features a penciled-in story title as well as a note in its upper border. The note reads, *Jack, Give Marines one breast pocket over heart — with USMC on upper edge and Marine Corps device beneath — this is stenciled on, so it’ll be black.* Each superb page has an image area of 13” x 18”, and the art is in Excellent condition.

93147  **Jack Davis Olympic Wrestlers Illustration Original Art (undated).** Jack Davis presents a hysterical as well as historical view of Olympic wrestling with this ink and watercolor rib-tickler. This mirthful masterwork has an image area of 12.5” x 17”, and the piece has been matted to an overall size of 19” x 23.5”. The art is in Excellent condition.

93148  **Jack Davis Battle for the Lombardi Trophy Illustration Original Art (undated).** NFL Properties often commissioned Davis to illustrate gridiron scenes. Our bidders in Detroit and Cleveland have likely never seen a Lombardi trophy (not that we in Dallas have seen one recently), so bid on this art by a master of sports cartooning! This ink and watercolor laugh-riot has an image area of 13” x 18”, and the piece has been matted to an overall size of 20.5” x 25.5”. The art is in Excellent condition.
93149  Jack Davis “Weird” Al Yankovic The TV Album Cover Illustration Original Art (Volcano, 1995). Weird Al is a funny guy already, but wait till you see him get the flat-flooted, knobby-knuckled Jack Davis treatment! Well, guys who play the accordion don’t embarrass easily. Watercolor and graphite on bristol board, with an image area of approximately 13” x 17”, matted to an overall size of 20” x 25”. In Excellent condition.

93150  Jim Davis Garfield Daily Comic Strip Original Art dated 9-14-82 (United Feature Syndicate, 1982). It’s Odie’s tongue to the rescue in this laugh out loud daily. The art has an image area of 14” x 4” and it is in Excellent condition. Includes an original preliminary marker sketch by Jim Davis and a Certificate of Authenticity.

93151  Jim Davis Garfield Daily Comic Strip Original Art dated 7-25-84 (United Feature Syndicate, 1984). We could all use a little teddy bear! This delightful pantomime daily has an image area of 14” x 4” and it is in Excellent condition. Includes Jim Davis’ original preliminary marker sketch and a Certificate of Authenticity.

93152  Jim Davis Garfield Daily Comic Strip Original Art dated 11-18-88 (United Feature Syndicate, 1988). There are more laughs than sweat in this Garfield daily! The art includes an original preliminary pencil sketch by Jim Davis and a Certificate of Authenticity. The art has an image size of 14” x 4” and it is in Excellent condition.

93153  Jim Davis Garfield Daily Comic Strip Original Art, dated 12-21-88 (United Feature Syndicate, Inc., 1988). Even at Christmas time, Garfield can’t resist leaving well enough alone! Garfield remains one of the most popular newspaper strips around, and with little treasures like this daily, who can wonder why! This piece has an image size of 14” x 4.25”, and is in Excellent condition. From the Martin Greim Collection.

93154  Jim Davis Garfield Sunday Comic Strip Original Art dated 9-27-92 (United Feature Syndicate, 1992). Set your sensors on laughter in this sci-fi Garfield Sunday! This “weighty” strip includes Jim Davis’ original marker sketch, and a Certificate of Authenticity. The image area measures 18.5” x 12.5”, and the art is in Excellent condition.
**93155**  Jim Davis *Garfield* Sunday Comic Strip Original Art dated 4-10-94 (United Feature Syndicate, 1994). It’s not a scavenger hunt... it’s Garfield’s living room! This Sunday strip has an image area measuring 18.5" x 12.5", and the art is in Excellent condition. Includes Jim Davis’ original marker sketch, and a Certificate of Authenticity.

**93157**  Phil Davis *Mandrake the Magician* Daily Comic Strip Original Art dated 2-15-38 (King Features Syndicate, 1938). This beautifully staged Phil Davis three-panel daily has an image area of 20.5" x 4.5", and aside from glue stains left behind by old Zipatone, the art is in Very Good condition. Davis inscribed the strip in its last panel.

**93156**  Phil Davis *Mandrake the Magician* Sunday Comic Strip Original Art dated 4-18-37 (King Features Syndicate, 1937). Phil Davis’ brushwork rivals that of Alex Raymond in this handsome episode, drawn within three years of the feature’s debut. This sublime Sunday has an image area of 14" x 21", and it has been framed to an overall size of 18.5" x 25.5". The art is in Excellent condition. From the Martin Greim Collection.

**93158**  Phil Davis *Mandrake the Magician* Sunday Comic Strip Original Art dated 8-13-39 (King Features Syndicate, 1939). What action hero stakes a claim as the first costumed, super powered force for justice on the comics page? It’s not Superman. *Mandrake the Magician* was created by 19-year-old Lee Falk (who also created *The Phantom*), but it took ten years for Mandrake to find a home with King Features Syndicate. Falk hired Davis, a commercial artist, to draw the feature, and history was made. This lighthearted episode, a top-notch example of Davis’ drybrush technique, has an image area of 13.75" x 21.5". Aside from some chipped lettering on the title logo stat, and a paper surface pull in the last panel (in the barn post with the bucket), the art is in Very Good condition.

**93159**  Phil Davis *Mandrake the Magician* Daily Comic Strip Original Art dated 6-17-44 (King Features Syndicate, 1944). This superb Phil Davis two-panel daily has an image area of 16" x 5", and aside from glue stains left behind by old Zipatone, the art is in Very Good condition. From the Martin Greim Collection.
93160  Phil Davis *Mandrake the Magician* Sunday Comic Strip Original Art dated 9-1-46 (King Features Syndicate, 1946). The legendary Roc is the focus of this mystical masterwork. This Sunday has an image area of 14” x 21.5”. Aside from missing its title logo stat, the art is in Very Good condition.

93161  Phil Davis *Mandrake the Magician* Sunday Comic Strip Original Art dated 8-9-53 (King Features Syndicate, 1953). The suspense builds in this fast-moving episode from the fifties. This shadow drenched episode is a splendid example of Davis’ brush technique, and it has an image area of 14” x 21.5”. Aside from a loose title logo stat, and a missing lettering correction in the last panel, the art is in Very Good condition.

93162  Phil Davis *Mandrake the Magician* Daily Comic Strip Original Art dated 9-21-61 (King Features Syndicate, 1961). The talented Phil Davis drew *Mandrake* for over 40 years, until his death from a heart attack in 1964. This offbeat daily has an image area of 17” x 5”, and it is in Excellent condition.

93163  Billy DeBeck *Barney Google* Sunday Comic Strip Original Art dated 8-9-31 (King Features Syndicate, 1931). This is the earliest Billy DeBeck *Barney Google* Sunday we’ve offered to date, and it’s a real gem. DeBeck’s control of light, space, and atmosphere with just a few quick pen strokes and changes in line weight is nothing short of astounding. With appearances by Barney Google, Pony Boy, and Sunshine, this episode will make a splendid addition to any comic strip art collection. This strip has an image area of 17” x 13.5”, and the art is in Excellent condition.

93164  Dan DeCarlo *Humorama* Men’s Magazine Cartoon Illustration Original Art (Humorama, 1961). This cartoon was used many times and was last seen in the October 1969 issue of *Breezy*. Caption: “Gwen, I’ve never said this to a girl before — why don’t you get a crew-cut?” This illustration has an image area of 9” x 12.5”, and the art is in Very Good condition.
93165  Steve Ditko Creepy #11 “Beast Man” Page 1 Original Art (Warren, 1966). Hall of fame comic book artist Steve Ditko’s horror art reached a new peak of greatness when he worked with greytone techniques for Warren Publishing’s Code-free magazines, Creepy and Eerie. Ditko only drew sixteen stories for the company in the sixties, and as a result, the demand for his Warren pages always exceeds the scant supply — this is only the second Ditko Warren page Heritage has offered to date. This chiller has an image area of 14” x 20”, and aside from some slight corner wear, the art is in Excellent condition.

93166  Steve Ditko Comic Crusader #4 Mr. A “Debaters” Splash Page Original Art (1968). The battle between good and evil makes no compromises. Steve Ditko’s unique philosophical hero has influenced scores of fans and professionals alike, and stands as one of his greatest creations. This piece which originally appeared in the fanzine Comic Crusader #4 has an image area of 7” x 10.5”, and the art is in Excellent condition. From the Martin Greim Collection.

93167  Steve Ditko Beware the Creeper #2 page 10 Original Art (DC, 1968). Steve Ditko’s outrageous vigilante rains down some lunatic justice on a gambling den in this page from “The Many Faces of Proteus.” The image area of this exceptional page measures 10” x 15”, and the art is in Excellent condition. From the Martin Greim Collection.

93168  Steve Ditko Ghostly Haunts #24 Winnie the Witch Cover Original Art (Charlton, 1972). There’s horrific havoc on the roadways as Charlton horror host Winnie the Witch and her ghostly companion cause a major three-car pile-up in this cover scene for the chiller “A Man Who Was Here.” This piece has an image area of 12.5” x 19”. The title logo is a replacement and there is some glue staining at the top of the page; otherwise, the art is in Excellent condition.
93169  Mort Drucker  Mad #274  L. A. Law Cover Original Art (EC, 1987). No one can resist the charm of Mort Drucker's incredible caricatures — not even his subjects! This cover was also reproduced on page 152 of Mad Cover to Cover. Author Frank Jacobs notes, "After seeing this cover, series creator and producer Steven Bocho sent Mad an unsolicited photo of the LA Law cast in virtually the same pose replacing Alfred Neuman as judge, including a blacked-out front tooth." This piece has an image area of 19.5" x 23", and it has been matted to an overall size of 25.5" x 29". The art is in Excellent condition.

93170  Will Eisner  The Spirit (Weekly Comic Book)  "Wanted: Mortimer J. Titmouse" Splash Page 7 Original Art dated 7-6-47 (Des Moines Register and Tribune Syndicate, 1947). Will Eisner's innovative Spirit splash pages are legendary, and this cosmic wrap-up to the story of Mortimer J. Titmouse is mind-boggling in its scope and scale. This brush, pen, and ink on heavy bristol board masterwork has an overall size of 15" x 20". There are a few taped-in art and lettering corrections; otherwise, the art is in Excellent condition.

93171  Will Eisner  The Spirit (Weekly Comic Book)  "The Election of Mr. Bowser" page 4 Original Art dated 11-9-47 (Des Moines Register and Tribune Syndicate, 1947). It is important to note that Eisner himself was doing the vast majority — if not all — of the artwork himself during this time, and this is certainly visible in these wonderful pages. This character rich Spirit page hails from a prime year. Commissioner Dolan, Ebony White, Pierpont, and Sam Klink all co-star. This wonderfully staged page has an image area of 13" x 18", and the art is in Excellent condition.

93172  Will Eisner  The Spirit (Weekly Comic Book)  "The Election of Mr. Bowser" page 6 Original Art dated 11-9-47 (Des Moines Register and Tribune Syndicate, 1947). Here is an uproarious panel page from Will Eisner's masterpiece, featuring the gorgeous inking and many of the unique touches that made the strip a legend. This page from "The Election of Mr. Bowser" has an image area of 13" x 18", and the art is in Excellent condition.
93173  Will Eisner The Spirit #16 Cover Original Art (Quality, 1949). The Spirit newspaper sections that ran in selected Sunday papers were also collected in regular comic book form, published by Quality Comics with specially-created covers by artist/writer Will Eisner. The original art to these Quality Eisner covers has, for the most part, been lost to time. Eisner historian Denis Kitchen knew of only two still in existence, both stashed away in private collections; this third piece was not widely known until now. The owner did, however, get it in front of Mr. Eisner at some point, who added a bold signature to the lower right corner. The image area measures approximately 14" x 19.5", and has been professionally matted and framed to an overall size of 19.5" x 25.5". The art includes the original masthead and Quality Comics logo stat; it shows some minor creasing along the center from an old fold, but otherwise is in Excellent condition. From the Martin Greim Collection.
93174  Will Eisner and Harvey Kurtzman *The New Two-Fisted Tales* Book One Cover (Byron Preiss Visual Publications Inc., 1991-93). Two giants of the comic book industry teamed to create this Vietnam era war cover for *The New Two-Fisted Tales*. Working from a Kurtzman concept sketch, Eisner drew this fully finished illustration. This piece has an image area of 8" x 12", and it has been matted to an overall size of 16" x 20". The art is in Excellent condition. A copy of the comic book is included in this lot.

93175  Lee Elias *Black Cat* #1 Cover Illustration Original Art (Harvey, 1948). Harvey superhero fans, hold onto your masks — here’s Lee Elias’ gorgeous rendering of the Black Cat on her motorcycle, used as the central image of her premiere issue. The figure piece was cut out and carefully mounted to a new backing board. This historic piece of “good girl” art has an approximate image area of 10" x 13", and it has been matted and framed to an overall size of 13" x 15.5". The art is in Excellent condition. *From the Martin Greim Collection.*

93176  Lee Elias *Black Cat* #25 page 1 Original Art (Harvey, 1950). Cats and dogs are getting along famously, as the lovely Black Cat teams up with Lassie in this title page for the fifties thriller “Beauty and the Beast.” Lee Elias’ art has seldom looked better. This page has an image area of 12" x 18", and aside from missing its title logo stat, the art is in Excellent condition.

93177  Enric (Enrique Torres-Prat) *Vampirella* Painting Original Art (undated). The Darling of Draculon relaxes with her feral, feline friend in this 12.5"x 8.75", unstretched oil on canvas masterpiece.

93178  Enric (Enrique Torres Prat) *Vampirella* Painting Original Art (undated). Vampirella strike yet another sultry pose in this mini-masterpiece from Enric. It’s a fully rendered oil painting on unframed canvas, with an image area of approximately 8.5" x 13", and is in Excellent condition.
93179  **Virgil Finlay Pan Illustration Original Art (1963).** This evocative illustration of Pan by renowned fantasy artist Virgil Finlay was drawn in charcoal on canvas board. This piece has an image area of 15.5”x 19.5”, and it has been framed to an overall size of 20”x 23.5”. The art is in Excellent condition. *From the Estate of Charles Martignette*

93180  **Virgil Finlay Worlds of Tomorrow January 1965 “Day of the Great Shout” Story Illustration Original Art (1965).** Virgil Finlay showcases his amazing drybrush artistry in this compelling scene for Philip Jose Farmer’s sci-fi story, “Day of the Great Shout.” This ink on coquille paper masterpiece has an image area of 12.5”x 4.5”, and aside from being folded vertically through its center, the art is in Very Good condition.

93181  **Virgil Finlay Galaxy February 1966 “Under Old Earth” Story Illustration Original Art (Galaxy Publishing Corp., 1966).** Cordwainer Smith’s short story “Under Old Earth” was illustrated here. Virgil Finlay’s remarkable drawing talent has never been better showcased than in this scintillating masterpiece, drawn for that yarn. This superb scratchboard drawing has an image of 6.5”x 9”, and the art is in Excellent condition.

93182  **Virgil Finlay Galaxy February 1966 “Under Old Earth” Story Illustration Original Art (Galaxy Publishing Corp., 1966).** Cordwainer Smith’s short story “Under Old Earth” was illustrated here. Virgil Finlay’s remarkable drawing talent has never been better showcased than in this scintillating masterpiece, drawn for that yarn. This superb scratchboard drawing has an image of 6.5”x 9”, and the art is in Excellent condition.

93183  **Hal Forrest Tailspin Tommy Hand-Colored Sunday Comic Strip Original Art dated 3-22-31 (Bell Syndicate, 1931).** Tommy and Skeeter set down in the legendary Lost City of Tenpenac, in this incredible early Sunday. *Tailspin Tommy,* partially inspired by Charles Lindbergh, was one of the great adventures strips of the early 1930s and this has to be one of the finest examples we’ve seen to date. The one extended panel featuring the dancing native girls of the Lost City is breathtaking! This Sunday was hand-colored by artist Hal Forrest as a presentation piece (as he did for the first 150 Sundays), and the delicate watercolors add to the overall beauty of this piece. It measures approximately 23”x 29.5”, and is in Good condition, with considerable wear and tear along the edges; blue-pencil notes were added throughout by Forrest as a guide to the color engraver, but none of these minor flaws keep this one from looking fantastic. An outstanding example.
93184 Hal Foster *Prince Valiant* Sunday Comic Strip #1118 Original Art dated 7-13-58 (King Features Syndicate, 1958). This rousing episode from the story arc “Reckless Youth” showcases the terrible fury of the “Singing Sword” when it is unleashed in the final panel of this battle-tested episode. Val engages a large band of Saxon raiders and later in this story arc his squire Edwin is fated to be tortured and killed. The image area of this superb episode is 23” x 33.5”. The top panel tier was cut from the page and later rejoined. This piece has everything a prince Valiant fan could want, and it has been framed to an overall size of 26” x 37”, and the art is in Excellent condition.

93185 Hal Foster *Prince Valiant* Sunday Comic Strip #1161 Original Art dated 5-10-59 (King Features Syndicate, 1959). With scenes of Prince Valiant jousting for the wounded Kerwin in nearly every panel of this episode, and an outline of a castle looming in the forth panel, this superb Sunday from a peak period in the late-fifties is sure to make a prized addition to any comic strip art collection. This Sunday has an image area of 23” x 34”. The page was cut between the first and second panel tier, and later rejoined, and there are glue stains in the title logo stat; otherwise, the art is in Excellent condition. This sensational example has been framed to an overall size of 26” x 37”.

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93186  Hal Foster  
*Prize Valiant* Sunday Comic Strip #1165 (King Features Syndicate, 1959). With its big, beautiful panels filled with fine figure drawing, detailed backgrounds, plush settings, and starring appearances by Val and Sir Gawain, this magnificent Sunday will make a spectacular showpiece for any *Prince Valiant* or Hal Foster fan. This Sunday has an image area of 23” x 34”. The page was cut between each panel tier, and there are glue stains in the title logo; otherwise, the art is in Excellent condition. This piece has been framed to an overall size of 26” x 37”, and is ready to hang.

93187  Frank Frazetta and Al Williamson  
*John Wayne Adventure Comics* #8 page 9 (Toby, 1950). Williamson, Frazetta, and a band of their artist friends and peers worked and played together as young cartoonists back in the fabulous fifties. Most likely, Williamson penciled this page from “The Ugly Duckling Bandit,” while Frazetta inked it. This page has image area is 12” x 18”. Aside from a glue stain in a lettering correction in panel one, the art is in Excellent condition.

93188  Frank Frazetta  
*Thun'da* #1 page 2 Original Art (Magazine Enterprises, 1952). Young prodigy Frank Frazetta’s artwork for *Thun’da* #1 took the comic book reading by storm, thrusting the artist into the ranks of all-time comic book and fantasy art greats. This issue was the only complete comic book that Frazetta ever drew, and any original artwork from the book is on many collectors’ list of grails. This knockout page is from “The Monsters From the Mists,” the only one of the issue’s four stories known have come onto the market. It’s a true *tour de force*, with lush, masterful inking, great action, prehistoric beasts, rich backgrounds, a muscular hero, and a gorgeous Frazetta heroine. This page measures 13.5” x 21” and, aside from an art-correction paste-on in panel one, the art is in Excellent condition.

93189  Frank Frazetta  
Female Nude Sketch Sheet Original Art (c. 1960s). This 5.5” x 9” sketch sheet contains five mixed media studies of the female nude. Frazetta’s mastery of figure drawing is showcased in this wonderfully sensitive sketch sheet. The page was signed at the lower left. The piece has been matted to an overall size of 12.5” x 16”, and the art is in Excellent condition.
93190  Frank Frazetta Cloaked and Fighting Figures Sketch Sheet Original Art (c. 1962). This wonderful 5.5" x 7.5" sketch sheet contains three animated pencil studies of cloaked and fighting figures. Frazetta’s renowned talent for capturing a suspenseful mood, as well as explosive action, is spotlighted in this powerful piece. The page was signed at the lower right with the classic signature. Aside from folds along the bottom and right edges, the art is in Very Good condition.

93191  Frank Frazetta Colored Nude Study Original Art (undated). A supremely gifted artist, Frank Frazetta has been one of the most influential and important artists of the twentieth century. In this gorgeous study, Frazetta creates a color scheme, an atmosphere, and a woman that is uniquely his own. This enchanting feminine temptress, drawn from Frazetta’s fertile imagination, is rendered with a delicate line, and colored with a rich touch of color. Its overall size is 8" x 5.75", and the art is in Very Good condition. The piece was initialed at the lower right.

93192  Frank Frazetta Preliminary Original Art (c. 1960s). Pencil and watercolor study for one of Frazetta’s Dinosaur paintings, surrounded by some lovely little doodled nudes and barbarian warriors. The sketchbook page measures approximately 12" x 9", and is in Very Good condition.
**93194**  Ron Frenz and George Perez *Spider-Man: Hobgoblin Lives!* #2 Cover Original Art (Marvel, 1997). The ruthless Hobgoblin flies full-force in this illustrious full front and back cover illustration. The art has an image area of 21" x 15" and it includes the original logo and masthead paste-up art. In Excellent condition and signed by the artist at the lower left.

**93195**  Jose Luis Garcia-Lopez and Ricardo Villagran *Tarzan* #250 Cover Original Art (DC, 1976). The Lord of the Jungle strikes a classic pose in this iconic cover scene for “Tarzan the Untamed.” There is a stat used for repositioning the figures of the lion and the woman at the lower right, a missing CCS stamp, and a few glue stains; otherwise, the art is in Very Good condition.

**93196**  Keith Giffen and Mike DeCarlo *The Omega Men* #5 Cover Original Art (DC, 1983). This stellar cover illustration graced the cover of the fourth chapter of “Citadel War” which featured Lobo’s second comic book appearance. The art has an image area of 10" x 15" and it includes the original logo and masthead paste-up copy. In Excellent condition.

**93197**  Frank Godwin *Rusty Riley* Sunday Comic Strip Original Art dated 11-5-50 (King Features Syndicate, 1950). Rusty and Patty get a new tutor in this *Rusty Riley* Sunday showpiece. The strip has an image area of 23" x 16.5", and aside from some light glue staining and soiling, the art is in Very Good condition.

**93198**  Michael Golden *Batman Special* #1 Splash Page Original Art (DC, 1984). Here’s the original splash page introducing the Wrath, the fifth page from the Mike W. Barr-scripted story, “...The Player on the Other Side.” The “anti-Batman” Wrath character is prominently displayed on this page, which was signed in ink by artist Michael Golden. The page has an image area of 10" x 14.75". Three of the outer border corners were clipped during production, well out of the image area; otherwise, the page is in Excellent condition. A remarkable page from a Modern-Age classic tale.
93199 Jose “Pepe” Gonzalez Vampirella Sketch Original Art (undated). Our favorite vampire strikes a fetching pose in this beautiful pencil sketch from Pepe Gonzalez. Pepe is one of the best in the business at drawing the Drakulon Darling. Although this 9” x 12” sketch on bristol is not signed, it has all the hallmarks of a Pepe piece; on the back is a note: Pepe, It’s fantastic! — W. We think you’ll agree! In Excellent condition.

93200 Floyd Gottfredson Mickey Mouse Sunday Comic Strip Original Art dated 5-1-38 (Walt Disney Enterprises, 1938). Created in 1928 for the cartoon Plane Crazy, Mickey Mouse was an instant success. The cornerstone upon which the Disney empire was built, Mickey was the subject of the first synchronized sound cartoon (1928’s Steamboat Willie), after which his fame and stardom was assured. The newspaper comics page wasn’t slow to spot the potential in the Mouse either. In 1930, King Features Syndicate picked up Mickey’s strip. Soon after, the artistic chores were turned over to a young Floyd Gottfredson, who had recently been hired on by Disney as an apprentice animator. Within a month, Gottfredson was handling the scripting chores as well, which he would continue until his retirement in 1975. This exquisite example features both Mickey and Minnie, and is presented in Very Good condition. With an image area of approximately 26.5” x 17” overall, the strip was created as smaller panels, which have been joined together on a separate board. Making this piece even more desirable is the fact that it features the “pie-eyed” Mickey, an early version of the character that is particularly sought-after by collectors, as opposed to the “round eyes with pupils” look that would become the predominant look for the Mouse in subsequent years. An American cartoon icon, this is an excellent opportunity to acquire a rare early example of a character that has delighted both children and adults for several generations.

93201 Floyd Gottfredson Happy Birthday to Tom Srisaiya Illustration Original Art (1975). Mickey and Minnie dance in the style and dress of Tom Srisaiya’s native Thailand in this original illustration created by Floyd Gottfredson as a birthday present for his friend. Ink and watercolor. Signed and inscribed by Floyd Gottfredson. Framed and matted to an image area of 10.5” x 9”, the work is in Excellent condition.
93202  Floyd Gottfredson  
*The Illustrator Self Portrait Cover Original Art (Art Instruction Schools, 1976)*. After 45 and a half years, Floyd looks a little tuckered out in this wonderful self portrait, originally done for the Art Instruction School’s house magazine, *The Illustrator*. Floyd was, of course, the man behind the *Mickey Mouse* comic strips for many years, and this issue featured a fascinating interview with “the Good Mouse Artist”. Did you know that Gottfredson began his career, as did Charles Schulz, by completing a mail-in cartooning art course from Art Institute? The art is in mixed media, with an image area of approximately 10.5” x 9”, and has been professionally matted and framed (with plastic instead of glass) to an overall size of 17” x 15.5”. It’s in Excellent condition. A copy of the magazine is included.

93203  Chester Gould  
*Dick Tracy Sunday Comic Strip Original Art dated 6-23-40 (Chicago Tribune, 1940)*. Mama escapes and seeks a terrible revenge on Jerome Trohs in this episode. The forties featured many of Dick Tracy’s greatest villains and original *Tracy* pages from this era are among the hardest to find. They are also avidly sought-after by collectors. This Sunday has an image area measuring approximately 27” x 17.5”, and the piece has been matted to an overall size of 33” x 24”. Each of the panels were cut and repositioned into larger panels, with added art filling the larger panel area, otherwise, the art is in Excellent condition.

93204  Chester Gould  
*Junior Tracy Specialty Illustration (undated)*. This large portrait of Dick Tracy’s bushy-haired ward, Junior, hung in *Mad* artist Dave Berg’s studio for years. Framed to an image area of 22.5” x 27.5” and signed by Chester Gould at the lower right. Aside from a horizontal crease that runs the length of the piece at the center, the work is in Very Good condition.

93205  Chester Gould  
*Dick Tracy and Pat Patton Specialty Sketch Original Art (undated)*. Dick Tracy and Pat Patton are ready for a spaghetti dinner, in this delightfully informal portrait by their creator, Chester Gould. Ink and watercolor on paper, this piece is framed and matted to an image area of 12.5” x 14”. Signed and inscribed by Chester Gould at the lower right. In Very Good condition.

93206  Vernon Greene  
*The Shadow Daily Comic Strip #A-35 Original Art (The Ledger Syndicate, c. 1938)*. “The Weed of Crime bears bitter fruit”, but the Shadow rids its blight with a well thrown grenade in this thriller. This episode has an image area of 25” x 5.5”, and the art is in Excellent condition.

93207  Vernon Greene  
*The Shadow Daily Comic Strip #C-27 Original Art (The Ledger Syndicate, c. 1938)*. This dramatic daily featuring the Shadow in three panels has an image area of 25” x 5.5”, and it has been matted and framed to an overall size of 27” x 7.5”. The art is in Excellent condition. *From the Martin Greim Collection.*
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93208 Johnny Gruelle Raggedy Ann in Cookie Land Illustration Original Art (M. A. Donahue, 1931). Delightful ink with watercolor illustration of Raggedy Ann and Andy from Johnny Gruelle’s children’s book. Framed and matted to an image area of 8.5” x 4.75”. In Excellent condition. From the Martin Greim Collection.

93209 Jackson Guice Alpha Flight #98 Cover Original Art (Marvel, 1991). Alpha Flight goes hand-to-hand with the invading alien Consortium in this stunner by Jackson Guice. The art has an image area of 10” x 15” and it includes the original logo and masthead copy. In Excellent condition.

93210 Paul Gulacy Turok Timewalker #1 and 2 Combined Cover Original Art (Acclaim Comics, 1997). Paul Gulacy provides a memorable double image for the revived Turok mini-series, which was slightly altered for final publication. Nicely detailed art on Craftint Duo board, with an image area of approximately 15” x 10.75”. In Excellent condition.

93211 Paul Gulacy and Jimmy Palmiotti Catwoman #29 Cover Original Art (DC, 2004). This striking black and white cover illustration has an image area of 10” x 15” and it includes the logo and masthead paste-up copy. In Excellent condition. Signed by Paul Gulacy at the lower right.

93212 V. T. Hamlin Alley Oop Daily Comic Strip Original Art dated 7-2-37 (NEA Service, Inc., 1937). Alley Oop and Grand Wizer star in this wonderful episode from the thirties. This daily has an image area of 20.5” x 4.5”, and aside from being folded between panels two and three, the art is in Excellent condition. From the Martin Greim Collection.

93213 V. T. Hamlin Alley Oop Daily Comic Strip Original Art dated 10-10-38 (NEA Service, Inc., 1938). With scenes featuring Alley Oop, Foozy, Dinny, and other cool dinosaurs, this episode is a winner. This daily has an image area of 20.5” x 5.25”, and it has been framed to an overall size of 20.25” x 7.25”. The art is in Excellent condition.

93214 Ed Hannigan and Dick Giordano Flash #320 Cover Original Art (DC, 1983). The Eradicator doesn’t just catch criminals — he disintegrates them! This cover has an image area of 10” x 15” and it includes the logo and masthead paste-up copy. In Very Good condition. Signed by Dick Giordano at the bottom.
93215  Ed Hannigan and Dick Giordano Batman #371 Cover Original Art (DC, 1984). Catman only has eyes for Batman and Robin in this "eye-catching" cover illustration, which is an homage to The Amazing Spider-Man #55. The art has an image area of 10" x 15" and it includes the logo and masthead paste-up copy. In Excellent condition.

93216  Harry "A" Chesler Studio Panel Page Original Art Group (c. 1940s). A pair of top halves of pages produced by the Harry "A" Chesler shop, one of the oldest Golden Age studios that produced comic book pages for various companies. The art is very sharp, and could be the work of Chesler artist Charles Sultan. Each half page is in Very Good condition, has an image area measuring approximately 18" x 12.5", and are matted together for an overall size of 21" x 28.5". These pages were exhibited for years in the Joe Kubert School of Cartoon and Graphic Art.

93217  Irwin Hasen All-American Comics #45 Green Lantern and Dooby Dickles Cover Re-Creation Original Art (undated). Add a touch of Golden Age greatness to your collection with Irwin Hasen's terrific 1942 cover re-creation for "The Headstrong Heiress." This slam-bang piece has an image area of 14.5" x 20.5", and the piece has been matted and framed to an overall size of 23.5" x 29". The art is in Excellent condition.

93218  Don Heck and George Roussos (as George Bell) The Avengers Annual #1 page 30 Original Art (Marvel, 1967). The Living Laser makes a spectacle of himself (at the behest of the Mandarin) while Thor and Hawkeye prepare to take him on. This sensational Silver Age chapter splash has an image area of 12.5" x 19.5". The lower right corner has a lightened glue stain and the page has been cleaned; otherwise, it is in Very Good condition.

93219  Gilbert Hernandez Yeah! #2 Cover Original Art (DC, 1999). The queens of the intergalactic music scene take a stellar road trip in this spacey Gilbert Hernandez cover. The art has an image area of 10" x 15" and it includes the original logo and masthead copy. In Excellent condition. Signed by Gilbert Hernandez at the lower right.
93220  George Herriman the 15th Krazy Kat Sunday Comic Strip Original Art dated 7-29-16 (King Features Syndicate, 1916). This super early episode, only the 15th Sunday published, features the three principal Krazy Kat characters at play — Ignatz Mouse, Offisa Bull Pupp, and Krazy Kat herself. The topic at hand is a spirited lovers’ chase. 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 side-splitting Sunday has an image area of 18.25" x 22", and it has been matted and framed to an overall size of 25" x 28". The art is in Excellent condition. From the Jerry Weist Collection.
93221 George Herriman Krazy Kat Sunday Comic Strip Original Art dated 3-25-34 (King Features Syndicate, 1934). One of the earliest proponents of "word jazz," a style of writing in which language is fluid and ignores the conventions of grammar, spelling, and tense, to create a unique sound, style, and rhythm, George Herriman birthed the unique characters of Kokonino County as fillers for two earlier strips, The Dingbat Family and The Family Upstairs. The lovelorn Krazy Kat, the brick-throwing Ignatz Mouse, and the ever-vigilant Offisa Pup delighted newspaper audiences for over three decades. Originally printed in the Hearst newspaper's Art & Drama section, rather than on their comics page, Krazy Kat was at once set off from its contemporaries, a distinction it retains to this day as one of the few comic strips recognized as true "art." The example offered here, built around a wildly improbable "brick gag," has an image area of approximately 18" x 20" and is in excellent condition. "Brick" strips are always highly prized by collectors, with this example being particularly nice. The piece is signed by Herriman in the last panel.

93222 George Herriman Krazy Kat Sunday Comic Strip Original Art (King Features Syndicate, undated). Years after its inception, Krazy Kat remains one of the finest examples of American comic art. George Herriman's textured and sublime drawings provided a beautiful visual context for his poetic writing. Herriman was that rare artist who bridged the gap between high and low culture with his surrealist strip. This undated Sunday has an image area measuring 19" x 21", and, the condition is Excellent.
93223  George Herriman *Krazy Kat* Sunday Comic Strip Original Art (King Features Syndicate, undated). George Herriman's masterpiece, *Krazy Kat*, is filled with a timeless whimsy, and no collection of great comic strip art would be complete without at least one example. Ignatz and Krazy complete another lover's *tete a tete*. The approximate image area of this episode measures 17" x 19", and aside from some small scattered stains, its condition is Excellent.

93224  George Herriman *To “Hienie, an Ancient” Hand Colored Specialty Drawing Original Art* (undated). This charming George Herriman specialty drawing makes witty reference to actress Leslie Carter, who was known as “the American Sarah Bernhardt.” This drawing based around theater personalities was signed and inscribed by Herriman, “To Hienie, an ancient from Herriman, another ancient.” The frame and mat for this drawing were constructed and painted by Herriman. This piece has an image area of 12” x 6.75”; and the piece has been matted and framed to an overall size of 21” x 16”. The art is in Excellent condition.

93225  Greg and Tim Hildebrandt *X-Men ’95 Ultra Trading Card #121 Fatal Attractions* Illustration Original Art (Fleer, 1994). Painted in acrylics on masonite, this piece measures 10.75” x 14.5”. In Excellent condition.

93226  Greg and Tim Hildebrandt *X-Men ’95 Ultra Trading Card #139 Sabretooth vs. Wolverine* Illustration Original Art (Fleer, 1994). Painted in acrylics on masonite, this piece measures 14.75” x 11”. In Excellent condition.
93227  Greg and Tim Hildebrandt Ultra Spider-Man Trading Card #85 Origin of Spider-Man Illustration Original Art (Fleer, 1995). Painted in acrylics on board, this Marvel milestone has an image area of 10.5” x 14.5”, and the art has been matted and framed to an overall size of 23” x 26.5”. The art is in Excellent condition.

93228  Greg and Tim Hildebrandt Ultra Spider-Man Trading Card #90 Cosmic Spider-Man Illustration Original Art (Fleer, 1995). Painted in acrylics on masonite, this piece measures 10.5” x 14.5”. In Excellent condition.

93229  Greg and Tim Hildebrandt Ultra Spider-Man Trading Card Illustration Original Art (Fleer, 1995). Masterfully painted with acrylics on board, this amazing Spider-Man shackled scene has an image area of 10.5”x 14.5”, and the art has been matted and framed to an overall size of 25” x 28.5”. The art is in Excellent condition.

93230  Greg and Tim Hildebrandt Conan the Savage #6 Cover Original Art (Marvel, 1996). Conan rides into town, battle-axe blazing, and grinnin’ for a fight — by Crom! This black-and-white magazine series ran ten issues in the mid-nineties, and featured nifty painted covers like this hyperbolic humdinger from the Brothers Hildebrandt. The art has an image area of 13.5” x 21” and it has been framed to an overall size of 17.5” x 24.5”. The art is in Excellent condition.
93231 Mike Hoffman *Vampirella* Painting Original Art (2005). The Daughter of Drakulon takes a sexy stance in this painting by Mike Hoffman. Oil on heavy board measuring 11" x 17". In Excellent condition and signed by the artist at the lower left.

93232 Alex Horley *Lobo Unbound* #2 Cover Original Art (DC, 2003). Main Man Lobo finds himself facing fellow bounty hunter and former girlfriend Bling Bling in this masterful cover illustration by Alessandro Orlandelli (a.k.a. Alex Horley). Rendered in acrylic on heavy illustration board, this piece is matted to an image area of 8.75" x 13.75" and is in Excellent condition. Includes a copy of *Lobo Unbound* #2 signed by Alex Horley.

93233 Alex Horley *Comics Buyer’s Guide* #1609 Cover and Cover Preliminary Sketch Original Art (Krause Publications, 2005). Features Ultimate Marvel. Acrylic on masonite, matted to an image area of 10.5" x 13.5". Includes the preliminary sketch (8.5" x 11"). Both items are in Excellent condition and signed by the artist.

93234 Alex Horley *Dark Portal* Trading Card #16 Morganis Blackvein Illustration Original Art (Upper Deck, 2009). Undead enchanter illustrated by Alex Horley. Acrylic on canvas board. Matted to an image area of 10.5" x 13.5". In Excellent condition.

93235 Carmine Infantino and Murphy Anderson *The Overstreet Comic Book Price Guide* #23 Cover Featuring Flash and Green Lantern Original Art (1993). From the Golden Age to the Silver Age in the blink of an eye, the art team-supreme Carmine Infantino and Murphy Anderson present the Flashes and Green Lanterns of Earths I and II. This gorgeous mixed-media illustration has an image area of 10" x 16", and the art is in Excellent condition. The painting has been matted alongside a printer’s proof of the *Overstreet* cover and the whole piece has an overall size of 16" x 31.5".
Graham Ingels Crime SuspenStories #4 Complete 7-page Story “Heads-Up” Original Art (EC, 1951). This infamous yelp-yarn hosted by the Old Witch served as the inspiration for the cover scene of Crime SuspenStories #4, and it must be counted among the top rank of Ingels’ fabled EC canon. “Ghastly’s” hallmark spider web-thin ink lines outline a freak show love triangle yarn so blood-curdling, so spine-tingling, the original art must be seen in person to fully appreciate the impact of his eerie artistry. One can only imagine that this compelling story must have influenced many later horror comic artists such as Bernie Wrightson, Bruce Jones, and others. Each page has an image area of 13” x 18”. Some of the lettering correction paste-ups are loose; otherwise, the art is in Excellent condition.

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Todd Hignite
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Underground Comix legend Jack Jackson equally loved EC-style horror comics and stories about the Wild West days in Texas. Joe R. Lansdale’s “Weird West” novel, *Dead in the West*, was tailor-made for the Jaxon touch, and he delivered some of his best work in Dark Horse’s two-part adaptation. In this introductory page, we meet the menacing Spider Creature, who shows a taste for human blood. A richly detailed page from the hand of a modern-day master! The image area measures approximately 10” x 15.25”, and is in Excellent condition. From the Jack Jackson ("Jaxon") Collection.

**93237** Jack Jackson (Jaxon) *Dead in the West* Book 1 Panel Page 4 Original Art (Dark Horse, 1993).

**93238** Jack Jackson (Jaxon) *Dead in the West* Book 1 Panel Page 5 Original Art (Dark Horse, 1993). Jake runs smack-dab into the giant spider in this moody page from Jaxon’s classic adaptation of Joe R. Lansdale’s “zombie Western” novel, *Dead in the West*. If EC had still been publishing horror stories in the 1990s, Jaxon would have been their star artist! The page has an image area of approximately 10” x 15.25”, and is in Excellent condition. From the Jack Jackson ("Jaxon") Collection.

**93239** Jack Jackson (Jaxon) *Dead in the West* Book 1 Splash Page 7 Original Art (Dark Horse, 1993). The title page, which introduces the hero to the story, the fallen Reverend Jebediah Mercer, a man who carries a gun, a bible, and a bottle as he rides into the God-forsaken town of Mud Creek, Texas. Jaxon’s eye for historical detail is as sharp as his ink line here, as he lays out the frontier town and the mysterious man on horseback. The image area measures approximately 10.25” x 15.5”, and is in Excellent condition. From the Jack Jackson ("Jaxon") Collection.

**93240** Jack Jackson (Jaxon) *Dead in the West* Book 1 Panel Page 13 Original Art (Dark Horse, 1993). Jaxon sets the scene for the horror to come in this dream-sequence page, taken from his adaptation of Joe R. Lansdale’s classic “zombie Western” novel, *Dead in the West*. The dead, moss-covered trees, the snake slithering nearby, the rotting corpses in the murky black water — this is one intense page! The image area measures approximately 10.25” x 15.25”, and is in Excellent condition. From the Jack Jackson ("Jaxon") Collection.
93241 Jack Jackson (Jaxon) *Dead in the West* Book 1 Panel Page 15 Original Art (Dark Horse, 1993). The horrible dream continues, as Reverend Mercer floats downstream straight into the gaping jaws of a monstrous spider, in this scary page from Jaxon’s incredible adaptation of Joe R. Lansdale’s “Weird West” novel. Who wouldn’t wake up screaming after a nightmare like this? Wow! The page features an image area of approximately 10” x 15.25”, and is in Excellent condition. *From the Jack Jackson (‘Jaxon’) Collection.*

93243 Jack Jackson (Jaxon) *Dead in the West* Book 1 Panel Page 45 Original Art (Dark Horse, 1993). The horrible, bloody event that seals the fate of Mud Creek is revealed in this intense page. This “zombie Western” saga ain’t your grandpa’s cowboy comic, that’s for sure! The art measures approximately 10.25” x 15.25”, and is in Excellent condition. *From the Jack Jackson (‘Jaxon’) Collection.*

93242 Jack Jackson (Jaxon) *Dead in the West* Book 1 Panel Page 27 Original Art (Dark Horse, 1993). The dead begin to rise up from the ground in this atmospheric page. No one could combine zombies and cowboys quite as masterfully as Jaxon! This page has an image area of approximately 10.25” x 15.25”, and is in Excellent condition. *From the Jack Jackson (‘Jaxon’) Collection.*

93244 Jack Jackson (Jaxon) *Dead in the West* Panel Page 46 Original Art (Dark Horse, 1993). As the lynch mob has its way, an ancient curse is spoken, in this truly electrifying page. Jaxon outdoes himself here, and his superb rendering of the noble Indian about to die and the evil consequences makes this one of the best pages from Book 1 of this two-part adaptation. The art has an image area of approximately 10” x 15.25”, and is in Excellent condition. *From the Jack Jackson (‘Jaxon’) Collection.*
93245  H. John Jay (John Jay Humski) The Brown Boys Daily Comic Strip Group plus Proof Sheets in Custom Presentation Box (American Features Syndicate, c. 1936). Here is a nearly complete record of what appears to be an unpublished comic strip from the mid-1930s. Presented in an attractive wooden box measuring approximately 26” long by 8.5” wide by 4.5” deep, with a hinged lid and an engraved metal plaque, are 115 sheets of original daily strip art, numbered 6-121, and a proof sheet reproducing strips one through five. John Jay Humski was an advertising illustrator, and The Brown Boys was his attempt at a daily newspaper strip, one that was picked up by American Features Syndicate but never sold to any papers. The work itself is a charming, engaging strip, in the style of popular adventure series of the time featuring young heroes. The art is strong and attractive, and the storyline is engaging and fun. The first twenty or so original strips in the collection have had light blue watercolor applied as shading, and all the strips, which measure approximately 24” x 6.5” overall, are in Excellent condition.

93246  Phil Jimenez and Keith Aiken X-Men: Liberators #2 Cover Original Art (Marvel, 1998). Nikolas, a life-draining mutant, gets a taste of X-Men life-force in this memorable cover illustration which includes the logo and masthead paste-up copy. The art has an image area of 10” x 15” and it is in Excellent condition.

93247  John Carter of Mars Book Cover Illustration Original Art (undated). This spectacular wraparound cover for an unidentified John Carter of Mars edition, possibly British, has an image area of 13” x 6.5”, and the art is in Excellent condition.

93248  Jeff Jones Unpublished This is Legend #2 Fanzine Cover Study Drawing Original Art (c. 1970). Jeff Jones presents his version of a timeless, tried-and-true science fiction/fantasy theme — a strong and beautiful female warrior. This piece is a pen and ink version of a lost cover for the unpublished fanzine, This is Legend #2, circa 1970. Jones sent a painting based on this image to the fanzine, and it was slated to appear on the second issue, but the fanzine was never published, and it is unknown if the painted piece still survives. Don’t miss your chance to win a rare Jones image. This ink on paper masterwork has an overall size of 12” x 19”, and the piece has been matted and framed to an overall size of 19” x 25.5”. The art is in Excellent condition.
93249  **Jeff Jones** *The Lonely Lighthouse* Landscape Painting Original Art (undated). Set against a blue-grey sea and sky, this dreamlike vista is filled with romantic depth, effortlessly captured with the sweep of Jeff Jones’ brush. Painted in oil on canvas, the art measures 17.5” x 14”, and the piece has been framed to an overall size of 21.5” x 18”. The condition is Excellent. Signed by Jeff Jones with a monograph at the lower left.

93250  **Michael W. Kaluta** *Scream Door* #1 Complete 5-page Story “Hey Buddy Can You Spare Me a...” Original Art (Mark Feldman, 1970). One of Kaluta’s first published efforts, first seen in a well-known fanzine from 1970. This story later was reprinted in Marvel’s *Unknown Worlds of Science Fiction* #1, in 1975. The pages have an image area measuring approximately 11” x 16”. The art is in Good condition, with many of the pasted-on lettered word captions slipped off (there is an envelope filled with pieces that could be reattached). See where all it all began for this modern comic art master!

93251  **Michael W. Kaluta** *The Shadow* #2 page 12 Original Art (DC, 1973). Michael Kaluta, considered by many fans to be the definitive *Shadow* artist, brings a quality, both eerie and amusing, to this dramatic page from “The Freak Show Murders.” This piece has an image area of 10” x 15”. Panel six is a taped-in panel replacement; otherwise, the art is in Very Good condition.

93252  **Michael W. Kaluta** *The Shadow* #2 page 8 Original Art (DC, 1973). The feeling you get when you experience the moody atmosphere that Kaluta created for DC’s title is that Kaluta was born to draw the *Shadow* comic book. For once, Margo Lane is a damsel who dishes out the distress in these thrilling scenes from the “Freak Show Murders.” This page has an image area of 10” x 15”, and aside from some stains in the lower panel tier, and tape residue stains in the borders, the art is in Very Good condition.
93253  Michael W. Kaluta Marvel Graphic Novel #13 Starstruck Cover Original Art (Marvel, 1984). This sexy science fiction saga has recently been revived by IDW, and they describe the offbeat story as, “Set in a far-flung and very alternative future, Starstruck chronicles the lives and relationships of Elaine Lee’s characters from her play of the same name. The sometimes dark, often hilarious, and always surprising Starstruck is a visually stunning tale in which the offspring of two powerful houses vie for wealth and dominance in a newly free, but completely anarchic universe.” This iconic cover has an overall size of 14” x 15.75”, and the art is in Excellent condition.

93255  Michael W. Kaluta Gloriana of Pheobus Girl Guides and the Brain of Norm Illustration Original Art (undated). The Galactic Girl Guides and Gloriana have a mind-expanding tête-à-tête with the Brain of Norm in this cosmic confab, a mesmerizing piece of line art from a true master, delivered with style. This piece has an image area of 10” x 12.75”, and the art is in Excellent condition.

93256  Michael W. Kaluta Books of Magic #43 Cover Original Art (DC, 1997). This offbeat cover illustration showcasing Timothy Hunter, from the story “King of This,” has an overall size of 10” x 15”, and the art is in Excellent condition.

93254  Michael W. Kaluta Starstruck Illustration Original Art (Dark Horse, 1990). A big back cover illustration for Kaluta’s cult-classic space saga, done in delicate pen-and-ink on heavy illustration board. Image area measures approximately 13.5” x 17.5”, in Excellent condition.
93257  Michael W. Kaluta Books of Magic Poster Illustration
Original Art (DC, 1997). This mystical masterwork featuring Timothy
Hunter, Zatanna, Death, Madame Xanadu, and the other magical heroes of
DC has an overall size of 15” x 23”, and the art is in Excellent condition.

Ink on heavy illustration board. Measures 20” x 30”. Some edge wear and
light paper tanning; otherwise the art is in Very Good condition. Signed and
inscribed by Bob Kane at the upper left.

93258  Michael W. Kaluta Aquaman: Sword of Atlantis #51 Cover
Original Art (DC, 2007). In this saga, Black Manta is trying to move in on
the remains of Sub Diego, and Tempest tries to help Arthur recover the
Trident of Poseidon. Michael W. Kaluta’s spectacular cover scene spotlight-
ing the Sea King has an overall size of 11.5” x 17”, and the art is in Excellent
condition.
93260 Gil Kane and Joe Sinnott Captain America #215 Cover Original Art (Marvel, 1977). There’s not much we can say about this one except — Wow! Double Wow! What a cover! Not only do we get Captain America, the Symbol of Freedom, but a veritable “who’s who” of Marveland — Thor, Iron Man, Sub-Mariner, the Vision, Nick Fury (both Sgt. Fury and the eyepatch-wearing Agent of S.H.I.E.L.D.), super bad guys Hitler and the Red Skull; trusted side-kicks Bucky Barnes and the Falcon, even a second image of Cap, riding his WWII-era motorcycle, with Bucky on board! And still there’s more! Only heavy-hitters like Gil Kane and Joe Sinnott could bring you such a Marvel Masterpiece! The page has an image area of approximately 9.75” x 15”; the masthead and logo are stats are recent replacements, but otherwise, the art is in Excellent condition. One more time... Wow!

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93261 Gil Kane and Frank Giacoia The Invaders #24 Cover Original Art (Marvel, 1978). Nazi U-boats don’t stand a chance against the fury of the Human Torch and the savage Sub-Mariner! This cover illustration has an image area of 10.5” x 15” and it is in Excellent condition. The logo type at the top is recent photocopy art. From the Martin Greim Collection.

93262 Gil Kane DC Comics Presents #68 Superman and Vixen Cover Original Art (DC, 1984). Mental madman Admiral Cerebrus tackles the Man of Steel with a blast of psychic energy in this mind-blowing cover by Gil Kane! The art has an image area of 10” x 15” and it includes the original logo and masthead paste-up art. In Excellent condition.
**93263** Gil Kane *Atom* #28 Cover Re-Interpretation Original Art (1997). "Back again — and it’s about time! Chronos, the Clockwork Crook in ‘The Time-Standstill Thefts.’" Gil Kane’s dynamic cover re-interpretation is sure to make a prized showpiece for any Silver Age DC fan. This show-stopping piece has an image area of 18” x 28”, and it has been matted and framed to an overall size of 27.5” x 38”. The art is in Excellent condition.

**93264** Gil Kane *Green Lantern* #1 Cover Re-Interpretation Original Art (1997). When Silver Age great Gil Kane was asked to draw re-creations of his famous covers, he insisted that rather than create a simple copy of his older works, he’d prefer to do a fresh re-interpretation of the scene, that would reflect his growth as an artist over the years. Who can argue with the result? This awesome piece has an image area of 18” x 28”, and it has been matted and framed to an overall size of 27.5” x 38”. The art is in Excellent condition.

**93265** Ken Kelly *Black Vulmea’s Vengeance* Book Cover Original Art (Berkley, 1979). Modern fantasy art master Ken Kelly was the perfect choice to illustrate the cover of these tales of pirates by Robert E. Howard. Inspired by Rafael Sabatini and Talbot Mundy, Robert E. Howard, author of the *Conan* series, tried his hand at pirate and adventure stories. He wrote the yarns in the distinctive Howard fashion, with lost dead cities, devil-haunted caves, and weird revenge. This oil on masonite painting has an overall size of 38” x 30”, and the art is in Very Good condition.
Ken Kelly, *The Clan of the Cats* Paperback Cover Original Art (Signet, 1988). Ken Kelly’s bold design graced the cover of Robert Adams’ eighteenth Horseclans novel. “Would they prove deadly foes to the people of the Horseclans — or their most valued allies?” Ken Kelly has the distinction of being the only art student that Frank Frazetta ever taught. That said, Kelly has managed to develop his own style that is intense in both color and subject matter. This oil on masonite painting has an overall size of 27.5” x 40”, and the art is in Very Good condition.

Dale Keown, *The Incredible Hulk* #393 Cover Original Art (Marvel, 1989). Dale Keown puts the Jade Giant through some familiar paces in this homage to his very first issue. Framed and matted to an image area of 10” x 15” this piece includes all the original masthead, logo and title paste-up type. Some light glue staining at the upper left; otherwise the art is in Excellent condition. From the Martin Greim Collection.

Walt Kelly, *Pogo* Sunday Comic Strip Original Art dated 6-21-53 (Post Hall Syndicate, 1953). Pogo, Albert, and Howland Owl, the gang’s all here in this prime Pogo Sunday from the King of the swamp-critter comics, Walt Kelly. This episode has an image area of approximately 23” x 16”, and the art is in Excellent condition.

Frank King, *Gasoline Alley* Daily Comic Strip Original Art (Chicago Tribune, c. 1918). Early Walt Wallet appearance from the strip’s one-panel beginning. The art measures 10” x 10”, and aside from some light paper tanning and light striking, the art is in Very Good condition.

End of Session Three
94001  Jack Kirby and Joe Simon  *Star Spangled Comics* #14
Newsboy Legion Page 2 Original Art (DC, 1942). What could make a finer addition for a Golden Age comic book art collection than a rousing Newsboy Legion page by the fabled team of Simon and Kirby? This page from "The Meanest Man on Earth", is only the second example Heritage has offered to date. This page has an image area of 13" x 18". There is four-inch tear through panel two and the board has a horizontal crease across the center of the board; otherwise, the art is in Good condition.

94002  Jack Kirby  *Boys' Ranch* #3 Complete 7-page Story “The Legend of Alby Fleezer” Original Art (Harvey, 1951). Wabash tells the rainy-day story of his 105-year old grandfather — not to mention the history of the Mississippi River — in this fast-paced, frantically funny feature. Many comics fans consider this Simon and Kirby title one of the pair’s best, especially the first three issues (before Mort Meskin and others took over the bulk of the art chores). This story is seven pages of pure Kirby (both pencils and inks) as few have seen him, and "any blamed fool" can see that it’s a real hoot! Each page has an image area of approximately 12" x 18", and are drawn on thick illustration board. The pages have the anticipated amount of light tanning and minor soiling along the borders, and page one is missing two pasted on type elements from the "A Boys’ Ranch Tale" box, but overall, all are in Excellent condition.

94003  Jack Kirby and Joe Simon  Unpublished *Stuntman* page 11 Original Art (Harvey, undated). After paper rationing was discontinued, the major publishers flooded the market with comic series in an effort to squeeze out competition, and newsdealers only had room for top sellers. That meant an abrupt end to several Harvey series, including *Stuntman*, and would explain the existence of unpublished pages. This slugfest spotlights the typical all-out action of a fight choreographed by the King. The page was inked and outlined with a “flat line” and would have been accented by Simon and Kirby, with additional inking, or what Simon called “hay,” if it had been finished for a final printing. This piece has an image area of 12.5" x 18", and the art is in Excellent condition. Kirby signed the art in its second panel. From the Martin Greim Collection.
94004  Jack Kirby and Wally Wood *Sky Masters* Daily Comic Strip  
Original Art dated 2-18-59 (George Mathew Adams Service, Inc., 1959). This spectacular episode drawn by two of the greatest artist to every work in comics has an image area of 18” x 5.25", and it has been framed to an overall size of 20.25” x 7.25”. The art is in Excellent condition. From the Martin Greim Collection.

94005  Jack Kirby and Dick Ayers *Journey Into Mystery* #67 “Gruto”  
Page 8 Original Art (Marvel, 1960). Few artists could match Kirby for his expressive “reaction shots” to earth-shaking events. This page from the fabled “monster era” of Marvel has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

94006  Jack Kirby and Dick Ayers *Journey Into Mystery* #67 “Gruto”  
Page 11 Original Art (Marvel, 1960). For pure, offbeat fun and imaginative storytelling, the pre-hero Marvel yarns are hard to beat. This magnificent “monster-piece” featuring a close-up of Gruto has an image area of 12.5” x 18.5”, and aside from some light stains on the left side of the page, the art is in Very Good condition.

** ORIGINAL ART CONDITION **

Excellent:..... Without flaws, or nearly so

Very Good:.... One or two flaws, but no structural damage

Good: ........ Can have several flaws. Still complete and collectible. Could be missing one or two paste-up items.
94007  Jack Kirby and Steve Ditko Tales to Astonish #11 Complete 5-page Story “I Dared to Look Into the Beyond” Original Art (Marvel, 1960). Nothing says “Silver Age Marvel” quite like the artwork of Jack Kirby or Steve Ditko. When you team-up these two titans from the House of Ideas, the results are dynamite. Each page of this fabulous 5-pager has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

94009  Jack Kirby and Dick Ayers Gunsmoke Western #71 page 15 Original Art (Marvel, 1962). “You touch that gal again and you’re a dead man, undertaker!” Ape Cantrell has had enough in this page from the yarn, “The Life and Death of Ape Cantrell!” The art has an image area of 12.5” x 18.5” and it is in Excellent condition.

94008  Jack Kirby and Dick Ayers Tales of Suspense #23 “I Entered the Dimension of Doom” Page 5 Original Art (Marvel, 1961). It’s monster mayhem, in the mighty Marvel tradition, thanks to the titanic talents of Jolly Jack Kirby and Darlin’ Dick Ayers. This classic pre-hero page has an image area of 12.5” x 18.5”, and the art is in Excellent condition.
Jack Kirby and Dick Ayers *Journey Into Mystery* #84 Second Appearance of Thor Splash Page Original Art (Marvel, 1962). No amount of words written by mere mortals such as we could properly express the grandeur of this iconic masterwork — it must be seen in person in order to get the full effect. The House of Ideas revolutionized the comic book industry in the sixties, and there are few pieces more thrilling than the oversized splashes from the dawn of the Marvel Age of Heroes. This astounding splash from the mighty Thor's second appearance is a certified show-stopper, and is sure to be the pride and joy of any Jack Kirby fan's collection. This piece has an image area of 12.5” x 18.5”, and the art is in Excellent condition.
94011  Jack Kirby and Dick Ayers Journey Into Mystery #86 Thor Chapter Title Page 6 featuring Odin’s First Appearance Original Art (Marvel, 1962).
Behold the sublime power and majesty of Odin, monarch of the Norse gods, in his landmark, first appearance from this cosmic chapter title page titled “Flight to the Future.” It’s another triumph from “King” Kirby and mighty Marvel! This page has an image area of 12.5” x 18.5”, and aside from a missing type correction, the art is in Excellent condition.

94012  Jack Kirby and Dick Ayers Strange Tales #96 “I Dream of Doom” Page 7 Original Art (Marvel, 1962).
“How can we ever know what is actually real — and what is a dream?” Who better than Stan Lee and Jack Kirby to create a sense of rapt wonder with such metaphysical musings? This Silver Age sensation from the House of Ideas has an image area of 12.5” x 18.5”, and the art is in Excellent condition.
94013  Jack Kirby and Dick Ayers Fantastic Four #10 Title Page 1 “The Return of Doctor Doom” Original Art (Marvel, 1963). The House of Ideas revolutionized (some say saved) the entire comics industry in the sixties, thanks to the titanic talents of one of the most beloved teams ever to do superhero features — Smilin’ Stan Lee and Jack “King” Kirby. This spectacular title page for “The Return of Doctor Doom” showcases Mr. Fantastic, the Human Torch, the Invisible Girl, a cool Kirbytech camera, the Baxter Building, and the FF emergency signal flare — in short, it’s a mighty Marvel masterwork. The image area of the page measures 12.5” x 18.5”, and the art is in Excellent condition.
Jack Kirby and Dick Ayers *Fantastic Four* #16 Mr. Fantastic Feature Page Original Art (Marvel, 1963). This mighty Marvel milestone spotlights Reed Richards in his guise of Mr. Fantastic as he demonstrates his pliable powers and his use of that remarkable invention, "unstable molecules," for his FF costume. This King Kirby masterwork has an image area of 12.5” x 18.5”, and the art is in Excellent condition. Kirby signed this page at the lower right.
94015  Jack Kirby and Dick Ayers *Sgt. Fury* #2 “Chatter Guns of World War II” Page Original Art (Marvel, 1963). Jack Kirby’s “Weapons of War” feature page details the deadly array of machine guns he himself had to face during his combat days. This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition. Kirby signed this page at the lower right.

94016  Jack Kirby and George Roussos *Sgt. Fury* #2 “Small Arms Of World War 2” Page Original Art (Marvel, 1963). Face front, Howler fans — Sgt. Fury has a quiz about arms identification for his readers. This factoid page from the heart of the Marvel revolution has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

94017  Jack Kirby and Dick Ayers *Sgt. Fury* #2 “The Enemy That Was” Splash Page Original Art (Marvel, 1963). Jack Kirby details some unsettling facts about an enemy he faced first-hand in World War II — the German Infantryman. This bold page from the head-Howler’s second issue has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

94018  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 block-buster by the “King.” This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition.
94019  Jack Kirby and Dick Ayers *Tales to Astonish* #51 Giant-Man Page 3 Original Art (Marvel, 1964). The Human Top starts things off with a bang in these opening scenes from "Showdown with the Human Top." It's another Silver Age sensation from Jack Kirby and the House of Ideas. This page has an image area of 12.5" x 18.5", and the art is in Excellent condition.

94020  Jack Kirby and Dick Ayers *Tales to Astonish* #51 Giant-Man Page 8 Original Art (Marvel, 1964). You have to hand it to the Human Top — even as he evades the clutches of Giant-Man and the cops, he’s still cool enough to welcome the clench of the wondrous Wasp, and even flirt a bit! This Kirby-Ayers classic from "Showdown with the Human Top" has an image area of 12.5" x 18.5", and the art is in Excellent condition.

94021  Jack Kirby and Dick Ayers *Tales to Astonish* #51 Giant-Man Page 12 Original Art (Marvel, 1964). The chase is on as Giant-Man closes in on this smirking, spinning super-villain. Only the "House that Stan and Jack built," mighty Marvel, could come up with such offbeat characters as these. This prime-time Silver Age page has an image area of 12.5" x 18.5", and the art is in Excellent condition.

94022  Jack Kirby and Dick Ayers *Sgt. Fury* #13 Page 15 Original Art (Marvel, 1964). Dino Manelli and Dum Dum Dugan take center stage in these scenes from "Fighting Side-By-Side with Captain America and Bucky." This Silver Age shootout has an image area of 12.5" x 18.5", and the art is in Excellent condition.
94023  Jack Kirby and Dick Ayers  
**Sgt. Fury #13 Page 22 Original Art (Marvel, 1964).** The "King" was always "pushing the envelope" in comic book storytelling with his remarkable innovations. Panel three of this page from "Fighting Side-By-Side with Captain America and Bucky" features one of Kirby's awe-inspiring photomontages. This page has an image area of 12.5” x 18.5”, and aside from aging tape, used to create the photomontage, the art is in Excellent condition.

94024  Jack Kirby and Vince Colletta  
**Journey Into Mystery #116 Thor Page 9 Original Art (Marvel, 1965).** For many comic book fans, Jack Kirby's thor series stands as one of the greatest sword and sorcery sagas of all time. The Thunder God is shown in all his battle-tested glory as he kayos the murderous giant warrior, Yaggo, in these fantastic scenes from the "Tales of Asgard" yarn, "The Challenge." This page has an image area of 12.5” x 18.5", and the art is in Excellent condition. Jack Kirby signed the page in its last panel.

94025  Jack Kirby and Vince Colletta  
**Journey into Mystery #123 Page 15 Original Art (Marvel, 1965).** In the outskirts of Mongolia the frightful fury of the Demon explodes in a "King" Kirby masterwork that recalls similar senses-shattering scenes from King Kong. This issue featured the origin and first appearance of the Demon who gained his immense power from a Norn stone dropped by the mighty Thor. This piece has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

94026  Jack Kirby and Vince Colletta  
**Fantastic Four #41 Page 9 Original Art (Marvel, 1965).** What fan of "the World's Greatest Comic Mag" could ever forget these bone-chilling brain-washing scenes from "The Brutal Betrayal of Ben Grimm" when the Wizard turned the Thing against his teammates? The rest of the Frightful Four co-star on this page — such supervillains to fear as the Trapster, Madame Medusa, and the Sandman. This "King" Kirby sensation has an image area of 12.5” x 18.5", and the art is in Excellent condition.
94027  Jack Kirby, Werner Roth, and Dick Ayers X-Men #15 Sentinels Page 14 Original Art (Marvel, 1965). It’s mutant versus machine in these all-out battle scenes from the Marvel masterwork, “Prisoners of the Master Mold.” Jack Kirby’s plot points are written in pencil on the page’s borders. The image area of this fantastic page from the heart of the Marvel Age of Heroes measures approximately 12.5” x 18.5”, and the art is in Excellent condition.

94028  Jack Kirby and Joe Sinnott Fantastic Four #61 Page 9 Original Art (Marvel, 1967). The Sandman get the first lick in on the Thing, but face it, Marvelite — it’s clobberin’ time! Joe Sinnott’s inks took Jack Kirby’s pencils to their highest heights of glory in the sixties. This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition. Kirby signed the page in its lower border.
94029  Jack Kirby and Joe Sinnott *Fantastic Four* #61 Page 14 Original Art (Marvel, 1967). The Human Torch takes the limelight in this bold, four-paneled page from the Silver Age thriller, “Where Stalks the Sandman?” The Invisible Girl and the Thing co-star in this pulse-pounding page drawn by the FF team-supreme of Kirby and Sinnott. This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition. Kirby signed this page, in pencil, in its last panel.

94030  Jack Kirby and Vince Colletta *Thor* #158 page 2 Original Art (Marvel, 1968). The Mighty Thor must resume life as Dr. Donald Blake in this page from “The Way It Was!” The art has an image area of 10” x 15” and it is in Excellent condition.
94031 Jack Kirby and Syd Shores Captain America #108 page 7 Original Art (Marvel, 1968). No power on earth will stop Captain America from finding Sharon Carter! This page from “The Snares of the Trapster!” has an image area of 10” x 15” and it is in Excellent condition. Signed by Jack Kirby in the final panel. From the Martin Greim Collection.

94032 Jack Kirby and Joe Sinnott Fantastic Four #90 Splash Page 1 Original Art (Marvel, 1969). Joe Sinnott’s polished inks add the perfect Silver Age finish to Jack Kirby’s powerful portrait of the starring cast of the “World’s Greatest Comic Magazine.” This splash page for “The Skrull Takes a Slave” has an image area of 10” x 14”. The upper right corner has been clipped; otherwise, the art is in Very Good condition. This magnificent page was signed by Kirby at the upper right.
94033  Jack Kirby and Mark Evanier *Captain America and Hulk* Marvelmania Button Illustration Original Art (1969). Marvelmania employee, comics fan, writer, and sometime Kirby aide Mark Evanier inked this Captain America button portrait while Jack Kirby inked his own pencils on the close-up of the Hulk. These button designs were drawn on one sheet of paper and the piece has an overall size of 12” x 23”. Kirby signed the piece at the lower left.

94034  Jack Kirby and Joe Sinnott *Fantastic Four* #88 Page 16 Original Art (Marvel, 1969). Joe Sinnott’s polished inks over ‘King’ Kirby’s pencils have never looked finer than on this four-panel page spotlighting Mr. Fantastic and the Invisible Girl from the yarn, “A House There Was.” This page has an image area of 10” x 15” and aside from torn off upper left and right corners (mostly outside the image area), the art is in Excellent condition. From the Martin Greim Collection.

94035  Jack Kirby *Dr. Droom* Pin-Up Illustration Original Art (c. 1970). The dynamic central figure of this thriller harkens back to an early Jack Kirby creation, the pre-hero Marvel character Doctor Droom, who was featured in the first few issues of *Amazing Adventures*. The Humpty Dumpty-esque feller riding a hoverpad behind him is a dead ringer for Egg-Head from *Captain Victory*, while the demonic minions lining the borders are hallmark Kirby creations. This appears to have been a specialty commission that Kirby completed at the specific request of a fan. It’s quite a stunner, with its large size (18” x 22.5”) and bold inks. A spectacular piece for any Kirby collector, the artwork is in Excellent condition, with only minor blunting at the corners.
94036  Jack Kirby, Vince Colletta, and John Romita Sr. Marvel Super-Heroes #54 Hulk Cover Original Art (Marvel, 1976). King Kirby recreated this explosive Hulk smash scene from “When the Monster Wakes” for this fan-favorite seventies reprint title. While Vince Colletta inked most of the scene, the Hulk’s face was whited-out and redrawn by John Romita Sr. This cover has an image area of 10” x 15”, and aside from a few small stains, the art is in Very Good condition.

94037  Jack Kirby and Mike Royer Captain America #214 page 17 Original Art (DC, 1977). Cap is on the trail of a errant trooper, while Night Flyer deals with an unconscious Falcon in this page from "Power." The art has an image area of 10” x 15” and it is in Excellent condition.

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94038  Jack Kirby Silver Surfer and Doctor Doom Large Pencil Sketch Original Art (1972). The King does it again with this pulse-pounding page of prime Kirby excitement, featuring everyone’s favorite cosmic wanderer, the Silver Surfer, here paired with the Silver Age’s most fearsome villain, Doctor Doom! It’s a fan-boy’s dream come true!

This is easily one of the largest and most impressive pencil drawings by Kirby we’ve ever seen, and the subject—two of the most popular, important, and endearing Marvel Silver Age characters powerfully rendered by their creator—couldn’t be more desirable.

This piece was previously sold in the 9/30/1992 Sotheby’s auction, was in the collection of singer Graham Nash, and was then auctioned again by Sotheby’s on 6/5/1998. We know of one enterprising fan who, viewing this piece as the quintessential Kirby scene, commissioned Joe Sinnott to ink a copy of the art!

The art is edge-to-edge on a piece of illustration board measuring approximately 14” x 17”, is signed by the artist in the lower center, and is matted and framed to an overall size of 27” x 31”. It’s in Excellent condition. This is easily one of the largest and most impressive pencil drawings by Kirby we’ve ever seen, and the subject—two of the most popular, important, and endearing Marvel Silver Age characters powerfully rendered by their creator—couldn’t be more desirable. Put a Kirby on your wall, true believer!
94039  Jack Kirby and Martin Lasick  *Amazing Fantasy* #15 Spider-Man Cover Re-Creation Original Art (1970s-1980s). "King" Kirby re-created his historic, landmark cover spotlighting readers' first look at a new kind of hero — the Amazing Spider-Man. The exact date of the re-creation is unknown, though when sold by Sotheby's on 9/30/92 and Christie's East on 1/1/96 it was described as 'circa 1970s.' Inker Martin Lasick has worked on *Genesis West's Last of the Viking Heroes* (1987-91) and *Phantom Force* (1994). Image area is 10" x 19.5". The piece has been matted and framed to an overall size of 19" x 27.5". The art is in Excellent condition.

94040  Jack Kirby and Mike Royer  *Superman in Secret Picture Game* Mattel Puzzle Game Illustration Original Art Group (Mattel, 1971). The world's greatest superhero drawn by the world's greatest comic book artist — these two puzzle game illustrations are an art collector's dream come true. In 1971 Mattel produced six puzzle games, three of which featured Kirby art. These pieces were also showcased in *The Jack Kirby Collector* #10. Each piece has an approximate image area of 7.5" x 10.5", and the art is in Excellent condition.

MORE KIRBY ART IN SESSION 5!
Roy G. Krenkel *Edgar Rice Burroughs’ At the Earth’s Core* Paperback Cover Original Art (Ace Books, 1962). Roy Krenkel set a new standard of excellence for fantasy art with his brilliant cover scene painted for Edgar Rice Burroughs’ *At the Earth’s Core*, Ace Books #F-156, 1962. Krenkel’s published paintings for the famed Ace Burroughs series — which introduced the author to an entire new generation — are extremely rare and highly sought after, and this stunning example is the first one we’ve ever had the pleasure to offer! “When David Innes and his inventor friend pierced the crust of the Earth in their new burrowing device, they broke out into a strange inner world of eternal day — a world back in the Stone Age, where prehistoric monsters still lived, and cave men and women battled against fierce inhuman masters.” This masterpiece has an overall size of 10” x 14”, and the art is in Excellent condition.
94042  Roy G. Krenkel *Tyrannosaurus* Watercolor Illustration Original Art (undated). Savage thunder lizards rule the prehistoric swamps in this sensational watercolor painting by fantasy master Krenkel. This piece has an overall size of 14” x 10.75”, and the art is in Excellent condition.

94043  Adam Kubert and Matthew Ryan *X-Men* #40 Cover Original Art (Marvel, 1995). Charles Xavier’s psionically powered offspring, Legion, fitfully occupies this over-the-top cover illustration penciled by Adam Kubert and inked by Matthew Ryan. The art has an image area of 10” x 15” and it includes the original logo and masthead copy. In Excellent condition. Signed by Adam Kubert and Matthew Ryan at the lower right.

94044  Greg Land and Jay Leisten *Marvel Zombies Handbook Vol. 1* #1 Cover Original Art (Marvel, 2007). Cover illustration for “The Book of Angels, Demons and Various Monstrosities” penciled by Greg Land and inked by Jay Leisten. The art has an image area of 10” x 15” and it includes the logo and masthead paste-up copy. In Excellent condition.

94045  Greg Land and Jay Leisten *Ultimate Secrets* Cover Original Art (Marvel, 2008). Moon Knight, Loki, Silver Surfer, Namor, Spider-Woman, Abomination, Col. Abdul al-Rahman, Bishop, Iron Fist, Scorpion, a zombie Invisible Woman and Cable are featured in this Ultimate Universe handbook cover. The art has an image area of 10” x 15” and it includes the logo and masthead paste-up copy. In Excellent condition. Includes a copy of *Ultimate Secrets*. 
94046  Greg Land and Jay Leisten *World War Hulk: Aftersmash!* #1 Cover Original Art (Marvel, 2008). Includes the logo and masthead paste-up copy with an image area of 10” x 15”. In Excellent condition. Signed by Jay Leisten at the lower right.

94047  Greg Land and Jay Leisten *Black Terror* #1 Cover Original Art (Dynamite Entertainment, 2008). Black Terror, Daredevil and Masquerade are showcased in this "Dynamite" cover illustration. The art has an image area of 10” x 15” and it includes the logo and masthead paste-up copy. In Excellent condition. Includes a copy of *Black Terror* #1.

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Todd Hignite
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94048  Gary Larson *The Far Side* Daily Comic Strip Original Art dated 1-4-83 (Chronicle Features 1983). Attention, comic strip art collectors, here’s a super-scarcity — since Gary Larson keeps most of his *Far Side* originals, examples rarely appear in the marketplace. This is only the second example Heritage has offered to date. The caption for this laugh-riot reads, “Well, well...Looks like it’s time for the old luggage test.” This cartoon is a “call back” to the popular American Tourister TV ads where the luggage is “baggage handled” by some rowdy gorillas. This daily has an approximate image area of 6”x 7.5”, and aside from some yellowed Zipatone the art is in Excellent condition. Also included in this lot is a second Gary Larson drawing, done in ink on illustration board, with an overall size of 8.5”x 11”, and this piece is in Very Good condition. Both of these pieces are accompanied by a 1983 letter of provenance from the Chronicle Features and the original mailing envelope, making for solid provenance.
94049  Jim Lee X-Men #9 Splash Page 2 and 3 Two-page Spread Original Art (Marvel, 1992). Wolverine and the mighty X-Men square off against a horde of evil alien Slaymasters, including the brood-infected Ghost Rider, in this awesome double-splash by Jim Lee, from the story "The Not So Big Easy". It's a Modern Age Marvel Masterpiece! The joined art pages are turned sideways, and feature a combined image area of approximately 15" x 20.5". There is some slight marker bleed-through on pasted-on captions; otherwise, the art is in Excellent condition. Jim Lee has signed both pages in black marker.

94050  Rob Liefeld Captain America and Bucky Illustration Original Art (Marvel, undated). John Flagg holds his own in this Rob Liefeld showpiece. The art has an image area of 10" x 15" and it includes the logo and masthead paste-up copy. In Excellent condition. Signed and inscribed by Rob Liefeld at the upper left.

94051  Rob Liefeld Fighting American: Dogs of War #3 Cover Original Art (Awesome, 1998). John Flagg holds his own in this Rob Liefeld cover showpiece. The art has an image area of 10" x 15" and it includes the logo and masthead paste-up copy. In Excellent condition. Signed by Rob Liefeld at the lower left.

94052  Ron Lim and Jim Lee Captain America #383 Cover Original Art (1991). Special 50th Anniversary issue cover! Framed and matted with an image area of 10" x 15". In Excellent condition. From the Martin Greim Collection.
94053  Ron Lim *Infinity War Previews* Cover Original Art (1992). Jim Starlin and Ron Lim’s six-issue *Infinity War* was a sequel to the *Infinity Gauntlet* miniseries. This art has an image area of 10” x 15” and it is in Excellent condition. Signed by Ron Lim at the lower left.

94055  Russ Manning *Magnus Robot Fighter* #1 Panel Page 9 Original Art (Gold Key, 1963). Gold Key Comics unleashes what is arguably their most exciting heroic comic book with the publication of this key first issue, featuring the breath-taking art of Russ Manning. Here, Magnus introduces himself, after smashing two evil PolRobz attacking children. The crisp, clean line art of Manning is heightened by the Gold Key “borderless” panels, an innovation that looks even better on the original art than on the printed page, where color could be overpowering. The art has an image area of approximately 12.25” x 17.75”, and is in Excellent condition. From the Martin Greim Collection.

94054  *Little Nemo in Slumberland’s Impie* Painted Illustration Original Art (c. 1940s). This vintage, painted illustration of Winsor McCay’s irascible *Little Nemo in Slumberland* Impie character has an overall size of 15” x 18.5”. There has been some water damage to the upper right of the board; otherwise, the art is in Good condition. Bob McCay, son of newspaper comic artist and animation pioneer Winsor McCay, made several attempts to follow in his father’s footsteps and to revive the *Little Nemo* strip. In 1937, he drew a revised version of *Little Nemo* for the Harry “A” Chesler Feature Syndicate. It was accompanied by a daily strip starring Impie and it is believed this piece may hail from that time period.

94056  Russ Manning *Magnus Robot Fighter* #9 Page 21 Original Art (Gold Key, 1965). In 4000 A.D., North Am, man has become too dependent on his robot servants. Russ Manning and the writers at Gold Key comics created a beautiful and intelligent classic of SF comics. With stellar scenes spotlighting Magnus, Leeja Clane, a robot menace, and futuristic settings, this page has everything a Magnus fan could want, and keep in mind, Russ Manning *Magnus, Robot Fighter* artwork is seldom offered in the market, and is always highly sought after — so bid accordingly. The image area of this page is 12.5” x 18”, and the art is in Excellent condition.
94057  Russ Manning Star Wars Sunday Comic Strip Original Art dated 7-1-79 (L. A. Times Syndicate, 1979). The late great Russ Manning did some of finest work for the Star Wars strip. Since he only worked on the strip from 1979-80 due to his untimely passing, examples are quite scarce and in great demand. This show-stopping Sunday, numbered #17, has an image area of 22.5” x 15”, and the art is in Excellent condition. From the Martin Greim Collection.

94058  Sheldon Mayer Best of DC Blue Ribbon Digest #47 Sugar & Spike Cover Original Art (DC, 1984). The toddling twosome are at it again in this wonderful cover by DC legend Sheldon Mayer. This cover has an image area of 11” x 14.5”, and the art is in Excellent condition. From the Martin Greim Collection.

94059  Val Mayerik Howard the Duck Illustration Original Art (circa 1975). Howard the Duck’s co-creator Val Mayerik takes him on a flight of fantasy in this lush full-color illustration purchased directly from the artist at the 1975 Marvel Con. Rendered in ink and watercolor on textured paper, the image area measures 16.5” x 13”. There is some minor light striking on the extreme edges; otherwise the art is in Very Good condition. Signed by Val Mayerik at the lower right.

94060  Val Mayerik Science Fiction Illustration Original Art (1979). A striking piece, this is an unpublished work by Val Mayerik. The artist recalled, “I actually did the piece in 1976 but did a few revisions in 1979, and thus dated it then. I did that piece along with two other fantasy pieces in 1976 in preparation for my move to New York City early in 1977. I wanted a few strong illustrations to present to art directors in the city to try and obtain book and magazine cover assignments. One of the companion pieces did make it onto the cover of an early Heavy Metal issue. The painting [offered here] never saw print but every once in a while some small publishers would express an interest in maybe including it in a portfolio of my painted work.” Measuring a large 24” x 36” and in Excellent condition, the painting was signed by the artist at the lower left.

94061  Clifford McBride Hand Colored Napoleon Sunday Comic Strip Original Art dated 12-28-41 (Arthur J. Lafayette, 1941). A hand-colored Sunday is always a special treat and even more so when it was created by the great penman, Clifford McBride. This episode has an image area of 21” x 15”, and it has been matted to an overall size of 24” x 17.5”. The art is in Excellent condition. From the Martin Greim Collection.
94062  Winsor McCay (as Silas) A Pilgrim’s Progress Sunday Comic Strip Original Art (New York Herald, c. early 1900s). For a brief span of years, between 1905 and 1910, Winsor McCay, author/artist of such fondly remembered strips as Dreams of the Rarebit Fiend and Little Nemo in Slumberland, took readers on an allegorical journey as “Mister Bunion” made his Pilgrim’s Progress to try to relieve himself of the valise labeled “Dull Care.” This particular graphic excursion allowed McCay a bit more latitude to offer his wry social commentary on matters of the day. With an image area of approximately 14” x 18.5”, this piece has been matted and framed to an overall size of 22” x 26.5”. The art is in Very Good condition. The piece is signed “Silas” (a name McCay commonly used when penning different strips for different papers) in its last panel.

94063  Winsor McCay (as “Silas”) Dream of the Rarebit Fiend Comic Strip Original Art (New York Evening Telegram, 1905). One of the most celebrated of the turn-of-the-century cartoonists, Winsor McCay is best remembered as the creator of Little Nemo in Slumberland, often cited as the ultimate fine art comic strip. That famous creation was preceded by a number of innovative strips, in particular, Dreams of the Rarebit Fiend (here simply listed in the singular, as Dream), which ran as a full-page black and white strip in the Saturday New York Evening Telegram. This well-known example, featuring a hapless visitor to the Big City, was prominently showcased in an early reprint book, which was reissued many years later by Dover Press (it was the very first strip in both editions). The ink on illustration board art has an image area of approximately 13.25” x 17.5”. The board has been glued to a sheet of foamcore, along with a mat for framing, and has some usual paper discoloration; there are a few stains as well, and the overall condition is Good. It remains a rare example of a master cartoonist from over one hundred years ago, and is still an impressive piece.

94064  Todd McFarlane and Pablo Marcos The Incredible Hulk #333 page 19 Original Art (Marvel, 1987). This page from “Quality of Life” has an image area of 10” x 15”, and it’s in Very Good condition.
Todd McFarlane *Amazing Heroes Preview Special* #170 Cover Original Art (1989). In 1989, there was no bigger star in comic art than Todd McFarlane! This cover appeared when he was still the regular artist on *Amazing Spider-Man*. It’s the first cover by the artist featuring Marvel characters we’ve had the privilege to offer, a real “home run ball” for the McFarlane fan! Framed and matted to an image area of 10” x 15”. In Excellent condition. Signed and inscribed by Todd McFarlane at the upper right. *From the Martin Greim Collection.*
94066  George McManus Bringing Up Father Daily Comic Strip Original Art dated 10-31-35 (King Features, 1935). This delightful episode has an image area of 17.5" x 4", and the art is in Excellent condition. From the Martin Greim Collection.

94067  George McManus Bringing Up Father/Rosie's Beau Sunday Comic Strip Original Art dated 5-29-38 (King Features Syndicate, 1938). Bringing Up Father debuted in 1912, and originally it alternated with two other George McManus features, Rosie's Beau and The Newlyweds. Years later, Rosie's Beau was designated to be the topper for Bringing Up Father while The Newlyweds was dropped entirely. George McManus’ art deco cartooning style is in full bloom in this beautifully designed Sunday. This episode has an overall image area of 16.25" x 21.5". The page was cut between panel tiers three and four, and the two pieces have been carefully rejoined; otherwise the art is in Excellent condition. The Bringing Up Father title area was left blank, so there is no glue staining.

94068  George McManus Bringing Up Father Collage Original Art (1947). This is an incredible 3-D combination art and applied item portrait of Jiggs and Maggie, with Maggie holding a black and white photo of George McManus. Among the applied items are buttons, intricate tiny beadwork, mother of pearl, a cut-out picture frame, and more. Notes indicate this item was once part of Disney animator Ward Kimball’s personal collection. The art is framed to an overall size of 13" x 15.75" with an image area measures approximately 10" x 12". In Excellent condition.

94069  Otto Messmer Felix the Cat #47 Cover Original Art (Toby Press, 1953). Felix finds a pretty flamingo to do his fishing from, in this cute cover illustration. Otto Messmer created Felix the Cat for studio owner Pat Sullivan, and worked on the character from 1919 until his death in 1983. This cover, done in black and red ink, has an image area of approximately 13" x 20", and includes the original title masthead and Toby Press logo stats. There is some minor soiling, but otherwise, the art is in Excellent condition.
94070  Frank Miller and Klaus Janson Spider-Woman #32 Cover Original Art (Marvel, 1980). Werewolf by Night attacks Jessica Drew against a backdrop of Universal monsters including Bela Lugosi, Boris Karloff and Lon Chaney, in this cinematic cover by the creative team behind Daredevil. The art has an image area of 10” x 15” and includes the original title and masthead paste-up copy. Aside from some light glue staining, the art is in Very Good condition. Signed by Frank Miller and Klaus Janson along the bottom edge.

94071  Frank Miller and Bruce Patterson Marvel Spotlight #8 Captain Marvel page 1 Original Art (Marvel, 1980). Frank Miller sends Mar-Vell to the “Planet Where Time Stood Still” in this title page inked by Bruce Patterson. The art has an image area of 10” x 15” and it is in Very Good condition.

94072  Tarpe Mills Miss Fury Daily Comic Strip Original Art (Bell Syndicate, c. 1940s). With Miss Fury in appearing in her slinky cat-suit and with her deadly claws bared against some mobsters, what more could a fan ask for — meow! This super-scarce example has an image area of 22.5” x 5”, and it has been framed to an overall size of 24.5” x 6.5”. The art is in Excellent condition. From the Martin Greim Collection.
Norman Mingo *Mad* #108 Alfred as Santa Claus Cover Original Art (EC, 1967). "What, me hurry?" Alfred has found the ultimate cushy job. Have yourself a *Mad, Mad, Mad, Mad* Christmas with this yuletide Mingo masterwork. This piece has an image area of 17" x 23", and it has been matted and framed to an overall size of 23" x 29". The art is in Excellent condition. From the Charles Martignette Collection.
94074  Norman Mingo Mad #185 Cover Painting Original Art (EC, 1976). Alfred E. Neuman has a political campaign sign broken over his head in this uproarious cover illustration by Norman Mingo. This illustrious image has a 13"x 16.5" image area and it has been framed to an overall size of 18"x 22". The art is in Excellent condition.

94075  Norman Mingo The Mad Generation New York Times Magazine July 31, 1977 Illustration Original Art (New York Times, 1977). This uproarious illustration appeared in an article from the New York Times Magazine that commemorated the 25th anniversary of Mad. This beautifully painted "Mad-sterpiece" of the "what, me worry?" kid has an image area of 13"x 14.5", and the piece has been matted to an overall size of 18.75"x 20". The art is in Excellent condition.

94076  Norman Mingo Overstreet Comic Book Price Guide #12 Cover featuring Alfred E. Neuman and Bob Overstreet Original Art (1982). Hoo-hah! Alfred E. Neuman shares the cover spotlight with Bob Overstreet in this furshlugginer Mad-sterpiece by ace cover artist, Norman Mingo. As if that weren't tempting enough for any EC fan-addict, EC publisher and figurehead William Gaines has signed and inscribed this piece in its lower border, "For Bob Overstreet — Eccccccchhhhh!!!! And many thanks for your wonderful Price Guides — how could we live without them? Mad-ly yours — Bill Gaines." This painting has an image area of 14" x 19", and the art is in Excellent condition.

94077  Sheldon Moldoff Complete 1-page Story "Superman Says 'Be A Good Citizen'" Original Art (DC, 1962). Many Silver Age readers fondly recall the public service pages DC ran in their comics, and here is a rare chance to win the original art for one featuring the Man of Steel. Drawn on Craftint Duotone paper, this page has an image area of 13"x 18", and aside from a glue stain at the bottom of the page, the art is in Very Good condition.
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94078 Sheldon Moldoff and Charles Paris

**Batman #154**

**Batman II and Robin II Splash**

Page 1 Original Art (DC, 1963).

Nothing exclaims early “Silver Age DC” quite like a Batman splash by the Batman team-supreme of penciler Shelly Moldoff and inker Charles Paris. Batman II and Robin II take on Magog, a decidedly cool robot, in the sci-fi thriller, “Danger Strikes Four.” Silver Age Batman splashes of this vintage rarely turn up in the marketplace, and this pre-“New Look” page, done just ten issues before the change-over, is a real hum-dinger. This whirly bat wonder has an image area of 13” x 18”, and aside from a light stain in the upper right corner and some mild rippling to the right side of the page, the art is in Very Good condition.

94079 Sheldon Moldoff

**Batman #1 Cover Re-Creation Original Art** (undated).

Fasten your cape and cowl, ’cause here’s a must-have cover re-creation by “Shelly” Moldoff, Bob Kane’s long-time assistant on Batman. This classic cover re-creation features the original versions of the Dark Knight Detective and the Boy Wonder. Rendered in ink and watercolor, the work has an overall size of 15” x 21.5”. The art is in Excellent condition and it was signed at the lower left.

94080 Sheldon Moldoff

**Batman #2 Cover Re-Creation Original Art** (undated).

After Robin made the scene, crime fighting became more fun than ever for Batman. Don’t miss your chance to add a Golden Age touch to your Batcave with this rambunctious re-creation. Rendered in ink and watercolor, the work has an overall size of 15” x 21.5”. The art is in Excellent condition and it was signed at the lower right.

94081 Bob Montana

**Archie Sunday Comic Strip Original Art** (c. 1940s).

For once Fred Andrews is relieved at one of Archie’s unfortunate automobile mishaps. This strip was drawn on two pieces of paper, and it has a combined image area of 19.5” x 27”. The piece has been matted and framed to an overall size of 27” x 35”, and the art is in Excellent condition.

94082 Ray Moore

**The Phantom Daily Comic Strip Original Art** dated 5-20-37 (King Features Syndicate, 1937).

This magnificent super early episode hails from within a year of the feature’s debut, and when Ray Moore took over the art chores from Lee Falk! This daily, sure to be the pride and joy of a Phantom fan’s collection, has an image area of 28” x 6”, and it has been framed to an overall size of 30.5” x 8.25”. The art is in Excellent condition. A printed daily is included with this lot. From the Martin Greim Collection.
94083  John Cullen Murphy Prince Valiant Sunday Comic Strip 
#1953 Original Art dated 7-14-74 (King Features Syndicate, 1974). 
John Cullen Murphy’s first-rate talent for period illustration in the Hal Foster 
tradition is showcased in this seventies Sunday. This episode has an image 
area of 16.5” x 25”. The strip was cut between each of the panel tiers; other-
wise, the art is in Very Good condition.

94084  John Cullen Murphy Prince Valiant Sunday Comic Strip 
#1980 Original Art dated 1-19-75 (King Features Syndicate, 1975). 
This action-packed Sunday features most of the hallmark elements a Prince 
Valiant fan would want in an episode — a scene with Val and his family, 
battle scenes, beautiful gals, castles, and horses. John Cullen Murphy’s crisp 
line is at its best in rendering both figures and landscapes. The page was cut 
into three panel tiers and later rejoined with tape on the back of the paper. 
The combined tiers have an image area measuring approximately 16.5” x 
24.5”, and the art is in Excellent condition.

94085  Norman Nodel Classics Illustrated #167 Faust Painted Cover 
Original Art (Gilberton, 1962). Norman Nodel’s dramatic cover scene for 
Goethe’s famous morality tale has an image area of 14” x 21”. Aside from glue 
stains in the upper border (outside the image area), the art is in Excellent 
condition.

94086  Joe Orlando Weird Fantasy #16 "The Green Thing!" Splash 
Page 1 Original Art (EC, 1952). A weird creature has slithered into the 
barnyard, and proceeds to take over the living inhabitants, one-by-one, 
in this classic EC chiller. Paw ought to pay heed to Kenny and his camera, 
instead of chewing him out for spilt milk — he’ll wind up saving the day! This 
page, drawn on Entertaining Comics board, has an image area of approxi-
mately 13” x 18”, and is in Excellent condition.
94087  George Papp  *Adventure Comics* #277 Superboy Page 7 Original Art (DC, 1960). With its colorful space aliens and the Boy of Steel’s super-antics, this offbeat George Papp page from “The Duel for Earth” shouts “Silver Age DC,” loud and clear. This page has an image area of 13” x 18”, and the art is in Excellent condition.

94088  Arthur Peddy and Bernard Sachs  *Sensation Comics* #76 Wildcat Page Original Art (DC, 1948). Fur flies as Wildcat puts a hurtin’ on the Huntress’s henchmen in this page from *Sensation Comics* #76. This page has been reassembled from three cut tiers, and taped on the back. The art has an image area of 13” x 18”, and aside from some light paper tanning, is in Excellent condition.

94089  George Perez and John Tartaglione  *The Avengers* #150 page 7 Original Art (Marvel, 1976). Comics’ favorite heroes celebrate their one hundred and fiftieth issue with a shake up in their membership in this page from “Avengers Assemble!” The art has an image area of 10” x 15”, and aside from some light soiling and glue staining, it is in Very Good condition. Signed by George Perez on the reverse.

94090  George Perez and Jerry Ordway  *Crisis on Infinite Earths* #12 page 2 (DC, 1986). Adam Strange, Captain Comet, Dolphin and Booster Gold are inside a ship composed of Brainiac’s living metal in this page from the final issue of the series. The page has an image area of 10” x 15” and it is in Very Good condition.
H. G. Peter Wonder Woman Illustration Original Art (undated). Wonder Woman cuts loose and goes native in this charming watercolor by her artistic co-creator, H. G. Peter. Beautifully rendered in pen and ink and watercolor, this portrait of the Amazing Amazon and her best friend Etta Candy is a “Wonder” to behold. In Excellent condition, with an image area of approximately 9” x 12”, the piece has been matted to an overall size of 14” x 18”. The art is inscribed in the lower left, “To James and Skippy Wroten, from H. G. Peter.”

Al Plastino Superman #93 Panel Page 10 Original Art (DC, 1954). Al Plastino’s classic “bare-chested” Man of Steel stars in every panel of this page, which concludes the story, “The Man Superman Feared.” Superman pages from the “Atomic Age” are always tough to find; this is a nice example, featuring a cameo appearance by Lois Lane in the final panel. The image area measures approximately 13” x 18”; and other than some chipping along the outer borders of the board, the art is in Excellent condition.

Mike Ploog Kull the Destroyer #11 Cover Re-Creation Original Art (undated). Mike Ploog recreates his original pulse-pounding cover for Kull the Destroyer in graphite on vellum. The art has an image area of 10” x 14.25” and it is in Excellent condition. Signed by Mike Ploog at the lower left.

Mike Ploog and Frank Bolle Werewolf by Night #6 page 28 (Marvel, 1973). Werewolves, dwarfs and circus lions mix in this page from “Carnival of Fear!” The art has an image area of 10” x 15”. Aside from some light soiling and tape staining along the edges, the art is in Very Good condition.
94095  Mike Ploog and Frank Chiaramonte Werewolf by Night #13 page 2 (Marvel, 1974). Sultry Topaz leads Jack Russell into the den of taboo, in this page from “His Name is Taboo.” The art has an image area of 10” x 15”, and aside from some tape stains in each of the four corners, the condition is Very Good.

94096  Hank Porter Pluto and the Armadillo Illustration Original Art (Good Housekeeping, 1943). Hank Porter adapts the short film, Pluto and the Armadillo, to print in this “Mickey Mouse’s Good Neighbor” page, published in Good Housekeeping magazine. This watercolor and ink illustration was reprinted on page 319 of Mickey and the Gang. The art has been professionally framed and matted with linen-covered board, with an approximate image area of 13.5” x 22”. In Excellent condition.

94097  Hank Porter The Cold-Blooded Penguin Illustration Original Art (Good Housekeeping, 1943). This cool set of illustrations by Hank Porter takes us way down to the South Pole with Pablo the Penguin. Published in Good Housekeeping magazine, this watercolor and ink illustration was reprinted on page 323 of Mickey and the Gang. The art has been professionally framed and matted with linen-covered board, with an approximate image area of 14” x 22”. Aside from some light soiling in the title area, the art is in Very Good condition.

94098  Hank Porter New Tales From Old Mother Goose Illustration Original Art (Good Housekeeping, 1943). Hank Porter along his writer and Mickey Mouse present a new take on “Hickory, Dickory, Dock” in this page published in Good Housekeeping magazine. This watercolor and ink illustration was reprinted on page 345 of Mickey and the Gang. The art has been professionally framed and matted with linen-covered board, with an approximate image area of 13” x 20.5”. Aside from some light soiling in the paste-up type, the art is in Very Good condition.
94099 Hank Porter *New Tales From Old Mother Goose* Illustration Original Art (Good Housekeeping, 1943). The best defense is for Donald to stay away from “Home Defense!” This watercolor and ink illustration based on the Disney short was published in *Good Housekeeping* magazine, and also reprinted on page 335 of *Mickey and the Gang*. The art has been professionally framed and matted with linen-covered board, with an approximate image area of 13.5” x 21”. In Excellent condition.

94100 Eric Powell *Arkham Asylum: Living Hell* #3 Cover Original Art (DC, 2003). Batgirl and Humpty Dumpty cohabit this exceptional cover painting by Eric Powell. Painted in acrylic on canvas, the art measures 18” x 24” and it is in Excellent condition. Signed by Eric Powell at the lower right.

94101 Fred Ray *Our Army at War* #237 Complete 8-page U.S. Grant Story “The Bloody Star” Original Art (DC, 1971). Civil War historian and top-notch illustrator Fred Ray was the perfect choice to draw Bob Haney’s emotional story about General “Unconditional Surrender” Grant. This rousing yarn is one of the best of Ray’s later works from the seventies. Each page of this Bronze Age treasure has an image area of 10” x 15”; and the art averages Very Good condition. See all the pages close up at HA.com/Comics.

94102 Alex Raymond *Jungle Jim* Sunday Comic Strip Original Art dated 1-22-39 (King Features Syndicate, 1939). Alex Raymond inked this Sunday with a lush, finely nuanced line, and he displays his unparalleled mastery of figure drawing. This handsome episode has an image area of 24” x 11”, and the art is in Excellent condition.

94103 Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 1-20-50 (King Features Syndicate, 1950). Raymond’s superlative linework combined with stark, shadowed forms make this shoot out of the most dramatic dailies of this storyline. The image area of this episode measures 18.5” x 5.75”, and its condition is Excellent.

94104 Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 3-26-51 (King Features Syndicate, 1951). Raymond’s superlative linework combined with stark, shadowed forms make this shoot out of the most dramatic dailies of this storyline. The image area of this episode measures 18.5” x 5.75”, and its condition is Excellent.
94105  Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 1-5-52 (King Features Syndicate, 1952). Raymond's dramatic storytelling and dazzling brushwork in this superbly staged episode rivals that of his fellow cartooning legends, Hal Foster and Milton Caniff. The image area of this daily measures approximately 20” x 5.25”, and the art is in Excellent condition.

94106  Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 1-7-52 (King Features Syndicate, 1952). This thrilling episode spotlights the skillful interplay between black and white, and shadow and light that Raymond is justifiably famous for. Panel three is a masterpiece of illustration. The image area of this first-rate daily measures approximately 20” x 5.25”, and the art is in Excellent condition.

94107  Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 1-9-52 (King Features Syndicate, 1952). Raymond's peerless talent for figure drawing and his mastery of patterning are showcased in this episode. The image area of this daily is 20” x 5.25”, and the art is in Excellent condition.

94108  Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 1-10-52 (King Features Syndicate, 1952). In this episode, Raymond builds tension and suspense by using expressive facial expressions in all three panels. The image area of this episode is 20” x 5.25”, and the art is in Excellent condition.

94109  Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 1-12-52 (King Features Syndicate, 1952). Raymond was a master at studying mainstream magazine illustration and bringing the latest trends to the world of comic strips. This beautifully drawn episode had a streamlined, contemporary look for its time. The image area of this daily is 20” x 5.25”. The Zipatone has yellowed; otherwise, the art is in Very Good condition.

94110  Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 1-14-52 (King Features Syndicate, 1952). Flawless draftsmanship and crisp inking are the hallmarks of a Raymond daily. The image area of the strip measures approximately 20” x 5.25”, and the art is in Excellent condition.

94111  Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 1-16-52 (King Features Syndicate, 1952). Raymond created visual drama in this daily with his use of close up points-of-view, heavy shadows, and striking, patterned forms. This episode hails from has an image area of 20” x 5.25”, and the art is in Excellent condition.

94112  Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 1-1-54 (King Features Syndicate, 1954). Who better than Raymond to stage a dramatic life and death struggle in three suspense-filled panels? This daily has an image area of 20” x 5.25”, and the art is in Excellent condition.

94113  Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 8-28-53 (King Features Syndicate, 1953). Raymond was always experimenting with his storytelling techniques — he never relied on a "set" formula, a hallmark of a truly creative artist. As always, the figure drawing is first-rate. The image area of this episode is 20” x 5.25”, and the art is in Excellent condition.

94114  Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 8-29-53 (King Features Syndicate, 1953). One of the finest comic strip artists ever, Raymond was a master draftsman who was also a superb storyteller. The image area of this strip measures approximately 20” x 5.25”, and the art is in Excellent condition.
94115  Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 12-29-53 (King Features Syndicate, 1953). Raymond’s charismatic cast of characters star in these revealing portrait shots. This finely rendered episode has an image area of 20" x 5.25", and the art is in Excellent condition.

94116  Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 12-30-53 (King Features Syndicate, 1953). The unparalleled figure drawing of the incomparable Alex Raymond is the highlight of this action-packed daily. This episode has an image area of 20" x 5.25", and the art is in Excellent condition.

94117  Alex Raymond *Rip Kirby* Daily Comic Strip Original Art dated 12-31-53 (King Features Syndicate, 1953). Raymond’s mastery of high contrast lighting is used to capture the drama of a late night snooper. This fabulous daily has an image area of 20" x 5.25", and the art is in Excellent condition.

94119  Nestor Redondo *Nude Jungle Girl* Painting Original Art (1981). Nestor Redondo was a master of refined brushwork, and his ink work on comics is recognized as some of the most beautiful draftsmanship ever produced. No stranger to the genre of jungle girls, Redondo co-created the lovely *Diwani* with his brother Virgilio for the Filipino komiks of the fifties, and he also drew *Rima, the Jungle Girl* for DC in the seventies. Redondo spotlights a captivating vision of sublime beauty as a jungle maiden tames her tawny tiger in this 30" x 24" stretched canvas oil painting. The condition is Excellent and the painting is signed and dated in the lower left corner.

94120  Rico Rival Complete 30-page Unpublished *Tales of the Zombie* Story Original Art (Marvel, c. 1978). Simon Garth, the original Marvel Zombie, shambles across 30 gloriously gruesome greytone pages in this unpublished “monster-piece” by the talented Filipino artist, Rico Rival. Each page has an image area of 10.5" x 15", and they average Excellent condition. See all the pages close up at HA.com/Comics.

94118  Nestor Redondo *Rima the Jungle Girl* #5 Splash Page 1 Original Art (DC, 1974). The haunting, lyrical quality to W. H. Hudson’s *Green Mansions* heroine, Rima the Jungle Girl, was beautifully brought to life by Filipino artist Nestor Redondo for this DC title. Here’s a typically stunning first page, showing Rima diving from the treetops to the Orinoco River below. Redondo was a master of minute detail, and it shows with every brush stroke on this magnificent page. The image area measures approximately 10.5" x 13.5"; the page includes the original indicia type stat, and is in Excellent condition. *From the Martin Greim Collection.*

94121  Frank Robbins and Frank Giacoia *The Mighty Marvel Bicentennial Invaders* Illustration Original Art (Marvel, 1976). Okay, here they come — it’s an offbeat patriotic milestone from the House of Ideas, as the freedom loving lads of the Invaders escort the Continental Navy in the hard-fought struggle for freedom during the American Revolution. 1976 was the Nation’s Bicentennial anniversary and scores of commemorative mementos were created to celebrate this hallowed event. Far be it from Marvel Comics to neglect their opportunity to create a collectible, done in the mighty Marvel manner. This super-spectacular has an image area of 10.5" x 10.5", and it has been framed to an overall size of 17.5" x 17.5". The art is in Excellent condition.
94122  John Romita Sr. Strange Tales #176 Golem Cover Original Art (Marvel, 1974). The Golem battles the devil-hordes of Kaballa in this Bronze Age bombshell drawn by Marvel's key artist and ace art director, Jazzy Johnny Romita Sr. This piece, the Golem’s third appearance, was drawn and inked on a sheet of vellum which has been attached to a piece of backing paper with loops of folded over masking tape, and aside from some edge and corner wear, the art is in Very Good condition. The cover art has an overall size of 11.5” x 17”, and Romita Sr. signed it at the lower right.

94123  John Romita Sr. and Joe Sinnott Spider-Man and the Incredible Hulk Battle Dr. Doom in the “Colorado Caper” Cover Original Art (1982). Your Friendly Neighborhood Web-Slinger and the Green-Skinned Goliath take a ski vacation in this promotional comic that was featured as an advertising supplement to the Denver Post. Joe Sinnott’s inks add a crisp finish to John Romita Sr.’s bold pencils. This piece has an image area of 10” x 15”, and aside from some areas of white-out and a few small stains, the art is in Very Good condition.
John Romita Sr. Amazing Spider-Man #155 Cover Original Art (Marvel, 1976). You say you want a Spider-Man cover crammed with action and intrigue? Well look no further, True Believer! This Jazzy John Romita cover has it all, and then some! There are no less than five scenarios on this mind-rocking roller coaster of a cover, each one more exciting than the last, all courtesy of one of Marvel’s best-loved artists. The image area measures approximately 10” x 15”, and retains most of its original logo stats; the artwork itself is in Excellent condition.
94125  John Rosenberger *Adventures of the Jaguar* #1 Complete 12-page Story “The Invaders From Kordu” Original Art Group (Archie/Radio Comics, 1961). The streamlined realism of John Rosenberger was a perfect fit for the premier issue of this fan-favorite Silver Age Archie hero. Each page has an image area of 12” x 17.5”; and they average Excellent condition. See the rest of this 12-page story at HA.com/Comics.

94126  Alex Ross *Kingdom Come - Revelations* Published Full Pencil Illustration Original art (DC, undated). This fantastic pencil on paper Deadman drawing by fan-favorite Alex Ross has an image area of 7” x 11”, and it has been matted and framed to an overall size of 12” x 16”. The art is in Very Good condition.
94127  *Alex Ross* *Marvels* Trade Paperback Painted Cover Original Art (Marvel, c. 2001). The entire history of the Marvel Silver Age is symbolized in this single iconic masterpiece. The 1994 mini-series *Marvels* was a breakthrough for its creators, artist Alex Ross and writer Kurt Busiek. The saga presented the spectacle of Marvel comics history — the awe-inspiring superheroes and cosmos-shaking battles, all told from the perspective of Phil Sheldon, the newspaper photographer who witnesses "the marvels" from ground level. Alex Ross' rich, lush, photorealistic style established his fan-favorite status and made this story a landmark event. This cover scene spotlighting the Amazing Spider-Man in his new role as a news photographer, has a matted image area of 9.75" x 14.5", is on standard board, and it has been matted and framed to an overall size of 20" x 25". The art is in Excellent condition, and Alex Ross signed the piece at the lower right.
94128  Rowena Morrill Beren and Luthien J. R. R. Tolkien Calendar Illustration Original Art (Ballantine Books, 1981). This fantasy masterpiece, done for the month of February 1981 in the J. R. R. Tolkien Calendar, was also featured on pages 42-43 of The Art of Rowena. The artist wrote, “I love the sounds and smell of the deep woods. I adore the feel of moss under my bare feet. And who could not enjoy a full moon? For me this is such a happy setting. It is a place where I would like to be and where I too would dance out of sheer pleasure. I sought to express that exultation and sense of freedom in the figure of Luthien.” This piece has an image area of 25” x 24”, and it has been matted to an overall size of 32” x 30.5”. The art is in Excellent condition. From the Estate of Charles Martignette

94130  P. Craig Russell The Ring of the Nibelung Gotterdammerung #3 Cover Original Art (Dark Horse, 2001). The mighty saga of the Twilight of the Gods is detailed in P. Craig Russell’s cover scene from “Double Blind.” This piece has an overall size of 11.5” x 17.5”, and the art is in Excellent condition.

94129  P. Craig Russell Conan and the Jewels of Gwahlur Hardcover Cover Original Art (Dark Horse, 2005). This illustrious illustration was used as the cover to the hardcover edition of P. Craig Russell’s adaptation of Robert E. Howard tale, “The Jewels of Gwahlur.” The art has an image area of 9.75” x 15” and it is in Excellent condition.

94131  Dick Ryan Jungle-Town Show Boat 1-page Story Original Art (c. 1938). Add some Platinum Age laughs to your collection with this uproarious funny animal story. Before there was “Pogo,” there was “Jungle-Town Show Boat.” This sensational piece has been framed to an overall size of 25” x 34”, and the art is in Excellent condition.
94132  Jose Luis Salinas Cisco Kid Sunday Comic Strip Original Art Group (King Feature Syndicate, 1952). Each of these beautiful dailies dated 8-1 and 8-16-52, has an image area of 20" x 5.5", and they have been framed to an overall size of 23" x 15". Aside from some yellowed Zipatone, the art is in Excellent condition. From the Martin Geim Collection.

94133  Tony Salmons Web of Spider-Man Annual #1 Alternative Cover Original Art (Marvel, 1985). Future Max gives Spidey a taste of firepower in this cover illustration by Tony Salmons. The art has an image area of 10" x 15" and it includes the original logo and masthead copy. In Excellent condition.

94134  Sanjulian (Manuel Perez Clemente) Eerie #76 Buck Blaster Cover Original Art (Warren, 1976). "Buck Blaster and Thelma Starburst battle the most harrowing menace in the universe." This scintillating Sanjulian sci-fi spectacular has an image area of 18.5" x 24", and this unstretched oil on canvas painting is in Excellent condition.

94135  Norman Saunders Batman Trading Card #37A Illustration Original Art (Topps, 1966). Batman not only jumps the shark, he rides it, in this campy trading card illustration by Norm Saunders. It’s from the "Red Bat" series, card #37A, entitled "Watery Warfare." The art is fully rendered in gouache on thin board measuring approximately 4.75" x 3.5". An original trading card is included; both the art and card are in Excellent condition. From the Gary Keller Collection.
94136  Norman Saunders Batman Trading Card #1B Illustration
Original Art (Topps, 1966). From the “Blue Bat” set, card #1B, “The Joker’s Icy Jest.” A great image of the Joker attacking Batman with a freeze ray, fully rendered in gouache by master illustrator, Norm Saunders. The art is painted edge-to-edge on thin board measuring approximately 4.75” x 3.5”. Two original cards are also included; all items are in Excellent condition. From the Gary Keller Collection.

94137  Norman Saunders and Bob Powell Batman Trading Card
Third Series “Blue Bat” #28 “The Penguin Prevails” Illustration
Original Art (Topps, 1966). As any baby boomer knows, the Batman TV show created a raging Bat-mania that swept the nation like wildfire and Topps was at the forefront of the craze with their highly collectible Batman trading card sets. Norman Saunders’ offbeat mini-masterpiece captures the campy Pop Art flavor of the TV show as the Penguin flies “up, up, and away thanks to his beautiful balloons.” Saunders painted this scene based on a sketch drawn by a fellow comic book legend, Bob Powell. This Silver Age sensation 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 are tiny paper surface pulls at the lower left, by Batman’s left forearm and the Penguin’s umbrella; otherwise, the art is in Very Good condition.

94138  Norman Saunders Wacky Packages “Kleenaxe Tissues”
Eighth Series Illustration Original Art (Topps, 1974). “Don’t lose your head — use Kleenaxe, Favorite of executioners,” is the motto on this uproarious parody package. According to the Wacky Packages Website, these lampoons were the creation of Art Spiegelman (who came up with the concept and jokes) and Norm Saunders, who rendered the realistic-looking designs. Originally sold at Topps’ 1989 auction, these original art pieces have skyrocketed in demand ever since. This painting has an image area of 6” x 4.25”, and the piece has been matted and framed to an overall size of 12” x 10.5”. The art is in Excellent condition.
Norman Saunders *Mars Attacks Card #32 “The Monster Reaches In” Original Art* (Bubble Inc./Topps, 1962). Original art for the infamous *Mars Attacks* cards rarely comes to market and when it does the bidding is hot and heavy! Originally released as a card set, *Mars Attacks* became so popular that it spawned a comic series and a movie. An alert soldier saves a woman scientist from a creepy-crawly, and certain death in “The Monster Reaches In.” Score one for our side. This gouache on paper “mini-monster-piece” has an overall size of 3.25” x 5.25”, and the art is in excellent condition. This lot includes two copies of the printed card.
94140 Kurt Schaffenberger and Bob Smith Super Friends #47 Cover Original Art (DC, 1981). Kurt Schaffenberger’s polished art style was a perfect fit for the Super Friends title, and the gang’s all here for the cover of the last issue of the first series. The piece has an image area of 9.75” x 15”. The logo title and the word balloons are paste-ons, and so is the UPC box at the lower left; otherwise, the art is in Very Good condition.

94141 Kurt Schaffenberger Superman’s Girl Friend Lois Lane #65 Cover Original Art (DC, 1965). Here’s a Silver Age scarcity — a super “twice-up” DC cover from the mid-sixties, and with “go-go checks,” no less. To put things in perspective, this is only the second Lois Lane cover from that hallowed era that we’ve offered. Lois Lane teams up with Lex Luthor to make sweet, but deadly music in the imaginary story, “The Musical Murder of Superman.” Kurt Schaffenberger’s cruel cover scene is a perfect example of the offbeat “cover hooks” that editor Mort Weisinger insisted on to boost the sales of all of his Superman titles. This piece has an image area of 12.5” x 18.5”, and aside from missing issue number and price stats, the art is in Very Good condition. Kurt Schaffenberger inscribed and signed the piece at the lower right.
94142  Alex Schomburg *All-New Comics* #11 Captain Red Blazer and Boy Heroes Cover Original Art (Harvey, 1946). Captain Red Blazer and Sparky lead the Boy Heroes on a savage, give-no-quarter beach invasion in this classic World War II era cover. It was typical of Alex Schomburg to label his crowded Golden Age backgrounds so that the young readers would not misinterpret the action, and as a result, the enemy stronghold has “Jap Pillbox” clearly written on its side. This Golden Age spectacular has an image area of 12.5”x 18”, and the piece has been matted and framed to an overall size of 21.5”x 27”. Aside from a few small missing type elements and some paper aging, the art is in Excellent condition.
94143  Alex Schomburg Marvel Mystery Comics #66 Cover Recreation Original Art (1982). Alex Schomburg’s wartime covers for Timely were always a pure visual treat, each one packed with amazing detail. The best always featured some type of impossible torture/death device which was on the verge of doing in some trussed-up victim, when the Human Torch, Sub-Mariner, or Captain America crashed in to save the day. Probably the most spectacular of these covers was the very last WWII-themed cover to Marvel Mystery Comics #66, dated September, 1945, which featuring a fantastic Japanese Death Ray about to blast New York City to smithereens. As great as that original cover was, Schomburg topped himself when he painstakingly recreated the cover years later, as an oversized, fully rendered mixed-media painting. This masterpiece was created in 1982 and published as one of three lithographs commemorating the original classic paintings. This is one item that must be seen in person to be fully appreciated, but even in reproduction on the printed catalog page, you must admit it looks stunning in every way. The image area is approximately 18” x 22”, has been signed by the artist in the left floor boards, and the piece has been professionally matted and framed to an overall size of 25.5” x 29.5”. It’s in Excellent condition, waiting to be displayed with pride on the wall of one very lucky Timely fan!
94144  Alex Schomburg Overstreet Comic Book Price Guide #21 Cover Featuring Captain America, The Human Torch, And The Sub-Mariner Original Art (1991). Look out Axis, here they come — Captain America, the Human Torch, and the Sub-Mariner! The Timely super-stars of the Golden Age launch a thrilling three-man naval assault as only Alex Schomburg could have pictured it. This stirring scene graced the cover of 1991’s Overstreet Comic Book Price Guide. That year’s guide celebrated Captain America’s 50th anniversary, and what a splendid tribute this World War II tableau was. This gouache on board blockbuster has an overall size of 16” x 22”, and the art is in Excellent condition. Any Alex Schomburg or Timely superhero fan would have a hard time topping this martial masterwork — an unsinkable salute to the Golden Age of comics!
Charles Schulz *Peanuts* Daily Comic Strip Original Art dated 1-23-53 (United Features Syndicate, 1953). This splendid early daily captures the true essence of “the Charlie Brown experience,” thanks to the ruthless party planning of Patty and Violet. Charles Schulz once wrote, “From the beginning of the strip I knew the lead character would be a round-headed kid with a rather plain face, and I decided he should be called Charlie Brown.” Also, note the quotation marks around *Peanuts* in the title logo stat — by 1956, they were dropped. The image area of this daily measures 27” x 5”. Aside from the usual fold between panels two and three, the art is in Excellent condition.

Charles Schulz *Peanuts* Daily Comic Strip Original Art dated 3-12-53 (United Features Syndicate, 1953). Lucy Van Pelt spares no effort in her attempts to startle her sweet, baby brother Linus in this hilarious, early daily. The inked art on bristol has an image size measuring approximately 27” x 5”. There’s the usual crease between the second and third panels, and there are two small stains in the lower border; otherwise, the art is in Excellent condition. This lot includes a COA that reads, “This document certifies that the original *Peanuts* comic strip dated 3-12-1953 was part of Jim Davis’ private art collection,” signed “Jim Davis, Creator *Garfield*.”
Charles Schulz *Peanuts* Sunday Comic Strip Original Art dated 4-15-56 (United Feature Syndicate, 1956). *Peanuts*, as everyone knows, is one of the most beloved comic strips of all time, and it made its debut in 1950. Thanks to the irrepressible personalities of its cast, like the twosome of Linus and Lucy Van Pelt, the feature established itself as the most successful comic strip in newspaper history. This early example, featuring Lucy and Linus in every panel, was created six years into the strip's life, and it showcases Schulz's expert staging and "comedic timing." This uproarious Sunday has an image area of 22.5" x 15". The strip has some overall paper aging; otherwise, the art is in Very Good condition.
94148 Charles Schulz Peanuts Daily Comic Strip Original Art dated 6-6-59 (United Feature Syndicate, 1959). Charlie Brown reveals his feelings about his newborn baby sister to Snoopy in this poignant daily. Charlie Schulz, himself an only child, avoided a lonely fate for his comic strip star by introducing Sally Brown to his cast, and even "only dog" Snoopy would go on to find long-lost siblings in later years. This beautiful late-1950s example has had the benefit of some professional restoration, and appears to be in Very Fine condition, with an image area of 27.25" x 5.5".

94149 Charles Schulz Peanuts Daily Comic Strip Original Art dated 6-1-60 (United Feature Syndicate, 1960). Ever the trend setter, Snoopy leads the way towards healthy habits, in this wry daily. It’s a great strip, pantomime in all but the last panel, with Charlie Brown appearing in all four panels. The art has an image area of 27" x 5.5"; there is a syndicate sticker affixed the backside, and a few minor wrinkles, plus the usual crease between the second and third panels and a couple of small stains, but the overall condition is VG+. As a bonus, there is an original United Feature Syndicate mailing envelope postmarked June 9, 1960, plus an additional, smaller envelope for 1962 with two daily strip proofs, for 1-9 and 1-10-62.
Charles Schulz *Peanuts* Sunday Comic Strip Original Art dated 6-25-61 (United Feature Syndicate, 1961). In *Peanuts A Golden Celebration*, Charles Schulz wrote, “In 1960 there was a turning point when Snoopy began thinking his own thoughts and began getting up on his hind legs and walking around. There were other events, but the best thing I ever thought of was Snoopy using his imagination. As my drawing improved I was able to get him to do things that he couldn’t do before.” Snoopy’s popularity soared, and the strip became a world-wide sensation. This classic Snoopy Sunday has an image area of 22”x 15”, and the art is in Excellent condition.
94151  *Charles Schulz Peanuts Daily Comic Strip Original Art dated 3-8-62 (United Feature Syndicate, 1962).* Linus succinctly sums up the problems with all forms of modern entertainment, including comic strips — too much talk, and not enough action! An unusually dialog-heavy daily from Schulz, featuring a bespectacled Linus and a (mostly) silent Charlie Brown, who does manage to get in the last word. The art has an image area of approximately 27” x 5.5”, and has been matted and framed to an overall size of 31” x 10”. Schulz has signed and inscribed the piece in blue ink, and the art, other than some minor paper tanning and the usual crease between the second and third panels, is in Excellent condition.

94152  *Charles Schulz Peanuts Daily Comic Strip Original Art dated 5-7-66 (United Feature Syndicate, 1966).* “Baseball? It’s just a game — as simple as a ball and a bat. Yet, as complex as the American spirit it symbolizes. It’s a sport, business, and sometimes even religion.” — Ernie Harwell, “The Game for All America,” 1955. Baseball strips are among the most highly coveted of all Peanuts dailies and this one is a Charlie Brown classic. The strip has an image area measuring approximately 27” x 5.5”, and it has been matted and framed to an overall size of 33” x 11”. As usual, this daily was folded between panels two and three; otherwise, the art is in Excellent condition. This strip was inscribed and signed, “To Dan with friendship — Sparky” in its upper border.

94153  *Charles Schulz Peanuts Daily Comic Strip Original Art dated 10-27-66 (United Feature Syndicate, 1966).* Peppermint Patty is ready to sign on as a charter member of the Great Pumpkin Society in this mid-sixties daily. Lucy does a great flip-take in the last panel, an unusual “comic effect” for Schulz — but who wouldn’t flip through the air after a telephoned shout from Peppermint Patty? This classic daily has an image area of approximately 27” x 5.5”; the art has been professionally cleaned, and is in Excellent condition.
**Charles Schulz Peanuts Sunday Comic Strip Original Art dated 8-9-70 (United Feature Syndicate, 1970).**

Fans of Snoopy’s little pal Woodstock are in for a real treat with this smile-inducing Sunday! The character was formally introduced on June 22, 1970, after appearing a handful of times, often as Snoopy’s “secretary”; here’s another of those episodes, as Snoopy “dictates” a letter to his cute little feathered friend. The art has an image area measuring 22.5” x 15.25”, and is in Excellent condition, matted to an overall size of 28” x 21”. 
94155  Charles Schulz Peanuts Daily Comic Strip Original Art dated 3-23-78 (United Feature Syndicate, 1978). Home run hitter Hank Aaron could have been talking to Charlie Brown when he said, "Looking at the ball going over the fence isn't going to help." Baseball strips are a special delight for any Peanuts fan and this one is a grand slam. The strip has an image area measuring approximately 21" x 5", and it has been matted and framed to an overall size of 25" x 8". As almost always, this daily was folded between panels two and three; otherwise, the art is in Excellent condition.

94156  Snoopy's Beagle Scouts Stand-Up Play Set Illustration Original Art Group (Colorforms/United Features Syndicate, ca. 1970s). Set of seventeen items including original line art, paste-up mechanicals, color proofs, and color keys for this Colorforms play set. The items range in size from 7" x 6" up to 24" x 20". In Excellent condition.

94157  Sean Scofield Underworld #4 Cover Original Art (Marvel, 2006). Ex-con Jackie Dio shares space with the Punisher, Boomerang, and Grizzly in this painted cover illustration by Sean Scofield. The art has an image area of 10" x 15" and it is in Excellent condition. Signed by Sean Scofield at the bottom.

94158  Sean Scofield Civil War: War Crimes V1#1 Cover Original Art (Marvel, 2007). Wilson Fisk (Kingpin) joins Tony Stark in this brilliant cover painting by Sean Scofield for this Marvel Universe title. The art has an image area of 10" x 8" and it is in Excellent condition. Signed by Sean Scofield at the bottom left.

94159  E. C. Segar Popeye Sunday Comic Strip Original Art dated 7-17-32 (King Features Syndicate, 1932). E. C. Segar was a first-rate humorist, with an impeccable command of pacing and witty dialogue. Popeye stars in every panel but one of this laugh-riot, and this hilarious episode is chock-full of gentle humor, and loaded with charm. This Sunday has an image area of 20.5" x 16", and the art is in Excellent condition.
94160  E. C. Segar  Popeye Daily Comic Strip Original Art dated 9-5-32 (King Features Syndicate, 1932). Popeye was originally conceived as a walk-on character in E. C. Segar's Thimble Theater, a popular strip that had been running since 1919. Within a year of Popeye's first appearance, he had become the star of the strip, which was soon after renamed Thimble Theater Starring Popeye. The strip offered here, a dark, moody example, with a pleasing sense of implied menace, is from relatively early in Popeye's career, the fourth month of the "Eighth Sea" continuity. It features both Popeye and Olive Oyl (Castor's spindly sister), as well as Merlock Jones. This superb strip was also reproduced in Brian Walker's book The Comics Before 1945. This episode has an image area of 20.5" x 4.5" and it has been matted to an overall size of 25.5" x 9.75". The art is in Excellent condition.

94161  E. C. Segar  Popeye Daily Comic Strip dated 9-12-32 Original Art (King Features Syndicate, 1932). Popeye and Bluto star in this dramatic thirties nighttime episode, drenched in inky darkness. This daily has an image area of 20.5" x 4.5", and it has been framed to an overall size of 22" x 6.25". The art is in Excellent condition. From the Martin Greim Collection.

94162  E. C. Segar  Popeye Daily Comic Strip Original Art dated 9-27-35 (King Features Syndicate, 1935). Popeye stops a range war with just one mighty punch. This uproarious premise is nothing less than classic E. C. Segar humor at play. This daily has an image area of 20.5" x 4.5", and aside from some yellow Zipatone, and glue stains left by Zipatone that has slipped off the page, the art is in Very Good condition.

94163  E. C. Segar  Popeye Daily Comic Strip Original Art dated 6-14-35 (King Features Syndicate, 1935). Ahoy, maties — here's a top-notch daily featuring Popeye and his father, Poopdeck Pappy. The father and son sailors are here in this hilarious strip from a peak period of the feature. The image area of this daily is 20.5" x 4.5", and aside from glue stains left behind by Zipatone that has slipped off the strip, the art is in Very Good condition.

94164  E. C. Segar  Popeye Daily Comic Strip Original Art dated 6-24-36 (King Features Syndicate, 1936). It seems Eugene the Jeep is a gambler's best friend — Wimpy and Olive Oyl are cleaning up. They're even betting against Popeye who seems fated to actually lose a match. Say it ain't so! The image area of this daily is 20.5" x 4.5", and aside from glue stains left behind by Zipatone that has slipped off the strip, and a lettering correction in panel three, the art is in Very Good condition.

94165  E. C. Segar  Popeye Daily Comic Strip Original Art dated 7-21-36 (King Features Syndicate, 1936). In this episode, Popeye uncorks his famous "twister sock" in a raucous rumble with a boxer. With appearances by Eugene the Jeep and Wimpy, an E. C. Segar fan would be hard-pressed to find a more fun-filled daily than this masterpiece. This episode has an image area of 20.5" x 4.5", and the aside from glue stains in the last two panels, the art is in Very Good condition.

94166  E. C. Segar  Popeye Daily Comic Strip Original Art dated 1-20-37 (King Features Syndicate, 1937). When the Sea Hag declares her love for Wimpy, can Popeye, Poopdeck Pappy, and the Jeep be far behind? This character-filled daily has an image area of 20.5" x 4.5" and an overall framed size of 22" x 6". The art is in Very Good condition. From the Martin Greim Collection.

94167  E. C. Segar  Sappo Sunday Comic Strip Original Art dated 6-26-36 (King Features Syndicate, 1938). Leave it to Professor O. G. Wotasnoodle to cut a bully down to size with one of his wacky inventions. This hilarious episode by comic strip genius E. C. Segar, drawn near the end of his life, has an image area of 20.5" x 9", and the art is in Excellent condition.

94168  Mike Sekowsky and Dick Giordano  Wonder Woman #180 Splash Page 8 Original Art (DC, 1969). Without her super powers, Wonder Woman undergoes a new look and receives some martial arts training from I Ching. This lively page from "A Death From Diana" has an image area of 10" x 15", and the art is in Excellent condition.
94169  John Severin and Bill Elder Prize Comics Western #95 Complete 9-page American Eagle Story Original Art (Prize, 1951).
Before they each established independent careers, John Severin and Bill Elder were an art-team supreme at EC, Prize, and elsewhere. Elder’s inks gave Severin’s detailed pencils a clarity and power that was the envy of other action-adventure cartoonists. Each page of this wild Western starring American Eagle has an image area of 12.5” x 18”. Each page has been secured to a piece of backing board with a sheet of acetate that has been attached with masking tape around the borders; otherwise, the art is in Excellent condition.

94170  John Severin and Harvey Kurtzman Frontline Combat #1 Complete 8-page Story “Marines Retreat” Original Art (EC, 1951).
Editor/writer/artist Harvey Kurtzman immersed himself in his famed war titles for EC. Normally he wrote, laid out, and occasionally drew the stories of hard-hitting truth about war. On a few occasions he even inked a story drawn by another artist. In this tale, he teamed with his childhood friend John Severin, and the results were impressive. Severin’s solid storytelling is given an very expressive finish with Kurtzman’s bold inks. It’s a shame they didn’t do more art together, but this is it — a one-of-a-kind collaboration. Each page has an image area of 13” x 18”, and the art is in Excellent condition.

At EC during the early 1950s, writer Jerry DeFuccio was an assistant editor and researcher on Harvey Kurtzman’s war titles, Frontline Combat and Two-Fisted Tales. In the seventies, DeFuccio decided to revive the glory days of those classics and he commissioned John Severin and Reed Crandall to illustrate his new scripts. Originally intending to self-publish these stories, DeFuccio ended up selling them to DC as back-up yarns for their war books. This yarn, set in Afghanistan in the 1880s, could be seen as a companion piece to the Severin-illustrated EC stories ‘Belts n’ Celts’ and ‘Bullets,’ also set in the Middle East. Each page has an image area of 12” x 18”. There are some pasted-on art corrections on pages 4 and 8, and masking tape around the borders (outside the image area) of each page; otherwise, the art averages Very Good condition.

94172  John Severin War Is Hell #3 Cover Original Art (Marvel, 1973). War comics veteran John Severin spotlights a shell-shocked scene of heroism under fire as only he can in this Bronze Age battle classic. This piece has an image area of 10” x 15”, aside from some glue stains and a missing pasted-on word balloon, the art is in Very Good condition.

94173  Scott Shaw Captain Carrot and His Amazing Zoo Crew! #16 Cover Original Art (DC, 1983). Earth-C heroes Captain Carrot, Alley-Cat-Abra, Pig-Iron, Rubberduck, Yankee Poodle and Fastback face the Screeching Tire, in this Scott Shaw masterpiece. The art has an image area of 10” x 15” and it includes the original logo and masthead copy. In Excellent condition. Signed by Scott Shaw at the lower right.

94174  Joe Shuster Studio Unpublished Superman Daily Comic Strip Original Art (c. 1940s). This iconic episode features Clark Kent quick-changing into his Superman identity. This daily, drawn on Craftint paper, was created for the McClure Newspaper Syndicate feature, but for reasons unknown, was not used. This daily has an image area of 19” x 5.75”, and the art is in Excellent condition. The piece was later signed by Shuster in its lower right border.
94175  Joe Shuster Studio Partial Superman Daily Comic Strip Original Art (McClure Newspaper Syndicate, 1942). The beautiful Lois Lane stars in two panels of this partial daily. This piece has an overall size of 12" x 6". Aside from being a partial strip, the art is in Very Good condition.

94176  Joe Shuster Funnyman #4 Panel Page Original Art (Magazine Enterprises, 1948). A rare example of Jerry Siegel and Joe Shuster’s other original comic book creation, the one they introduced after leaving DC and Superman. Funnyman was certainly not your usual superhero, and lasted only a scant five issues before disappearing into obscurity, but was not without his admirers today. This fourth page from a story titled “Medieval Mirthquake” has the Prince of Pranksters pulling rabbits out of “Schmerlin’s” pointed hat — sounds like something out of Harvey Kurtzman’s Mad! The page has an image area of approximately 12.5" x 18", and other than some light soiling, is in Excellent condition. From the Martin Greim Collection.

94177  Joe Shuster, Carl Barks, and others Sketchbook Original Art (1982-92). A fan’s black hardcover 8.5" x 11" sketchbook, the kind one would take around at a ComicCon and try to get pros to scribble off a quick sketch or two — right? Well, as Paul Harvey used to say, and now for the rest of the story! The fan in question, named Gary, managed to get some of biggest legends of the business to fill a page (or two). Artists contributing sketches included Joe Shuster (Superman profile pencil sketch), Milton Caniff (Steve Canyon), Bill Woggon (Katy Keene’s Sis), Dave Cockrum (X-Men’s Storm), Sergio Aragonés (Groo), Carl Barks (inked and colored Uncle Scrooge page), Gil Kane (Batman), Mike Grell (Superman and Supergirl), Bill Justice (Donald Duck), Ward Kimball (Mickey Mouse), and Marty Nodell (Golden Age Green Lantern and, on a separate page, Dobby Dickles). There are also sketches or autographs from Will Eisner, Scott Shaw, Boris Vallejo, Marv Wolfman, Disney animators Ken Anderson and Willie Ito, plus Herb Ryman (Disneyland designer) and John Hench (Disney design artist), and more. Only 22 pages in this book were used, but what a wonderful 22! The pages, and the sketchbook are all in Excellent condition.

94178  Dave Sim and Gerhard Cerebus the Aardvark #68 page 11 Original Art (Aardvark-Vanaheim, 1977). Sofia takes a break from her ailing husband’s bedside, leaving her mother alone with Cerebus in this page from the “Another Thing Coming,” part of the Church & State storyline. The art has an image area of 10" x 15", and it is in Excellent condition.
94179  Dave Sim and Gerhard Cerebus the Aardvark #68 page 12 Original Art (Aardvark-Vanaheim, 1977). Sofia's mother, Mrs. Hemrot-Gutch beats the stuffing out of Cerebus while he lays helpless in bed in this page from the "Another Thing Coming." The art has an image area of 10" x 15", and it is in Excellent condition.

94180  Joe Simon Captain America Illustration Original Art (undated). The Star-Spangled Avenger, Captain America, bursts into action in a dynamic pose adapted from a Golden Age scene from Captain America Comics. This ink and watercolor spectacular has the inscription, "Introduction of extreme flex and stretch action in 1941—Simon & Kirby." This mixed media on illustration board masterwork has an image area of 22" x 14", and the piece has been matted and framed to an overall size of 31" x 23". The art is in Excellent condition.

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Joe Simon Captain America Comics #1 Cover Recreation Original Art (c. early 1990s). Few American comic books can claim to have the importance of the 1941 Timely Publications title, Captain America Comics #1. Created by Joe Simon and Jack Kirby, Captain America became the most successful of the many patriotic heroes to arise following the conflict in Europe involving Nazi Germany and the attack on Pearl Harbor by Japan which resulted in World War II. Here’s a wonderful recreation of the action-packed cover to that first, highly sought-after issue, from the hand of co-creator Joe Simon himself. This painting and one other re-creating the cover for Captain America #10 were the only two that Simon did expressly for a Sotheby’s auction in the early 1990s. The art is in Excellent condition, fully rendered in mixed media, with an image area of 12.5” x 17”; it is signed by Simon in the lower right margin underneath the matte board, and has been professionally matted and framed to an overall size of 27.75” x 33”. Captain America has soared in popularity in recent years due to developments in the ongoing Marvel comics series, proving that this is one hero that will never die. Celebrate the good Captain with this iconic work of art!
94182 Don Simpson Megaton Man Graphic Novel page 1 and 2 Introduction Original Art (ibooks, 2004). Al Franken introduces this collected volume of Megaton Man with this two page tale. The group consists of five sheets, each containing two panels (each has an image area of 11” x 5.5” and is signed by Al Franken and Don Simpson). One sheet includes an additional sketch of Al Franken on vellum mounted to the back. In Excellent condition. Includes a Megaton Man graphic novel signed by Al Franken and Don Simpson.

It’s a safe bet that this is the first time in the history of the nation that the comic book work of a sitting U.S. Senator is up for auction. Senator Franken waived any fee for the work on the condition that it would be auctioned with all proceeds going to benefit the USO, his favorite charity, which is the non-profit organization responsible for entertaining American troops. Heritage has guaranteed, in line with Senator Franken’s wishes, that 100% of the proceeds from the sale of this artwork will be donated to the USO.

94184 Barry Smith Conan the Barbarian Specialty Pencil Illustration Original Art (c. 1973). Barry Smith established himself as a fan-favorite with his evocative work on Conan the Barbarian, and you couldn’t ask for a more magnificent specialty drawing than this one, which appears to have been drawn about the time of “Red Nails” in Savage Tales #2. The pencil on paper masterwork has an image area of 8” x 12.5”, and it has been matted to an overall size of 11” x 15.75”. The art is in Excellent condition, and Smith signed it at the lower right. From the Martin Geim Collection.

94183 Barry Smith and Sal Buscema Conan the Barbarian #9 page 7 Original Art (Marvel, 1971). By Crom, it was pages like this detailed extravaganza that helped establish the young Marvel art turk, Barry Smith, as a fan-favorite! Barry Smith and inker Sal Buscema delivered a superb adaptation of the Robert E. Howard yarn, “Garden of Fear.” This page has an image area of 10” x 15”; and the art is in Very Good condition.

94185 Chris Sprouse and Bruce Patterson Justice League America #58 Cover Original Art (DC, 1992). Lobo and Despero join JLAers Elongated Man, Martian Manhunter, Guy Gardner, Fire, Blue Beetle, Flash, Rocket Red #4, and Metamorpho in this dramatic cover illustration. The art has an image area of 10” x 15” and it includes the original logo and masthead paste-up copy. In Excellent condition.

94186 Chris Sprouse and Karl Story Action Comics #872 Cover Original Art (DC, 2008). Metallo and Reactron stand over a prone Superman and Supergirl in this cover, the seventh part of the Green Shield Continuity. The art has an image area of 10” x 15” and it includes the logo and masthead paste-up copy. In Excellent condition. Signed by Sprouse at the lower left.

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94187  Jim Steranko  Strange Tales #160  Nick Fury, Agent of S.H.I.E.L.D. and Captain America page 6 Original Art (Marvel, 1967).  Here's a lot that will catch any Marvelite's rapt attention — this is but the second Jim Steranko Nick Fury page we've offered — and it's dynamite! Nick Fury and Captain America join forces in a commando raid to disrupt a dire plot to take over New York City, America, and the world. For the ultimate in Silver Age superhero/spy action, this is the one! This page from "Project: Blackout" has an image area of 12.5" x 18.5", and aside from a light stain in the last panel, and some overall paper aging, the art is in Very Good condition. Steranko inscribed and signed the page at the lower left.

94188  Jim Steranko  Nick Fury, Agent of S.H.I.E.L.D. Comic Crusader Fanzine Illustration Original Art (1968).  "Don't yield back S.H.I.E.L.D." Straight from the heart of the Silver Age comes this fabulous, full-length portrait of Nick Fury by Jim Steranko, the Silver Age artist once described as "The first Rock Star of comics." Marty Greim published this illustration in his Comic Crusader fanzine, where Steranko was a regular contributor. This large drawing has an overall size of 18" x 19", and aside from some light wrinkling and some mild paper aging, the art is in Very Good condition. From the Martin Greim Collection.

94189  Jim Steranko and Joe Sinnott  The Collector #16 Fanzine Steve Rogers Portrait Illustration Original Art (1969).  This tasty illustration, drawn at the 1969 N.Y. Comic Art Convention, and printed in The Collector #16, has an image area of 3.5" x 5", and it is matted to an overall size of 10.5" x 8". Aside from some foxing, the art is in Excellent condition, and it was signed by both artists.

94190  Jim Steranko  Ace of the White Death G-8 and His Battle Aces Preliminary Paperback Cover Illustration Original Art (Berkeley, 1970).  Trapped by a diabolical ruse, G-8, America's flying spy must escape his captors in time to prevent the deadliest enemy attack of the war. Only his Spad, his guns, and his nerve stand between the Allies and the grisly, invincible assault of The White Death! This detailed preliminary is accompanied with a letter from Steranko to pulp expert Ernest Toth, thanking Toth for helping him photograph the pulps for the History of Comics. The lot also includes the original mailing envelope, along with a 1970 want list of Shadow pulps that Steranko still needed.
94191  Jim Steranko  Green Eyes Shadow Preliminary Paperback Cover Illustration Original Art (1977).  “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, created this superb pencil drawing as a study for his painted cover for Green Eyes. This piece has an image area of 4.5” x 5”, and it has been matted to an overall size of 9.5” x 10.5”. The art is in Excellent condition, and Steranko signed its mat.

94192  Dave Stevens  Hulk Sweatshirt Illustration Recreation Original Art (undated). The classic pose of the Incredible Hulk as seen on countless ads for sweatshirts in many a Marvel comic book has been recreated to a “T” in this piece by fan-favorite artist, Dave Stevens. All that’s missing is the back-side view of Hulk, pulling a Duck toy! The art features an image size of approximately 11.5” x 8.25”, and is in Excellent condition.

94193  Dave Stevens  Good Girls Science Fiction Illustration Original Art (2004). Oh, how we miss Dave Stevens! No one from our time seemed to be able to turn out Science Fiction-themed Good Girl art quite like Dave. Here’s one of his later pieces, a work of art with even more detail than usual, depicting two scantily-clad astrobabes being attacked by some sort of giant insect creatures. Great brushwork on this! The art has an image area of approximately 13.5” x 21.5”, and is in Excellent condition.
94194  Charles Sultan Punch Comics #1 Sky Chief Cover Original Art (Chesler, 1941). Fresh from a stint at the Will Eisner shop, the influence of legendary artist Lou Fine’s approach to figure drawing and his lined inking technique is quite apparent in this Golden Age gem drawn by Charles Sultan. This cover concept pays homage to Fine’s scene on Fantastic Comics #5. This was only the third comic book series for Harry “A” Chesler, and the cover hero is the Sky Chief. This piece has an overall size of 15” x 20”. Aside from missing its title logo and other type stats, the art is in Excellent condition.

94195  Charles Sultan Punch Comics #2 Mr. E Cover Original Art (Chesler, 1942). Apparently, due to the low page rate at the Eisner shop, both Charles Sultan and George Tuska jumped ship to Harry “A” Chesler’s shop. Not only is the influence of top Eisner shop artist Lou Fine quite obvious in this whimsical Sultan cover, so is that of one of Fine’s own influences, that of pulp artist Edd Cartier, who often drew gnomes such as these. The superb brushwork on the “wet drapery” look of our hero, Mr. E., shouts “Golden Age.” A large art correction that listed the features of this issue has slipped off the page, only to reveal more original art of gnomes. The title logo and other type elements are missing from the cover; otherwise, the art is in Excellent condition.

94196  Curt Swan and George Klein Adventure Comics Superboy Cover Original Art (DC, 1961). For many DC fans, the Curt Swan/George Klein Super team was tops. Superboy can’t help but show off for the time-traveling Cleopatra, much to Professor Lang’s concern. Boys will be boys — even Superboys. Sharp-eyed fans will note that this cover sports a 10-cent price tag stat, while the printed comic had made the change to a 12-cent price tag. A new era was dawning. This piece has an image area of 12.5” x 18.5”. The cover is missing Professor Lang’s thought balloon at the upper left, a caption logo at the lower right, the CCA stamp at the upper left, and its issue number stat; otherwise, the art is in Very Good condition.
94197  **Curt Swan and George Klein** **Superboy** #104 Cover Original Art (DC, 1963). For DC fans, nothing says “Silver Age” quite like a Curt Swan/George Klein cover. “The Kid Who Kayoed Superboy” features one of the classic “humiliation” cover hooks that editor Mort Weisinger favored while building the circulation of his titles. Readers were bound to wonder, “Who is this kid?” This piece has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

94198  **Curt Swan and Mike Esposito** **World’s Finest Comics** #184 JLA Cover Original Art (DC, 1969). Die-hard DC Silver Age collectors take note, because this Curt Swan **World’s Finest Comics** cover 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.

94199  **Al Taliaferro** **Donald Duck** Sunday Comic Strip Original Art dated 11-20-60 (King Features Syndicate, 1960). Al Taliaferro was the first and perhaps the most important artist of the beloved **Donald Duck** strip, and his work is highly prized. With a supporting cast of Daisy Duck and Uncle Scrooge, this Sunday is sure to make a treasured addition to any Duck fan’s collection. This episode measures 21.25” x 14.5”, and aside from being trimmed closely to the panel borders, the art is in Excellent condition.
94200  Tarzan Book Cover Illustration Original Art (undated). This thrilling wraparound cover for an unidentified Tarzan edition, possibly British, has an image area of 13" x 6.5", and the art is in Excellent condition.

94201  Alex Toth Limited Collector’s Edition #C-41 Super Friends page 6 Original Art (DC, 1975). Alex Toth superhero pages rarely come to market, and this fast-moving beauty features most of the superheroes we know and love, plus Wendy, Marvin, and Wonder Dog. This marker on paper masterpiece has an image area of 10" x 13.5", and the art is in Excellent condition. Alex Toth inscribed and signed the page in its lower border. From the Martin Greim Collection.

94202  Herb Trimpe Big Little Book #5782-2 Incredible Hulk Lost in Time Cover and Complete Story Original Art (Whitman, 1980). Here's a real rarity — the complete artwork for the Whitman 1980 Big Little Book #5782-2, featuring the Hulk as drawn by the artist responsible for most of the classic Bronze Age Incredible Hulk stories, Herb Trimpe. This hefty lot includes all 248 pages of the book, pasted four-up on 62 standard 13" x 17.5" comic art sheet, with alternating text stats and original art panels. Also included is the hand-colored art for the cover featuring Hulk battling an angry dinosaur (image area approximately 5.75" x 7.5"), plus the mechanical (paste-up) cover art, and the original 120-paged typed script from Don Glut. All items are in Excellent condition.

94203  Garry Trudeau Doonesbury Daily Comic Strip Original Art dated 12-15-73 (Universal Press Syndicate, 1973). This landmark Watergate-era episode from the height of the feature’s popularity has an image area of 14.5" x 4.5", and the art is in Excellent condition. From the Martin Greim Collection.

94204  George Tuska and John Verpoorten Iron Man #46 Splash page 1 Original Art (Marvel, 1972). The Golden Avenger battling the Guardian is front page news in this exceptional splash page from “Menace at Large!” The art has an image area of 10" x 15" and it is in Excellent condition. Contains recent replacement paste-up art.

94205  Matt Wagner Batman #640 Cover Original Art (DC, 2005). Superman pays a little visit to his “old friend” in “While the Cat’s Away,” from Batman #640. Celebrated for his creation of Mage and Grendel, Wagner has made quite an impact recently in the DC Universe with his work on their “Big Three” heroes. This luscious color piece has an image area of 10" x 15.5", with an overall framed size of 15" x 20.5". The art is in Excellent condition. From the Martin Greim Collection.
**94206** Bill Ward Torchy Daily Comic Strip Original Art (U.S. Army, 1943). PFC Bill Ward did his part to bolster Army morale by drawing a comic strip based around his good girl sensation, Torchy. The strip originally appeared in an Army newsletter published at Ward's home base of Ft. Hamilton, in Brooklyn, New York, titled Ack Ack Amy. Ward soon re-titled his creation Torchy, and it spread like... what else... wildfire, in military newspapers around the globe. This strip has an image area of 21" x 6". Ward later signed the piece in ink in the lower right corner, and also noted the publication information. The overall condition is Very Good.

**94207** Bill Ward Torchy Daily Comic Strip Original Art (U.S. Army, c. 1943). Bill Ward had a long cartooning career and penciled countless pages for mainstream comic books, ranging from Captain Marvel and Blackhawk to his own creation, Torchy. Here is an early episode featuring the blonde bombshell, and this daily is sure to be a treasured showpiece for any Bill Ward/Torchy collector. This daily has an image area of 26" x 8.25", and aside from some paper aging in spots, the art is in Very Good condition.

**94208** Bill Ward Humorama Cartoon Illustration Original Art (Humorama, 1957). Caption: "How many times must I tell you, freshmen don't date seniors!" This piece has an image area of 17" x 23". Aside from tape around the edges, and a torn off lower left corner, the art is in Good condition. From the Estate of Charles Martignette.

**94209** Bill Ward Humorama Cartoon Illustration Original Art (Humorama, 1959). Caption: "You're right honey, when it comes to knowing what's on a guy's mind, I gotta hand it to it you." This piece has an image area of 16.5" x 22.5", and the art is in Very Good condition.

**94210** Bill Ward Humorama Cartoon Illustration Original Art (Humorama, 1957). Caption: "I'm sorry — Mr. Harris is very busy right now." This illustration has an image area of 17" x 23". Aside from tape around the edges, and a torn off lower left corner, the art is in Good condition. From the Estate of Charles Martignette.

**94211** Bill Ward Humorama Cartoon Illustration Original Art (Humorama, 1959). Caption: "Just lovely Mr. Jessop — I guess the usual clasp goes with it." This drawing has an image area of 17" x 23", and the art is in Very Good condition.

**94212** Bill Ward Humorama Cartoon Illustration Original Art (Humorama, 1959). Caption: "I came with silverware in mind — but now I think it'll be sheets and towels." This piece has an image area of 16" x 23". The portrait of the burglar and the window have a re-brown "x" and a straight line drawn over them, otherwise, the art is in Very Good condition.
94213  Bill Ward  
*Humorama* Cartoon Illustration Original Art  
(Humorama, 1959).  
Caption: "Well, maybe I'm not the only pebble on the beach, and maybe you don't have the sand to form your own opinion." This piece has an image area of 17” x 23”, and the art is in Very Good condition.

94214  Bill Ward  
*Humorama* Cartoon Illustration Original Art  
(Humorama, 1959).  
Caption: "They come highly recommended by the chef." This piece has an image area of 15.5” x 22.5”, and the art is in Very Good condition.

94215  Bill Ward  
*Humorama* Cartoon Illustration Original Art  
(Humorama, 1962).  
Caption: "You can get your man at the drop of your hat, but I get better results with my kneecap." This illustration has an image area of 17” x 23”. Aside from tape around the edges, the art is in Very Good condition.  
*From the Estate of Charles Martignette.*

94216  Bill Ward  
*Humorama* Cartoon Illustration Original Art  
(Humorama, 1964).  
Caption: "Confidentially Schultz — you've lost the case — I happen to know he isn't hard of hearing at all." This illustration has an image area of 17” x 23”. Aside from tape around the edges, the art is in Very Good condition.  
*From the Estate of Charles Martignette.*

94217  Bill Ward  
Men's Spectacular Telephone Girl Huge Conté  
Crayon Men's Magazine Cartoon Illustration Original Art  
(undated).  
Bill Ward was the master when it came to drawing uproarious, yet sexy “good girl” gags. Drawn with pencil, ink, and opaque white on light brown paper, this illustration measures approximately 18” x 22.5” overall. The art is in Very Good condition.

94218  Bill Ward  
Kinky  
Adults-Only Illustration Original Art  
(undated).  
Hey now — this doctor is going to need a doctor himself after this particular office visit. This illustration was drawn in ink and watercolor on thin, vellum-like paper and it has an image area of 11.5” x 14”, and it is in Very Good condition. Consenting adults only, please. Uncensored image at HA.com.
94219  
James Warhola
Mad #251 “Jackson Five” Cover Original Art (EC, 1984). In this witty send-up, Michael Jackson has found a new “Jackson 5ive”, namely, Jesse, Kate, Reggie, and Andrew Jackson! The art is mixed media on illustration board, with an image area of approximately 19.5” x 25.5”, matted to an overall size of 25.5” x 31.5”, and is in Excellent condition.

94220  
John Watson
JS A #56 Cover Original Art (DC, 2006). John Watson mixes might, magic, and mayhem in this splendid cover illustration for Part One of “Black Reign.” Oil on canvas board with an image area of 12.5” x 19”. In Excellent condition.

94221  
Paul Wenzel
Autumn Fun Winnie the Pooh Panting (undated). This lighthearted fall scene featuring the cast of Walt Disney’s Winnie the Pooh series has an image area of 24” x 20”, and the piece has been framed to an overall size of 27” x 23”. The art is in Excellent condition.

94222  
Paul Wenzel
Friends Winnie the Pooh and Tigger Panting (undated). The talented Paul Wenzel has been a Disney artist for over 42 years. This warm and cuddly scene spotlighting Tigger and Pooh has an image area of 20” x 24”, and the piece has been framed to an overall size of 23” x 27”. The art is in Excellent condition.

94223  
Paul Wenzel
Friends Sheriff Mickey Mouse Panting (undated). This wild West scene starring Mickey Mouse has an image area of 20” x 24”, and the piece has been framed to an overall size of 23” x 27”. The art is in Excellent condition.
94224 Ogden Whitney
Herbie #22 Cover Original art (American Comics Group, 1966). The Fat Fury flies again, in this wonderfully whimsical cover by Ogden Whitney. Herbie Popnecker was ACG’s surprise hit of the 1960s, and every kid who read comics back in the Silver Age loved his wacky adventures. This is the first original cover art Heritage has offered, and is sure to conjure up some strong memories. It has an image area of 14” x 21”; other than featuring a replacement logo stat, the art is in Excellent condition. Say the magic word — “Allega-Poo!” From the Martin Greim Collection.

94225 Mike Wieringo and Sean Parsons
Avengers Next #3 Cover Original Art (Marvel, 2007). The next generation of Earth’s Mightiest Heroes, American Dream, J2, Blue Streak, and Sabreclaw face off with longtime Avengers foe, Ultron in this scintillating cover illustration. The art has an image area of 10” x 15” and it includes the logo and masthead paste-up copy. In Excellent condition.

94226 Mike Wieringo and Karl Kesel
Spider-Man/Fantastic Four: The New Silver Age #2 Cover Original Art (Marvel, 2007). This amazing cover illustration graced the second issue of Marvel’s limited edition series. The art has an image area of 10” x 15” and it includes the logo and masthead paste-up copy on an acetate overlay. In Excellent condition. Signed by Karl Kesel at the lower right.

94227 Frank Willard
Moon Mullins Sunday Comic Strip Original Art dated 8-10-30 (Chicago Tribune, 1930). Brewster saves Moon’s life, but he dares not take credit — because then his wife would find out. This hilarious example of the popular strip has an image area of 16.5” x 22”, and the art is in Very Good condition.

94228 Frank Willard
Moon Mullins Color Painting Original Art (undated). Moon Mullins had a pacing all its own; it’s considered one of the classics of the comics pages. Frank Willard drew this popular strip about layabout Moon and his family and friends for 35 years, from 1923 until his death in 1958. This 18” x 23” painting includes the largest drawings of Willard’s key characters known to exist, with a total of nine top characters shown. Other than this rare piece, hand-colored art by Willard is nonexistent. This piece has been in private collections and is rarely seen. The piece has been matted and framed to an overall size of 25” x 31.5”, and it is in Excellent condition.
94229  Richard Williams  *Mad* #277 Michael Jackson Cover Original Art (EC, 1988). Is it “Bad” to be *Mad?* Alfred E. Neuman strikes a familiar pose as the King of Pop in this 1988 cover illustration. This oil on canvas board piece has an image area of approximately 10.5” x 17”, matted to an overall 19” x 25.25”, and is in Excellent condition.

94230  Richard Williams  *Mad* #298 Gremlins II Cover Original Art (EC, 1990). Alfred is this Gremlin’s worst nightmare — welcome to the party, pal. This Richard Williams masterpiece has an image area of 16.5” x 21”, and the piece has been matted and framed to an overall size of 22” x 27”. The art is in Excellent condition.

94231  Richard Williams  *Mad* #304 Madonna Cover Original Art (EC, 1991). Not even Madonna can escape the long reach of Alfred! This trick is in the long revered *Mad* tradition of impossible spatial puzzles, baffling sight gags, and laughable optical illusions. This Richard Williams cover has an image area of 16.5” x 21”, and the piece has been matted to an overall size of 22” x 27”. The art is in Excellent condition.

94232  Richard Williams  *Mad* #305 General Norman Schwarzkopf Cover Original Art (EC, 1991). In the words of the usual gang of idiots at *Mad*, “who shamelessly publish patriotic-looking magazine covers to make a quick buck — ‘Support America’s Brave Men and Women — Buy This Issue.” This Richard Williams cover portrait spotlighting Norman and Alfred has an image area of 14.5” x 18”, and the piece has been matted to an overall size of 20” x 24”. The art is in Excellent condition.
Al Williamson and Al Feldstein *Weird Fantasy* #18 “Homesick” Cover Signed by Ray Bradbury Original Art (EC, 1953). Mention comics and science fiction to a comic art fan and two stellar names come to mind — EC and Ray Bradbury. Penciler Al Williamson and editor(writer/inker) Al Feldstein’s awesome cover scene for the classic EC sci-fi story “Homesick” qualifies as nothing less than a delightful EC double-collectible. The cover caption proudly heralds an adaptation of a Bradbury story in this issue, and the science fiction legend has signed this cover in its lower left corner margin, as has Feldstein, in the lower right corner, along with a great drawing. Feldstein’s razor-sharp brush strokes and Williamson’s dramatic perspective of this panoramic space scene rival the work of another science fiction master, illustrator Chesley Bonestell. To top all that, this cover comes straight from the collection of comics historian and fan legend Jerry Weist who wrote the indispensable memoir *Ray Bradbury: An Illustrated Life: A Journey to Far Metaphor*. This masterwork has an image area of 13.5” x 19.5”, and the art is in Excellent condition. *From the Jerry Weist Collection.*
94234  Al Williamson  *Flash Gordon* #1 Page 5, Original Art (King, 1966). On a mission to get radium for Earth, Flash and Dr. Zarkov return to Mingo City and receive a warm welcome from King Barin and Queen Aura in this dazzling page by Al Williamson. This piece has been framed and matted to an image area of 10” x 15” and is in Excellent condition. Signed in the final panel by Al Williamson. *From the Martin Geim Collection.*

94235  Al Williamson and Carlos Garzon - *Return of the Jedi* Darth Vader and Luke Skywalker page 48 Original Art (Marvel, 1983). Al Williamson’s first-rate adaptation of this key scene between Darth Vader and Luke Skywalker is magnificent — just what you would expect from the legendary EC science fiction giant. Vader rarely appeared in the regular Marvel comic! This story was published in a three-issue miniseries and later in collected editions including a Marvel Comics Super Special (hence the high page number). This piece has an image area of 12” x 17.5”, and the art is in Excellent condition. Williamson inscribed and signed this piece in its lower border. *From the Martin Geim Collection.*

94236  Ron Wilson and John Romita Sr.  *Avengers* #125 Cover Original Art (Marvel, 1974). Earth’s mightiest heroes battle the mind-shattering menace of Thanos, Warlord of Titan. This Bronze Age blockbuster from the House of Ideas has an image area of 11” x 16”. The art was drawn on vellum and it has been mounted to a support paper. The logo is a replacement and three captions are missing; otherwise, this piece is in Very Good condition. Romita Sr. signed the page at the lower center. A copy of the comic book is included in this lot.

94237  S. Clay Wilson  *Checkered Demon and Pirates* Illustration Original Art (2000). The Checkered Demon shares a postcard with some pirate pals in this “dense-pack” 7.5” x 7.5” illustration. This S. Clay Wilson inked drawing is crammed with just about everything an Underground Comix fan would want — including a topless mermaid! There are heavy blue-pencil markings under the fine-line inks; otherwise, this is in Excellent condition.
94238 Basil Wolverton Joker “Bob Hope” Illustration Original Art (Humorama, c. 1950). A wild portrait of comedian Bob Hope, as only Basil Wolverton could do it! The art is stamped on back “Timely Features, Inc.”, “Joker”, and “Humorama, Inc.”; and a hand-written “Gazette”. There’s a notation that it was to be run 2 across, so this illustration, enhanced with photostats on board with the Wolverton original attached, is probably a “fantasy cover” piece, but it’s great looking, never the less! The original ink and airbrush art measures approximately 11” x 14”, with the combined board size 17” x 22”. In Excellent condition.

94239 Basil Wolverton Comedy “Bing Crosby” Illustration Original Art (Humorama, 1950). This portrait of “Der Bingle” was part of a series by Wolverton called “Funny Faces”, and the back of the art is stamped “Timely Features, Inc.” and “Humorama, Inc.”. This “fantasy cover” was created by enhancing Wolverton’s original illustration with photostatted logos and a Dan DeCarlo print. The Wolverton ink and airbrush art measures approximately 11.5” x 14.5”, and the combined piece measures 17” x 22”. Excellent condition.

94240 Wally Wood Panic #3 Complete 7-page Story “The Quite-a-Man” Original Art (EC, 1954). Get your Irish brogue ready for this wacky take-off on the 1952 film, The Quiet Man, starring “John Weighin” (John Wayne), “Berry Fitsgerry” (Barry Fitzgerald), “Mary Kin O’Hura” (Maureen O’Hara), and “Red Will Kin O’Hura” (Victor McLaglen). The whole crazy thing is drawn by Wally Wood, who places his usual quota of silly “eyeball kicks”, and even adds Pogo, Albert, Churchy, and other swamp critters at the end, who search Ireland for — who else? Walt Kelly! Each page has an image area of approximately 13” x 18”, and the art remains in mostly Excellent condition, save a wee bit o’ soiling here and there.
94241  **Wally Wood Valor #5 Cover Original Art (EC, 1955).** One of the most renowned artists to illustrate the pages of EC Comics, Wally Wood’s spectacular Valor covers are high on the want-list of his many fan-addicts. Whether he was drawing incredible science fiction scenes or, as in this cover, battle scenes taken from the Ancient World, Wood always came through with a precisionist attention to detail that few cartoonists, if any, could match. This cover was the third of only three covers that Wood drew for Valor, so bid accordingly. This sensational cover has an image area of 13.5” x 19.5”, and the art is in Excellent condition.

94242  **Wally Wood Galaxy Science Fiction Magazine June 1959 Illustration Original Art (Galaxy, 1959).** This hard-hitting grey tone illustration for the Frederik Pohl story “Whatever Counts” has an image area of 14” x 14.5”, and aside from some small areas of foxing the art is in Very Good condition.

94243  **Wally Wood True Sweetheart Secrets #2 “Love’s Rapture” page 4 Original Art (Fawcett, 1950).** One of the comic book field’s masters of “good girl” art, Wally Wood excelled at drawing sensuous women even in his earliest efforts. Fresh out of the Merchant Marine, Wood broke into comic books in 1949 when he linked up with Renaldo Epworth, a comic book art broker who supplied low-end publishers with product. In his early years, Wood teamed with Marty Rose and Harry Harrison to knock out a plethora of romance pages for the notorious Victor Fox, publisher of Fox Comics. Almost immediately, Wood searched out better paying work, and by 1950 he was working for more reliable publishers such as Youthful, Avon, Ziff-Davis, Standard, ACG, and Fawcett. This early melodrama is packed with the famous Wally Wood detail. The image area of this page measures 13” x 18”, and the art is in Very Good condition.

94244  **Wally Wood Monster World House Ad Illustration Original Art (Warren, c. 1965).** Who but the great Wally Wood could combine the fantasy, humor, and “good girl” genres so magnificently? This piece was used for a house ad in the fondly remembered Warren magazine Monster World.
94245  Wally Wood Cannon Comic Strip #C-27 Original Art (Wood and Richter, 1972). Cannon was an adventure strip designed for a newspaper distributed exclusively to military bases, and as a result this episode has plenty of gorgeous “good girl” art. This strip was drawn on two boards, with a combined image area of 16.5” x 23.5”, and aside from a few light glue stains, the art is in Excellent condition. The art consists of two separate pieces — the top half has an image area of 17” x 12.75” and the lower half has one of 17” x 10.5”. The art is in Excellent condition.

94246  Wally Wood Cannon Comic Strip #C-29 Original Art (Wood and Richter, 1972). Wally Wood created, wrote, and drew Cannon, an adventure comic strip, for a brief period (1970 to 1974) for a newspaper distributed only to military bases. Cannon was meant to cash in on the enormous popularity of James Bond spy genre, and the basest emotions of males. It is hard to find a strip without a naked woman, an explosion or bare, bruised knuckles. This episode is a perfect example of Wood’s deft control of every technical aspect of comic strips. The art consists of two separate pages which have a combined image area of 18” x 24”, and this piece has been matted and framed to an overall size of 29” x 35.5”. The art is in Excellent condition.

94247  Wally Wood Cannon Comic Strip #C-108 Original Art (Wood and Richter, 1973). Comic book hall-of-famer Wood was among the most talented of all action-adventure cartoonists. From 1970-74 Wood wrote and drew Cannon, an adult comic strip for a newspaper distributed exclusively to military bases. This episode features a self-portrait in panel five, mentions of Wood’s many assistants in the dialogue, and of course, some mouth-watering “good girl” art. The art consists of two separate pieces — the top half has an image area of 17” x 12.75” and the lower half has one of 17” x 10.5”. The art is in Excellent condition.

94248  Wally Wood Sally Forth Comic Strip #S87 Original Art (Wood and Richter, 1973). A second Sally is stirring up trouble in Washington, while Q.P. has troubles of his own, in this intriguing episode of Wally’s Wood’s silly but sensuous strip. The art is done in two separate pieces; the top piece has an image size of 16.75” x 12.5”, and the bottom half is 16.75” x 10.25”. Both halves are in Excellent condition.
94249  Wally Wood *Sally Forth* Comic Strip #5119 Original Art (Wood and Richter, 1973). Sally forth into offbeat action-adventure filled with laughs and sexy cartoon girls, featuring Wood’s curvaceous heroine, Sally Forth. Boobarella, Snorky, and Lt. Q. P. Dahl co-star in the all-star cast of this episode. This strip was drawn on two boards, each with an image area measuring 16.5” x 10.25”, and aside from some light glue stains, the art is in Very Good condition.

94250  Bernie Wrightson *Dragon Slayer* Pencil Illustration Original Art (c. 1969). This beautifully rendered fantasy masterwork may have been created for a fanzine. Wrightson’s sensitive touch with a pencil is showcased in this 14” x 17” piece. Aside from a small stain on the dragon’s back, the art is in Excellent condition.

94251  Bernie Wrightson Unpublished Pencil Page Original Art (c. 1969). Never offered in the marketplace before, this stunning sword and sorcery page was acquired by our consignor directly from “Studio” artist Jeff Jones. Unpublished Wrightson pencil pages from this period are quite rare, and this beauty hails from the master of the macabre’s early, Frank Frazetta-influenced, barbarian period, just before he began working at DC. Wrightson gave this piece to Jones as a gift in the early seventies, and our consignor was one of the first collectors to buy originals from Wrightson back in 1970. This page was later inscribed and signed by Wrightson in 2007. This piece has an overall size of 11.5” x 17.5”, and the art is in Excellent condition.

94252  Bernie Wrightson *Witching Hour* #3 page 4 Original Art (DC, 1969). Outnumbered and out-armed, an Earthman fights a whole army of Laffrds in this page from “...And in a Far-Off Land!” The art has an image area of 10” x 15” and it is in Excellent condition.
94253  Bernie Wrightson *Witching Hour* #3 page 5 Original Art (DC, 1969). A man from today’s world finds himself in a wondrous land of wizards and monsters in this page from “...And in a Far-Off Land!” The art has an image area of 10” x 15”, and aside from paper tanning and some soiling in the lower portion, it is in Very Good condition.

94254  Bernie Wrightson Unpublished Splash Page “Here’s Another Fine Jam You’ve Gotten Me Into” Original Art (1970). This early effort by modern horror comics master Bernie Wrightson was clearly inspired by the fabled EC horror comics of the fifties. Judging by the opening panels of this yelp-yarn, Wrightson would have been right at home alongside Jack Davis, Graham Ingels, Wally Wood, and all of the other EC cartooning giants. This page has an image area of 10.75” x 15”, and aside from a missing lettering correction a few small stains, the art is in Excellent condition.

94255  Bernie Wrightson *Bats and Blue Jay* Splash Page Original Art (1970). This great piece certainly has all the classic horror elements you might want in a Wrightson splash with its perfect blend of contrasts — innocence and evil, whimsical fantasy and spine-tingling horror. This gorgeous greytone page spotlights Wrightson at his best as a master of horror, yet with a humorous touch — the work of a true master artist. This piece has an overall size of 14” x 20.5”, and the art is in Excellent condition.

94256  Bernie Wrightson *The Unexpected* #128 page 5 Original Art (DC, 1971). This eerie page from “There’s More Than One Way to Get Framed” hails from an early Bernie Wrightson story, and its infused with moody atmosphere. These spine-tingling scenes showcase the fantastic fluidity of Wrightson’s brushwork. It’s a knockout page from a then-rising star of the Bronze Age. This page has an image area of 10” x 15”, and the art is in Excellent condition. The art was signed in its lower border.
**94257**  **Bernie Wrightson House of Secrets #99 Abel Splash Page 1 Original Art (DC, 1972).** Bernie Wrightson put his all into his tongue-in-cheek splash pages featuring the DC and Warren Publishing horror hosts. Abel, host of the *House of Secrets* is showcased here along with a few of his “flends.” This mirthful “monster-piece” has an image area of 10” x 13”, and aside from a few light stains and an aged indicia, the art is in Very Good condition.

**94258**  **Bernie Wrightson Swamp Thing #1 Title Page 1 Original Art (DC, 1972).** “Beginning — a new kind of graphic excitement” — the master of the macabre sets the mood and background for one of the greatest titles of the Bronze Age with this landmark title page. This piece has an image of 10” x 15”, and the art is in Excellent condition. Wrightson signed the piece below the indicia.

**94259**  **Bernie Wrightson Swamp Thing #1 page 7 Original Art (DC, 1972).** Bernie Wrightson first entered the world of comics as a fan artist. His early pages were found in many a fanzine back in the late 1960s-early 1970s, and there was something about even these amateur pieces Wrightson did that made him a name to watch. Then his work reached a new zenith of glory with *Swamp Thing* #1. This beautifully inked 10” x 15” page rivals the best work of EC horror artists Jack Davis and Graham Ingels, and it is in Excellent condition. Wrightson signed this page in its lower right border.
94260  Bernie Wrightson Swamp Thing #4 page 16 Original Art (DC, 1973). The Mac Cobbs have a plan to cure son lan of his werewolfism... with Matt Cable’s blood! Exceptional Bernie Wrightson page from the tale “Monster on the Moors!” The image area is 10” x 15”, and the art is in Excellent condition. Bernie Wrightson has signed the page at the lower right.

94261  Bernie Wrightson Swamp Thing #6 page 18 Original Art (DC, 1973). After some impressive fan work Bernie Wrightson quickly his stride once he began working professionally for DC. His artwork began to show the kind of greatness that had all the fans going wild, coming to a climax with his ten-issue run on Swamp Thing. This wonderful, highly detailed page from issue #6 ranks among his best from this period, and it’s loaded with incredible brushwork. This piece has an image area of 10” x 15”, and the art is in Excellent condition. Wrightson signed the piece in its lower border.

94262  Bernie Wrightson Unpublished House of Mystery Splash Page Original Art (c. 1973). Talk about rare — this may be the only unpublished House of Mystery splash known to exist. While there are numerous pencil page sketch/ layouts in circulation, Wrightson splash pages from this era, with unlinked pencils, are nearly impossible to find, and this fantastic piece also features one of the largest portraits of Cain, the House of Mystery horror host ever done. Note that the figure in the bottom right panel appears to be a self-portrait. This incredible Bronze Age splash has an image area of 10” x 15”, and the art is in Excellent condition.
Bernie Wrightson *Eerie* #62 Cousin Eerie Inside Front Cover (Warren, 1974). For Warren Publishing and Bernie Wrightson fans, it just doesn’t get much better than this incredible inside cover scene spotlighting lovable Cousin Eerie. The master of the macabre really hit his stride during this era. This masterwork has an image area of 12” x 17.5”, and the art is in Excellent condition.
94264  Bernie Wrightson Creepy #63 Title Page 1 “Jenifer” Original Art (Warren, 1974). “Jenifer” is one of the most highly regarded horror yarns of the Bronze Age. Written by Bruce Jones and illustrated by an inspired Bernie Wrightson, once read, this sensuous chiller could never be forgotten. Rendered in ink and greytone markers, this dramatic title page has an image area of 12” x 17.5”. Aside from some minor overall paper aging, the art is in Excellent condition. Wrightson signed this page in its lower right border.

94265  Bernie Wrightson The Monsters: Color the Creature Vampire Book Illustration Original Art (Phil Seuling, 1974). The undead has risen again in this blood-curdling Bernie Wrightson “monster-piece.” This Bronze Age beauty has an image area of 10” x 14”, and it has been matted and framed to an overall size of 16.5” x 20.5”. The art is in Excellent condition.

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94266  **Bernie Wrightson Frankenstein Published Plate Illustration Original Art (1976).** "Thus far have I gone, tracing a secure way over the pathless seas..." So reads the caption for this sublime piece of fantasy illustration from a high point in a great artist's career. Published Frankenstein plates rarely come to market, and this is only the second one Heritage has offered to date. Bernie Wrightson's life-long affection for the Frankenstein mythos has proved to be a constant inspiration for the artist. In Christopher Zavis's book, *Berni Wrightson: A Look Back*, Wrightson commented, "Ever since I first started working professionally I drew the monster into various things. You can find him in just about everything from fanzines to *Swamp Thing*. It seems as though my whole career up to this point has been in preparation for an illustration of the novel." This awe-inspiring piece has an image area that measures 11"x 16" and is in Excellent condition.
94267  **Bernie Wrightson Moonpool Painting Original Art (1978).** Few artists’ names conjure up images of the macabre like Bernie Wrightson. His superlative work on *Swamp Thing* and other horror titles for DC and Marvel has attained legendary status. Wrightson’s dark illustrations are even more effective due to the meticulous attention to detail he gives to each element of the composition. Who better to create a spine-tingling werewolf transformation scene than this fantasy art legend? This work was originally created for a print that Christopher Zavis’s Land of Enchantment intended to produce. It would have been the last in a series done in the seventies which included “Conan,” “Visitor,” “Bad Doin’s,” “Loggerhead,” “Hunter,” and “Taking No Chances,” but the print was never published. This masterwork hails from a fertile period that most collectors consider the artist’s peak — the mid-to-late seventies, leading up to Wrightson’s incredible adaptation of *Frankenstein* — in fact, the concept of this image was reflected in a subsequent plate for that volume. Along with other masterpieces created for portfolios and posters during the legendary time of “The Studio,” this iconic image was first reproduced in the Wrightson monograph, *A Look Back* in 1979 and then much later, as card #41 in FPG’s 1993 card set, *Bernie Wrightson: Master of the Macabre*. This spectacular mixed-media painting has an image area of 17” x 23”, and it is in Excellent condition.

94268  **Bernie Wrightson Freak Show Trade Paperback Cover Preliminary Illustration Original Art (Image, 2006).** “A humble man, lonely at heart, seeks out the rejected ‘Freaks’ of the world, taking these misbegotten outcasts under his wing in a traveling show of oddities. But life is not without its own irony and his true self is revealed in a twist of fate and revenge.” The Master of the Macabre has done it again with this tightly penciled preliminary drawing for the cover of the recent re-issue. This pencil on vellum “monster-piece” has an image area of 10.5” x 14”, and the art is in Excellent condition. Signed at the lower left.

94269  **Bernie Wrightson Headquarters Bernie Wrightson Fan Club Illustration Original Art (1999).** This eerie tableau, titled “Headquarters,” was created for a print from the Bernie Wrightson Fan Club, in the latter half of the nineties. Everyone who joined received a binder and a packet which contained a limited edition print of this piece, as well as a newsletter and some other goodies. This ghoulish scene spotlights Wrightson at his best as the master of horror. This piece has an image area of 13.5” x 17”, and the art is in Excellent condition. A copy of the signed 8.5” x 11” print is also included in this lot.
No collection of science fiction art could be considered complete without an first-rate episode such as this, of the long-running strip that helped popularize science fiction in America. The art for this Sunday was drawn on two joined pieces of board, with a combined image area of approximately 18.5" x 27"; otherwise, the art is in Excellent condition.

94271 Chic Young *Blondie* Daily Comic Strip Original Art dated 9-18-30 (King Features Syndicate, 1930). In spite of his father's objections to her lowly social status, Dagwood is determined to marry the lovely Blondie Boopadoop. Of course, Blondie's not winning any popularity contests with Dagwood's mother, when she is quizzed about her social connections! This daily is for the eleventh day of the strip, and gives us an early insight into the Bumstead/Blondie dynamic. The image area measures 18" x 4", and aside from some light staining, soiling, a blue line editorial notation in the second panel, and a crease along the art in last panel, the condition of the art is Good.

94272 Chic Young *Blondie* Daily Comic Strip Original Art dated 9-23-30 (King Features Syndicate, 1930). First appearing at the beginning of the Great Depression, Blondie retains its status as one of the most widely read comic strips in the history of the art form. Blondie Boopadoop entered the world over seventy years ago, on September 8, 1930, the featured character of a new comic strip by Murat "Chic" Young. A flighty flapper, at first she dated playboy Dagwood Bumstead, son of the millionaire, J. Bolling Bumstead, a railroad magnate, along with several other boyfriends.
The comic strip floundered, however, until Young decided to have the couple fall deeply in love. This superb daily dates a little more than two weeks from the very first Blondie, and gives us an early glimpse at the charming bachelorette! The image area measures 18" x 4", and aside from some very light staining, the condition of the art is Excellent.

94273 Chic Young *Blondie* Daily Comic Strip Original Art dated 9-24-30 (King Features Syndicate, 1930). Americans, caught up in the woes of the Great Depression, immediately took to Chic Young's humorous daily reminders that love, not money, conquers all. In this daily, dating a little more than two weeks after the very first Blondie, the flighty flapper, Blondie Boopadoop, gets a tour of the Bumstead bath, much to the chagrin of the elder Bumstead! The image area measures 18" x 4", and the art is in Excellent condition.

94274 Chic Young *Blondie* Daily Comic Strip Original Art dated 10-16-30 (King Features Syndicate, 1930). Over tea and cookies, Grandma Bumstead dishes the dirt about the Bumstead family to Blondie, in this early Blondie daily. The art has an image area measuring 17.75" x 4"; and the art is in Excellent condition.

94275 Chic Young *Blondie* Daily Comic Strip Original Art dated 11-5-30 (King Features Syndicate, 1930). "Good girl" fans rejoice — Blondie stars in every panel of this daily. The image area of this strip measures 18" x 4", and the art is in Excellent condition.

94276 Chic Young *Blondie* Daily Comic Strip Original Art dated 12-1-30 (King Features Syndicate, 1930). Mrs. Bumstead can't get a minute's peace with all the paparazzi sneaking around, in this early Blondie daily. The art has an image area measuring 17.75" x 4" and the piece has been matted and framed to an overall size of 23.5" x 9.5". Aside from a small spot of soiling in the third panel, this daily is in Very Good condition.

94277 Chic Young *Blondie* Daily Comic Strip Original Art dated 9-3-31 (King Features Syndicate, 1931). Beauty and brains — Blondie has it all. This early Blondie daily has an image area measuring 18" x 4", and the condition is Excellent. Signed by Chic Young in the final panel.

94278 Chic Young *Blondie* Daily Comic Strip Original Art dated 12-30-31 (King Features Syndicate, 1931). Mr. Bumstead pays a man to act as Blondie's paramour to convince Dagwood to get over Blondie. But Dagwood's heart is not the only one that's breaking, in this sentimental Blondie daily from late 1931. The art has an image area measuring 17.75" x 4", and the piece has been framed to an overall size of 24"x 10.5". The art is in Very Good condition.

94279 Chic Young *Blondie* Daily Comic Strip Original Art dated 12-15-32 (King Features Syndicate, 1932). The mere sound of Blondie's voice revives an ailing Dagwood's vitality instantly, in this fantastic daily from the thirties. It's true love. This episode has an image area measuring 19.25" x 4", and the piece has been matted and framed to an overall size of 26.5" x 11.25". The art is in Excellent condition.
Newspaper Art

**94280 Chic Young Blondie “Hunger Strike” Daily Comic Strip Original Art dated 1-7-33 (King Features Syndicate, 1933).** Mrs. Bumstead will never agree to let her son, Dagwood, marry a nobody like Blondie! But Dagwood’s campaign to win his love continues in this daily, from the fifth day of his hunger strike. Who will win? The image area measures 19.5” x 4.25”, and the art is in Excellent condition.

**94281 Chic Young Blondie Sunday Comic Strip Original Art dated 12-23-34 (King Features Syndicate, 1934).** Dagwood dodges a bullet and has survivor’s guilt, when his buddy falls victim to a random kisser, in this Sunday from December 23, 1934. Cut between panel tiers two and three, the image area measures 17” x 13.5”, and the piece has been matted and framed to an overall size of 22.5” x 19”. Aside from some light soiling along the cut line, the art is in Very Good condition.

**94282 Chic Young Blondie Sunday Comic Strip Original Art dated 3-31-35 (King Features Syndicate, 1935).** Dagwood certainly takes Baby Dumpling on some unusual walks. The image area of this hilarious Sunday measures 14” x 10.5”. The art was cut horizontally between tiers one and two, and it has since been re-joined with a glued-on piece of paper on the back of the page; otherwise, the art is in Excellent condition.

**94283 Chic Young Blondie Sunday Comic Strip Original Art dated 9-29-35 (King Features Syndicate, 1935).** Dagwood does what he does best in this episode — sleep and eat! Poor Blondie. The image area of this rib-tickling Sunday measures 17” x 10.75”. There are some small stains in the upper left panels, and the art was cut horizontally between tiers two and three, and it has since been re-joined with a glued-on piece of paper on the back of the page; otherwise, the art is in Excellent condition.
94284  Mary Blair South America Animation Concept Painting Original Art (Disney, undated). Mary Blair expresses the bold fanciful colors of South America in this big-beaked bird character created for a Disney featurette. Rendered in mixed media on paper and mounted to board, the art has an image area of 6” x 5”. In Very Good condition.

94285  Mary Blair Little House Concept Painting Original Art (Disney, undated). Charming house caricature by Mary Blair for a Disney featurette. Rendered in mixed media on heavy illustration board, the art has an image area of 7” x 5.5”. Some paper tanning; otherwise the art is in Very Good condition.

94286  Scrap Happy Daffy “Hitler” Animation Production Drawing Original Art Group (Warner Bros., 1943). Adolph Hitler is not too thrilled with Daffy Duck’s Nazi-fighting scrap yard antics in this set of four original drawings from the Frank Tashlin directed war short. Rendered in graphite and red pencil each drawing measures 12” x 9.5”. Some paper tanning and light edge wear; otherwise the drawings average in Very Good condition.

94287  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.
94288  **Eyvind Earle** *For Whom the Bulls Toll* Animation Concept Painting Original Art Group (Disney, 1953). Four colorful concept sketches by Eyvind Earle for the Goofy short, *For Whom the Bulls Toll*. Rendered in tempera on heavy illustration board, each sketch has an image area of approximately 9.5" x 5.5" and they are attractively framed and matted together. In Excellent condition. Each sketch is signed by Eyvind Earle at the bottom right.

94289  **Eyvind Earle** *Sleeping Beauty* Animation Concept Painting Original Art (Disney, 1959). Outstanding concept painting by Eyvind Earle. Rendered in tempera on heavy illustration board, the art measures 12" x 6". Aside from light edge wear, and pinholes in each of the four corners, the work is in Very Good condition. Signed by Eyvind Earle at the bottom right.

94290  **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 *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.

94291  **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.

94292  **The Flintstones** Animation Production Cel Set-Up with Background Original Art (Hanna-Barbera, 1963). Fred Flintstone, with Barney and Betty Rubble, are seen here not long after the highly anticipated third season birth of Pebbles Flintstone, in this hand-inked and hand-painted cel set-up along with its original painted background. The art measures 10.5" x 8.5", and aside from some paint loss in Betty's hair (it was partially stuck to the background), the work is in Very Good condition.

94293  **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.
94294  Winsor McCay Gertie the Dinosaur Animation Drawing Original Art (1914). Here is personality-packed drawing from Winsor McCay's groundbreaking film featuring the friendly dinosaur, Gertie. Look carefully at the rocks at the right edge and you will see Gertie as she exits her cave, in the very beginning of the animated portion of the film short. Drawn with ink on rice paper, and measuring approximately 8.75" x 6.5", this drawing was mounted on a slightly larger piece of white board. Aside from some light paper tanning, and light soiling, the art is in Very Good condition.

94295  Winsor McCay Gertie the Dinosaur Animation Art Original Art (1914). Two sequential drawings of Gertie and a mastodon, from Winsor McCay's classic early cartoon, arguably the first animated film to feature a character with an appealing personality, which paved the way for later successful cartoon characters like Felix the Cat and Mickey Mouse. Gertie the Dinosaur has been named #6 in Jerry Beck's list of the 50 Greatest Cartoons of all time. It premiered on February 8, 1914, and originally featured McCay himself "interacting" with his Diplodocus heroine; eventually, a filmed live-action prologue of McCay and friends was added and the cartoon went into general distribution. Included are drawings on rice paper numbered 75 and 76, each with an image area measuring approximately 7.5" x 6", and are matted and framed to an overall size of 11" x 23.5", marked as being from the personal collection of Golden Age comics publisher, Harry "A" Chesler. A note included in the matted art incorrectly dates the cartoon from 1909. The art is in Excellent condition, save for a visible tear in the upper corner of #75, well outside the image area.
94296  **My Bunny Lies Over the Ocean “McCory” Production Cel**  
**Animation Art (Warner Bros, undated).** 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. This scene was taken from the 1948 classic, “My Bunny Lies Over the Ocean,” and recreated in the late 1970s’-’80s for “dubbed” television versions of Warner cartoons. The original scene was altered and redrawn for this newer version. Matted and framed to an image area of 11”x 8.25”, with an overall size of 22.5” x 19.5”. Some light creasing in the cel; otherwise the art is in Very Good condition.

94297  **Jungle Drums Superman Short Animation Production Background Original Art (Famous Studios, 1943).** After having her plane shot out of the sky, Lois Lane was lost in this dense tribe-infested jungle background in the Superman short, *Jungle Drums*. Hand-painted in mixed media on paper, the art measures 11.25” x 7.5”. In Very Good condition.

94298  **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.

**END OF SESSION FOUR**
SESSION FIVE

SPECIAL INTERNET BIDDING FEATURE

Online proxy bidding ends at HA.com two hours prior to the opening of the live auction. Check the Time Remaining on individual lots for details. After Internet proxy bidding closes, live bidding will take place through HERITAGE Live™, our new bidding software that lets you bid live during the actual auction. Secret maximum bids left online previously will compete against live bids, and win all ties. To maximize your chances of winning, enter realistic secret maximum bids before live bidding begins.

(Important note: Due to software and Internet latency, bids placed through Live Internet Bidding may not register in time and those bidders could lose lots they would otherwise have won, so be sure to place your proxy bids in advance.)

GOLDEN AGE COMICS

95001 Action Comics #33 (DC, 1941) CGC FN- 5.5 White pages. Superman cover by Fred Ray. CGC notes, “Centerfold detached.” Overstreet 2009 FN 6.0 value = $660. CGC census 10/09: 4 in 5.5, 8 higher.

95002 Action Comics #71 (DC, 1944) CGC FN/VF 7.0 White pages. Jack Burnley did the cover; Bernard Baily and Mort Meskin contributed interior art. Overstreet 2009 FN 6.0 value = $279; VF 8.0 value = $586. CGC census 10/09: 1 in 7.0, 2 higher.

95003 Action Comics #72 (DC, 1944) CGC VF 8.0 White pages. Wayne Boring's distinctive style makes this cover stand out. Joe Shuster, Bernard Baily, and Mort Meskin provided story art. Overstreet 2009 VF 8.0 value = $586; CGC census 10/09: 1 in 8.0, 2 higher.

95004 Adventure Comics #37 (DC, 1939) CGC VG/FN 5.0 Cream to off-white pages. Creig Flessel's unique hippo-attack cover for this issue was actually re-used on the rare Double Action #2. Overstreet 2009 VG 4.0 value = $420; FN 6.0 value = $586. CGC census 10/09: 1 in 5.0, none higher.


95006 Air Fighters Comics #1 (Hillman Fall, 1941) CGC VF+ 8.5 Off-white pages. Irwin Hasen cover. Overstreet 2009 VF 8.0 value = $1,764; VF/NM 9.0 value = $2,982. CGC census 10/09: 1 in 8.5, 3 higher.

95007 All-American Comics #1 (DC, 1939) CGC Apparent VF- 7.5 Slight (P) Off-white to white pages. First appearances in the premiere issue included Hop Harrigan and Scribbly. CGC notes, “Restoration includes: spine splits sealed to cover, cover reinforced.” Overstreet 2009 GD 2.0 value = $706; VG 4.0 value = $1,412; FN 6.0 value = $2,118; VF 8.0 value = $4,236.

95008 All-American Comics #40 (DC, 1942) CGC VF+ 8.5 Off-white to white pages. Heritage Auction Galleries, Dallas, Texas

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<th>Lot</th>
<th>Title</th>
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<tr>
<td>95009</td>
<td>All Hero Comics #1</td>
<td>CGC VF- 7.5</td>
<td>Off-white to white pages. Square bound. Mac Raboy cover. Overstreet 2009 VF 8.0 value = $1,090.</td>
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<td>95010</td>
<td>All Select Comics #1</td>
<td>CGC Apparent FN- 5.5 Moderate (P) Cream to off-white pages. Classic Alex Schomburg cover. CGC notes, &quot;Restoration includes: color touch, tear-seals, reinforced, staple replaced.&quot; Overstreet 2009 GD 2.0 value = $1,333; VG 4.0 value = $2,666; FN 6.0 value = $4,000.</td>
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<td>95011</td>
<td>All Star Comics #7</td>
<td>CGC Qualified VF- 7.5</td>
<td>White pages. E. E. Hibbard cover. CGC notes, &quot;Staples cleaned.&quot; Overstreet 2009 GD 2.0 value = $329; VG 4.0 value = $658; FN 6.0 value = $987; VF 8.0 value = $2,237.</td>
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<tr>
<td>95012</td>
<td>All Star Comics #13</td>
<td>CGC Apparent VF+ 8.5 Slight (A) Off-white to white pages. Hitler appearance. Jack Burnley sc-fi cover and art. Bernard Baily, H. G. Peter, and Sheldon Moldoff art. CGC notes, &quot;Restoration includes: small amount of color touch on cover, spine split sealed to cover.&quot; Overstreet 2009 GD 2.0 value = $250, VG 4.0 value = $500; FN 6.0 value = $750; VF 8.0 value = $1,575.</td>
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<td>95013</td>
<td>All Star Comics #24</td>
<td>CGC FN+ 6.5</td>
<td>Off-white to white pages. Joe Kubert Hawkman begins. Hitler cover. Overstreet 2009 FN 6.0 value = $489; VF 8.0 value = $1,027; CGC census 10/09: 2 in 6.5, 4 higher.</td>
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<td>95015</td>
<td>America’s Best Comics #18</td>
<td>CGC VF 8.0 Cream to off-white pages. Overstreet &quot;classic&quot; Alex Schomburg bondage, branding iron torture cover. Overstreet 2009 VF 8.0 value = $441.</td>
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<td>95016</td>
<td>Archie Comics #11</td>
<td>CGC VF- 7.5</td>
<td>Off-white to white pages. Bill Vigoda cover and art. Overstreet 2009 VF 8.0 value = $586.</td>
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<tr>
<td>95018</td>
<td>Archie Comics #24</td>
<td>CGC VF 8.0</td>
<td>Off-white to white pages. Al Fagaly cover. CGC notes, &quot;'11' written on top of 6th page in pen.&quot; Overstreet 2009 VF 8.0 value = $317.</td>
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<tr>
<td>95020</td>
<td>Batman #5</td>
<td>CGC VG- 3.5</td>
<td>Off-white to white pages. First appearance of the Batmobile with its bat-head front. Bob Kane cover. Overstreet 2009 VG 4.0 value = $1,056.</td>
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</tbody>
</table>
95021 Batman #7 (DC, 1941) CGC FN 6.0 Off-white to white pages. Bob Kane “bullseye” cover. Overstreet 2009 FN 6.0 value = $1,368. CGC census 10/09: 5 in 6.0, 23 higher.


95024 Batman #17 Central Valley pedigree (DC, 1943) CGC VF- 7.5 White pages. Classic war cover by Jerry Robinson (ghosting for Bob Kane). Kane, Robinson, and Jack Burnley art. Overstreet 2009 VF 8.0 value = $1,638. CGC census 10/09: 6 in 7.5, 19 higher.


95026 Batman #61 (DC, 1950) Condition: FN/VF. Origin of the Batplane II. Win Mortimer cover. Bob Kane and Dick Sprang art. There is a small piece of tape on the inside front cover. Please note that this copy could not be encapsulated due to a slight cover overhang. Overstreet 2009 FN 6.0 value = $279; VF 8.0 value = $581.


95029 Bill Boyd Western #2 Crowley Copy pedigree (Fawcett, 1950) CGC NM 9.4 Cream to off-white pages. Painted cover. Overstreet 2009 NM- 9.2 value = $290. CGC census 10/09: 1 in 9.4, none higher.


95031 The Black Terror #23 (Nedor Publications, 1948) CGC VF/NM 9.0 White pages. Great cover by Alex Schomburg! And this book is hardly common — we’ve only offered two different copies in eight years. Overstreet 2009 VF/NM 9.0 value = $465; NM- 9.2 value = $650. CGC census 10/09: 2 in 9.0, 1 higher.

95032 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.
95033 Boy Commandos #5 (DC, 1943) CGC VF/NM 9.0 Off-white to white pages. Joe Simon and Jack Kirby cover and art. Overstreet 2009 VF/NM 9.0 value = $887; NM- 9.2 value = $1,250. CGC census 10/09: 1 in 9.0, 1 higher.

95036 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 = $1,008. CGC census 4/09: 3 in 7.5, 15 higher.

95039 Captain Marvel Adventures #8 (Fawcett, 1942) CGC FN/ VF 7.0 Cream to off-white pages. Origin and first appearance of Ibac. C. C. Beck cover and art. Overstreet 2009 FN 6.0 value = $366; VF 8.0 value = $769. CGC census 10/09: 1 in 7.0, 5 higher.

95034 Bulletman #1 (Fawcett, 1941) CGC Apparent FN 6.0 Slight (A) Off-white pages. Silver metallic cover. Mac Raboy cover art. CGC notes: "Restoration includes: small amount of glue on spine of cover." Overstreet 2009 GD 2.0 value = $376; VG 4.0 value = $752; FN 6.0 value = $1,128.

95037 Captain Marvel Adventures #2 (Fawcett, 1941) CGC VG 4.0 Cream to off-white pages. Unrestored copy of a book that's tough to find in a higher grade than this. C. C. Beck cover. Overstreet 2009 VG 4.0 value = $846. CGC census 10/09: 1 in 4.0, 7 higher.


95042 Captain Midnight #2 Crowley Copy pedigree (Fawcett, 1942) CGC VF 8.0 Cream to off-white pages. The Jack Binder cover touts that "Captain Midnight smashes the Jap Juggernaut." Overstreet 2009 VF 8.0 value = $869. CGC census 10/09: 2 in 8.0, 3 higher.

95035 Canteen Kate #3 (St. John, 1952) CGC VF 8.0 Off-white pages. Matt Baker cover and art. Overstreet lists as "rare". Used in Parade of Pleasure. Overstreet 2009 VF 8.0 value = $325. CGC census 10/09: 1 in 8.0, none higher.

95038 Captain Marvel Adventures #6 (Fawcett, 1942) CGC VF+ 8.5 Off-white pages. First appearance of Hogarth. C. C. Beck cover and art. Overstreet 2009 VF 8.0 value = $769; VF/NM 9.0 value = $1,297. CGC census 10/09: 1 in 8.5, 1 higher.

95044 Captain Midnight #6 Crowley Copy/File Copy (Fawcett, 1943) CGC NM 9.4 Cream to off-white pages. Mac Raboy cover. Overstreet 2009 NM- 9.2 value = $1,625. CGC census 10/09: 2 in 9.2, 2 higher.


95043 Captain Midnight #5 Crowley Copy/File Copy (Fawcett, 1943) CGC NM- 9.2 Off-white pages. Mac Raboy cover. Overstreet 2009 NM- 9.2 value = $1,625. CGC census 10/09: 1 in 9.2, 2 higher.
95045  Captain Midnight #33

95046  Contact Comics #8

95047  Cowgirl Romances #10
Cosmic Aeroplane pedigree (Fiction House, 1952) CGC NM- 9.2 White pages. CGC notes possible art by the teams of Frank Frazetta/Al Williamson and Jack Kamen/Matt Baker. This is currently the only CGC-graded copy. Overstreet 2009 NM- 9.2 value = $400. CGC census 10/09: 1 in 9.2, none higher.

95048  Cowgirl Romances #11

95049  Cyclone Comics #1
(Bilbara, 1940) CGC FN/VF 7.0 Off-white to white pages. Overstreet 2009 FN 6.0 value = $572; VF 8.0 value = $775. CGC census 10/09: 1 in 7.0, 9 higher.

95050  Cyclone Comics #3
(Bilbara, 1940) CGC FN+ 6.5 White pages. Overstreet considers this book with a Chuck Winter “classic” cover to be scarce. Winter, George Papp, and Charles Quinlan art. Overstreet 2009 FN 6.0 value = $309; VF 8.0 value = $649. CGC census 10/09: 1 in 6.5, 2 higher.

95051  Daredevil Comics #1
Daredevil Battles Hitler (Lev Gleason, 1941) CGC Apparent FN 6.0 Slight (A) Off-white to white pages. Bob Wood and Charles Biro cover. CGC notes, “Restoration includes: spine split sealed to cover, small amount of glue on spine of cover.” Overstreet 2009 GD 2.0 value = $1,216; VG 4.0 value = $2,432; FN 6.0 value = $3,648.

95052  Dell Giant Comics Vacation Parade #1

95053  Detective Comics #53
(DC, 1941) CGC FN+ 6.5 Off-white to white pages. Bob Kane and Jerry Robinson cover and art. Overstreet 2009 FN 6.0 value = $561; VF 8.0 value = $1,178. CGC census 10/09: 4 in 6.5, 10 higher.

95054  Detective Comics #99

95055  Detective Comics #225

95056  Dick Tracy Comics Monthly #32

95057  Doll Man #18
95058 Dynamic Comics #19
Mile High pedigree (Chesler, 1946) CGC VF/NM 9.0 Off-white to white pages. Overstreet 2009 VF/NM 9.0 value = $567; NM- 9.2 value = $800. CGC census 10/09: 1 in 9.0, none higher.

95060 Famous Funnies #3
(Eastern Color, 1934) CGC Apparent FN/VF 7.0 Moderate (P) Cream to off-white pages. CGC notes, "Restoration includes: color touch, pieces added, spine and centerfold reinforced." Overstreet 2009 GD 2.0 value = $800; VG 4.0 value = $1,600; FN 6.0 value = $2,400; VF 8.0 value = $6,000.

95061 Famous Funnies #69

95065 Fantastic Fears #5
(Farrell, 1954) CGC VG/FN 5.0 Off-white to white pages. First professional comic work by Steve Ditko. Overstreet 2009 FN 6.0 value = $351; VF 8.0 value = $737. CGC census 10/09: 2 in 7.0, 8 higher.

95066 Fight Comics #2
Rockford pedigree (Fiction House, 1940) CGC FN/VF 7.0 Cream to off-white pages. Lou Fine and Will Eisner cover and art. Overstreet 2009 FN 6.0 value = $351; VF 8.0 value = $737. CGC census 10/09: 2 in 7.0, 8 higher.

95067 First Love Illustrated
File Copy Group (Harvey, 1949-63) Condition: Average VF+. Includes #2, 7, 8, 10-12, 13 (‘I Joined a Teen-age Sex Club’ story), 14-34, 35 (used in Seduction of the Innocent), 36 (Communism story “Love Slaves’), 37-87, 89, and 90. Artists include Jack Kirby, Bob Powell, and Howard Nostrand. Approximate Overstreet value for group = $3,000.

95068 First Romance #2-52
File Copy Group (Harvey, 1949-58) Condition: Average VF+. Includes #2-52. Artists include Jack Kirby and Howard Nostrand. Approximate Overstreet value for group = $2,000.

95069 Flash Comics #4
(DC, 1940) CGC Apparent NM- 9.2 Moderate (P) Cream to off-white pages. CGC notes, "Restoration includes: color touch, pieces added, spine and centerfold reinforced." Overstreet 2009 GD 2.0 value = $429; VG 4.0 value = $858; FN 6.0 value = $1,287; VF 8.0 value = $2,917; VF/NM 9.0 value = $5,109; NM- 9.2 value = $7,300.
95070  Flash Comics #59 (DC, 1944) CGC VF+ 8.5 White pages. Has the look of a pedigree copy, with the page quality to match. Sheldon Moldoff cover and art. Overstreet 2009 VF 8.0 value = $554; VF/NM 9.0 value = $940. CGC census 10/09: 1 in 8.5, 3 higher.

95071  Four Color (Series One) #8 Dick Tracy (Dell, 1940) CGC FN/VF 7.0 Off-white pages. Dick Tracy. Overstreet 2009 FN 6.0 value = $309; VF 8.0 value = $649. CGC census 10/09: 1 in 7.0, 1 higher.

95072  Four Color (Series One) #13 Walt Disney’s Reluctant Dragon (Dell, 1941) CGC FN 6.0 Off-white pages. Comic book adaptation of the 1941 film Walt Disney’s Reluctant Dragon, plus a two-page introduction to Fantasia. Mickey Mouse, Donald Duck, and Goofy appearances. Overstreet 2009 FN 6.0 value = $651. CGC census 10/09: 1 in 6.0, 5 higher.

95073  Four Color (Series One) #17 Dumbo (Dell, 1941) CGC FN 6.0 Off-white pages. Mickey Mouse, Donald Duck, and Pluto appear. Overstreet 2009 FN 6.0 value = $780. CGC census 10/09: 2 in 6.0, 5 higher.

95074  Four Color #7 Smokey Stover (Dell, 1942) CGC NM 9.4 Cream to off-white pages. Smokey Stover. Overstreet 2009 NM- 9.2 value = $550. CGC census 10/09: 1 in 9.4, 1 higher.

95075  Four Color #13 Mr. District Attorney (Dell, 1942) CGC VF/NM 9.0 Cream to off-white pages. Mr. District Attorney. JIm Chambers cover. Overstreet 2009 VF/NM 9.0 value = $369; NM- 9.2 value = $540. CGC census 10/09: 1 in 9.0, 2 higher.


95077  Four Color #29 Donald Duck (Dell, 1943) CGC Apparent VF- 7.5 Slight (A) Off-white to white pages. Donald Duck and "The Mummy’s Ring." Carl Barks story, cover, and art. CGC notes, “Restoration includes: spine split sealed to cover.” Overstreet 2009 GD 2.0 value = $711; VG 4.0 value = $1,422; FN 6.0 value = $2,133; VF 8.0 value = $5,119.

95078  Four Color #62 Donald Duck (Dell, 1945) CGC FN 6.0 Off-white to white pages. Donald Duck in "Frozen Gold." This Carl Barks masterpiece is one of the most prized of the Walt Disney comics. Carl Von Buettner cover. Overstreet 2009 FN 6.0 value = $624. CGC census 10/09: 2 in 6.0, 13 higher.


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<tr>
<th>Catalog Number</th>
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<th>Catalog Value</th>
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<tr>
<td>95085</td>
<td>Four Color #135 Felix the Cat</td>
<td>Dell, 1947</td>
<td>Felix the Cat. Overstreet 2009 NM- 9.2 value = $450. CGC census 10/09: 2 in 9.4, none higher.</td>
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<td>95087</td>
<td>Four Favorites #1 (Ace, 1941)</td>
<td>Dell, 1941</td>
<td>Hitler cover. Overstreet 2009 FN 6.0 value = $331; VF 8.0 value = $1,113. CGC census 10/09: 3 in 6.5, 2 higher.</td>
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<td>95088</td>
<td>Fox and the Crow #1</td>
<td>DC, 1951</td>
<td>Felix the Cat. Overstreet 2009 NM- 9.2 value = $450. CGC census 10/09: 2 in 7.0, 5 higher.</td>
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<tr>
<td>95089</td>
<td>Golden Arrow #1</td>
<td>Fawcett, 1942</td>
<td>Golden Arrow begins. 68 pages. Overstreet 2009 VF 8.0 value = $431. CGC census 10/09: 3 in 7.5, 3 higher.</td>
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<tr>
<td>95090</td>
<td>Golden Arrow #3</td>
<td>Fawcett, 1945</td>
<td>Golden Arrow begins. 68 pages. Overstreet 2009 VF 8.0 value = $431. CGC census 10/09: 3 in 7.5, 3 higher.</td>
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<tr>
<td>95092</td>
<td>Green Hornet Comics #1</td>
<td>Harvey, 1940</td>
<td>Origin and first appearance of Green Hornet and Kato in comics. Painted cover. Bob Powell art. CGC notes, “Restoration includes: small amount of color touch, piece added to cover, tear seals to cover, cover reinforced.” Overstreet 2009 GD 2.0 value = $51; VG 4.0 value = $1,022; FN 6.0 value = $1,533.</td>
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<td>95093</td>
<td>Green Lantern #37</td>
<td>DC, 1949</td>
<td>Last Green Lantern cover of this series. Irwin Hasen cover art. Overstreet 2009 FN 6.0 value = $369; VF 8.0 value = $775. CGC census 9/09: 1 in 6.5, 4 higher.</td>
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<td>95094</td>
<td>Green Lantern #38</td>
<td>DC, 1949</td>
<td>Last issue. Alex Toth cover featuring Streak the Wonder Dog. Overstreet 2009 VF 8.0 value = $775. CGC census 9/09: 2 in 7.5, 2 higher.</td>
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95095 Hi-School Romance File Copy Group (Harvey, 1949-58) Condition: Average VF+. Includes #1-3 and 5-9, 10 (rape story), and 11-75. Artists include Jack Kirby and Bob Powell. Approximate Overstreet value for group = $2,500.

95096 Holiday Comics #1 (Fawcett, 1942) CGC FN 6.0 Light tan to off-white pages. Features include Captain Marvel, Spy Smasher, and Ibis. 196 pages. Overstreet 2009 FN 6.0 value = $600. CGC census 10/09: 1 in 6.0, none higher.

95097 The Human Torch #3 (#2) (Timely, 1940) CGC Apparent VG/FN 5.0 Slight (P) Cream to off-white pages. Hitler appearance. Alex Schomburg cover. CGC notes, “Restoration includes: small amount of color touch on cover, cover & centerfold reinforced.” Overstreet 2009 GD 2.0 value = $233; VG 4.0 value = $466; FN 6.0 value = $699; VF 8.0 value = $1,468.

95098 Ibis The Invincible #1 (Fawcett, 1943) CGC Apparent VF+ 8.5 Slight (P) Off-white pages. Origin of Ibis. Mac Raboy cover. Dave Berg story and art. CGC notes, “Restoration includes: very small amount of color touch to cover, tear seals to cover, cover reinforced.” Overstreet 2009 GD 2.0 value = $233; VG 4.0 value = $466; FN 6.0 value = $699; VF 8.0 value = $1,468.

95100 Kid Colt Outlaw #2 (Atlas/Marvel, 1948) CGC VF+ 8.5 Off-white to white pages. Russ Heath art. Overstreet 2009 VF 8.0 value = $323; VF/NM 9.0 value = $537. CGC census 10/09: 1 in 8.5, none higher.


95102 Looney Tunes and Merrie Melodies Comics #14 (Dell, 1942) CGC NM 9.4 Off-white to white pages. Overstreet 2009 NM- 9.2 value = $775. CGC census 10/09: 1 in 9.4, 1 higher.

95103 Looney Tunes and Merrie Melodies Comics #35 (Dell, 1944) CGC NM 9.4 Cream to off-white pages. Overstreet 2009 NM- 9.2 value = $400. CGC census 10/09: 1 in 9.4, none higher.

95104 Mad #1-23 Complete Comic Book Group (EC, 1952-55). Here are all 23 original comic book format issues, offered together as one lot. Values run from Good to Fine. #1 is VG+, with minor restoration, but the majority are solid, unrestored VG or better. Approximate Overstreet value for group = $3,500.


95107 Marvel Mystery Comics #67 (Timely, 1945) CGC FN/VF 7.0 Off-white pages. Alex Schomburg cover. Overstreet 2009 FN 6.0 value = $381; VF 8.0 value = $800. CGC census 10/09: 2 in 7.0, 4 higher.

95108 Marvel Mystery Comics #73 (Timely, 1946) CGC FN/VF 7.0 Off-white pages. Overstreet 2009 FN 6.0 value = $381; VF 8.0 value = $800. CGC census 10/09: 2 in 7.0, 7 higher.

95109 Master Comics #18 (Fawcett, 1941) CGC VF/NM 9.0 Cream to off-white pages. Bulletman and Bulletgirl cover by Charles Sultan. Overstreet 2009 VF/ NM 9.0 value = $1,065; NM- 9.2 value = $1,500. CGC census 10/09: 1 in 9.0, 1 higher.

95110 Mickey Mouse Magazine Dairy Giveaway V1#3 (Walt Disney Productions, 1934) CGC VF- 7.5 White pages. Promotional comic given away by dairies across the USA. New Years cover. Overstreet 2009 VF 8.0 value = $475. CGC census 10/09: 1 in 7.5, none higher.


95117 Mickey Mouse Magazine Dairy Giveaway V1#11 (Walt Disney Productions, 1934) CGC VF 8.0 White pages. Promotional comic given away by dairies. Overstreet 2009 VF 8.0 value = $475. CGC census 10/09: 1 in 8.0, none higher.

95118 Mickey Mouse Magazine Dairy Giveaway V1#12 (Walt Disney Productions, 1934) CGC VF+ 8.5 White pages. Promotional comic given away by dairies. Overstreet 2009 VF 8.0 value = $475; VF/NM 9.0 value = $688. CGC census 10/09: 1 in 8.5, none higher.


95121 Mickey Mouse Magazine V3#8 File Copy (K. K. Publications, Inc., 1938) CGC FN/ VF 7.0 Cream to off-white pages. Overstreet 2009 FN 6.0 value = $144; VF 8.0 value = $293. CGC census 9/09: 1 in 7.0, 1 higher.


95128 Military Comics #12 Pennsylvania pedigree (Quality, 1942) CGC FN/VF 7.0 White pages. Reed Crandall cover. CGC notes, “Puzzle filled in on interior cover in marker.” Overstreet 2009 FN 6.0 value = $270; VF 8.0 value = $563. CGC census 10/09: 1 in 7.0, 3 higher.

95129 A Moon, A Girl... Romance #10 (EC, 1949) CGC VF- 7.5 Off-white pages. Wally Wood’s first artwork for E. C. Al Feldstein story, cover and art. Graham Ingels art. Overstreet 2009 VF 8.0 value = $410. CGC census 10/09: 0 in 7.5, none higher.

95130 Mutt and Jeff #4 Central Valley pedigree (DC, 1941) CGC VF/NM 9.0 Off-white pages. Al Smith art. Overstreet 2009 VF/NM 9.0 value = $465; NM- 9.2 value = $650. CGC census 10/09: 1 in 9.0, none higher.


95135 Mystery Men Comics #16 (Fox, 1940) CGC VF 8.0 Cream to off-white pages. George Tuska art. Overstreet 2009 VF 8.0 value = $391. CGC census 10/09: 1 in 8.0, 1 higher.

95139 New Funnies #72 (Dell, 1943) CGC NM+ 9.6 Cream to off-white pages. Overstreet 2009 NM+ 9.6 value = $420. CGC census 10/09: 1 in 9.6, none higher.


95141 New Funnies #74 (Dell, 1943) CGC NM 9.4 Cream to off-white pages. Matt Baker cover and art. Phantom Lady is injected with experimental drugs. Overstreet 2009 FN 6.0 value = $780; VF 8.0 value = $1,638. CGC census 10/09: 2 in 9.4, 15 higher.


95136 Mystery Men Comics #17 (Fox, 1940) CGC VF- 7.5 Off-white pages. Blue Beetle cover. Overstreet 2009 VF 8.0 value = $391. CGC census 10/09: 1 in 7.5, none higher.


95144 Phantom Lady #15 (Fox Features Syndicate, 1947) CGC FN+ 6.5 Cream to off-white pages. Matt Baker cover and art. Overstreet 2009 FN 6.0 value = $780; VF 8.0 value = $1,638. CGC census 10/09: 2 in 6.5, 15 higher.

95145 No Lot.


95147 Popular Comics #85 (Dell, 1943) CGC NM+ 9.6 Cream to off-white pages. Overstreet 2009 NM+ 9.6 value = $320. CGC census 9/09: 2 in 9.6, none higher.


95151 Real Life Comics #34 Big Apple pedigree (Nedor Publications, 1946) CGC NM/MT 9.8 White pages. Alex Schomburg cover. This is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $170. CGC census 10/09: 1 in 9.8, none higher. From the Gary Keller Collection.


95153 Red Ryder Comics #18 Mile High pedigree (Dell, 1944) CGC VF/NM 9.0 White pages. Fred Harman cover and art. Overstreet 2009 VF/NM 9.0 value = $278; NM- 9.2 value = $400. CGC census 10/09: 3 in 9.0, 1 higher.


95156 Sad Sack Comics Double Short Box File Copy Group (Harvey, 1949-82). Includes file copies of issues #2 (VG+), 3 (VG+), 5 (VG+), 6 (VG+), 7 (VG+), 10 (GD/VG), 13-16, 17 (VG), 19-24, 26-48, 50-59, 66-70, 77-181, 183-228, 231-235, and 238-287. Issues #13-80 average VF and issues #81-287 average VF/NM or better. Issue #55 is water stained. Approximate Overstreet value for group = $4,300.

95157 Samson #1 (Fox Features Syndicate, 1940) CGC VG/ FN 5.0 Off-white to white pages. Samson begins. Bob Powell and George Tuska art. Overstreet notes a possible Lou Fine cover. Overstreet 2009 VG 4.0 value = $440; FN 6.0 value = $660. CGC census 10/09: 3 in 5.0, 8 higher.

95158 Sensation Comics #51 Davis Crippen ("D" Copy) pedigree (DC, 1946) CGC VF 8.0 Cream to off-white pages. Overstreet 2009 VF 8.0 value = $322. CGC census 10/09: 2 in 8.0, 3 higher.


95160 Sensation Comics #54 Ohio pedigree (DC, 1946) CGC VF+ 8.5 Off-white to white pages. H. G. Peter cover and art. Stan Aschmeier art. Overstreet 2009 VF 8.0 value = $322; VF/NM 9.0 value = $536. CGC census 10/09: 1 in 8.5, 4 higher.

95161 Sensation Comics #57 (DC, 1946) CGC VF+ 8.5 Cream to off-white pages. H. G. Peter cover and art. Joe Kubert art. CGC notes, "From the estate of Lloyd Jacquet." Overstreet 2009 VF 8.0 value = $322; VF/NM 9.0 value = $536. CGC census 10/09: 1 in 8.5, 3 higher.


95164 Sheena, Queen of the Jungle #1 (Fiction House, 1942) CGC FN/VF 7.0 Off-white pages. Dan Zolnerowich cover. Overstreet 2009 FN 6.0 value = $819; VF 8.0 value = $1,720. CGC census 9/09: 3 in 7.0, 8 higher.

95166 Shield-Wizard Comics #2 (MLJ, 1940) CGC VG 4.0 Off-white pages. Origin of the Shield retold. Roy, the Super Boy (Wizard’s sidekick) begins. Al Camy cover. Edd Ashe and Irv Novick art. CGC notes, “Very minor amount of glue on detached centerfold” Overstreet 2009 VG 4.0 value = $520. CGC census 10/09: 1 in 4.0, 2 higher.

95167 Shield-Wizard Comics #5 (MLJ, 1941) CGC VF 8.0 Cream to off-white pages. Dusty, Boy Detective begins. Irv Novick cover and art. Paul Reinman art. Overstreet 2009 VF 8.0 value = $863. CGC census 10/09: 1 in 8.0, 1 higher.


95170 Skippy’s Own Book of Comics #nn (No Publisher, 1934) CGC VG- 3.5 Cream to off-white pages. Widely viewed as the fourth comic book ever produced. Published by Max C. Gaines and advertised on the Skippy Radio Show, to be given away with the purchase of a tube of Phillip’s Tooth Paste. Considered “scarce” by Overstreet. The first four color comic book about a single character. Overstreet 2009 VG 4.0 value = $730. CGC census 10/09: 1 in 3.5, 2 higher.


95175 Spy Smasher #7 Crowley Copy pedigree (Fawcett, 1942) CGC VF+ 8.5 Off-white to white pages. Fawcett Comix Cards on back cover. Dave Berg story and art. Mac Raboy art. Overstreet 2009 VF 8.0 value = $548; VF/NM 9.0 value = $924. CGC census 10/09: 1 in 8.5, 2 higher.

95176 Spy Smasher #8 Crowley Copy/File Copy (Fawcett, 1942) CGC VF- 7.5 Cream to off-white pages. Japanese War cover. Dave Berg story and art. The cover bears a “Checking Copy” stamp. Overstreet 2009 VF 8.0 value = $454. CGC census 10/09: 1 in 7.5, 2 higher.

95178 Strange Adventures #10 (DC, 1951) CGC VF 8.0 Off-white pages. Second appearance of key pre-Silver Age hero Captain Comet. Overstreet 2009 VF 8.0 value = $519. CGC census 10/09: 3 in 8.0, 8 higher.


95180 Superman #6 (DC, 1940) CGC Apparent FN/VF 7.0 Slight (P) Cream to off-white pages. Joe Shuster cover, with Jack Burnley contributing story art. CGC notes, “Restoration includes: spine split sealed to cover, cover cleaned. Overstreet 2009 GD 2.0 value = $353; VG 4.0 value = $706; FN 6.0 value = $1,059.

95181 Superman #13 (DC, 1941) CGC FN 6.0 Off-white pages. Fred Ray war cover. Overstreet 2009 FN 6.0 value = $819. CGC census 10/09: 3 in 6.0, 15 higher.

95182 Superman #36 (DC, 1945) CGC VF 8.0 White pages. Mr. Mxyztplk appearance. Lois Lane cover by Wayne Boring. Overstreet 2009 VF 8.0 value = $743. CGC census 10/09: 4 in 8.0, 10 higher.

95183 Superman #53 (DC, 1948) CGC Apparent FN/VF 7.0 Slight (P) Off-white pages. Superman’s origin is retold. Classic Wayne Boring cover. CGC notes, “Restoration includes: cover cleaned.” Overstreet 2009 GD 2.0 value = $331; VG 4.0 value = $634; FN 6.0 value = $951; VF 8.0 value = $1,981.

95184 Superman #100 (DC, 1955) CGC FN+ 6.5 Off-white to white pages. Milestone issue. Origin of Superman retold. Shows the covers of issues #1, 25, 50, and 75 on the Win Mortimer cover. Wayne Boring and Al Plastino art. Overstreet 2009 FN 6.0 value = $669; VF 8.0 value = $1,383. CGC census 10/09: 1 in 6.5, 12 higher.

95185 Superman-Tim #nn (DC, 1947) CGC FN/VF 7.0 Cream to off-white pages. This is the only copy certified by CGC to date. 36 pages. Overstreet 2009 FN 6.0 value = $90; VF 8.0 value = $174. CGC census 10/09: 1 in 7.0, none higher.

95186 Suspense Comics #1 (Continental Magazines, 1943) CGC GD+ 2.5 Cream to off-white pages. Charles Quinlan bondage/torture cover. CGC notes, “cover detached.” Overstreet 2009 GD 2.0 value = $188. CGC census 9/09: 2 in 2.5, 3 higher.


95188 Terrific Comics #1 Davis Crippen (“D” Copy) pedigree (Continental Magazines, 1944) CGC VG+ 4.5 Off-white pages. Contains an opium story. Don Rico cover and art. L. B. Cole and John Giunta art. Overstreet 2009 VG 4.0 value = $636. CGC census 10/09: 2 in 4.5, 3 higher.

95189 Terrors of the Jungle #17 (#1) (Star, 1952) CGC VF 8.0 Off-white to white pages. L. B. Cole skull, shrunken head, and bondage cover. Used in Seduction of the Innocent. Overstreet 2009 VF 8.0 value = $291. CGC census 10/09: 1 in 8.0, 2 higher.
95190  This Is Suspense #23

95191  3-D Dolly #1 File Copy (Harvey, 1953) CGC NM 9.4 Off-white pages. Overstreet 2009 NM- 9.2 value = $1,050. CGC census 10/09: 4 in 9.4, 1 higher.

95192  Thrilling Comics #44


95194  Tip Top Comics #91

95195  Tip Top Comics #97
Central Valley pedigree (United Features Syndicate, 1944) CGC NM 9.4 Off-white to white pages. The only copy on the current CGC census. Overstreet 2009 NM- 9.2 value = $130. CGC census 10/09: 1 in 9.4, none higher.

95196  Tomahawk #9

95197  Top-Notch Comics #7

95198  Top-Notch Comics #13
(MLJ, 1941) CGC VF 8.0 White pages. The Black Hood and the Wizard are featured. Overstreet 2009 VF 8.0 value = $569. CGC census 10/09: 1 in 8.0, 1 higher.

95199  Top-Notch Comics #14
(MLJ, 1941) CGC VF- 7.5 Cream to off-white pages. The Black Hood and the Wizard are featured. Bondage cover. Overstreet 2009 VF 8.0 value = $5681. CGC census 10/09: 1 in 7.5, 1 higher.

95200  Top-Notch Comics #15
Rockford pedigree (MLJ, 1941) CGC VF+ 8.5 Cream to off-white pages. The Black Hood and the Wizard. Overstreet 2009 VF 8.0 value = $1,172. CGC census 10/09: 2 in 8.5, 1 higher.

95201  Top-Notch Comics #25
(MLJ, 1942) CGC VF 8.0 Off-white pages. Lat Bob Phantom. Al Camy cover and art. Irv Novick art. Overstreet 2009 VF 8.0 value = $422. CGC census 10/09: 1 in 8.0, 1 higher.
95203  True Love Problems and Advice Illustrated #1 and 3-52 Group (Harvey, 1949-52) Condition: Average VF/NM. Includes high-grade Harvey file copies of True Love Problems and Advice #1 and 3-44, and Romance Stories of True Love #45-52. Artists include Bob Powell, Matt Baker, and Lee Elias. Approximate Overstreet value for group = $2,300.

95205  USA Comics #6 (Timely, 1942) CGC Apparent NM – 9.2 Slight (P) Off-white pages. Jack Kirby cover. First appearance of the Whizzer. CGC notes, “Restoration includes: small amount of colortouch on cover, spine splits sealed, reinforced.” Overstreet 2009 GD 2.0 value = $1,167; VG 4.0 value = $2,334; FN 6.0 value = $3,500; VF 8.0 value = $8,600.

95206  Victory Comics #2 (Hillman Publications, 1941) CGC VF 8.0 Cream to off-white pages. Hitler appearance. Bill Everett cover and art. Overstreet 2009 VF 8.0 value = $806. CGC census 10/09: 1 in 8.0, none higher.

95207  Walt Disney’s Comics and Stories #31 (Dell, 1943) CGC Apparent VF 8.0 Trimmed Off-white to white pages. New Donald Duck stories by Carl Barks begin. Walt Kelly cover. CGC notes, “Right & bottom edge trimmed.” Overstreet 2009 GD 2.0 value = $365; VG 4.0 value = $730; FN 6.0 value = $1,095; VF 8.0 value = $2,482.

95208  Walt Disney’s Comics and Stories #40 (Dell, 1944) CGC VF 8.0 Cream to off-white pages. Walt Kelly (Gremlins), Carl Barks, and Carl Buettner stories and art. Overstreet 2009 VF 8.0 value = $460. CGC census 10/09: 2 in 8.0, 4 higher.

95209  Walt Disney’s Comics and Stories #41 (Dell, 1944) CGC VF+ 8.5 Cream to off-white pages. Carl Barks story and art. Walt Kelly cover. Overstreet 2009 VF 8.0 value = $378; VF/NM 9.0 value = $639. CGC census 10/09: 2 in 8.5, 5 higher.

95210  Walt Disney’s Comics and Stories #44 (Dell, 1944) CGC VF 8.0 Cream to off-white pages. Walt Kelly cover. Carl Barks art. CGC notes, “Very minor amount of glue on cover.” Overstreet 2009 VF 8.0 value = $378. CGC census 10/09: 1 in 8.0, 4 higher.

95211  Walt Disney’s Comics and Stories #48 (Dell, 1944) CGC VF 8.0 Cream to off-white pages. Carl Barks story and art. Walt Kelly cover. Overstreet 2009 VF 8.0 value = $378. CGC census 10/09: 2 in 8.0, 3 higher.

95214  Walt Disney's Comics and Stories #50 (Dell, 1944) CGC VF 8.0 Cream to off-white pages. Walt Kelly cover. Carl Barks and Al Taliaferro art. Nazis in Floyd Gottfredson's Mickey Mouse story. Overstreet 2009 VF 8.0 value = $378. CGC census 10/09: 1 in 80, 2 higher.

95215  Walt Disney's Comics and Stories #64 (Dell, 1946) CGC FN+ 6.5 Off-white pages. Walt Kelly Christmas cover. Carl Barks art. Pinocchio story. Overstreet 2009 FN 6.0 value = $75; VF 8.0 value = $184. CGC census 10/09: 2 in 65, 4 higher.

95216  Walt Disney's Comics and Stories #95 (Dell, 1948) CGC VF/NM 9.0 Off-white pages. Carl Barks cover (his first on the series) and art. Overstreet 2009 VF/NM 9.0 value = $223; NM 9.2 value = $325. CGC census 10/09: 1 in 90, 1 higher.

95217  Walt Disney's Comics and Stories #98 (Dell, 1948) CGC VF/NM 9.0 Off-white to white pages. First Uncle Scrooge appearance in WDC&S title. Halloween cover. Carl Barks story and art. Walt Kelly art. Overstreet 2009 VF/NM 9.0 value = $411; NM 9.2 value = $600. CGC census 10/09: 3 in 90, 2 higher.

95218  Walt Disney's Comics and Stories #149 File Copy (Dell, 1953) CGC NM+ 9.6 Off-white to white pages. Carl Barks story, cover, and art. Overstreet 2009 NM+ 9.2 value = $120. CGC census 10/09: 1 in 94, none higher.

95219  Walt Disney's Comics and Stories #151 File Copy (Dell, 1953) CGC NM+ 9.6 Off-white to white pages. Carl Barks story, cover, and art. Overstreet 2009 NM+ 9.2 value = $125. CGC census 10/09: 2 in 96, none higher.

95220  Walt Disney's Comics and Stories #153 File Copy (Dell, 1953) CGC NM+ 9.6 Off-white to white pages. Carl Barks story, cover, and art. Overstreet 2009 NM+ 9.2 value = $120. CGC census 10/09: 2 in 96, none higher.

95221  Walt Disney's Comics and Stories #154 File Copy (Dell, 1953) CGC NM 9.4 Off-white pages. Carl Barks story, cover, and art. Overstreet 2009 NM 9.2 value = $120. CGC census 10/09: 3 in 94, none higher.

95222  Walt Disney's Comics and Stories #158 File Copy (Dell, 1953) CGC NM+ 9.6 Off-white to white pages. Halloween cover. Carl Barks story, cover, and art. Overstreet 2009 NM+ 9.2 value = $120. CGC census 10/09: 4 in 96, none higher.

95223  Walt Disney's Comics and Stories #166 File Copy (Dell, 1954) CGC NM+ 9.6 Off-white to white pages. Carl Barks cover and art. Overstreet 2009 NM+ 9.2 value = $120. CGC census 10/09: 2 in 96, none higher.

95224  Walt Disney's Comics and Stories #172 File Copy (Dell, 1955) CGC NM+ 9.6 Off-white to white pages. Carl Barks story, cover, and art. Overstreet 2009 NM+ 9.2 value = $105. CGC census 10/09: 2 in 96, 1 higher.

95225  Walt Disney's Comics and Stories #178 File Copy (Dell, 1955) CGC NM/MT 9.8 Off-white to white pages. Carl Barks cover and art. Overstreet 2009 NM 9.2 value = $105. CGC census 10/09: 1 in 98, none higher.

95226  Wambi the Jungle Boy #1 (Fiction House, 1942) CGC VF- 7.5 Off-white pages. H. C. Kiefer cover. Overstreet 2009 VF 8.0 value = $586. CGC census 10/09: 1 in 75, none higher.
95227 Weird Horrors #5
River City pedigree (St. John, 1952) CGC VF+ 8.5 White pages.
Overstreet 2009 VF 8.0 value = $192; VF/NM 9.0 value = $309. CGC census 10/09: 1 in 8.5, none higher.

95228 Western Killers #nn

95229 Whiz Comics #3 (#2)
(Fawcett, 1940) CGC GD/VG 3.0 Off-white pages. Second appearance of Captain Marvel. C. C. Beck cover and art. Overstreet 2009 GD 2.0 value = $461; VG 4.0 value = $922. CGC census 10/09: 1 in 3.0, 9 higher.

95230 Whiz Comics #7
(Fawcett, 1940) CGC Apparent FN/VF 7.0 Slight (P) Off-white to white pages. Dr. Voodoo begins. C. C. Beck cover and art. Mac Raboy art. Overstreet 2009 GD 2.0 value = $183; VG 4.0 value = $366; FN 6.0 value = $549; VF 8.0 value = $1,153.

95231 Whiz Comics #13
(Fawcett, 1941) CGC FN+ 6.5 Off-white pages. C. C. Beck cover and art. Mac Raboy art. Overstreet 2009 FN 6.0 value = $375; VF 8.0 value = $788. CGC census 10/09: 1 in 6.5, 1 higher.

95232 Whiz Comics #19
Crowley Copy pedigree (Fawcett, 1941) CGC VF+ 8.5 Cream to off-white pages. C. C. Beck drew this issue’s underwater cover in addition to providing interior art. Mac Raboy handled art chores on the Dr. Voodoo feature. Overstreet 2009 VF 8.0 value = $1,182. CGC census 10/09: 2 in 8.5, 3 higher.

95233 Whiz Comics #24
(Fawcett, 1941) CGC VF 8.0 Off-white to white pages. C. C. Beck cover and art. Overstreet 2009 VF 8.0 value = $428. CGC census 10/09: 2 in 8.0, 1 higher.

95234 Whiz Comics #78

95235 Whiz Comics #154 Mile High pedigree (Fawcett, 1953) CGC VF- 7.5 Off-white to white pages. Second-to-last issue, dubbed “scarce” by Overstreet. Featuring Captain Marvel, Ibis the Invincible, and Lance O’Casey. First appearance Dr. Death in this title. The cover (with a pretty horrific portrayal of Sivana) is by Kurt Schaffenberger. Overstreet 2009 VF 8.0 value = $226. CGC census 10/09: 3 in 7.5, 5 higher.

95236 Wings Comics #1
(Fiction House, 1940) CGC FN+ 6.5 Off-white to white pages. Overstreet 2009 FN 6.0 value = $801; VF 8.0 value = $1,682. CGC census 10/09: 1 in 6.5, 13 higher.

95237 Wonderworld Comics #5 (Fox, 1939) CGC FN+ 6.5 Off-white pages. Lou Fine cover. Best copy we’ve ever offered! Overstreet 2009 FN 6.0 value = $561; VF 8.0 value = $1,178. CGC census 10/09: 1 in 6.5, 1 higher.

95238 Wow Comics #2
(Fawcett, 1941) CGC FN- 5.5 Cream to off-white pages. Mr. Scarlet cover. Overstreet considers this book “scarce.” Overstreet 2009 FN 6.0 value = $918. CGC census 10/09: 3 in 5.5, 5 higher.

95239 Young Allies Comics #3
(Timely, 1942) CGC Apparent FN/VF 7.0 Moderate (P) Off-white to white pages. “Remember Pearl Harbor issue.” Al Gabriele cover. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced, staples replaced.” Overstreet 2009 GD 2.0 value = $300; VG 4.0 value = $600; FN 6.0 value = $900.
95240 The Amazing Spider-Man #2 White Mountain pedigree (Marvel, 1963) CGC VG/FN 5.0 White pages. First appearances of the Vulture and the Terrible Tinkerer. Steve Ditko cover and interior art. Overstreet 2009 VG 4.0 value = $692; FN 6.0 value = $1,038. CGC census 10/09: 45 in 5.0, 242 higher.


95242 The Amazing Spider-Man #5 (Marvel, 1963) White Mountain pedigree CGC FN+ 6.5 Off-white to white pages. First appearance of the Vulture and the Terrible Tinkerer. Steve Ditko cover and interior art. Overstreet 2009 FN 6.0 value = $600; VF 8.0 value = $1,750. CGC census 10/09: 43 in 6.5, 175 higher.

95243 The Amazing Spider-Man #8 (Marvel, 1964) CGC VF 8.0 Off-white to white pages. Steve Ditko cover and art. Overstreet 2009 VF 8.0 value = $867. CGC census 10/09: 54 in 8.0, 119 higher.


95255 **The Brave and the Bold #19** River City pedigree (DC, 1958) CGC VF+ 8.5 Off-white to white pages. Silent Knight and Viking Prince appearances. Irv Novick cover and art; Joe Kubert art. Overstreet 2009 VF 8.0 value = $277; VF/NM 9.0 value = $514. CGC census 10/09: 1 in 8.5, 1 higher.


95257 **Daredevil #1** (Marvel, 1964) CGC FN 6.0 Cream to off-white pages. The origin and first appearance of Daredevil (Matt Murdock) and the first appearances of Karen Page and Foggy Nelson. Jack Kirby and Bill Everett cover art, with Everett interior art. Overstreet 2009 FN 6.0 value = $516. CGC census 10/09: 73 in 6.0, 396 higher.


95261 **Fantastic Four #1** (Marvel, 1961) CGC Apparent FN 6.0 Extensive (P) Cream to off-white pages. Origin and first appearance of the Fantastic Four, Marvel's first superhero team. Origin and first appearance of Mole Man. Jack Kirby cover and art. CGC notes, "Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced." Overstreet 2009 GD 2.0 value = $500; VG 4.0 value = $1,000; FN 6.0 value = $1,500; VF 8.0 value = $4,500; VF/NM 9.0 value = $9,250; NM- 9.2 value = $14,000.

95262 **The Flash #105** (DC, 1959) CGC Apparent NM- 9.2 Moderate (A) Cream pages. First issue of the Silver Age Flash, after tryout series in *Showcase*. Origin and first appearance of Mirror Master. Carmine Infantino cover and art. CGC notes, "Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced." Overstreet 2009 GD 2.0 value = $500; VG 4.0 value = $1,000; FN 6.0 value = $1,500; VF 8.0 value = $4,500; VF/NM 9.0 value = $9,250; NM- 9.2 value = $14,000.

95263 **The Flash #110** (DC, 1959) CGC FN+ 6.5 White pages. The origin and first appearance of Kid Flash in this issue makes this one the third-most valuable in the Silver Age run. Here also is the origin and first appearance of the Weather Wizard. Carmine Infantino's cover and interior art were never better. Overstreet 2009 FN 6.0 value = $450; VF 8.0 value = $1,275. CGC census 10/09: 8 in 6.5, 27 higher. From the Gary Keller Collection.

95265  The Flash #128 Western Penn pedigree (DC, 1962)
CGC VF/NM 9.0 Off-white pages.
Origin and first appearance of Abra Kadabra, Carmine Infantino and Joe Giella cover and art. Overstreet 2009 VF/NM 9.0 value = $257; NM- 9.2 value = $375. CGC census 10/09: 4 in 9.6, 1 higher. From the Gary Keller Collection.

95266  The Flash #135 Western Penn pedigree (DC, 1963)
CGC NM- 9.2 Off-white pages.
First appearance of Kid Flash’s yellow costume. Carmine Infantino and Murphy Anderson cover and art. Overstreet 2009 NM- 9.2 value = $275. CGC census 10/09: 3 in 9.2, 1 higher. From the Gary Keller Collection.

95267  The Flash #150 (DC, 1965) CGC NM 9.4 Off-white to white pages.

95268  The Flash #153 (DC, 1965) CGC NM+ 9.6 White pages.
Professor Zoom and Mr. Element appear. Carmine Infantino cover and art. Murphy Anderson art. Overstreet 2009 NM- 9.2 value = $175. CGC census 10/09: 4 in 9.6, 1 higher.

95269  The Flash #155 Western Penn pedigree (DC, 1965)
CGC NM+ 9.6 Off-white pages.

95270  The Flash #156 (DC, 1965) CGC NM+ 9.6 Off-white to white pages.
Kid Flash appearance. Carmine Infantino and Joe Giella cover and art. Overstreet 2009 NM- 9.2 value = $175. CGC census 10/09: 2 in 9.6, none higher. From the Gary Keller Collection.

95271  The Flash #157 (DC, 1965) CGC NM+ 9.6 White pages.
The Top and Dexter Myles appearances. Carmine Infantino cover and art. Overstreet 2009 NM- 9.2 value = $175. CGC census 10/09: 6 in 9.6, none higher. From the Gary Keller Collection.

95272  The Flash #158 (DC, 1966) CGC NM+ 9.6 Off-white pages.

95273  The Flash #159 (DC, 1966) CGC NM+ 9.6 Off-white to white pages.

95274  The Flash #160 (DC, 1966) CGC NM+ 9.6 Off-white pages. Also known as 80 Page Giant #G-21.
Murphy Anderson and Carmine Infantino cover. CGC notes, “2 14’ written on cover in pen” Overstreet 2009 NM- 9.2 value = $225. CGC census 10/09: 3 in 9.6, none higher. From the Gary Keller Collection.

95275  The Flash #161 (DC, 1966) CGC NM+ 9.6 Off-white pages.

95276  The Flash #162 (DC, 1966) CGC NM+ 9.6 Off-white to white pages. Also known as 80 Page Giant #G-21.

95277  The Flash #163 (DC, 1966) CGC NM+ 9.6 Off-white to white pages. Also known as 80 Page Giant #G-21.

95278  The Flash #164 (DC, 1966) CGC NM+ 9.6 White pages.
Cover and art by Carmine Infantino. Overstreet 2009 NM- 9.2 value = $135. CGC census 10/09: 3 in 9.6, none higher. From the Gary Keller Collection.


95281 The Flash #177 (DC, 1968) CGC NM+ 9.6 Off-white to white pages. The Trickster makes an appearance. Ross Andru and Mike Esposito cover and art. Overstreet 2009 NM- 9.2 value = $115. CGC census 10/09: 11 in 9.6, 1 higher.


95283 The Flash #181 Massachusetts pedigree (DC, 1968) CGC NM+ 9.6 Off-white to white pages. Ross Andru cover and art. Overstreet 2009 NM- 9.2 value = $80. CGC census 10/09: 2 in 9.6, 2 higher. From the Gary Keller Collection.

95284 The Flash #183 Pacific Coast pedigree (DC, 1968) CGC NM+ 9.6 White pages. Ross Andru and Mike Esposito cover and art. Overstreet 2009 NM- 9.2 value = $80. CGC census 10/09: 3 in 9.6, none higher. From the Gary Keller Collection.


95294  **Green Lantern #1** (DC, 1960) CGC FN/VF 7.0 Cream to off-white pages. One of Overstreet’s Top 20 Silver Age books. First appearance of the Guardians of the Universe. Gil Kane cover. Overstreet 2009 FN 6.0 value = $1,095; VF 8.0 value = $3,285. CGC census 10/09: 16 in 7.0, 43 higher.


95299  **Hot Stuff, the Little Devil #4 File Copy** (Harvey, 1958) CGC NM+ 9.6 Off-white pages. Overstreet 2009 NM- 9.2 value = $350. CGC census 10/09: 1 in 9.6, none higher.


95301  **The Incredible Hulk #4** (Marvel, 1962) CGC VF 8.0 Off-white to white pages. Jack Kirby cover and art. Overstreet 2009 VF 8.0 value = $1,258. CGC census 10/09: 22 in 8.0, 33 higher.


95305  Mickey Mouse File Copies Box Lot (Gold Key, 1962-84) Condition: Average NM-. Full short box of high-grade file copies includes #85, 86, 88, 89, 91-93, 95-98, 101, 102, 104-129, 131-137, 139, 140, 142-207, 209-212, 214, and 217. Approximate Overstreet value for group = $2,300.

95306  Our Army at War #81 (DC, 1959) CGC FN- 5.5 Cream to off-white pages. Sgt. Rocky of Easy Co. appears, the last Sgt. Rock prototype. Jerry Grandenetti cover. Ross Andru, Russ Heath, and Joe Kubert art. Overstreet 2009 FN 6.0 value = $660. CGC census 10/09: 5 in 5.5, 9 higher.

95307  Playful Little Audrey File Copies Box Lot (Harvey, 1958-76) Condition: Average NM-. Full short box includes high-grade file copies of #6, 10-15, 17-51, 53-57, 59, 60, 62-71, 73-109, 111, 113-116, and 119-121. Approximate Overstreet value for group = $4,000.


95315  Richie Rich Dollars and Cents #2-109 File Copies Box Lot (Harvey, 1963-82) Condition: Average VF/NM. Full short box includes high-grade Harvey file copies of #2-109. Approximate Overstreet value for group = $2,700.


95320  Showcase #22 Green Lantern (DC, 1959) CGC Apparent VF- 7.5 Slight (A) Off-white pages. Origin and first appearance of the Silver Age Green Lantern (Hal Jordan). First appearance of Abin Sur and Carol Ferris. Gil Kane cover and art. Listed as the 15th most valuable Silver Age book by Overstreet. CGC notes, “Restoration includes: small amount of color touch on cover, cover cleaned.” Overstreet 2009 GD 2.0 value = $385; VG 4.0 value = $770; FN 6.0 value = $1,155; VF 8.0 value = $3,465.


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95318  Sad Sack and the Sarge File Copies Box Lot (Harvey, 1957-82) Condition: Average NM-. Full short box includes high-grade Harvey file copies of #2-30, 33-61, 63-144, and 146-151. Approximate Overstreet value for group = $3,300.


### Tales of Suspense #70 (Marvel, 1965)
- **Grade:** CGC NM 9.4
- **Edition:** White Mountain pedigree

### Uncle Scrooge #38 (Dell, 1962)
- **Grade:** CGC NM 9.4

### Wendy, the Good Little Witch #10 (Harvey, 1962)
- **Grade:** CGC NM/MT 9.8

### Walt Disney's Comics and Stories #185 (Dell, 1956)
- **Grade:** CGC NM/MT 9.8
95341  Archie Comics #7-12 Bound Volume (Archie, 1944-45). The comics are in very nice condition with bright, glossy covers, supple pages, and mild wear and tanning. Overstreet 2009 VG 4.0 value for group = $1,568.

95342  Archie Comics #13-18 Bound Volume (Archie, 1945-46). Issue #13 has a tear in the front cover; otherwise, the comics are in nice condition with bright covers, supple pages, and mild wear and tanning. Overstreet 2009 VG 4.0 value for group = $696.


95345  Archie Christmas Stocking #1-3 Bound Volume (Archie, 1954-56). Copies of Archie Christmas Stocking #1, 2, and 3 that have been trimmed and bound into a hardcover volume. The comics are in very nice condition with glossy covers and supple pages, and mild wear and tanning. Overstreet 2009 VG 4.0 value for group = $534.

95346  Boy Comics #8, 12, and 13 File Copies Bound Volume (Lev Gleason, 1943). Funnies Inc./Lloyd Jacquet file copies of Boy Comics #8 (“death” of Iron Jaw), 12 (torture cover), and 13 that have been trimmed and rebound into a hardcover volume with new binding. Covers by Charles Biro. Comics are in nice condition with glossy covers, supple pages, and mild wear and tanning. Overstreet 2009 VG 4.0 value for group = $418.

95347  Captain Marvel Adventures #28 and 29 File Copies Bound Volume (Fawcett, 1943). Fawcett file copies of Captain Marvel #28 and 29 (first Mr. Mind cover) that have been rebound into a hardcover volume. The comics are in very nice condition with bright and glossy covers, supple pages with the original edge flecking used on Fawcett file sets of the early 1940s, and only some mild wear and tanning. Overstreet 2009 VG 4.0 value for group = $226.

95348  Heroic Comics #37-92 File Copies Bound Volumes (Eastern Color, 1946-54). Some little-known Frank Frazetta stories are among the highlights of this run! Trimmed copies, bound into five hardcover volumes from the Western Publishing files (despite being published by Eastern Color). Page quality is cream to off-white on the first couple of volumes, off-white on the rest. Supple pages, no edge tanning whatsoever. Overstreet 2009 VG 4.0 value for group = $980.
95349  Katy Keene/Archie Bound Volume (Archie, 1956-58). Included are copies of Katy Keene Spectacular #1, Katy Keene Glamour #1, Katy Keene Charm #1, Life With Archie #1, Little Ambrose #1, Jughead’s Folly #1 (Jughead as Elvis, listed as “rare” in Overstreet); and Archie’s Mechanics #3 that have been trimmed and bound into a hardcover volume. The comics are in nice condition with bright covers, supple pages, and some wear and tanning. Overstreet 2009 VG 4.0 value for group = $436.

95350  Laugh Comics #26-43 Bound Volumes (Archie, 1940-41). Trimmed and bound copies in three green hardcover volumes. Page quality is off-white, though the first volume (26-31) has cream page edges. Overstreet 2009 VG 4.0 value for group = $604.

95351  Star Spangled Comics #14 and 15 File Copies Bound Volume (DC, 1942). Funnies Inc./Lloyd Jacquet file copies of issues #14 and 15 that have been trimmed and rebound into a hardcover volume with new binding. Covers by Joe Simon and Jack Kirby. Comics are in nice condition with glossy covers, supple pages, and some tanning. Overstreet 2009 VG 4.0 value for comics = $480.

95352  Super Comics #25-36 Bound Volume (Dell, 1940-41). The binding is fairly tight, and the comics are in great condition, with clean, glossy covers. An old paper sticker, partially removed, is on the binding cover. Approximate Overstreet VG 4.0 value for group = $796.

95353  WhizComics #39-47 File Copies Bound Volume (Fawcett, 1943). An attractive selection of Fawcett file copies of Whiz Comics #39-47 that have been trimmed and bound into a hardcover volume. Highlights include a Spy Smasher/Ibis/Golden Arrow/Captain Marvel crossover, a flag cover on issue #44, and a recap of Marvel’s origin in #47. Cover art by C. C. Beck. The books are in very nice condition with glossy covers, supple pages, and very mild tanning. Overstreet 2009 VG 4.0 value for comics = $664.

95354  Whiz Comics #50-63 Bound Volume (Fawcett, 1944-45). Excellent copies of Whiz Comics #50, 51, 52 (Captain Marvel/Ibis crossover), and 53-60 that have been trimmed and bound into a hardcover volume. The comics are generally in great condition with glossy, bright covers and supple pages, with very mild wear and some tanning to the pages and inside covers. Overstreet 2009 VG 4.0 value for group = $814.

95355  Whiz Comics #61-65 Bound Volume (Fawcett, 1945). Excellent copies of Whiz Comics #61-65 that have been trimmed and bound into a hardcover volume. Issue #62 has some tears to the top edges most of the pages; otherwise, the comics are in very nice condition with glossy, bright covers, supple pages, and some wear and tanning. Overstreet 2009 VG 4.0 value for group = $270.

95356  Whiz Comics #87 and 100-104 Bound Volume (Fawcett, 1948). Attractive copies of Whiz Comics #87, 100, 101, 102 (Commando Yank appearance), 103, and 104 that have been trimmed and bound into a hardcover volume. The comics are in nice condition with glossy, bright covers and supple pages, and mild wear and tanning. Overstreet 2009 VG 4.0 value for group = $302.
95357  Big Little Book Group  
(Whitman/Saalfield, 1936-49)  
Condition: Average VF/NM.  
Includes Abbie an’ Slats #1175;  
Abbie an’ Slats and Becky #1182  
(FN); Andy Panda’s Vacation #1485;  
Apple Mary and Denny Foil the Swindlers #1130;  
Apple Mary and Dennie’s Lucky Apples #1403; Brer Rabbit #1426;  
Brer Rabbit #704-10; Dickie Moore  
in the Little Red School House #1124; Donald Duck and the  
Green Serpent #1432; (Carl Barks art); and Thumper and the Seven  
Dwarfs #1409. Most are in beautiful VF/NM or better. Approximate  
Overstreet value for group = $1,250. From the John McLaughlin collection.

95358  Big Little Book  
Aviation/Military Themed Group  
(Whitman, 1936-44) Condition:  
Average VF/NM. A great-looking  
collection of seven Big Little Books,  
with flying and fighting men  
spotlighted. See our catalog for  
titles. Approximate Overstreet  
value for group = $535. From the  
John McLaughlin Collection.

95359  Big Little Book Blondie  
Group of 15 (Whitman, 1937-49)  
Condition: Average VF. Complete  
list at HA.com. Approximate  
Overstreet value for group = $1,100.

95360  Big Little Book Buck  
Rogers Group of 12 (Whitman)  
Condition: Average FN. #nn  
(“Buck Rogers in the City of Floating  
Globes”) and others. Complete list  
at HA.com. Overstreet 2009 FN 6.0  
value for group = $1,323.

95361  Big Little Book Group  
(Whitman, 1936-43) Condition:  
VF/NM. Great collection of mostly  
Crime, Mystery, and Hollywood  
related BLBs, some of which appear  
to have never been fully opened.  
Includes Inspector Charlie Chan  
#1424. See our online description  
at HA.com for titles. Approximate  
Overstreet value for group = $815.  
From the John McLaughlin Collection.

95362  Big Little Book Group  
(Whitman/Saalfield, 1933-46)  
Condition: Average VF. Detectives,  
cowboys, and pirates dominate this  
sharp collection of Big Little Books.  
Includes Terry and the Pirates,  
Brenda Starr, and others — see our  
online listing at HA.com for a com-  
plete list. Approximate Overstreet  
value for group = $785.

95363  Big Little Book Dick  
Tracy Group of 10 (Whitman)  
Condition: Average VF. #1446  
(“Dick Tracy and the Spider Gang”)  
and others. Complete list at HA.com.  
Approximate Overstreet value for  
group = $1,100.

95364  Big Little Book Dick  
Tracy Group of 11 (Whitman)  
Condition: Average FN/VF. #723  
(“Dick Tracy Out West”) and others.

95365  Big Little Book Humor  
Group Condition: Average VF/NM. A  
superb collection of exceptionally-  
condition Big Little Books, mostly  
adventure-type stories featuring  
cowboy, military, and other stars,  
including Don Winslow Navy  
Intelligence Ace #1418 and Brone  
Peeler the Lone Cowboy #1417. See  
our on-line description for complete  
book titles. Approximate Overstreet  
value for group = $1,350.

95366  Big Little Book Mickey  
Mouse Group of 12 (Whitman)  
Condition: Average FN. “Mickey  
Mouse Sails For Treasure Island”  
(scarce Kolynos Dental Cream  
promotion) and others. Complete list  
at HA.com. Overstreet 2009 FN 6.0  
value = $1,126.50.

95367  Big Little Book  
Western and War Related Group  
(Whitman/Saalfield, 1933-43)  
Condition: Average VF/NM. A  
superb collection of exceptional-  
condition Big Little Books, mostly  
adventure-type stories featuring  
cowboy, military, and other stars,  
including Don Winslow Navy  
Intelligence Ace #1418 and Brone  
Peeler the Lone Cowboy #1417. See  
our on-line description for complete  
book titles. Approximate Overstreet  
value for group = $750.

95368  Big Little BookWestern  
Group of 11 (Whitman/Saalfield)  
Condition: Average VF. Featuring  
Buck Jones and others. Complete list  
at HA.com. Approximate Overstreet  
value for group = $750.

95369  Big Little BookWestern  
Group (Whitman, 1935-45)  
Condition: Average VF/NM. An  
attractive group of Western-themed  
Big Little Books, featuring Tom Mix,  
Tim McCoy, Red Ryder, and others.  
Highlights include The Plainsman  
#1123 and Red Ryder in War On  
the Range #1473. See our online  
description for details. Approximate  
Overstreet value for group = $860.
95370  Tim Bradstreet Hand Colored Batman Print (undated). This folded print of the Caped Crusader by the fan-favorite artist has an overall size of 11" x 17", and it is in Excellent condition.

95371  John Buscema and Neal Adams Conan the Barbarian #116 Cover Production Piece (Marvel, 1980). Two of the biggest names of Silver and Bronze Age art, Big John Buscema and Nefarious Neal Adams, teamed to create this blood-curdling cover scene for “The Crawler in the Mists.” This production piece cover is made entirely of photostats (except for a few small touches of art in the background rocks), and it has an image area of 10" x 15". The piece is in Excellent condition.


95373  John Higgins Watchmen #5 page 21 Color Guide Production Piece (DC, 1987). This piece has an overall size of 8.25" x 11.5", and the piece is in Excellent condition.

95374  John Higgins Watchmen #4 page 25 Dr. Manhattan and Silk Spectre II Color Guide Production Piece (DC, 1986). This piece has an overall size of 8.25" x 11.5", and the piece is in Excellent condition.

95375  John Higgins Watchmen #5 page 8 Color Guide Production Piece (DC, 1987). This piece has an overall size of 8.25" x 11.5", and the piece is in Excellent condition.

95376  Adam Hughes and Joe Rubinstein Justice League America #38 Cover Production Art (DC, 1990). Despero makes contact in this cover production art which consists entirely of photostats (no original art). This piece has an image area of 10" x 15" and it includes the original logo and masthead copy. In Excellent condition.

95377  Porky Pig’s Duck Hunt #2178 (Saalfield Publishing Co., 1938) Condition: VF+. First appearance of Porky Pig and Daffy Duck by Leon Schlesinger. First book ever devoted to these characters. Constructed of a heavy linen-like paper. Large format — 9.75" x 12.5". Overstreet 2009 VF 8.0 value = $469; VF/NM 9.0 value = $760.

95378  Tarzan Blue Book Magazine Premium (1929) Condition: FN. First installment of “Tarzan at the Earth’s Core.” 8 pages, staple-bound, 5 x 6 1/2.”

95379  Toy Story Print Prototype Group (Disney Art Editions, 1995). Two Cibachrome prints featuring Woody and Buzz Lightyear from Pixar’s Toy Story. The larger print has an image area of 20" x 16" and the smaller print has a 14" x 9.5" image area. In Excellent condition. Includes a verification letter from Disney Art Editions.

95381 Limited Collectors’ Edition #C-46 JLA/JSA Cover Production Piece (DC, 1976). This pasted-up photostat layout for the cover of this treasury sized comic has an image area of 20.5” x 13.5”, and aside from a few missing small elements, the piece is in Very Good condition.

95382 Aurora Comic Scenes Robin and Captain America Production Piece Group (Aurora, 1974). This lot features two hand-colored color guides for the covers of the Aurora Comic Scenes, and a printed, full color, double-side a flyer for the model kits. These pieces range in overall size from 8.5” x 11” to 12” x 15”; and the pieces average Very Good condition.

95383 Rodan Airbrushed Photograph for the Aurora Model Kit Box Cover (c. 1970s). The winged city-wrecker from the Godzilla monster series is captured in all his gargantuan glory in this sensational scene, which was featured on the original model kit box. This color photograph was highlighted, airbrushed, and given a colorful background that was added later for the box, and it has an image area of 13.5” x 16.5”. This fantastic piece is in Excellent condition.

95384 Top Toys Star Wars X-Wing Fighter and TIE Interceptor Model Kit Box Cover Production Piece (Top Toys, undated). This classic piece of Star Wars and model kit memorabilia has an overall size of 14.5” x 17”, and it is in Very Good condition.

95385 King Ghidorah Airbrushed Production Photograph for the Aurora Model Kit Box (c. 1970s). From the Godzilla monster series comes the three-headed terror, King Ghidorah. This senses-shattering color photograph, used as the original box art, has been retouched with an airbrush, and it has an image area of 13.5” x 16.5”. This awesome piece is in Excellent condition.

95386 Joe Kotula Regulus II Guided Missile Model Kit Box Cover Illustration Original Art (Aurora, undated). This gouache on board illustration has an image area of 31” x 14”, and the piece has been matted and framed to an overall size of 35” x 19”. The art is in Excellent condition.

95387 Joe Kotula Bomarc Guided Missile Model Kit Box Cover Illustration Original Art (Aurora, 1958). This gouache on board illustration from the “Famous Fighters” series has an image area of 20.5” x 26”; and the artboard has an overall size of 26” x 30”. Aside from some glue stains and paint daubs in the borders (outside the image area), the art is in Excellent condition.

95388 Harry Schaare Stalin Tank Model Kit #323 Box Cover Illustration Original Art (Aurora, 1970). This starkly lit Stalin Tank illustration has an image area of 13” x 25”; and the art is in Excellent condition.

95389 Harry Schaare Churchill Tank Model Kit #327 Box Cover Illustration Original Art (Aurora, undated). This atmospheric Churchill Tank illustration has an image area of 15” x 15”; and the art is in Excellent condition.

95390 Casper’s Giant Coloring Book Cover Original Art (undated). Join Casper and Wendy, the Good Little Witch in this colorful cover caper for Casper’s Giant Coloring Book (#7822). Hand-painted in watercolor, this vibrant piece has an image area of 9” x 11.5” and it is in Excellent condition.

95391 Billy Edwards Walt Disney’s Mickey Mouse Club Dot-to-Dot Book Cover Original Art (undated). This fun-filled Mouseketeers cover scene has an image area of 13” x 16.5”; and the piece has been matted and framed to an overall size of 21.5” x 25.5”. The art is in Excellent condition.

95392 Dave Cockrum Creature From the Black Lagoon Sketch Original Art (undated). Marker on heavy paper. Measures 11” x 14” and in Excellent condition. Signed by Dave Cockrum at the right.
95393 Steve Crisp *The Hellbound Heart* Hellraiser Paperback Cover Illustration Original Art (1992). This chiller has an image area of 11" x 22.5"; and the piece has been matted to an overall size of 17" x 28.5". The art is in Excellent condition.

95396 Josh Kirby *The Haunters and the Haunted* Cover Original Art (Corgi Books, 1963). Creepy cool painted cover illustration by the great Josh Kirby. Mixed media on board, framed and matted to an image area of 9" x 14.5". In Excellent condition. Includes a tear sheet of the cover of *The Haunters and the Haunted*.

95397 Screamers One Sheet Movie Poster Illustration Original Art (1980). "They're men turned inside out. And worse — they're still alive." This eerie piece has been framed to an overall size of 27" x 28"; and the art is in Excellent condition.

95398 Action For Men Year Unknown Men's Magazine Illustration Original Art (undated). "When in Rome — do as the Romans do" isn't such a keen idea in this jungle setting. This charcoal on board piece has an approximate image area of 27" x 18", and the art is in Very Good condition.

95399 For Men Only March, Year Unknown Men's Magazine Illustration Original Art (undated). It's a battle to the finish, and the winner not only gets to live — he gets a claim on the blonde beauty. This piece from the yarn "Four Women — Twenty Men" has an approximate image area of 29" x 18.5"; and the art is in Very Good condition.

95400 Male Men's Magazine Illustration Original Art (undated). This Top Gun of an illustration for the story "Surrender? Like Hell." has an approximate image area of 24" x 16.5"; and the art is in Very Good condition.

95401 Men's World August, Year Unknown Men's Magazine Illustration Original Art (undated). Here's a fellow who knows how to make a dramatic exit. This sexy shootout scene has an approximate image area of 25" x 16.5"; and the art is in Very Good condition.

95402 Men's Magazine Illustration Original Art (undated). Fantasy football is for wimps — real men bet on how many rats a terrier can kill in a dog pit. This savage piece has an approximate image area of 14.5" x 16.5". This piece was cut along its right edge; otherwise, the art is in Good condition.

95403 Stag January, Year Unknown Men's Magazine Illustration Original Art (undated). As a reporter exclaimed when the Hindenberg Zeppelin went down in flames, "Oh, the humanity." This piece has an approximate image area of 17" x 22"; and the art is in Very Good condition.

95404 Stag July, Year Unknown Men's Magazine Illustration Original Art (undated). "Bombs away" or is it "He sunk my battleship," in this jet-propelled battle scene? This piece has an approximate image area of 15.5" x 18"; and the art is in Very Good condition.

95405 Roy Grinnell *Space Station* Magazine Illustration Original Art (undated). This awesome gouache on board illustration has an image area of 16" x 13"; and the piece has been matted to an overall size of 22.5" x 19.5". The art is in Excellent condition.
**95406** David Mattingly Questar Magazine #6 Cover Original Art (MW Communications, 1980). Disney’s apocalyptic Black Hole is featured in this stunning cover illustration by David Mattingly. The art is framed and matted to an image area of 15” x 19” and is in Excellent condition. Signed by the artist at the lower right.

**95407** Wings Trading Card #200 Fairey “Gyrodene” British Helicopter Illustration Original Art (Topps/Herald Tribune Inc., c. 1950s). High-flying illustration for this Topps card series, painted in watercolor on paper. Measures approximately 4.5” x 3”. Some paint loss and light creasing with glue staining on the reverse side; otherwise the art is in Good condition. Includes a copy of the Wings Fairey “Gyrodene” British Helicopter trading card in Good condition.

**95408** Wings Trading Card #198 Kaman HTK-1 Illustration Original Art (Topps/Herald Tribune Inc., c. 1950s). Features a secret new helicopter made for the United States Navy. Painted in watercolor on paper, the art measures approximately 4.5” x 3”. Some light creasing and edge wear; otherwise the art is in Very Good condition. Includes a copy of the Wings #198 Kaman HTK-1 trading card in Good condition (some paper pull at the top of the card).

**95409** David Alvarez and Mike DeCarlo Looney Tunes #97 Cover Original Art (DC, 2003). A Christmas cover, featuring the Three Bears — Papa Henry, Mama, and Junior. This piece has an image area of approximately 10.5” x 13.5”, and is in Excellent condition.

**95410** 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 color comp preliminary 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.

**95411** Alfred Andriola Charlie Chan Daily Comic Strip Original Art dated 5-22 (McNaught Syndicate, c. 1941). Before he created Kerry Drake, Andriola drew the adventures of Charlie Chan from 1938-42. This scarce episode has an image area of 20” x 5”, and the piece has been matted and framed to an overall size of 8” x 23”. The art is in Excellent condition. From the Martin Greim Collection.

**95412** Jim Aparo The Many Ghosts of Dr. Graves #4 “The Cat” Title Page Original Art (Charlton, 1967). Jim Aparo’s beautifully drawn stories at Charlton soon earned him a chance at a spot at DC in the seventies. This title page for “The Cat” has an image area of 10.5” x 15.75”, and the art is in Excellent condition. From the Martin Greim Collection.

**95413** Dick Ayers Unpublished Sgt. Fury Cover Concept Illustration Original Art (undated). Don’t shoot Sarge — we know the Howlers are hungry for a Thanksgiving meal, but it just wouldn’t be sporting to shoot this feisty turkey point blank with a tommy gun. Dick Ayers’ lighthearted pencil illustration has an overall size of 14” x 17”, and the art is in Very Good condition.

**95414** Dick Ayers and John Severin Captain Savage #9 Splash Page Original Art (Marvel, 1968). “The Gun-Runner” starts out with a bang thanks to the efforts of two of the greatest comic book artists to ever draw a war comic, Dick Ayers and John Severin. This shell-shocking splash has an image area of 10” x 15”. Aside from some scattered stains picked up during the production process, this art is in Very Good condition. From the Dick Ayers Collection.
95415 Chris Bachalo The New Mutants #9 Cover Original Art (Marvel, 2004). Electrically charged Noriko Ashida appears in her first comic book appearance as Surge in this Chris Bachalo cover. The art has an image area of 10" x 15" and it includes the original logo and masthead copy. In Excellent condition.

95416 Dan Barry Flash Gordon Daily Comic Strip Original Art dated 6-22-56 (King Features Syndicate, 1956). This dramatic two-panel daily has an image area of 18.5" x 5.25", and aside from some yellowed Zipatone, the art is in Very Good condition.

95417 C. C. Beck Captain Marvel Specialty Sketch Original Art (1971). The Big Red Cheese, as drawn by his creator! Rendered in graphite and colored pencil, this piece is framed and matted to a 5.5" x 8.5" image area. In Excellent condition. Signed and inscribed by Beck at the bottom. Includes a hand written letter by Beck about the drawing.

95418 Doug Beekman Spectre #33 (Third Series) Cover Preliminary Illustration Original Art (DC, 1995). This atmospheric mixed media on paper scene of the Ghostly Guardian has an overall size of 8.5" x 12.5", and the art is in Excellent condition.


95420 Dave Berg Mad’s Dave Berg Reads Your Mind Paperback Book Cover Preliminary Original Art (undated). Roger Kaputnik, Dave Berg’s alter-ego, explores the vast emptiness of Alfred E. Neuman's head, in this colorful book cover preliminary. The art has an image area of 6" x 10", and it has been matted to an overall size of 13" x 15". The art is in Excellent condition.

95421 Patrick Block Donald Duck Specialty Illustration Original Art (undated). Huey, Dewey, and Louie join Witch Hazel in this sensational seasonal illustration. Rendered in ink and watercolor on heavy illustration board, the art has an image area of 14" x 21" and it is in Excellent condition.

95422 Brian Bolland Wonder Woman Cover Preliminary Original Art (DC, undated). This fetching pencil on vellum drawing of the Amazing Amazon has an image area of 9.5" x 7.25", and the art is in Very Good condition. Bolland signed the piece at the lower right.

95423 Brian Bolland Wonder Woman #74 Cover Preliminary Original Art (DC, 1993). This tightly drawn pencil on vellum drawing of Wonder Woman and friends has an image area of 6.5" x 10", and the art is in Very Good condition. Bolland signed the piece at the lower right.

95424 Brian Bolland Swamp Thing #152 Cover Preliminary Original Art (DC, 1995). This beautifully detailed pencil on vellum drawing of a rampaging Swamp Thing has an image area of 6.5" x 10", and the art is in Very Good condition. Bolland signed the piece at the lower right.

95425 Frank Bolle Tim Holt #1 (A-1 #14) Complete 9-page Story “The Sheriff of Rail’s End” Original Art (ME, 1948). Saddle up and ride into Western adventure with Tim Holt and his horse Lightning. Each page of this thriller has an image area of 12.5" x 18", and the art is in Excellent condition.

95426 Pat Boyette Korg: 70,000 B.C. #8 Cover Original Art (Charlton, 1976). Life was no picnic in the Stone Age, for death was always crowding in on early man. Charlton Comics’ adaptation of the Hanna-Barbera animated cartoon show, Korg: 70,000 B.C. was always a thrill-a-page, with artist/writer Pat Boyette in charge. This painted cover illustration was created in mixed media and has an image area of 10" x 15". The art is in Excellent condition.
95427  Norm Breyfogle *Prime #10 Cover Original Art* (Malibu Comics, 1994). The art has an image area of 11.5" x 17" and it is in Excellent condition. Signed by the artist at the lower right. From the Martin Greim Collection.

95428  John Buscema and Tom Palmer *Marvel Preview #22 page 38 Original Art* (Marvel, 1980). King Arthur is on a quest for his Queen Guinevere with Merlin by his side in this page from “Quest of the King!” The art has an image area of 10" x 15" and it is in Excellent condition. Signed by John Buscema at the lower right.

95429  Sal Buscema and Sam Grainger *The Avengers #69 page 14 Original Art* (Marvel, 1969). In the year 4000 A.D., Krang's legions shall not stand against hammer, shield and Avenger power! This page from “Let the Game Begin” has an image area of 10" x 15". Some light soiling and glue staining; otherwise the art is in Very Good condition. Signed by Sal Buscema in the third panel.

95430  Sal Buscema and Jim Mooney *The Avengers #88 page 17 Original Art* (Marvel, 1975). With the Avengers in hot pursuit, Psyklop puts the Hulk under his arcane machinery to reduce his size in this page from the Harlan Ellison tale, “The Summons of Psyklop.” The art has an image area of 10" x 15", and aside from some soiling in the bottom tier, it is in Very Good condition.

95432  Milton Caniff  *Terry and the Pirates Daily Comic Strip Original Art dated 11-11-36 (Chicago Tribune, 1936).* Milton Caniff and his friend Noel Sickles virtually reinvented adventure strip cartooning with their bold use of shadows, black areas, and “impressionistic” forms. This daily features Pat Ryan in all but one panel. This episode has an image area that measures 20" x 5.5", and the art is in Excellent condition.

95433  Milton Caniff  *Terry and the Pirates Daily Comic Strip Original Art dated 12-30-36 (Chicago Tribune, 1936).* In the history of comic strip art, *Terry and the Pirates* stands among the best. This episode features the stars of the early years — Pat Ryan and Terry Lee. This strip has an image area of 20" x 5.5", and the art is in Excellent condition.

95434  Milton Caniff  *Terry and the Pirates Daily Comic Strip Original Art dated 6-14-38 (Chicago Tribune, 1937).* The artistic interchange between Milton Caniff and Noel Sickles is spotlighted in this dramatic daily starring Normandie. The areas of blue ink wash were used to indicate gray tone. The image area measures 20" x 5.5". There is a glue residue stain in the left and lower border, outside the art area; otherwise, the art is in Excellent condition.

95435  Milton Caniff  *Terry and the Pirates Daily Comic Strip Original Art dated 11-17-39 (Chicago Tribune, 1939).* Few comic strip artists could top Milton Caniff at creating moods with dramatic lighting and composition. This episode has an image area that measures approximately 20" x 6", and the aside from a missing lettering correction in panel two, the art is in Excellent condition.

95436  Milton Caniff  *Terry and the Pirates Flip Corkin Daily Comic Strip Original Art dated 10-03-45 (News Syndicate, 1945).* Compelling storytelling told with starkly shadowed forms, hallmarks of Caniff’s influential cartooning style, are here in this episode titled “How Do You Think He Got That Grey Hair?” The image area of this daily is 21.75" x 6.5", and the condition of the art is Excellent.

95437  Milton Caniff  *Steve Canyon Daily Comic Strip Original Art dated 9-3-47 (Sun and Times Company, 1947).* There’s plenty of bold figure drawing in this dramatic daily from the late forties. This episode has an image area of 21.5" x 6.5", and the piece has been matted and framed to an overall size of 23.5" x 8.5". The art is in Excellent condition. From the Martin Greim Collection.
Al Capp Li'l Abner Daily Comic Strip Original Art dated 8-19-36 (United Feature Syndicate, 1936). This thiries daily titled "He Didn't Know the Answers" has an image area of 22" x 5.5", and the art is in Very Good condition.

Al Capp Li'l Abner Daily Comic Strip Original Art dated 3-20-39 (United Feature Syndicate, 1939). Luke Scrugg bushwhacks the wrong man in this early Li'l Abner daily titled "Ribber, Stay 'Way Fum Mah Door." Daisy Mae stars in panel three. This episode has an image area of 22.25" x 5.75", and the condition of the art is Excellent.

Al Capp Li'l Abner Daily Comic Strip Original Art dated 10-13-41 (United Feature Syndicate, 1941). There's "good art" galore in this episode titled "He Who Gits Kissed." This daily has an image area of 22" x 5.5", and the art is in Excellent condition.

Al Capp Li'l Abner Daily Comic Strip Original Art dated 3-26-45 (United Feature Syndicate, 1945). This daily, parodying the working woman, has an image area of 22" x 5.5", and aside from a fold between panels two and three, the art is in Very Good condition.

Al Capp Li'l Abner Daily Comic Strip Original Art dated 9-22-48 (United Feature Syndicate, 1948). The Shmoos to the rescue in this hilarious daily titled "Heaven Helps the Non-Working Girl." This episode has an image area of 22" x 6", and the condition of the art is Excellent.

Al Capp Li'l Abner Daily Comic Strip Original Art dated 12-11-49 (United Feature Syndicate, 1949). With Daisy Mae and a Shmoo standing in this two-panel episode, this piece is sure to make a wonderful addition to any Li'l Abner aficionado's collection. This episode has an image area of 22" x 6", and the condition of the art is Excellent.

Al Capp Li'l Abner Fearless Fosdick Daily Comic Strip Original Art dated 3-09-57 (United Feature Syndicate, 1957). Fearless Fosdick takes the limelight in this rib-tickling satire of Dick Tracy. This daily has an image area of 18.75" x 5.5", and the art is in Very Good condition.

Al Capp Li'l Abner Daily Comic Strip Original Art dated 9-22-48 (United Feature Syndicate, 1948). The Shmoos to the rescue in this hilarious daily titled "Heaven Helps the Non-Working Girl." This episode has an image area of 22" x 6", and the condition of the art is Excellent.

Casper the Friendly Ghost #9 Cover Original Art (Harvey, 1953). Cover art for the third Harvey issue. This piece has an image area of approximately 7" x 10". The top portion of the artboard has been trimmed off, affecting the masthead, and the art was cut and repositioned, with considerable white-out use. Some paper tanning has occurred; otherwise, it remains in Excellent condition.

Casper the Friendly Ghost #20 Cover Original Art (Harvey, 1954). Covers don't come much cuter than this fun-filled Casper scene. This piece has an overall size of 7.75" x 10.5", and aside from a trimmed upper border, the art is in Excellent condition.

Ernie Chan Black Widow Illustration Original Art (1979). Deadly delineation of Natasha Romanoff a.k.a. the Black Widow by Ernie Chan. Ink and watercolor on heavy illustration paper. Measures 11" x 14". Some edge wear; otherwise the art is in Very Good condition.
95452 Richard Corben

Teenage Mutant Ninja Turtles #33 "Turtles Take Time" Color Production Art (Mirage Studios, 1990). This is a color page from Jan Strnad and Richard Corben’s epic tale, "Turtles Take Time." Corben applied airbrush and watercolors to a grey-line comic-sized page, which has an acetate overly attached with the line art printed on. The color page has been signed "1990 Rich Corben.” Excellent condition.

95453 Reed Crandall

Creepy #58 “Soul and Shadow” page 7 Original Art (Warren, 1973). Reed Crandall did some of his best later work for Warren Publishing, and this sword and sorcery sensation has an image area of 12.5” x 18”. The art is in Excellent condition.

95454 Roy Crane

Wash Tubbs and Captain Easy Daily Comic Strip Original Art (NEA Services, Inc., 1937). This daily has everything a Roy Crane fan could want in a Wash Tubbs example. This episode, drawn on Craftint Duotone paper, has an image area of 20.5” x 4.5”, and aside from a fold between panels two and three, the art is in Very Good condition. From the Martin Greim Collection.

95455 Roy Crane and Leslie Turner

Wash Tubbs Daily Comic Strip Original Art dated 1-22-41 (NEA Service, 1941). Captain Easy stars in every panel of this daily. No one handled Duotone paper shading as effectively as Roy Crane. This daily has an image area of 20.5”x 4.5”, and the art is in Excellent condition.

95456 Roy Crane

Wash Tubbs Daily Comic Strip Original Art dated 6-13-41 (NEA Service, 1941). A “rip-snorter” Wash Tubbs daily by Roy Crane! This brilliantly staged, four-paneled strip features prime Roy Crane art. The image area of this art is 20.5” x 4.5”, and the art is in Excellent condition.

95457 Roy Crane

Buz Sawyer Daily Comic Strip Original Art dated 12-22-47 (King Features Syndicate, 1947). This daily, drawn on Craftint Duotone paper, features Buz and Roscoe Sweeney, and it has an image area of 16.5” x 5”. The art is in Excellent condition. From the Martin Greim Collection.

95458 Nicola Cut

“The Good Doctor” Illustration Original Art (undated). This sc-fi spine-tingler was drawn as an homage to Nick Cuti’s friend, Wally Wood. The piece has an image area of 8.25” x 6.5”, and the art is in Excellent condition.

95459 Alan Davis

Batman and the Outsiders #32 page 11 Original Art (DC, 1986). Batman is pleased that his group has worked together as a team for once in this page from "A New War's Winning." The art has an image area of 10" x 15" and it is in Excellent condition.

95460 Jack Davis

Mad #162 Complete 2-page Story “Magazines for Neglected Sports” Original Art (EC, 1973). There’s room on the newsstands for all kinds of sports magazines, right? Jack Davis provides two pages of oddball examples, rendered in ink and grey wash on Bristol, with image areas measuring approximately 15”x 20”. All type was added during production; otherwise, the pages are in Excellent condition.

95461 Allen Dean

King of the Royal Mounted Daily Comic Strip Original Art dated 7-28-37 (King Features Syndicate, 1937). Allen Dean’s art for this handsome daily shows the unmistakable influence of Alex Raymond. This piece has an image area of 20.5” x 4.5”, and it has been matted and framed to an overall size of 24” x 8.5”. The art is in Excellent condition. From the Martin Greim Collection.

95462 Dan DeCarlo

Jetta #1 Panel Page Original Art (Standard, 1952). Page two of a Jetta story, with an image area of approximately 12” x 18”. Missing a pasted-on correction; otherwise, in Excellent condition.

95463 Dan DeCarlo

Archie’s Girls Betty and Veronica #125 Complete 6-page Story “Snow Fun” Original Art (Archie, 1966). Each page of this 6-page romp has an image area of 12” x 17.5”, and aside from missing its title logo stat, the art is in Excellent condition.

95464 Rudolph Dirks

The Captain and the Kids Daily Comic Strip Original Art dated 4-21-34 (United Feature Syndicate, 1934). This uproarious episode from the thirties has an image area of 22” x 5”, and aside from some corner wear, the art is in Very Good condition. From the Martin Greim Collection.

95465 Rudolph Dirks

The Captain and the Kids Sunday Comic Strip Original Art dated 9-25-49 (United Features, 1949). One of the inspired pioneers of the field, Rudolph Dirks drew the uproarious mayhem of the The Captain and the Kids until 1958, when he finally handed the strip over to his son, John. The image area of the strip measures 22.5” x 15”, and the art is in Excellent condition.
95466  Rudolph Dirks  *The Captain and the Kids* Sunday Comic Strip Original Art dated 11-27-49 (United Features, 1949). This knee-slapping Sunday has an image area of 22.5" x 15", and the art is in Excellent condition.

95467  Dave Dorman  *Barbarians in Combat* Fantasy Painting Original Art (1986). Best known for his wonderful paintings illustrating the Star Wars universe, Dave Dorman is one of the world’s leading science-fiction/fantasy artists. This is a terrific piece that showcases Dorman’s early promise. Measuring approximately 24" x 20" overall, this piece is in Excellent condition, and is signed by the artist at the lower right.

95468  Lee Elias  *Black Cat* Comics #3 Page 5 Original Art (Harvey, 1947). The Black Cat struts her stuff in this slam-bang page from “The Buddha’s Secret.” This page has an image area of 12.5" x 18", and the art is in Very Good condition.

95469  Lee Elias  *Black Cat* Comics #3 Page 6 Original Art (Harvey, 1947). The beautiful Black Cat springs into action in these hand-to-hand combat scenes from “The Buddha’s Secret.” This page has an image area of 12.5" x 18", and the art is in Very Good condition.

95470  Lee Elias  *Black Cat* Comics #23 Page 5 Original Art (Harvey, 1950). This swinging page from “Honor Behind the Iron Curtain” has an image area of 12" x 18", and the art is in Very Good condition.

95471  Bill Ely  *Green Hornet* Daily Comic Strip Original Art (c. 1942). Just the second piece we’ve ever offered by Ely, who contributed to *Action* #11! Image area of 20.5" x 6". The piece has been matted and framed to an overall size of 22" x 7". Excellent condition. From the Martin Greim Collection.

95472  Alden Erikson  *Playboy* Cartoon Illustration Original Art (Playboy, 1974). Production notes indicate this Erikson rib-tickler was slated for the September 1974 issue of *Playboy*. The caption reads, "Whatever gets one through the day, eh Wallingford." This piece has an image area of 7.5" x 10.25", and the art is in Excellent condition. From the Estate of Charles Martignette.

95473  Ric Estrada  *Our Army at War* #278 Complete 4-page Story “A Helping Hand” Original Art (DC, 1975). Estrada’s back-up yarns for the DC war books featured some of the finest, most dramatic storytelling of his comic book career. Each page of this ironic shock-suspense tale has an image area of 10" x 15", and the art is in Excellent condition. Estrada signed each page.

95474  George Evans  *Weird Western Tales* #39 Unpublished Scalp Hunter Origin Splash Page 1 Original Art (DC, 1976). Historic unpublished opening splash page for the first appearance of the Wild West warrior who would come to be called Scalp Hunter. The penciled copy reads, “This is the tale of an outcast of a man who lived in two worlds, but was at home in neither. The Kiowa called him Ke-Woh-No-Tay, ‘He who is less than human.’ White men called him ...Savage. This is his story.” This thriller has an image area of 10" x 15", and the art is in Excellent condition.

95475  Fabiano Neves  *Red Sonja* #33 Cover Original Art (Dynamite Entertainment, 2008). The scintillating Sonja cuts to the chase in this cover illustration by Fabiano Neves. The art has an image area of 9" x 13.5" and it is in Excellent condition. Signed by the artist at the lower left.

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95476 Neil Feigeles Superman Painting Original Art (2002). This oil painting of the late Christopher Reeve as Superman has an overall size of 36" x 18", and the art is in Excellent condition. From the Estate of Charles Martignette.

95477 First Love Illustrated #53 Cover Original Art (Harvey, 1955). The art has an image area measuring 11.5" x 16.5" and it includes the logo paste-up copy. Some paper tanning; otherwise the art is in Very Good condition.

95478 Hal Forrest Tailspin Tommy Daily Comic Strip Original Art dated 12-22-39 (United Feature Syndicate, 1939). It's off to high adventure in Elvania on him in this fast-moving episode. This daily has an image area of 22" x 5.75" and the art is in Excellent condition.

95479 Fontaine Fox Toonerville Folks Daily Comic Strip Original Art (McNaught Syndicate, undated). The trolley takes the scenic route right by a lake full of bathing beauties in this Fontaine Fox daily, dated 7-19 (year unidentified). The image area measures 9.5" x 10," and aside from some paper tanning, the art is in Very Good condition. From the Martin Greim Collection.

95480 Ramona Fradon History of the DC Universe Aquaman Pin-Up Original Art (DC/Graphitti Designs, 1988). Ramona Fradon plunges us into the exciting world of the Sea Sultan in this explosive illustration she created for the History of the DC Universe published by DC Comics and Graphitti Designs. The art measures 11.75" x 17" and it is in Excellent condition. From the Martin Greim Collection.

95481 Fred Fredericks Mandrake the Magician Illustration Original Art (c. 1976). This fun Fred Fredericks piece was drawn for the Boston Newcon 2 program. Writer Lee Falk signed the piece in its upper border. The piece has an image area of 8" x 11," and its in Excellent condition. From the Martin Greim Collection.

95482 Steve Fritz Comic Crusader #11 Flash Gordon Back Cover Original Art (1971). This terrific fanzine illustration has an overall size of 11" x 14", and the art is in Excellent condition. From the Martin Greim Collection.

95483 Dennis Fujitake Science Fiction Illustration Original Art (undated). This pensive astronaut seems to yearn for similar adventures to Fujitake's well-known space traveler, Dalgoda. This 13" x 15" piece is watercolor on illustration board. Although the color is unbroken, the board is creased is several place and in Fair condition. From the Martin Greim Collection.

95484 Kerry Gammill and Greg Adams X-Men Adventures II #6 Cover Original Art (Marvel, 1994). Gambit and Bella Donna are featured. The art has an image area of 10" x 15" and it includes all the original logo and masthead paste-up art. In Excellent condition. Signed by Gammill at the upper left.

95485 Dick Giordano Comic Crusader Story Artists #1 Cover Original Art (Martin Greim, 1977). The heroes of fandom star on this fabulous Giordano cover. The all-star lineup includes Xal-Kor the Human Cat, the Defender, Dr. Weird, the Eye, White Raven, and Space Guardian. (HAWO?) This piece has an overall size of 17.5" x 22.5", and aside from some creasing, the art is in Very Good condition. From the Martin Greim Collection.

95486 Frank Godwin Rusty Riley Daily Comic Strip Original Art dated 12-14-56 (King Features Syndicate, 1956). Frank Godwin was one of the turn-of-the-last-century artists who could perform miracles with pen and ink. Godwin's place in illustration is well secured, as you can see from this dazzling episode. The image area of this daily measures 18.5" x 5.5", and aside from some slight aging the art is in Excellent condition.

95487 Rube Goldberg "Tax Payer's Nightmare" Editorial Cartoon Illustration Original Art (c. 1950s). Formerly donated to the Famous Artists School by Rube Goldberg, this piece is a terrific example by the world-famous cartoonist. Drawn in ink on coquille paper, this piece has an image area of 11" x 11." The art has been mounted to a piece of mat board, and it is in Excellent condition. Goldberg inscribed and signed the piece in its upper right border.
95488 Frank Godwin *Rusty Riley* Daily Comic Strip Original Art dated 7-30-48 (King Features Syndicate, 1948). Frank Godwin’s pen work has never looked better than in this pastoral example. This episode has an image area of 18.5” x 5.5”, and the art is in Excellent condition. From the Martin Greim Collection.

95489 Will Gould *Red Barry* Daily Comic Strip dated 5-26-37 Original Art (King Features Syndicate, 1937). This suspense-filled episode has an image area of 21”x 4.5”, and it has been framed to an overall size of 24” x 8”. The art is in Excellent condition. From the Martin Greim Collection.

95490 Clarence Gray *Brick Bradford* Daily Comic Strip Original Art Group of 2 (Central Press Association, 1936). Temuchin, the “New Khan”, tells Brick of his plans to rule America in these two consecutive dailies, dated 5-11 and 5-12-36. Nicely illustrated in brushed ink on illustration board, with image areas measuring approximately 24”x 5.5”. Both strips display considerable paper tanning and aging, but are otherwise in Excellent condition.

95491 Mike Grell and Dave Cockrum *Superboy* #202 Legion of Super-Heroes page 5 Original Art (DC, 1974). Shrinking Violet and Colossal Boy star in this Bronze Age beauty from “Lost: A Million Miles From Home.” This page has an image area of 10”x 15” and it includes the logo and mast-head paste-up copy. In Excellent condition.

95492 Mike Grell and Vince Colletta *The Warlord* #31 page 11 Original Art (DC, 1980). In the ruins of the Shaban D’aba temple, Morgan fends off pair of undead trolls in this page from “Wings Over Shamballah.” The art has an image area of 10”x 15” and it is in Excellent condition. Signed by Mike Grell in the second panel.

95493 Jackson Guice and Larry Mahlstedt *Flash* #9 Cover Original Art (DC, 1988). Flash encounters the dimension-warping jewel thief, Chester P. Runk, in this diamond-studded cover illustration. The art has an image area of 10”x 15” and it includes the logo and mast-head paste-up copy. In Excellent condition.

95494 Gene Ha *X-Men: The End Book 3: Men and X-Men #2* Cover Original Art (Marvel, 2006). This cover is part of the trilogy of miniseries detailing the last days of the X-Men and their adventures in a noncanon future, illustrated by Gene Ha. The art has an image area of 13”x 19.5”. In Excellent condition.

95495 Johnny Hart *B.C./ Wizard of Id* Illustration Original Art (undated). B. C. and Wiz share this pen and ink illustration by their creator, Johnny Hart. The art has an image area of 8”x 5” and it is in Excellent condition.

95496 Johnny Hart *B.C.* Sunday Comic Strip Original Art dated 6-16-68 (Publishers-Hall Syndicate, 1968). You can’t argue with prehistoric logic! This Sunday has an image area of 19.5” x 13”, and aside from a couple of light stains, is in Very Good condition. Signed and inscribed by Johnny Hart in the title panel.

95497 Johnny Hart *B.C.* Sunday Comic Strip Original Art dated 2-21-71 (Field Enterprises, 1971). Before there was the *Flintstones*, there was the prehistoric humor of B.C. This rib-tickling Sunday has an image area of 19” x 13”. Aside from having been folded between each panel tier, this strip is in Excellent condition.

95498 Johnny Hart *B.C.* Sunday Comic Strip Original Art dated 2-8-70 (Field Enterprises, 1970). Inanimate objects can be funny, too! This Sunday has an image area of 19.5” x 13”, and it is in Excellent condition. Signed and inscribed by Johnny Hart in the title panel.

95499 Johnny Hart *B.C.* Sunday Comic Strip Original Art dated 10-17-71 (Field Syndicate, 1971). Inanimate objects can be funny, too! This Sunday has an image area of 19” x 13”. Aside from having been folded between each panel tier, this strip is in Excellent condition.

95500 Johnny Hart *B.C.* Sunday Comic Strip Original Art dated 2-8-70 (Field Enterprises, 1970). Inanimate objects can be funny, too! This Sunday has an image area of 19.5” x 13”, and it is in Excellent condition. Signed and inscribed by Johnny Hart in the title panel.

Visit [HA.com](http://www.HA.com) to view enlargeable images and bid online.
95500 Russ Heath *The Rocketeer: The Official Movie Adaptation* Page Original Art (W. D. Productions, 1991). Explosive action-adventure is the focus of Russ Heath’s cinematic scenes in this adaptation of *The Rocketeer* film. This page has an image area of 10" x 16", and the art is in Excellent condition. Heath signed the page at the upper right. *From the Martin Greim Collection.*

95501 Greg and Tim Hildebrandt *Marvel Masterpieces Series 3* Trading Card #8 Black Panther Illustration Original Art (Fleer, 1994). Fans of T’Challa the Wakanda warrior won’t want to miss this lot. Overall size of 8" x 10.5". The art is in Excellent condition.

95502 Hi-School Romance Cover Original Art (Harvey, undated). The art has an image area measuring 11" x 16.5" and it includes the logo and partial masthead paste-up copy. Some paper tanning; otherwise the art is in Very Good condition.

95503 Bill Holman Smokey Stover Daily Comic Strip Original Art dated 1-24-39 (Chicago Tribune, 1939). This classic example of way-out Bill Holman humor has an image area of 19.75" x 5.75", and the art is in Excellent condition. *From the Martin Greim Collection.*

95504 Alex Horley *Lobo Unbound* #1 Page 12 Original Art (DC, 2003). The epic tale of Lobo’s struggle to regain his mojo as the baddest bad-ass in the universe is captured perfectly in these over-the-top scenes by fan-favorite artist Alex Horley. This fully painted page has an image area of 10" x 15", and the art is in Excellent condition.

95505 Kyle Hotz *Marvels Comics: Spider-Man #1* Cover Original Art (Marvel, 2000). This Marvels Alterverse one-shot featured an alternative Spidey and a goggle-eyed Professor Squid. The art has an image area of 10" x 15" and it includes the logo and masthead paste-up copy. In Excellent condition.

95506 Al Jaffee *Humbug* #5 page 6 “How to Bring Up Your Child Without Really Lying” Illustration Original Art (Humbug Publications, 1957). The “fold-in” genius, Al Jaffee, sends-up a super destructive “Dennis the Menace” as the ultimate delinquent. The original “Humbug” mechanical paste-up for this piece, which is fragile, is also included in this lot. The pen and ink drawing has an overall size of 6.5" x 10", while the mechanical has an overall size of 8.75" x 11.75". The art is in Excellent condition.

95507 Kirk Jarvinen and Terry Austin *Fantastic Four Annual #25* Double-Page Pin-Up Original Art (Marvel, 1992). The mighty Marvel masterwork showcasing the stars of “The World’s Greatest Comic Mag” was drawn on two joined comic art pages. The piece has a combined image area of 15" x 21", and the art is in Excellent condition.

95508 Georges Jeanty and Andy Owens *Buffy the Vampire Slayer Season Eight #12* Page 8 Original Art (Dark Horse, 2008). This controversial page shook up the Buffyverse last year when Buffy explored her sexuality with fellow slayer Satsu. 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.

95509 C. W. Kahles *Hairbreadth Harry* Daily Comic Strip Original Art dated 8-15-30 (Public Ledger, 1930). This splendid example by the pioneering cartoonist has an image area of 20" x 5.25", and the art is in Excellent condition. *From the Martin Greim Collection.*
95510 Michael Kaluta and Russ Heath The Shadow: Hitler’s Astrologer Page 45 Original Art (Marvel, 1988). “Who knows what evil lurks in the hearts of the Third Reich? — the Shadow knows.” This dramatic page showcases masterful line art by two masters of the pencil, pen, and brush set, Kaluta and Heath. This piece has an image area of 11" x 15", and it is in Excellent condition.

95511 Michael W. Kaluta Mr. X Illustration Original Art (DC, 1989). This surreal and enigmatic scene by modern fantasy art master Michael W. Kaluta has an image area of 7.5" x 11.25", and the art is in Excellent condition.

95512 Michael W. Kaluta The Shadow Movie Adaptation #2 page 5 Original Art (Dark Horse, 1994). Beneath a spray of bullets the Shadow finds himself trapped in this powerful page illustrated by Michael W. Kaluta. The art has an image area of 10" x 15" and it is in Excellent condition.

95513 Michael W. Kaluta Vermillion #5 Cover Original Art (DC, 1997). This explosive cover scene by the legendary “Studio” artist, Michael W. Kaluta, has an image area of 10.5" x 15", and the art is in Excellent condition.

95514 Michael W. Kaluta Tarzan Le Monstre Trade Paperback Cover Preliminary Original Art (Dark Horse, 1998). Pencil cover rough for Dark Horse’s trade paperback Tarzan Le Monstre, featuring the Edgar Rice Burroughs jungle lord. Graphite on vellum paper, with an image area of approximately 9.5" x 17". In Good condition, with a stain in the lower half of the image area.

95515 Gil Kane Star Hawks Sunday Comic Strip Original Art dated 9-17-78 (NEA, 1978). Leapin’ Luna! Doc Ajax’s got Raker’s brain hooked up to a Voxbox, but can the Brotherhood be far behind? This Sunday has an image area of 22" x 10" and it is in Very Good condition. From the Martin Greim Collection.

95516 Hank Ketcham Dennis the Menace Daily Comic Strip Original Art dated 8-23-72 (Field Newspaper Syndicate, 1972). This nifty daily from the classic strip has an image area of 6.5" x 8" and the art is in Excellent condition.

95517 Hank Ketcham Dennis the Menace Daily Comic Strip Original Art dated 10-10-72 (Field Newspaper Syndicate, 1972). This rib-tickling strip has an image area of 6.25" x 8" and the art is in Excellent condition.

95518 Hank Ketcham Dennis the Menace Daily Comic Strip Original Art dated 8-22-75 (Field Newspaper Syndicate, 1975). This priceless example of the wit and wisdom of Dennis has an image area of 6.25" x 8" and the art is in Excellent condition.

95519 Frank King Gasoline Alley Daily Comic Strip Original Art dated 2-22-36 Original Art (Chicago Tribune, 1936). Walt Wallet learns the ways of exotic Florida in this charming episode from the thirties. This daily has an image area of 20" x 5.75", and aside from some foxing and paper aging in the borders, the art is in Very Good condition.
95520  Jack Kirby and Wally Wood  
Sky Masters of the Space Force  
Daily Comic Strip Original Art  
dated 12-2-58 (The George  
Matthew Adams Service, Inc.,  
1958). Two titans of the comic  
book field, Jack Kirby and Wally  
Wood, joined forces on this stellar,  
yet short-lived strip. The amalgama-  
tion of Kirby’s dynamic pencils with  
Wood’s lustrous inks resulted in a  
look that is hard to top for drama  
and beauty. The strip has an image  
area of 18” x 5.5” and the art is in  
Excellent condition.

95521  Jack Kirby and Wally Wood  
Sky Masters of the Space Force  
Daily Comic Strip Original Art  
dated 9-29-58 (George Mathews  
Adams Service, 1958). Wally Wood’s  
richly inked shadows and polished  
linework add a spectacular depth  
and texture to Jack Kirby’s pencils.  
The image area of this early daily  
from the fourth week on the strip  
measures 18” x 5.25”, and the art is  
in Excellent condition.

95522  Jack Kirby and Mike Royer  
Captain Victory and the Galactic  
Rangers #2 page 4  
Original Art (Pacific Comics,  
1981). Battle and destiny meet as  
the Rangers face a small Insecton  
patrol in this page from “Death-Hive,  
U.S.A.” The art has an image area  
of 10” x 15” and it is in Excellent  
condition.

95523  Harold Knerr  
The Katzenjammer Kids  
Sunday Comic Strip Original Art  
dated 12-25-38 (King Features  
Syndicate, 1938). The Kids  
continue to create headaches for all  
they met with their slapstick pranks  
even on Christmas Day! This outra-  
geous Sunday has an image area  
that measures 16.5” x 13”, and the art  
is in Excellent condition.

95524  Scott Kolins and John Lowe  
Green Lantern Plus #1  
Splash page 10 Original Art (DC,  
1996). Green Lantern Kyle Rainer  
takes to the skies over Manhattan  
in this stunning splash page from  
“Magnetic Personalities” which  
includes the twin towers in the sky-  
line. The art has an image area of 10”  
× 15” and it is in Excellent condition.  
Signed by Scott Kolins in the upper  
portion.

95525  Warren Kremer  
The Friendly Ghost Casper #21 Cover  
Original Art (Harvey, 1960).  
Casper walks the “high” seas in this  
adventurous cover. The art has an  
image area of 7” x 10” and it includes  
partial paste-up copy. Some glue  
staining; otherwise the art is Very  
Good condition.

95526  Warren Kremer  
Richie Rich #6 Cover Original Art  
(Harvey, 1961). Richie makes his  
own bubble economy in this Kremer  
cover creation. The art has an image  
area of 6.5” x 7.5”. There is some light  
glue staining along the top edge;  
otherwise the art is in Very Good  
condition.

95527  Warren Kremer  
Richie Rich Millions #19 Cover Original Art  
(Harvey, 1966). Richie makes his  
way through the forest in 20-carat  
style in this “facet-nating” cover by  
Warren Kremer. The art has an image  
area of 7” x 10”. There is glue staining  
on all four edges and a slight crease  
in the center; otherwise the art is  
in Very Good condition. The logo  
and masthead is recent photocopy  
replacement art.

95528  Salvador Larroca and Paco Roca  
Ultimate X-Men #91  
Cover Original Art (Marvel,  
2008). Apocalypse takes a destruc-  
tive bite out of the Big Apple in this  
awe-inspiring cover image penciled  
by Spanish artist Salvador Larroca.  
The art has an image area of 10” x 15”  
and it includes the logo and mast-  
head paste-up copy. In Excellent  
condition. Signed by Salvador  
Larroca at the center left edge and  
at the bottom.

95529  John Liney  
Henry Daily Comic Strip Original Art  
dated 3-5-56 (King Features  
Syndicate, 1956). Ever-resourceful  
Henry has an answer for the leash  
law in this tail-waggin’ daily by John  
Liney. The art has an image area of 20”  
× 5.5” and it is inscribed and signed  
to longtime Mad Magazine  
editor, Jerry De Fuccio at the lower  
left. Aside from light paper tanning  
and soiling, the art is in Very Good  
condition. From the Martin Greim  
Collection.

95530  Bobby London  
Dirty Duck Specialty Sketch (1975).  
Marker sketch by Air Pirate artist,  
Bobby London. Matted to an image  
area of 11” x 14.5” in Excellent  
condition. Signed by Bobby London  
at the lower left.
95531 Stan Lynde *Latigo*
Sunday Comic Strip Original Art dated 10-14-79 (Field Enterprises, 1979). This action-packed shootout of a Sunday has an image area of 21” x 14.5”, and it has been framed to an overall size of 26.5” x 20”. The art is in Excellent condition. From the Martin Greim Collection.

95532 Doug Mahnke and Christian Alamy *Black Adam* #4 page 20 Original Art (DC, 2008). Black Adam takes to the stratosphere in this deadly page from “The Dark Age Part Four.” The art has an image area of 10” x 15” and it is in Excellent condition. Signed by Doug Mahnke at the bottom.

95533 Pablo Marcos *Savage Sword of Conan* #127 Complete 8-page Kull Story “The Carrion Eaters” Original Art (Marvel, 1980). Each page of this barbaric blockbuster has an image area of 10.5” x 15”, and the art is in Excellent condition.

95534 Matt Masterson *Dick Tracy and the Villains of the 1940s* Illustration Original Art (c. late 1970s). Calling all *Dick Tracy* fans — here’s a superb specialty piece for your wall. This colorful piece has been framed to an overall size of 31.5” x 23”, and the art is in Very Good condition.

95535 Mike Mayhew *The Pulse* #12 Cover Original Art (DC, 2006). Luke Cage does what he does best in this remarkable cover illustration by Mike Mayhew. Rendered in graphite on bristol, the art has an image area of 10” x 15” and it is in Excellent condition.

95536 Wilson McCoy *Phantom* Daily Comic Strip Original Art dated 8-5-57 (King Features Syndicate, 1957). Danger in the jungle is the theme of this late fifties daily. This episode has an image area of 20.5” x 6”. The art was folded between panels one and two and the Zipatone has yellowed; otherwise, the art is in Very Good condition.

95537 Jack W. McGuire *Red Knight* Daily #8719 Comic Strip Original Art (undated). This piece, starring the Red Knight in all three panels, has an image area of 27” x 5.5”, and it has been framed to an overall size of 28.5” x 7.25”. The art is in Excellent condition. From the Martin Greim Collection.

95538 Dorothy McKay *Esquire* Magazine October 1952 Cartoon Illustration Original Art (Esquire Inc., 1952). Caption: “Robert, if I tell you something, will you promise not to giggle hysterically?” This watercolor on board illustration has an image area of 10” x 15”, and the art is in Excellent condition. From the Estate of Charles Martignette.

95539 Al McWilliams *Twin Earths* Sunday Comic Strip Original Art dated 2-19-56 (United Feature Syndicate, 1956). This beautifully drawn, stellar Sunday has an image area of 22” x 15”. The strip was folded between panel tiers two and three; otherwise, it is in Excellent condition. From the Martin Greim Collection.

95540 John R. McDermott (signing as Mariner) *Soldiers and Skeleton* Illustration Original Art (undated). Magazine illustration with a Civil War theme. Gouache on board, with an image area of approximately 22” x 16”, and framed to an overall size of 25” x 18.5”. Excellent condition.

95541 Angel Medina *Dreadstar* Page Original Art (First, undated). Page 8, 13, and 14 from an unidentified issue of *Dreadstar*. Each page has an image area of 10” x 15” and is signed by Angel Medina. In Excellent condition.

95542 Dale Messick *Brenda Starr* Daily Comic Strip Original Art dated 3-19-46 (Chicago Tribune, 1946). This glamorous, big city episode has an image area of 21.5” x 6.5”, and the art is in Excellent condition. From the Martin Greim Collection.

95543 Al Milgrom and Bob McLeod *Marvel Team-Up* #92 Cover Original Art (Marvel, 1980). Mister Fear throws a scare on Spidey and the Agile Archer, the Green Arrow in this kooky cover illustration which includes the original logo and masthead paste-up art. The art has an image area of 10” x 15”. Aside from some paper tanning, the art is in Very Good condition.
95544 Sheldon Moldoff  
Sports Cartoon Illustration Original Art (1938). Shelly Moldoff’s DC comic debut was a sports filler that appeared on the inside back cover of the landmark Action Comics #1 in June, 1938. This handsome piece from that era, drawn by an 18-year-old Moldoff, has an overall size of 10” x 11.5”, and the art is in Excellent condition.

95545 Sheldon Moldoff  
Gunfighters #5 (EC, 1948). Moon Girl introduces herself in this page from her first story. This piece has an image area of 13” x 18”, other than missing one type correction, the page is in Excellent condition.

95546 Sheldon Moldoff  
Batman and Robin Specialty Illustration Original Art (undated). This iconic full-color piece has an image area of 7.5”x 5.5”, and it has been framed to an overall size of 9” x 7”. The art is in Excellent condition.

95547 Sheldon Moldoff  
Moon Girl and the Prince Illustration Original Art (undated). This full color Moldoff illustration of EC’s answer to Wonder Woman has been matted and framed to an overall size of 10.5” x 14”, and the art is in Excellent condition. From the Martin Greim Collection.

95548 Jim Mooney, Sheldon Moldoff, and Dick Sprang  
World’s Finest Specialty Illustration Original Art (1999). This remarkable illustration was penciled by Jim Mooney, inked by Dick Sprang, and colored by Shelly Moldoff, three fine artists who have been closely associated with the characters in the Gold and Silver Age. The art was begun and completed over a period of four months and completed on April 21, 1999. Framed and matted to an image area of 7” x 6.5” and signed by all three artists. From the Martin Greim Collection.

95549 Gray Morrow  
Superhero Illustration Original Art (undated). This marker on paper illustration for an unidentified project may have been created for a “how to draw” book. Morrow was a top expert at realistic cartooning, and his pointers were featured in the tutorial How to Draw Comic Book Heroes and Villains. This piece has an image area of 10” x 13”, and the art is in Very Good condition.

95550 Win Mortimer and Ricardo Villamonte  
Spidey Super Stories #47 Splash page 15 Original Art (Marvel, 1980). This splash page from “Surprise!” has an image area of 10” x 15” and it is in Very Good condition.

95551 Zack Mosley  
Smilin’ Jack Daily Comic Strip Original Art dated 12-27-42 (News Syndicate, 1942). Jack enlightens his passengers about the future of air commute in this daily from 1942. The art has an image area of 21” x 6” and is in Excellent condition. From the Martin Greim Collection.

95552 Paul Murry  
Goofy Illustration Original Art (c. 1950). Paul Murry worked for many years on the Dell Mickey Mouse comic books, and was the first artist to draw Supergoof. This vintage pen and ink illustration measures 8.5” x 9.75” and it is in Very Good condition. Signed by Paul Murry at the lower right.

95553 Newspaper and Comic Book Character Cartoon Pin-Back Button Portrait Original Art Group (undated). This lot features 35 cartoon character portraits drawn for pin-back buttons. Each portrait has an approximated overall size of 3” x 4.5”; and most have been mounted two or three to a larger sheet of paper. The art averages very Good condition. From the Martin Greim Collection.

95554 Don Newton  
Captain Marvel and Sivana Fanzine Illustration Original Art (1972). Captain Marvel was one of Don Newton’s favorite characters, and his affection shows in this drawing. This superb scene featuring the Big Red Cheese and his nemesis has an image area of 12.5” x 15”; and the art is in Very Good condition. From the Martin Greim Collection.
95555  Alex Niño  *Weird War* #70 Complete 7-page Story "The Lonely Road to Life" Original Art (DC, 1978). Each page has an image area of 10" x 15" and aside from some taped-in lettering corrections, some missing text on the last panel of page six, and some white-out, the art averages Very Good condition.

95556  Paul Norris  *Jungle Jim* Sunday Comic Strip Original Art dated 9-27-53 (King Features, 1953). Jungle Jim is off on a dangerous adventure way out of his usual turf — he’s on a treacherous mountain climb in this Paul Norris thriller. This episode has an image area of 16" x 23". The strip was cut into two halves, and it’s missing its title logo stat; otherwise, the art is in Very Good condition.

95557  Irv Novick and Mike Esposito  *Superman’s Girlfriend Lois Lane* #97 Page 5 Original Art (DC, 1969). Superman is surrounded by lovely ladies, including Lois Lane and Lori Lemaris, in this Silver Age romance page from "The Three Super-Sirens." This page has an image area of 10.5" x 15.5" and it includes the logo and masthead paste-up copy. In Excellent condition.

95558  Irv Novick and Frank McLaughlin  DC Comics Presents #44 page 19 Original Art (DC, 1982). Superman and Prism deal with the Nullifier in this page from “The Man Who Created Villains!” The art has an image area of 10’ x 15’ and it is in Very Good condition.

95559  Ariel Olivetti  *Daredevil* #374 Cover Original Art (Marvel, 1998). Hornhead has his hands full with a renegade cop crazed by Mr. Fear in this Ariel Olivetti cover. The art has an image area of 10.5” x 15.5” and it includes the logo and masthead paste-up copy. In Excellent condition.

95560  Frederick Opper and Howson Lott  *Sunday Comic Strip* Original Art (c. 1910). A little-known Sunday feature by the early newspaper strip cartoonist best known for *Happy Hooligan*. Partially hand-colored. This piece has an image size of approximately 20.5” x 27”, and is in Good condition.

95561  Brant Parker  *Wizard of Id* Sunday Comic Strip Original Art dated 2-6-66 (Publishers Newspaper Syndicate, 1966). Reuben Award winners Brant Parker and Johnny Hart were two of the funniest cartoonists in the comic strip field. No humor strip collection would be complete without an example from these two. This Sunday has been folded horizontally between each tier of panels; otherwise, the art is in Excellent condition.

95562  Brant Parker  *Wizard of Id* Sunday Comic Strip Original Art dated 5-2-71 (Field Enterprises, 1971). The sardonic wit of Brant Parker and Johnny Hart is showcased in this seventies Sunday. The image area of the strip is 19” x 13”. This Sunday has been folded horizontally between each tier of panels; otherwise, the art is in Excellent condition.

95563  Brant Parker  *Wizard of Id* Sunday Comic Strip Original Art dated 11-14-71 (Field Enterprises, 1971). There are a whole lot of laughs in this Brant Parker Sunday! The art has an image area of 19” x 13”. This Sunday has been cut horizontally between each tier of panels and taped together on the back of the page; otherwise, the art is in Very Good condition.

95564  Brant Parker  *Wizard of Id* Sunday Comic Strip Original Art dated 11-28-71 (Field Enterprises, 1971). Brant Parker and Johnny Hart were masters of the ironic one-liner, and the *Wizard of Id* was awarded the prestigious Reuben Award by the National Cartoonists Society in 1984. This Sunday has been folded horizontally between each tier of panels; otherwise, the art is in Excellent condition.

95565  Wendy Pini  *Wizards* Illustration Original Art (1977). Who better to pay tribute to Ralph Bakshi’s popular 20th Century film *Wizards* than noted *Elfquest* artist Wendy Pini? This cast scene is quite similar to the Wendy Pini illustration that appeared on the cover of *RBCC* on the August 1979 issue. This beautiful 14” x 19” mixed media on board illustration is in Excellent condition. From the Martin Greim Collection.
95566  *Pink Panther and the Inspector* Illustration Original Art (undated). Think Pink! This priceless illustration for an unidentified Pink Panther project has an image area of 14.5” x 19”, and the piece has been matted and framed to an overall size of 23.5” x 27.5”. The art is in Excellent condition.

95567  Adam Pollina and Mark Morales *X-Force* #1 Cover Original Art (Marvel, 1997). Proudstar brothers Thunderbird and Warpath team up for this issue penciled by Adam Pollina and inked by Mark Morales. The art has an image area of 10” x 15” and it includes the logo and masthead paste-up copy. In Excellent condition.

95568  Carl Potts and Sal Velluto *Cloak and Dagger* and *Power Pack* Marvel Graphic Novel Cover Original Art (Marvel, 1990). As a horrified Cloak and Power Pack look on, Cadaver attempts to siphon Daggers’s light-soaked life force to cure himself of his horrible affliction, in this taunting cover illustration. The art has an image area of 13” x 17” and it includes the original logo and masthead paste-up art. In Excellent condition. Signed by inker Sal Velluto at the lower right.

95569  Joe Prado *Red Sonja* #26 Cover Original Art (Dynamite Entertainment, 2007). The red-tressed She-Devil is in fine form in this delicately delineated cover illustration by Joe Prado. The art has an image area of 10.5” x 15.25” and it is in Excellent condition. Signed by the artist at the upper right.

95570  John Prentice *Rip Kirby* Daily Comic Strip Original Art dated 9-25-57 (King Features Syndicate, 1957). Rip Kirby stars in the first two panels of this beautiful John Prentice daily, drawn in the classic Alex Raymond tradition. This strip has an image area of 18.5” x 5.75”, and aside from some yellowed Zipatone, the condition is Very Good. From the Martin Greim Collection.

95571  Antonio Prohias *Spy vs Spy* Splash Page Original Art (EC, c. 1970s). Those Cold War cut-ups are at it again in this hilarious splash page, most likely drawn for a paperback “Spy vs. Spy” story. This piece has an image area of 6.5” x 12”, and the art is in Excellent condition.

95572  Howard Purcell *Operation Sea Terror* #22 Page 4 Original Art (DC, 1965). Straight from the heart of the Silver Age comes this melodramatic moment from “Operation Sea Terror.” This twice-up page featuring Dane Dorrance and Judy Walton of the Sea Devils has an image area of 12” x 18”, and aside from some foxing, the art is in Very Good condition.

95573  Paul Rivoche *Action Comics* #749 Superman Cover Original Art (DC, 1998). Paul Rivoche’s fantastic science fiction battle over the great blimp works of Kandor has an approximate image area of 10” x 15”, and the art is in Excellent condition.

95574  Alex Ross *Superman* Pencil Sketch Studies Original Art (undated). This pencil of paper page of expressive Superman portrait studies has been matted and framed to an overall size of 11.5” x 14”. The art is in Excellent condition. From the Martin Greim Collection.

95575  Mike Royer *Mickey Mouse and Treehouse Sketch* Original Art (Disney, undated). Two sketches on vellum, one in graphite and in red and blue pencil, both by Royer. Each sketch measures 16.5” x 14” and is signed by Royer at the lower right.
95576 Kurt Schaffenberger
Whiz #124 Captain Marvel Page
9 Original Art (Fawcett, 1950). This fast-moving page from “The Slow-Down Menace” has an image area of 13” x 18”, and the art is in Excellent condition.

95577 Fred Schwab Cowboy Jake and Joe M’Gee Page Original Art Group (Chesler, c. 1938). While at the Chesler shop Fred Schwab used to trade ideas with Jack Cole for his features. Schwab drew this “Cowboy Jake” page, but as for the penciled “Joe M’Gee” page, we are uncertain of the artist. Each page has an approximate image area of 12.5” x 18”, and they have been matted together and framed to an overall size of 31.5” x 25.5”. The art is in Very Good condition.

95578 Paolo Serpieri Adults Only Illustration Original Art (undated). Hello! This decadent drawing by the Italian cartooning legend has an overall size of 10” x 13.5”, and the art is in Excellent condition. Consenting adults only, please.

95579 Dave Sim Cerebus the Aardvark as Nick Fury Sketch Original Art (undated). Nick “Vark” Fury Agent of Something by Dave Sim. Matted to an image area of 5.25” x 7.25”. In Very Good condition. Signed and inscribed by Dave Sim at the right.

95580 Todd Smith and Tom Yeates The Mysterious Wu Fang Illustration Original Art (undated). This thriller, drawn in the spirit of a spicy “menace pulp,” was drawn on Craftint Duotone paper and it has an image area of 10” x 14”. The art is in Excellent condition.

95581 Otto Soglow The Little King Sunday Comic Strip with Sentinel Louie Topper Original Art dated 3-27-38 (King Features Syndicate, 1938). Send in the royal mouse chasers! This Otto Soglow Sunday with Sentinel Louie topper has a combined image area of 20.5” x 27”. There is edge wear, paper tanning and light soiling; otherwise, the art is in Very Good condition.

95582 Ryan Sook Hawkman #36 Cover Original Art (DC, 2005). Deadman joins Hawkman and Hawkgirl against a horde of undead soldiers, when the dead walk once more in the streets of St. Roch, in this moody cover illustration by Ryan Sook. The image area measures 10.5” x 15.5”, and the condition of the art is Excellent.

95583 Chris Sprouse Global Frequency #8 Preliminary Sketch Original Art Group (Wildstorm, 2003). “They’ve got one hour and the clock is ticking.” This group of 20 preliminary pencil sketches give an insight into Chris Sprouse’s creative process. Each page has an approximate overall size of 8.5” x 11”, and they average Very Good condition.

95584 Jim Steranko Mediascene #31 Star Trek Cover Original Art (Supergraphics, 1978). A cover illustration, featuring cut-out photos of Spock, Kirk, and McCoy, fully painted over by Steranko and pasted onto an airbrushed original art background. The Enterprise is also a cut-out photo, mounted to the art. The image area is 10.5” x 13.75”, and the piece is in Excellent condition.

95585 Cliff Sterrett Polly and Her Pals Specialty Sketch Original Art (1930). Polly, Paw, and Kitty are featured in this sprightly pen and ink illustration. Framed and matted to an image area of 5.5” x 3.25” and in Very Good condition. Signed and inscribed by Cliff Sterrett along the top edge. From the Martin Greim Collection.

95586 Chic Stone Adventures Into the Unknown page 3 Original Art (ACG, 1967). Nemesis pulls a Golden Age stunt, tackling a gang of Nazis on the deck of their U-boat, in this action-packed page from “Wanted: Hitler, Dead or Alive!” The art has an image area of 12” x 18”, and is in Excellent condition.
95588 Curt Swan and Tex Blaisdell Superman #280 page 5 Original Art (DC, 1974). The Big Blue rushes in to save motorists from a damaged suspension bridge in this page from "The Last Headline!" The art has an image area of 10" x 15" and it is in Very Good condition. Signed by Curt Swan in the third panel.

95587 Chic Stone Adventures Into the Unknown page 9 Original Art (ACG, 1967). Adolph Hitler gets stymied by a time-traveling Nemesis in this page from "Wanted: Hitler, Dead or Alive!" The art has an image area of 12" x 18", and aside from a light horizontal crease in the upper portion, is in Very Good condition.

95589 The Three Little Pigs Cover Original Art (Disney, 1948). Lively hand-painted cover illustration for the Simon and Schuster book. Rendered in watercolor, the work has been framed and matted to an image area of 8" x 8" and is in Excellent condition. Includes a copy of The Three Little Pigs. The logo is recreation art on an acetate overlay.

95590 True Brides' Experiences #16 Cover Original Art (Harvey, 1956). The art has an image area measuring 11" x 16" and it includes the logo and masthead paste-up copy. Some paper tanning and light soiling; otherwise the art is in Very Good condition.

95591 Bill Vigoda Adventures of the Fly #5 page 6 Original Art (Archie, 1960). The evil genius T. C. Krall, a.k.a. the Spider, uses a giant fly swatter against the Fly in this page from "Return of the Spider!" The art has an image area of 12" x 17.5" and it is in Excellent condition.

95592 Bill Vigoda Adventures of the Fly #5 page 8 Original Art (Archie, 1960). The Spider’s metallic webs and fly paper solution won’t stop the Fly in this page from “Return of the Spider!” The art has an image area of 12" x 17.5" and it is in Excellent condition.

95593 Bill Ward Torchy Illustration Original Art (undated). Bill Ward is renowned for drawing the bustiest, most boudoir-ious babes to strut across a comic book or cartoon panel. This piece is a watercolor of one of his most famous creations. Torchy, posing in her two-piece bathing suit, can barely contain herself! This piece has an overall size of 11" x 14", and it is in Very Good condition.

95594 Russ Westover Tillie the Toiler Daily Comic Strip Original Art dated 4-24-33 (King Features Syndicate, 1933). This lighthearted romp has an image area of 22.25" x 4.75", and the art is in Excellent condition. From the Martin Greim Collection.

95595 George Wildman Popeye #101 Complete Story Original Art Group (Charlton, 1970). This lot consists of five stories, including two 7-page Popeye the Sailor stories ("Tall Tail," and "Goon Balloon"), two Wimpy stories (the 3-page, "Coo Coo Cook," and the 5-page, "Hamburger Slamburger"), and a 4-page O. G. Wotanosnuzzle story, "Baby Sitter." Each page has an image area measuring 10" x 15", and the items average Very Good condition. This lot also includes a photocopy of the Popeye #101 cover line illustration by George Wildman.

95596 Al Williamson Secret Agent Corrigan Daily Comic Strip Original Art dated 9-3-74 (King Features Syndicate, 1974). It’s shoot or be shot in this daily by Al Williamson from 1974. The art has an image area of 15.5" x 4.25". Excellent condition. From the Martin Greim Collection.

95597 Stan Woch and Tim Truman Airboy #1 Cover Original Art (Eclipse, 1986). Eclipse’s revival of characters originally published by Hillman Publications during World War II began with this bi-weekly comic, Airboy #1. This sterling cover illustration has been framed and matted to an image area of 9.5" x 14" and it includes the original logo and masthead paste-up art. In Excellent condition. From the Martin Greim Collection.
95598  Bill Woggon  
Katy Keene Pin-Up Parade #6 Western Coloring Fun Splash Page Original Art (Radio Comics/Archie, 1959). Katy shows off a handsome horse in this fun-filled splash page. This piece has an image area of 12" x 17.5" and the art is in Excellent condition.

95600  Wally Wood  
Partial Cannon Comic Strip #C-22 Original Art (Wood and Richter, 1972). Calling all "good girl" fan-addicts — check out this gorgeous bottom half of a Cannon strip by Wood — Hey, now! This strip was drawn on two boards, but this lot only features the bottom half. They have a combined image area measuring 16.5" x 24", and the art is in Excellent condition. This lower half has an image area of 17" x 10.5", and aside from some yellowed Zipatone, the art is in Excellent condition.

95601  David Wright  
Carol Day Daily Comic Strip #129 Original Art (undated). This beautifully drawn British strip rivals the work of the best American soap opera features. This episode has an image area of 17" x 5.25", and the art is in Excellent condition.

95602  Bernie Wrightson  
Marvel Graphic Novel #22 Spider-Man: Hooky page Original Art (Marvel, 1986). This page from Marvel Graphic Novel #22 shows Spidey in an offbeat chase scene — Manhattan web-swinging was never like this. This painted piece has an image area of 13" x 18", and it has been matted and framed to an overall size of 34" x 39.5". The art is in Excellent condition.

95603  George Wunder  
Terry and the Pirates Dragon Lady Daily Comic Strip Original Art dated 1-7-48 (News Syndicate Co., 1948). The always-appealing Dragon Lady takes center stage in this 21.5" x 6.5" daily, and the art is in Excellent condition. From the Martin Greim Collection.

95604  Chic Young  
Dumb Dora Daily Comic Strip Original Art dated 7-27-28 (Newspaper Feature Service, 1928). She may not have a leg to stand on in her breach of promise suit, but she's certainly got "dawgone" good-looking ankles to expose to the jury! Dumb Dora, who, with her short skirts, and cute curls, was a precursor to Chic Young's more famous Blondie. The art has an image area of 15.5" x 4.5", and aside from a very light stain in the second panel, the art is in Excellent condition.

95605  Chic Young  
Blondie Daily Comic Strip Original Art dated 12-1-32 (King Features Syndicate, 1932). The dapper figure with the hat in panels two and three sports the inimitable Alex Raymond style. Chic Young later named Dagwood's son, Alexander Bumstead, after Raymond. The image area of this daily measures 19.5" x 4.25", and the art is in Excellent condition.

95606  Chic Young  
Blondie Daily Comic Strip Original Art dated 12-2-32 (King Features Syndicate, 1932). Much of this beautifully designed daily was drawn by comic strip legend Alex Raymond who got his start as an assistant to Young. The image area of this daily measures 19.5" x 4.25", and the art is in Excellent condition.

95607  Lyman Young  
Tim Tyler's Luck Daily Comic Strip Original Art dated 3-13-35 (King Features Syndicate, 1935). This adventurous episode has an image area of 25" x 5.5", and the art is in Very Good condition. From the Martin Greim Collection.

95608  Mike Zeck and Bruce Patterson  
Master of Kung Fu #75 page 22 Original Art (Marvel, 1979). Brynocki adds a touch of comic relief to this page from "Shattered Crowns," which features Black Jack Tarr, Shang-Chi, Leiko, and Shockwave. The art has an image area of 10" x 15" and it is in Very Good condition.
A 19.5% Buyer’s Premium ($14 min.) Applies to all lots.

95609 Beany and Cecil Animation Cel Original Art (undated). Hand-inked and hand-painted cel featuring Beany, Cecil, and Captain Huffenpuff. Measures 12.5” x 10.5”. Aside from a light diagonal crease in the upper right corner, the art is in Very Good condition.

95610 Broken Toys Animation Production Drawing Original Art (Disney, 1935). Broken Toys, Disney’s Christmas release Silly Symphony, featured this caricature of Stepin Fetchit (OPD #65). Rendered in graphite on a 12 field sheet of animation paper (12” x 10”). Some paper tanning; otherwise the drawing is in Very Good condition.

95611 Canvas Back Duck Donald Duck Storyboard Drawing Original Art Group (Walt Disney, 1953). Set of six pastel drawings on 8.25” x 6” paper, for the Jack Hanna-directed cartoon, showing Donald at the Fair, a killer of authenticity from Great American Ink. Excellent condition. Includes certificate of authenticity from Great American Ink.

95612 Charlie Brown Animation Production Cel Original Art (undated). Hand-inked and hand-painted animation production cel of Good Ol’ Charlie Brown. The cel measures 12.5”x 10.5” and it is in Very Good condition. Signed by Charles Schulz.

95613 You’re a Good Sport, Charlie Brown Storyboard Drawing Original Art (Bill Melendez Productions, 1975). Set of six storyboards drawn together on a single page featuring Peppermint Patty, Marcy, and Franklin. Each drawing has an image area of 4” x 2.75”. In Very Good condition. Includes a certificate of authenticity from Great American Ink.

95614 Charlie Brown and Snoopy Production Cel and Matching Drawing Animation Art (Melendez-Schulz Studio, undated). Charlie Brown has a talk with his outfilder (Snoopy), in this two-cell set up with photocopied background. Also included are the original production drawings of Charlie and Snoopy. On standard three-hole animation paper and acetate, in Excellent condition. Includes certificate of authenticity from Great American Ink.

95615 Charlie Brown and Snoopy Show Production Cel and Matching Production Drawings Animation Art (Melendez-Schulz Studios, 1983). Snoopy is dressed to kill as he appears at Charlie Brown’s door, in this two-cell set up, with matching photocopied background. Also included are the original production drawings of Charlie and Snoopy. On standard three-hole animation paper and acetate, in Excellent condition.

95616 Dumbo Storyboard Drawing Original Art (Walt Disney, 1941). A royal procession is included in the circus parade, in this storyboard drawing done for Dumbo in graphite, numbered 674, on paper measuring 6.5” x 5” and pasted onto a 8.25” x 8.75” piece of paper, punched for five-hole animation pegs. In Very Good condition.

95617 Dumbo Animation Production Drawing Original Art (Disney, 1941). This rousing original animation drawing features the mirthful crows from Disney’s fourth feature film, Dumbo. Rendered in graphite and red and green pencil on a 12” x 10” sheet of animation paper (OPD #168). The paper has some slight tanning and edge wear; otherwise, the art is in Very Good condition.

95618 Fantasia - The Sorcerer’s Apprentice Animation Production Drawing Original Art (Disney, 1940). A chastised apprentice faces his unpleasant boss, in this production drawing of Mickey in his famous role (OPD #87F). Rendered in graphite and green and yellow pencil on a sheet of 12-field animation paper (12” x 10”). Aside from some light paper tanning and light creasing, the art is in Very Good condition.

95619 Ferdinand the Bull Animation Production Drawing Original Art (Disney, 1938). Ferdinand experiences a Zen moment smelling flowers in this exceptional drawing from the 1938 Disney short, Ferdinand the Bull. Rendered in graphite and multi-colored pencil on a 12.5” x 10.5” sheet of animation paper. Aside from a light diagonal crease at the lower right, this piece is in Very Good condition.

95620 Ferdinand the Bull Production Drawing Animation Art Group (Walt Disney, 1938). Ferdinand takes time out to smell the flowers, in these matching original production drawings, numbered 30 and 204. Graphite and colored pencil on five-hole animation paper measuring 10” x 12”. The Ferdinand drawing is somewhat tanned, with corner folds; otherwise, both pieces are in Excellent condition.
95621  **Lady and the Tramp**  
*Animation Production Cel Set-Up Original Art (Walt Disney, 1955).* This hand-inked and hand-painted original animation production cel set-up features Trusty and one of Lady and Tramp’s puppies. The art has been framed and matted to an image area of 11.25” x 7”, and it is in Very Good condition.

95622  **Little Hiawatha**  
*Animation Production Drawing Original Art (Disney, 1953).* Brave Little Hiawatha stands proud in this original animation drawing (OPD #22W), complete with color note indications. Rendered in graphite and multi-colored pencil on a 12” x 10” sheet of animation paper. The art has some light paper tanning, and light creasing; otherwise the condition is Very Good.

95623  **Lucy Must Be Traded, Charlie Brown**  
*Animation Production Cel with Matching Clean-Up Drawing Original Art (Lee Mendelson Film Productions, 2003).* Snoopy and Linus are featured in this hand-painted animation production cel which includes its matching clean-up drawing (the background is a facsimile). Both items measure 12.5” x 10.5” and are in Excellent condition. Includes a certificate of authenticity. Both items are signed by director Bill Melendez.

95624  **Lucy and Schroeder**  
*Animation Production Cel Set-Up Original Art (Bill Melendez Productions, undated).* Hand-painted animation production cel set-up featuring two cels, each measuring 12.5” x 10.5” with a facsimile background. In Very Good condition. Includes a certificate of authenticity.

95625  **The Mail Pilot**  
*Animation Production Drawing Original Art (Disney, 1933).* Mail pilot Mickey's plane is a skeleton of its former self in this original production drawing (OPD #192). Some paper tanning; otherwise the art is in Very Good condition.

95626  **Mickey’s Good Deed**  
*Animation Production Drawing Original Art (Disney, 1932).* Mickey plays Santa in this original animation drawing (OPD #42A). Rendered in graphite on a 12 field sheet of animation paper (12” x 10”). Some paper tanning; otherwise the drawing is in Excellent condition.

95627  **Mickey’s Mechanical Man**  
*Animation Production Drawing Original Art (Disney, 1933).* Mickey’s mechanized Champ springs into action in this energetic animation production drawing (OPD #29), rendered in graphite on a 12 field sheet of animation paper (12” x 10”). There is some paper tanning, light edge wear and staple rust at the upper left; otherwise the condition is Very Good.

95628  **Mickey’s Meller-drammer**  
*Animation Production Drawing Original Art (Disney, 1933).* Mickey and Minnie dance a jig in this original animation drawing (OPD #227). Rendered in graphite on a 12” x 9.5” sheet of animation paper. The paper is slightly tanned; otherwise the condition is Excellent.

95629  **Mickey Plays Papa**  
*Animation Production Drawing Original Art (Disney, 1934).* Mickey reads Pluto a passage from a murder mystery in this original production drawing (OPD #7). Rendered in graphite and blue pencil on a 12” x 9.5” sheet of animation paper. There is some light paper tanning and light creasing; otherwise the art is in Very Good condition.

95630  **Mickey’s Service Station**  
*Animation Art (Walt Disney, 1935).* Mickey handles this tire like a real pro, in this original production drawing, numbered #15. Graphite on two-hole animation paper measuring 12” x 9.5”. In Excellent condition.

95631  **Mickey’s Fire Brigade**  
*Animation Art (Walt Disney, 1935).* Mickey becomes “fully involved” as he attempts to connect his fire hose, in this original production drawing #24. Drawn in graphite and colored pencil on five-hole animation paper measuring 12” x 9.5”. In Excellent condition.

95632  **Mickey’s Parrot**  
*Storyboard Drawing Original Art (Disney, 1938).* Mickey and Pluto hear a disturbing noise in their basement, thinking it is an escaped convict, in this storyboard from the 1938 Mickey short, Mickey’s Parrot. Rendered in graphite and red pencil with an image area of 7” x 5.5”, the art is in Very Good condition.

95633  **Moth and the Flame**  
*Production Drawing Animation Art (Walt Disney, 1938).* A sexy, Mae West-type Moth encounters a wickedly evil Flame (shown in a color model sheet), in these two matching original production drawings, numbered 47 and 132. Drawn in graphite and colored pencil on five-hole animation paper, measuring 12” x 10”. Both pieces are in Excellent condition.
A 19.5% Buyer’s Premium ($14 min.) Applies to all lots.

Excellent condition.

Hoppity checks out the damage to the bug village after the fire, in this storyboard drawing, numbered 112. Rendered in graphite and multi-colored pencil on a 12-field sheet of animation paper (12" x 10"), OPD #180. Some paper tanning, otherwise the art is in Very Good condition.

The Pet Store Animation Production Drawing Original Art (Disney, 1941). Mickey and Minnie deal with a 500 pound gorilla in this drawing from the Mickey Mouse short. Rendered in graphite on a 12-field sheet of animation paper (12" x 10", OPD #180). Some paper tanning, otherwise the art is in Very Good condition.

Pinocchio Animation Production Drawing Original Art (Disney, 1940). This animation drawing of Stromboli was rendered in graphite and multi-colored pencil on a 12-field sheet of animation paper (12" x 10", OPD #C-90), and includes Disney studio stamps. There is some paper tanning, light creasing, and a couple of tears at the upper right; otherwise the condition is Very Good.

Pinocchio Stromboli Production Drawing Animation Art (Walt Disney, 1940). Stromboli, the evil Gypsy puppetmaker, gives a gleeful look in this sharply rendered original production drawing, numbered C9. Graphite and colored pencil on five-hole animation paper, measuring 12" x 10". Excellent condition.

Pinocchio Animation Production Drawing Original Art (Disney, 1940). Terrific original animation production drawing featuring “stupid little boy” collector, the Coachman. Rendered in graphite and multi-colored pencil on a 12-field sheet of animation paper (12" x 10", OPD #77). This piece includes Disney studio stamps and notations for the inker. There is some paper tanning, light creasing, and a couple of tears along the right edge; otherwise the condition is Very Good.

Pinocchio does a Russian dance in this drawing from the “Got No Strings” sequence of Disney’s second animated feature. The art is rendered in graphite and multi-colored pencil on a 12-field sheet of animation paper (12" x 10", OPD #141), and includes Disney studio stamps. There is some slight paper tanning, and light edge wear; otherwise the condition is Very Good.

The Pet Store Animation Production Drawing Animation Art (Walt Disney, 1933). Mickey’s gift to Minnie creates a “bone” of contention in this original production drawing, numbered 486. Graphite and red pencil on two-hole animation paper, measuring 12" x 9.5". Excellent condition.

The Coachman. Rendered in graphite on a 12-field sheet of animation paper (12" x 10”). Some paper tanning; otherwise the art is in Excellent condition.

From Snow White and the Seven Dwarfs Grumpy Animation Drawing Original Art Group of 2 (Disney, 1937). Grumpy draws the line in this set of two original animation drawings from Disney’s first feature film, Snow White and the Seven Dwarves (OPD’s #223, and 262). Each drawing is rendered in graphite and red pencil on a sheet of 12” x 9.5” sheet of animation bond paper. In Very good condition.

Snow White and the Seven Dwarfs Animation Original Art (Disney, 1937). The dwarfs share a festive moment in this original animation drawing (OPD #148A). Rendered in graphite on a 12-field sheet of animation paper (12" x 10”). Some paper tanning; otherwise the art is in Excellent condition.

Mr. Bug Goes to Town Storyboard Drawing Animation Art (Fleischer Studio, 1941). This storyboard from Mr. Bug Goes to Town was rendered in graphite and colored pencil with an image area of 7" x 5". Aside from some paper tanning and light soiling the art is in Very Good condition.

Pinocchio Animation Production Drawing Original Art (Disney, 1940). Terrific original animation production drawing featuring “stupid little boy” collector, the Coachman. Rendered in graphite and multi-colored pencil on a 12-field sheet of animation paper (12" x 10", OPD #77). This piece includes Disney studio stamps and notations for the inker. There is some paper tanning, light creasing, and a couple of tears along the right edge; otherwise the condition is Very Good.

Pinocchio Animation Production Drawing Original Art (Disney, 1940). Terrific original animation production drawing featuring “stupid little boy” collector, the Coachman. Rendered in graphite and multi-colored pencil on a 12-field sheet of animation paper (12" x 10", OPD #77). This piece includes Disney studio stamps and notations for the inker. There is some paper tanning, light creasing, and a couple of tears along the right edge; otherwise the condition is Very Good.

Pinocchio Animation Production Drawing Original Art (Disney, 1940). Terrific original animation production drawing featuring “stupid little boy” collector, the Coachman. Rendered in graphite and multi-colored pencil on a 12-field sheet of animation paper (12" x 10", OPD #77). This piece includes Disney studio stamps and notations for the inker. There is some paper tanning, light creasing, and a couple of tears along the right edge; otherwise the condition is Very Good.

Pinocchio Animation Production Drawing Original Art (Disney, 1940). Terrific original animation production drawing featuring “stupid little boy” collector, the Coachman. Rendered in graphite and multi-colored pencil on a 12-field sheet of animation paper (12" x 10", OPD #77). This piece includes Disney studio stamps and notations for the inker. There is some paper tanning, light creasing, and a couple of tears along the right edge; otherwise the condition is Very Good.
95646  Snow White and the Seven Dwarfs Animation Production Drawing Original Art (Disney, 1937). The Queen stands before her magic mirror in this original production drawing from the “Mirror, mirror on the wall” sequence of Disney’s first animated feature film (OPD #40). Rendered in graphite on a 12” x 9.5” sheet of animation paper. Some paper tanning and light edge wear; otherwise the condition is Very Good.

95647  Snow White and the Seven Dwarfs Animation Concept Drawing Original Art (Disney, 1937). A dwarf works diligently to build Snow White a bed in this industrious image taken from the bed-building sequence of Disney’s first animated feature (OPD #16B). Rendered in graphite and multi-colored pencil on a 12-field sheet of animation paper. Aside from paper tanning, light soiling, the art is in Very Good condition.

95648  Snow White and the Seven Dwarfs Animation Drawing Original Art (Disney, 1937). Ever cantankerous Grumpy lives up to his name in this original animation drawing from Disney’s first feature film (OPD #30). Rendered in graphite and red pencil on a sheet of 12”x 10” animation paper, this piece includes a Disney studio stamp. In Very Good condition.

95649  Snow White and the Seven Dwarfs Animation Drawing Original Art (Disney, 1937). Sneezy does some picking in this original animation drawing (OPD #1). Rendered in graphite and red and blue pencil on a sheet of 12”x10” animation paper, this piece includes a Disney studio stamp. Some paper tanning, light edge wear, and creasing; otherwise the art is in Very Good condition.

95650  Snow White and the Seven Dwarfs Animation Storyboard Drawing Original Art (Disney, 1937). Several doves overhear a conversation between Snow White and the Prince in this storyboard sketch. Rendered in graphite and multi-colored pencil on a 12-field sheet of animation paper. Aside from paper tanning, light creasing, and edge wear, the art is in Very Good condition.

95651  Snow White and the Seven Dwarfs Animation Production Drawing Original Art (Disney, 1937). Snow White does some cottage cleaning in this animation production drawing from Disney’s premier animated feature (OPD #54). Rendered in graphite and red pencil on a 12 field sheet of animation paper (12” x 10”), the art includes Disney studio stamps. There is some paper tanning, and light edge wear; otherwise the condition is Very Good.

95652  Society Dog Show Mickey Mouse and Pluto Production Drawing Animation Art (Walt Disney, 1939). Mickey gets Pluto going for his high-class dog show appearance in this original production drawing #32 — those roller skates wind up saving the day! In graphite and colored pencil on five-hole animation paper measuring 12”x 10”. In Excellent condition.

95653  Alex Toth Super Friends Storyboard Batman and Robin Page Original Art (Hanna-Barbera, 1973). This layout page spotlighting the Dynamic Duo by the master of animation design, Alex Toth, has an overall size of 8.5”x 11”, and the art is in Excellent condition.

95654  Woodland Café “Jitterbugs” Production Drawing Animation Art (Walt Disney, 1937). Two pairs of dancing insects bump into each other in this scene from the Silly Symphonies short. OPD 136, showing the coloring guide for these characters. Five-hole animation paper, measuring approximately 12”x 10”, in Excellent condition.

95655  Woodland Café Production Drawing Animation Art Group (Walt Disney, 1937). An insect musician gets his leafy cello chewed by a couple of youngsters, in this nicely drawn scene. Matching original production drawings #54 and 264, done in graphite and colored pencil on five-hole animation paper, measuring 12”x 10”. Excellent condition.

END OF AUCTION
Heritage Auction Galleries Staff

Steve Ivy - Co-Chairman and CEO
Steve Ivy began collecting and studying rare coins as a youth, and as a teenager began advertising coins for sale in national publications in 1963. Seven years later, at the age of 20, he opened for business in downtown Dallas, and in 1976, incorporated as an auction company. Steve managed the business as well as serving as chief buyer, 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 Auctions. 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 all the various Heritage Auctions deals today. Steve engages in daily discourse with industry leaders on all aspects of the fine art and collectibles business, and his views on market trends and developments are respected throughout the industry. He previously served on both the Board of Directors of the Professional Numismatists Guild (past president), and the Industry Council for Tangible Assets (past Chairman). Steve's keen appreciation of history is reflected in his active participation in other organizations, including past 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
Born in Boston in 1952, Jim formed a part-time rare coin business at age 15 after discovering 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 took a permanent leave of absence to pursue his full-time numismatic career. In 1975, Jim 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 1982, Jim's business merged with that of his friend and former archival Steve Ivy. Their partnership has become Heritage Auctions, the third-largest auction house in the world. 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 fiction book, The Truth Machine, was published in 1996, became an international science fiction bestseller, and was optioned for movie development by Warner Brothers and Lions 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. Today, as a partner 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). During his career, Greg has handled more than $1 billion of rare coins, collectibles and art. 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. Greg is a past 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. They previously served on both the Board of Directors of the Professional Numismatists Guild (past president), and The Industry Council for Tangible Assets (past chairman). Steve's keen appreciation of history is reflected in his active participation in other organizations, including past 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.

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 first auction house that combined traditional floor bidding with active Internet bidding, the totally interactive system has catapulted Heritage to the top collectible and Fine Art website (Forbes Magazine's "Best of the Web"). Paul came to Heritage in 1984. Since 1987, he has been Chief Operating Officer for all Heritage companies and affiliates.

Todd Imhof - Executive Vice President
Unlike most of his contemporaries, Todd Imhof did not start collecting in his teens. Shortly after graduating college, Todd declined offers from prestigious Wall Street banks to join a former classmate at a 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 and quickly emerged as a highly respected dealer. In 1991, he co-founded Pinnacle Rarities, a firm specialized in servicing the savviest and most preeminent collectors in numismatics. At only 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 (2002-2003). Since joining Heritage in 2006, Todd continues to advise most of Heritage's largest and most prominent clients.
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, was promoted to Consignment Operations Manager for Numismatics in 2004 and in 2009 added oversight of the entire photography operation at Heritage, wherein his department coordinates all photography, scanning and photoshopping. He is also responsible for the security of all of Heritage's coin and currency consignments, both at the Dallas world headquarters and at shows, as well as cataloging of coins for upcoming auctions, coordination of auction planning, security and transportation logistics, lot-view, auction prep and oversight for the entire shipping department.

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.

Mark Prendergast - Director, Trusts & Estates
Mark Prendergast earned his degree in Art History from Vanderbilt University and began his career in the arts working with a national dealer in private sales of 20th Century American Art. Joining Christie's in 1998 and advancing during a 10 year tenure to the position of Vice President, he was instrumental in bringing to market many important and prominent works of art, collections and estates. Having established a Houston office for Heritage, he serves as Director of Business Development, Trusts & Estates, providing assistance to fiduciary professionals and private clients with appraisals, collection assessments and auction consignments in all areas of art and collectibles.
Comics Department

**Ed Jaster - Vice President, Heritage Auction Galleries**
From the very beginning, Ed Jaster seemed destined for the art business. His parents met while attending the School of the Art Institute of Chicago in the 1940s, the same school their son would later attend. Subsequently, for some 20 years, Ed owned his own commercial art firm in Chicago, acquiring, trading, and selling world class collections of American photography, illustration art, and vintage comic books. Ed brought his vast experience and expertise in collectibles to Heritage Auctions in 2002.

**Lon Allen - Director of Sales, Comics**
Lon’s career in comic books started in 1992 while attending Truman State University in Kirksville, MO. He traveled the convention circuit throughout the Midwest, setting up at hundreds of comic shows during the following decade. In 2002 his business, J.L.A. Comics, was acquired by Heritage Auction Galleries. Lon was soon promoted to Director of Sales for the Comics division, and also serves as the division’s head grader and restoration detection expert. He has been instrumental in bringing to auction several important collections, most recently the Capital City Collection. He is also a longtime contributor and advisor to the Overstreet Comic Book Price Guide.

**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.” He recently won the CGC grading contest held at Wizard World Chicago.

**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 more than 20 years while owning a collectibles bookstore. The years in the collecting trenches paid off in 2002 when he joined Heritage, and by 2003 he had become Chief Cataloger for the Comics and Comic Art Division. Jim also assists with the production of Heritage’s 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.

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2. On bids placed through Auctioneer, a Buyer’s Premium of fifteen percent (15%) will be added to the successful hammer price of all lots in Coins, Currency, Comics, 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 will be auctioned your high qualified at Auctioneer’s sole option and will not be allowed to place any bids. Such determination may be made by Auctioneer in its sole and unlimited discretion, at any time prior to, during, or even after the close of the Auction. Auctioneer reserves the right to exclude any person from placing bids.
6. If an Auctioneer places a bid, 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 checkable business references) well in advance of the Auction or supply signed credit card information. Bids placed through an interactive Internet program will only be accepted from pre-registered Bidders; Bidders who are not members of HA.com or affiliates should 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 the 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 four 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 and 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/comingsoon/howtobid.php.

Presentment of Bids: Non-Internet bidders (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 used in the bidding.

Auctioneer’s Execution of Certain Bids: 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, priority 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. Any Bidder is responsible for executing mail bids or FAX bids received on or after the day the lot is sold, nor Internet bids submitted after the closing time; nor is Auctioneer responsible for proper execution of bids submitted by telephone, mail, FAX, email, Internet, or in person once the Auction begins. Internet bids may not be withdrawn until written request is received and acknowledged by Auctioneer. All bids are subject to the applicable minimum bidding increments, which must reach the reserve, if any, and may be thereto to provide withdrawal of bidding privileges. Lots won by mail bids will not be delivered at the Auction unless prearranged.

Caveat Bidding Increments: Bid increments (over the current bid level) determine the lowest amount you may bid on a particular lot. Bids greater than one increment over the current bid may be any whole dollar amount. It is possible under several circumstances for winning bidders to be between increments, sometimes only $1 above the previous increment. Please see “How can I lose by bidding in an increment?” on our website. Bids will be accepted in whole dollar amounts only. No “buy” or “unlimited” bids will be accepted.

The following chart governs current bidding increments.

<table>
<thead>
<tr>
<th>Current Bid</th>
<th>Bid Increment</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0 - $99</td>
<td>$100 - $999</td>
</tr>
<tr>
<td>$100 - $999</td>
<td>$1,000 - $99,999</td>
</tr>
<tr>
<td>$100,000 -</td>
<td>$100,000 -</td>
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<tr>
<td>$200 - $299</td>
<td>$300 - $299</td>
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<tr>
<td>$300 - $999</td>
<td>$100,000 -</td>
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<tr>
<td>$1,000 -</td>
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<tr>
<td>$1,000,000 -</td>
<td>$1,000,000 -</td>
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</tbody>
</table>

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 A "MINIMUM BID" ON HIS LOTS IN ADVANCE OF THE AUCTION; ON SUCH LOTS, IF THE HAMMER PRICE DOES NOT MEET THE "MINIMUM BID", THE CONSIGNOR MAY PAY A REDUCED COMMISSION ON THOSE LOTS. "Minimum Bids" are generally posted online seven days prior to the Auction. For any successful bid placed by the consignor on his Property on the Auction Floor, or by any means during the live session, or after the "Minimum Bid" for an Auction has been posted, we will require the consignor to pay full Buyer’s Premium and Seller’s Commissions on such lot.

The following chart governs current minimum bidding increments.

<table>
<thead>
<tr>
<th>Current Bid</th>
<th>Minimum Bid</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0 - $99</td>
<td>$10 - $99</td>
</tr>
<tr>
<td>$100 - $999</td>
<td>$100 - $999</td>
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<tr>
<td>$1,000 - $99,999</td>
<td>$1,000 - $99,999</td>
</tr>
<tr>
<td>$100,000 -</td>
<td>$100,000 -</td>
</tr>
</tbody>
</table>

12. If Auctioneer calls for a full increment, a bidder may request Auctioneer to accept a bid at half of the increment ("Cut Bid") only once per lot. After offering a Cut Bid, bidders may 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.

Payment:
23. All lots are strictly for cash in United States dollars (including U.S. currency, bank wire, cashier check, certified checks, eChecks, and bank money orders, subject to reporting 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 drawn on a U.S. bank for ten days, and thirty 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) only to the cardholder, b) purchases are shipped to the cardholder’s registered and verified address, c) when a buyer’s credit limit is not exceeded, d) a maximum credit charge may not be used in conjunction with any other financing or extended terms offered by the Auctioneer, and must be used in accordance with any restrictions. e) returns of items are governed by these Terms and Conditions, which supersede those conditions promulgated by the card issuer, f) floor Bidders must present their card.

24. Payment is due upon closing of the Auction session, or upon presentment of an invoice. Auctioneer reserves the right to avoid an invoice if payment in full is not received within 7 days after the close of the Auction. In cases of nonpayment, Auctioneer’s election to void a sale does not relieve the Bidder from their obligation to pay Auctioneer its fees (seller’s and buyer’s premium) and any other damages or expenses pertaining to the lot. In cases of nonpayment, if the Bidder is a dealer at the sole discretion of the Auctioneer, subject to the following limitations: a) only to the cardholder, b) purchases are shipped to the cardholder’s registered and verified address, c) when a buyer’s credit limit is not exceeded, d) a maximum credit charge may not be used in conjunction with any other financing or extended terms offered by the Auctioneer, and must be used in accordance with any restrictions. e) returns of items are governed by these Terms and Conditions, which supersede those conditions promulgated by the card issuer, f) floor Bidders must present their card.

Assistance:
25. 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. The Auctioneer has the right to sell certain unsold items after the close of the Auction. Such lots shall be considered sold at their final auction price and all these Terms and Conditions will apply to such sales but not including those sales but not limited to the Buyer’s Premium term regarding the disclaimer.

Assistance:
26. All items are to be purchased per lot as numerically indicated and no lots will be broken. Auctioneer reserves the right to withhold the lot, after enclosing the following term: the Auctioneer’s sole discretion. After offering a Cut Bid, bidders may continue to participate or place bids through the Internet at HA.com. When identical mail or FAX bids are submitted, priority 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. Any Bidder is responsible for executing mail bids or FAX bids received on or after the day the lot is sold, nor Internet bids submitted after the closing time; nor is Auctioneer responsible for proper execution of bids submitted by telephone, mail, FAX, email, Internet, or in person once the Auction begins. Internet bids may not be withdrawn until written request is received and acknowledged by Auctioneer. All bids are subject to the applicable minimum bidding increments, which must reach the reserve, if any, and may be thereto to provide withdrawal of bidding privileges. Lots won by mail bids will not be delivered at the Auction unless prearranged.

Terms and Conditions of Auction
Dispute Resolution and Arbitration Provision:

45. By placing a bid or otherwise participating in the auction, Bidder accepts these Terms and Conditions of Auction, and specifically agrees to the dispute resolution provided herein. Consumer disputes shall be resolved through court litigation which has an exclusive Dallas, Texas venue clause, and shall be subject to and governed by the laws of Texas. Any arbitration which replaces the right to go to court, including the right to a jury trial.

46. Auctioneer in no event shall be responsible for consequential damages, incidental damages, overheads, profit or loss, or any other damages, direct or indirect, or with respect to payment of the Auction invoice(s), the buyer waives any and all rights of offset might otherwise have against the Auctioneer and the consignor of the merchandise included in the terms and conditions for payment and delivery. It is the sole responsibility of the buyer to inspect the property sold and the Auctioneer's maximum liability exceed the high bid on that lot, which bid which may 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.

47. In the event of an attribution challenge, the lot 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.

48. State or Local Rule for Consumers and Non-Consumers: Any claim, dispute, or controversy in connection with, relating to and/or arising out of the Auction, participation in the Auction. Award of lots, damages of claims to lots, descriptions, condition reports, provenance, estimates, representations of authenticity, or other matter set forth within these Terms and Conditions agrees that in no case whatsoever shall Auctioneer's maximum liability exceed the high bid on that lot, which bid which may 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.
Additional Terms & Conditions:

COMICS & COMIC ART AUCTIONS

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 opinions 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 price catalog should such items be regraded to any future auction.

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 if a lot is broken out of a plastic holder and resubmitted to another grading service or even to the same service, the lot could come back with a different grade assigned.

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:
Wells Fargo Bank
420 Montgomery Street
San Francisco, CA 94104-1207

ACCOUNT NAME: Heritage Auction Galleries
ABA NUMBER: 121000248
ACCOUNT NUMBER: 4121930028
SWIFT CODE: WFBFUS6S

Rev: 7-24-09
Choose Your Bidding Method

Your five most effective bidding techniques:

1. **Interactive Internet™ Proxy Bidding**
   (leave your maximum Bid at HA.com before the auction starts)

   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. Choose 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 Options” found in the Terms & Conditions of this catalog.
   11. After the auction, you will be notified of your success. It's that easy!
Choose Your Bidding Method, (Cont’d.)

2 HERITAGE Live™ Bidding
(participate in the Live auction via the Internet)

1. Look on each auction’s homepage to verify whether that auction is “HA.com/Live Enabled.” All Signature® and Grand Format auctions use the HERITAGE Live!™ system, and many feature live audio and/or video. Determine your lots of interest and maximum bids.

2. Note on the auction’s homepage the session dates and times (and especially time zones!) so you can plan your participation. You actually have two methods of using HERITAGE Live!™: a) you can leave a proxy bid through this system, much like the Interactive Internet™ (we recommend you do this before the session starts), or b) you can sit in front of your computer much as the audience is sitting in the auction room during the actual auction.

3. Login at HA.com/Live.

4. Until you become experienced (and this happens quickly!) you will want to login well before your lot comes up so you can watch the activity on other lots. It is as intuitive as participating in a live auction.

5. When your lot hits the auction block, you can continue to bid live against the floor and other live bidders by simply clicking the “Bid” button; the amount you are bidding is clearly displayed on the console.

3 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.

4 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.

5 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!
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.
Protoceratops andrewsi
Protoceratops is one of the best known of all dinosaurs having been originally discovered by Roy Chapman Andrews of the American Museum of Natural History on his Famous expedition to Mongolia in the 1920’s. Primitive Neoceratopsians like Protoceratops were probably the ancestors of the giant horned dinosaurs like Triceratops. This superb skull is quite large for the species measuring an impressive 18 ½ x 21 inches.
Protoceratops is one of the best known of all dinosaurs having been originally discovered by Roy Chapman Andrews of the American Museum of Natural History on his famous expedition to Mongolia in the 1920's. Primitive neoceratopsians like Protoceratops were probably the ancestors of the giant horned dinosaurs like Triceratops. This superb skull is quite large for the species measuring an impressive 18 ½ x 21 inches.
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For more information about this and other upcoming auctions please visit HA.com/Entertainment where you’ll find full-color, enlargeable images of each auction lot, along with complete and informative catalog descriptions. You can even place your bids online from the comfort and convenience of your own home at HERITAGE Live™ HA.com/Live.

To consign to a future auction contact:

DOUG NORWINE
800-872-6467
ext. 1452
(DougN@HA.com)

GARRY SHRUM
800-872-6467
ext. 1585
(GarryS@HA.com)

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This auction is subject to a 19.5% Buyer’s Premium.

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LOT VIEWING: DECEMBER 5-9
LIVE AUCTION: DECEMBER 10
104 E. 25TH ST., 3RD FL. NEW YORK, NY 10016

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FEATURING:

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• The Schiller-David Dutch Modernism collection of Decorative Arts
• A large collection of Lalique glass and works by Tiffany Studios
• More than 300 lots of Pre- and Postwar Design

For more information, please contact:
CHRISTINA JAPP at 214-409-1247
CJapp@HA.com or visit HA.com/FineArt.

Receive a free copy of this catalog, or one from another Heritage category. Register online at HA.com/CATD17922 or call 214-409-1150 and mention reference CATD17922. The entire auction will go online approximately November 15th.

Always accepting quality consignments of American & European Art; Modern & Contemporary Art; Vintage & Contemporary Photography; Art of the American West; Texas Art; Illustration Art; Furniture & Decorative Arts; Fine Silver & Vertu; 20th Century Design; Jewelry & Timepieces.
CONSIGNMENT DEADLINE:
DECEMBER 17, 2009

Featuring Important Artworks from the American Red Cross Collection

In this upcoming auction:

HADDON HUBBARD SUNDBLOM
White Cross Nurse
Oil on canvas laid on board with emblem
33 x 24.75 in.
Estimate: $20,000-$30,000
HA.com/5034-14004

For more information contact
Todd Hignite at 214.409.1790 or ToddH@HA.com

Receive a free copy of a catalog from any Heritage category. Register online at HA.com/CATE17922 or call 866-835-3243 and mention reference CATE17922.
OUR MISSION
To be the world’s most trusted and efficient marketplace and information resource for owners of fine art, collectibles, and other objects of enduring value

OUR VALUES

INTEGRITY
Honesty and fairness must define every facet of our business

TRANSPARENCY
We embrace clarity and freedom of information, enabling clients, partners and coworkers to make informed, confident decisions

TEAMWORK
We collaborate unselfishly, sharing credit for our accomplishments

EFFICIENCY
We seek to help clients, partners and coworkers save valuable time and resources

EXPERTISE
We never stop studying and learning, because our success depends upon providing our clients with the best possible advice

INNOVATION
We continually make our services more accessible and useful to clients, often rendering our own products obsolete by creating better ones

LONG-TERM OUTLOOK
We strive to carefully construct win-win agreements with clients and partners