Comics & Comic Art Auction
February 25-27, 2010 | Dallas, Texas

Featuring:
The Pinnacle Hill Collection
The Gary Keller Collection - Part 2
The Joe Kubert Collection - Part 2

PRICE • $50

HERITAGE
Auction Galleries
3500 Maple Avenue, 17th Floor
Dallas, Texas 75219

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### United States Coin Auctions

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LOT VIEWING
Heritage Auction Galleries, 17th Floor
3500 Maple Avenue • Dallas, Texas 75219
Monday, February 22 – Friday, February 26, 2010
9:00 AM - 5:00 PM CT
View Lots and Video Lot Descriptions
Online at HA.com/7017

LIVE FLOOR BIDDING
Bid in person during the floor sessions.

LIVE TELEPHONE BIDDING (floor sessions only)
Phone bidding must be arranged on or before
Wednesday, February 24, 2010, by 12:00 PM CT.
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Bid live from your location, anywhere in the world,
during the Auction using our HERITAGE Live!™ program
at HA.com/Live

INTERNET BIDDING
Internet absentee bidding ends at 10:00 PM CT
the evening before each session. HA.com/7017

FAX BIDDING
Fax bids must be received on or before Wednesday,
February 24, 2010, by 12:00 PM CT. Fax: 214-409-1425

MAIL BIDDING
Mail bids must be received on or before
Wednesday, February 24, 2010.

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

Lots are sold at an approximate rate of 100 lots per hour, but it
is not uncommon to sell 75 lots or 125 lots in any given hour.
This auction is subject to a 19.5% Buyer’s Premium.
Extended Payment Terms available. See details in the back of this catalog.

LIVE AUCTION
SIGNATURE® FLOOR SESSIONS 1-4
(Floor, Telephone, HERITAGE Live!™ Internet, Fax, and Mail)
Heritage Auction Galleries, 1st Floor Auction Room
3500 Maple Avenue • Dallas, Texas 75219

SESSION 1
Golden Age Comics Part 1
Thursday, February 25, 2010 • 1:00 PM CT • Lots 91001 - 91266

SESSION 2
Golden Age Comics Part 2, Silver Age and Bronze Age Comics, Bound
Comic Volumes, Magazines, Pulps, Memorabilia
Thursday, February 25, 2010 • 6:00 PM CT • Lots 92001 - 92267

SESSION 3 (see separate catalog)
Hugh Hefner’s Funnies: Over 55 Years of Playboy Cartoons
Friday, February 26, 2010 • 12:00 Noon CT • Lots 93001 - 93093

SESSION 4
Original Art, Animation Art
Friday, February 26, 2010 • 2:00 PM CT • Lots 94001 - 94303

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, Pulps, Memorabilia, Original Art, Animation Art
Saturday, February 27, 2010 • 1:00 PM CT • Lots 95001 - 95595

AUCTION RESULTS
Immediately available at HA.com/7017

LOT SETTLEMENT AND PICK-UP
Available immediately following each floor session or
weekdays 9:00 AM – 5:00 PM CT by appointment only.

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Heritage Auction Galleries presents a Signature® Auction of Illustration Art, Featuring Masterpieces from The American Red Cross Collection and Classic Images from the Estate of Charles Martignette.

LOT VIEWING:
Saturday, February 13
Noon – 5PM
Monday-Wednesday,
February 15-17, 9AM – 5PM

LIVE AUCTION: February 18
Floor Session: 12PM
Non-Floor Session: 7PM

For more information contact:
Todd Hignite
Director, Illustration Art
214-409-1790
ToddH@HA.com

Receive a free copy of this catalog, or one from another Heritage category. Register online at HA.com/CATE18544 or call 214-409-1150 and mention reference CATE18544. The entire auction will go online approximately January 20, 2010.

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.

GIL ELVGREN
A Warm Welcome (detail), 1959
Oil on canvas, 30 x 24 in.
Estimate: $30,000-$40,000
HA.com/5034-11030

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Fine & Decorative Arts • 1518 Slocum, Dallas, Texas 75207 • Ext. 1444 • HA.com/FineArt
TX Auctioneer licenses: Samuel Foose 11727; Robert Kerver 12754; Andrea Voss 16406 • This auction is subject to a 19.5% Buyer’s Premium.
Dear Fellow Collector,

Welcome to our 37th Signature Comic and Comic Art auction!

First of all, on behalf of our entire staff, I’d like to thank you for your support in 2009. Our Comic and Comic Art auctions had their second-best year ever with more than $19 million sold!

And what better way to start this year than with the best single comic we’ve ever offered, the VF 8.0 Detective Comics #27? It spearheads the exceptional Pinnacle Hill Collection.

But why stop at one incredible Golden age hoard? Gary Keller’s collection was so full of comic riches we had to divide it into more than one auction. Part Two is led by one of the most famous single copies there is, the Pay Copy of Marvel Comics #1, as well as an unbelievable More Fun Comics run featuring the Lamont Larson copy of the key #52.

By the way, not one single lot in either of the two collections I just mentioned has a reserve!

In all, this catalog has more than 1,500 lots from the collections of more than 120 different consignors.

A few additional notes:

• Don’t forget that 500-800 lots of comics and comic art are sold in our Sunday Internet Comics Auctions every week of the year, and 99% of these are sold without reserve.

• If you have an iPhone, Blackberry, or other mobile device with a web browser, you can go to HA.com and use the most important functions of the website right from your phone. iPhone users can also go to the App Store to download our free HA.com app.

• Better still, why not make plans to attend the auction in Dallas? We hope you can join us, but if not, all of the other bidding methods (phone, fax, mail, Internet proxy bidding, and live Internet bidding through HERITAGE Live!™ are there for you as always.

I hope you enjoy browsing the pages that follow.

Best wishes,

Barry Sandoval
Harvey Comics File Copies In Every Heritage Auction!

Complete runs  Several different genres, 1940s-1970s

Approximately $10,000 worth of pristine Harvey file copies are sold in every Sunday Internet Comics Auction, ending at 10 p.m. Central at HA.com.

All of these lots are sold without reserve.

Registering to bid at HA.com/Comics is free and quick. Place your secret maximum bid anytime during the week.

To sell your Golden Age or Silver Age comics in a Heritage auction, contact LON ALLEN 800.872.6467, ext. 1261 LonA@HA.com
The Pinnacle Hill Collection of Golden Age Comics

If you want to see what the term “Golden Age” really means, look at the books in the Pinnacle Hill Collection. They’re not just Golden Age comics, they date from the very core of that glorious era, the wartime years of 1938-1945.

The Detective Comics #27 has received so much attention that we need not say any more about it now (but see a detailed description a few pages from here). You’ve probably noticed the other major keys as well, on your first flip through this catalog.

But go back and take another look. Yes, you’ll see the first appearances of the household names like Batman and Captain Marvel, but if you focus on these to the exclusion of the other books, you are missing out. It was an era of experimentation, when some backup features became breakout stars (Plastic Man being one), while other heroes who looked good “on paper” didn’t look as good on newsprint (this means you, Starman). In hindsight we know who lasted and who didn’t, but look at the earnest way every one of these books trumpets the next big thing in bold colors. Quicksilver! The Face! The Lightning! The Secret Stamp! Cloud Curtis! And how about Yankee Doodle Jones (not to be confused with U.S. Jones)? Or Real American #1 (that’s not an issue, it’s a character)?

One thing was certain: a war was raging at the time. Some of these books date from before America joined the fight officially, but these “long underwear heroes” didn’t wait for that to start fighting the Nazis, the Japanese, or the various monsters, trolls, and hooded acolytes who (according to comic books) did their evil bidding. And in the aftermath of Pearl Harbor, the young writers or artists who put these together could really let go – just look at the cover of Captain America#13.

Browse through these beautiful books and you’ll see “Capt. Battle vs. The Nazi Skull Men,” “Chills and thrills,” and “At last the comic magazine that DARED to do it!”

But the whole reason you can enjoy all of this is because the Pinnacle Hill books are such clean, attractive copies, almost without exception. The books are astonishing in their uniformity considering this is not an original-owner collection bought off the newsstands. The collector knew what he liked, and it’s what all of us like: bright, beautiful copies of the best books with the best covers!

The collection was assembled mostly in the 1960s, 1970s by a discriminating collector who wasn’t afraid to pay quality prices for quality books at a time when some thought paying $100 for a comic book to be foolish. An adult collector earning a salary could assemble an amazing collection back then, but while price wasn’t a huge obstacle, finding the books for sale was. And the few who had them for sale often advertised “all comics are in Good to Mint condition” or the like.

Some of the books originate from well-known collections like the Pennsylvania, Larson, Rockford, or San Francisco pedigrees. But in a way we’re just as fascinated by the collections that don’t have a name. Notice the “rd” and a date on so many of the nicest books (like Daredevil Battles Hitler)? How about the ones with E and a date penciled at the top right of the back cover? A number in pen on the first letter of the logo? How about the ones with a date and what looks like a quotation mark (“)? Are some of the Ls, Rs, and Ss written in the same handwriting as some of the others? It’s fun to speculate.

If you want to glory in the best of the Golden Age, this collection is the ideal opportunity.

Barry Sandoval

Many more Golden Age comics from the Pinnacle Hill Collection will be offered in Sunday Internet Comics Auction #110024, opening February 21st at 10:01 p.m. and closing February 28th at 10 p.m., at HA.com.
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<td>Over 55 Years of Playboy Cartoons</td>
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91001  Action Comics #27 (DC, 1940) CGC FN+ 6.5 Off-white pages. The first “Pinnacle Hill” offering of our auction is this early Superman outing with cover art by Paul Cassidy. Overstreet 2009 FN 6.0 value = $918; VF 8.0 value = $2,081. CGC census 1/10: 3 in 6.5, 7 higher. From the Pinnacle Hill Collection.

91002  Action Comics #29 (DC, 1940) CGC VF- 7.5 Off-white pages. This is the best copy we’ve ever offered of Lois Lane’s first cover appearance! And CGC hasn’t graded one higher than 8.0. Lois first appeared in issue #1 of course... she shouldn’t feel too bad about taking so long to make a cover since Superman himself wasn’t the permanent cover feature until #19! Wayne Boring cover art. Overstreet 2009 VF 8.0 value = $2,319. CGC census 1/10: 2 in 7.5, 1 higher. From the Pinnacle Hill Collection.

91003  Action Comics #109 (DC, 1947) CGC NM- 9.2 White pages. Outstanding copy, right down to the white pages, of an issue we’ve offered on just a handful of prior occasions. The cover’s by Wayne Boring. Overstreet 2009 NM- 9.2 value = $1,050. CGC census 1/10: 2 in 9.2, 3 higher.
91004  Adventure Comics #40 (DC, 1939) CGC FN/VF 7.0 Cream to off-white pages. This book is the scarcest of the DC keys, and one of the ten most valuable comic book issues in the hobby!

CGC has certified just 11 unrestored copies of the book as of this writing (for comparison’s sake, 25 unrestored Action #1s have been certified).

The debut of the Sandman in Adventure, this is the first superhero issue of one of DC’s earliest and longest-running books. Creig Flessel’s famous cover art only adds to the appeal. Overstreet once noted the Sandman’s significance as “a transition crime fighter who stuck tenaciously to the trusty regalia of the pulp heroes,” and when one compares this book’s July 1939 cover date to key books like the aforementioned More Fun #52 and All-American #16 (both from 1940), its place in DC history becomes apparent.

The early date means this book is also lacking in most of the well-known pedigree collections. To the best of our knowledge, the restored Mile High copy is the only pedigree copy certified by CGC to date. Overstreet 2009 FN 6.0 value = $16,200; VF 8.0 value = $40,500. CGC census 1/10: 2 in 7.0, none higher. From the Pinnacle Hill Collection.

See: Video Lot Description

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**Adventure Comics #40 (DC, 1939)**

Starting this issue: The daring exploits of the SANDMAN!

No. 40  JULY, 1939

Starting this issue: The daring exploits of the SANDMAN!

Cream to off-white pages.
91005 **Adventure Comics #48 (DC, 1940) CGC Apparent VF+ 8.5 Moderate (P) Cream to off-white pages.** One of the key issues in DC’s storied title also is currently tied for 29th place on Overstreet’s Top 100 Golden Age Books list. The reason is the first appearance of Hourman. Bernard Baily provided the cover art, and Baily, Bob Kane, and Ogden Whitney contributed story art for this issue, which rarely shows up in unrestored grades above FN 6.0. CGC notes of this professionally restored gem, “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; VF 8.0 value = $19,250.

91006 **Adventure Comics #54 (DC, 1940) CGC VF- 7.5 Off-white pages.** Like most early issues of the title, this one’s not that easy to find in any grade. We’ve only offered a few copies over the years, and this is one of only three copies to be certified at FN/VF 7.0 or better by CGC to date. The Hour Man cover’s by Bernard Baily, who also contributed interior art, as did Creig Flessel and Howard Purcell. CGC notes, ‘Very minor amount of color touch on cover.’ Overstreet 2009 VF 8.0 value = $1,531. CGC census 1/10: 1 in 7.5, 3 higher.

91007 **Adventure Comics #72 (DC, 1942) CGC VF- 7.5 Off-white pages.** Simon and Kirby’s first work for DC makes this a key issue, as it kicked off a memorable run for the most famous creative duo of the Golden Age. S&K wrote and drew the Sandman story, taking over the character shortly after he’d been revamped to become more “superhero-like” and given a sidekick in Sandy the Golden Boy. The other artists contributing to the issue include Jack Burnley (drawing Starman), Creig Flessel (drawing the Shining Knight), and Bernard Baily (who handled art chores on Hourman). Overstreet 2009 VF 8.0 value = $7,400. CGC census 1/10: 1 in 7.5, 5 higher.

91008 **Adventure Comics #82 Mile High pedigree (DC, 1943) CGC Apparent NM- 9.2 Slight (P) White pages.** It looks every bit a pristine Mile High copy — unbelievable cover colors, white pages, sharp corners, and a smooth spine, but CGC notes, “Restoration includes: small amount of color touch on cover.” We don’t doubt CGC, but... we wish we could find the color touch ourselves! Don’t overlook this beauty just because of the purple CGC label! Jack Kirby, Mort Meskin, and Bernard Baily art. Overstreet 2009 GD 2.0 value = $119; VG 4.0 value = $238; FN 6.0 value = $337; VF 8.0 value = $750; VF/NM 9.0 value = $1,268; NM- 9.2 value = $1,785.

91009 **Adventure Comics #105 (DC, 1946) CGC NM 9.4 Off-white to white pages.** This is only Superboy’s third story in this series, and our copy is the finest specimen yet certified by CGC. The artwork on the Boy of Steel has been credited to Joe Shuster (interior story) and Stan Kaye (cover). A number of other well-known heroes appear as well, with Green Arrow, Aquaman, Johnny Quick, and the Shining Knight all on hand. CGC notes, “small ‘AM’ stamp on centerfold.” Overstreet 2009 NM- 9.2 value = $1,175; CGC census 12/09: 1 in 9.4, none higher. From the Gary Keller Collection.

91010 **Adventure Comics #108 (DC, 1946) CGC NM 9.4 Off-white to white pages.** Superboy and some of his cohorts move from More Fun Comics a few issues earlier had jazzed up this mainstay DC title. Johnny Quick (with art by Mort Meskin), Aquaman, Green Arrow, and the Shining Knight share the pages with the Boy of Steel. Rich, clean colors mark the cover of this copy, which is the highest-graded copy CGC has certified to date. Overstreet 2009 NM- 9.2 value = $1,175; CGC census 12/09: 1 in 9.4, none higher. From the Gary Keller Collection.

91011 **Adventure Comics #132 Vancouver pedigree (DC, 1948) CGC NM+ 9.6 White pages.** This is the nicest copy to be certified to date of this issue, and check out the great-looking white cover! The “Superboy as Super Cowboy” cover has been credited to Win Mortimer. Other characters in the issue are Aquaman, Green Arrow, the Shining Knight, and Johnny Quick (with Mort Meskin art). Overstreet 2009 NM+ 9.2 value = $775. CGC census 12/09: 1 in 9.6, none higher. From the Gary Keller Collection.

Visit [HA.com](http://HA.com) to view enlargeable images and bid online.
91012  Adventure Comics #147 (DC, 1949) CGC NM+ 9.6 Off-white to white pages. Unbelievably fresh copy from 1947! To illustrate its rarity, CGC has certified only one other copy of #147, and at VF 8.0, it’s far inferior to this beauty. CGC notes that the cover has been “mis-cut”. Overstreet 2009 NM- 9.2 value = $775. CGC census 12/09: 1 in 9.6, none higher. From the Gary Keller Collection.

91013  Adventure Comics #160 (DC, 1951) CGC NM+ 9.6 Off-white pages. In addition to the Superboy story (drawn by Curt Swan), there are adventures featuring Aquaman, Johnny Quick, and Green Arrow. This is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $675. CGC census 1/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91014  Adventure Comics #163 (DC, 1951) CGC NM 9.4 Off-white to white pages. Most of the DC issues from the 1950s are not considered particularly rare, but we note that many show up rarely in CGC’s census. Take this one, for instance (please!); this is one of only two copies certified by CGC to date, and judging by the superb condition, it won’t be easily usurped from the #1 position any time soon. Overstreet 2009 NM- 9.2 value = $985. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91015  Adventure Comics #167 (DC, 1951) CGC NM+ 9.6 Off-white to white pages. This issue features one of the stories in which Lana Lang obtained superpowers. This exceptional copy is by far the highest-graded that CGC has certified to date. Win Mortimer cover, with art by Curt Swan, Ramona Fradon, and George Papp. Overstreet 2009 NM- 9.2 value = $675. CGC census 1/10: 1 in 9.6, none higher. From the Gary Keller Collection.


91017  All-American Comics #18 (DC, 1940) CGC GD+ 2.5 Cream to off-white pages. The original Green Lantern appears on Sheldon Moldoff’s New York World’s Fair-themed cover for this issue, listed as “scarce” by Overstreet. CGC notes, “One large piece of tape on spine of cover and four pieces on interior cover.” Overstreet 2009 GD 2.0 value = $1,025. CGC census 1/10: 1 in 2.5, 7 higher.

91018  All-American Comics #23 (DC, 1941) CGC FN/VF 7.0 Off-white to white pages. Most of these early All-American issues, featuring Green Lantern, rate a Gerber “uncommon,” and the copies that do show up are rarely in high-grade. At FN/VF 7.0 our offering is topped by only one other issue, which has earned just a VF-7.5. Sheldon Moldoff cover and Sheldon Mayer art. Overstreet 2009 FN 6.0 value = $951; VF 8.0 value = $1,981. CGC census 1/10: 3 in 7.0, 1 higher. From the Pinnacle Hill Collection.
91019 All-American Comics #26 (DC, 1941) CGC VF+ 8.5 Off-white pages. This is the only copy graded above 7.0 by CGC, and a very tough book, period! This is just the third copy we have ever offered, and we certainly have never seen one with an unsmudged yellow background like this copy’s. That deserves a “wow!” This cover by Howard Purcell pre-dates the Green Lantern series. Origin and first appearance of Sargon the Sorcerer, a regular in this series and in Sensation. Overstreet 2009 VF 8.0 value = $2,523; VF/NM 9.0 value = $4,412. CGC census 1/10: 1 in 8.5, none higher. From the Pinnacle Hill Collection.

91020 All-American Comics #27 (DC, 1941) CGC VF+ 8.5 Off-white to white pages. This is the first appearance of Doiby Dickles, Green Lantern’s sidekick. That’s in addition to being an early appearance of GL (pre-Green Lantern #1) in superb condition! No bare-legged youngster, Doiby was a Brooklyn cabdriver who had little compunction about braining someone with a monkey wrench to help his super-pal. Howard Purcell cover art. Overstreet 2009 VF 8.0 value = $2,638; VF/NM 9.0 value = $4,619. CGC census 1/10: 2 in 8.5, 1 higher. From the Pinnacle Hill Collection.

91021 All-American Comics #29 (DC, 1941) CGC VF+ 8.5 Off-white to white pages. This colorful Howard Purcell cover features a great “cross-eyed” crook-getting the Green Lantern treatment. Overstreet 2009 VF 8.0 value = $1,188; VF/NM 9.0 value = $1,969. CGC census 1/10: 2 in 8.5, 1 higher. From the Pinnacle Hill Collection.

Check out the Silver Age Green Lanterns in Session 2!
91022 | All-Flash #1 (DC, 1941) CGC NM 9.4 Off-white to white pages. Sensational copy of one of Overstreet’s Top 100 Golden Age books. Only the Denver copy has matched this one’s 9.4 grade. Considering the black background, it will be very tough for any other copy to do the same. When this was published, the Fastest Man Alive had appeared in Flash Comics for over a year, but had to share the limelight with other superheroes and features. This new series was all Flash, with cover and story art by E. E. Hibbard. Overstreet 2009 NM- 9.2 value = $27,000. CGC census 1/10: 2 in 9.4, none higher.

From the Gary Keller Collection.
91023  All-Flash #1 (DC, 1941) CGC VF 8.0 Cream to off-white pages. The Fastest Man Alive — Golden Age variety — comes zooming your way in his first solo comic, which currently ranks #62 in Overstreet’s Top Golden Age Books. E. E. Hibbard drew the Flash cover and stories, which include a retelling of the speedster’s origin. Sheldon Mayer handled the art for a Hop Harrigan tale. This copy, with its black background and vivid cover colors, looks spectacular. CGC notes, “Small amount of dried glue on cover.” Overstreet 2009 VF 8.0 value = $10,700. CGC census 1/10: 6 in 8.0, 4 higher.

91024  All-Flash #2 Mile High pedigree (DC, 1941) CGC NM+ 9.6 Off-white pages. Be careful gazing at the brilliant yellow-background cover on this Church beauty; it just might blind you! Yes, this is a typically terrific Edgar Church Mile High comic. Note that the very small white speck you might see near the bottom of this book is not a flaw, but a bit of plastic loose inside the CGC holder that does not compromise the integrity of the holder or affect the comic. Overstreet 2009 NM- 9.2 value = $6,000. CGC census 12/09: 1 in 9.6, none higher. From the Gary Keller Collection.

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91025 All-Flash #3 (DC, 1941) CGC NM+ 9.6 White pages. A scintillating copy in super high grade plus white pages! "The Adventure of the Savage Centaurs," illustrated on this E. E. Hibbard cover, is just one installment of this issue's book-length Flash tale. Overstreet 2009 NM- 9.2 value = $2,650. CGC census 1/10: 2 in 9.6, none higher. From the Gary Keller Collection.

91026 All-Flash #7 Double Cover (DC, 1942) CGC VF 8.0 Off-white pages. Double your pleasure with not one, but two, great covers by Harry Tschida on this remarkable comic! There's more Tschida art inside, along with work by noted Flash artist E. E. Hibbard. CGC notes, "First cover 6.5, interior cover 8.0." Overstreet 2009 VF 8.0 value = $662. CGC census 1/10: 2 in 8.0, none higher. From the Gary Keller Collection.

91027 All-Flash #8 Vancouver pedigree (DC, 1943) CGC VF/NM 9.0 White pages. Just one copy of this black-cover issue has been graded higher by CGC to date! E. E. Hibbard is credited with the cover art. Overstreet 2009 VF/ NM 9.0 value = $1,119; NM- 9.2 value = $1,575. CGC census 1/10: 1 in 9.0, 1 higher. From the Gary Keller Collection.

91028 All-Flash #10 San Francisco pedigree (DC, 1943) CGC NM+ 9.6 White pages. If you've wondered why the San Francisco collection inspires so much awe, a look at this comic would tell you all you need to know. Whether you look at the unsmudged black front cover, the superb colors on the back cover, or the white pages, the result is to abandon all hope that there might be a nicer copy of this book. E. E. Hibbard cover. Unsurprisingly, this is the highest-graded copy, and the only one graded above VF-, that CGC has certified to date. Overstreet 2009 NM- 9.2 value = $1,575. CGC census 1/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91029 All-Flash #12 (DC, 1943) CGC NM 9.4 Off-white to white pages. Remember the Thinker? No, we don't mean Rodin's (or Stan Lee's), but a brainy villain who tangled with Flash, the Atom, and others, and whose origin and first appearance are in this issue. E. E. Hibbard drew the cover as well as the interior. As for this amazing Mile High copy, you don't have to be the Thinker to figure out that it's the best one around! Overstreet 2009 NM- 9.2 value = $1,350. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91030 All-Flash #15 Pennsylvania pedigree (DC, 1944) CGC NM 9.4 Off-white to white pages. The Flash is vividly displayed as he rifles through his case history files, on this fantastic Martin Naydel cover. This copy displays exceptional page quality, deep, rich colors, sharp corners, and clean, flat surfaces. To date, only one other copy of this issue has been graded higher by CGC. Overstreet 2009 NM- 9.2 value = $1,125. CGC census 12/09: 1 in 9.4, 1 higher. From the Gary Keller Collection.
91031  All-Flash #16 San Francisco pedigree (DC, 1944) CGC NM+ 9.6 White pages. A gorgeous copy that displays rich colors and a sharp spine, it's tied with one other as the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $1,125. CGC census 12/09: 2 in 9.6, none higher. From the Gary Keller Collection.

91032  All-Flash #17 (DC, 1944) CGC NM 9.4 White pages. This copy's at the top of the current CGC census. Martin Naydel cover and art. Overstreet 2009 NM- 9.2 value = $1,125. CGC census 12/09: 1 in 9.4, none higher. From the Gary Keller Collection.

91033  All-Flash #18 Hawkeye pedigree (DC, 1945) CGC NM 9.4 Off-white to white pages. The magnificent condition of this book is the real story here. This copy hails from the great Hawkeye collection, and you're going to get exactly what you see with this one, a dark green Martin Naydel covered book that has remained as totally unbroken by creases as it was when it was first purchased, back in 1945. Mutt and Jeff begin a run here. Overstreet 2009 NM- 9.2 value = $1,125. CGC census 1/10: 2 in 9.4, 1 higher. From the Gary Keller Collection.

91034  All-Flash #19 Mile High pedigree (DC, 1945) CGC NM 9.4 Off-white to white pages. This issue's partially black cover is probably the reason why this is the only truly high-grade copy in CGC's census (the only one graded above 8.0, in fact). Speaking of the cover, it's by Martin Naydel, who drew the Flash tales inside the issue as well. Winky, Blinky, and Noddy guest-star. Overstreet 2009 NM- 9.2 value = $1,125. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91035  All-Flash #23 Mile High pedigree (DC, 1946) CGC NM 9.4 Off-white to white pages. Flash ace artist Martin Naydel lent his cartoony style to both this issue's cover and the interior story art on this awesome Mile High copy. Amazing condition considering the dark green cover. Overstreet 2009 NM- 9.2 value = $960. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91036  All-Flash #25 Mile High pedigree (DC, 1946) CGC NM 9.4 Off-white to white pages. It looks like Flash dances as well as he runs. Just see him jitterbug here on Martin Naydel's cover, with a 1940s lovely! This Mile High copy is the only copy of the issue graded above VF/NM by CGC to date. Overstreet 2009 NM- 9.2 value = $960. CGC census 1/10: 1 in 9.8, none higher. From the Gary Keller Collection.

91037  All-Flash #26 Mile High pedigree (DC, 1946) CGC NM+ 9.6 Off-white pages. One of the toughest issues to find in high grade from late in the run, a mere four copies have been certified above FN/VF to date, and this one's the highest-graded of the bunch... quite an impressive grade considering the partially black cover. The cover art is the work of Martin Nodell. Overstreet 2009 NM- 9.2 value = $960. CGC census 1/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91038  All-Flash #27 Mile High pedigree (DC, 1947) CGC NM/MT 9.8 Off-white to white pages. A Golden Age 9.8 is quite a sight — check out this book's perfect edges! It doesn't even have the bindery tears you'll see on high-grade Mile Highs from time to time. Martin Naydel drew the cover (featuring the wackiness of Winky, Blinky, and Noddy) as well as multiple Flash stories inside the book, despite the fact that the CGC holder credits Martin Nodell as the cover artist. Overstreet 2009 NM- 9.2 value = $960. CGC census 1/10: 1 in 9.8, none higher. From the Gary Keller Collection.
91039 All-Flash #28 (DC, 1947) CGC NM- 9.2 Cream to off-white pages. This newly-certiﬁed copy goes right to the top of CGC’s census, outdistancing a trio of pretenders tied at VF+ 8.5. Considering the front cover’s black background, the grade’s truly impressive. We’ve offered a copy of this issue on just two previous occasions. Overstreet 2009 NM- 9.2 value = $960. CGC census 1/10: 1 in 9.2, none higher.

91040 All-Flash #29 Mile High pedigree (DC, 1947) CGC NM 9.4 Off-white to white pages. A medieval siege on a bank? Lee Elias provided the cover and interior art to the issue. In typical Mile High fashion, this is the highest-graded copy in CGC’s census to date. Overstreet 2009 NM- 9.2 value = $960. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91041 All-New Comics #2 Mile High pedigree (Harvey, 1943) CGC NM 9.4 White pages. This issue’s a Gerber “7”, and our offering is the highest-graded copy of the issue that CGC has certiﬁed to date. The book features the origin of the Scarlet Phantom, with art by Joe Kubert. Overstreet 2009 NM- 9.2 value = $1,650. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91042 All-New Comics #7 Mile High pedigree (Harvey, 1944) CGC NM 9.4 White pages. A stunning Red Blazer cover with deep reds and bright yellows, by Alex Schomburg. Artists include Joe Kubert and Bob Powell. This is the highest-graded copy certiﬁed by CGC to date. Overstreet 2009 NM- 9.2 value = $1,285. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91043 All Select Comics #1 (Timely, 1943) CGC VG/FN 5.0 Cream to off-white pages. One of the greatest Golden Age covers is this classic by Alex Schomburg, one of the most acclaimed comic artists of that era. Captain America, the Human Torch, and Sub-Mariner were Timely’s big three, and this series was created to give them even more exposure. A book that routinely sells over Guide. CGC notes, “One piece of tape on interior cover” Overstreet 2009 VG 4.0 value = $2,666; FN 6.0 value = $4,000. CGC census 1/10: 4 in 5.0, 13 higher. From the Pinnacle Hill Collection.

91044 All Star Comics #4 (DC, 1941) CGC NM- 9.2 Off-white to white pages. After the pomp and circumstance of the origin and ﬁrst appearance of the JSA in the previous issue, the superheroes get down to business and enjoy their ﬁrst adventure. E. E. Hibbard provided the inspiring cover, while Bernard Baily and Sheldon Moldoff did the interior art. This beauty is currently tied with one other copy as the highest-graded in CGC’s census. Overstreet 2009 NM- 9.2 value = $9,500. CGC census 12/09: 2 in 9.2, none higher. From the Gary Keller Collection.
19045  All Star Comics #7 Hawkeye pedigree (DC, 1941) CGC NM 9.4 White pages. To have a truly great Golden Age collection, you really must have a run of All Star. When we previously auctioned this copy for $15,535 in 2007, it was the only blue-label copy with white pages we had seen, and that status hasn’t changed. This issue actually holds the distinction of being the first time Batman and Superman ever appeared together in a story, for a couple of panels at least. E. E. Hibbard drew the cover for this tale of the Justice Society. Overstreet 2009 NM- 9.2 value = $5,600. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.

19046  All Star Comics #12 Mile High pedigree (DC, 1942) CGC NM 9.4 White pages. Wonder Woman’s became an honorary member of the Justice Society of America here (their secretary, in fact). The cover is credited to Jack Burnley. We’ve always liked the neat-o background design of this issue, but it took the writings of JSA superfan Roy Thomas to clue us in that the three dots and a dash make a repeating Morse code V. It’s a patriotic comic we can’t imagine any DC fan being able to resist, certainly not in this condition. Overstreet 2009 NM- 9.2 value = $4,100. CGC census 1/10: 2 in 9.4, none higher. From the Gary Keller Collection.

19047  All Star Comics #21 Hawkeye pedigree (DC, 1944) CGC NM+ 9.6 White pages. Just when you thought your NM 9.4 copy could never be topped, comes this outrageous copy from the Hawkeye pedigree! The JSA regulars are joined by the Spectre and the Atom in this issue, which features a Joe Gallagher cover and interior art from Joe Kubert and Sheldon Moldoff. Overstreet 2009 NM+ 9.2 value = $2,450. CGC census 1/10: 1 in 9.6, none higher. From the Gary Keller Collection.
**91048 All Star Comics #29 (DC, 1946)**
CGC NM- 9.2 White pages. It’s hard to believe that this book isn’t from one of the recognized pedigrees — such as the Mile High and Big Apple, whose representatives are the only copies to date to have earned a higher grade from CGC! Martin Naydel cover, with Naydel and Joe Kubert interior art. Overstreet 2009 NM- 9.2 value = $1,825. CGC census 1/10: 3 in 9.2, 2 higher.

**91049 All Winners Comics #2 (Timely, 1941)**
CGC VF+ 8.5 Off-white to white pages.
The unblemished black cover here is impressive indeed, as is the light-colored “ground” at the bottom which is usually easily smudgeable. You know the Human Torch, Captain America, and the Sub-Mariner of course, but note the Whizzer wearing his very early costume and making one of his first appearances close on the heels of his U.S.A. Comics debut. And this early Destroyer appearance was released at the same time as that character’s debut in Mystic Comics #6. Jack Binder cover art. Overstreet 2009 VF 8.0 value = $3,600; VF/NM 9.0 value = $6,300. CGC census 1/10: 2 in 8.5, 1 higher. From the Pinnacle Hill Collection.

**91050 All Winners Comics #19 (Timely, 1946)**
CGC FN+ 6.5 Off-white to white pages.
It’s the first appearance of Marvel’s first super- hero team, the All-Winners Squad! Several years have passed since we last offered a copy of this scarce first issue. The group (which had only been mentioned in a text feature previously) brought together the publisher’s big three of Human Torch, Sub-Mariner, and Captain America, as well as Bucky, Ioro, the Whizzer, and Miss America. The result was Timely/Marvel’s answer to DC’s Justice Society. Overstreet 2009 FN 6.0 value = $1,668; VF 8.0 value = $4,003. CGC census 1/10: 4 in 6.5, 5 higher. From the Pinnacle Hill Collection.

**91051 All Winners Comics #21 (Timely, 1947)**
CGC FN/VF 7.0 Off-white to white pages.
Overstreet calls this issue “scarce,” and Gerber rates it an “8,” calling it “rare.” The issue features the second (and last) appearance of the All Winners Squad. Syd Shores pencilled the bond-age cover. We’ve seen multiples of Guide paid for this book, and for copies not as nice as this one, mind you! Overstreet 2009 FN 6.0 value = $1,368; VF 8.0 value = $3,283. CGC census 1/10: 2 in 7.0, 10 higher.

**91052 Amazing Comics #1 Mile High pedigree (Timely, 1944)**
CGC NM 9.4 Off-white pages. This is the one and only issue of this title, and this particular copy is the highest-graded copy overall as of this writing. The issue starred the Young Allies, with the Whizzer and the Destroyer also appearing. The cover is by Alex Schomburg, with interior art by Mike Sekowsky. Overstreet 2009 NM- 9.2 value = $3,800. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.

**91053 Amazing Mystery Funnies V1#1 (Centaur, 1938)**
CGC FN/VF 7.0 Off-white to white pages. The first published comic book work of Bill Everett was this issue’s cover! Centaurs are always tough to find — this is just the third copy of this book we’ve ever offered. Note the early 8/38 cover date, putting it just two months after Action #1. Overstreet 2009 FN 6.0 value = $1,077; VF 8.0 value = $2,334. CGC census 1/10: 2 in 7.0, none higher. From the Pinnacle Hill Collection.
91054 America’s Best Comics #15 Mile High pedigree (Nedor Publications, 1945) CGC NM- 9.2 Cream to off-white pages. The America's Best team — Doc Strange, Black Terror, and Fighting Yank — braves flying bullets to smash the “Black Market Headquarters” in this stirring Alex Schomburg WWII cover. This Edgar Church Mile High comic looks mighty nice; it's currently the CGC census champ for this issue. CGC notes, “1/2” tear on centerfold and next page.” Overstreet 2009 NM- 9.2 value = $810. CGC census 1/10: 1 in 9.2, none higher.

91055 Animal Comics #1 (Dell, 1942) CGC NM 9.4 White pages. Notable for featuring the first appearance of Pogo Possum by Walt Kelly, this issue of the early Dell title ran for six years. This beauty is the highest-graded copy of this issue certified by CGC to date, and Kelly’s wraparound cover is nothing short of pristine. Overstreet 2009 NM- 9.2 value = $1,450. CGC census 1/10: 1 in 9.4, none higher.

91056 Atomic Comics #1 (Green Publishing Co., 1946) CGC NM- 9.2 Cream to off-white pages. This Fang Gow cover, which is considered a “classic” by Overstreet, is a swipe of Creig Flessel’s Detective Comics #8 cover art. An interesting note about this series is that the covers for all four issues were printed without cover gloss. The book contains a Radio Squad feature by Superman creators Jerry Siegel and Joe Shuster. Barry O’Neal also puts in an appearance. An extremely nice black cover copy! Overstreet 2009 NM- 9.2 value = $1,700. CGC census 1/10: 5 in 9.2, 5 higher.

91057 Batman #1 (DC, 1940) Condition: FR. Ever pined for something you think you'll never have the chance to own? If you're like most of us hard-working comic book cataloger schmoes, Batman #1 is on your ultimate wish-list, but the harsh reality is that the odds of that wish being granted has ranked somewhere between slim and no way! Maybe the odds just got better! Here's a complete copy of one of comicdom’s keys. The cover’s detached, but sewn to its interior with thread and reinforced further with a few strips of tape. There are some pieces out of both the front and back covers and some tape repairing tears on the last page, plus some writing in pencil on some of the interior pages. But it’s a complete copy of Batman #1, man, perfectly readable and droolable over! Overstreet 2009 GD 2.0 value = $9,500.
91058  Batman #1 Denver pedigree (DC, 1940) CGC Apparent VF/NM 9.0 Slight (P) Off-white to white pages. This is a beautiful copy of one of the most desirable comic books in the hobby!

As noted below, the only restoration work done to this copy was cleaning (unlike many restored books which have color touch, added pieces, reinforcement etc.). And the fact that this book didn't require much restoration is consistent with what we know about the “Denver” collection, which while a small collection is one of the best ever assembled. Almost every previous “Denver” copy we have handled has been graded in the 8.0 - 9.4 range in its unrestored state, so we don’t doubt that this one was already very attractive before the cleaning. Another sign of this pedigree’s overall quality: at one point, authors Matt Nelson and Stephen Ritter determined that nearly 90% of the CGC-certified Denver copies were among the top three on the CGC census for their respective issue.

One could argue that the eye appeal even merited a stronger “apparent” grade than VF/NM — we certainly encourage you to examine our scans and judge for yourself. It’s worth noting that this same copy was submitted for certification in the early days of CGC and certified Apparent NM- 9.2 at the time.

We’ve heard the case made that Batman #1 should be ranked ahead of Superman #1 in value and behind only Action #1 and Detective #27. And the arguments used to buttress this case are that Batman #1 has almost all original material and that it’s got the first appearances of both the Joker and Catwoman. Certainly no other comic book ever published has the debuts of two “household name” villains!

The classic (and much-imitated) cover is by Bob Kane and Jerry Robinson.

CGC notes, “Restoration includes: cover cleaned.” Overstreet 2009 GD 2.0 value = $9,500; VG 4.0 value = $19,000; FN 6.0 value = $28,500; VF 8.0 value = $67,000; VF/NM 9.0 value = $141,000.
91059  Batman #3 (DC, 1940) CGC VF 8.0  
**White pages.** Black covers are always a wonder to behold when in high grade... and this one is certainly no exception! The smudges and creases that would normally show up so clearly are noticeably absent on this high-grade wonder, and the white pages are the icing on the cake, almost... Catwoman also models her costume for the first time in this issue, becoming the first costumed villainess in comics. Overstreet 2009 VF 8.0 value = $6,797. CGC census 1/10: 3 in 8.0, 9 higher.

91060  Batman #6 (DC, 1941) CGC VF- 7.5  
**Off-white to white pages.** This issue marks the only appearance of the Clock Maker, who tries to kill Bruce Wayne for “killing time.” Bob Kane cover art. Overstreet 2009 VF 8.0 value = $3,283. CGC census 1/10: 4 in 7.5, 20 higher. From the Pinnacle Hill Collection.

91061  Batman #15 (DC, 1943) CGC VF- 7.5  
**Off-white to white pages.** An early Batman in high grade, made even more appealing by Jack Burnley’s war-themed cover. The Caped Crusader usually abhorred firearms, but he made a rare exception for the original Axis of Evil. Also featured in this issue is the Catwoman, who appears in yet another new costume. The interior art is by Bob Kane, Jerry Robinson, and George Roussos. Overstreet 2009 VF 8.0 value = $1,989. CGC census 1/10: 5 in 7.5, 6 higher.

91062  Batman #24 (DC, 1944) CGC VF/ NM 9.0  
**White pages.** Dick Sprang cover. First appearance of Professor Carter Nichols. Overstreet 2009 VF/NM 9.0 value = $1,670; NM- 9.2 value = $2,350. CGC census 1/10: 3 in 9.0, 7 higher. From the Pinnacle Hill Collection.

91063  Big 3 #1 (Fox, 1940) CGC VF+ 8.5  
**White pages.** Fox books in high grade are not a common sight, and this copy’s got a pedigree-type look about it! The Blue Beetle, Samson, and the Flame are the big three in question. Overstreet 2009 VF 8.0 value = $1,405; VF/NM 9.0 value = $2,378. CGC census 1/10: 1 in 8.5, 2 higher.

91064  Big Shot Comics #9 (Columbia, 1941) CGC NM 9.4  
**Off-white to white pages.** We had never seen this book in high grade before, and this is the only copy certified above 6.0. A beautiful copy! The Face (a good guy) and Skyman are the two cover characters. As of January 1941 this was the only series Columbia published, with ex-DC editor Vin Sullivan in charge. Overstreet 2009 NM- 9.2 value = $660. CGC census 1/10: 1 in 9.4, none higher. From the Pinnacle Hill Collection.

91065  Black Diamond Western #19 (Lev Gleason, 1950) CGC NM- MT 9.8  
**White pages.** Charles Biro cover. Basil Wolverton and Fred Guardineer art. Currently, the only copy on the CGC census. Overstreet 2009 NM- 9.2 value = $140. CGC census 1/10: 1 in 9.8, none higher.
91066  Blackhawk #9 (Quality, 1944) CGC NM- 9.2 Off-white to white pages. The Blackhaws of Military Comics fame got their own title starting with this issue, which continued the numbering from Uncle Sam Quarterly. The cover is by Al Bryant, who also contributed interior art. A very nice copy of a key book. Overstreet 2009 NM- 9.2 value = $5,800; VF 8.0 value = $2,010. CGC census 1/10: 1 in 9.2, 2 higher. From the Pinnacle Hill Collection.

91067  Blackhawk #11 (Quality, 1946) CGC NM+ 9.6 Off-white pages. Bright whites on the cover, with deep colors and a flawless spine and edges, make this book nearly unimprovable. Reed Crandall provides interior art, while Al Bryant does the cover. To date, no other copies of this issue have been graded higher by CGC. Overstreet 2009 NM- 9.2 value = $1,050; CGC census 1/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91068  The Black Terror #1 (Nedor Publications, 1942) CGC FN+ 6.5 Off-white pages. This is just the third time we've ever offered this tough first issue! The character's very collectible thanks to one of the best costumes of the Golden Age, and the recent Alex Ross revival has brought him back to comic store shelves. The cover artist of this first issue remains intriguingly unidentified. Overstreet 2009 FN 6.0 value = $900; VF 8.0 value = $2,010. CGC census 1/10: 3 in 6.5, 4 higher. From the Pinnacle Hill Collection.

91069  The Black Terror #1 (Nedor Publications, 1942) CGC Qualified VF/NM 9.0 White pages. There hasn't been a CGC-certified Universal Grade this high of issue one to date, but here's a dazzling copy that comes so close! It looks like a VF/NM 9.0, but the detached centerfold keeps it at a Qualified VF/NM 9.0. Overstreet 2009 GD 2.0 value = $300; VG 4.0 value = $600; FN 6.0 value = $900; VF 8.0 value = $2,010; VF/NM 9.0 value = $3,505. From the Pinnacle Hill Collection.

91070  Blonde Phantom #16 (Timely, 1947) CGC NM 9.4 Cream to off-white pages. The Blonde Phantom takes on a case involving gorgeous models, with many a shapely leg on view. (The Syd Shores cover serves as a fine preview.) There's also a story featuring Captain America and Bucky, with art by Don Rico, plus one of Harvey Kurtzman's “Hey Look” one-pagers. Overstreet 2009 NM- 9.2 value = $1,875. CGC census 1/10: 3 in 9.4, none higher.

91071  Blue Bolt #1 (Novelty Press, 1940) CGC VF/NM 9.0 White pages. A clean copy with not a hint of smudging, dust shadows or the like. The cover art is by Joe Simon. This issue has the first appearance of Dick Cole (aka Wonder Boy), who would be the star of this series for the majority of the run, and of course also the origin and first appearance of the title hero. Ron Goulart on Blue Bolt's origin: “a complex and painful initiation that involved being struck by lightning, crashing his airplane, abduction to a secret underground kingdom, and zapping by artificial lightning bolts.” Overstreet 2009 VF/NM 9.0 value = $3,781; NM- 9.2 value = $5,400. CGC census 1/10: 1 in 9.0, none higher. From the Pinnacle Hill Collection.
91072  Blue Ribbon Comics #1 (MLJ, 1939) CGC VF+ 8.5 Cream to off-white pages. The first comic book from MLJ (later known as Archie Comics) featured a nice cover by Norman Danberg and interior art by Jack Cole. Unless you’re prepared to pay the premium for a Mile High, Denver, or Carson City pedigree copy, you’ll not find a nicer copy than this! Overstreet 2009 VF 8.0 value = $2,010; VF/NM 9.0 value = $3,505. CGC census 1/10: 2 in 8.5, 3 higher.

91073  Boy Comics #3 (Lev Gleason, 1942) CGC VF 8.0 Off-white to white pages. The first issue of the title. Two key first appearances here: Crimebuster (that’s him in the long underwear) and the very scary villain Iron Jaw. Overstreet 2009 VF 8.0 value = $2,081. CGC census 1/10: 2 in 8.0, 2 higher. From the Pinnacle Hill Collection.

91074  Boy Comics #6 (Lev Gleason, 1942) CGC VF/NM 9.0 Off-white to white pages. This is the only copy of the issue graded above 7.0, and we had only seen this issue twice before in any grade. This is the first cover appearance of one of the scarier villains of the Golden Age, Iron Jaw. It seems almost unfair that his adversary is a teenage boy hero — as Hubert Crawford put it, Crimebuster “had no weapon, no car, no super power, no partners, and no girl friends - just an adopted pet monkey named Squeeks.” Charles Biro cover art. Overstreet 2009 VF/NM 9.0 value = $3,570; NM-9.2 value = $5,100. CGC census 1/10: 1 in 9.0, none higher. From the Pinnacle Hill Collection.

91075  Boy Commandos #1 Vancouver pedigree (DC, 1942) CGC NM 9.4 White pages. One of Simon and Kirby’s signature features got its own title after appearances in Detective and World’s Finest. Overstreet cites the front as a “classic WWII cover.” This is tied with the Mile High copy at the top of CGC’s census, with no other copy coming closer than VF+ 8.5. Overstreet 2009 NM- 9.2 value = $9,100. CGC census 1/10: 2 in 9.4, none higher.

91076  Boy Commandos #1 Pennsylvania pedigree (DC, 1942) CGC FN/VF 7.0 Off-white to white pages. This was only the second title (after Captain America Comics) that Simon and Kirby produced in its entirety — it starred the group that had first appeared in Detective Comics. The issue has a guest-appearance by the Sandman, whom Simon & Kirby were drawing in Adventure Comics by this time. Overstreet lauds the issue’s “classic World War II cover.” Overstreet 2009 FN 6.0 value = $1,518; VF 8.0 value = $3,643. CGC census 1/10: 8 in 7.0, 9 higher.
91077  The Brave and the Bold #1 (DC, 1955) CGC FN+ 6.5 White pages. Armored knights, swords and sorcery, crusades, and general medieval action characterized the first 24 issues of the title that would eventually become a try-out mag for the Justice League, Hawkman, and others, before veering into Batman/guest superhero team-ups. This historic premiere issue preceded Showcase #4 and the start of the Silver Age of comics by seven months; it stars Viking Prince, Silent Knight, and Golden Gladiator, and features art by Joe Kubert, Russ Heath, Irv Novick, and Ross Andru. Overstreet 2009 FN 6.0 value = $816; VF 8.0 value = $2,380. CGC census 1/10: 2 in 6.5, 4 higher.

91078  The Brave and the Bold #3 (DC, 1955) CGC NM- 9.2 Off-white to white pages. This title became associated with superheroes to such a degree that it’s easy to forget that it started out with a clear focus on swashbuckling adventure tales. The Viking Prince, the Silent Knight, and the Golden Gladiator are featured, with art by Russ Heath and Joe Kubert. This is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $1,250. CGC census 1/10: 1 in 9.2, none higher.

91079  Brenda Starr #14 (#2) Mile High pedigree (Four Star, 1948) CGC NM 9.4 Off-white to white pages. Named one of the top ten “headlight” covers in all of comics by the book Comics: Between the Panels. Jack Kamen delivered one of the most memorable bondage covers of all time here. This stunning copy has intense colors with a near-perfect spine, secure staples, and exact centering. It’s the only copy graded above 9.0 by CGC to date. Overstreet 2009 NM- 9.2 value = $2,000. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91080  Brenda Starr V2#3 (Superior, 1948) CGC NM- 9.2 White pages. CGC calls this one a classic cover, and Overstreet suggests the artist is “good girl” renderer deluxe Jack Kamen. CGC hasn’t certified a finer copy to date. Overstreet 2009 NM- 9.2 value = $1,000. CGC census 1/10: 2 in 9.2, none higher.
91081 Brenda Starr V2#11 (Superior, 1949) CGC NM 9.4 Off-white pages. It's a "scarce" issue, and no other copy has been awarded a grade this high by CGC to date. Overstreet 2009 NM- 9.2 value = $1,025. CGC census 1/10: 1 in 9.4, none higher.

91082 Captain America Comics #1 (Timely, 1941) CGC VG+ 4.5 Off-white to white pages. What a clean, appealing front cover this copy has! And note the bold red stripe at the top — a spot where many copies you'll find have faded to almost an orange color. Not many unrestored copies is this grade range look this nice. And for that matter, not many copies of Cap #1 are unrestored, with blue labels in the minority on CGC's census. And this cover scene of Cap punching Hitler is justifiably one of the most famous in all of comic book collecting. While Marvel Comics #1 still holds the title of most valuable Timely comic, this book is closing the gap a bit more each year. It's the origin and first appearance of Captain America and Bucky by Joe Simon and Jack Kirby, as well as the first appearance of the Red Skull. Overstreet 2009 VG 4.0 value = $16,400; FN 6.0 value = $24,600.

91083 Captain America Comics #1 (Timely, 1941) CGC Apparent FN 6.0 Moderate (P) Cream to off-white pages. It's an image that's ingrained in any serious Golden Age collector's brain — the cover image of Captain America #1, with America's most famous patriotic hero socking it to the Fuhrer. Jack Kirby provided the classic cover, and he and Joe Simon contributed the script and inside art. The origin and first appearance of Captain America is here, as is the first appearance of the Red Skull. This attractive copy has had professional restoration. CGC notes, "Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced." Overstreet 2009 GD 2.0 value = $8,200; VG 4.0 value = $16,400; FN 6.0 value = $24,600.

91084 Captain America Comics #2 (Timely, 1941) CGC FN+ 6.5 Off-white to white pages. Adolf returns for his second consecutive cover appearance in the fledgling title, this time picking on poor, bondaged Bucky. After the imminent pummeling, you can bet Adolph won't bug Cap on the cover of issue #3! Creator Jack Kirby rates a "classic cover" by Overstreet for this over-the-top scene, while on the interior he teams up with buddy Joe Simon and shares space with Al Avison. This issue also features the first appearance of Captain America's iconic round shield. Overstreet 2009 FN 6.0 value = $4,425; VF 8.0 value = $11,000. CGC census 1/10: 3 in 6.5, 10 higher. From the Pinnacle Hill Collection.
91085 Captain America Comics #3 (Timely, 1941) CGC FN/VF 7.0 Cream to off-white pages. The classic Alex Schomburg cover is his first for this series. The interior was of course by Simon and Kirby, and don't overlook the text story "Captain America Foils the Traitor's Revenge," the first published work of Stan Lee. Overstreet 2009 FN 6.0 value = $3,600; VF 8.0 value = $5,400. From the Pinnacle Hill Collection.

91086 Captain America Comics #4 (Timely, 1941) CGC Qualified VG+ 4.5 Off-white pages. This issue, from when Cap's creators Simon and Kirby were still doing the book, has an outrageous cover by Alex Schomburg. Overstreet notes an early use of a full-page panel, which as Mike Benton noted was "an almost unheard of use of comic book space in the early days, when six to nine panels per page was the tradition." Blue-label copies of this issue are fairly hard to come by — fully half of the copies of #4 that CGC has certified have purple "restored" labels. CGC notes, "Top staple replaced. (Small piece of tape on interior cover)." Overstreet 2009 GD 2.0 value = $806; VG 4.0 value = $1,612. From the Pinnacle Hill Collection.

91087 Captain America Comics #5 (Timely, 1941) CGC Apparent VF+ 8.5 Slight (A) Cream to off-white pages. Jack Kirby's cover co-stars the Ringmaster, one of the few Golden Age Timely villains who returned in the Silver Age. CGC notes, "Restoration includes: small amount of color touch on cover." Overstreet 2009 GD 2.0 value = $750; VG 4.0 value = $1,500; FN 6.0 value = $2,250; VF 8.0 value = $5,400. From the Pinnacle Hill Collection.

91088 Captain America Comics #6 (Timely, 1941) CGC VF+ 8.5 Off-white pages. This is a tough book to find in any condition, and this copy is certainly an eyeful. Unrestored, with a bright, clean cover. Overstreet 2009 VF 8.0 value = $4,601; VF/NM 9.0 value = $8,051. CGC census 1/10: 2 in 8.5, 1 higher. From the Pinnacle Hill Collection.

91089 Captain America Comics #7 (Timely, 1941) CGC FN/VF 7.0 Cream to off-white pages. This issue's Overstreet-noted "classic bondage" cover is by Jack Kirby and Syd Shores, with interior art by Simon & Kirby. Contents include an appearance by the Red Skull, as well as Hurricane and Father Time backup stories. Overstreet 2009 FN 6.0 value = $2,133; VF 8.0 value = $5,119. CGC census 1/10: 5 in 7.0, 7 higher. From the Pinnacle Hill Collection.

91090 Captain America Comics #8 (Timely, 1941) CGC VG 4.0 Off-white to white pages. It's near the end of the classic Jack Kirby and Joe Simon Cap run, with only two more issues to go. The cover's by Kirby, who would return to primary artist status with stints on the Silver Age and Bronze Age versions. CGC notes, "One staple added, not manufacturing." Overstreet 2009 VG 4.0 value = $1,022. CGC census 1/10: 6 in 4.0, 12 higher. From the Pinnacle Hill Collection.
91091 Captain America Comics #10 (Timely, 1942) CGC VF+ 8.5 Off-white to white pages. Scintillating copy of the last issue of the classic early Joe Simon and Jack Kirby run on Cap. It featured an S&K cover (with Bucky in his usual tied-up state), plus interior story art by the same duo and by Charles Nicholas. Overstreet 2009 VF 8.0 value = $3,679; VF/NM 9.0 value = $6,440. CGC census 1/10: 1 in 8.5, 2 higher.

91092 Captain America Comics #11 (Timely, 1942) CGC VF+ 8.5 Cream to off-white pages. This is easily the best copy we’ve ever offered of this early issue! Every one of the series’ first 40 covers had either a German or Japanese war theme or a horror theme... except this one... but look how scary it can be when you allow country roads to take you home! Tojo’s a sweet-heart compared to these meanie moonshiners! Al Avison and Syd Shores are credited with the cover art. Overstreet 2009 VF 8.0 value = $2,770; VF/NM 9.0 value = $5,085. CGC census 1/10: 1 in 8.5, 1 higher. From the Pinnacle Hill Collection.

91093 Captain America Comics #12 (Timely, 1942) CGC FN 6.0 Off-white to white pages. An above-average Al Avison cover, featuring the green-skinned “Dr. Death,” kicks off this issue. Overstreet 2009 FN 6.0 value = $1,233. CGC census 1/10: 4 in 6.0, 9 higher. From the Pinnacle Hill Collection.

91094 Captain America Comics #13 (Timely, 1942) CGC VF+ 8.5 Off-white pages. This classic cover has never looked better! Like so many books in this collection, this has both a yellow background that’s free of discoloration and also a white border on the back cover that’s unsmudged. And what a desirable Timely to have in high grade, with young artists pouring all of their anger from the Pearl Harbor attack into their drawing (the 4/42 cover date notwithstanding, this probably hit the stands in February of ’42, i.e. was the next issue produced after the attack). Al Avison is credited with the cover art. Also in this issue: the first appearance and origin of another patriotic hero, the Secret Stamp. Overstreet 2009 VF 8.0 value = $3,197; VF/NM 9.0 value = $5,599. CGC census 1/10: 1 in 8.5, none higher. From the Pinnacle Hill Collection.
91095 Captain America Comics #14 (Timely, 1942) CGC VF/NM 9.0
Off-white pages. We know you'll love the condition of this one since it's
tied for the highest grade CGC has certified, but the best part of having a
clean copy like this one is that you can enjoy Al Avison's cover in all its glory!
The “fake hardcover book” design (note Cap swinging from a bookmark),
the gruesome baddies and their fiendish torture plot, even the plugs for
war bonds, the “Secret Stamp” (a character introduced the previous issue),
and the long-forgotten Imp are all touches the Golden Age fan will relish.
Overstreet 2009 VF/NM 9.0 value = $4,898; NM- 9.2 value = $7,000. CGC cen-
sus 1/10: 2 in 9.0, none higher. From the Pinnacle Hill Collection.

91096 Captain America Comics #15 (Timely, 1942) CGC NM 9.4
Off-white to white pages. Cap and Bucky enter into the “Den of Doom”,
just another site of Nazi deviousness and deviltry. How many pretty damsels
must endure such bondage? Can't those monsters just once take an ugly
specimen? This issue's cover (by Al Avison) is one of the best in the entire
series — and that's saying a lot! Flat and clean, with only very minor wear,
this is an outstanding copy that is the highest-graded one certified by CGC
to date. Overstreet 2009 NM- 9.2 value = $7,000. CGC census 1/10: 1 in 9.4,
none higher. From the Pinnacle Hill Collection.
91097 Captain America Comics #16 (Timely, 1942) CGC VF+ 8.5 Off-white pages. This issue features one of the most exciting stories of the series' run, with the Red Skull unmasking Cap and finding out that he's really Steve Rogers! Not only that, the Red Skull is also seen without his mask (not by Cap, but by us readers) in the story, which was written by Stan Lee and drawn by Al Avison. The bondage cover is by Avison. Overstreet 2009 VF 8.0 value = $3,600; VF/NM 9.0 value = $6,300. CGC census 1/10: 2 in 8.5, none higher. From the Pinnacle Hill Collection.

91098 Captain America Comics #18 (Timely, 1942) CGC FN 6.0 Cream to off-white pages. Overstreet gives this issue its “classic cover” designation — what a great job by Al Avison of making Cap and his foe look like they’re about to tumble out of the comic and into our laps! Avison, Syd Shore, and Don Rico each drew one of this issue’s Cap stories, and Rico added a Secret Stamp feature as well. Overstreet 2009 FN 6.0 value = $1,077. CGC census 1/10: 2 in 6.0, 6 higher. From the Pinnacle Hill Collection.

91099 Captain America Comics #52 (Timely, 1946) CGC VF+ 8.5 Cream to off-white pages. An exemplary exterior on this copy of issue #52 sets this book off from the crowd. The Alex Schomburg covers from this time stand above most any other artist's and they still hold up today. The Human Torch takes on Catman inside. Overstreet 2009 VF 8.0 value = $1,008; VF/NM 9.0 value = $1,704. CGC census 1/10: 7 in 8.5, 6 higher.

91100 Captain Battle Comics #1 (New Friday, 1941) CGC VF+ 8.5 Cream to off-white pages. Either you “get” Golden Age or you don't, and if you do, you'll love the energy of this cover by George Harrison. The title hero stared in Silver Streak Comics before bringing his dissolvo gun to his own book here. Overstreet 2009 VF 8.0 value = $914; VF/NM 9.0 value = $1,545. CGC census 1/10: 2 in 8.5, 2 higher. From the Pinnacle Hill Collection.

91101 Captain Marvel Adventures #3 (Fawcett, 1941) CGC VF- 7.5 Off-white to white pages. The best copy Heritage has ever offered of perhaps the best-remembered cover of this series' long run. Kids in '41 must have gone nuts over the metallic silver cover, and we adults think it's cool even today! The solid blue background and the large white area both are notorious for exposing defects, and this copy has only very minor ones. Overstreet 2009 VF 8.0 value = $1,934. CGC census 1/10: 2 in 7.5, 3 higher. From the Pinnacle Hill Collection.

91102 Captain Marvel Jr. #1 (Fawcett, 1942) CGC VF+ 8.5 Cream to off-white pages. Less than a year after first appearing in Whiz Comics, Captain Marvel Jr. got his own title, while continuing to star in Master Comics. What set Junior apart from his pal Captain Marvel was that he was drawn in the graceful style of Mac Raboy rather than the cartoonier C. C. Beck style. Raboy's cover for this first issue is called "classic" by Overstreet. The title character's origin is retold in the issue, which features an appearance by the villain who figures in that origin story, the nefarious Captain Nazi. No copy of this Fawcett key has been graded higher by CGC to date. Overstreet 2009 VF 8.0 value = $3,917; VF/NM 9.0 value = $6,859. CGC census 1/10: 3 in 8.5, none higher. From the Pinnacle Hill Collection.

91103 Captain Midnight #1 (Fawcett, 1942) CGC FN/VF 7.0 Cream to off-white pages. Do you realize how few higher-grade copies there are of this book? We can count them on one hand: Chicorel Collection 9.0, Pennsylvania pedigree 8.5, Mile High 7.5, and Crowley Copy 7.5. It's the first Fawcett appearance of Captain Midnight. Overstreet 2009 FN 6.0 value = $900; VF 8.0 value = $2,040. CGC census 1/10: 1 in 7.0, 4 higher. From the Pinnacle Hill Collection.
91104 Captain Midnight #3 (Fawcett, 1942) CGC NM- 9.2 White pages. Classic Nazi war cover. Overstreet 2009 NM- 9.2 value = $1,860. CGC census 1/10: 1 in 9.2, 3 higher. From the Pinnacle Hill Collection.

91105 Catman Comics #4 Mile High pedigree (Holyoke, 1941) CGC NM+ 9.6 Off-white to white pages. Due to its scarcity and diverse stable of talent, Catman has been at the top of many collector’s want lists for years and this issue sports a phenomenal cover by Charles Quinlan. Not only is this book a stunning Mile High copy, appearing almost perfect in every way, but CGC notes that it’s also “From the collection of Nicolas Cage.” Overstreet 2009 NM+ 9.6 value = $1,650. CGC census 1/10: 0 in 9.6, none higher.

91106 Cheerios Premiums #Y1 Donald Duck’s Atom Bomb (Walt Disney Productions, 1947) CGC NM 9.4 White pages. (Detail Shown) That Disney banned the reprinting of this story for many years just adds to its allure — a Near Mint copy even more so! Plus it’s accompanied by the original mailing envelope. Featured are the nephews, Huey, Dewey, and Louie, with Carl Barks interior art and a cover by Carl Buettner. Overstreet 2009 NM 9.4 value = $1,275. CGC census 1/10: 3 in 9.4, 5 higher.

91107 Classic Comics #1 The Three Musketeers - Original Edition (Gilberton, 1941) CGC FN/VF 7.0 Off-white pages. First edition of the first issue of the long-running series (that became Classics Illustrated in time), featuring cover and interior art by Malcolm Kildale. Overstreet 2009 FN 6.0 value = $1,332; VF 8.0 value = $3,197. CGC census 1/10: 4 in 7.0, 6 higher.

91108 Contact Comics #8 Mile High pedigree (Aviation Press, 1945) CGC VF+ 8.5 Off-white to white pages. L. B. Cole covers have made this short-lived title a collectors’ favorite - just like Edgar Church’s Mile High collection! Overstreet 2009 VF 8.0 value = $235; VF/ NM 9.0 value = $380. CGC census 1/10: 1 in 8.5, 1 higher.

91109 Crime Does Not Pay #22 (Lev Gleason, 1942) CGC FN+ 6.5 Off-white to white pages. The most valuable crime comic book, this is the first one ever published as well. It’s a scarce issue that we’ve seen very seldom, but this series became one of the biggest hits on the newsstand, selling a million copies a month in 1948. This issue is also notable for being probably the first comic book aimed at adults (though children read it eagerly). The resulting controversy that crime comics caused has been well-documented. The book says #23 on the cover but #22 in the indicia (the numbering was continued from the superhero mag Silver Streak). The cover art is by the series’ creator, Charles Biro. Overstreet 2009 FN 6.0 value = $900; VF 8.0 value = $1,950. CGC census 1/10: 2 in 6.5, 4 higher. From the Pinnacle Hill Collection.

91110 Crime Does Not Pay #23 (Lev Gleason, 1942) CGC VF- 7.5 Off-white pages. This is the second most-valuable crime comic according to Overstreet, and it’s also just the second crime comic issue ever published! Called ‘scarce’ by the Guide. It’s just the second issue of the title that started an entire genre. Charles Biro cover. Overstreet 2009 VF 8.0 value = $1,090. CGC census 1/10: 2 in 7.5, 2 higher. From the Pinnacle Hill Collection.
91111  Crimes by Women #1 (Fox Features Syndicate, 1948) CGC VF/NM 9.0 Off-white pages. Presented for your edification: “True Story of Bonnie Parker, Queen of the Gunmolls!”. This is from probably the finest time period of Fox comics, during the height of the “good girl” art craze of the late '40s. Overstreet 2009 VF/NM 9.0 value = $1,297; NM- 9.2 value = $1,825. CGC census 1/10: 1 in 9.0, 1 higher.

91112  Crypt of Terror #19 Gaines File pedigree 6/11 (EC, 1950) CGC NM+ 9.6 Off-white to white pages. After this issue, the series became Tales From the Crypt. Johnny Craig provided the cover, as well as interior artwork, along with Al Feldstein and Graham Ingels. Overstreet 2009 NM- 9.2 value = $2,900. CGC census 1/10: 6 in 9.6, 2 higher.

91113  Daredevil Comics #1 (Lev Gleason, 1941) CGC VF/NM 9.0 Off-white pages. Adolf Hitler’s photo appearance on this cover makes it one of the most memorable comics of the Golden Age. Inside, readers were treated to a Daredevil-Claw battle, and DD got assists from Silver Streak, Lance Hale, Cloud Curtis, Dickey Dean, and Pirate Prince for his battle with Hitler. The cover is signed “Woodro,” meaning Charles Biro and Bob Wood. This spectacular copy boasts a clean cover with gorgeous, bright colors. Overstreet 2009 VF/NM 9.0 value = $15,810; NM- 9.2 value = $22,500. CGC census 1/10: 2 in 9.0, 4 higher. From the Pinnacle Hill Collection.
91114 Daredevil Comics #1 (Lev Gleason, 1941) CGC Apparent NM- 9.2 Slight (P) Off-white to white pages. What Golden Age aficionado doesn’t know this dynamic cover? Daredevil and the Silver Streak battle the Claw and Hitler himself in this cover by Bob Wood and Charles Biro. Only a few copies of the iconic issue have been certified with higher grades — unrestored or restored. This beauty has just slight restoration (and professional at that), of which CGC notes, “Restoration includes: cover re-glossed.” Overstreet 2009 GD 2.0 value = $1,216; VG 4.0 value = $2,432; FN 6.0 value = $3,648; VF 8.0 value = $9,120; VF/NM 9.0 value = $15,810; NM- 9.2 value = $22,500.

91115 Daredevil Comics #2 (Lev Gleason, 1941) CGC VF 8.0 Off-white pages. This is the only copy graded above 7.0 by CGC to date. It’s the followup to Daredevil Battles Hitler which was officially #1 of this series. Look closely at the cover to see a real femme fatale. Oh, but Charles Biro and colleagues weren’t done yet, as a host of characters debuted. London! (battles Nazis you-know-where); Pat Patriot! (not a Patrick but a Patricia); The Bronze Terror! (American Indian hero… aka the even better name “Real American #1”); Nightrol (he’s blind and fights crime at night); and that’s not even all of them. “At last the comic magazine that dared to do it” screams the blurb — we’re not exactly sure what they mean but… just buy it! Overstreet 2009 VF 8.0 value = $2,162. CGC census 1/10: 1 in 8.0, none higher. From the Pinnacle Hill Collection.


91117 Daring Mystery Comics #1 Kansas City pedigree (Timely, 1940) CGC FN- 5.5 Off-white pages. Marvel/Timely’s second oldest title premiered just two months after the legendary Marvel Comics #1. It’s a Gerber “scarce” issue, and CGC has certified just one copy nicer than FN 6.0 to date, making this pedigree copy one of the very nicest known. The book currently ranks 36th on Overstreet's Top 100 Golden Age Books listing. Alex Schomburg's great bondage cover opens to features that include the first appearances of the Fiery Mask (drawn by Joe Simon), John Steele — Soldier of Fortune, Doc Denton, and Monako — Prince of Magic. It also features the only appearances of Flash Foster, Barney Muller, and Sea Rover. Overstreet 2009 FN 6.0 value = $5,700. CGC census 1/10: 2 in 5.5, 6 higher.

91118 Daring Mystery Comics #2 (Timely, 1940) CGC FN/VF 7.0 Cream to off-white pages. The Phantom Bullet makes the most of his only comic book appearance by landing on this stunning Alex Schomburg cover. Joe Simon is also a featured artist. Issue #2 is noted as ‘rare’ by both Gerber and Overstreet, and to date, CGC has only graded eight copies, and this one ranks among the nicest. Overstreet 2009 FN 6.0 value = $3,300; VF 8.0 value = $7,800. CGC census 1/10: 1 in 7.0, 3 higher.

91119 Daring Mystery Comics #3 (Timely, 1940) CGC FN/VF 7.0 Off-white pages. The cover art here is by Alex Schomburg, one of the most esteemed Golden Age cover artists no matter whom you ask. Schomburg made the most of the only cover appearance ever by the Purple Mask, who was the Laughing Mask in #2 and alas, never seen again after #4. We think the eye appeal of the front cover transcends the 7.0 grade, and we encourage you to take a close look and see if you agree. Overstreet 2009 FN 6.0 value = $1,518; VF 8.0 value = $3,643. CGC census 1/10: 1 in 7.0, 3 higher.
91120  **Daring Mystery Comics #5** (Timely, 1940)  CGC VF 8.0  Off-white pages. This book has a striking bondage cover by an unknown artist (we're not totally convinced that it isn't Alex Schomburg). Top billing goes to the Falcon, but despite the neat costume he only appeared again in *Daring Mystery* #6 and the first issue of *Human Torch*. This issue ties with one other for the title of CGC's highest-graded copy to date, and the deep reds and bright yellows on the cover can't be beat. Overstreet 2009 VF 8.0 value = $2,319. CGC census 1/10: 2 in 8.0, none higher.

91121  **Daring Mystery Comics #6** (Timely, 1940)  CGC FN 6.0  Light tan to off-white pages. Timely's second oldest title only ran for eight issues (changed name to *Daring Comics* and continued for four more), but gave us some superheroes who never quite became household names — Flying Flame, Dynamann, Stuporman (!), and The Fiery Mask in this issue alone. Also appearing in issue #6 for the first time anywhere was Marvel Boy, who stars in the Simon & Kirby cover as well as the feature story. The S&K artistic team also provided interior art. This is one of the harder Timely superhero titles to find, and high grade copies are especially elusive. We've offered a nicer copy just once before, and CGC lists only two nicer copies that have been certified to date. Overstreet 2009 FN 6.0 value = $1,269; VF 8.0 value = $2,400; VF/NM 9.0 value = $4,200. CGC census 1/10: 1 in 8.5, 2 higher.

91122  **Daring Mystery Comics #7** (Timely, 1941)  CGC VF+ 8.5  Cream to off-white pages. Timelys from this period are sought after in most any grade, and this issue has the advantage of art by the Simon and Kirby team. Overstreet credits the cover to Alex Schomburg; also of note is the work of Bill Everett, no stranger to aquatic characters, who drew the adventure of the Fin. Overstreet 2009 VF 8.0 value = $2,400; VF/NM 9.0 value = $4,200. CGC census 1/10: 1 in 8.5, 2 higher. *From the Pinnacle Hill Collection.*

91123  **Detective Comics #14** (DC, 1938)  CGC Apparent VF 8.0  Moderate (P)  Off-white pages. Only three different copies of this issue 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.

91124  **Detective Comics #18** (DC, 1938)  CGC FN/VF 7.0  Off-white to white pages. It’s one of the most desirable among the pre-Batman issues, with the last — and perhaps the best — of Creig Flessel’s *Detective* covers, featuring Fu Manchu in all his evil glory. Gerber rates it a “7” or “scarce,” and we can’t argue — we’ve offered an unrestored copy of the issue on just two occasions over the past five years, and never in near as nice a grade. During the past 12 months, a restored copy (Apparent VG 4.0) brought nearly $5,000 at auction, while an unrestored VG 4.0 copy realized over $6,500! The only higher-graded copies by CGC to date were barely nicer — one at VF 8.0, the other VF– 7.5. Don’t overlook this superior copy of a very elusive issue! Overstreet 2009 FN 6.0 value = $2,880; VF 8.0 value = $5,280. CGC census 1/10: 2 in 7.0, 2 higher.

91125  **Detective Comics #25** (DC, 1939)  CGC FN+ 6.5  Cream to off-white pages. Just one unrestored copy has been graded higher, and the other blue-label books on CGC’s census are all GD/VG or less, so we think this solid copy will be in high demand. Fred Guardineer is the cover artist. Overstreet 2009 FN 6.0 value = $1,440; VF 8.0 value = $2,640. CGC census 1/10: 1 in 6.5, 1 higher.
Detective Comics #27 (DC, 1939) CGC VF 8.0 Off-white to white pages. This is perhaps the most desirable comic book we have auctioned at Heritage to date.

The first appearance of Batman, this comic has been considered among the top books in the hobby ever since comic collecting began. It enjoyed a brief tenure at #1 on Overstreet's Top Golden Age Books list, and while it's been ranked #2 behind Action Comics #1 (Superman's first appearance) for some years now, it is the one serious contender to dethrone Action #1 in years to come. Which character is more popular now, and which will be more popular in years to come, Batman or Superman? We think most people would say the former. The character's recognition factor thanks to his success in other media makes this copy an item with exceptionally broad appeal.

This clean, beautiful copy really delivers when it comes to eye appeal. As far as this issue is concerned, most seasoned Golden Age collectors would be prepared to accept any number of flaws, but they will find only inconsequential ones, and none that mar the very strong impression you get the moment you lay eyes on the book. Issue #27's solid yellow background is ordinarily very prone to smudging, yet this copy somehow avoided it. The red block with the Detective Comics logo also discolors easily, and is almost never seen as the solid block you see here without a color break marring it somehow! Also, note the absence of spine splits, creasing, and most other things that are known to mar comic books of this vintage. We can only encourage the prospective bidder to examine the scans of other unrestored Detective #27 copies in our online auction archives to fully appreciate how unusual this copy is.

Detective Comics was what gave the company now known as DC its name, and was innovative as a single-theme comic in a day when a variety of features was the norm. But up to this point in the series' run this anthology title was fairly unremarkable except for some striking covers. Of course, those early issues are fervently sought after today, but the interiors were populated by the fairly standard likes of Slam Bradley and Speed Saunders, nothing a kid would go out of his way to ask a newsdealer for.

When this issue was released with a May 1939 cover date, Superman was the only other superhero on the stands, save for the now-obscure likes of the Arrow and the Crimson Avenger. So it's no wonder that the striking cover by artist Bob Kane made a strong impact. It has taken its place as one of the most famous covers in the history of comics. Kane and writer Bill Finger (generally credited these days as a co-creator of the character) produced a hero to rival Superman without imitating the earlier character. As Jim Steranko noted, "Superman had given DC its strength, but Batman gave it tone. Of course, Superman was more impressive... but Batman was more fascinating."

"The Bat-Man" appeared in a six-page story that also introduced the character of Commissioner Gordon. The second-to-last panel revealed that this mysterious figure was in fact Bruce Wayne, introduced earlier in the story.

The character has been in continuous publication since 1939 (a distinction only Superman shares among comic-book characters), and thanks to his success in a variety of media, we dare say Michael Fleisher was correct when he dubbed the character "the world's foremost fictional detective after Sherlock Holmes."

The Pinnacle Hill Collection, from which this copy hails, is not an original-owner collection, but was assembled in the 1960s and 1970s by a discriminating collector who purchased from the major dealers of the day.

Since a Detective #27 in any grade is the crown jewel of any comic collection, nobody ever seems to want to part with one, and when one is on the market it tends to be a restored copy. This is easily the highest-graded unrestored copy Heritage has auctioned, the next highest being VG 4.0!

While of course not every existing comic has been CGC-certified, many of the notable pedigree comic collections of high-grade Golden Age have lacked this key issue. It was notably absent among the Lamont Larson collection and the Davis Crippen "D" Copies, two of the few pedigrees which began early enough to encompass this book's May 1939 cover date. That early date is a major obstacle. For example, the two best original-owner Golden Age collections Heritage has brought to auction (other than the aforementioned Crippen copies) are the Harold Curtis and Ralph Chicoirel collections. These two outstanding Golden Age hoards, put together by boys who avidly collected Batman, did not begin until 1940 and late 1939 respectively. As a comparison, take Marvel Comics #1, cover-dated just five months later — Heritage alone has sold four copies of that book from CGC-recognized pedigrees, and a couple of other attractive copies from other sources. Since so few nice Detective #27s have surfaced to date, it is fair to assume that few others will follow.

It's worth noting that the other copy to receive the 8.0 certification had "off-white" pages (one notch lower on the scale than the copy offered here). That copy sold for $278,189 on 10/26/2001 in an auction held by Mastronet Inc. Given that result and the jump in price that top Golden Age keys have made since then (consider the FR/GD 1.5 Detective #27 that Heritage auctioned for $83,650), the stated Overstreet VF value noted below seems conservative indeed.

Overstreet 2009 VF 8.0 value = $240,000. CGC census 12/09: 2 in 8.0, none higher. From the Pinnacle Hill Collection.

See: Video Lot Description
Detective Comics #27 (DC, 1939) CGC Apparent VF+ 8.5 Extensive (P) Off-white pages. This bears the highest numerical grade of any copy of this key that we’ve ever offered! The eye appeal of this professionally restored specimen would be tough to beat. Compare it to the unrestored 8.0 in this auction and make your own judgment, but the chance to have a book with the same attractiveness for literally hundreds of thousands of dollars less is enticing indeed.

This is the first appearance of Batman in case you didn’t know. It’s a comic you can show off to even your non comic-loving friends!

And of course it will make any collector’s jaw drop as well, as the sterling colors make it so easy to pretend you’re a kid spotting this one on the stands back in ‘39.

CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover cleaned, reinforced.” Overstreet 2009 GD 2.0 value = $37,000; VG 4.0 value = $74,000; FN 6.0 value = $111,000; VF 8.0 value = $240,000.
91128  "Detective Comics #33 (DC, 1939) CGC VG+ 4.5 Off-white to white pages." Goodness, but this is a nice 4.5! Have a close look at our scan and judge for yourself. To get the big minus out of the way, there's a two-inch spine split at the top that's not apparent on the scan... but look at the rest of the book! Very clean and pretty.

This issue is the twelfth most-valuable comic book of all according to Overstreet, and it's the second most-valuable issue of the title, ranking behind only the hallowed #27 (which in case you somehow missed our worldwide media blitz, is also offered in this auction). The main reason for all the fuss comes in the first two pages of the book: the first-ever telling of Batman's origin story, which was not brought up at all previously.

This is also just the fourth Batman cover appearance, following #27, 29, and 31. Note that Batman's wearing a gun holster on the cover — in his early years he was definitely more ruthless in his ways. Cover art by Bob Kane.

We have never seen a "white pages" copy of this book, and the only other unrestored one we've seen certified "off-white to white" was the 9.0 Allentown copy.

CGC notes, "3 very small pieces of tape on cover & 1 piece on interior cover." Overstreet 2009 VG 4.0 value = $8,700. CGC census 12/09: 3 in 4.5, 7 higher. From the Pinnacle Hill Collection.

See: Video Lot Description

91129  "Detective Comics #40 (DC, 1940) CGC FN- 5.5 Off-white pages." The first cover appearance of the Joker, the first appearance of Clayface, and Robin's third "Detective" outing are highlights of this early issue, which came out not long after Batman #1. As the census below indicates, there are not many higher-grade copies of this book! Bob Kane and Jerry Robinson cover. Overstreet 2009 FN 6.0 value = $2,334. CGC census 1/10: 3 in 5.5, 5 higher. From the Pinnacle Hill Collection.

91130  "Detective Comics #41 Central Valley pedigree (DC, 1940) CGC VF/NM 9.0 White pages." Robin the Boy Wonder finally got his first solo story three issues after his debut, enrolling at a boarding school to unravel a murder case (Batman does show up to lend a helping fist on the last couple of pages). In this early issue, the Dynamic Duo were still drawn by their creator Bob Kane (with help from Jerry Robinson), both on the cover and inside. Backup features include Speed Saunders (with Fred Guardineer art), Slam Bradley, and the Crimson Avenger. As if that were not enough, this exceptional high-grade copy also boasts white pages. Overstreet 2009 VF/NM 9.0 value = $4,322; NM- 9.2 value = $6,200. CGC census 1/10: 2 in 9.0, 1 higher.

91131  "Detective Comics #53 (DC, 1941) CGC VF+ 8.5 White pages." Bob Kane and Jerry Robinson cover and art, topped off with white pages and a magnificently clean and bright cover. Overstreet 2009 VF 8.0 value = $1,175; VF/NM 9.0 value = $1,989; CGC census 1/10: 1 in 8.5, 6 higher. From the Pinnacle Hill Collection.
91132  **Detective Comics #54 (DC, 1941)**  
CGC NM- 9.2 Off-white pages. Very nearly the nicest copy of this issue that CGC has certified to date. Just one copy at 9.4 currently ranks ahead of this high-grade gem. Bob Kane and Jerry Robinson can be thanked for the cover art. Overstreet 2009 NM- 9.2 value = $2,800. CGC census 1/10: 2 in 9.2, 1 higher.

91133  **Detective Comics #54 (DC, 1941)**  
CGC VF+ 8.5 White pages. It's a reworking of the cover of *Detective Comics* #33, with a similar outcome for the baddies! Bob Kane and Jerry Robinson teamed up on the cover. Overstreet 2009 VF 8.0 value = $1,178; VF/NM 9.0 value = $1,989. CGC census 1/10: 3 in 8.5, 6 higher. From the Pinnacle Hill Collection.

91134  **Detective Comics #56 (DC, 1941)**  
CGC VF 8.0 White pages. The deep cover colors and the "white pages" certification both impress us here. Bob Kane cover art. Overstreet 2009 VF 8.0 value = $1,178. CGC census 1/10: 2 in 8.0, 4 higher. From the Pinnacle Hill Collection.

91135  **Detective Comics #57 (DC, 1941)**  
CGC VF+ 8.5 White pages. This is the first copy we've offered that was certified "white pages." Batman and Robin cover by Bob Kane, Jerry Robinson, and George Roussos. Overstreet 2009 VF 8.0 value = $1,178; VF/NM 9.0 value = $1,989. CGC census 1/10: 1 in 8.5, 3 higher. From the Pinnacle Hill Collection.

91136  **Detective Comics #59 (DC, 1942)**  
CGC VF/NM 9.0 Off-white to white pages. The Penguin's first two appearances (this being the second) came in consecutive issues, a fairly unusual occurrence for the Golden Age. This is a beautiful copy with great cover colors. Bob Kane and Jerry Robinson cover art. Overstreet 2009 VF/ NM 9.0 value = $2,058; NM- 9.2 value = $2,900. CGC census 1/10: 2 in 9.0, 1 higher. From the Pinnacle Hill Collection.

91137  **Detective Comics #59 (DC, 1942)**  
CGC VF 8.0 White pages. Bob Kane and Jerry Robinson combined for the cover art on this issue, which featured the second appearance of the Penguin. Overstreet 2009 VF 8.0 value = $1,216. CGC census 1/10: 5 in 8.0, 3 higher.
91138  Detective Comics #62 (DC, 1942) CGC NM 9.4 Off-white pages. Serious Bat-collectors are going to wig out when they see this: the highest-graded copy by far of the first "real" Joker cover. This is the only copy graded above 9.0 and one of only three copies graded above 7.5 to date. We say first "real" Joker cover for this reason: while those who argue that the fellow on the cover of Detective #40 is supposed to be the Joker are probably correct, you'd have to look at that book for a while (and ignore the flesh-toned face shown there) to see it. This is the Joker in all his glory as the world knows him: white-skinned, leering, and full of criminal mischief, all courtesy of cover artist Jerry Robinson. While the Joker first appeared in Batman, he wouldn't be on the cover of that series until #11, published a few months after the book offered here.

The most striking thing about the condition of this copy is the large black area covering the top half of the book — take a close look at the top half of the spine, and compare to other copies you have seen! We think you will be truly amazed. Overstreet 2009 NM- 9.2 value = $4,700. CGC census 1/10: 1 in 9.4, none higher. From the Pinnacle Hill Collection.

91139  Detective Comics #63 (DC, 1942) CGC VF/NM 9.0 White pages. The best copy of this one we've ever offered is also the only one we've seen certified "white pages." When we saw this one and the CGC 9.4 #62 before they were certified we thought they were equally nice, and what they certainly have in common are the immaculate black areas. For that matter, try finding another copy where the red block behind the logo looks this nice! Fred Ray and Jerry Robinson are the cover artists. A side note for those wondering who this "Mr. Baffle" is, who gets such strong billing: alas, he was a one-issue wonder. Overstreet 2009 VF/NM 9.0 value = $1,845; NM- 9.2 value = $2,600. CGC census 1/10: 2 in 9.0, none higher. From the Pinnacle Hill Collection.

91140  Detective Comics #64 Double Cover (DC, 1942) CGC VF+ 8.5 Off-white pages. It's the first appearance of the Boy Commandos, drawn by Joe Simon and Jack Kirby, and we've often thought that most surviving copies are probably so beat-up just because the story was so entertaining and demanded to be re-read. The kid group immediately struck a chord with readers. As Jim Steranko drolly observed, "By some phenomenal coincidence each member of the group personally represented one of America's wartime allies." The boys would get their own quarterly title within months (while continuing to appear in Detective). The dramatic Batman cover is by Jerry Robinson. CGC notes, "1st cover 8.0, interior cover 8.5." Overstreet 2009 VF 8.0 value = $2,679; VF/NM 9.0 value = $4,690. CGC census 1/10: 1 in 8.5, none higher. From the Pinnacle Hill Collection.
91141  Detective Comics #66 (DC, 1942)  
CGC FN/VF 7.0 Off-white to white pages.  
Origin and first appearance of Two-Face. Early appearance of the Boy Commandos. Cover by Jerry Robinson. Art by Robinson, Simon and Kirby, and Bob Kane. Overstreet 2009 FN 6.0 value = $1,284; VF 8.0 value = $3,082. CGC census 1/10: 5 in 7.0, 3 higher. From the Pinnacle Hill Collection.

91142  Detective Comics #70 (DC, 1942)  
CGC VF+ 8.5 Off-white pages.  
Batman encounters "The Man Who Could Read Minds," and things really get hairy when the guy reads Batman's mind and finds out his secret identity! A Boy Commandos story is among the many backup features. The deep-sea cover is by Jerry Robinson. Overstreet 2009 VF 8.0 value = $926; VF/NM 9.0 value = $1,563. CGC census 1/10: 4 in 8.5, 3 higher.

91143  Detective Comics #75 (DC, 1943)  
CGC VF+ 8.5 White pages.  
Having seen the other two 8.5 copies on CGC's census (the Rockford and the Harold Curtis copy) we can attest that neither had a black background that looked as nice as this one's. Jerry Robinson cover art. Overstreet 2009 VF 8.0 value = $800; VF/NM 9.0 value = $1,350. CGC census 1/10: 3 in 8.5, 1 higher. From the Pinnacle Hill Collection.

91144  Detective Comics #77 (DC, 1943)  
CGC NM- 9.2 White pages.  
This Bob Kane and George Roussos cover features the peculiar Crime Doctor, an unusual villain indeed — he would interrupt one of his crimes if he saw an injured person in need of a doctor! The great Simon and Kirby team contributed a Boy Commandos backup feature. Overstreet 2009 NM- 9.2 value = $1,950. CGC census 1/10: 1 in 9.2, 1 higher. From the Pinnacle Hill Collection.

91145  Detective Comics #80 (DC, 1943)  
CGC VF/NM 9.0 Off-white to white pages.  
Two-Face makes a cover appearance with this issue, which features a Bob Kane and Jerry Robinson cover, and Kane, Robinson, Joe Simon, and Jack Kirby art. Overstreet 2009 VF/NM 9.0 value = $1,563; NM- 9.2 value = $2,200. CGC census 1/10: 2 in 9.0, 3 higher. From the Pinnacle Hill Collection.

91146  Doll Man Quarterly #1 (Quality, 1943)  
CGC FN/VF 7.0 White pages.  
The little guy's success in Feature Comics earned him his own book (note that the Pinnacle Hill copy of his first appearance in Feature #27 is also offered in this catalog). Also inside: the first appearance of Justin Wright (he fights for all that's just and right... get it?). 2009 FN 6.0 value = $587; VF 8.0 value = $2,237. CGC census 1/10: 2 in 7.0, 4 higher. From the Pinnacle Hill Collection.

91147  Doll Man #19 Mile High pedigree (Quality, 1948)  
CGC NM- 9.2 Off-white to white pages.  
The only copy graded above 7.0 by CGC to date. Overstreet 2009 NM- 9.2 value = $575. CGC census 1/10: 1 in 9.2, none higher.

91148  Donald and Mickey Merry Christmas #1946 (K. K. Publications, 1946)  
CGC VF+ 8.5 Cream to off-white pages.  
Donald Duck stars in "Santa's Stormy Visit" in this Firestone Tire giveaway with Carl Barks art. Overstreet 2009 VF 8.0 value = $473; VF/NM 9.0 value = $799. CGC census 1/10: 1 in 8.5, 1 higher.

91149  Donald Duck #978 (Whitman, 1935)  
Condition: VF/NM.  
The first comic ever devoted to Donald Duck. Heavy linen-like cover stock. 16-page illustrated text story book. Overstreet 2009 VF/NM 9.0 value = $2,650; NM- 9.2 value = $3,800.
Exciting Comics #9 (Nedor, 1941)  
CGC FN- 5.5 Off-white pages. The best copy we’ve ever offered of a really tough book, the first appearance of the Black Terror! The character, who later starred in his own book, benefited from one of the most striking costumes of the Golden Age. Even the Wizard generation knows the character thanks to the recent Alex Ross revival. Bondage cover by Elmer Wexler. Overstreet 2009 FN 6.0 value = $2,916. CGC census 12/09: 1 in 5.5, 3 higher. From the Pinnacle Hill Collection.

Famous Funnies Series 1 #1 (Eastern Color, 1934)  
CGC VG 4.0 Light tan to off-white pages. This was the first issue of the first comic book series sold to the public through newsstand distribution. It would run for more than twenty years. Like all early comic books, this contained comic strip reprints, featuring Mutt and Jeff, Tailspin Tommy, and Joe Palooka. This comic is currently ranked in the top 100 of Overstreet’s list of the most valuable Golden Age comics — the only reason it’s not much higher is that while most comics have NM- prices listed in the Guide, no NM- copy of this is known to exist. To date, only a handful of copies have received higher grades than this one. The issue is a Gerber “9” or “Very Rare,” so we wouldn’t advise waiting for another one to come along! Overstreet 2009 VG 4.0 value = $6,086. CGC census 1/10: 3 in 4.0, 5 higher.

Fantastic Comics #8 (Fox, 1940)  
CGC VF- 7.5 Off-white to white pages. Bondage/torture cover. Art by George Tuska, Alex Blum, Henry Kiefer, and Don Rico. CGC notes, “Very small amount of dried glue on spine of cover.” Overstreet 2009 VF 8.0 value = $611. CGC census 1/10: 2 in 7.5, 1 higher. From the Pinnacle Hill Collection.

Feature Comics #27 (Quality, 1939)  
CGC FN+ 6.5 Off-white to white pages. The first appearance of the Doll Man is a tough-to-find book that’s a bit under the radar since the hero is not shown on the cover. Only ten copies have been CGC-certified in any grade, and only one in a higher grade than this. The 12/39 cover date helps explain the scarcity — Quality’s very first superhero pre-dates the likes of the Flash, the Spectre, and Captain Marvel. The character was created by Will Eisner and drawn beautifully by Lou Fine. Overstreet 2009 FN 6.0 value = $1,467; VF 8.0 value = $3,521. CGC census 1/10: 1 in 6.5, 1 higher. From the Pinnacle Hill Collection.

Feature Films #3 The Eagle and the Hawk - Mile High pedigree (DC, 1950)  
91157 Feature Funnies #1 Mile High pedigree (Chesler, 1937) CGC NM+ 9.6 Off-white to white pages. The Mile High collection scores again! CGC’s next highest-graded copy of this Platinum Age oldie is a mere FN+ 6.5. Rube Goldberg provided cover and interior art for this issue, which had the first appearances of Mickey Finn and Dixie Dugan. Overstreet 2009 NM+ 9.2 value = $3,500. CGC census 1/10: 1 in 9.6, none higher.

91158 Fight Comics #1 (Fiction House, 1940) CGC VF 8.0 Off-white pages. If you’re not familiar with the earliest issues of this title, notice that Fight meant something different at first than in the later war-themed run. Some credit Lou Fine with the cover art, others Will Eisner, but either way it’s a cover with some nice little touches that reward closer inspection. Overstreet 2009 VF 8.0 value = $2,278. CGC census 1/10: 2 in 8.0, 1 higher. From the Pinnacle Hill Collection.

91159 Fight Comics #31 (Fiction House, 1944) CGC VF+ 8.5 Off-white to white pages. “Classic decapitation cover” says Overstreet (look closely at our catalog scan). Matt Nelson noted, “Most collectors consider this the ‘grand champion’ of gory WWII Golden Age... this unbelievably graphic and gruesome entry continues to be among the highest demand Golden Age covers.” The newly certified copy offered here went right to the top of CGC’s census. This book is very hard to find, no doubt because of parents who threw this issue in the trash can or didn’t let their kids buy it in the first place. The only previous copy we had ever offered, the Davis Crippen “D” Copy, sold for quadruple Guide. Joe Doolin cover art. Overstreet 2009 VF 8.0 value = $460; VF/NM 9.0 value = $780. CGC census 1/10: 2 in 8.5, none higher. From the Pinnacle Hill Collection.

91160 Fighting Yank #1 (Nedor Publications, 1942) CGC FN+ 6.5 Off-white to white pages. Jack Binder art. Overstreet 2009 FN 6.0 value = $840; VF 8.0 value = $1,764. CGC census 1/10: 2 in 6.5, 3 higher. From the Pinnacle Hill Collection.

91161 Flash Comics #1 (DC, 1940) CGC VG+ 4.5 Off-white pages. One of the Golden Age keys — especially for DC aficionados, because the issue had the origin and first appearances of the Flash, Hawkman, Shiera Sanders, Johnny Thunder, and the Whip. Overstreet ranks it the eighth most valuable comic book of the Golden Age. And it’s rarely found in much nicer grades — CGC has certified just two copies higher than FN+ 6.5 to date. The famous cover is by Sheldon Moldoff, who also contributed interior art. CGC notes, “2 pieces of tape on spine of cover.” Overstreet 2009 VG 4.0 value = $14,200. CGC census 1/10: 2 in 4.5, 7 higher. From the Pinnacle Hill Collection.
91162 Flash Comics #1 (DC, 1940) CGC Apparent FN 6.0 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, tear seals, cleaned, reinforced, staples replaced." Overstreet 2009 VF/NM 9.0 value = $2,024; NM- 9.2 value = $2,850. CGC census 12/09: 3 in 9.0, 2 higher. From the Gary Keller Collection.

91163 Flash Comics #11 (DC, 1940) CGC VF- 7.5 Cream to off-white pages. Sheldon Moldoff is the cover artist here, and no doubt you notice the presence of a gorilla, before the time that such simians became an institution at DC. If you haven't seen these early issues much, you might be surprised by the grim-looking Flash at upper left, who only appeared on issues 9, 11, 13, and 15 before giving way to an "all-smiles" rendition. This issue would also mark the last title appearance of Rod Rian. Overstreet 2009 VF 8.0 value = $7,100; VG 4.0 value = $14,200; FN 6.0 value = $21,300.

91164 Flash Comics #22 (DC, 1941) CGC VF/ NM 9.0 Cream to off-white pages. 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 = $2,024; NM- 9.2 value = $2,850. CGC census 12/09: 3 in 9.0, 2 higher. From the Gary Keller Collection.

91165 Flash Comics #24 (DC, 1941) CGC VF/ NM 9.0 Off-white to white pages. E. E. Hibbard's "The Flash and The Spider-Men of Mars" cover can't be beat, with rich color and minimal wear. Sheldon Moldoff contributes art for this issue. Shiera Sanders makes her debut as Hawkgirl. Overstreet 2009 VF/NM 9.0 value = $2,450; NM- 9.2 value = $3,450. CGC census 12/09: 1 in 9.0, 1 higher. From the Gary Keller Collection.

91166 Flash Comics #32 Mile High pedigree (DC, 1942) CGC VF- 7.5 White pages. Adolf Hitler makes an appearance in this war-time issue. This is only the second copy we've ever offered, and one of a mere two graded above FN- 5.5 by CGC to date. Just five copies have been certified by CGC in any grade! Overstreet 2009 VF 8.0 value = $706. CGC census 1/10: 1 in 7.5, none higher. From the Gary Keller Collection.

91167 Flash Comics #41 Mile High pedigree (DC, 1943) CGC NM 9.4 White pages. The fresh cover colors here are a delight, and to see all of the red surfaces without even the most minor color break is an experience you may never have again. In a word: stunning. Sheldon Moldoff is the cover artist. Overstreet 2009 NM- 9.2 value = $1,475. CGC census 12/09: 1 in 9.0, 1 in 9.4, none higher. From the Gary Keller Collection.
91168  **Flash Comics #42** (DC, 1943) CGC
VF/NM 9.0 Off-white to white pages. The predominantly black cover makes this one a rarity in high grade — only two copies have fared CGC grades higher than FN+ 6.5 to date! The cover's by E. E. Hibbard, who contributed interior art as did Sheldon Moldoff. Overstreet 2009 VF/NM 9.0 value = $1,046; NM- 9.2 value = $1,475. CGC census 12/09: 1 in 9.0, none higher. *From the Gary Keller Collection.*

91170  **Flash Comics #45** (DC, 1943) CGC
NM- 9.2 White pages. The grade and page quality rival the finest pedigrees. Hmm — did Edgar Church ever misplace one of his comics? Sheldon Moldoff provided the cover, and interior art came from Moldoff and E. E. Hibbard. Overstreet 2009 NM- 9.2 value = $1,475. CGC census 1/10: 1 in 9.2, 1 higher.

91169  **Flash Comics #43** Mile High pedigree (DC, 1943) CGC NM 9.4 White pages. Sensational copy from Edgar Church's stash! Sheldon Moldoff provided the cover art and the Hawkman story art. Overstreet 2009 NM- 9.2 value = $1,475. CGC census 1/10: 2 in 9.4, 1 higher. *From the Gary Keller Collection.*

91171  **Flash Comics #47** (DC, 1943) CGC VF/ NM 9.0 Off-white to white pages. Sheldon Moldoff’s unusual “Canned Hawkman” cover kicks off this World War II-era issue. It’s an attractive, sharp and colorful copy; well-centered and nicely preserved: Overstreet 2009 VF/NM 9.0 value = $1,046; NM- 9.2 value = $1,475. CGC census 12/09: 1 in 9.0, none higher. *From the Gary Keller Collection.*

91172  **Flash Comics #50** (DC, 1944) CGC
NM 9.4 Off-white to white pages. The brilliant cover colors seem to pop off the page on this incredible NM copy. The cover and interior art are by E. E. Hibbard. Overstreet 2009 NM- 9.2 value = $1,475. CGC census 12/09: 1 in 9.4, 1 higher.

91173  **Flash Comics #51** Mile High pedigree (DC, 1944) CGC NM 9.4 White pages. Gorgeous copy from the most renowned pedigree of all! Sheldon Moldoff provided the cover and the artwork for the Hawkman story inside. Overstreet 2009 NM- 9.2 value = $1,325. CGC census 01/10: 3 in 9.4, 1 higher.

91174  **Flash Comics #52** Mile High pedigree (DC, 1944) CGC NM- 9.2 White pages. As the only copy graded above FN 6.0 to date, it’s probably safe to say that this Mile High smokes the competition. Copies of this issue are hard to come by, with just six appearing on the CGC census. This issue has the distinction of featuring the first computer ever to appear in a comic. Martin Naydel is the cover artist. By the way, this is encased in the world’s largest CGC slab because this copy has a millimeter or two of extra width that wasn’t trimmed down in the binding process. More comic for your money! Overstreet 2009 NM- 9.2 value = $1,325. CGC census 1/10: 1 in 9.2, none higher. *From the Gary Keller Collection.*
91175  **Flash Comics #57 Pennsylvania pedigree (DC, 1944) CGC NM+ 9.6 White pages.** This issue has a Sheldon Moldoff cover, with interior art by Moldoff (Hawkman), Martin Naydel (the Flash), and Stan Aschmeier (Johnny Thunder). A great pedigreed copy, the next highest-graded issue certified by CGC to date is a VF 8.0. Overstreet 2009 NM- 9.2 value = $1,325. CGC census 12/09: 1 in 9.6, 1 higher.

91176  **Flash Comics #65 Mile High pedigree (DC, 1945) CGC VF/NM 9.0 Off-white to white pages.** A mere six copies of this issue are on the CGC census with a grade above 5.0. It's got one of Joe Kubert's earliest Hawkman covers. As a look at our scan will tell you, this is a strictly graded Mile High copy with no flaws of any consequence, as usual from Edgar Church's books. Overstreet 2009 VF/NM 9.0 value = $833; NM- 9.2 value = $1,175; CGC census 1/10: 2 in 9.0, 2 higher. From the Gary Keller Collection.

91177  **Flash Comics #71 Big Apple pedigree (DC, 1946) CGC NM 9.4 White pages.** Definitive Hawkman artist Joe Kubert drew the Winged Wonder both on the cover and inside the comic. Also appearing in the issue are the Flash (drawn by E. E. Hibbard) and Johnny Thunder (by Stan Aschmeier). Overstreet 2009 NM- 9.2 value = $1,775. CGC census 1/10: 2 in 9.4, none higher.

91178  **Flash Comics #84 (DC, 1947) CGC NM- 9.2 White pages.** The Flash faces down the villain known as Changeling (not to be confused with the later Teen Titan or that Professor X impersonator over at Marvel). The issue's artists include E. E. Hibbard and Bob Oksner. Hawkman appears in a backup feature. As of this writing, not a single copy of this issue has been certified with a higher grade by CGC. Overstreet 2009 NM- 9.2 value = $1,775. CGC census 1/10: 1 in 9.2, none higher. From the Gary Keller Collection.

91179  **Flash Comics #87 Mile High pedigree (DC, 1947) CGC NM- 9.2 White pages.** Black Canary made her second appearance in this issue, and while she was still technically a villain, this time she helps Johnny Thunder fight some criminals. The issue also has the first appearance of the villain known as the Foil (see his evil hand on this Everett Raymond Kinstler cover). The heroes in the book include Hawkman (with art by Kinstler), the Ghost Patrol (with Carmine Infantino art), the Atom (drawn by Chet Kozlak), and of course the title character, the Flash, drawn by E. E. Hibbard. Overstreet 2009 NM- 9.2 value = $1,875. CGC census 1/10: 2 in 9.2, none higher. From the Gary Keller Collection.
91180  Flash Comics #92 (DC, 1948) CGC
NM 9.4 Off-white to white pages. Overstreet
notes that this key issue is "rare in Mint due to
black ink smearing on white cover." Well, there's
no sign of any smearing on this outstanding
copy. Black Canary gets her first cover appear-
ceance as well as her first solo story (i.e. her first
story without Johnny Thunder). Plus, it's got the
first appearance of detective Larry Lance, who
became a recurring character in Black Canary's
adventures. It's also the first time that she sported
the black canary-shaped locket she wore around
her neck, which had handy devices hidden inside.
Carmine Infantino (in a Milton Caniff style) drew
the character on the cover and inside the issue.
This ish also features Flash (drawn by Lee Elias),
Hawkman (drawn by Joe Kubert), and the Atom.
Overstreet 2009 NM- 9.2 value = $5,900. CGC cen-
sus 1/10: 2 in 9.0, 1 higher. From the Gary Keller
Collection.

91181  Flash Comics #95 (DC, 1948) CGC
VF/NM 9.0 Off-white pages. A high-grade
black cover copy with an action packed Carmine
Infantino cover and art, and Joe Kubert art. What
more could you want? Overstreet 2009 VF/NM 9.0
value = $1,404; NM- 9.2 value = $1,975. CGC cen-
sus 1/10: 2 in 9.0, 1 higher.

91182  Flash Comics #97 (DC, 1948) CGC
VF/NM 9.0 Off-white pages. One of the scarcer
issues of the title, and given the predominantly
black cover, it's going to be hard to find a nicer
copy. The cover art is by Irwin Hasen, with interior
art by Carmine Infantino and Joe Kubert. Currently
tied for the highest grade yet assigned by CGC.
Overstreet 2009 VF/NM 9.0 value = $1,404; NM-
9.2 value = $1,975; CGC census 1/10: 2 in 9.0, none
higher. From the Gary Keller Collection.

91183  Flash Comics #98 Cape Cod pedi-
gree (DC, 1948) CGC VF+ 8.5 Off-white
pages. A superb copy with an outstanding Joe
Kubert cover. Atom and Hawkman both don new
costumes. Joe Kubert cover and art. Carmine
Infantino and Lee Elias art. Although not noted on
the CGC holder, this copy hails from the Cape Cod
pedigree. Overstreet 2009 VF 8.0 value = $832; VF/
NM 9.0 value = $1,404. CGC census 1/10: 2 in 8.5, 1
higher.

91184  Flash Comics #103 Davis Crippen
("D" Copy) pedigree (DC, 1949) CGC
FN/VF 7.0 Off-white pages. The penultimate issue of
the first Flash series rates an Overstreet "scarce" —
even at this grade, it's one of the nicest copies
known. Carmine Infantino did the cover and
some interior art as did Joe Kubert. Overstreet
2009 FN 6.0 value = $879; VF 8.0 value = $1,846.
CGC census 1/10: 2 in 7.0, 2 higher.

91185  Flash Comics #104 (DC, 1949) CGC
FN 6.0 Cream to off-white pages. The final
issue of the Golden Age series is an Overstreet
"scarce" book. The origin of the Flash is retold, but
we would have to wait 10 years and the advent
of the Silver Age before The Flash #105 would
hit the newsstands. Joe Kubert provided the
cover here, and also contributed interior art as did
Carmine Infantino, who would take the Crimson
Avenger to even greater heights in the Silver Age.
Overstreet 2009 FN 6.0 value = $2,001. CGC cen-
sus 1/10: 2 in 6.0, 5 higher.

91186  40 Big Pages of Mickey Mouse #945
(Whitman Publishing Co., 1936) Condition:
VF/NM. A beautiful copy of the Whitman over-
sized softcover book that reprinted, with some
minor alterations, Mickey Mouse Magazine #1.
Overstreet 2009 VF/NM 9.0 value = $1,663; NM-
9.2 value = $2,300.
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91187  Four Color (Series One) #4 Donald Duck (Dell, 1940) CGC VF 8.0 Cream to off-white pages. This is one of only two copies graded above 6.0 by CGC to date - the other, also a VF 8.0, was in our previous auction in November, 2008, and sold for over $19,000. It's 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 Top 100 Golden Age Comics list, and it's difficult to come by even in VG condition. When we offered the archives of Western Publishing we had hoped to find a nice copy of this gem, to no avail. Overstreet notes, "prices vary widely on this book," and in our experience the value has shown significant increase over the past year or so. Overstreet 2009 VF 8.0 value = $8,625. CGC census 1/10: 2 in 8.0, none higher.

91188  Four Color (Series One) #16 Mickey Mouse (Dell, 1941) CGC VG/FN 5.0 Cream to off-white pages. Featuring the story "Mickey Mouse Outwits the Phantom Blot," this is the first full-length Mickey comic book. With art by Floyd Gottfredson, Ted Thwaites, and Bill Wright. Always a tough book to find, especially in high grade; this mid-grade copy is one of the nicer ones that we’ve seen. Overstreet 2009 VG 4.0 value = $2,500; FN 6.0 value = $3,750. CGC census 1/10: 4 in 5.0, 10 higher.

91189  Four Color #9 Donald Duck (Dell, 1942) CGC VF+ 8.5 Off-white to white pages. The issue's hugely significant for presenting the first Carl Barks rendered Donald Duck, and this copy's surpassed in CGC-certified grade by just a few. Featuring "Donald Duck finds Pirate Gold." Carl Barks and Jack Hannah art. Overstreet 2009 VF 8.0 value = $7,015; VF/NM 9.0 value = $12,508. CGC census 1/10: 3 in 8.5, 7 higher.

91190  Four Color #9 Donald Duck (Dell, 1942) CGC Apparent NM 9.4 Moderate (P) Cream to off-white pages. "Donald Duck Finds Pirates Gold," in what would be the first of Carl Barks’ illustrious decades-long run as writer and artist for all things Duck. Donald’s nephews also put in an obligatory appearance. Jack Hannah collaborated with Barks on the story art. An impeccably restored copy! CGC notes, "Restoration includes: color touch, piece replaced, spine split sealed, reinforced, staples cleaned." Overstreet 2009 GD 2.0 value = $975; VG 4.0 value = $1,950; FN 6.0 value = $2,925; VF 8.0 value = $7,015; VF/NM 9.0 value = $12,508; NM- 9.2 value = $18,000.
91191 Four Color #15 Felix the Cat (Dell, 1942) CGC VF/NM 9.0 Off-white pages. First of the Four Color series to feature the famous feline, this issue preceded Felix the Cat #1 by six years. Not considered scarce, but we've only offered seven other copies over the past eight years, with just one nicer than this one. Overstreet 2009 VF/ NM 9.0 value = $1,186; NM- 9.2 value = $1,750. CGC census 1/10: 1 in 9.0, 1 higher.

91192 Four Color #79 Mickey Mouse - Crowley Copy pedigree (Dell, 1945) CGC NM+ 9.6 Off-white to white pages. As the only Mickey Mouse story ever drawn by Carl Barks, who of course was a Duck specialist, this issue's a collector's favorite. In the tale "The Riddle of the Red Hat," Mickey makes fun of Minnie's striped hat, she leaves in a huff, and a great mistaken-identity tale ensues! This is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $2,200. CGC census 1/10: 1 in 9.6, none higher.

91193 Four Color #108 Donald Duck (Dell, 1946) CGC NM- 9.2 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 fifth Four Color. Story and art by Carl Barks. Carl Buettner cover. Comes with a C.O.A. from the Dallas Stephens Collection. Overstreet 2009 NM- 9.2 value = $3,700. CGC census 1/10: 4 in 9.2, 1 higher.

91194 Four Color #108 Donald Duck - Davis Crippen ("D" Copy) pedigree (Dell, 1946) CGC VF+ 8.5 Off-white pages. Only the fourth Carl Barks Donald Duck in the title. Huey, Dewey, and Louie join Donald in "The Terror of the River." Barks wrote the story and did the interior artwork; Carl Von Buettner did the cover. Overstreet 2009 VF 8.0 value = $1,304; VF/NM 9.0 value = $2,502. CGC census 1/10: 5 in 8.5, 11 higher.

91195 Four Color #115 Marge's Little Lulu (Dell, 1946) CGC VF/NM 9.0 Cream to off-white pages. The fourth Little Lulu comic, with art and story by John Stanley. First appearance of the boy's clubhouse, "home away from home" for Tubby and his gang. Nicest CGC-graded copy to date. Overstreet 2009 VF/NM 9.0 value = $514; NM- 9.2 value = $750. CGC census 1/10: 2 in 9.0, none higher.

91196 Four Color #308 Donald Duck (Dell, 1951) CGC NM- 9.2 Off-white pages. This gorgeous copy is at the top of CGC's census. It's Donald Duck in "Dangerous Disguise" by Carl Barks, who also provided the cover and story art. Overstreet 2009 NM- 9.2 value = $940. CGC census 1/10: 2 in 9.2, none higher.


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91198 Frontline Combat #1 Gaines File pedigree 2/9 (EC, 1951) CGC NM+ 9.6 Off-white to white pages. The entire run offered here is newly certified and has been in a private collection since the Gaines File books were first released! Here's a wonderful copy of the premiere issue of the acclaimed Harvey Kurtzman creation. Kurtzman scripted and edited the stories, and contributed interior art. Additional interior art came from Wally Wood, Russ Heath, and Jack Davis. This stunning pedigreed copy has earned the highest grade CGC has given to a copy of this issue to date. Overstreet 2009 NM- 9.2 value = $1,160. CGC census 1/10: 4 in 9.6, none higher.

91200 Frontline Combat #3 Gaines File pedigree 2/9 (EC, 1951) CGC NM/MT 9.8 White pages. Editor Harvey Kurtzman does the cover, the interior scripting, and much of the interior art on this title, but allows some expert interior art assistance from the likes of Jack Davis, Wally Wood, and John Severin. This beautiful Gaines file copy has the highest grade that CGC has awarded to date for the issue. Overstreet 2009 NM- 9.2 value = $490. CGC census 1/10: 1 in 9.8, none higher.

91203 Frontline Combat #7 Gaines File pedigree pedigree 2/10 (EC, 1952) CGC NM/MT 9.8 White pages. A near perfect copy of the special Iwo Jima issue. Sporting a terrific Harvey Kurtzman cover and interior art by Wally Wood, Jack Davis, and Bill Elder, this Gaines File pedigreed copy is one of the two best from Bill's collection. Overstreet 2009 NM- 9.2 value = $335. CGC census 1/10: 1 in 9.8, none higher.

91201 Frontline Combat #4 Gaines File pedigree/2/10 (EC, 1952) CGC NM+ 9.6 Off-white to white pages. The bright, cheery colors of this issue are in eerie contrast to the subject matter of this "serious" EC title. This issue is famous for its citing by the good Dr. Wertham in his unfortunately highly influential Seduction of the Innocent: It also contains the story Kurtzman rated as his favorite, "Airburst". Overstreet 2009 NM- 9.2 value = $455. CGC census 1/10: 4 in 9.6, 1 higher.

91204 Frontline Combat #9 Gaines File pedigree pedigree 2/10 (EC, 1952) CGC NM/MT 9.8 Off-white to white pages. Peerless copy from the Gaines Files—CGC hasn't awarded a higher grade at this writing, and aren't likely to anytime soon. Harvey Kurtzman's cover, which draws on a Civil War theme (in fact, the entire issue is devoted to stories from the era), would be his last for the title. John Severin, Jack Davis, and Wally Wood art. Overstreet 2009 NM- 9.2 value = $335. CGC census 1/10: 1 in 9.8, none higher.

91205 Frontline Combat #10 Gaines File pedigree pedigree 2/9 (EC, 1953) CGC NM/MT 9.8 Off-white to white pages. This issue features one of the most famous covers in the run, and it's not by Harvey Kurtzman! John Severin and Bill Elder collaborated on this heart-tugging view of a war orphan. You're not likely to find a better copy of this issue ever; CGC hasn't—even among other file copies graded thus far. Overstreet 2009 NM- 9.2 value = $335. CGC census 1/10: 1 in 9.8, none higher.
91206  **Frontline Combat #12** Gaines File pedigree 2/11 (EC, 1953) CGC NM+ 9.6 Off-white to white pages. The Jack Davis cover touts a special “Air Force Issue.” Davis, George Evans, Alex Toth, and Wally Wood furnished the story art. This is the highest grade CGC has awarded for the issue to date. Overstreet 2009 NM- 9.2 value = $255. CGC census 1/10: 1 in 9.6, none higher.

91207  **The Funnies #57** (Dell, 1941) CGC FN/VF 7.0 Cream to off-white pages. The first comic book appearance of Captain Midnight was not in a Fawcett book, but right here. In fact, these Dell stories were closer to the radio-show version of the character; he’s a heroic pilot here, not the quasi-superhero he became later. And his origin is told here as well. Overstreet 2009 FN 6.0 value = $1,041; VF 8.0 value = $2,360. CGC census 1/10: 3 in 7.0, 4 higher.

91208  **Gene Autry Comics #1** (Fawcett, 1942) CGC VF 8.0 Off-white pages. In terms of Western-themed comic books, none is more in demand than this one. According to Overstreet, this book is the most valuable Western comic and is labeled as “rare.” Overstreet 2009 VF 8.0 value = $4,400. CGC census 1/10: 4 in 8.0, 1 higher.

91209  **Gene Autry Comics #8** Mile High pedigree (Fawcett, 1943) CGC NM 9.4 White pages. From the first comic book series, the much rarer Fawcett run. The next highest-graded copy in CGC’s census is just VF+ 8.5. Overstreet 2009 NM- 9.2 value = $900. CGC census 1/10: 1 in 9.4, none higher.

91210  **Ghost Breakers #1** Vancouver pedigree (Street & Smith, 1948) CGC NM+ 9.6 White pages. This debut issue features Dr. Neff the Magician — who bears an uncanny resemblance to Vincent Price. The cover and art are by Bob Powell. Overstreet 2009 NM- 9.2 value = $600. CGC census 1/10: 1 in 9.6, none higher.

91211  **Ghost Rider #1** (Magazine Enterprises, 1950) CGC NM- 9.4 Off-white pages. Ghost Rider got his own series here after debuting in the pages of *Tim Holt*, and the origin of the masked man in white is revealed inside. The art is by Dick Ayers, who drew every ME adventure of the character and even handled him in later years when Marvel “appropriated” the character. The issue is also known as *A-1 Comics* #27. A fantastic copy with a pristine cover. Overstreet 2009 NM- 9.2 value = $1,675. CGC census 1/10: 3 in 9.4, 1 higher.


91214  **Green Lantern #1** (DC, 1941) CGC FN+ 6.5 Off-white to white pages. We’ll be interested to see if the current “hot” status of the Silver Age Green Lantern carries over to the original character as well. Lots of copies of this book have some of the white back cover wrapping around to the front (a pet peeve of many) - luckily this copy does not have that defect, and the black background looks good in general. Howard Purcell cover art. CGC notes, “Very minor amount of color touch on cover.” Overstreet 2009 FN 6.0 value = $9,000; VF 8.0 value = $22,000. CGC census 1/10: 4 in 6.5, 13 higher. From the Pinnacle Hill Collection.
91215  Green Lantern #4 San Francisco pedigree (DC, 1942) CGC VF/NM 9.0 White pages. Finest copy known accolades often are associated with this famed pedigree. Green Lantern and Dooby Dickles join the Army here. Irwin Hasen cover. Overstreet 2009 VF/NM 9.0 value = $4,690; NM- 9.2 value = $6,700. CGC census 01/10: 1 in 9.0, none higher.

91216  Green Lantern #19 (DC, 1946) CGC NM- 9.2 Off-white pages. Just a few of the early issues of this title show up, and #19 in this grade is just plain scarce. Martin Nodell provided interior art. Overstreet 2009 NM- 9.2 value = $1,975. CGC census 1/10: 1 in 9.2, 2 higher.

91217  Hangman Comics #3 (MLJ, 1942) CGC VF 8.0 Cream to off-white pages. The first Nazi war cover of the series, this is a book we had only ever seen in low grade or restored condition previously! The bondage cover is by Harry Lucey is a classic, and we love the look of the villain, Captain Swastika. CGC notes this book’s ‘early graphic beheading scene,’ and as Ron Goulart noted; “There were frequent hangings as well as stabbings, stranglings, impalings, and brandings, and considerable attention was given to cleavage and lingerie.” All of this from the same people who published Archie! Overstreet 2009 VF 8.0 value = $838. CGC census 1/10: 4 in 8.0, none higher.

91218  Haunt of Fear #5 (EC, 1951) CGC NM- 9.2 Off-white to white pages. Rare high grade copy that's not from the Gaines Files! Art by Johnny Craig (who also did the cover), Graham Ingels, Wally Wood, and Jack Davis. The Wood story has an injury-to-eye panel. Overstreet 2009 NM- 9.2 value = $1,025. CGC census 1/10: 4 in 9.2, 5 higher.

91219  Haunt of Fear #10 Gaines File pedigree 3/12 (EC, 1951) CGC NM/MT 9.8 White pages. There’s nothing horrific about this book! The condition and page quality will satisfy even the most discriminating EC collector. The book has an Al Feldstein cover, with interior art by Graham Ingels, Johnny Craig, Jack Kamen, and Jack Davis. Overstreet 2009 NM- 9.2 value = $765. CGC census 1/10: 4 in 9.8, 1 higher.


91221  Hit Comics #25 Pennsylvania pedigree (Quality, 1942) CGC VF/NM 9.0 Off-white to white pages. Mac Raboy offers one of his famous covers trumpeting the first appearance of Kid Eternity. Sheldon Moldoff does the interior work on this new hero whose assistant, The Keeper, also debuts. This is the highest-graded copy certified by CGC to date. Overstreet 2009 VF/NM 9.0 value = $1,952; NM- 9.2 value = $2,750. CGC census 1/10: 1 in 9.0, none higher. From the Pinnacle Hill Collection.

91222  Hopalong Cassidy #1 Denver pedigree (Fawcett, 1943) CGC VF/NM 9.0 Off-white pages. Ranked as the second most valuable Western comic by Overstreet, behind only Gene Autry #1. As was typical of all first Fawcett editions, Captain Marvel put in a cover appearance to welcome Hopalong and his horse Topper, who would begin a ten-year run with the publisher before moving to DC Comics in 1954. Overstreet 2009 VF/NM 9.0 value = $5,880; NM- 9.2 value = $8,400. CGC census 1/10: 2 in 9.0, 2 higher.
91224 The Human Torch #3 (#2) (Timely, 1940) CGC VF- 7.5 White pages. An exhilarating cover by Alex Schomburg, with all the elements you've come to love and expect from the Golden Age master, spotlights this issue, the second in its historic run. A timely (and Timely) story has Adolf Hitler appearing a year in advance of America's involvement in WWII. Bill Everett and Carl Burgos provided story art. Overstreet 2009 VF 8.0 value = $4,003. CGC census 1/10: 1 in 7.5, 13 higher. From the Pinnacle Hill Collection.

91225 The Human Torch #4 (#3) (Timely, 1941) CGC VF 8.0 Off-white to white pages. Golden Age comics don't get much better than this — an early wartime Timely with an Alex Schomburg cover — and copies don't get much nicer than this! Only five copies have scored better CGC grades, and none higher than VF/NM 9.0. The origin of the Patriot is in a text feature inside, where you'll also find story art from Carl Burgos, Bill Everett, and Sid Greene. CGC notes, “Very minor amount of glue on cover and 1st 5 pages.” Overstreet 2009 VF 8.0 value = $3,118. CGC census 1/10: 6 in 8.0, 5 higher.

91226 The Human Torch #5 (#4) (Timely, 1941) CGC VF 8.0 Off-white pages. Alex Schomburg's cover art was the best the Golden Age had to offer. Who else could come up with schoolkids being threatened by the Klan... and that's just the background! As for the Sub-Mariner... sufferin' shad, man, how about some help here? Overstreet 2009 VF 8.0 value = $1,846. CGC census 1/10: 1 in 7.5, 5 higher. From the Pinnacle Hill Collection.

91227 The Human Torch #5 (Timely, 1941) CGC VF 8.0 Off-white pages. The Human Torch and the Sub-Mariner take time out from fighting Nazis and other inferior foes to engage in beating the daylights out of each other in true Marvel fashion — a conceit that would be revisited with a new Human Torch during the Silver Age and beyond. It's an epic 60-page battle, and it starts with an Alex Schomburg cover, and continues with art by Carl Burgos and Bill Everett. Overstreet 2009 VF 8.0 value = $4,003. CGC census 1/10: 1 in 8.0, 3 higher. From the Pinnacle Hill Collection.
91229  The Human Torch #7 (Timely, 1942) CGC VF 8.0 Off-white pages. This is the best copy we've ever offered of this issue. Given the black block at the top, we don't expect that there are many better copies out there! Overstreet 2009 VF 8.0 value = $1,890. CGC census 1/10: 1 in 8.0, 2 higher. From the Pinnacle Hill Collection.

91230  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 1/10: 3 in 9.0, 1 higher.

91231  The Human Torch #38 Williamsport Copy pedigree (Atlas, 1954) CGC VF 8.0 Off-white pages. Carl Burgos on the cover and Bill Everett contributing interior art offered a classic pairing, reminiscent of the title's original Timely days. This was the last issue of the brief revival of the title, and it featured a Sub-Mariner story. Dick Ayers art. Overstreet 2009 VF 8.0 value = $586. CGC census 1/10: 3 in 8.0, 1 higher.

91232  Kid Eternity #1 Mile High pedigree (Quality, 1946) CGC NM 9.4 White pages. After appearing in Hit Comics for the previous four years, Kid Eternity finally gets his own title. This gorgeous copy ranks at the top of CGC's current census for the first issue. Overstreet 2009 NM- 9.2 value = $1,500. CGC census 1/10: 2 in 9.4, none higher.

91233  KO Komics #1 Carson City pedigree (Gerona Pub., 1945) CGC NM- 9.2 Cream to off-white pages. A “scarce” issue according to Overstreet. We’ve seen the “JCA” signature before, representing the Jason Comic Art studio, but there are those in fandom quite adamant that this is Jack Kirby cover art. You be the judge! Overstreet 2009 NM- 9.2 value = $1,100. CGC census 1/10: 2 in 9.2, none higher.

91234  Large Feature Comic (Series I) #1 Dick Tracy - File Copy (Dell, 1939) CGC VF- 7.5 Off-white pages. Dick Tracy meets the Blank in one of the earliest comics to feature the most famous Dick of all. This is rarely found in such nice condition and, as of this writing, this copy is the only copy certified by CGC. Overstreet 2009 VF 8.0 value = $1,134. CGC census 1/10: 1 in 7.5, none higher.

91235  Large Feature Comic (Series I) #20 Donald Duck Comics Paint Book - File Copy (Dell, 1941) CGC VG/FN 5.0 Off-white pages. A Gerber “white space.” As Matt Nelson and Michael Naiman noted in Comic Book Marketplace, “In an extensive phone calling effort throughout the ‘duck world’ very, very few collectors could say that they owned this book or for that matter knew of anyone who did!” Overstreet notes this issue is rarer than Large Feature #16. This Dell file copy is the only copy graded by CGC as of this writing. Overstreet 2009 VG 4.0 value = $1,166; FN 6.0 value = $1,749. CGC census 1/10: 1 in 5.0, none higher.

91236  Liberty Comics #10 Double Cover (Green Publishing Co., 1945) CGC NM 9.4 Cream to off-white pages. A Gerber “white space.” This MLJ/Archie offshoot features appearances by the Hangman (three stories) and the Boy Buddies. The real news here is the rare occurrence of a double cover. CGC notes, “First cover 9.2, interior cover 9.4.” This one shares the top spot on CGC’s current census list for this issue with only one other book. Bob Fujitani and Bill Vigoda art. Overstreet 2009 NM- 9.2 value = $285. CGC census 1/10: 2 in 9.4, none higher.
**91237**  Looney Tunes and Merrie Melodies Comics #2 (Dell, 1941) CGC VF- 7.5 Off-white pages. The only copy graded above 6.0 by CGC to date is also the best copy we've ever offered. Also, take a close look at our front and back cover scans and we think you'll agree this might as well be NM in terms of eye appeal. Porky Pig, Bugs Bunny, Elmer Fudd, and Daffy Duck make only their second comic book appearances here. *Looney Tunes* is much like Walt Disney’s *Comics and Stories* in that the earliest issues are all but impossible to find in high grade. Overstreet 2009 VF 8.0 value = $1,330. CGC census 1/10: 1 in 7.5, none higher.

**91238**  Looney Tunes and Merrie Melodies Comics #9 (Dell, 1942) CGC NM+ 9.6 Cream to off-white pages. A beautiful copy of what is arguably the most dynamic cover in the entire run of the title. Leon Schlesinger’s studio artists created a painted cover for this issue, setting it apart from other covers, and the colors really shine. Overstreet 2009 NM- 9.2 value = $1,125. CGC census 1/10: 2 in 9.6, none higher. From the Gary Keller Collection.

**91239**  Looney Tunes and Merrie Melodies Comics #11 (Dell, 1942) CGC NM+ 9.6 Cream to off-white pages. This is a fantastic high grade copy with art provided by Walt Kelly. Overstreet 2009 NM- 9.2 value = $1,100. CGC census 1/10: 1 in 9.6, none higher.


**91241**  March of Comics #20 Donald Duck (K. K. Publications, 1948) CGC NM+ 9.6 Off-white to white pages. As fine a copy of this collectors’ favorite as you’ll find. Carl Barks provided story art; the other “good duck artist” Walt Kelly did the cover. Overstreet 2009 NM- 9.2 value = $5,400. CGC census 1/10: 5 in 9.6, none higher.

**91242**  March of Comics #27 Mickey Mouse - Davis Crippen (“D” Copy) pedigree (K. K. Publications, Inc., 1948) CGC NM- 9.2 Off-white to white pages. This is one of only two issues certified with a grade above 8.5 by CGC as of this writing. Like other Crippen copies of this promotional series, this one has the imprint of the Woodward & Lothrop department store located in Washington D.C. where Davis Crippen grew up. Overstreet 2009 NM- 9.2 value = $460. CGC census 1/10: 1 in 9.2, 1 higher.
Marvel Comics #1 Pay Copy (Timely, 1939) CGC VF/NM 9.0 Off-white pages. One of the most famous single comics in the hobby, this is tied with one other at the top of CGC's census, yet equaled by none in terms of significance.

You'll find this copy in the Guinness Book of World Records thanks to a 2001 sale that was reported at $350,000. While it's rumored that other books might have been included in that private treaty sale, the very strong demand for this special copy is underlined by the sale in a 2006 Heritage auction for $201,250 and the subsequent 2007 sale when it was purchased by the present owner for $205,000. These are the second- and third-highest auction prices for a comic book at Heritage to date.

We have been privileged to see some lovely copies of this key comic, but this one's got a nicer spine than the other CGC 9.0 copy, and it has better centering than either that one or the very nice Denver copy. The back cover has a fresh look you'd never expect from an unrestored book. Many copies we've seen either have the word 'The' at the bottom left running off the edge, have the red borders of the word 'Marvel' at the top cut off, or are even printed much more askew than that, but none of those apply to this specimen. And while most copies of the book have a black circle printed over the "OCT." cover date with "NOV." printed above it, this is the only copy we've seen that has the OCT letters showing through and actually visible.

On the occasion of this copy first becoming known to the collecting world at a 1993 auction, "Many members [of the American Association of Comic Book Collectors Grading Committee] also felt that the "pay copy" represented the best known copy (whitest pages and the most perfect printed registration. Marvel Comics #1 is notorious for off-registration printing on the interior pages.), " as Roger Hill wrote in Overstreet's Comic Book Marketplace. Gary Carter, chairman of the committee, wrote, "The Lloyd Jacquet Estate 'pay copy' of Marvel #1 impressed me more than I can say." On the occasion of the 2001 sale, Steve Borock, at the time Primary Grader for CGC, was quoted as saying, "The registration on the pages of this copy of Marvel Comics #1 is [is] phenomenal!"

This is referred to as the pay copy or "payout copy" because it's the one used by the Lloyd Jacquet studio (aka Funnies Inc.), which produced the comic in its entirety for Timely, to record how much each contributor was paid, on which date and with which check number. For instance, the handwritten notation on the cover tells us that cover artist Frank R. Paul received $25 to draw this now-legendary cover. The inside look that this gives the owner at the very genesis of the Timely/Marvel line is what makes this one of the most desirable single copies of any comic book. Also noted on the interior pages are payments to Bill Everett (for the Sub-Mariner story), Carl Burgos (for the Human Torch story), Ben Thompson (Ka-Zar), Paul Gustavson (the Angel), and others, all dating from late July 1939. Yes, this comic is the first newsstand appearance of all four of those classic characters, and it's also the first comic book by Timely (later known as Marvel). As such, this is the beginning of the Marvel Universe and the entire pop culture phenomenon that that entails.

CGC notes, "Publisher's record of payments to artists noted on 7 pages and cover in pencil." Overstreet 2009 VF/NM 9.0 value = $270,000; NM- 9.2 value = $460,000. CGC census 12/09: 2 in 9.0, none higher. From the Gary Keller Collection.
**Marvel Comics #1 (Timely, 1939) CGC Apparent VF/NM 9.0 Moderate (P) Cream to off-white pages.** The very first Marvel (Timely Comics at the time) comic book is on a very short list of collectors' most coveted issues of all time. Over the decades since its original 1939 printing, this issue has vied with *Action Comics* #1 and *Detective Comics* #27 as the most valuable among Overstreet's "Top Golden Age Books" list. Bill Everett's Sub-Mariner's origin is featured, as are the first appearances of the Human Torch by Carl Burgos and the Angel by Paul Gustavson. About this beautiful, professionally restored copy CGC notes, "Restoration includes: color touch, pieces added, tear seals, reinforced, cleaned." Overstreet 2009 GD 2.0 value = $23,000; VG 4.0 value = $46,000; FN 6.0 value = $69,000;VF 8.0 value = $155,000; VF/NM 9.0 value = $270,000.
Marvel Comics #1 (Timely, 1939) CGC Apparent FN+ 6.5 Extensive (P) Cream to off-white pages. More often found with restoration than without these days, this book is a must-have in any grade, and this is a very solid copy with strong eye appeal. Filled with firsts; the first Timely comic and thus the first Marvel comic, it also has the first appearances of the Human Torch, Ka-Zar, and the Angel, as well as the first newsstand appearance of the Sub-Mariner! Wow! The cover is by Frank R. Paul. And while no longer the listed by Overstreet as the "most valuable comic," thanks to Action Comics #1, it's still certainly the biggest book for Marvelites. Overstreet 2009 GD 2.0 value = $23,000; VG 4.0 value = $46,000; FN 6.0 value = $69,000.
91246  Marvel Mystery Comics #3 Larson pedigree (Timely, 1940) CGC VF/NM 9.0 Off-white to white pages. One of the big names in Golden Age comics never wrote or drew a single story. We're talking about Lamont Larson, whose treasure trove of key 1940s issues has entered collecting lore. The Larson copy of this early Timely issue just happens to be one of two that have earned the highest grade that CGC has assigned among the handful of unrestored certified copies. The mesmerizing cover featuring the Angel is by Alex Schomburg. Inside the comic, Bill Everett, Carl Burgos, and Paul Gustavson rendered their classic Sub-Mariner, Human Torch, and Angel stories respectively. Also notable are an early Ka-Zar appearance, as well as what Overstreet speculates may be the first time a television was shown in a comic book. CGC notes, "Very minor amount of glue on spine of cover." An attractive copy of a Gerber "uncommon" book. Overstreet 2009 VF/NM 9.0 value = $22,775: NM- 9.2 value = $33,000. CGC census 12/09: 2 in 9.0, none higher. From the Gary Keller Collection.

91249  Marvel Mystery Comics #31 (Timely, 1942) CGC VF/NM 9.0 Off-white to white pages. Only three copies of this issue have been graded above 6.5 by CGC to date. This "Remember Pearl Harbor" issue has Al Gabriele cover art. Overstreet 2009 VF/NM 9.0 value = $1,988; NM- 9.2 value = $2,750. CGC census 1/10: 2 in 9.0, none higher. From the Pinnacle Hill Collection.

91248  Marvel Mystery Comics #23 (Timely, 1941) CGC FN+ 6.5 Off-white to white pages. Cover by Alex Schomburg. Includes the series' last Angel story, with art by Paul Gustavson. Bill Everett stories and art. Origin of the Vision in text. Overstreet 2009 FN 6.0 value = $861; VF 8.0 value = $1,808. CGC census 1/10: 2 in 6.5, 11 higher. From the Pinnacle Hill Collection.

91247  Marvel Mystery Comics #8 (Timely, 1940) CGC FN- 5.5 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. Considering the way copies of #9 are snapped up at almost any price, #8 still sells at (relative) bargain prices. Cover art by Alex Schomburg and Bill Everett. CGC notes, "Very minor amount of glue on cover." Overstreet 2009 FN 6.0 value = $3,600. CGC census 1/10: 3 in 5.5, 10 higher. From the Pinnacle Hill Collection.

91251  Marvel Mystery Comics #72 (Timely, 1946) CGC NM- 9.2 Cream to off-white pages. The Human Torch and Toro appear on the cover of this handsome specimen. Also contains stories featuring Sub-Mariner, Angel (with Carmine Infantino art), and Miss America. This is a high-grade copy that ranks high on CGC's census for this issue. Overstreet 2009 NM- 9.2 value = $1,900. CGC census 1/10: 3 in 9.2, 4 higher.

91250  Marvel Mystery Comics #58 Davis Crippen ("D" Copy) pedigree (Timely, 1944) CGC VF+ 8.5 Cream to off-white pages. Sporting one of Alex Schomburg's action-packed Japanese War covers, this stunner is currently one of two copies certified with the highest grade by CGC to date. In addition to the Human Torch feature, this issue has adventures of the Sub-Mariner, the Angel, the Patriot, and Miss America. Overstreet 2009 VF 8.0 value = $1,052; VF/NM 9.0 value = $1,776. CGC census 1/10: 2 in 8.5, none higher.

91252  Marvel Mystery Comics #88 (Timely, 1948) CGC VF+ 8.5 Cream to off-white pages. Timely spotlights its "good girls": the Blonde Phantom, Sun Girl (for the first time in this title), Golden Girl, and Namora in this tasty issue. Captain America pouted, so Stan agreed he could appear too. Sol Brodsky gets credit for the carefree cover. Syd Shores and Al Gabriele help out with the interior. This handsome copy is clean and bright. Overstreet 2009 VF 8.0 value = $769; VF/NM 9.0 value = $1,297. CGC census 1/10: 1 in 8.5, 6 higher.
91253 Marvel Tales #93 (Atlas, 1949) CGC VF 8.0 Off-white pages. The first issue of the comic, formerly known as Marvel Mystery Comics, also marked the beginning of a run of horror stories in the title. Gene Colan provided the creepy cover and interior art. This is certainly the nicest of the only three copies that we’ve seen and it sits alone at the top of the CGC census too. Overstreet 2009 VF 8.0 value = $926. CGC census 1/10: 1 in 8.0, none higher.

91254 Master Comics #30 San Francisco pedigree (Fawcett, 1942) CGC NM+ 9.6 White pages. Collectors of Mac Raboy covers, flag covers, and fights between Captain Marvel Jr. and Captain Nazi! Alert! This issue’s got it all! And it’s the fabulous San Francisco pedigree copy as well, the finest known. Overstreet 2009 NM- 9.2 value = $1,275. CGC census 1/10: 1 in 9.6, none higher.

91255 Meet the New Post-Gazette Sunday Funnies #nn (Pittsburgh Post, 1949) CGC FN/VF 7.0 Cream to off-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. Buck Rogers, Terry and the Pirates, and others appear as well. Overstreet 2009 FN 6.0 value = $1,155; VF 8.0 value = $2,500. CGC census 1/10: 2 in 7.0, 6 higher.

91256 Mickey Mouse Magazine Dairy Giveaway V1#1 (Walt Disney Productions, 1933) CGC VF 8.0 White pages. This cute little comic is one of a variety of Mills giveaways issued by different dairies. This one came to the public compliments of the Nashville Pure Milk Co. This copy is in very nice condition, very clean and bright with nice white pages and rich red spot color on the covers. Overstreet 2009 VF 8.0 value = $1,350. CGC census 1/10: 1 in 8.0, 1 higher.

91257 Mickey Mouse Magazine #1 (K. K. Publications/ Western Publishing Co., 1935) Condition: FN+. An incredibly vibrant and attractive copy of this historic book. On close examination, there are a couple of small water spots on the cover, and a couple of interior pages have lightly erased markings, but overall, a superb example of a tough item to find. Overstreet 2009 FN 6.0 value = $4,125; VF 8.0 value = $8,800.


91259 Military Comics #1 (Quality, 1941) CGC VG/FN 5.0 Off-white to white pages. Origin and first appearance of Blackhawk. Will Eisner cover. Overstreet 2009 VG 4.0 value = $1,486; FN 6.0 value = $2,229. CGC census 1/10: 1 in 5.0, 7 higher. From the Pinnacle Hill Collection.

91260 Military Comics #6 Mile High pedigree (Quality, 1942) CGC NM+ 9.6 White pages. This early issue in the run featured a Chuck Cuidera cover, and interior art from such notables as Cuidera, Fred Guardineer, Bob Powell, Dave Berg, Klaus Nordling, and Al McWilliams. The Photo-Journal Guide to Comic Books rates the issue “uncommon”, which makes the Mile High copy stand out even more. CGC has awarded a grade higher than FN 6.0 on only two occasions, and this one’s far and away the best. Overstreet 2009 NM- 9.2 value = $1,300. CGC census 12/09: 1 in 9.6, none higher. From the Gary Keller Collection.
91261 Military Comics #7 San Francisco pedigree (Quality, 1942) CGC NM+ 9.6 White pages. Chuck Cuidera provided the cover as well as the art for the Blackhawk story inside this issue, with other features rendered by Klaus Nordling, Fred Guardineer, Al Jaffee, and Dave Berg. As for condition, to even find this comic in FN would be something of a victory, but a 9.6 with white pages is a real prize. In the battle for finest known copy, this pedigree copy is a three-star general among lieutenants — the next-highest graded copy in CGC’s census is a mere 5.5. Overstreet 2009 NM- 9.2 value = $1,300. CGC census 1/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91263 Military Comics #11 Mile High pedigree (Quality, 1942) CGC NM+ 9.6 Off-white pages. The iconic Blackhawk cover, replete with patriotic flag, is by Will Eisner. Inside the artist credits go to an impressive group: Chuck Cuidera, Fred Guardineer, Klaus Nordling, Al McWilliams, Dave Berg, and Al Jaffee. The gorgeous Mile High Copy is one of only a handful certified by CGC to date, and the only copy nicer than FN+ 6.5! Overstreet 2009 NM- 9.2 value = $1,150. CGC census 12/09: 1 in 9.6, none higher. From the Gary Keller Collection.

91264 Military Comics #16 San Francisco pedigree (Quality, 1942) CGC NM 9.4 White pages. Sensational copy that’s tied with the Mile High copy of the same issue for the highest-grade that CGC has certified to date. Overstreet 2009 NM- 9.2 value = $1,000. CGC census 1/10: 2 in 9.4, none higher. From the Gary Keller Collection.

91265 Minute Man #1 Mile High pedigree (Fawcett, 1941) CGC NM+ 9.6 Off-white pages. Minute Man, who first appeared in Master Comics, popped up in a host of other Fawcett titles as well, including his own three-issue series. He was a private in the army who battled the enemy as a costumed hero, and if that reminds you of Steve Rogers/Captain America, we thought the same thing, except that Minute Man’s first appearance was dated a month before Cap’s! This impeccable Mile High copy’s one of only two certified with a grade above VG 4.0 by CGC to date. Overstreet 2009 NM- 9.2 value = $3,100. CGC census 12/09: 1 in 9.6, none higher. From the Gary Keller Collection.

91266 Minute Man #1 (Fawcett, 1941) CGC VF+ 8.5 Off-white pages. Some collectors don’t realize how tough this book is! This is one of just two copies graded above VG+ 4.5 by CGC (the other being the Mile High). The yellow cover background makes any discoloration look very unpleasant, so this clean copy is a very welcome sight. Minute Man is similar to Captain America in some ways, but the Fawcett hero’s first appearance in Master Comics #11 predates Cap’s debut. Overstreet 2009 VF 8.0 value = $1,304; VF/ NM 9.0 value = $2,202. CGC census 1/10: 1 in 8.5, 1 higher.

END OF SESSION ONE
92001  More Fun Comics #10 (DC, 1936)  
CGC VG+ 4.5 Off-white to white pages.  
One of the first 50 comic books ever published is this early issue of DC’s first comic series. It may not exist in high grade — Overstreet doesn’t even list values above the grade of VF 8.0 for issues #1-20 of New Fun/More Fun, and the highest grade CGC has awarded a copy of this issue to date is FN+ 6.5. Vin Sullivan cover. Overstreet 2009 VG 4.0 value = $1,094. CGC census 1/10: 1 in 4.5, 1 higher. From the Gary Keller Collection.

92002  More Fun Comics #11 (DC, 1936)  
CGC FN/VF 7.0 Cream to off-white pages.  
Issue rated “rare” by Gerber, and CGC has certified a higher grade (7.5) for just one copy to date. It’s worth noting that this issue is so rare in high grades that Overstreet only lists values up to VF 8.0 for the issue. Vincent Sullivan is the cover artist, and also contributed interior art along with Joe Shuster, Leo O’Mealia, and Creig Flessel. Overstreet 2009 FN 6.0 value = $1,641; VF 8.0 value = $4,400. CGC census 1/10: 1 in 7.0, 1 higher. From the Gary Keller Collection.

92003  More Fun Comics #12 Lost Valley pedigree (DC, 1936)  
CGC FN/VF 7.0 Off-white pages.  
The Lost Valley hoard made such a big splash in part because it had ultra-early books like the More Fun’s offered here and the Wow’s elsewhere in this auction. This issue is one of the first 100 comic books ever published. Vin Sullivan, Joe Shuster, Leo O’Mealia, and Creig Flessel are among the artists. Just two unrestored copies have been certified by CGC to date. Overstreet 2009 FN 6.0 value = $1,299; VF 8.0 value = $3,450. CGC census 1/10: 1 in 7.0, none higher. From the Gary Keller Collection.

92004  More Fun Comics #13 Lost Valley pedigree (DC, 1936)  
CGC FN/VF 7.0 Off-white pages.  
This is an early issue of DC’s first-ever series, which began as New Fun Comics. Among the features in these pages is Jerry Siegel and Joe Shuster’s character Dr. Occult (who hadn’t taken on his “superhero” look yet). There’s also art by Creig Flessel, Leo O’Mealia, and Vincent Sullivan, plus a biography of Fred Astaire, complete with photo. The cover is by Sullivan. This issue isn’t often seen in any condition (it’s a Gerber “7”), and Overstreet doesn’t list values for grades above VF. Our offering is the highest-graded of only two copies in CGC’s current census; the distant runner up is a distinctly no-fun VG+. Overstreet 2009 FN 6.0 value = $1,191; VF 8.0 value = $3,150. CGC census 1/10: 1 in 7.0, none higher. From the Gary Keller Collection.

92005  More Fun Comics #23 (DC, 1937)  
CGC VF/NM 9.0 Cream to off-white pages.  
Pre-hero issues of More Fun are incredibly rare, and to find one in high grade is truly amazing. This book has been very well preserved… it’s clean and bright. No other copies of this issue have shown up on CGC’s census, attesting to the issues rarity. Jerry Siegel and Joe Shuster story and art. Overstreet 2009 VF/NM 9.0 value = $2,209; NM- 9.2 value = $2,900. CGC census 1/10: 1 in 9.0, none higher. From the Gary Keller Collection.
92006  More Fun Comics #24 Lost Valley pedigree (DC, 1937) CGC VF 8.0 Off-white pages. Gerber rates every single issue from #1 (when the title was New Fun Comics) through #24 as "scarce", "rare", or (gasp!) "very rare". This issue fits in the "scarce" category, and, sure enough, CGC has certified just three unrestored copies of #24 to date. Vincent Sullivan cover, with Joe Shuster interior art. Overstreet 2009 VF 8.0 value = $1,518. CGC census 1/10: 1 in 8.0, 1 higher. From the Gary Keller Collection.

92007  More Fun Comics #25 (DC, 1937) CGC FN/VF 7.0 Cream to off-white pages. Like most of the pre-1940 issues of DC's first comic series (it started as New Fun Comics way back in 1935), this one's a tough find in this grade. Vincent Sullivan is the cover artist. We've seen that "HG" cover stamp before, it was on the highest-graded copy of the key Adventure Comics #40! Overstreet 2009 FN 6.0 value = $828; VF 8.0 value = $1,518. CGC census 1/10: 1 in 7.0, 1 higher.

92008  More Fun Comics #26 Mile High pedigree (DC, 1937) CGC NM 9.4 Off-white to white pages. Gorgeous copy, featuring Jerry Siegel and Joe Shuster's Dr. Occult and Creig Flessel art. The only other CGC-graded copy is only a VG/FN! We have never offered this copy before. Overstreet 2009 NM- 9.2 value = $2,900. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.

92009  More Fun Comics #28 Mile High pedigree (DC, 1938) CGC NM 9.4 Off-white pages. Copies of More Fun don't get any better than this, once again showing that Edgar Church sure knew how to take care of his books, including this one with a Dr. Occult story by Siegel and Shuster. New Year's cover. Overstreet 2009 NM- 9.2 value = $2,600. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.

92010  More Fun Comics #30 Lost Valley pedigree (DC, 1938) CGC FN/VF 7.0 Off-white pages. This was the first non-funny cover in this series, with artist Craig Flessel delivering a nice punch-up with an exotic backdrop. Inside the comic, there's more art by Flessel as well as an adventure of superhero-esque character Dr. Occult, written by Jerry Siegel and drawn by Joe Shuster. The issue is a Gerber "7," and our offering is the highest-graded copy (the next-highest is a 4.0) that CGC has certified to date. Overstreet 2009 FN 6.0 value = $750; VF 8.0 value = $1,375. CGC census 1/10: 1 in 7.0, none higher.

92011  More Fun Comics #34 Mile High pedigree (DC, 1938) CGC NM 9.4 Off-white to white pages. A book that's rare in any condition, this copy scores a near perfect Near Mint grade. With superior page quality and flawless structure, it's exactly what you'd expect and hope for from an Edgar Church book. Of course it's not surprising that this is by far the nicest copy that CGC's graded to date. The artwork in this issue is handled by some of the all time greats in the field, namely Kane and Shuster. Overstreet 2009 NM- 9.2 value = $2,600. CGC census 12/09: 1 in 9.4, none higher. From the Gary Keller Collection.
More Fun Comics #36 Mile High pedigree (DC, 1938) CGC NM+ 9.6 Off-white to white pages.
The Masked Ranger and his sidekick Pedro begin their series run as Bob Kane and Joe Shuster provide interior art for this stunning Mile High copy. The next closest book on the current CGC’s census is merely a 6.5 and Gerber considers this book “scarce.” The whites on this cover are beyond belief. CGC notes, “Very minor amount of color touch on cover!” A wonderful example of the Edgar Church Collection. Overstreet 2009 NM- 9.2 value = $2,600. CGC census 12/09: 1 in 9.6, none higher. From the Gary Keller Collection.

More Fun Comics #37 Mile High pedigree (DC, 1938) CGC NM 9.4 Off-white to white pages.
All issues of More Fun are considered “scarce to rare” according to Overstreet, and this Edgar Church book blows away all others in CGC’s census, with the runner-up checking in at a lowly 5.5. Cover artist Creig Flessel could render humorous covers just as well as adventure images, and the football scene depicted here makes us wonder if Red Grange ever had to deal with anything like this! Other contributing artists include big names such as Joe Shuster, Bob Kane, and Bernard Baily. Overstreet 2009 NM- 9.2 value = $2,600. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.

More Fun Comics #38 Mile High pedigree (DC, 1938) CGC NM 9.4 Off-white to white pages.
This is one of only two unrestored copies of this tough-to-find issue that CGC has certified to date (the other is a VG 4.0). Considering the December 1938 cover date, it’s amazing that any of these were saved at all, never mind in such nice condition! This one’s especially remarkable because the pre-1940 Edgar Church copies aren’t always in the outstanding condition that characterizes the later books. The comic has a Creig Flessel cover, the mix of interior features includes the Radio Squad by Jerry Siegel and Joe Shuster, the Buccaneer by Bernard Baily, a gag feature by Bob Kane, and much more. Overstreet 2009 NM- 9.2 value = $2,600. CGC census 12/09: 1 in 9.4, none higher. From the Gary Keller Collection.

More Fun Comics #39 Mile High pedigree (DC, 1939) CGC NM+ 9.6 Off-white to white pages.
A comical Christmas cover leads off this issue. Inside you’ll find Ginger Snap by Bob Kane, plus the Radio Squad by Superman creators Jerry Siegel and Joe Shuster. This Mile High copy is stunning, great color and gloss, a smooth spine, sharp edges and corners — wow! Thank you, Edgar Church, for preserving your comic books so beautifully. Overstreet 2009 NM- 9.2 value = $2,600. CGC census 12/09: 1 in 9.6, none higher. From the Gary Keller Collection.

More Fun Comics #40 Mile High pedigree (DC, 1939) CGC NM 9.4 Off-white to white pages.
This is not just the only copy of this issue we’ve ever seen to date, but it’s the only copy that’s been submitted to CGC for certification. No wonder Overstreet says “all issues are scarce to rare,” and Gerber gave issue #40 a “7” rating. The issue’s cover is by Creig Flessel, who could do humor scenes just as well as adventure fare! There’s Flessel interior art in the issue as well, plus the Buccaneer by Bernard Baily, Radio Squad by Jerry Siegel and Joe Shuster, and a humor feature by Bob Kane. Overstreet 2009 NM- 9.2 value = $2,600. CGC census 12/09: 1 in 9.4, none higher. From the Gary Keller Collection.
92017  More Fun Comics #41 Mile High pedigree (DC, 1939) CGC NM- 9.2 Off-white to white pages. While we were fortunate to have offered the Mile High before, we've never seen another copy of this book, nor has CGC certified any other unrestored copies. Jerry Siegel and Joe Shuster's Radio Squad (cops who communicate through the miracle of radio) headed a lineup that also had art by the likes of Bob Kane. Also of note is one of the only basketball-themed Golden Age covers we can ever remember seeing (looks like Monte Towe versus Shawn Bradley!), and the 1939 cover date puts it several years before the NBA was founded! Overstreet 2009 NM- 9.2 value = $2,350. CGC census 1/10: 1 in 9.2, none higher. From the Gary Keller Collection.

92018  More Fun Comics #43 Mile High pedigree (DC, 1939) CGC VF+ 8.5 Off-white pages. It's fun with alligators on this action-packed cover by Creig Flessel. This high-grade early Golden Age DC comic is beautiful to behold, with interior art by Bob Kane, as well as a story by Superman creators Jerry Siegel and Joe Shuster. Overstreet 2009 VF 8.0 value = $1,166; VF/NM 9.0 value = $1,758. CGC census 1/10: 1 in 8.5, none higher. From the Gary Keller Collection.

92019  More Fun Comics #44 (DC, 1939) CGC VF+ 8.5 Cream to off-white pages. Creig Flessel cover. Bob Kane, Bernard Baily, and Joe Shuster art. One of only a handful of this issue certified by CGC to date. Overstreet 2009 VF 8.0 value = $1,166; VF/NM 9.0 value = $1,758. CGC census 1/10: 1 in 8.5, 1 higher. From the Gary Keller Collection.

92020  More Fun Comics #45 Mile High pedigree (DC, 1939) CGC VF/NM 9.0 White pages. A fantastic Mile High copy of an uncommon book, with a bright clean cover and sharp corners. The cover is by Creig Flessel, with interior art by Bob Kane, and Jerry Siegel and Joe Shuster. This is the first copy we've ever offered, and the only unrestored copy certified by CGC as of this writing. Overstreet 2009 VF/NM 9.0 value = $1,758; NM- 9.2 value = $2,350. CGC census 1/10: 1 in 9.0, none higher. From the Gary Keller Collection.

92021  More Fun Comics #50 Mile High pedigree (DC, 1939) CGC NM 9.4 Off-white to white pages. The early issues of More Fun often featured sports-oriented covers such as this issue's football scene. This would turn out to be the last such cover; after one more non-heroic issue, the Spectre took over as cover feature. One of the highly-treasured Edgar Church Mile High books, this one lives up to its reputation — it's a champion copy all the way! Of the three unrestored copies currently listed by CGC, this one is miles above the next-best example, a VF- 7.5. Overstreet 2009 NM- 9.2 value = $2,350. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.
Collector’s Profile: Gary Keller

After you’ve seen the lots in this catalog marked “From the Gary Keller Collection,” you are certain to share our conviction that Gary has put together one of the best comic collections in America. From doing business with Gary over the years, we know he has an eye for quality to go with the wherewithal to acquire the elite books. But the other secret to his collecting success is support from the folks back home.

For one thing, when do you ever hear someone born in the 1960s say that his father collected comics, and joined him on trips to the comic store?

“My father was absolutely a comic collector…that’s the only reason why I got into it,” Gary says. “He’s still alive, and he still has a big box of comics. He definitely loved Disneys, Batman, Detective, and the Flash. He didn’t think much of Spider-Man or Fantastic Four at the time.”

Having grandparents who lived near a comic mecca helped as well. “My grandparents lived near Larry’s Comic Book Store which was on Devon Avenue in Chicago, so I spent a lot of time in the shop and that’s what kind of got me going as a kid,” Gary says. “Just spending time in an old, damp, dusty, musty comic book shop and loving every second of it.”

Gary bought comics wherever he could find them, including sending away for the famous Robert Bell and Howard Rogofsky catalogs. He picked up comics at drugstores and such as well. Oddly enough, the last comic he bought off the stands as a kid before “discovering girls and other things” was that future key of keys, Incredible Hulk #181.

Gary started collecting again in the late 1980s, but come the late 1990s, tremendous success in business enabled him to take his comic interest to the next level, and to expand his focus to include the Golden Age. As he puts it, “Since 1999 I have ‘collected hard’… I bought books that were previously holy grails and unattainable. You get your hands on one of those Gerber Photo-Journals and say it would be cool to have this and this and this.”

Back to the support on the home front: “My wife in particular is very understanding. Most wives’ toes would curl if they knew their husband was spending those amounts on comic books. All I needed was a little bit of a green light! I got it, and I was off.”

Since Gary has four daughters, you might assume that the comic hobby would not be moving on to a third generation…but you would be wrong. “All my daughters are heavily into comic books. Spider-Man and Captain America are their favorites. They supported me with all of the collecting.”

All of this isn’t to say that Gary’s comic collecting days are over. “I’m out of it for a while, but I’ve been in and out of it before,” he says. Unsurprisingly, his toy collection and muscle-car collection are both world-class as well. And he says, “For now I’m going to concentrate on my toy collection and my car collection… before I let Heritage sell them.”

We certainly like that last part…and you’re going to love the comics he’s selling now.

— Barry Sandoval
92022  More Fun Comics #52
Larson pedigree (DC, 1940) CGC NM-9.2 Off-white to white pages Not only is this copy tied for the highest grade CGC has assigned to date, it's one of only eight unrestored copies graded above FR 1.0! No wonder Gerber's Photo-Journal gave this issue a scarcity rating of "8," or "rare."

What earned the book a spot among the ten most valuable comics in Overstreet’s ranking is the origin and first appearance of the Spectre, which brought a whole new direction to the anthology title that was DC’s first comic book series. The Spectre was an ideal complement to other stars of the DC line — as Overstreet put it, “This frightening ethereal hero... gave DC an exciting alternative to their swelling ranks of wondermen.” The Spectre tale was written by the co-creator of one of those wondermen, Jerry Siegel, and drawn by Bernard Baily.

The eerie, ultra-powerful Spectre, in addition to starring in this series, was so popular that he was made a charter member of the Justice Society in All-Star Comics. He went on to have his own title in the 1960s, a memorable run in Adventure Comics in the 1970s, and his own series in the 1980s and once more in the 1990s! This debut appearance was the only time that the Spectre wore a bluish-gray cape — it was changed to the familiar green shortly thereafter.

This copy is from the famous collection of Nebraska youngster Lamont Larson. The hoard he assembled way back when has gained no small amount of recognition thanks to having many major key books in high grade, and in particular books from the earlier part of the Golden Age. Most copies have the collector’s first or last name written on the cover, but the “Lamont” here is very unobtrusive, visible only upon close inspection and perhaps not evident in our scan.

This comic’s significance, grade, and pedigree place it in the top rank of Golden Age books we’ve offered here at Heritage. It previously sold for $119,500 in August 2006.


See: Video Lot Description
More Fun Comics #53 Rockford pedigree (DC, 1940) CGC NM+ 9.6 Cream to off-white pages. Just a few years after DC launched its first comic book title (originally called New Fun Comics), its most enduring character, the Spectre, debuted. This is a breathtaking copy of one of the greatest Golden Age comic books of all, featuring Part II of the origin of the Spectre. Bernard Baily's cover is etched into most serious collectors' minds, but until you see this pedigreed copy, you probably had no idea this rare issue could look so fresh. The Photo-Journal Guide to Comic Books rates it an "8" ("rare"), and of the nine copies CGC has certified to date, this Rockford copy ties with a Mile High copy for the top spot. Baily and Bob Kane art are featured in the interior. Overstreet 2009 NM- 9.2 value = $65,000. CGC census 1/10: 2 in 9.6, none higher.
92024 More Fun Comics #54 Larson pedigree (DC, 1940) CGC NM- 9.2 White pages. The earlier issues of this title were cool enough, but beginning with his cameo appearance in #51, the Spectre made *More Fun Comics* something special, and led the way to the intros of other classic Golden Age superhero characters in subsequent issues. Bernard Baily’s cover is an Overstreet “classic”, and the issue itself is rated “scarce” by *The Photo-Journal Guide to Comic Books*. Add the ingredients of a renowned pedigree and the fact that it’s one of two highest-graded copies certified by CGC to date, and this becomes one of the premier offerings of the auction! *Overstreet 2009* NM- 9.2 value = $29,000. CGC census 1/10: 2 in 9.2, none higher. *From the Gary Keller Collection.*
92025 More Fun Comics #57 (DC, 1940) CGC VF- 7.5 Off-white to white pages. Putting together a complete run of More Fun would be a tall order to say the least, but we're doing our best to help you with a wide selection of these hard-to-find books. This one's a Gerber "7". It contains very early appearances of the Spectre, Dr. Fate, and Congo Bill, who had first appeared shortly before, in #52, 55, and 56 respectively. The cover and the Spectre feature were drawn by Bernard Baily. CGC notes, "From the collection of Nicolas Cage." Overstreet 2009 VF 8.0 value = $2,917. CGC census 1/10: 1 in 7.5, 2 higher. From the Gary Keller Collection.
92026 More Fun Comics #58 Mile High pedigree (DC, 1940) CGC NM 9.4 Off-white to white pages. This gorgeous copy's not only from the famed Mile High collection, it was also part of Nicolas Cage's collection (CGC notes, “From the Collection of Nicolas Cage”). The issue's from the highly desirable run between #51-68 that featured the memorable Spectre covers by Bernard Baily, never displayed more eloquently than on this renowned pedigree copy. Overstreet 2009 NM- 9.2 value = $7,300. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.
92027 More Fun Comics #59 Mile High pedigree (DC, 1940) CGC NM 9.4 Off-white to white pages. Another Mile High that’s clearly the finest copy in existence. The superiority of Edgar Church’s collection is graphically illustrated by these More Fun Spectre cover issues, which are difficult to find in any grade. Bernard Baily created the cover and also furnished story art for the Spectre feature. Overstreet 2009 NM- 9.2 value = $7,300. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.
92028  More Fun Comics #59 (DC, 1940) CGC FN 6.0 Light tan to off-white pages. The Spectre cover is by Bernard Baily, at what many would say was the peak of his craft. Interior art is by George Papp, Howard Sherman, and John Lehti. CGC notes, “Rusted staples.” Overstreet 2009 FN 6.0 value = $1,269. CGC census 1/10: 2 in 6.0, 4 higher.

92029  More Fun Comics #60 (DC, 1940) CGC NM- 9.2 Off-white to white pages. The Spectre has never looked more fearsome than on this Bernard Baily cover. The Spectre’s adventure inside the book was also drawn by Baily, and another future Justice Society member, Dr. Fate, appears in a story with art by Howard Sherman. If jungle types are more your cup of tea, note that there’s a Congo Bill feature as well. Overstreet 2009 NM- 9.2 value = $7,300. CGC census 1/10: 1 in 9.2, none higher. From the Gary Keller Collection.
More Fun Comics #62 Mile High pedigree (DC, 1940) CGC NM+ 9.6 Off-white to white pages. Another superb Mile High copy that boasts a second pedigree of sorts — as CGC notes, “From the Collection of Nicolas Cage.” The Spectre cover and story art are courtesy of artist Bernard Baily, whose efforts are memorialized magnificently by this offering. Overstreet 2009 NM- 9.2 value = $5,400. CGC census 1/10: 1 in 9.6, none higher. From the Gary Keller Collection.
92031  More Fun Comics #64 Mile High pedigree (DC, 1941) CGC NM+ 9.6 White pages. This spectacular Spectre cover by Bernard Baily deserves the best presentation, and the Mile High copy provides just that! No other copy has earned higher than VF 8.0 from CGC to date. This issue doesn’t come up often — we haven’t offered a copy in over three years, which seems to verify Gerber’s contention the book is “uncommon”. Overstreet 2009 NM- 9.2 value = $5,400. CGC census 1/10: 1 in 9.6, none higher. From the Gary Keller Collection.
92032  More Fun Comics #67 Rockford pedigree (DC, 1941) CGC NM- 9.2 Cream to off-white pages. Featuring the first origin of Dr. Fate, this key issue is quite scarce, even by More Fun standards, and is almost unheard of in this grade. The Rockford pedigree has turned up some of the best books in the market. Exhibiting very slight wear to the corners, the book otherwise resembles a beautiful NM, with a perfect spine and rich colors. As a bonus CGC also notes, “From the collection of Nicolas Cage.” Overstreet 2009 NM- 9.2 value = $14,000. CGC census 1/10: 1 in 9.2, 1 higher. From the Gary Keller Collection.

92033  More Fun Comics #67 (DC, 1941) CGC FN- 5.5 Off-white pages. This issue features the continuation of the origin of Dr. Fate, the first appearance of Nabu, and the last Congo Bill story to appear in this title. Stories by Jerry Siegel and Gardner Fox, with a Spectre cover by Bernard Baily and interior art by Howard Sherman, George Papp, and Jack Lehti. CGC notes, “Very minor amount of glue on spine of cover.” Overstreet 2009 FN 6.0 value = $2,334. CGC census 1/10: 1 in 5.5, 4 higher. From the Pinnacle Hill Collection.

92034  More Fun Comics #69 (DC, 1941) CGC NM- 9.2 Off-white pages. This issue features a Dr. Fate cover by Howard Sherman, with interior art by Fred Ray and George Papp. The Spectre also appears, drawn by his regular artist Bernard Baily. Other backup features include Lance Larkin, Red Coat Patrol, Radio Squad, and Captain Desmo. Overstreet 2009 NM- 9.2 value = $4,200. CGC census 1/10: 1 in 9.2, 1 higher. From the Gary Keller Collection.

92035  More Fun Comics #71 (DC, 1941) CGC FN- 5.5 Off-white to white pages. Here’s the origin and first appearance of Johnny Quick. Remember him? He was the hero who activated his super speed by saying the formula “3X2(9YZ)+4A.” This hasn’t worked for us when we’ve tried it but a successor to the character appears in DC comics in the present day. The issue’s classic cover features Dr. Fate. Overstreet 2009 FN 6.0 value = $1,584. CGC census 1/10: 5 in 5.5, 5 higher. From the Pinnacle Hill Collection.
More Fun Comics #72 (DC, 1941) CGC NM+ 9.6 Off-white to white pages. By far the nicest copy of this book we've ever offered, it's also the only copy certified above 9.0 by CGC to date! This copy's gorgeous. The issue has the distinction of being the only German war cover of the More Fun series. Howard Sherman is credited with the cover art, featuring Dr. Fate. Overstreet 2009 NM- 9.2 value = $4,100. CGC census 1/10: 1 in 9.6, none higher. From the Pinnacle Hill Collection.

More Fun Comics #73 (DC, 1941) CGC VF- 7.5 Off-white to white pages. The first appearances of Aquaman, Green Arrow, and Speedy make this one of the key issues of the run as well as one of Overstreet's Top 100 Golden Age books. The origin of Aquaman is also told here. The rest of the star-studded lineup includes Doctor Fate (the star of the book at the time), Johnny Quick, and the Spectre. As both of the main characters are still well-represented in comics and pop culture today, this book should have staying power. Overstreet 2009 VF 8.0 value = $11,000. CGC census 1/10: 1 in 7.5, 4 higher. From the Pinnacle Hill Collection.

More Fun Comics #74 (DC, 1941) CGC VF/NM 9.0 Off-white pages. Features the second appearance of two long-lived superheroes, Aquaman and Green Arrow. Other highlights are Dr. Fate (drawn on the cover and inside the comic by Howard Sherman), the Spectre (drawn by Bernard Baily), and the fleet-footed Johnny Quick. Overstreet 2009 VF/NM 9.0 value = $3,315; NM- 9.2 value = $4,700. CGC census 1/10: 1 in 9.0, 1 higher.
92039  More Fun Comics #76 Nova Scotia pedigree (DC, 1942) CGC NM 9.4 Cream to off-white pages. This surreal chessboard cover features Dr. Fate in his final cover appearance, while the inside contains art by Jerry Siegel, Bernard Baily, and Mort Meskin. This beautiful pedigreed copy is not only the highest-graded copy we’ve ever offered, it’s also the first unrestored copy to come our way, with the next-highest copy certified by CGC clocking in at FN/VF 7.0. CGC notes, “Slight tanning edges interior front and back cover.” Overstreet 2009 NM- 9.2 value = $3,800. CGC census 1/10: 1 in 9.4, 1 higher.

92042  More Fun Comics #84 Mile High pedigree (DC, 1942) CGC NM+ 9.6 White pages. Once you’ve looked at this perfect Edgar Church copy, you will forget about all others. This issue’s got a Japanese war cover by George Papp, featuring Green Arrow and Speedy. Also on hand in the issue are Doctor Fate, Aquaman, Johnny Quick, and the Spectre. This Mile High copy has a clean, bright cover that almost looks newsstand fresh, and the white pages are an added plus. Overstreet 2009 NM- 9.2 value = $2,075. CGC census 1/10: 1 in 9.6, none higher. From the Gary Keller Collection.

92040  More Fun Comics #78 Rockford pedigree (DC, 1942) CGC NM- 9.2 Cream to off-white pages. The second-ever Green Arrow cover is a great action scene with G. A. and sidekick Speedy battling bad guys on a rooftop. Also featured are Johnny Quick by Mort Meskin, Dr. Fate by Howard Sherman, the Spectre by Bernard Bailey, and Aquaman by Paul Norris. Overstreet 2009 NM- 9.2 value = $3,000. CGC census 1/10: 2 in 9.2, 1 higher. From the Gary Keller Collection.

92041  More Fun Comics #80 Mile High pedigree (DC, 1942) CGC NM 9.4 White pages. Green Arrow makes a terrific cover appearance drawn by George Papp on this Golden Age wartime book. As usual, this issue of More Fun contains several superhero characters, including the Spectre, Doctor Fate, Aquaman, and Johnny Quick. The cover is and is clean and bright, with stunning yellows and reds. This Mile High issue is only the second copy we’ve offered so far, and it’s the highest-graded copy certified by CGC to date. CGC notes, “Very minor amount of glue on top of spine.” Overstreet 2009 NM- 9.2 value = $3,000. CGC census 1/10: 1 in 9.4, none higher. From the Gary Keller Collection.
92043  More Fun Comics #89 (DC, 1943) CGC VF/NM 9.0 Off-white to white pages. The issue features the origin of the Green Arrow and Speedy team. Cliff Young cover art. Overstreet 2009 VF/NM 9.0 value = $1,526; NM- 9.2 value = $2,150. CGC census 1/10: 1 in 9.0, none higher. From the Pinnacle Hill Collection.

92044  More Fun Comics #97 Mile High pedigree (DC, 1944) CGC NM+ 9.6 Off-white to white pages. Cliff Young's bow laden cover wraps a Mile High beauty which features the artistic team-up of Mort Meskin (pencils) and Joe Kubert (inks) on the Johnny Quick feature. Other characters here are the Spectre (drawn by Bernard Baily), Aquaman, Doctor Fate, and the comedic antics of Dover and Clover. A hard-to-find book, it rates a Gerber "7." Overstreet 2009 NM- 9.2 value = $1,350. CGC census 1/10: 1 in 9.6, none higher. From the Gary Keller Collection.

92045  More Fun Comics #101 (DC, 1945) CGC VF/NM 9.0 Cream to off-white pages. The first appearance of Superboy has always been a coveted issue, and we think demand should only increase — after all, unlike his older self, Superman, Superboy's the star of a TV show nowadays! The Spectre story in this issue is not only the character's last appearance in this series, he didn't appear again in comics until Showcase #60, 21 years later. You'll note that Superboy doesn't get a cover mention, though Dover and Clover do, despite not appearing in the comic, leading us to believe that Superboy was a last-minute replacement here. The Green Arrow cover is by Cliff Young. Have a close look at our scan and you'll see why this copy is one of the finest known. Overstreet 2009 VF/NM 9.0 value = $11,201; NM- 9.2 value = $16,000. CGC census 1/10: 2 in 9.0, 1 higher.

92046  More Fun Comics #101 Davis Crippen ("D" Copy) pedigree (DC, 1945) CGC FN/VF 7.0 Off-white pages. This key Golden Age issue has the origin and first appearance of Superboy and the last Spectre in this title. It would be another 21 years before the Spectre would reappear! Bernard Baily and Mort Meskin provided interior art. Overstreet 2009 FN 6.0 value = $2,667; VF 8.0 value = $6,401. CGC census 1/10: 4 in 7.0, 6 higher.
92047 Movie Comics #1 Carson City pedigree (DC, 1939) CGC NM+ 9.6 Off-white to white pages. Unique concept had stories told with movie stills, which in the premiere issue included Son of Frankenstein, Gunga Din, The Great Man Votes, and others. Harry Lampert interior art. This pedigree copy is the only one CGC has certified to date that managed a grade higher than VF/NM 9.0. Overstreet 2009 NM- 9.2 value = $825. CGC census 1/10: 1 in 9.2, none higher.

92049 Mysterious Traveler Comics #1 Vancouver pedigree (Trans World, 1948) CGC NM- 9.2 White pages. Based on Mutual Broadcasting's anthology radio series of 1943-52, this was the only issue published. The skull cover and adaption of Edgar Allan Poe’s “Tell Tale Heart” were both drawn by Bob Powell. Overstreet 2009 NM- 9.2 value = $825. CGC census 1/10: 1 in 9.2, none higher.

92050 Mystery Men Comics #1 (Fox, 1939) CGC VG/FN 5.0 Cream to off-white pages. The first appearance of the Blue Beetle is one of Overstreet’s Top 100 Golden Age books, and one of the tougher ones to find, particularly in unrestored form. Now for the confusing part: the blue-masked character on the cover is not the Blue Beetle but the Green Mask, who starred on most of the early covers and later had his own series. You can take issue with the coloring but not with the drawing — this bondage cover is by the great Lou Fine! The Blue Beetle turned out to have plenty of longevity, outlasting more than one of his publishers in fact. A version of him stars in DC comics in the present day. Overstreet 2009 VG 4.0 value = $2,000; FN 6.0 value = $3,000. CGC census 1/10: 1 in 5.0, 4 higher.

92051 Mystic Comics #1 (Timely, 1940) CGC VG 4.0 Cream to off-white pages. The Photo-Journal Guide to Comic Books says it’s “scarce,” and relatively few nicer copies have been certified to date. Of those, just two can claim CGC grades nicer than VF- 7.5. This early Timely came out just five months after the publisher’s very first comic, Marvel Comics #1. Alex Schomburg was already in full, classic Golden Age form, as evidenced by this action/bondage cover that pre-dates all but a few of the covers we know and love so well! The issue had the first appearances of Blue Blaze, Flexo, Dynamic Man, and Dakor. Overstreet 2009 VG 4.0 value = $7,34; CGC census 1/10: 3 in 4.0, 9 higher.
84 Comics and Comic Art Auction #7017 • Thursday, February 25, 2010 • 6:00 PM CT

A 19.5% Buyer’s Premium ($14 min.) Applies to all lots.

92052 Mystic Comics #6 (Timely, 1941) CGC NM 9.4 Cream to off-white pages. The highest-graded copy of a book that’s fairly tough to find in any condition — we hadn’t offered one in any grade in almost five years. There’s not a hint of any dust shadow or the like, and the back cover is noteworthy too — it’s got a bright yellow border free of any sort of smudging. This book certainly has one of the most intriguing cover art credits of any Timely — Jack Kirby and Alex Schomburg, according to Overstreet! This is the first appearance of the Destroyer, a Stan Lee creation. Overstreet 2009 NM- 9.2 value = $7,000. CGC census 1/10: 1 in 9.4, none higher. From the Pinnacle Hill Collection.

92053 Mystic Comics #7 (Timely, 1941) CGC VG 4.0 Cream to off-white pages. We hadn’t seen a copy of this book in six years. Hitler was evil enough already before opening his “trunk of terror” here! Overstreet credits Simon and Kirby with the cover art. The Destroyer is the cover character, but the book also has the first appearance of the Witness. See the back-cover scan on our website for a great back-cover ad for the Sub-Mariner! Overstreet 2009 VG 4.0 value = $184. CGC census 12/09: 1 in 4.0, 8 higher. From the Pinnacle Hill Collection.

92054 Mystic Comics #8 (Timely, 1942) CGC FN+ 6.5 Cream to off-white pages. This bondage/torture cover is by Al Gabriele. Great stuff! Overstreet 2009 FN 6.0 value = $801; VF 8.0 value = $1,682. CGC census 12/09: 1 in 6.5, 9 higher. From the Pinnacle Hill Collection.

92055 Mystic Comics (Second series) #1 (Timely, 1944) CGC VF 8.0 Off-white pages. The second (but not last) Timely/Marvel series with this title was intended as an Angel vehicle, and while those plans changed, he does star on the cover here. There’s a somewhat new twist in that he’s saving a damsel from an admittedly slinky female interrogator. Overstreet 2009 VF 8.0 value = $1,720. CGC census 1/10: 2 in 8.0, 2 higher. From the Pinnacle Hill Collection.

92056 National Comics #2 Mile High pedigree (Quality, 1940) CGC NM+ 9.6 White pages. Lou Fine would get votes as the greatest cover artist of all, and his Uncle Sam-in-action scene for this issue gives his proponents plenty of ammunition for the argument. Far and away the highest-graded of only two unrestored copies that CGC has certified to date (the other is a GD+ 2.5). Overstreet 2009 NM+ 9.2 value = $3,625. CGC census 12/09: 1 in 9.6, none higher. From the Gary Keller Collection.
92057  National Comics #5 (Quality, 1940) CGC VF+ 8.5 Cream to off-white pages. Only the Mile High copy has been graded higher than this one here! The bondage cover by Lou Fine (also featuring a very creepy skull) is the front-and-center attraction. But this issue also has the first appearance of Quicksilver (ownership of whom has passed to DC, who renamed him Max Mercury, no doubt to avoid confusion with the Marvel speedster). Overstreet 2009 VF 8.0 value = $945; VF/NM 9.0 value = $1,598. CGC census 12/09: 1 in 8.5, 1 higher. From the Pinnacle Hill Collection.

92059  National Comics #8 Mile High pedigree (Quality, 1941) CGC VF/NM 9.0 Off-white to white pages. Another fantastic Uncle Sam cover by the great Lou Fine. The spectacular colors on this Mile High copy are a sight to behold. Overstreet 2009 VF/NM 9.0 value = $1,332; NM- 9.2 value = $1,875. CGC census 12/09: 1 in 9.0, none higher. From the Gary Keller Collection.

92061  National Comics #19 Mile High pedigree (Quality, 1942) CGC NM 9.4 White pages. "Every American boy is my nephew!" said Uncle Sam, who starred on this run of stirring patriotic covers. His sidekick, Buddy, co-stars. Reed Crandall supplied the cover art. This is the only copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $1,000. CGC census 12/09: 1 in 9.4, none higher. From the Gary Keller Collection.

92058  National Comics #6 Mile High pedigree (Quality, 1940) CGC NM 9.4 Off-white to white pages. Not only is this the nicest copy around, it’s also the only high-grade copy on CGC’s census. This was the only time Quicksilver ever appeared on a cover (not counting ‘mug shots’ insets). The great Lou Fine handled cover art chores. Overstreet 2009 NM- 9.2 value = $1,875. CGC census 12/09: 1 in 9.4, none higher. From the Gary Keller Collection.

92060  National Comics #16 Mile High pedigree (Quality, 1941) CGC NM+ 9.6 White pages. Lou Fine and Reed Crandall seem bent on outdoing themselves with each cover — just try to take in all the action of this one! Will Eisner, Jack Cole, Paul Gustavson, Fred Guardineer, Al Bryant, Klaus Nordling, and Nick Cardy contribute interior work. To date, only this sterling copy has earned a grade higher than VF- 7.5. Overstreet 2009 NM- 9.2 value = $1,300. CGC census 12/09: 1 in 9.6, none higher. From the Gary Keller Collection.

92062  National Comics #35 San Francisco pedigree (Quality, 1943) CGC NM 9.4 Off-white to white pages. What red-blooded American kid wouldn’t want to read an adventure of Uncle Sam? That’s what we want to know! The roster of characters also includes Chic Carter, Quicksilver, the Unknown, and the Kid Patrol. This is the only copy of the issue that CGC has certified to date. Overstreet 2009 NM- 9.2 value = $510. CGC census 12/09: 1 in 9.4, none higher. From the Gary Keller Collection.

92064 Our Gang Comics #8 File Copy (Dell, 1943) CGC NM 9.4 Cream to off-white pages. Benny Burro stories by Carl Barks begin in this issue, and the cover is by Walt Kelly. Overstreet 2009 NM- 9.2 value = $950. CGC census 1/10: 2 in 9.4, none higher.

92065 Phantom Lady #13 (Fox Features Syndicate, 1947) CGC VF- 7.5 Off-white pages. Whether you call it the first Fox appearance, or the first foxy appearance of the Phantom Lady, you'd have to admit that she had changed quite a bit since her early days at Quality. This is also the first time the character was drawn by the master of “good girl” art, Matt Baker. If you're wondering why collectors go ga-ga over Baker’s rendition of Phantom Lady, the fanzine Collector’s Dream summed it up nicely: "the artist rendered each action so as to reveal the brevity of her costume and the idea that there was nothing much under it." Overstreet 2009 VF 8.0 value = $3,000. CGC census 1/10: 2 in 7.5, 5 higher.

92066 Planet Comics #8 (Fiction House, 1940) CGC VF- 7.5 Off-white pages. Robot cover credited to Charles Sultan. Overstreet 2009 VF 8.0 value = $1,323. CGC census 1/10: 2 in 7.5, 4 higher. From the Pinnacle Hill Collection.

92067 Police Comics #1 (Quality, 1941) CGC FN+ 6.5 Off-white to white pages. The premiere issue of one of Quality’s earliest titles has a lot going for it - the origin and first appearance of Plastic Man and the first appearance of Phantom Lady, plus artistic contributions from some of the Golden Age's finest: Jack Cole, Reed Crandall, Gill Fox, Fred Guardineer, and Paul Gustavson. Overstreet 2009 FN 6.0 value = $2,334; VF 8.0 value = $5,602. CGC census 1/10: 2 in 6.5, 4 higher.

92068 Police Comics #5 (Quality, 1941) CGC FN/VF 7.0 Cream to off-white pages. The first Plastic Man cover was not until this fifth issue! Not considered the breakout star at first, Plas had been relegated to cover vignettes up to this point. Gill Fox is the cover artist here. “Plastic man forced to smoke marijuana” is the eyebrow-raising Overstreet note. Never mind that other stretchable superguys get high on gingold daily and nobody says a thing! Overstreet 2009 FN 6.0 value = $660; VF 8.0 value = $1,386. CGC census 1/10: 1 in 7.0, 2 higher. From the Pinnacle Hill Collection.

92069 Police Comics #20 (Quality, 1943) CGC VF/NM 9.0 Off-white to white pages. The condition of this book is particularly amazing given the purple cover — that color bedevils collectors of the Silver Age (particularly DC) but also vexes the Golden Age collector at times, because it ruthlessly exposes any little defect. This is a beautiful copy of an issue with a striking cover art by Jack Cole. Overstreet 2009 VF/NM 9.0 value = $1,012; NM- 9.2 value = $1,425. CGC census 1/10: 1 in 9.0, 1 higher. From the Pinnacle Hill Collection.

92070 Police Comics #96 Mile High pedigree (Quality, 1949) CGC NM 9.4 Off-white to white pages. Plastic Man is rendered by Jack Cole and The Spirit is illustrated by Will Eisner in this gorgeous Mile High copy. Overstreet 2009 NM- 9.2 value = $410. CGC census 1/10: 1 in 9.4, none higher.
92071 Prize Comics #1 (Prize, 1940) CGC VF 8.0 White pages. Easily the highest-graded copy on CGC’s census, this is the only one graded above 6.5 at this writing. This is the first comic published by Prize, which didn’t launch another new title for three years but went on to make an impact on the comic world with titles like Young Romance, Black Magic, and Frankenstein. The roster of heroes making their first appearances is led by the Flash Gordon-esque Power Nelson. Overstreet 2009 VF 8.0 value = $1,720. CGC census 1/10: 1 in 8.0, none higher. From the Pinnacle Hill Collection.

92072 Prize Comics #9 Larson pedigree (Prize, 1941) CGC VF/NM 9.0 White pages. Featuring a Black Owl story and a Ted O’Neil story by Joe Simon and Jack Kirby. Also featuring a Green Lama story by Mac Raboy, and a Frankenstein story by Dick Briefer. Overstreet 2009 VF/NM 9.0 value = $1,065; NM- 9.2 value = $1,500. CGC census 1/10: 2 in 9.0, 1 higher. From the Pinnacle Hill Collection.


92074 Radio Funnies #nn Ashcan Comic (DC, 1939) Condition: GD/VG. In our last Signature Comics Auction, we unearthed a previously unknown DC “ashcan,” a hand-assembled comic with a new cover and guts taken from another book, used to establish a trademark for the title. This version of Radio Funnies differed from a known version, with cover art originally used for Adventure Comics #39, and interior pages taken from Detective Comics #19. Here is a different copy of that same rare item. Both copies have the typewritten name “M. Charles Gaines” in the lower right corner and “156B” written in pencil in the upper right corner. Obviously there’s no Overstreet listing yet for this new discovery, but the aforementioned copy sold for $4,481.

92075 Reform School Girl #nn (Realistic Comics, 1951) CGC FN- 5.5 Off-white to white pages. This one must’ve stood out among the other titles on the comic book spinner rack back in 1951! Dr. Fredric Wertham certainly noticed the Avon one-shot, and cited it in his Seduction of the Innocent, stating that it “blends sex, violence, and torture in its context.” The lingerie photo cover of Canadian ice skating star Marty Collins tantalized; the interior art by Everett Raymond Kinstler and Jack Abel also delivered the goods. This is a nice copy of a very uncommon comic book. Overstreet 2009 FN 6.0 value = $972. CGC census 1/10: 3 in 5.5, 4 higher.
92076  *Sensation Comics #1* (DC, 1942) CGC NM 9.4 Off-white pages. Just three copies of this historic issue have CGC certifications nicer than VF+ 8.5, and no other as high as this. The first appearance of the Amazing Amazon had been a just a month before in *All Star Comics* #8, and Wonder Woman’s origin story continued from that issue to her spotlight appearance in this new title, where she would reign for 106 issues. H. G. Peter and Jon Blummer provided cover and interior art for the issue, which also had the origin and first appearance of Wildcat. *Overstreet 2009* NM- 9.2 value = $65,000. CGC census 01/10: 1 in 9.4, none higher.
92077 Sensation Comics #1 (DC, 1942) CGC VG/FN 5.0 Off-white to white pages. This copy has great eye appeal for its relatively modest grade, especially from the front. A small piece out of the back cover at the bottom of the spine prevents it from grading much higher. Wonder Woman's second appearance is the big to-do, but the issue also the origin and first appearance of Wildcat, Mr. Terrific, and the Gay Ghost. H. G. Peter cover and interior art. Overstreet 2009 NM- 9.2 value = $135; VF 8.0 value = $219. CGC census 1/10: 1 in 5, 17 higher. From the Pinnacle Hill Collection.

92078 Sensation Comics #20 (DC, 1943) CGC NM 9.4 Off-white to white pages. Only the Rockford copy of #20 even comes close to the chart-topping NM grade on this non-pedigree beauty. Paula Von Gunther appearance. H. G. Peter cover and art. Paul Reinman, Sheldon Moldoff, and Howard Purcell art. Overstreet 2009 NM- 9.2 value = $1,450. CGC census 1/10: 1 in 9, 4 none higher.

92079 Shock SuspenStories #3 Gaines File pedigree 5/12 (EC, 1952) CGC NM/MT 9.8 Off-white pages. This copy's choice condition is sure to grab you and not let you go, just like Wally Wood's cover. Jack Davis and Jack Kamen art is also featured inside. Overstreet 2009 NM- 9.2 value = $585. CGC census 1/10: 4 in 9.8, none higher.

92080 Silver Streak Comics #5 (Lev Gleason, 1940) CGC VF/NM 9.0 Cream to off-white pages. This was the last issue to have neat-o metallic silver ink on the cover, though the name of the series remained the same. Please be sure to check out the back cover image (shown online at HA.com) for a wild “Claw Returns” illustration, complete with a lovely girl in bondage! Cover art by Jack Cole. Overstreet 2009 VF 8.0 value = $2,058; NM- 9.2 value = $2,900. CGC census 1/10: 3 in 9.0, none higher.

92081 Silver Streak Comics #7 (Lev Gleason, 1941) CGC FN 6.0 Off-white to white pages. Daredevil's second ever appearance was his first cover, and also the first time he wore his familiar red-and-blue costume. The Claw is the villain, and Jack Cole is the cover artist. Overstreet 2009 FN 6.0 value = $2,199. CGC census 1/10: 4 in 6.0, 3 higher. From the Pinnacle Hill Collection.

92082 Silver Streak Comics #8 (Lev Gleason, 1941) CGC FN/VF 7.0 Off-white to white pages. This is the only unrestored copy of #8 that CGC has graded! And it’s a book we had only ever seen in low grade. It’s just the third appearance of Daredevil, who takes on the Claw. You may have heard the tidbit that Daredevil was created when the publisher needed a hero strong enough to challenge their villain the Claw — usually it’s the other way around. A look at Jack Cole's cover will confirm that the Claw remains one of the scariest villains ever. Overstreet 2009 FN 6.0 value = $987; VF 8.0 value = $2,237. CGC census 1/10: 1 in 7.0, none higher. From the Pinnacle Hill Collection.

92083 Silver Streak Comics #21 Mile High pedigree (Lev Gleason, 1942) CGC VF+ 8.5 Off-white to white pages. This was the last issue of the title, which thereafter was converted into the first crime comic, Crime Does Not Pay with #22. Adolf Hitler appears in the Saint story (which begins on the front cover)! There's also a four-page Scoop Scuttle gag story drawn by Basil Wolverton, and Crimebuster of Boy Comics appears in a text feature. Overstreet 2009 VF 8.0 value = $298; VF/NM 9.0 value = $499. CGC census 1/10: 1 in 8.5, none higher.

92084 Sparkler Comics #6 Lost Valley pedigree (United Features Syndicate, 1942) CGC VF 8.0 Off-white pages. The Mighty Spark Man headlines this strip anthology that also features the adventures of Nancy and Sluggo, Tarzan, Dynamite Dunn, and more. From the Lost Valley pedigree, famous for producing some of the highest graded copies of many Golden Age books. Overstreet 2009 NM- 9.2 value = $785. CGC census 1/10: 1 in 9.2, 1 higher.
92085 **Special Edition Comics #1** (Fawcett, 1940)
CGC FN+ 6.5 Light tan to off-white pages. This is the first book devoted entirely to Captain Marvel, pre-dating *Captain Marvel Adventures #1* by some seven months. It’s also the only time Cap appeared with a belt buckle. C. C. Beck cover and interior art. Overstreet 2009 FN 6.0 value = $2,232; VF 8.0 value = $5,357. CGC census 1/10: 3 in 6.5, 14 higher.

92088 **Spy Smasher #1** (Fawcett, 1941)
CGC VF/NM 9.0 Off-white pages. Do not overlook how difficult this book is to find in high grade! This is the sole highest-graded copy, and a total of only four have been graded above FN/VF 7.0. When we offered the second-highest graded copy (from the Chicorel Collection) last year, that VF+ book sold for around the VF guide price, which we thought was a good buy for the purchaser. The silver metallic cover makes this issue special, and the character was a popular one in his day. Reportedly, some first-run movie houses that never showed serials broke their policy for the Spy Smasher movie serial. Overstreet 2009 VF/NM 9.0 value = $3,919; NM- 9.2 value = $5,600. CGC census 1/10: 1 in 9.0, none higher. From the Pinnacle Hill Collection.

92087 **The Spirit #nn (#1)** (Quality, 1944)
CGC NM+ 9.6 Off-white to white pages. This is the only copy graded above 8.5 by CGC to date! And it’s just the fifth copy Heritage has offered in any grade. Along with the *More Fun* #72 it’s the highest-graded comic in this entire collection. This famous Will Eisner creation needs no introduction, but it’s worth noting that the cover art is credited to an even more renowned cover artist, his studio colleague Lou Fine. Overstreet 2009 NM- 9.2 value = $1,500. CGC census 1/10: 1 in 9.6, none higher. From the Pinnacle Hill Collection.

92086 **Speed Comics #30** Mile High pedigree (Harvey, 1944)
CGC NM+ 9.6 White pages. This pristine Mile High copy isn’t just the highest-graded copy certified by CGC to date — it’s the only copy listed in their census! Captain Freedom is featured on Alex Schomburg’s thrilling cover. A stunning copy. Overstreet 2009 NM- 9.2 value = $725. CGC census 1/10: 1 in 9.6, none higher.

92089 **Star Spangled Comics #1 Double Cover** (DC, 1941)
CGC VF+ 8.5 Off-white pages. Another stunning Alex Schomburg airbrushed cover (signed Xela) springs to life on this issue, near the end of the title’s run. And just check out those “Startling” white areas on the cover! A book that any pedigree collection would be proud to claim. Overstreet 2009 VF 8.0 value = $3,521; VF/NM 9.0 value = $6,161. CGC census 1/10: 2 in 8.5, 2 higher. From the Pinnacle Hill Collection.

92089 **Star Spangled Comics #1 Double Cover** (DC, 1941)
CGC VF+ 8.5 Off-white pages. This pristine Mile High copy isn’t just the highest-graded copy certified by CGC to date — it’s the only copy listed in their census! Captain Freedom is featured on Alex Schomburg’s thrilling cover. A stunning copy. Overstreet 2009 NM- 9.2 value = $725. CGC census 1/10: 1 in 9.6, none higher.

92090 **Startling Comics #48** (Better Publications, 1947)
CGC NM- 9.2 Off-white to white pages. Another stunning Alex Schomburg airbrushed cover (signed Xela) springs to life on this issue, near the end of the title’s run. And just check out those “Startling” white areas on the cover! A book that any pedigree collection would be proud to claim. Overstreet 2009 NM- 9.2 value = $95. CGC census 1/10: 2 in 9.2, 2 higher.
92091 Startling Comics #49 (Better Publications, 1948) CGC NM 9.4 Off-white to white pages. This is one of the most desirable books in comicdom and consequently the most sought-after of the 53 issue run. Featured on the cover of the retrospective The Thrilling Comic Book Cover Art of Alex Schomburg, the exceptional airbrushed robot/bondage cover (signed as Xela) is surely one of the finest from his airbrush period. There are currently no copies graded higher and this one has exceptional page quality to boot. This book could truly be the centerpiece of some lucky bidder’s collection! Expect spirited action when the pedigree beauty hits our auction block. Overstreet 2009 NM- 9.2 value = $7,500. CGC census 1/10: 3 in 9.4, none higher. From the Pinnacle Hill Collection.

92092 Startling Comics #52 (Better Publications, 1948) CGC NM- 9.2 Off-white to white pages. One look at this cover and you’ll know why Alex Schomburg is so phenomenally popular among collectors. The depth of color and attention to detail is absolutely amazing, however, the second-to-last issue of this title also meant that the great run of airbrushed Alex Schomburg covers was nearing an end. Only one copy to date has earned a higher grade than our offering here. Overstreet 2009 NM- 9.2 value = $975. CGC census 1/10: 3 in 9.2, 1 higher.

92093 Strange Adventures #1 (DC, 1950) CGC VF 8.0 Off-white to white pages. The inaugural issue to DC’s longest running sci-fi title features an adaptation of the film Destination Moon with a photo cover. The book also touts the first Chris KL-99 story. Interior art is provided by Dick Sprang, Curt Swan, and Jim Mooney. Overstreet 2009 VF 8.0 value = $1,995. CGC census 1/10: 5 in 8.0, 13 higher.

92094 Sub-Mariner Comics #1 (Timely, 1941) CGC VG 4.0 Off-white to white pages. Currently ranked among the 25 most valuable Golden Age comics according to Overstreet, this is a key book worth seeking out. The Sub-Mariner got his own series after being a smash success in the pages of Marvel Mystery Comics, and fellow superhero the Angel tagged along. Alex Schomburg is credited with the cover, and of course Bill Everett drew the Sub-Mariner story. Overstreet 2009 VG 4.0 value = $5,900. CGC census 1/10: 6 in 4.0, 31 higher.
Sub-Mariner Comics #6 (Timely, 1942) CGC FN+ 6.5 Off-white pages. Alex Schomburg was the master at cramming details into his action-packed covers. Japanese WWII cover collectors, flag cover collectors, and Panama Canal cover collectors (?) will be vying for this copy, one of the few to have been certified at this grade or higher by CGC to date. Overstreet 2009 FN 6.0 value = $861; VF 8.0 value = $1,808. CGC census 1/10: 2 in 6.5, 4 higher.

Super Comics #1 Mile High pedigree (Dell, 1938) CGC NM+ 9.6 White pages. Gerber's The Photo-Journal Guide to Comic Books rates this issue "rare" and we've offered a copy on just a handful of prior occasions. The Mile High copy is the only one certified by CGC to date with a grade nicer than VF+ 8.5. Featured strip reprints included Dick Tracy, Little Orphan Annie, Terry and the Pirates, the Gumps, and many others. Overstreet 2009 NM- 9.2 value = $3,500. CGC census 1/10: 1 in 9.6, none higher.
Superman #1 (DC, 1939) CGC GD 2.0 Cream to off-white pages. A truly significant book, Superman #1 showed up on the newsstands barely a year after the Man of Steel's first appearance in Action Comics #1, solidifying his place and status in pop culture. Superman's appearance heralded the start of the superhero genre's popularity, and his own series was the first comic title devoted solely to a single character. Superman #1 is one of the most sought-after books in the hobby, and is extremely rarely found in unrestored condition, in fact, we get more requests for Superman #1's than for any other book besides Detective #27 and Action #1. Despite having a detached cover, this book has deep reds and blues and presents well. An interesting note is the two red 'July 1939' stamps on the front cover, verifying the publishing date of Summer, 1939. Considering that Superman #1 is listed as the fourth most valuable comic by Overstreet, this copy is relatively affordable in its present condition. With only 25 unrestored copies listed on the current CGC census, expect some serious bidding on this blue label offering. CGC notes, 'Cover detached.' Overstreet 2009 GD 2.0 value = $25,000. CGC census 1/10: 2 in 2.0, 15 higher. From an Important California Collection.
92098 Superman #1 (DC, 1939) CGC Apparent FN 6.0 Extensive (P) White pages. Barely a year after making his comic debut and launching the Golden Age of Comics in Action #1, Superman was awarded his own title and would star in both titles simultaneously for the ensuing decades. The issue’s always been among the most sought-after comics of all, in recent years challenging Marvel Comics #1 for third place on Overstreet’s Top 100 Golden Age Books. An unrestored copy in FN 6.0 or better is next to non-existent, which makes this professionally restored nugget all the more attractive. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover cleaned, interior lightened, reinforced, staples replaced.” Overstreet 2009 GD 2.0 value = $25,000; VG 4.0 value = $50,000; FN 6.0 value = $75,000.
92099 Superman #2 (DC, 1939) CGC FN/VF 7.0 Off-white to white pages. High-grade copies of this issue are next to non-existent, but this one comes close, ranking among the half-dozen nicest certified to date. Joe Shuster created the understated cover and also handled the interior art with help from Paul Cassidy. As collectors scramble for nice (or any) copies of #1, don't overlook this one - it's going up in value as you read this! Overstreet 2009 FN 6.0 value = $4,650; VF 8.0 value = $11,800. CGC census 1/10: 5 in 7.0, 5 higher.

92100 Superman #3 (DC, 1940) CGC FN/VF 7.0 Cream to off-white pages. CGC's highest-awarded grade to date for the issue is VF+ 8.5, so this one's among the finest copies known. Joe Shuster cover and interior art. Overstreet 2009 FN 6.0 value = $2,832; VF 8.0 value = $6,797. CGC census 1/10: 3 in 7.0, 11 higher.
92101 Superman #4 (DC, 1940) CGC VF+ 8.5 Cream to off-white pages. This high-grade copy isn’t far from the finest known, which CGC certified at NM- 9.2. Gerber rates #4 “uncommon”, and that makes this superb copy even more enticing. The second Lex Luthor appearance is in this issue, and Lex is still sporting red hair (no, that’s not Supes nemesis on the Joe Shuster front cover!). The Daily Planet gets its second ever mention. Shuster and Sheldon Moldoff provided interior art. Overstreet 2009 VF 8.0 value = $4,802; VF/NM 9.0 value = $8,401. CGC census 1/10: 2 in 8.5, 2 higher.

92102 Superman #6 (DC, 1940) CGC VF+ 8.5 Cream to off-white pages. Looking for a centerpiece to your collection? How about a “signed” portrait of the Man of Steel, attached to a glorious copy of the sixth issue of Superman? A single CGC-certified copy graded at VF/NM 9.0 prevents this one from reigning at the top of the grading census. This one displays excellent cover colors, a smooth spine, and a tight, flat appearance. A slim dust shadow along the outer edges does little to diminish the eye appeal of this prize. The striking cover’s by co-creator Joe Shuster. Golden Age great Jack Burnley contributed interior art. Overstreet 2009 VF 8.0 value = $2,400; VF/NM 9.0 value = $4,200. CGC census 1/10: 1 in 8.5, 1 higher.

92103 Superman #9 (DC, 1941) CGC FN+ 6.5 Cream to off-white pages. Wonderful Fred Ray cover. Overstreet 2009 FN 6.0 value = $987; VF 8.0 value = $2,237. CGC census 1/10: 5 in 6.5, 15 higher. From the Pinnacle Hill Collection.

92104 Superman #11 (DC, 1941) CGC FN/ VF 7.0 Off-white to white pages. One of the most appealing covers of the early run, this Fred Ray effort became even more famous lately when it was used on a U.S. postage stamp! Overstreet 2009 FN 6.0 value = $987; VF 8.0 value = $2,237. CGC census 1/10: 1 in 7.0, 5 higher. From the Pinnacle Hill Collection.

92105 Superman #17 (DC, 1942) CGC VF 8.0 White pages. Fred Ray created one of his best covers for this issue, with Superman manhandling Hitler and Hirohito. Inside is the first Fortress of Solitude, referred to as a secret citadel and mountain retreat. Overstreet 2009 VF 8.0 value = $2,122. CGC census 1/10: 2 in 8.0, 2 higher.
92106  Superman #25 (DC, 1943) CGC VF/NM 9.0 Off-white to white pages.  Clark Kent joins the Army in this issue which has a Jack Burnley cover and interior art by Joe Shuster and Fred Ray (his only superhero story).  Overstreet 2009 VF/NM 9.0 value = $1,670; NM- 9.2 value = $2,250.  CGC census 1/10: 3 in 9.0, 3 higher.

92107  Superman #31 Williamsport pedigree (DC, 1944) CGC VF/NM 9.0 Off-white to white pages.  The Man of Steel proves his worth on this great Wayne Boring carnival cover.  Sam Citron and Ed Dobrotka art is featured in this issue, which also includes an appearance by Lex Luthor.  This is currently tied with one other book for the top-ranked CGC position.  A wonderful copy with great page quality.  Overstreet 2009 VF/NM 9.0 value = $1,259; NM- 9.2 value = $1,773.  CGC census 1/10: 2 in 9.0, none higher.

92108  Superman #95 Williamsport pedigree (DC, 1955) CGC VF/NM 9.0 Off-white pages.  This last pre-Code issue features a blond Jimmy Olsen, as well as a pesky practical joker, on the Al Plastino cover.  But it’s certainly no joke that this copy is unsurpassed on the current CGC census!  This copy would also be the last appearance of Susie Tompkins for 23 years.  Both Plastino and Wayne Boring provide story art.  Overstreet 2009 VF/NM 9.0 value = $567; NM- 9.2 value = $800.  CGC census 1/10: 1 in 9.0, none higher.

92109  Superman #97 (DC, 1955) CGC VF+ 8.5 Off-white to white pages.  Curt Swan and Wayne Boring art.  Overstreet 2009 VF 8.0 value = $298; VF/NM 9.0 value = $499.  CGC census 1/10: 1 in 8.5, 1 higher.

92110  Superman’s Pal Jimmy Olsen #2 (DC, 1954) CGC FN+ 6.5 Off-white pages.  This is a super-tough issue to locate in nice grades.  As of this writing, only two copies have been graded higher than this one by CGC — both FN/VF 7.0.  Curt Swan cover and interior art.  Overstreet 2009 FN 6.0 value = $414; VF 8.0 value = $1,173.  CGC census 1/10: 1 in 6.5, 2 higher.

92111  Super-Mystery Comics V6#3 Ohio pedigree (Ace, 1946) CGC VF 8.0 Off-white to white pages.  Gerber rates this one “rare” and dubs the cover “classic” — easy to see why!  A guillotine, torture, a skeleton, a ghost, and a severed head are just a few of the horrific things on display.  Incredibly, the cover art is credited to Warren Kremer of Richie Rich fame!  Don’t let the stated Guide value throw you off, as this book was already trading hands for five times that five years ago.  Overstreet 2009 VF 8.0 value = $203.  CGC census 1/10: 2 in 8.0, 2 higher.

92112  Supersnipe Comics #11 Mile High pedigree (Street & Smith, 1943) CGC NM+ 9.6 Off-white to white pages.  A book featuring “the boy with the most comic books in America” (Supersnipe) from the collection of the man with the nicest comic books in America (Edgar Church).  George Marcoux cover art.  Overstreet 2009 NM- 9.2 value = $775.  CGC census 1/10: 1 in 9.6, none higher.

92113  Supersnipe Comics V2#5 Mile High pedigree (Street & Smith, 1943) CGC NM 9.4 Off-white pages.  The only copy graded above 9.0 by CGC to date.  Overstreet 2009 NM- 9.2 value = $485.  CGC census 1/10: 1 in 9.4, none higher.
92114 Tales From the Crypt #20 Gaines File pedigree (EC, 1950) CGC NM/MT 9.8 Off-white to white pages. Outrageous copy from the legendary Gaines Files of the first issue of this title, which had previously been The Crypt of Terror, previously Crime Patrol, previously International Crime Patrol, and previously International Comics. whew! The most enduring of the EC horror line featured a Johnny Craig cover, with stories illustrated by EC heavy hitters Craig, Al Feldstein, Graham Ingels, and Jack Kamen. You won't find a nicer copy! CGC has certified this as from the Gaines Files, but no certificate accompanies the book. Overstreet 2009 NM- 9.2 value = $2,025. CGC census 1/10: 5 in 9.8, none higher.

92115 Target Comics #1 (Novelty Press, 1940) CGC VF+ 8.5 Off-white to white pages. A superb copy of the longrunning title's first issue. Bill Everett provided the cover and some of the interior art along with Golden Age icons Carl Burgos, Jack Cole, and Tarpe Mills. Featured are the first appearances of Manowar, T-Men, White Streak, and Bulls Eye Bill. CGC notes, “Bill Everett’ written on first page in pencil.” Overstreet 2009 VF 8.0 value = $3,600; VF/NM 9.0 value = $6,300. CGC census 1/10: 2 in 8.5, 1 higher. From the Pinnacle Hill Collection.

92116 Terry-Toons Comics #38 (Timely, 1945) CGC NM- 9.2 Off-white to white pages. The first comic book appearance of Mighty Mouse was right here in this very issue! Mighty Mouse fans vie with Timely collectors for this one, leading to results like the 9.4 Crippen copy which fetched a jaw-dropping $12,547 three years ago. Overstreet 2009 NM- 9.2 value = $2,400. CGC census 1/10: 2 in 9.2, 2 higher.

92117 Thrilling Comics #1 (Better Publications, 1940) CGC FN/VF 7.0 Off-white pages. Origin and first appearance of the original Dr. Strange, better known as Doc Strange. CGC notes, “Very minor amount of glue on spine of cover.” Overstreet 2009 FN 6.0 value = $951; VF 8.0 value = $1,981. CGC census 1/10: 3 in 7.0, 3 higher. From the Pinnacle Hill Collection.

92118 Thun’da #1 (Magazine Enterprises, 1952) CGC NM 9.4 White pages. A must have for any Frazetta fan! The only comic featuring cover to cover art by “the Man,” this issue is a true treasure. This copy has no peers on the current CGC census. It's hard to believe that it's not from a famous pedigree collection, what with the unsurpassed grade and page quality. No Frazetta collection is complete without this book. Overstreet 2009 NM- 9.2 value = $2,250. CGC census 1/10: 1 in 9.4, none higher.
92119 Top-Notch Comics #2 (MLJ, 1940) CGC VF+ 8.5 Off-white pages. According to Overstreet this was the first comic book to show a Nazi swastika on its cover, as the Wizard uses his Super-Brain to help down a German Axis warplane. Jack Cole and Mort Meskin are among the artists credited for this issue. Overstreet 2009 VF 8.0 value = $1,524; VF/NM 9.0 value = $2,475. CGC census 1/10: 1 in 8.5, 2 higher.

92120 Top-Notch Comics #9 (MLJ, 1940) CGC VF+ 8.5 Off-white pages. Overstreet and Gerber both assigned their "scarce" rating to this issue. The Black Hood, Officer Kip Burland, makes his debut in this issue from MLJ, the publisher that would later be known as Archie. The character got top billing from the start on this cover, which also features Roy the Super Boy, the sidekick of another MLJ hero, The Wizard. Irv Novick is included among this issue's artists. Overstreet and Gerber both assigned their "scarce" rating to this book. Overstreet 2009 FN 6.0 value = $1,833; VF 8.0 value = $4,399. CGC census 1/10: 2 in 8.5, 7 higher.

92121 Top-Notch Comics #9 (MLJ, 1940) CGC FN+ 6.5 Cream to off-white pages. According to Overstreet this was the first comic book to show a Nazi swastika on its cover, as the Wizard uses his Super-Brain to help down a German Axis warplane. Jack Cole and Mort Meskin are among the artists credited for this issue. Overstreet 2009 VF 8.0 value = $1,524; VF/NM 9.0 value = $2,475. CGC census 1/10: 1 in 8.5, 2 higher.

92122 Top-Notch Comics #15 Rockford pedigree (MLJ, 1941) CGC VF+ 8.5 Cream to off-white pages. Overstreet and Gerber both assigned their "scarce" rating to this issue. This is the origin and first appearance of the Black Hood, one of the top superheroes published by MLJ (the publisher now known as Archie). Note the unusual above-the-title billing for a character making his first appearance! Overstreet 2009 VF 8.0 value = $4,399; VF/NM 9.0 value = $7,700. CGC census 1/10: 2 in 8.5, 2 higher.


92124 Tough Kid Squad Comics #1 (Timely, 1942) CGC VF+ 8.5 Cream to off-white pages. "Highly prized due to its rarity" is how Overstreet once described this one-shot, and the Guide still gives it a "scarce" rating today, with Gerber using the same term. The cover art appears to be the work of Syd Shores. Overstreet 2009 VF 8.0 value = $6,761; VF/NM 9.0 value = $11,831. CGC census 1/10: 2 in 8.5, none higher. From the Pinnacle Hill Collection.

92125 Treasure Comics #1 Vancouver pedigree (Prize, 1945) CGC NM 9.4 White pages. The outstanding copy from the Vancouver Collection will make more than a few collectors take notice of this relatively obscure title, whose characters were a bit on the esoteric side — Paul Bunyan, Marco Polo, Carrot Topp, and Highwayman (the latter two's only appearances). Henry Kiefer, best known for his prolific work on Gilberton's Classics series, provided cover and interior art. Overstreet 2009 NM- 9.2 value = $700. CGC census 1/10: 3 in 9.4, none higher.

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92126 Uncle Sam Quarterly #1 (Quality, 1941) CGC VF+ 8.5 White pages. Cover art by Lou Fine and Will Eisner. Overstreet 2009 VF 8.0 value = $2,557; VF/NM 9.0 value = $4,479. CGC census 1/10: 2 in 8.5, 1 higher. From the Pinnacle Hill Collection.

92127 Uncle Scrooge #4 (Dell, 1953) CGC NM- 9.2 Off-white to white pages. As nice a copy as CGC has certified to date of this early issue in the popular series. Carl Barks scripted and provided both the cover and interior art, and the Beagle Boys make an appearance. Overstreet 2009 NM- 9.2 value = $950. CGC census 1/10: 5 in 9.2, 1 higher.

92128 Uncle Scrooge #5 File Copy (Dell, 1954) CGC NM 9.4 Off-white to white pages. The first appearance of Scrooge’s Worry Room also sees the first appearance of the Junior Woodchucks’ Book of Knowledge, later known as the Junior Woodchucks’ Guidebook that Huey, Dewey, and Louie were always quick to consult. The plot of the tale “The Sunken City” is memorable too, with Scrooge buying up every 1916 quarter ever minted! Overstreet 2009 NM- 9.2 value = $800. CGC census 1/10: 2 in 9.4, none higher.

92129 Uncle Scrooge #8 File Copy (Dell, 1954) CGC NM+ 9.6 Off-white to white pages. You won’t find a higher graded copy out there, and we’ve only sold one other copy in this grade with a higher page quality. Carl Barks story, cover, and art. Beagle Boys appearance. Overstreet 2009 NM- 9.2 value = $500. CGC census 1/10: 3 in 9.6, none higher.

92130 USA Comics #1 (Timely, 1941) CGC VF 8.0 Off-white to white pages. One of the top 20 Timely books, this issue stands out from the remainder of the run thanks to the striking Jack Kirby cover. The series was a tryout showcase of all-new characters, boasting the first appearance of the Whizzer as well as of Mister Liberty (later Major Liberty), Rockman, the Defender, and Jack Frost. Simon and Kirby added one page of interior art; Basil Wolverton handled art chores on the Rockman story. CGC notes, “Restoration includes: small amount of color touch on cover.” 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. From the Pinnacle Hill Collection.

92131 USA Comics #1 (Timely, 1941) CGC Apparent VF+ 8.5 Slight (A) Off-white pages. One of the top 20 Timely books, this issue stands out from the remainder of the run thanks to the striking Jack Kirby cover. The series was a tryout showcase of all-new characters, boasting the first appearance of the Whizzer as well as of Mister Liberty (later Major Liberty), Rockman, the Defender, and Jack Frost. Simon and Kirby added one page of interior art; Basil Wolverton handled art chores on the Rockman story. CGC notes, “Restoration includes: small amount of color touch on cover.” 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. From the Pinnacle Hill Collection.

92132 USA Comics #2 (Timely, 1941) CGC VF- 7.5 Off-white to white pages. Hitler at the wheel of a custom-built Nazimobile? That’s a job for Captain Terror, who got to be on the cover of his very first appearance here. Gerber went so far as to call this cover a Simon and Kirby production. USA is one of the tougher Timely runs to complete, and we hadn’t offered this issue in several years. A tidbit that you might enjoy: you’ll notice the word Rockman (which is the Basil Wolverton backup feature) pencilled onto the logo and partially erased. If you’ll look in our online archives from 2004 you’ll find an 8.0 copy of USA #1 with “Rockman” written in the same spot and in the same handwriting. Overstreet 2009 VF 8.0 value = $2,679. CGC census 1/10: 2 in 7.5, 4 higher. From the Pinnacle Hill Collection.
**92133** Walt Disney's Comics and Stories #9 (Dell, 1941) CGC VF 8.0 Light tan to off-white pages. An innovative Donald Duck appears on Al Taliaferro’s first cover on this title. The rest of the Disney line-up also appears in this book. Early issues of this title are near impossible to find in high-grade. Overstreet 2009 VF 8.0 value = $1,052. CGC census 1/10: 1 in 8.0, 1 higher.

**92134** Walt Disney’s Comics and Stories #70 (Dell, 1946) CGC NM 9.4 Off-white pages. Walt Kelly cover. Carl Barks story and art. Overstreet 2009 NM- 9.2 value = $550. CGC census 1/10: 1 in 9.4, 1 higher.

**92135** Walt Disney’s Comics and Stories #88 (Dell, 1948) CGC NM 9.4 Off-white to white pages. The first appearance of Gladstone Gander, one of the major Carl Barks characters. Walt Kelly drew the New Year’s cover. Overstreet 2009 NM- 9.2 value = $435. CGC census 1/10: 4 in 9.4, none higher.

**92136** Walt Disney's Comics and Stories #140 File Copy (Dell, 1952) CGC NM+ 9.6 Off-white to white pages. Beautiful file copy of the issue that has the first appearance of Gyro Gearloose and the second Carl Barks Uncle Scrooge cover. Barks also contributed scripting and interior art. Overstreet 2009 NM- 9.2 value = $360. CGC census 1/10: 2 in 9.6, 1 higher.

**92137** War Against Crime #11 Gaines File pedigree 10/11 (EC, 1950) CGC NM 9.4 White pages. EC's first horror cover makes this a must-have for anyone who collects the terror-tinged output of this publisher. Johnny Craig's cover art ties into the issue's only horror story, which is introduced by the Vault Keeper in only his second appearance. The experiment was obviously deemed a success, as the title became *Vault of Horror* with the next issue! The interior art is by Al Feldstein on the horror story and Craig, Harry Harrison, and George Roussos on the crime and punishment tales. Overstreet 2009 NM- 9.2 value = $2,300. CGC census 1/10: 3 in 9.4, 6 higher.

**92138** Weird Comics #4 (Fox Features Syndicate, 1940) CGC VF- 7.5 Light tan to off-white pages. This Joe Simon cover is one to remember, with enough bondage and torture to give the average weird menace pulp magazine a run for its money. This beautiful copy has a rich, dark blue background unmarred by creases or major defects. Overstreet VF 8.0 value = $769. CGC census 1/10: 1 in 7.3; three higher.

**92139** Weird Fantasy #14 (#2) Gaines File pedigree 7/10 (EC, 1950) CGC NM/MT 9.8 Off-white to white pages. This atomic explosion cover by Al Feldstein has long been a fan-favorite. Story art in this second issue includes contributions by Feldstein (starring himself and Bill Gaines as characters), Wally Wood, Jack Kamen, and Harvey Kurtzman. We can’t imagine a more attractive copy of this issue, and CGC has yet to certify another copy with a higher grade. Overstreet 2009 NM- 9.2 value = $1,650. CGC census 1/10: 5 in 9.8, none higher.
92140  Whiz Comics #2 (#1) (Fawcett, 1940) CGC GD+ 2.5 Cream to off-white pages. Major Golden Age milestone, with the origin and first appearance of Captain Marvel, Sivana, Golden Arrow, Dan Dare, Lance O'Casey, Spy Smasher and Ibis. And even at GD+ 2.5, nicer copies aren't that plentiful. Just one unrestored copy has earned a grade higher than FN 6.0 from Overstreet to date. C. C. Beck cover and art. CGC notes, “4 pieces of tape on spine of cover, 2 on interior cover and 1 on centerfold.” Overstreet 2009 GD 2.0 value = $7,000. CGC census 1/10: 2 in 2.5, 5 higher. From the Pinnacle Hill Collection.

92141  Whiz Comics #2 (#1) (Fawcett, 1940) CGC Apparent FN/VF 7.0 Extensive (P) Cream to off-white pages. In the day — those Golden Age 40s — Captain Marvel rivaled Superman as the most popular superhero in comics. That makes this issue super-significant because it has the origin and first appearance of Fawcett’s Cap, as well that of Sivana, Golden Arrow, Dan Dare, Lance O’Casey, Spy Smasher, and Ibis. As recently as the mid-1970s, this key was ranked as the fourth most valuable Golden Age comic book of all CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced.” C. C. Beck provided the cover and interior art. Overstreet 2009 GD 2.0 value = $7,000; VG 4.0 value = $14,000; FN 6.0 value = $21,000.

92142  Whiz Comics #3 (#2) (Fawcett, 1940) CGC GD/VG 3.0 Off-white pages. Captain Marvel makes his second comic book appearance in this issue of the historic title, Fawcett’s first foray into the fledgling medium. The cover and interior art are by C. C. Beck. Gerber rates it an “uncommon” issue. Overstreet 2009 GD 2.0 value = $461; VG 4.0 value = $922. CGC census 1/10: 1 in 3.0, 9 higher.

92143  Whiz Comics #22 (Fawcett, 1941) CGC Apparent FN 6.5 Light tan to off-white pages. We’ve never been able to offer a copy of this issue in such high grade before. Captain Marvel is the star of course, and the standout backup feature is Dr. Voodoo, with excellent art by Mac Raboy. This copy has a beautiful cover, and ties with just two others as the highest-graded copy to date. Overstreet 2009 NM- 9.2 value = $1,025. CGC census 1/10: 3 in 9.2, none higher. From the Pinnacle Hill Collection.


92145  Whiz Comics #25 (Fawcett, 1941) CGC FN+ 6.5 Light tan to off-white pages. This Fawcett key showcased the origin and first appearance of Captain Marvel Jr. and introduced, for the first time in comics, a story that was continued from a different title. The Origin of Shazam is also included in a text story. C. C. Beck cover and art. Mac Raboy art. Overstreet 2009 FN 6.0 value = $1,632; VF 8.0 value = $3,917. CGC census 1/10: 3 in 6.5, 8 higher.

92147 Wonder Woman #1 Crowley Copy pedigree (DC, 1942) CGC VF+ 8.5 Off-white to white pages. After just a few months in Sensation Comics, Wonder Woman had become too popular for that title alone, and this first issue of her own book started a four-decade run. The heroine not only became a household name, she also joined Superman and Batman as the only superheroes to be in continuous publication even through the “dark years” of the early 1950s. Wonder Woman’s early adventures still fascinate today, mainly because the Amazon’s creator, William Moulton Marston, wrote unorthodox stories of the kind you wouldn’t see in any other book, and for that matter H. G. Peter’s art also stood out from anything else on the stands. As you might expect from a #1 issue, the heroine’s origin story is retold and expanded upon here. CGC’s awarded a higher grade on only one other occasion, a barely better VF/NM 9.0. Overstreet 2009 VF 8.0 value = $19,200, VF/NM 9.0 value = $34,600. CGC census 1/10: 2 in 8.0, 1 higher.
Gerber rates the second issue more uncommon than the first, and the black cover further challenges the collector’s chances of finding a nice copy. CGC’s certified no other as nice as this fine specimen, and only six copies have rated better than FN 6.0 certification. Featured is the origin and first appearance of Mars (the character, not the planet, although he is the ruler of same) and his lieutenants the Duke of Deception, the Earl of Greed, and Lord Conquest. H. G. Peter handled the issue’s cover and interior art. Overstreet 2009 VF/NM 9.0 value = $5,323; NM- 9.2 value = $7,600. CGC census 1/10: 1 in 9.0, none higher.

Unbelievable grade for this issue! Just ask CGC’s #2 ranked copy, lagging way behind at VF- 7.5! In fact, only a handful of copies have been certified to date by CGC, and we’ve offered other copies on just a few occasions over the past eight years. It’s not supposed to be a rare issue, but you have to wonder! H. G. Peter and Sheldon Moldoff provide story art, Peter the cover. Overstreet 2009 NM- 9.2 value = $3,000. CGC census 1/10: 1 in 9.4, none higher.

H. G. Peter drew this issue’s cover in addition to illustrating William Moulton Marston’s story. Overstreet 2009 NM- 9.2 value = $1,725. CGC census 1/10: 2 in 9.2, 1 higher.

The only copy graded above 8.0 by CGC to date! We hadn’t seen this book in a while in any grade, and CGC has only certified five unrestored copies as of this writing. A Fox book this early, in this condition, is not to be passed up. The bondage cover is by none other than Joe Simon and features the Flame. Overstreet 2009 NM- 9.2 value = $1,725. CGC census 1/10: 1 in 9.2, none higher. From the Pinnacle Hill Collection.
92153 World's Finest Comics #5 (DC, 1942) CGC VF 8.0 Off-white to white pages. These early issues with cardboard covers are hard enough to find in any kind of decent grade. Batman and Robin aren't the only Dynamic Duo here — this issue introduces Tex N. Thomas and Danny Dunbar, aka TNT and Dan the Dyna-Mite! While some have wondered whether this or Star-Spangled Comics #7 is their first appearance, we notice this story speaks of "the first adventure of a new TNT team!" The patriotic wartime cover is by Fred Ray. Overstreet 2009 VF 8.0 value = $1,594. CGC census 1/10: 2 in 8.0, 2 higher.

92154 Wow Comics #1 Lost Valley pedigree (Henle, 1936) CGC FN 6.0 Off-white pages. Also known as Wow, What A Magazine! this is the first comic book work of Will Eisner and also the first comic produced by S. M. "Jerry" Iger. This magazine-sized (8.5" x 11.4") pre-Golden Age publication is very difficult to find. Gerber gave it a scarcity rating of 8, and ace Golden Age collector Jon Berk writing in Comic Book Marketplace called the series "one of the rarest of all comic titles." This is the best copy we have ever seen of this issue, and note that the overhang at the outside edge is common to all copies. Overstreet 2009 FN 6.0 value = $921. CGC census 1/10: 1 in 6.0, none higher.

92155 Wow Comics #2 Lost Valley pedigree (Henle, 1936) CGC VF 8.0 Off-white to white pages. Aka Wow, What A Magazine! Issue #2 is a Gerber "10" as well as a "white space" (i.e. Ernst Gerber couldn't even find a copy to photograph). This is the first copy we've ever offered of this pre-Golden Age ultra-toughie. This is just the second comic Will Eisner ever worked on, and a very young Bob Kane was a contributor. Popeye and Fu Manchu adventures lead a mix of features. Note the presence of a painted cover, surely one of the first ever on a comic book! Since none of the few copies we've seen of #1 were even close to Very Fine, we suggest you don't pass up this superb copy of #2. It's no lock that you'll find another one in any grade. Overstreet 2009 VF 8.0 value = $1,279. CGC census 1/10: 1 in 8.0, none higher.

92156 Wow Comics #3 Lost Valley pedigree (Henle, 1936) CGC VF- 7.5 Off-white to white pages. Aka Wow, What A Magazine! This issue is a Gerber "9" which the author defined as "Very Rare. From 6 to 10 still exist." The Will Eisner cover art is signed by that future giant of the medium. Fu Manchu, Popeye, and Otto Soglow's Little King are among the featured characters. Note the 9/36 cover date, which puts it more than a year and a half before Action #1, and perhaps more importantly, at least three years before most of the pedigree collections began. We would love to compare this to other copies we've sold, but the fact is we have never seen any others. Overstreet 2009 VF 8.0 value = $1,197. CGC census 1/10: 1 in 7.5, none higher.

92157 Wow Comics #2 Mile High pedigree (Fawcett, 1941) CGC NM-9.4 Off-white pages. This issue's rated 'Scarce' by Overstreet, and this is the only copy graded above 8.5 by CGC. As with the series' whole early run, Mr. Scarlet is the featured character. But we've also got to mention the first appearance of the Hunchback, a wealthy playboy who assumed the guise of a hunchback in order to — why else? — fight crime! Overstreet 2009 NM- 9.2 value = $5,200. CGC census 1/10: 1 in 9.4, none higher.

92158 Wow Comics #3 Rockford pedigree (Fawcett, 1941) CGC VF+ 8.5 Off-white pages. Mr. Scarlet may not have the most intimidating name or costume, but he's man enough to resist the Mummy Ray Gun, as seen on this cover. This attractive copy has a bright, clean cover. Only one other has been graded higher to date by CGC. Overstreet 2009 VF 8.0 value = $901; VF/NM 9.0 value = $1526. CGC census 1/10: 1 in 8.5; 1 higher.
92159 Wow Comics #4 Crowley Copy pedigree (Fawcett, 1942) CGC NM- 9.2 Cream to off-white pages. This is a tough book that you hardly ever see! It’s the first appearance of Pinky, sidekick to Mr. Scarlet. Those crimson crusaders of justice righted wrongs for the remainder of this series’ run. Overstreet 2009 NM- 9.2 value = $2,250. CGC census 1/10: 1 in 9.2, none higher.

92160 Wow Comics #8 Pennsylvania pedigree (Fawcett, 1942) CGC NM- 9.2 Off-white to white pages. In the years before Mary Marvel took over the book (starting with #9), Mr. Scarlet was the star character. Joining him on this patriotic cover are Commando Yank and the Phantom Eagle. Overstreet 2009 NM- 9.2 value = $925. CGC census 1/10: 3 in 9.2, none higher. From the Pinnacle Hill Collection.

92161 Young Allies Comics #1 (Timely, 1941) CGC VF/NM 9.0 Off-white pages. “High-grade Timely” is enough of a selling point, but this issue has much more. Sidekicks extraordinaire Bucky and Toro joined with some regular kids to form Young Allies here, the group’s first appearance. This issue also has the first meeting of Captain America and the Human Torch. The cover, credited to Jack Kirby and Syd Shores, is the only Timely cover ever to show both Hitler and the Red Skull. Overstreet notes, “the cover was altered after its preview in Human Torch #5. Stalin was shown with Hitler but was removed due to Russia becoming an ally.” Overstreet 2009 VF/NM 9.0 value = $18,150; NM- 9.2 value = $26,000. CGC census 1/10: 5 in 9.0, 3 higher.

92162 Young Allies Comics #2 (Timely, 1941) CGC VF- 7.5 Light tan to off-white pages. The Young Allies were just kids battling Nazis on a monthly basis and were envied by young readers all over America, who themselves had visions of taking on Hitler’s minions. Captain America and the Human Torch blaze into action in this issue which sports a Nazi cover by Joe Simon and Jack Kirby. This second issue of the title seems to be harder to find than copies of #1, if the CGC census is any indication. Overstreet 2009 VF 8.0 value = $2,638. CGC census 1/10: 2 in 7.5, 2 higher.

92163 Young Allies Comics #4 (Timely, 1942) CGC FN+ 6.5 Cream to off-white pages. “Classic Red Skull cover” says Overstreet, and the guy you love to hate has seldom looked more evil. Al Gabriele cover art. Overstreet 2009 FN 6.0 value = $1,254; VF 8.0 value = $2,842. CGC census 1/10: 2 in 6.5, 5 higher. From the Pinnacle Hill Collection.

92164 Zip Comics #1 (MLJ, 1940) CGC VF 8.0 Off-white pages. This issue has the origins and first appearances of Steel Sterling and the Scarlet Avenger. MLJ’s “Man of Steel” was drawn on the cover and inside the comic by Charles Biro. Overstreet 2009 VF 8.0 value = $3,643. CGC census 1/10: 1 in 8.0, 3 higher.
92165  *Adventure Comics #247* (DC, 1958)  
CGC VG/FN 5.0 Off-white to white pages. It's ranked #13 on Overstreet's Top 20 Silver Age Books list, and it's poised to move into the top ten within the next few years. Why? Well, the first appearance of the Legion of Super-Heroes, of course, with individual first appearances of Cosmic Boy, Saturn Girl, and Lightning Boy (Lad). Curt Swan created one of the Silver Age's most famous covers — and swiped himself three years later for the cover of *Superman* #147! A must for Silver Age aficionados! Overstreet 2009 VG 4.0 value = $960; FN 6.0 value = $1,440. CGC census 1/10: 8 in 5.0, 39 higher. From the Helen G. Collection.

92166  *Amazing Fantasy #15* (Marvel, 1962)  
CGC Apparent NM- 9.2 Extensive (P) White pages. It's the ultimate treasure for most Silver Age collectors — there's just no bigger key issue than the one with the first appearance of Spider-Man! This copy's got outstanding eye appeal — note the solid brown background at the top. And "white pages" go along with it, a real rarity for this book. The professional restoration has resulted in one of the most attractive copies in existence! Jack Kirby created the iconic cover; Steve Ditko the interior art. CGC notes, "Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced, re-glossed, staples replaced." Overstreet 2009 GD 2.0 value = $2,400; VG 4.0 value = $4,800; FN 6.0 value = $7,200; VF 8.0 value = $21,000; VF/NM 9.0 value = $43,000; NM- 9.2 value = $65,000.
92167  The Amazing Spider-Man #1 (Marvel, 1963) CGC VF 8.0 Off-white to white pages. Nice copy of an issue currently ranked by Overstreet as the third most valuable Silver Age comic. And at this grade, Overstreet's yearly update can't keep up with the book's actual value among collectors. Spider-Man's origin is retold in the issue, which features the first appearances of John Jameson, J. Jonah Jameson, and the Chameleon. And don't forget the first Fantastic Four crossover! Jack Kirby and Steve Ditko collaborated on the unforgettable cover, and Ditko begins his classic run as the title's primary story artist. Overstreet 2009 VF 8.0 value = $12,400. CGC census 1/10: 26 in 8.0, 48 higher. From an Important California Collection.

92168  No lot.

92169  The Amazing Spider-Man #14 (Marvel, 1964) CGC VF+ 8.5 Off-white pages. Few comic characters have continued to capture the imagination of the public as long after they have died as the Green Goblin. This issue marked his first appearance, and has achieved the well-deserved status of a classic. The added bonus here is an early Hulk crossover. This is a great looking copy with a cover and art by "Sturdy" Steve Ditko. Overstreet 2009 VF 8.0 value = $1,470; VF/NM 9.0 value = $2,835. CGC census 1/10: 72 in 8.5, 111 higher.

92170  The Amazing Spider-Man #19 (Marvel, 1964) CGC NM 9.4 Off-white to white page. Extra sharp copy of an issue that's unforgiving to contact, owing to its cover's predominantly white background. It's hard to find fault with the snowy white on this specimen, however! The Sandman and the Enforcers appear, and there's a Human Torch crossover. Steve Ditko cover and interior art. Overstreet 2009 NM- 9.2 value = $840. CGC census 1/10: 31 in 9.4, 19 higher.

92171  The Amazing Spider-Man #20 (Marvel, 1965) CGC NM- 9.2 Off-white to white pages. It's the origin and first appearance of the ever-pesky Scorpion, with cover and interior art by Steve Ditko. Out of 565 blue-label copies certified by CGC as of this writing, note how few have surpassed this one! Overstreet 2009 NM- 9.2 value = $1,375. CGC census 1/10: 28 in 9.2, 22 higher.


92173  The Amazing Spider-Man #129 (Marvel, 1974) CGC NM+ 9.6 Off-white to white pages. Everybody's favorite psychotic anti-hero, the Punisher, makes his debut in this issue, as does the evil Jackal. Cover by Gil Kane and John Romita Sr., art by Ross Andru. Overstreet 2009 NM- 9.2 value = $800. CGC census 1/10: 141 in 9.6, 23 higher.
92174  The Amazing Spider-Man #194 (Marvel, 1979) CGC MT 9.9 Off-white to white pages. The first appearance of the Black Cat has been a hot issue lately, possibly because of her rumored involvement in the recently stalled Spider-Man 4 movie. While CGC has certified more than 900 copies to date, this is one of only three to achieve a 9.9 grade. Al Milgrom is the cover artist. Overstreet 2009 NM- 9.2 value = $70. CGC census 1/10: 4 in 9.8, none higher.

92175  The Avengers #4 (Marvel, 1964) CGC VF 8.0 Off-white pages. No one can ignore the significance of this Silver Age key. Captain America is back in his first-ever Silver Age appearance! The Sub-Mariner also makes an appearance. Jack Kirby did his usual excellent job on both the cover and interior art for this issue. This is a nice high-grade copy. Overstreet 2009 VF 8.0 value = $1,114. CGC census 1/10: 68 in 8.0, 127 higher.

92176  The Avengers #64 Western Penn pedigree (Marvel, 1969) CGC MT 9.8 Off-white to white pages. Egghead and Black Widow make appearances, and Hawkeye’s brother Barney Barton dies at the hands of the former (though “death” in a comic book is rarely permanent). The cover and interior art are by Gene Colan. Overstreet 2009 NM- 9.2 value = $70. CGC census 1/10: 4 in 9.8, none higher.

92177  The Avengers Annual #2 (Marvel, 1968) CGC NM+ 9.6 Off-white to white pages. This latter day Silver Age issue sports a nifty John Buscema Marvel superheroes fight cover, and inside is the first appearance of the Scarlet Centurion. But what really makes this copy special is the grade, simply sick for a square bound! Overstreet 2009 NM- 9.2 value = $95. CGC census 1/10: 3 in 9.6, none higher.


92179  Bewitched #1 (Dell, 1965) CGC NM/ MT 9.8 Off-white to white pages. Elizabeth Montgomery, Dick York, and Agnes Moorehead photo cover. The highest graded copy that we have ever offered. Overstreet 2009 NM- 9.2 value = $275. CGC census 12/09: 1 in 9.8, none higher.


92181  The Brave and the Bold #19 (DC, 1958) CGC NM- 9.2 Off-white to white pages. The Viking Prince versus a Valkyrie on this sword-swinging cover by Irv Novick. The interior art is by Novick and Joe Kubert (on the Silent Knight feature). This is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $750. CGC census 1/10: 1 in 9.2, none higher.
92182 The Brave and the Bold #21 (DC, 1958) CGC VF/NM 9.0 Off-white pages. The Viking Prince is featured on this striking grey tone cover by Irv Novick. Novick also drew the art for the Viking Prince feature inside, with Joe Kubert drawing the Silent Knight tale. Overstreet 2009 VF/NM 9.0 value = $514; NM- 9.2 value = $750. CGC census 1/10: 1 in 9.0, 2 higher.

92185 Cerebus The Aardvark #1 Dave Sim File Copy - Signature Series (Aardvark-Vanaheim, 1977) CGC NM/MT 9.8 White pages. The first appearance of Cerebus the Aardvark was also the very first Aardvark-Vanaheim comic, and Dave Sim provided the story, and cover and interior art for the book. This is undoubtedly the most desirable copy of #1 out there, being not only signed by Sim, but also coming from his personal collection and having the highest grade on the current CGC census. With an original print run of only 2,000 copies, first issues are hard to come by in any condition — this is just the fourth copy Heritage has ever offered. And a 9.8 is almost unheard of, due to the slightly over-sized format. This copy will surely be the centerpiece of some lucky bidder’s “earth pig” collection, and will certainly be the envy of all other Cerebus collectors. We expect a lot of action on this beauty! CGC notes, “Signed by Dave Sim on 3/13/04.” Overstreet 2009 NM- 9.2 value = $235. CGC census 1/10 for universal grades: 2 in 9.6, none higher; for signature series: 2 in 9.8, none higher.


92187 Cerebus The Aardvark #4 Dave Sim File Copy - Signature Series (Aardvark-Vanaheim, 1978) CGC MT 9.9 White pages. This absolutely incredible copy of the Earth Pig’s fourth outing should be on the bid list for every Cerebus fan. A truly Mint copy from the personal files of Cerebus creator? Are you kidding me? And to top it off, it showcases the first appearance and origin of everyone’s favorite albino, Elrod. Story, cover, and art by Dave Sim. CGC notes, “Signed by Dave Sim on 3/13/04.” Overstreet 2009 NM- 9.2 value = $135. CGC census 1/10 for universal grades: 1 in 9.6, none higher; for signature series: 1 in 9.9, none higher.


92186 Cerebus The Aardvark #2 Dave Sim File Copy - Signature Series (Aardvark-Vanaheim, 1978) CGC NM/MT 9.8 White pages. How about owning a copy of #2 that was once in Dave Sim’s personal collection! It showcases the second appearance of Cerebus and features a racy Red Sophia pin-up by Frank Thorne, that pre-dates her first appearance. Dave Sim story, cover, and art. This true Cerebus rarity could be yours if the bid is right! CGC notes, “Signed by Dave Sim on 3/13/04.” Overstreet 2009 NM- 9.2 value = $235. CGC census 1/10 for universal grade copies: 1 in 9.6, none higher; for signature series: 2 in 9.8, none higher.

92189  Fantastic Four Annual #1 (Marvel, 1963) CGC NM 9.4 Off-white pages. This highly coveted book is the all-time favorite comic of many a Silver Age Marvel fan, thanks to the lengthy epic that has the Sub-Mariner attacking the human race. This Stan Lee and Jack Kirby yarn also has the first appearances of Lady Dorma and Krang. Also, note that a backup feature has an early Spider-Man appearance. The cover art is credited to Kirby and Dick Ayers. Overstreet 2009 NM- 9.2 value = $1,700. CGC census 1/10: 12 in 9.4, 5 higher.

92190  Flipper #1 Curator Copy (Gold Key, 1966) CGC NM/MT 9.8 White pages. First issue of the short-lived comic book based on the 1964 TV series. Front and back photo covers. This is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $100. CGC census 1/10: 1 in 9.8, none higher.

92191  Giant-Size X-Men #1 (Marvel, 1975) CGC NM/MT 9.8 Off-white pages. 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. Copies of this issue in such high grade have maintained a steady value. Overstreet 2009 NM- 9.2 value = $1,250. CGC census 1/10: 33 in 9.8, none higher.

92192  Giant-Size X-Men #1 (Marvel, 1975) CGC NM 9.4 Off-white to white pages. Ranked as the fourth-most valuable Bronze Age book by Overstreet (and #1 and #2 are 35¢ price-variants), this comic presents the first appearance of the new X-Men, the most popular superhero team ever. As square bound books are always more susceptible to wear than your average comic, it’s a treat to find a Near Mint copy. Artist Dave Cockrum became a star in his own right with his work here, which was carried over to the revived X-Men title. The cover is by Gil Kane. Overstreet 2009 NM- 9.2 value = $1,250. CGC census 1/10: 258 in 9.4, 187 higher.
92193 Green Lantern #1 (DC, 1960) CGC NM 9.4 Off-white to white pages. Seasoned DC collectors know that locating a high-grade example of this book is next to impossible. While some Silver Age keys have seen their CGC census reports fill up with high-grade copies in recent years, that is not the case with this book. Not even the David N. Toth collection, the source of so many of census-topping Silver Age DCs, provided a Near Mint copy (alas, Dr. Toth's run of Green Lantern did not begin until #8).

Heritage previously auctioned this copy in 2003 for $18,975 (back when “top of Guide” was $4,000) but that price seems a veritable bargain now. In addition to the scarcity in high grade mentioned above, recent off-the-charts auction results for Showcase #22 (the first appearance of the Silver Age Green Lantern) show that this is no longer an underrated character. This one is fresher and better preserved than any other copy of this book that we have ever seen. With a flat, clean appearance, and off-white to white page quality, this is the copy of this genuine DC key.

Gil Kane cover art. Overstreet 2009 NM- 9.2 value = $9,500. CGC census 1/10: 1 in 9.4, none higher.
92194  Green Lantern #85 (DC, 1971) CGC NM/MT 9.8 Off-white pages. Near perfect copy of one of the Bronze Age’s most shocking issues — an anti-drug book that was part of the famed Neal Adams run in this title. Overstreet 2009 NM- 9.2 value = $155. CGC census 1/10: 9 in 9.8, none higher.

92195  Green Lantern #86 (DC, 1971) CGC NM/MT 9.8 White pages. This second installment of the famous anti-drug story is by the creative team of writer Denny O’Neil and artist Neal Adams. The backup feature has Alex Toth art. Overstreet 2009 NM- 9.2 value = $155. CGC census 1/10: 7 in 9.8, none higher.

92196  The Incredible Hulk #1 (Marvel, 1962) CGC VF- 7.5 Off-white to white pages. This fresh copy from an original owner collection really gets our Silver Age juices going! It’s one of the hardest issues to find in high grade among the early Marvel Age keys. And key it is, with the origin and first appearance of the Hulk, and first appearances of Rick Jones, Betty Ross, and Thunderbolt Ross. The Jack Kirby cover and those cover text balloons (“Fantasy As You Like It!”) are legend! Kirby also handled the interior art for this premiere issue. Overstreet 2009 VF 8.0 value = $10,000. CGC census 1/10: 10 in 7.5, 25 higher.

92197  The Incredible Hulk #180 (Marvel, 1974) CGC NM/MT 9.8 Off-white to white pages. An absolutely incredible copy of the very first appearance anywhere of “the guy with the claws and hair on his jaws” — Wolverine (who shows up in a cameo on the last page). Don’t miss your chance to own a “highest graded” copy bub! Wendigo appearance. Herb Trimpe cover and art. Overstreet 2009 NM- 9.2 value = $285. CGC census 1/10: 9 in 9.8, none higher. From the Capital City Collection.

NEED DATES!!!
92198 The Incredible Hulk #181 (Marvel, 1974) CGC NM/MT 9.8 Off-white pages. If you have just one comic book from the 1970s — comics' Bronze Age — it should be this issue, which has the first full appearance of Wolverine. And you might as well have a sparkling copy — this one definitely qualifies! Be prepared for some spirited bidding! Herb Trimpe provided cover and story art for this milestone issue. Overstreet 2009 NM- 9.2 value = $1,450. CGC census 1/10: 33 in 9.8, 1 higher. From the Capital City Collection.

92199 The Incredible Hulk #181 (Marvel, 1974) CGC NM 9.4 Off-white to white pages. Eye-popping colors suggest an even higher grade than the already impressive 9.4! It's the very best of the Bronze Age, currently ranked behind only two price variant issues on Overstreet's Top 10 Bronze Age Books list. First full appearance of Wolverine. Wendigo appearance. Herb Trimpe cover. Trimpe and Jack Abel art. Overstreet 2009 NM- 9.2 value = $1,450. CGC census 1/10: 219 in 9.4, 168 higher.

92200 The Incredible Hulk #182 (Marvel, 1974) CGC NM/MT 9.8 Off-white pages. Incredible Hulk? How about Incredible Grade? Here's your chance to own a 9.8 copy of #182, the highest grade yet awarded by CGC. Featuring the first appearance of Crackajack Jackson, and Hammer and Anvil, and Wolverine's third appearance. Herb Trimpe cover and art. Overstreet 2009 NM- 9.2 value = $175. CGC census 1/10: 7 in 9.8, none higher. From the Capital City Collection.

92201 Iron Man and Sub-Mariner #1 Western Penn pedigree (Marvel, 1968) CGC NM+ 9.6 White pages. This great Silver Age Marvel comic predates both Iron Man #1 and Sub-Mariner #1. The book is the linchpin between Tales of Suspense #99 and Iron Man #1, and Tales to Astonish #101 and Sub-Mariner #1. These heroes were homeless for a month when the anthology books were canceled and before they were awarded their own titles. Don't miss the chance to own this exquisite copy. Only three have been graded higher by CGC to date. Overstreet 2009 NM- 9.2 value = $250. CGC census 1/10: 39 in 9.6, 3 higher.
92202  
I Spy #1 Curator Copy (Gold Key, 1966) CGC NM+ 9.6 White pages. Based on the 1965-68 TV series, this is one of the most valuable of the Gold Key TV tie-in books. Bill Cosby and Robert Culp photo cover. Art by Al McWilliams. This is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $275. CGC census 1/10: 1 in 9.6, none higher.

92203  
Jackie Gleason and the Honeymooners #1 (DC, 1956) CGC VF/NM 9.0 Off-white pages. It's the first appearance of Ralph Kramden in comics, and this copy is easily the finest of the mere five copies that CGC has certified to date. A Gerber "6" or "uncommon" issue, it may actually be rarer. We've only offered a copy on one previous occasion. It's certainly extremely rare in high grade. Overstreet 2009 VF/NM 9.0 value = $932; NM- 9.2 value = $1,300. CGC census 1/10: 1 in 9.0, none higher.

92204  
Journey Into Mystery #83 (Marvel, 1962) CGC FN/VF 7.0 Off-white pages. The demand for Marvel keys just never lets up, and this is one of them, the origin and first appearance of Thor (whose feature film debut is currently in production). Jack Kirby is the cover artist, with Steve Ditko and Don Heck providing the interior art. Overstreet 2009 FN 6.0 value = $1,800; VF 8.0 value = $5,500. CGC census 1/10: 17 in 7.0, 55 higher.

92205  
Journey Into Mystery #83 (Marvel, 1962) CGC FN 6.0 Off-white pages. One of the hottest Silver Age keys of late has been this one, the origin and first appearance of Thor with art by Jack Kirby. The upcoming Thor feature film recently began filming, meaning this character is poised to enter the mainstream. Overstreet 2009 FN 6.0 value = $1,800. CGC census 1/10: 40 in 6.0, 100 higher.

92206  

92207  
Justice League of America #1 (DC, 1960) CGC VF+ 8.5 Off-white to white pages. A key Silver Age DC issue, not only for its #1 status, but also for the origin and first appearance of the super-villain Despero, this book is notoriously hard to find in high grade and at 8.5, with off-white to white pages, this one definitely stands out in the crowd. Aquaman, Batman, Flash, Green Lantern, J'onn J'onzz, Superman, and Wonder Woman appear. Murphy Anderson did the cover, Mike Sekowsky the interior art. Overstreet 2009 VF 8.0 value = $3,600; VF/NM 9.0 value = $6,800. CGC census 1/10: 9 in 8.5, 9 higher.
92208  **Justice League of America #1 (DC, 1960)** CGC FN/VF 7.0 Cream to off-white pages. Nice copy of a Silver Age key, which sports one of the more memorable covers of the era courtesy of Murphy Anderson. Inside is the origin and first appearance of Despero, with Aquaman, Batman, Flash, Green Lantern, Jonn J'onzz, Superman, and Wonder Woman comprising the JLA. Mike Sekowsky interior art. Overstreet 2009 FN 6.0 value = $1,200; VF 8.0 value = $3,600. CGC census 1/10: 19 in 7.0, 34 higher.

92209  **Justice League of America #39 (DC, 1965)** CGC NM+ 9.6 Off-white to white pages. Also known as *80 Page Giant* G-16. Reprints #5 of this series as well as *Brave and the Bold* #28 and 30. Appearances include Superman, Batman, Flash, and Wonder Woman. Overstreet 2009 NM- 9.2 value = $200. CGC census 1/10: 3 in 9.6, none higher.

92210  **Man from U.N.C.L.E. #1 Pacific Coast pedigree (Gold Key, 1965)** CGC NM+ 9.6 White pages. Robert Vaughn front and back photo covers. Don Heck art. This is the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $240. CGC census 12/09: 1 in 9.6, none higher. *From the Gary Keller Collection.*

92211  **The Monkees #1 (Dell, 1967)** CGC NM/MT 9.8 White pages. Here they come... hey, hey! It's the Monkees! And what a copy of the first issue this is! Photo cover. Overstreet 2009 NM- 9.2 value = $170. CGC census 1/10: 1 in 9.8, none higher.


92213  **Richie Rich #4 File Copy (Harvey, 1961)** CGC NM 9.4 Off-white to white pages. One of the best covers of the early run — we fondly recall auctioning Warren Kremer's original cover art for this a couple of years ago! Overstreet 2009 NM- 9.2 value = $975. CGC census 1/10: 3 in 9.4, 1 higher.


92215  **Showcase #7 Challengers of the Unknown (DC, 1957)** CGC VF 8.0 White pages. Like so many of the DC milestone books from this period, finding copies in VF 8.0 is just plain difficult. In fact, to date CGC has certified a total of just six copies nicer than FN+ 6.5! This issue's robot cover is quintessential Jack Kirby, who also provided the story art for the second appearance of the Challengers of the Unknown. Overstreet 2009 VF 8.0 value = $1,301. CGC census 1/10: 2 in 8.0, 4 higher. *From the Motor City Showcase Run.*
Showcase #8 The Flash (DC, 1957)
CGC FN+ 6.5 Off-white pages. It's the second appearance of Silver Age Flash, released eight months after Showcase #4. It would be two more years before the Scarlet Speedster landed his own dedicated series.
The issue also has the origin and first appearance of Captain Cold, who would become a regular in the hero's rogues' gallery. Carmine Infantino is the cover artist. Overstreet 2009 FN 6.0 value = $2,460; VF 8.0 value = $7,500. CGC census 1/10: 7 in 6.5, 10 higher.

Showcase #9 Lois Lane (DC, 1957)
CGC FN- 5.5 Off-white to white pages. This "girl" comic is one of the toughest Showcase issues to find in high grade. Lois Lane was the first Showcase character to get her own book, in a time when such honors were seldom bestowed upon female characters. Overstreet 2009 FN 6.0 value = $1,950. CGC census 1/10: 4 in 5.5, 11 higher.

Showcase #17 Adam Strange (DC, 1958)
CGC VF- 7.5 Off-white pages. The black background makes this one a tough find in high grade, as evidenced by the fact that CGC has certified just two nicer copies to date, one at VF 8.0, the other at VF/NM 9.0. The first appearance of Adam Strange was rendered by Gil Kane on the cover and Mike Sekowsky on the interior. Overstreet 2009 VF 8.0 value = $1,645. CGC census 1/10: 2 in 7.5, 2 higher.

Showcase #22 Green Lantern (DC, 1959)
CGC FN- 5.5 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. Overstreet 2009 FN 6.0 value = $1,155. CGC census 1/10: 14 in 5.5, 36 higher.

Showcase #22 Green Lantern (DC, 1959)
CGC VG/FN 5.0 Off-white pages. After reviving the Flash in this same title three years prior, DC was ready to update another Golden Age superhero. The sleek, capeless Green Lantern took the comic world by storm in 1959, and this was the issue that had his origin and first appearance. Abin Sur and Carol Ferris also made their first appearances. Gil Kane provided stellar artwork on both the cover and interior art. Overstreet 2009 VG 4.0 value = $770; FN 6.0 value = $1,155. CGC census 1/10: 16 in 5.0, 50 higher.

Showcase #22 Green Lantern (DC, 1959)
CGC VF+ 8.5 Off-white pages. Wayne Boring cover and art. Al Plastino art. Overstreet 2009 VF 8.0 value = $250; VF/NM 9.0 value = $413. CGC census 1/10: 3 in 8.5, none higher.

Superman #112 (DC, 1957)
CGC VF+ 8.5 Off-white pages. Wayne Boring cover and art. Al Plastino art. Overstreet 2009 VF 8.0 value = $250; VF/NM 9.0 value = $413. CGC census 1/10: 3 in 8.5, none higher.

Superman #115 (DC, 1957)

Superman #118 (DC, 1958)
CGC NM- 9.2 Off-white to white pages. The death of Superman actually occurred in 1958! Ok, the theme was used before and after this issue many times! This outstanding copy's grade is exceedingly rare for this early Silver Age era. Curt Swan provided cover and interior art. Overstreet 2009 NM- 9.2 value = $500. CGC census 1/10: 2 in 9.2, none higher.

Superman #103 (DC, 1956)

92226  **Superman's Girlfriend Lois Lane #1** (DC, 1958) CGC FN 6.0 Cream to off-white pages. This book is nonexistent in high grade as far as anyone knows (CGC hasn't graded one higher than 7.5) so a mid-grade copy should be on every DC collector's list. For a character to get his (or her!) own series starting with #1 was still a very big deal in 1958, and since Superman never failed to co-star, we'll call this DC's first Silver Age superhero #1 issue. Other characters like the Flash would get books with prior numbering continued of course, but there wouldn't be another superhero #1 at DC until *Green Lantern* #1, two and a half years later. Curt Swan cover art. Overstreet 2009 FN 6.0 value = $969. CGC census 1/10: 1 in 6.0, 12 higher.

92227  **Tales of Suspense #39** (Marvel, 1963) CGC VF- 7.5 Off-white to white pages. The first appearance and origin of Iron Man is one of the top ten Silver Age books, and should get more popular with each passing year since another movie is due in theaters in a matter of weeks. Jack Kirby cover. Overstreet 2009 VF 8.0 value = $5,400. CGC census 1/10: 36 in 7.5, 78 higher.


92229  **Teen Titans #1** (DC, 1966) CGC NM 9.4 White pages. The first issue of this title is surprisingly scarce in this grade and higher. Nick Cardy provided the cover and story art. The Teens join the Peace Corps in this issue, which also features cameo appearances by Batman, Flash, Wonder Woman, and Aquaman. Overstreet 2009 NM- 9.2 value = $600. CGC census 1/10: 9 in 9.4, 3 higher.

92230  **Uncle Scrooge #179** (Whitman, 1980) CGC NM 9.4 White pages. One of the absolute Holy Grails for the Carl Barks completionist, and one of the 10 or 15 most valuable Bronze Age comics. This issue was originally only distributed in multi-packs, and Overstreet notes "very low distribution". As Jon McClure noted, "All Whitman comics dated August through December 1980 are scarce... this is because independent newsstand distributors and direct accounts never received them!" Frustratingly, when Heritage auctioned the huge Western Publishing comic archives, which had multiples of other scarcer issues like *Little Lulu* #260, not one single *Scrooge* #179 was found. Aside from having seen the issue in a bound volume and an unopened pre-pack, we have sold just one copy before: a CGC 9.2 that fetched $603 in 2002. Overstreet 2009 NM- 9.2 value = $750. CGC census 1/10: 6 in 9.4, none higher.


92236  **X-Men Annual #1 (Marvel, 1970) CGC NM/MT 9.8 White pages.** Avengers crossover, the origin of the Stranger, and Jack Kirby cover and art, all in one groovy issue. Oddly, the series had been in reprints for several months when this, its first annual, was rolled out. Overstreet 2009 NM- 9.2 value = $160. CGC census 1/10: 3 in 9.8, none higher.

92234  **X-Men #94 (Marvel, 1975) CGC NM+ 9.6 Off-white to white pages.** One of the ten most valuable Bronze Age comics is the first "new X-Men" issue of the regular series. Colossus, Nightcrawler, Storm, and Thunderbird make their second appearances, having debuted in *Giant-Size X-Men* #1. The cover is by Gil Kane, and the interior art is by Dave Cockrum. Overstreet 2009 NM- 9.2 value = $1,150. CGC census 1/10: 44 in 9.6, 49 higher.

92232  **X-Men #1 White Mountain pedigree (Marvel, 1963) CGC Apparent VF/NM 9.0 Slight (P) Off-white to white pages.** We remember going ga-ga over this copy when we saw it pictured in the catalog of a New York auction firm back in 1991. And seeing it in person, we still think it ranks with the best copies we've seen in terms of eye appeal. It's stunning! The issue is significant, of course for the first appearance of the X-Men and Magneto, with art by Jack Kirby. CGC notes, "Restoration includes: cover cleaned, staples replaced." Overstreet 2009 GD 2.0 value = $775; VG 4.0 value = $1,550; FN 6.0 value = $2,325; VF 8.0 value = $7,200; VF/NM 9.0 value = $14,600.
92237 Zap Comix #1 Plymell Edition (Apex Novelties, 1967) CGC VF+ 8.5 Off-white pages. This very attractive first-printing copy of Robert Crumb’s historic first comic book comes to us, like the one just listed, from Underground cartoonist Jay Lynch. Jay published Bijou Funnies out of Chicago about a year after Crumb did this first Zap, and Crumb traveled from California to contribute art to the first (and every subsequent issue) of Bijou. Unlike the other copy from Jay’s collection listed in this auction, this one is the better-known darker blue cover version. With Heritage’s recent record-breaking sale price on a NM- 9.2 copy ($13,145, in our May, 2009 sale), this is one book worth keeping your eye on! Fogel’s Underground Comix Price Guide FN 6.0 value = $4,800; NM 9.4 value = $8,000. CGC census 1/10: 4 in 8.5, 8 higher. From the Jay Lynch Collection.

92238 Zap Comix #1 Plymell Edition, Light Blue Variant (Apex Novelties, 1967) CGC VF 8.0 Off-white pages. The history of this important comic book is about to be slightly rewritten, as new information from printer Charles Plymell has recently come to light. This version, which comes to us from Underground legend Jay Lynch (Bijou Funnies, Nard ‘n’ Pat), sports a slightly lighter shade of blue within the Zap logo, and was from the beginning of the run. According to Plymell, “I vaguely remember the ink, and Don Donahue said that Crumb wanted a richer blue, so I changed ink. I wanted to use a quality ink, a Dutch ink that didn’t track or offset on copies that easily. The trouble was that it was a paler blue, and Crumb wanted a darker or vibrant blue, so I put in a different brand that carried that shade. You can see the difference between top and bottom copies. Fewer of the pale blue versions were printed until Crumb was pleased.” Fogel’s Underground Comix Price Guide FN 6.0 value = $4,800; NM 9.4 value = $8,000. CGC census 1/10: 3 in 8.0, 12 higher. From the Jay Lynch Collection.

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**Bound Volumes**

92239 Flash Comics #1-12 Bound Volume (DC, 1940). This fantastic bound volume features several key Golden Age DC first appearances — including those of the Flash, Hawkman, and Johnny Thunder! Included are copies of *Flash Comics* #1 (featuring first appearances of the Flash, Hawkman, Johnny Thunder, the Whip, and Shiera Saunders), #2 (first Hawkman cover), #3 (first appearance of King Standish, E. E. Hibbard's first art on the Flash), #4 (The Whip cover, Sheldon Moldoff's first Hawkman art), #5, 6, 7, #8 (classic Flash cover), 9, #10 (another classic Flash cover), #11 (gorilla cover), and #12 that have been trimmed and spiral-bound into a hardcover volume for the office of managing editor M. C. Gaines. The comics also feature art by Stan Aschmeier for the Johnny Thunder stories. The comics were trimmed on all sides (meaning the spines have been trimmed away as well) and have had holes punched along the left edges to accommodate the spiral binding; otherwise they are in overall nice condition with bright, glossy covers, some mild to moderate wear, and off-white to tan pages with some instances of very mild chipping. The first page of issue #1 has become detached. Overstreet 2009 VG 4.0 value for group = $22,276.

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92240 Showcase #1-11 Bound Volume (DC, 1956-57). Here’s a great way to obtain some of the books that kicked off the Silver Age of Comics. The issues collected in this bound volume include the first appearance of the Barry Allen-version of the Flash in Showcase #4 (largely considered the first Silver Age comic book), and other highlights include the origin and first few appearances of the Challengers of the Unknown by Jack Kirby, early Lois Lane solo adventures, and the first appearance of the villainous Captain Cold. There is a small tear to the lower left corner of #4 and some cover wear and small tears to #6, otherwise the comics are in great condition with glossy covers, cream pages, and some tanning to the inside covers. Overstreet 2009 VG 4.0 value for comics = $8,656.
92241  Superman #1-12 Bound Volume (DC, 1939-41). A very nice copy of issue #1 leads off this superb bound volume. If you saw a "loose" copy that looked this nice, your first reaction would be "it must be restored" (this one isn’t). The page quality is cream to off-white throughout, with no brittleness, and the cover colors have that "pop" that’s characteristic of bound volumes.

The classic cover to #11, which was used on a U.S. postage stamp, is just one of the many other highlights contained here, in a volume that extends from Summer 1939 to September 1941. The book has a red cloth binding with the title printed in black on the spine. The volume has head and tail bands and green endpapers.

A couple of defects of note: issue #2 has a crease running through the cover (though without breaking color). Also, half of two pages from issue #8 were obviously torn out by accident and scotch-taped back together many years ago — the tape has browned with age and left a slight stain on the pages immediately before and after (only one story page is affected). And as always with bound volumes, the comics were slightly trimmed on three sides as part of the binding process.

Have a look at our scans of the covers and we think you’ll agree that acquiring copies of all twelve of these issues with similar eye appeal would cost well into six figures and wouldn’t be easy even with an unlimited budget. Overstreet 2009 VG 4.0 value for group = $61,856.
**MAGAZINES**

**92242 Walt Disney’s Comics and Stories #1-12 File Copies Bound Volume (Dell, 1940-41).** These are gorgeous file copies of the first 12 issues of the popular Disney title that have been trimmed and bound into a hardcover volume. Highlights include Al Taliaferro and Floyd Gottfredson art, and early cover appearances by Goofy, Clarabelle Cow, and Huey, Dewey, and Louie. Included are issues #1 (restoration including tear seal, spine reinforced, and slight color touch), 2 (half of one text page removed), 3 (half of a story page removed), 4 (panel cut out), 5-8, 9 (page missing), 10 (coupon cut out), 11, and 12 (page missing). Except as mentioned, the comics are in very nice condition with beautiful glossy covers, supple pages, and overall mild tanning and wear. Overstreet 2009 VG 4.0 value for comics = $9,276.


**92244 Famous Monsters of Filmland #3 (Warren, 1959) CGC VF- 7.5 Off-white pages.** The best copy we’ve ever offered of an issue that’s “extremely rare in higher grades,” according to the Comic Art Price Guide. This is one of the first four issues to sell out in Warren’s back issue department, and thus one of the most difficult early issues to find. First Basil Gogos cover and first “You Axed For It” page. Jerry Weist’s Comic Art Price Guide FN 6.0 value = $500. CGC census 1/10: 4 in 7.5, 7 higher.


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92246 Playboy #1 Newsstand Edition (HMH Publishing, 1953) CGC FN/VF 7.0 White pages. Of the three Playboy #1 offerings in this sale, this nice copy has the superior page quality. It’s a regular newsstand edition, but the overall distribution of all versions of the premiere issue was so low, that copies this nice aren’t that common. And they can only become more rare in the future!

92247 Playboy #1 Page 3 Copy (HMH Publishing, 1953) CGC VF- 7.5 Off-white to white pages. The premiere issue of the magazine that would revolutionize the men’s magazine genre was audacious from the start. Marilyn Monroe graced the cover, and, of course, was the first Playmate of the Month (“Sweetheart of the Month” in the first issue), her full page nude ingrained in Americana lore. Hugh Hefner had a vision beyond titillation — he brought fiction from outstanding authors of the 20th century (Sir Arthur Conan Doyle, a jazz article about big band icons the Dorsey Brothers, a cartoon spread featuring the works of ’50s icon Virgil Partsch (“VIP On Sex”), and much more. This is a “Page 3 Copy” (i.e. the version in which page 3 is numbered), rarer than the newsstand version. The modest grade here the result of a 1” tear through the book along the border opposite the spine. The book does have nice eye appeal and nice quality pages and would grade about Fine otherwise. Note that CGC does not yet publish a census report for non-comic magazines.

92248 Playboy #1 Page 3 Copy (HMH Publishing, 1953) CGC VG- 3.5 Off-white to white pages. For a brand new magazine launched on a very modest budget, publisher Hugh Hefner was supremely ambitious. There was, of course, the Marilyn Monroe nude photo, plus a dazzling array of topics: fiction by Sir Arthur Conan Doyle, a jazz article about big band icons the Dorsey Brothers, a cartoon spread featuring the works of ’50s icon Virgil Partsch (“VIP On Sex”), and much more. This is a “Page 3 Copy” (i.e. the version in which page 3 is numbered), rarer than the newsstand version. The modest grade here the result of a 1” tear through the book along the border opposite the spine. The book does have nice eye appeal and nice quality pages and would grade about Fine otherwise. Note that CGC does not yet publish a census report for non-comic magazines.

Men’s Magazines
92249 Playboy #1-12 Bound Volume (HMH Publishing, 1953-54). Playboy’s first year, the first 12 issues professionally bound into an attractive volume for display and safekeeping. Judging by the page quality of the issues, they were bound shortly after the most recent issue (November, 1954) was printed. The famed first issue, now realizing record prices at auction, with its historic full-page Marilyn Monroe nude photo, is the highlight. There is some tape at the bottom of the spine, but otherwise it appears to have been about a Fine copy at the time it was bound. Other issues appear even nicer, averaging Fine to Very Fine prior to binding, with off-white to white pages, except for issue #9 (August, 1954), which has moisture staining throughout, which has caused wrinkling of the pages, although all remain perfectly legible. Besides the Playmates, highlights include works by Ray Bradbury, Milton Caniff, Erskine Caldwell, Sir Arthur Conan Doyle, W. Somerset Maugham, and W. Somerset Maugham. All copies were choice specimens at the time they were bound, averaging Fine to Very Fine. All have minor notations on the front covers, usually the year 1955 written in pencil.

92250 Playboy 1954-55 Bound Volume (HMH Publishing, 1954-55). The second full year of Playboy in a professionally bound volume. Included are two of the most coveted issues of all — the January, 1955 issue featuring Bettie Page as Playmate, and the February, 1955 issue with Jayne Mansfield as the Playmate of the Month. Another all-time favorite, Janet Pilgrim, was Playmate twice during this year. Other non-Playmate pictorial subjects include Marilyn Monroe, Anita Ekberg, and Gina Lollobrigida. Literary contributors included Ray Bradbury, Erskine Caldwell, and W. Somerset Maugham. All copies were choice specimens at the time they were bound, averaging Fine to Very Fine. All have minor notations on the front covers, usually the year 1955 written in pencil.

92251 Playboy 1956 Bound Volume (HMH Publishing, 1956). Choice copies of Playboy’s third year have been professionally bound into a volume that will look right at home on your book shelf! The copies averaged Very Fine prior to the binding process, with off-white to white pages, and all issues have been preserved nicely, with interiors displaying vibrant colors and titillating centerfolds. There are minor notations on the covers, mostly “56” or “1956”. Playmates of note include Janet Pilgrim (her third Playmate appearance) and Lisa Winters. Literary contributors include Ray Bradbury, Erskine Caldwell, and Shel Silverstein. Pictorial subjects include Jayne Mansfield, Diana Dors, and Anita Ekberg.

92252 Playboy 1957 Bound Volume (HMH Publishing, 1957). In Playboy’s fourth year — more articles, fiction, editorials, cartoons... yes, and more beautiful women! The year 1957 has been preserved nicely in this professionally bound volume, the already nice copies protected for posterity. The May issue has some water stains on the front cover and along the top of about half of the issue’s pages. The issues’ pictorials of note featured Jayne Mansfield, Edie Adams, Zsa Zsa Gabor, Sophia Loren, Tina Louise, Julie Newmar, and former Playmate of the Year Lisa Winters. Literary contributors included Ray Bradbury, William Iversen, Shel Silverstein, and John Steinbeck.

**PULPS**

92254  **Horror Stories V1#1 (Popular, 1935)**


92255  **Spicy Detective Stories - August 1939 (Culture, 1939)**

*Condition: VG/FN.* Cover by Howard J. Ward. Features a story starring the private eye who always packs a “roscoe,” Dan Turner Hollywood Detective! Bright cover, supple cream-colored pages, and complete spine. Some tearing to edges of the covers, and some pencil marks to the cover and a few interior pages. Bookery’s Guide to Pulps: VG value = $250; FN value = $500.

92256  **Terror Tales V1#1 (Popular, 1934)**


**MEMORABILIA**

92257  **Adventures of Mr. Obadiah Oldbuck Extra IX Bound Copy. (Wilson Publishing, 1842)**

This is the earliest known sequential-art American comic book, therefore the significance is tough to overstate! Published 165 years ago, this rare gem is almost 100 years older than #1, and it’s a far scarcer item to boot — less than a dozen copies have been confirmed to exist, several of which are owned by institutions and unlikely ever to be made available to collectors.

Swiss writer/artist Rodolphe Töpffer, considered the inventor of the modern comic strip, originated the work as *Les Amours de M. Vieux Bois* in the late 1820s. It was pirated in Paris in the 1830s, and the pirated version was subsequently translated into English for British publisher Tilt and Bogue. As Robert Beerbohm noted, “In a world where international copyright conventions did not exist, this was perfectly legal, if morally questionable.”

The printing plates were then shipped over to New York City in 1842, and this edition was produced by the publishers of the newspaper *Brother Jonathan*, reformatted into what constitutes a modern comic book format as we recognize it today, printed in black and white and bound with string. Staple-binding and color printing weren’t options in the 1840s!

This large volume features the September 3 through December 31, 1842 issues of *Brother Jonathan*, including the issue that included that historic edition of *Obadiah Oldbuck*. The contents are complete, and the pages are surprisingly supple (especially for a publication almost two centuries old) with pages ranging from off-white to light tan, with no apparent chipping or brittleness, and no fading to the illustrations. There are some areas of soiling and toning, which is to be expected, but these range from mild to moderate and do not detract significantly from the overall page quality. The binding has been restored and reinforced at some point, and is sturdy and tight, with some wear in pencil and ink to the interior boards. All in all, this is a remarkably well-preserved volume.

Note that Overstreet’s page count of 44 reflects the outer cover that one variant copy reportedly possesses, i.e. this 40-page copy is complete. For an unbound copy, Overstreet 2009 FR 1.0 value = $2,500; GD 2.0 value = $5,000; FN 6.0 = $10,000.

92258  **Carl Barks Uncle Scrooge McDuck Deluxe Limited Edition with Signed Print, 1865 S / 5 0 0 0 (Celestial Arts, 1984).**

Lavish, leatherbound book featuring Carl Barks’ *Uncle Scrooge* stories, example of the only Fabergé egg to feature 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 luxurianting 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 spat 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. We may not be this lucky again, so don’t pass this one by!
**92260  Captain Action Model Kit (Aurora, 1966).** Captain Action tried to dethrone G.I. Joe as the top action figure of the 1960s, by licensing many of Marvel’s and DC’s top superheroes, such as Batman, Superman, Spider-Man, the Green Hornet, Captain America, and more, for his outfits. This kit shows him in basic uniform, with serrated sword and laser pistol. Unopened and sealed in its original factory shrinkwrap. The box is a C9, with only one minor crease on the left side panel, and a small ink mark on the front shrinkwrap, near Cap’s elbow. You’d be hard-pressed to find a better example of this rare and highly coveted kit.

**92261  Walt Disney/Kay Kamen Portfolio (Kay Kamen, 1934-37).** A most unusual assortment of Mickey Mouse-related items: pen and pencil set (“dip” style Croquille pen, fountain pen, and mechanical pencil), all decorated with images of the Mouse (even the pen nibs); deluxe 1935 Kay Kamen Disney Promotions hardcover book, picturing special store displays; 1937 British Coronation Card with tipped-in color Mickey and Donald illustration, signed by Kay Kamen, with original stamped and mailed envelope; a 1937 four-page list of Kamen licensed Disney products with an attached Kamen packing label, and a Special Snow White Souvenir Edition of Showplace, the Magazine of Radio City Music Hall. All items are housed in a brown leather zippered portfolio folder. Items range in condition from Very Good to Very Fine. From the Don Vernon Collection.

**92262  Walt Disney Signed Vintage Photo (c. 1935).** A beautiful gelatin silver print photo of Uncle Walt, signed and inscribed in his own, unique, handwriting. The print measures approximately 7.5” x 9.5”, and is matted and housed in an ornate frame measuring 21.25” x 23.25”. In Excellent condition.

**92263  Famous Cartoonist Hand-decorated Swimsuit Group (c. 1950s).** Here’s probably the most unusual lot in this auction! It’s a set of six 1950s vintage women’s swimsuits, each one featuring sketches by a group of famous cartoonists that were drawn on the suits — while they were being worn! Artists include Ernie Bushmiller (Nancy, Fritzi Ritz), Ham Fisher (Joe Palooka), Gus Edson (The Gumps), Milton Caniff (Steve Canyon), C. D. Russell (Pete the Tramp), Otto Soglow (The Little King), Alfred Andriola (Kerry Drake), and more. The whole event was documented by Life Magazine, and a CD with photos of the artists “at work” accompanies the lot. The suits have been carefully stored, and are all in Very Good condition. These will make a fascinating display!
92264  Mickey Mouse Hand Car Toy in Box (Lionel, c. 1935). Mickey and Minnie take to the rails with this impressive early wind-up toy, which comes complete with seven pieces of curved track, wind-up key, instruction sheet, and original box. It even comes with a vintage Christmas present name tag, which was found inside the box! The hand car is in Very Good condition, due to the fact that Mickey's legs have been broken, up near the body, with evidence of past attempts to repair with glue. Otherwise, the item is clean, and displays very well. The tracks and instruction sheet are nice, and the box is exceptional, with great graphics. This is the same toy as advertised in the first issue of Mickey Mouse Magazine! Similar Lionel items are listed in Hake's, including a 1935 promo folder listing it. This particular item is not listed in Hake's. From the Don Vernon Collection.

92265  Overstreet Comic Book Price Guide #18 Cover Hand-Colored Production Art (House of Collectibles, 1988). Two beautifully rendered color covers, using photocopied black and white line art by L. B. Cole. It shows both the white background (hardcover) and the black background (softcover) editions of the book, as published. This is the actual, photographed art used in the production and printing of these covers, and can be matched with the printed versions. Each cover has an image area of approximately 9” x 11”, and the two covers are matted together to an overall size of 13” x 27.5”. In Excellent condition.

92267 Superman Contest Prize Ring (1940) Condition: VF. An extremely scarce premium ring (aka the “Supermen of America Prize Ring”), this one was listed as the most valuable of all toy rings by Bob Overstreet when he published his Toy Ring Price Guide. More recently, Hake’s Pop Culture Memorabilia Price Guide lists as “Reported 21 known: two in Poor grade, one in Fair, six in Good, three in Very Good, four in Fine, four in Very Fine, and one in Mint.” On close examination, this example appears very close to Mint, save for a very tiny missing flake of silver color near the red and brass Superman logo (which also has some extremely light wear), and what appears to be a very slight bend on one side, from being worn and adjusted by the original owner. Overstreet noted, “Red color behind circled letters wears easily and is usually gone. Examples with the red color intact are rare.” This ring was previously sold at a 1999 Sotheby’s auction, where it was listed at Good+, a grade we feel was too low, given the tremendous eye appeal and luster of this ring. We suspect this to be one of the finest known copies of a highly desirable Superman collectible. Hake’s Pop Culture Memorabilia Price Guide VF value = $30,000.

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SESSION 1 (see separate catalog)
Golden Age Comics Part 1
Thursday, February 25, 2010 • 1:00 PM CT • Lots 91001 - 91266

SESSION 2 (see separate catalog)
Golden Age Comics Part 2, Silver Age and Bronze Age Comics, Bound Comic Volumes, Magazines, Pulps, Memorabilia
Thursday, February 25, 2010 • 6:00 PM CT • Lots 92001 - 92267

SESSION 3
Hugh Hefner’s Funnies: Over 55 Years of Playboy Cartoons
Friday, February 26, 2010 • 12:00 Noon CT • Lots 93001 - 93093

SESSION 4 (see separate catalog)
Original Art, Animation Art
Friday, February 26, 2010 • 2:00 PM CT • Lots 94001 - 94303

NON FLOOR/NON PHONE BIDDING SESSION 5
(HERITAGE Live!™ Internet, Fax, and Mail only)
SESSION 5 (see separate catalog)
Golden Age Comics, Silver Age and Bronze Age Comics, Bound Comic Volumes, Pulps, Memorabilia, Original Art, Animation Art
Saturday, February 27, 2010 • 1:00 PM CT • Lots 95001 - 95595

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For more information contact:
Todd Hignite
Director, Illustration Art
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GIL ELVGREN
A Warm Welcome (detail), 1959
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HUGH HEFNER’S FUNNIES:
OVER 55 YEARS OF PLAYBOY CARTOONS

Hugh Hefner has always taken a special interest in PLAYBOY’s cartoons. As many of you know, he was once an aspiring cartoonist himself and even published a little book of Chicago-themed cartoons, That Toddlin’ Town. A few years later he became the publisher of a new men’s magazine, PLAYBOY, but his interest in cartoons never waned. Indeed, when he started the magazine in 1953, he hoped to provide a forum for sophisticated, adult humor and jobs for cartoonists who had trouble finding them during those socially repressed times. To our delight, PLAYBOY became a refuge not only for those artists who wanted the freedom to offer edgy social commentary, but also for our readers, who needed an escape from the buttoned-up, black and white world of “Father Knows Best.”

For the earliest issues of PLAYBOY, Hefner drew many of the cartoons himself. Before too long, however, cartoonists came knocking with portfolios in hand, in search of a place where they could make the art they wanted to make. Jack Cole, creator of the superhero comic, Plastic Man, turned to gag cartooning after book publishers, looking to quell government criticism of the comic book industry, instituted a repressive Comic Book Code of conduct and drove many of the genre’s geniuses out of comics. Alberto Vargas, America’s premier pinup painter, and others like E.C. Simms Campbell and Eldon Dedini, appeared in PLAYBOY after Esquire dropped them in a bid to keep the U.S. Post Office, which objected to the magazine’s risqué artwork, from revoking their second-class mailing permit. At PLAYBOY, Vargas’s beauties could let their hair down, Campbell’s harem girls could go topless again, and Dedini’s Satyrs could roam the hills freely in search of their nubile companions.

Peruse this little book and you’ll recognize the works of Erich Sokol, the Viennese immigrant who got his start as a political cartoonist and who ranked among PLAYBOY’s most talented draftsmen; master of the macabre, Gahan Wilson, whose monsters and madmen have given readers the creeps for half a century; and Shel Silverstein, who, like Hefner, was a kid from Chicago’s West side who dared to make a living doing what he loved best -- traveling, drawing and being the life of the party. There’s also Harvey Kurtzman, the founding editor of MAD, with whom Hef first collaborated on Trump, the glossy adult comic that only lasted two issues, and who later devoted over two decades of his life to the production of PLAYBOY’s epic satire, Little Annie Fanny.

As the curator of this marvelous collection, these funnymen have kept me laughing. More importantly, though, they have shown me that over the last half-century, these artists, along with many others, ushered America through a period of incredible social change. Together their works comprise a visual narrative that takes us through the sexual revolution, the civil rights movement, the birth of rock and roll and rise and fall of countless social barriers. I hope you enjoy them as much as I have.

Aaron Baker
Curator, The Playboy Collection
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<td>John Dempsey</td>
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<td>Ben Denison</td>
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<td>Alden Erikson</td>
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<td>Michael Ffolkes</td>
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<td>Edward Gorey</td>
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<td>William Hamilton</td>
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<td>J. B. Handlesman</td>
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<td>Hugh Hefner</td>
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<td>Arnold Roth</td>
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<td>Dink Siegel</td>
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<td>Shel Silverstein</td>
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<td>Smilby (Francis Wilford Smith)</td>
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<td>Doug Sneyd</td>
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<td>Erich Sokol</td>
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<td>Al Stine</td>
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<td>Richard Taylor</td>
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<td>Alberto Vargas</td>
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<td>Gahan Wilson</td>
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<td>Rowland Wilson</td>
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SESSION THREE
THE PLAYBOY ARCHIVE COLLECTION

Floor, Telephone, Heritage Live!™, Internet, Fax, and Mail Signature® Auction #7017
Friday, February 26, 2010 at 12:00 Noon CT, Lots 93001-93093
Heritage Auction Galleries Dallas, Texas

ORIGINAL COMIC ART

93001  AMERICAN ARTIST (20th Century)
Trump Magazine Logo illustration, 1957
Mixed media on board
10 x 8.5 in.
Not signed
This iconic piece was designed by Harvey Kurtzman and one of his crew of ex-Mad-men, Arnold Roth, Will Elder, Jack Davis, et al.
93002  **JIM BEAMAN** (American, 20th Century)
*The Playboy Art Gallery: Van Gogh Self-Portrait, Playboy illustration, page 173, September 1964*
Oil on board
23 x 16.5 in.
Not signed

93003  **JIM BEAMAN** (American, 20th Century)
*The Playboy Art Gallery: The Gleaners, Playboy illustration, page 261, September 1966*
Oil on board
14 x 18 in.
Signed lower right
93004  **BUCK BROWN** (American, 1936-2007)
*Playboy cartoon illustration, page 271, October 1969*
Ink on board
11 x 10 in.
Signed lower left
Caption: “Dad, all this talk about birds and bees — you want me to fix you up with a broad or something?”

93005  **E. SIMMS CAMPBELL** (American, 1906-1971)
*Playboy cartoon illustration, page 127, May 1962*
Watercolor on board
13.5 x 10.5 in.
Signed upper left
Caption: “My pleasure, boys. Always glad to see a delegation from the States.”
93006  E. SIMMS CAMPBELL (American, 1906-1971)
Playboy cartoon illustration, page 91, December 1962
Gouache on board
13.5 x 10.5 in.
Signed lower right

93007  E. SIMMS CAMPBELL (American, 1906-1971)
Playboy cartoon illustration, page 160, July 1969
Watercolor on board
13.5 x 10.5 in.
Signed lower left
Caption: “I don’t want ten rooms with single beds, I want a single with ten beds.”
93008  E. SIMMS CAMPBELL (American, 1906-1971)
Playboy cartoon illustration, page 255, November 1971
Watercolor on board
13.5 x 10.5 in.
Signed lower left
Caption: "Of course this is just a hobby of mine. My real interest is golf."

93009  CLAUDE (CLAUDE SMITH) (American, 1913-2003)
Playboy cartoon illustration, c. 1955
Ink and watercolor on board
13 x 9.5 in.
Signed lower right
Caption: "God help you, Hagley, if this ad isn’t a success!"
93010  **PAUL COKER JR.** (American, b. 1929)
*Playboy. Peanuts parody cartoon illustration, page 155, March 1965*
Ink on paper
3 x 16.5 in.
Signed lower right

93011  **JACK COLE** (American, 1914-1958)
*Playboy cartoon illustration, page 29, August 1954*
Ink/watercolor on paper
15.5 x 13 in.
Signed lower right.
93012  JACK COLE
(American, 1914-1958)
Indecisive, Female by Cole, 
Playboy cartoon illustration, 
page 65, April 1956
Ink on paper
12.5 x 10 in.
Signed lower right

93013  JACK COLE
(American, 1914-1958)
Die-Hard, Female by Cole, 
Playboy cartoon illustration, 
page 67, June 1957
Ink on paper
8.5 x 11 in.
Signed lower right
93014  **JACK COLE** (American, 1914-1958)
*Playboy cartoon illustration, page 83, October 1957*
Ink/watercolor on board
14.5 x 11 in.
Signed lower left
This piece was also printed on page 55 of *Playboy: 50 Years: The Cartoons*, Chronicle Books, 2004.

93015  **JACK COLE** (American, 1914-1958)
*Playboy cartoon illustration, page 36, December 1957*
Watercolor on board
12 x 10 in.
Signed lower left
Caption: “I dreamed I was removing your Maidenform bra.”
93016  JACK COLE (American, 1914-1958)
Playboy cartoon illustration, page 45, January 1958
Watercolor on board
14 x 11 in.
Signed lower left
Caption: “Well, there’s history repeating itself.”

93017  JACK DAVIS (American, b. 1926)
Trump magazine, Canada Club ad parody illustration, group of 2, March 1957
Mixed media on board
23 x 18 in.
Not signed
Caption: “I climbed a mountain because it was there.”
93018  JACK DAVIS (American, b. 1926)
Playboy cartoon illustration, page 55, September 1957
Mixed media on board
11 x 8.5 in.
Signed lower right
Caption: “And here’s one to wear in the morning, on arising.”

93019  JACK DAVIS (American, b. 1926)
Playboy cartoon illustration, page 129, June 1962
Mixed media on board
13.25 x 10.5 in.
Signed lower right
Caption: “We’ve been beatniks for thirty years...”
93020  ELDON DEDINI (American, 1921-2006)
*Playboy cartoon illustration, page 115*, December 1967
Watercolor on board
15.5 x 12 in.
Signed lower left
Caption: “Well, I guess it goes to prove that not all God’s children got rhythm.”

93021  ELDON DEDINI (American, 1921-2006)
*Playboy cartoon illustration, page 127*, April 1973
Watercolor on paper
17 x 13 in.
Signed lower left
Caption: “Either we start pushing birth control or we’re going to be up to our asses in little people.”
93022  ELDON DEDINI  (American, 1921-2006)
*Playboy cartoon illustration, page 123, October 1973*
Watercolor on paper
14.5 x 11 in.
Signed lower right
Caption: “So many, and so little time.”

93023  JOHN DEMPSEY  (American, 1919-2002)
*Playboy cartoon illustration, page 267, October 1969*
Gouache on board
10.5 x 8.5 in.
Signed lower right
Caption: “I wouldn’t call them identical twins.”
93024  JOHN DEMPESEY (American, 1919-2002)
Playboy cartoon illustration, page 85, April 1970
Gouache on board
11 x 8 in.
Signed lower right
Caption: “Er, look Slim — I don’t want to break up a relationship.”

This piece was also printed on page 288 of The 20th Anniversary Playboy Cartoon Album, Playboy Press, 1974.

93025  BEN DENISON (American, 20th Century)
Playboy cartoon illustration, page 92, September 1961
Gouache on board
21 x 16.5 in.
Signed lower left
Caption: “So I asked myself, what can I do to meet that big, handsome policeman?”
93026 BEN DENISON (American, 20th Century)
Playboy cartoon illustration, page 54, May 1962
Gouache on board
16 x 13 in.
Signed lower right
Caption: “My goodness, Mr. Bigelow, you are inspired!”
93027   WILL ELDER (American, 1921-2008)
Trump Magazine, Liptone Tea ad parody, back cover
illustration, group of 2, March 1957
Gouache on board
11 x 14.5 in.
Signed lower left
Harvey Kurtzman and Will Elder were the masters
of dead-on and hilarious advertising campaign
parodies.
93028  ALDEN ERIKSON (American, 20th Century)
Playboy cartoon illustration, page 189, April 1968
Mixed media on board
10 x 7.5 in.
Signed lower right
Caption: “The way we figure it, Ma’am, if everybody walked around naked, smoked pot, and listened to rock and roll, there wouldn’t be any more wars.”

93029  MICHAEL FFOLKES (British, 1925-1988)
Playboy cartoon illustration, page 239, October, 1963
Ink and watercolor on paper
12 x 8.5 in.
Signed lower right
Caption: “I’m tired of being the lesser of two evils.”
93030  EDWARD GOREY (American, 1925-2000)
My Friend Wainscott, Playboy illustration, February 1965
Ink on paper
3 x 2.5 in.
Not signed
93031  WILLIAM HAMILTON (American, b. 1939)
Playboy cartoon illustration, page 192, July 1971
Ink on paper
7 x 8 in.
Signed lower right
Caption: “For God’s sake, Gilda, I’ve got a railroad to run.”

93032  J. B. HANDLESMAN (American, 1922-2007)
Playboy cartoon illustration, page 167, March 1968
Ink on paper
8 x 5.5 in.
Signed lower right
Caption: “You know, if you weren’t black and if I wasn’t liberal, I might resent your tone.”
93033  J. B. Handlesman (American, 1922-2007)
Playboy cartoon illustration, page 249, October 1969
Mixed media on board
9.5 x 7.5 in.
Signed lower right
Caption: “Why, this is magnificent! I’ll never watch real life again.”

93034  J. B. Handlesman (American, 1922-2007)
Playboy cartoon illustration, page 150, March 1968
Ink on paper
7 x 8 in.
Signed lower right
Caption: “I’m affluent, you’re affluent. This whole damned society is affluent. That’s why nobody can make ends meet.”
93035  HUGH HEFNER  
(American, b. 1926)  
Playboy cartoon illustration, page 31, January 1954  
Ink on paper with acetate overlay  
7.75 x 9.25 in.  
Not signed  
Caption: “In keeping with our policy of basing the Christmas bonus on company profits, 5% will be deducted from each of your salaries this week”  
From the second issue of Playboy.

93036  HUGH HEFNER  (American, b. 1926)  
Playboy cartoon illustration, page 31, January 1954  
Ink on paper  
6.5 x 6 in.  
Not signed  
Caption: “Clever idea. What do you call the other one?”  
From the second issue of Playboy.
93037  HUGH HEFNER (American, b. 1926)
Playboy cartoon illustration, page 31, January 1954
Ink on paper
6 x 7 in.
Not signed
Caption: “Thanks Charley — It’s just what I wanted. How did you know my size?”

93038  HUGH HEFNER (American, b. 1926)
50 Years of Playboy Cartoon, Brown Book Production Art, c. 2004
Production art
12 x 9.5 in.
Cover signed by Hugh Hefner
This collection of production layouts was created in preparation for Playboy: 50 Years: The Cartoons, Chronicle Books, 2004. Playboy publisher Hugh Hefner autographed the cover.
93039  PHIL INTERLANDI (American, 1924-2002)  
Playboy cartoon illustration, page 267, September 1966  
Mixed media on paper  
14 x 10.5 in.  
Signed lower right  
Caption: “It’s always a thrill to meet a man who admires Rubens!”

93040  PHIL INTERLANDI (American, 1924-2002)  
Playboy cartoon illustration, page 243, November 1966  
Mixed media on paper  
12.5 x 9 in.  
Signed lower left  
Caption: “You have a dirty mind! I like that in a man!”
93041  PHIL INTERLANDI (American, 1924-2002)  
Playboy cartoon illustration, page 156, September 1968  
Acrylic on paper  
12.5 x 8.5 in.  
Signed lower left  
Caption: “Are you going to sit there on that gorgeous little bottom, which we shall call exhibit A, and tell the court you didn’t encourage him?”

93042  PHIL INTERLANDI  
(American, 1924-2002)  
Playboy cartoon illustration, page 153, August 1973  
Mixed media on board  
10 x 16 in.  
Signed lower left  
Caption: “The mile isn’t the only thing he does in under four minutes.”
93043  EDMOND KIRAZ (American, b. 1923)
Playboy cartoon illustration, page 149, June 1973
Gouache on board
12 x 9 in.
Signed lower right
Caption: “The trouble with me is that I am not quite convincing when I say no.”

93044  EDMOND KIRAZ (American, b. 1923)
Playboy cartoon illustration, page 109, March 1977
Gouache on board
12.5 x 9 in.
Signed lower right
Caption: “Maybe you should try another apple.”
93045  **LARRY KLEIN** (American, 20th Century)
*Playboy cartoon illustration, page 41, June 1956*
Gouache on board
15 x 11 in.
Signed lower right

93046  **BERNARD KLIBAN** (American, 1935-1990)
*Playboy Cartoon illustration, page 199, July 1973*
Mixed media on paper
11.5 x 9 in.
Signed lower right
Caption: “I wanted a little apartment in the city, but no...you had to live near the giant!”
93047  BERNARD KLIBAN (American, 1935-1990)
Playboy cartoon illustration, page 261, September 1973
Mixed media on board
11.5 x 9 in.
Signed lower right
Caption: “I’m the monster’s wife — can I help you?”

93048  BERNARD KLIBAN (American, 1935-1990)
Playboy Cartoon illustration, page 241, December 1973
Mixed media on paper
11.5 x 8.5 in.
Signed lower right
Caption: “I know! Let’s wreak vengeance on the forces of evil!”

This piece was also printed on page 308 of Playboy: 50 Years: The Cartoons, Chronicle Books, 2004.
93049  ARNOLD KOHN  (American, d. 1984)
Playboy cartoon illustration, page 62, March 1956
Gouache on board
20 x 14 in.
Signed lower left
Caption:  “There’s something I have to tell you dear. You like your pipes better after they’ve been broken in ...”
LEAPIN' LIZARDS!
NO MATTER WHAT YOU GET ON A MOVIE, I ALWAYS SEEM TO GET CAUGHT ON THE RUSH HOUR!

HALP!

I'M BEING KIDNAPPED BY DIRTY-KOTTEN FOREIGN AGENTS DISGUISED AS CLEAN-CUT AMERICAN JUVENILE DELINQUENTS!

GOLLY! A TALKING TURNTABLE!

IT IS CRAZY OR IS IT NOT THAT THE CHICK PARACHUTED OUT OF A BALLOON?

IT IS ENOUGH TO MAKE ME RISK MY COOL!

HOW NO!

YOU WITH THE VEIL OVER YOUR FACE I'M A LONE WOLF BEING TRACKED BECAUSE OF SECRETS I ALONE POSSESS

FORTUNATELY, I HAVE IT ALL ON A TINY SPOOL OF MICROFILM.

MICROFILM! HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! YOU HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! I RETRIEVE IT!

THE LIGHTS! THEY'VE GONE OUT! DON'T LET HER GET AWAY!

I'VE GOT HER!

MICROFILM! HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! YOU HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! I RETRIEVE IT!

MICROFILM! HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! YOU HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! I RETRIEVE IT!

HMPH! HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! YOU HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! I RETRIEVE IT!

YOU CAN'T DO THIS TO ME!

MY STATION IS THE NEXT STOP!

LEAPIN' LIZARDS! WON'T SOMEONE HELP ME?

HMPH! HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! YOU HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! I RETRIEVE IT!

LEAPIN' LIZARDS! WON'T SOMEONE HELP ME?

HMPH! HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! YOU HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! I RETRIEVE IT!

LEAPIN' LIZARDS! WON'T SOMEONE HELP ME?

HMPH! HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! YOU HOLD HER WHILE I RETRIEVE IT, KUNKLE!

NO! I RETRIEVE IT!
93050

HARVEY KURTZMAN (1924-1993),
WILL ELDER (1922-2008),
RUSS HEATH (b. 1925), and
AL JAFFEE (b. 1921)

Little Annie Fanny on the Brooklyn B. M. T., complete 3-page story, Playboy feature, March 1966

Mixed media on board

20 x 14 in.

Not signed
WANDA! LEAPIN' LIZARDS! WHAT HAPPENED TO YOUR FEET?

AREN'T MY FEET?

WANDA? ARE YOU AWAKE?

WANDA! LEAPIN' LIZARDS! WHAT HAPPENED TO YOUR FEET?

AND Hairy?

HUNT WHAT?

OH, ANNA! IT'S ELEVEN ALREADY?

WANDA! LEAPIN' LIZARDS! WHAT HAPPENED TO YOUR FEET?

LEAPIN' LIZARDS!

...THAT'S BETTER, ALL RIGHT... REMEMBER... THIS IS THE BIG CLIMAX...

...ACTION!

GET THAT CAMERA AROUND TO THE LEFT!

YOU'RE SHOOTING THE BAD-SIDE OF HER BUTT.

LEAPIN' LIZARDS!

LOOK AT WHAT THEY'RE DOING!

DON'T WORK, ANNA... IT'S FOR SCIENCE... AND THEY HAVE THE INCREDIBLY TESTS EQUIPMENT... THEY'RE TESTING ME WITH A MACHINE... VERY, VERY...

DON'T WORK, ANNA... IT'S FOR SCIENCE... AND THEY HAVE THE INCREDIBLY TESTS EQUIPMENT... THEY'RE TESTING ME WITH A MACHINE... VERY, VERY...

AMERICAN IN THE LANTER... I CAN'T DISTURB YOUR WORKSHED OF A TEST.

WANDA! YOU DON'T TELL ME THAT THEY WERE TESTING PEOPLE DOING IT!!

LEAPIN' LIZARDS!

LOOK AT WHAT THEY'RE DOING!

...THE SAME TIME!!!

LEAPIN' LIZARDS!

LOOK AT WHAT THEY'RE DOING!!
93051  HARVEY KURTZMAN (American, 1924-1993), WILL ELDER (American, 1922-2008) and JACK DAVIS (American b. 1926)  
The Masters Testers Institute, complete 4-page Little Annie Fanny story, Playboy feature, January 1968  
Mixed media on board  
15 x 10.5 in.  
Not signed
93052  **RICHARD LOEHLE** (American, 20th Century)  
*Playboy cartoon illustration, page 34, May 1960*  
Acrylic on board  
12 x 9.5 in.  
Signed lower right  
Caption: “But, Frankie - what about the bridal suite we reserved at the Astor?”

93053  **DON MADDEN** (American, 20th Century)  
*Playboy cartoon illustration, page 94, July 1961*  
Mixed media on board  
9.5 x 8 in.  
Signed lower right  
Caption: “Tsk tsk, Miss Willis — I’m afraid a few more massages will be necessary to get rid of those extra pounds.”  

This piece was also printed on page 253 of *The 20th Anniversary Playboy Cartoon Album, Playboy Press, 1974.*
ARV MILLER (American, 20th Century)
Playboy cartoon illustration, page 63, October 1956
Mixed media on board
13 x 10 in.
Signed lower left

ARV MILLER (American, 20th Century)
Playboy cartoon illustration, page 35, May 1957
Mixed media on board
13 x 10 in.
Signed lower center
Caption: “Where the hell where you when I was down here skindiving?”

Visit HA.com to view enlargeable images and bid online.
93056  CHUCK MILLER  (American, 20th Century)
Playboy cartoon illustration, page 31, July 1956
Gouache on board
14 x 11 in.
Signed lower right
Caption: “I told you if we were late we’d miss all the fun.”

93057  CHUCK MILLER  (American, 20th Century)
Playboy cartoon illustration, January 1957
Gouache on board
16 x 12 in.
Signed lower right
93058  **CHUCK MILLER** (American, 20th Century)
*Playboy cartoon illustration, page 26, April 1959*
Gouache on board
21 x 16 in.
Signed lower right
Caption: “They won’t be here for another fifteen minutes — how about one for the road?”
93059  LEROY NEIMAN (American, b. 1921)
Femlin with a Birthday Cake, Playboy illustration, group of 2, page 114, August 1969
Ink on paper
10 x 12 in.
One signed, lower right

93060  LEROY NEIMAN (American, b. 1921)
Femlin Hanging a Christmas Stocking, Playboy illustration, group of 2, page 174, December 1970
Ink on paper
10 x 8.5 in.
One signed, lower center
93061  LEROY NEIMAN (American, b. 1921)
Femlin with a Dollar Bill, Playboy illustration, group of 2, page 134, June 1972
Ink on paper
11 x 11 in.
One signed, lower center

93062  LEROY NEIMAN (American, b. 1921)
Femlin Blowing Bubbles, Playboy illustration, group of 2, August 1974
Ink on paper
12 x 10 in.
One signed, lower right
93063

VIRGIL PARTCH (American, 1916-1984)

Playboy cartoon illustration roughs, group of 6, c. 1960s

Ink on paper

11 x 8.5 in.

Not signed

These six hilarious cartoon roughs were each approved by Hugh Hefner with the hand written notation, “OK — H.”
93064  VIRGIL PARTCH (American, 1916-1984)  
Playboy cartoon illustration, page 182, June 1967  
Ink on paper  
8.5 x 9 in.  
Signed lower right  
Caption: “A double martini and a bag of peanuts, please.”  
This piece was also printed on page 79 of the 20th Anniversary Playboy Cartoon Album, Playboy Press, 1974.

93065  VIRGIL PARTCH (American, 1916-1984)  
Playboy cartoon illustration, page 167, March 1968  
Ink and watercolor on board  
12.75 x 10 in.  
Signed lower right  
Caption: “Ever wonder how the other half lives?”
93066  GARDNER REA (American, 1892-1966)
Playboy cartoon illustration, page 51, September 1956
Ink and watercolor on board
8.5 x 7 in.
Signed lower right
Caption: “Come, come, Miss Eberle, the world needs calendars.”

This piece was also printed on page 89 of Playboy: 50 Years: The Cartoons, Chronicle Books, 2004.

93067  GARDNER REA (American, 1892-1966)
Playboy cartoon illustration, page 63, June 1961
Ink and watercolor on paper
9 x 7 in.
Signed lower left
Caption: “So that’s where babies come from!”

This piece was also printed on page 141 of The 20th Anniversary Playboy Cartoon Album and page 11 of Playboy: 50 Years: The Cartoons, Chronicle Books, 2004.
ARNOLD ROTH (American, b. 1929)

93068
Trump Magazine cartoon illustration, group of 10, March 1957
Ink on paper/mixed media on paper
4.75 x 10 in.
Not signed

This group lot includes ten illustrations for Movie Scenes You Must Have Seen — The Nazi War Picture, Historical Adventure, Romance, A Kid and Her Horse, Fight Game, Italian Realism, Underwater Picture, Jungle Epic, English Mystery, and Cowboys and Indians. Most are drawn in ink.

93069
ARNOLD ROTH (American, b. 1929)

Playboy cartoon illustration, page 75, October 1957
Ink on board
15 x 18.5 in.
Signed lower left
**93070**  
**HOWARD SHOEMAKER** (American, 20th Century)  
*Playboy cartoon illustration, page 226, January 1967*  
Mixed media on board  
14 x 10.5 in.  
Signed lower right  
Caption: “Bad news, my king...the Parade of Virgins must be canceled. One is ill...and the other refuses to march alone.”

This piece was also printed on page 24 of *The 20th Anniversary Playboy Cartoon Album, Playboy Press, 1974.*

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**93071**  
**DINK SIEGEL** (American, 1910-2003)  
*Playboy cartoon illustration, page 138, March 1964*  
Mixed media on board  
11 x 9 in.  
Signed lower right  
Caption: “I wouldn’t be too concerned if I were you, Mrs. Hopkins. It may very well prove to be an asset when she grows up.”

This piece was also printed on page 31 of *The Twentieth Anniversary Playboy Cartoon Album, Playboy Press, 1974.*
93072  **DINK SIEGEL** (American, 1910-2003)
*Playboy cartoon illustration, page 101, February 1966*
Mixed media on board
11 x 8.5 in.
Signed lower left
Caption: “Wouldn’t it be easier if you got a studio with heat?”

93073  **DINK SIEGEL** (American, 1910-2003)
*Playboy cartoon illustration, page 119, September 1970*
Mixed media on board
11.5 x 9 in.
Signed lower left
Caption: “I think he tries to squeeze too much into a 90-second pit stop.”
93074 SHEL SILVERSTEIN (American, 1932-1999)
The Disguise, Playboy cartoon illustration, page 54, October 1956
Ink on paper
22.5 x 14 in.
Signed lower right
93075  SHEL SILVERSTEIN (American, 1932-1999)
Silverstein in Moscow, Playboy cartoon illustration, group of 7, March 1958
Ink on paper
22 x 12 in.
Signed
These pieces range in size from 5 x 7 in. to 22 x 12 in.
93076  SHEL SILVERSTEIN (American, 1932-1999)  
Playboy cartoon illustration, August 1965  
Ink on board  
12 x 14 in.  
Initialed lower right  
Caption: “Why can’t you outsiders leave us alone! All we want is to remain *inconspicuous!*”

93077  SMILBY (FRANCIS WILFORD SMITH) (American, b. 1927)  
Playboy cartoon illustration, page 245, September 1968  
Mixed media on board  
11 x 8.5 in.  
Signed lower right  
Caption: “So you see, son — the human takes the pollen and...”
93078  DOUG SNEYD (Canadian/American, 20th Century)
Playboy cartoon illustration, page 233, April 1971
Mixed media on board
16.5 x 12.5 in.
Signed upper left
Caption: “My dad thinks I’m jitterbugging at the malt shop.”

93079  DOUG SNEYD (Canadian/American, 20th Century)
Playboy cartoon illustration, page 179, April 1973
Mixed media on board
16 x 12.5 in.
Signed lower right
Caption: “Hi. I’m the romance the travel agency promised when you signed up for the cruise.”
93080  ERICH SOKOL (American, b. 1933)
Playboy cartoon illustration, page 86, April 1963
Gouache on board
15.5 x 10.5 in.
Signed lower right
Caption: “Sa-a-a-y, we’ve got about 20 minutes to kill before the train arrives.”

This piece was also printed on page 98 of Playboy: 50 Years: The Cartoons, Chronicle Books, 2004.

93081  ERICH SOKOL (American, b. 1933)
Playboy cartoon illustration, page 157, March 1965
Acrylic on board
14 x 11 in.
Signed lower left
Caption: “That’s the note I was telling you about.”

This piece was also printed on page 157 of Playboy: 50 Years: The Cartoons, Chronicle Books, 2004.

This piece was also printed on page 288 of the 20th Anniversary Playboy Cartoon Album, Playboy Press, 1974.
93082  **ERICH SOKOL** (American, b. 1933)
*Playboy cartoon illustration, page 127, November 1969*
Gouache on board
16 x 12 in.
Signed lower center
Caption: “Golly! You do have the quickest hands of any receiver in pro football!”

93083  **AL STINE** (American, 20th Century)
*Playboy cartoon illustration, page 31, August 1955*
Gouache on board
13.5 x 10 in.
Signed lower left
Caption: “To me, marriage is a 50/50 deal — 50% of my time with my wife and 50% of my time with you.”
93084  RICHARD TAYLOR (American, 1902-1970)
Playboy cartoon illustration, page 41, June 1962
Ink and watercolor on board
16 x 12 in.
Signed lower right
Caption: “Almost every woman he meets he considers a personal challenge.”

93085  RICHARD TAYLOR (American, 1902-1970)
Playboy cartoon illustration, page 93, October 1967
Mixed media on board
12.25 x 9 in.
Signed lower left
Caption: “Darling, guess what? The circus is in town!”
This piece was also printed on page 302 of the 20th Anniversary Playboy Cartoon Album, Playboy Press, 1974.
93086 BILL UTTERBACK (American, 20th Century)
Playboy illustration, group of 8, c. 1960s
Ink on board
20 x 15 in.
Not signed
These portrait caricatures of entertainers appeared in VIP, Playboy’s official Playboy Club magazine, and later hung in the various Playboy Clubs. The subjects include Shelly Berman, Mort Sahl, Jackie Curtiss, Vic Damone, Donna Theadore, Billy Holiday, Lonnie Shorr, and Bobby Sargent.
93087  ALBERTO VARGAS (American, 1896-1982)
Vargas Girl, Playboy illustration, October 1963
Watercolor on board
20 x 29 in.
Signed lower right
Caption: “Trick or Treat, Mr. Malcom?”
93088
ALBERTO VARGAS
(American, 1896-1982)
Vargas Girl, Playboy illustration, page 98, February 1969
Watercolor on board
26 x 17 in.
Signed lower right
Caption: “I certainly enjoyed the Valentine ball, Mr. Prentiss, and the dance was fun too.”
93089
ALBERTO VARGAS
(American, 1896-1982)
Vargas Girl, Playboy illustration, page 159, December 1969
Watercolor on board
26.5 x 17.5 in.
Signed lower right
Caption: “And when I realized there were no shopping days left before Christmas...”
93090  GAHAN WILSON (American, b. 1930)
Playboy cartoon illustration, November 1962
Mixed media on paper
9 x 6.75 in.
Signed lower left
Caption: “So where were you during the tourist season?”

93091  GAHAN WILSON (American, 1930)
Playboy cartoon illustration, page 232, September 1970
Mixed media on paper
9 x 7 in.
Signed lower left
Caption: “My Goodness, Mr. Merryweather, we certainly did make a boo-boo with that prescription of yours.”

This piece was also printed on page 316 of The Twentieth Anniversary Playboy Cartoon Album, Playboy Press, 1974.

Visit HA.com to view enlargeable images and bid online.
93092  GAHAN WILSON (American, b. 1930)
*Playboy* cartoon illustration, page 179, April 1971
Mixed media on board
9.75 x 7 in.
Signed lower right
This piece was also printed on page 146 of *Playboy: 50 Years: The Cartoons*, Chronicle Books, 2004.

93093  ROWLAND WILSON (American, 1930-2005)
*Playboy* cartoon illustration, October 1990
Watercolor on paper
14 x 10 in.
Signed lower right
Caption: “Stop! Please, I need a jump start!”

This piece was also printed on page 146 of *Playboy: 50 Years: The Cartoons*, Chronicle Books, 2004, and prior to that, on page 10 of the 20th Anniversary *Playboy Cartoon Album*, Playboy Press, 1974.

END OF SESSION THREE
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 categories Heritage Auctions deals in 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. He previously served on the seven-person Advisory Board to the Federal Reserve Bank of Dallas, in his second appointed term.

Paul Minshull - Chief Operating Officer
As Chief Operating Officer, Paul Minshull’s managerial responsibilities include integrating sales, personnel, inventory, security and MIS for Heritage. His major accomplishments include overseeing the hardware migration from mainframe to PC, the software migration of all inventory and sales systems, and implementation of a major Internet presence. Heritage's successful employee-suggestion program has generated 200 or more ideas each month since 1995, and has helped increase employee productivity, expand business, and improve employee retention. Paul oversees the company’s highly-regarded IT department, and has been the driving force behind Heritage’s Web development, now a significant portion of Heritage's future plans. As the 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 (2002-2005). 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.

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 photo-shopping. 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.

Jared Green - Vice President of Corporate & Institutional Client Development
Jared Green primarily works on developing institutional clients, including corporations and non-profits, and championing new ventures for Heritage's collectibles and art businesses. He maintains relationships with a number of Fortune 500 companies that have collections of rarities and fine art. Prior to joining Heritage, Mr. Green worked for several years as a business analyst with Cap Gemini-Ernst & Young in its Strategic Advisory Services group. He is a native of North Carolina and graduated with honors from Duke University with a degree in Public Policy. He completed his MBA at Emory University, where he focused on Strategy and Entrepreneurship.
Auctioneer and Auction:
1. This Auction is presented by Heritage Auction Galleries, a d/b/a of Heritage Auctions, Inc., or its affiliates Heritage Numismatic Auctions, Inc., or Heritage Live & Real-Time Auctions, Inc., or Currency Auctions of America, Inc., as identified with the applicable licensing information on the title page of the catalog or on the HA.com Internet site (the "Auctioneer"). The Auction is conducted under these Terms and Conditions of Auction and applicable state and local law. Announcements and corrections from the podium and those made through the Terms and Conditions of Auctions appearing on the Internet at HA.com supersede those in the printed catalog.

Buyer’s Premium:
2. On bids placed through Auctioneer, a Buyer’s Premium of fifteen percent (15%) will be added to the successful hammer price bid on lots in Coin, Currency, and Philatelic auctions or nineteen and one-half percent (19.5%) on lots in all other auctions. There is a minimum Buyer’s Premium of $14.00 per lot. In Gallery Auctions (sealed bid auctions of mostly bulk numismatic material), the Buyer’s Premium is 19.5%.

Auction Venues:
3. The following Auctions are conducted solely on the Internet: Heritage Weekly Internet Auctions (Coin, Currency, Comics, and Vintage Movie Poster); Heritage Monthly Internet Auctions (Sports, and Stamps). Signature Auctions and Grand Format Auctions accept bids from the Internet, telephone, fax, or mail first, followed by a floor bidding session; Heritage Live and real-time telephone bidding are available to registered clients during these auctions.

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4. Any person participating or registering for the Auction agrees to be bound by and accepts these Terms and Conditions of Auction (“Bidder(s)”).
5. All Bidders must meet Auctioneer’s qualifications to bid. Any Bidder who is not a client in good standing of the Auctioneer may be disqualified at Auctioneer’s sole option and will not be awarded lots. Such determination may be made by Auctioneer in its sole and unlimited discretion, at any time prior to, during, or even after the close of the Auction. Auctioneer reserves the right to exclude any person from the auction.
6. If an entity places a bid, then the person executing the bid on behalf of the entity agrees to personally guarantee payment for any successful bid.

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7. Bidders who have not established credit with the Auctioneer must either furnish satisfactory credit information (including two collects-related business references) well in advance of the Auction or supply valid credit card information. Bids placed through our Interactive Internet program will only be accepted from pre-registered Bidders; Bidders who are not members of HA.com or 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 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.

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10. Auctiin’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, preference is given to the first received. To ensure the greatest accuracy, your written bids should be entered on the standard printed bid sheet and be received at Auctioneer’s place of business at least two business days before the Auction starts. Auctioneer is not responsible for executing mail bids or FAX bids received on or after the day the first lot is sold, nor Internet bids submitted after the published closing time; nor is Auctioneer responsible for proper execution of bids submitted by telephone, mail, FAX, e-mail, Internet, or in person once the Auction begins. Internet bids may not be withdrawn until your written request is received and acknowledged by Auctioneer (FAX: 214-443-8425); such requests must state the reason, and may constitute grounds for withdrawal of bidding privileges. Lots won by mail Bidders will not be delivered at the Auction unless prearranged.
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The following chart governs current bidding increments.

| Current Bid | Increment |
| $10 - $29 | $2 |
| $30 - $49 | $3 |
| $50 - $99 | $5 |
| $100 - $199 | $10 |
| $200 - $299 | $20 |
| $300 - $499 | $25 |
| $500 - $999 | $50 |
| $1,000 - $1,999 | $100 |
| $2,000 - $2,999 | $200 |
| $3,000 - $4,999 | $250 |
| $5,000 - $9,999 | $500 |
| $10,000 - $19,999 | $1,000 |

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.

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 WRITTEN “Minimum Bids” 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 several days prior to the Auction closing. For any successful bid placed by a consignor on his Property on the Auction floor, or by any means during the live session, or after the “Minimum Bid” for an Auction have been posted, we will require the consignor to pay full Buyer’s Premium and Seller’s Commissions on such lot.

14. The highest qualified Bidder recognized by the Auctioneer shall be the buyer. In the event of any dispute between any Bidders at an Auction, Auctioneer may at his sole discretion reoffer the lot. Auctioneer’s decision and declaration of the winning Bidder shall be final and binding upon all Bidders. Bids properly offered, whether by floor Bidder or other means of bidding, may on occasion be missed or go unrecognized; in such cases, the Auctioneer may declare the recognized bid accepted as the winning bid, regardless of whether a competing bid may have been higher.

15. Auctioneer reserves the right to refuse to honor any bid or to limit the amount of any bid, in its sole discretion. A bid is considered not made in “Good Faith” when made by an insolvent or irresponsible person, a person under the age of eighteen, or is not supported by satisfactory credit, collects-related business references, or otherwise. Regardless of the disclosure of his identity, any bid by a consignor or his agent on a lot consigned by him is deemed to be made in “Good Faith.” Any person apparently appearing on the OFAC list is not eligible to bid.

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17. All items are to be purchased per lot as numerically indicated and no lots will be broken.

18. Auctioneer reserves the right to withdraw, prior to the close, any lots from the Auction.

19. Auctioneer reserves the right to rescind the sale in the event of nonpayment, breach of a warranty, disputed ownership, auctioneer’s clerical error or omission in exercising bids and reserves, or for any other reason and in Auctioneer’s sole discretion. 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.

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21. The Auctioneer or its affiliates may consign items to be sold in the Auction, and may bid on those lots or any other lots. Auctioneer or affiliates expressly reserve the right to modify any such bids at any time prior to the hammer based upon data made known to the Auctioneer or its affiliates. The Auctioneer may extend advances, guarantees, or loans to certain consignors, and may extend financing or other credits at varying rates to certain Bidders in the auction.
22. The Auctioneer has the right to sell certain unsold items after the close of the Auction. Such lots shall be considered sold during the Auction and all these Terms and Conditions apply to such sales including but not limited to the Buyer’s Premium, return rights, and disclaimers.

Payment:
23. All sales are strictly for cash in United States dollars (including U.S. currency, bank wire, cashier checks, travelers checks, eChecks, and bank money orders, all 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) sales are only to the cardholder, b) purchases are shipped to the cardholder’s registered and verified address, c) Auctioneer may pre-approve the cardholder’s credit line, d) a credit card transaction may not be used in conjunction with any other financing or extended terms offered by the Auctioneer, and must transact immediately upon invoice presentation, e) rights of return 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 presentation of an invoice. Auctioneer reserves the right to void 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) on the lot and any other damages pertaining to the lot.

25. Lots delivered to you, or your representative in the States of Texas, California, New York, or other states where the Auction may be held, are subject to all applicable state and local taxes, unless appropriate permits are on file with Auctioneer. Bidder agrees to pay Auctioneer the actual amount of tax due in the event that sales tax is not properly collected due to: 1) an expired, inaccurate, inappropriate tax certificate or declaration, 2) an incorrect interpretation of the applicable statute, 3) or any other reason. The appropriate form or certificate must be on file at and verified by Auctioneer five days prior to Auction or tax must be paid; only if such form or certificate is received by Auctioneer within 4 days after the Auction can a refund of tax paid be made. Lots from different Auctions may not be aggregated for sales tax purposes.

26. In the event that a Bidder’s payment is dishonored upon presentation(s), Bidder shall pay the maximum statutory processing fee set by applicable state law. If you attempt to pay via eCheck and your financial institution denies this transfer from your bank account, the payment cannot be completed using the selected funding source, you agree to complete payment using your credit card on file.

27. If any Auction invoice submitted by Auctioneer is not paid in full when due, the unpaid balance will bear interest at the highest rate permitted by law from the date of invoice until paid. Any invoice not paid when due will bear a three percent (3%) late fee on the invoice amount or three percent (3%) of any installment that is past due. If the Auctioneer refers any invoice to an attorney for collection, the buyer agrees to pay attorney’s fees, court costs, and other collection costs incurred by Auctioneer. If Auctioneer assigns collection to its in-house legal staff, such attorney’s time expended on the matter shall be compensated at a rate comparable to the hourly rate of independent attorneys.

28. In the event a successful Bidder fails to pay any amounts due, Auctioneer reserves the right to sell the lot(s) securing the invoice to any underbidders in the Auction that the lot(s) appeared, or at subsequent private or public sale, or relist the lot(s) in a future auction conducted by Auctioneer. A defaulting Bidder agrees to pay for the reasonable costs of resale (including a 10% seller’s commission, if consigned to an auction conducted by Auctioneer). The defaulting Bidder is liable to pay any difference between his total original invoice for the lot(s), plus any applicable interest, and the net proceeds for the lot(s) if sold at private sale or the subsequent hammer price of the lot(s) less the 10% seller’s commissions, if sold at an Auctioneer’s auction.

29. Auctioneer reserves the right to require payment in full in good funds before delivery of the merchandise.

30. Auctioneer shall have a lien against the merchandise purchased by the buyer to secure payment of the Auction invoice. Auctioneer is further granted a lien and the right to retain possession of any other property of the buyer then held by the Auctioneer or its affiliates to secure payment of any Auction invoice or any other amounts due the Auctioneer or affiliates from the buyer. With respect to these lien rights, Auctioneer shall have all the rights of a secured creditor under Article 9 of the Texas Uniform Commercial Code, including but not limited to the right to sell. In addition, with respect to payment of the Auction invoice(s), the buyer waives any and all rights of offset he might otherwise have against the Auctioneer and the consignor of the merchandise included on the invoice. If a Bidder owes Auctioneer or its affiliates on any account, Auctioneer and its affiliates shall have the right to offset such unpaid account by any credit balance due Bidder, and it may secure by possessory lien any unpaid amount by any of the Bidder’s property in their possession.

31. Title shall not pass to the successful Bidder until all invoices are paid in full. It is the responsibility of the buyer to provide adequate insurance coverage for the items once they have been delivered to a common carrier or third-party shipper.

Delivery; Shipping; and Handling Charges:
32. Buyer is liable for shipping and handling. Please refer to Auctioneer’s website www.HA.com/common/shipping.php for the latest charges or call Auctioneer. Auctioneer is unable to combine purchases from other auctions or affiliates into one package for shipping purposes. Lots won will be shipped in a commercially reasonable time after payment in good funds for the merchandise and the shipping fees is received or credit extended, except when third-party shipment occurs.

33. Successful international Bidders shall provide written shipping instructions, including specified customs declarations, to the Auctioneer for any lots to be delivered outside of the United States. NOTE: Declaration value shall be the item(s) hammer price together with its buyer’s premium and Auctioneer shall use the correct harmonized code for the lot. Domestic Buyers on lots designated for third-party shipment must designate the common carrier, accept risk of loss, and pay/prepay shipping costs.

34. All shipping charges will be borne by the successful Bidder. Any risk of loss during shipment will be borne by the buyer following Auctioneer’s delivery to the designated common carrier or third-party shipper, regardless of domestic or foreign shipment.

35. Due to the nature of some items sold, it shall be the responsibility for the successful bidder to arrange pick-up and shipping through third-parties; as to such items Auctioneer shall have no liability. Failure to pick-up or arrange shipping in a timely fashion (within ten days) shall subject Lots to storage and moving charges, including a $100 administration fee plus $10 daily storage for larger items and $5.00 daily for smaller items (storage fee per item) after 35 days. In the event the Lot is not removed within ninety days, the Lot may be offered for sale to recover any past due storage or moving fees, including a 10% Seller’s Commission.

36. The laws of various countries regulate the import or export of certain plant and animal properties, including (but not limited to) items made of (or including) ivory, whalebone, tortoiseshell, coral, crocodile, or other wildlife. Transport of such lots may require special licenses for export, import, or both. Bidder is responsible for: 1) obtaining all information on such restricted items for both export and import; 2) obtaining all such licenses and/or permits. Delay or failure to obtain any such license or permit does not relieve the buyer of timely compliance with standard payment terms. For further information, please contact Ron Brackenbery at 800-872-6467 ext. 1312.

37. Any request for shipping verification for undelivered packages must be made within 30 days of shipment by Auctioneer.

Cataloging, Warranties and Disclaimers:
38. NO WARRANTY, WHETHER EXPRESSED OR IMPLIED, IS MADE WITH RESPECT TO ANY DESCRIPTION CONTAINED IN THIS AUCTION OR ANY SECOND OPINE. Any description of the items or second opinion contained in this Auction is for the sole purpose of identifying the items for those Bidders who do not have the opportunity to view the lots prior to bidding, and no description of items has been made part of the basis of the bargain or has created any express warranty that the goods would conform to any description made by Auctioneer. Color variations can be expected in any electronic or printed imaging, and are not grounds for the return of any lot. NOTE: Auctioneer, in specified auction venues, for example, Fine Art, may have express written warranties and you are referred to those specific terms and conditions.

39. Auctioneer is selling only such right or title to the items being sold as Auctioneer may have by virtue of consignment agreements on the date of auction and disclaims any warranty of title to the Property. Auctioneer disclaims any warranty of merchantability or fitness for any particular purposes. All images, descriptions, sales data, and archival records are the exclusive property of Auctioneer, and may be used by Auctioneer for advertising, promotion, archival records, and any other uses deemed appropriate.

40. Translations of foreign language documents may be provided as a convenience to interested parties. Auctioneer makes no representation as to the accuracy of those translations and will not be held responsible for errors in bidding arising from inaccuracies in translation.

41. Auctioneer disclaims all liability for damages, consequential or otherwise, arising out of or in connection with the sale of any Property by Auctioneer to Bidder. No third party may rely on any benefit of these Terms and Conditions and any rights, if any, established hereunder are personal to the Bidder and may not be assigned. Any statement made by the Auctioneer is an opinion and does not constitute a warranty or representation. No employee of Auctioneer may alter these Terms and Conditions, and, unless signed by a principal of Auctioneer, any such alteration is null and void.

42. Auctioneer shall not be liable for breakage of glass or damage to frames (patent or latent); such defects, in any event, shall not be a basis for any claim for return or reduction in purchase price.

Release:
43. In consideration of participation in the Auction and the placing of a bid, Bidder expressly releases Auctioneer, its officers, directors and employees, its affiliates, and its outside experts that provide second opinions, from any and all claims, cause of action, chose of action, whether at law or equity or any arbitration or mediation rights existing under the rules of any professional society or affiliation based upon the assigned description, or a derivative theory, breach of warranty express or implied, representation or other matter set forth within these Terms and Conditions of Auction, or otherwise. In the event of a claim, Bidder agrees that such rights and privileges conferred therein are strictly construed as specifically declared herein; e.g., authenticity, typographical error, etc. and are the exclusive remedy. Bidder, by non-compliance to these express terms of a granted remedy, shall waive any claim against Auctioneer.

Rev. 10-20-09
44. Notice: Some Property sold by Auctioneer are inherently dangerous e.g. firearms, cannons, and small items that may be swallowed or ingested or may have latent defects all of which may cause harm to a person. Purchaser accepts all risk of loss or damage from its purchase of these items and Auctioneer disclaims any liability whether under contract or tort for damages and losses, direct or consequential, and expressly disclaims any warranty as to safety or usage of any lot sold.

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 jury waiver. Non-consumer dispute shall be determined in binding arbitration which arbitration 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, compensatory damages, or any other damages arising or claimed to be arising from the auction of any lot. In the event that Auctioneer cannot deliver the lot or subsequently it is established that the lot lacks title, or other transfer or condition issue is claimed, in such cases the sole remedy shall be limited to rescission of sale and refund of the amount paid by Bidder; in no case shall Auctioneer's 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.

47. In the event of an attribution error, Auctioneer may at its sole discretion, correct the error on the Internet, or, if discovered at a later date, to refund the buyer's purchase price without further obligation.

48. Dispute Resolution 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, return and warranty rights, any interpretation of these Terms and Conditions, any alleged verbal modification of these Terms and Conditions and/or any purported settlement whether asserted in contract, tort, under Federal or State statute or regulation shall or any other matter: a) if presented by a consumer, be exclusively heard by, and the parties consent to, exclusive in personal jurisdiction in the State District Courts of Dallas County, Texas. THE PARTIES EXPRESSLY WAIVE ANY RIGHT TO TRIAL BY JURY. Any appeals shall be solely pursued in the appellate courts of the State of Texas; or b) for any claimant other than a consumer, the claim shall be presented in confidential binding arbitration before a single arbitrator, that the parties may agree upon, selected from the JAMS list of Texas arbitrators. The case is not to be administered by JAMS; however, if the parties cannot agree on an arbitrator, then JAMS shall appoint the arbitrator and it shall be conducted under JAMS rules. The locale shall be Dallas Texas. The arbitrator's award may be enforced in any court of competent jurisdiction. Any party on any claim involving the purchase or sale of numismatic or related items may elect arbitration through binding PNG arbitration. Any claim must be brought within one (1) year of the alleged breach, default or misrepresentation or the claim is waived. This agreement and any claims shall be determined and construed under Texas law. The prevailing party (party that is awarded substantial and material relief on its claim or defense) may be awarded its reasonable attorneys' fees and costs.

49. No claims of any kind can be considered after the settlements have been made with the consignors. Any dispute after the settlement date is strictly between the Bidder and consignor without involvement or responsibility of the Auctioneer.

50. In consideration of their participation in or application for the Auction, a person or entity (whether the successful Bidder, a Bidder, a purchaser and/or other Auction participant or registrant) agrees that all disputes in any way relating to, arising under, connected with, or incidental to these Terms and Conditions and purchases, or default in payment thereof, shall be arbitrated pursuant to the arbitration provision. In the event that any matter including actions to compel arbitration, construe the agreement, actions in aid or arbitration or otherwise needs to be litigated, such litigation shall be exclusively in the Courts of the State of Texas, in Dallas County, Texas, and if necessary the corresponding appellate courts. For such actions, the successful Bidder, purchaser, or Auction participant also expressly submits himself to the personal jurisdiction of the State of Texas.

51. These Terms & Conditions provide specific remedies for occurrences in the auction and delivery process. Where such remedies are afforded, they shall be interpreted strictly. Bidder agrees that any claim shall utilize such remedies; Bidder making a claim in excess of those remedies provided in these Terms and Conditions agrees that in no case whatsoever shall Auctioneer's maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot.

Miscellaneous:
52. Agreements between Bidders and consignors to effectuate a non-sale of an item at Auction, inhibit bidding on a consigned item to enter into a private sale agreement for said item, or to utilize the Auctioneer's Auction to obtain sales for non-selling consigned items subsequent to the Auction, are strictly prohibited. If a subsequent sale of a previously consigned item occurs in violation of this provision, Auctioneer reserves the right to charge Bidder the applicable Buyer's Premium and consignor a Seller's Commission as determined for each auction venue and by the terms of the seller's agreement.

53. Acceptance of these Terms and Conditions qualifies Bidder as a client who has consented to be contacted by Heritage in the future. In conformity with "do-not-call" regulations promulgated by the Federal or State regulatory agencies, participation by the Bidder is affirmative consent to being contacted at the phone number shown in his application and this consent shall remain in effect until it is revoked in writing. Heritage may from time to time contact Bidder concerning sale, purchase, and auction opportunities available through Heritage and its affiliates and subsidiaries.

State Notices:
Notice as to an Auction in California. Auctioneer has in compliance with Title 2.95 of the California Civil Code as amended October 11, 1993 Sec. 1812.600, posted with the California Secretary of State its bonds for it and its employees, and the auction is being conducted in compliance with Sec. 2338 of the Commercial Code and Sec. 535 of the Penal Code.

Notice as to an Auction in New York City. These Terms and Conditions are designed to conform to the applicable sections of the New York City Department of Consumer Affairs Rules and Regulations as Amended. This is a Public Auction Sale conducted by Auctioneer. The New York City licensed Auctioneers are Harvey Bennett, No. 0924050, and Samuel W. Foose, No.0952560, who will conduct the Auction on behalf of Heritage Auctions, Inc. ("Auctioneer"). All lots are subject to: the consignor's right to bid thereon in accord with these Terms and Conditions of Auction, consignor's option to receive advances on their consignments, and Auctioneer, in its sole discretion, may offer limited extended financing to registered bidders, in accord with Auctioneer's internal credit standards. A registered bidder may inquire whether a lot is subject to an advance or reserve. Auctioneer has made advances to various consignors in this sale.

Notice as to an Auction in Texas. In compliance with TDLR rule 67.100(c)(1), notice is hereby provided that this auction is covered by a Recovery Fund administered by the Texas Department of Licensing and Regulation, P.O. Box 12157, Austin, Texas 78711 (512) 463-6599. Any complaints may be directed to the same address.

Notice as to an Auction in Ohio: Auction firm and Auctioneer are licensed by the Dept. of Agriculture, and either the licensee is bonded in favor of the state or an aggrieved person may initiate a claim against the auction recovery fund created in Section 4707.25 of the Revised Code as a result of the licensee's actions, whichever is applicable.
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 opinion rendered by the Auctioneer or any third-party grading service may not agree with the opinion of others (including trained experts), and the same expert may not grade the same item with the same grade at two different times.

COMICS & COMIC ART TERM G: Since we cannot examine encapsulated comics, they are sold “as is” without our grading opinion, and may not be returned for any reason. Auctioneer shall not be liable for any patent or latent defect or controversy pertaining to or arising from any encapsulated collectible. In any such instance, purchaser's remedy, if any, shall be solely against the service certifying the collectible.

COMICS & COMIC ART TERM H: Due to changing grading standards over time, differing interpretations, and to possible mishandling of items by subsequent owners, Auctioneer reserves the right to grade items differently than shown on certificates from any grading service that accompany the items. Auctioneer also reserves the right to grade items differently than the grades shown in the prior catalog should such items be reconsigned 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 periods 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: WFBIUS6S
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!
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. 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.
Heritage Auction Galleries is Coming to Beverly Hills
Opening February 2010

Specializing in over 29 unique categories including:

- Coins & Currency
- Comics & Illustration Art
- Fine & Decorative Arts
- Jewelry & Timepieces
- Music & Entertainment Memorabilia
- Natural History
- Rare Books & Manuscripts
- Sports Collectibles
- Vintage Movie Posters

HA.com
94001  Neal Adams *Ben Casey* Daily Comic Strip Original Art dated 8-19-65 (NEA, 1965). This magnificently drawn episode has an image area of 14.25” x 4.25”, and aside from a pasted-on piece of paper used to extend the right border, the art is in Excellent condition. As an “art bonus,” there is an ink cartoon sketch on the back of the paper.

94002  Neal Adams and Tom Palmer *X-Men* #61 page 11 Original Art (Marvel, 1969). Angel, Dr. Karl Lykos, and Sauron are all tangled together along with the other X-Men in this page from “Monsters Also Weep!” The art has an image area of 10” x 15”, and aside from some light paper tanning and a printer’s oil stain in the fourth panel, it is in Very Good condition.

94003  Murphy Anderson *All-Winners Comics* #4 Cover Re-Creation Original Art (undated). The multi-talented Anderson has re-created the cover of one of the most memorable Golden Age comics of the war era - *All-Winners Comics* #4. Anderson did a superb job of capturing the appeal of Timely mainstay, Al Avison. This piece has an image area of 15” x 21”, and the art is in Excellent condition.
94004  Murphy Anderson Sub-Mariner Comics #1 Cover Re-Creation Original Art (undated). Comics legend Murphy Anderson has re-created the cover of one of Overstreet's 20 most valuable Golden Age books - the fourth most valuable Timely behind only Marvel Comics #1, Captain America Comics #1, and Human Torch #2 (#1). Anderson did a magnificent job of capturing the appeal of the most collectible Timely artist, Alex Schomburg. This piece has an image area of 15.5" x 20.5", and the art is in Excellent condition.

94006  Murphy Anderson Single Series #20 Tarzan Cover Re-Creation Original Art (undated). Kreegah, numa! Tarzan bundolo! Murphy Anderson's rousing re-creation of the cover of United Features Syndicate's classic 1940 Tarzan issue has an image area of 15" x 21". The piece has been matted and framed to an overall size of 22.5" x 28", and the art is in Excellent condition.

94005  Murphy Anderson National Comics #1 Uncle Sam Cover Re-Creation Original Art (undated). Uncle Sam keeps "the stars and stripes" flying. As a heartfelt homage to his artistic idol, Lou Fine, Murphy Anderson re-created several of Fine's best Golden Age covers in full color. The piece offered here is a re-creation of National Comics #1, and Anderson has masterfully drawn the scene in Fine's fluid style, and topped off this cover re-creation with beautiful coloring. This painting has an image area of 15" x 21", and it has been matted and framed to an overall size of 23" x 29". The art is in Excellent condition, and also included in this lot is a Certificate of Authenticity, signed by Murphy Anderson.

94007  Murphy Anderson Tom Mix Comics #1 Cover Re-Creation Original Art (undated). Hollywood's first Western megastar, the cowpoke noted for having helped define the genre for all cowboy actors who followed, rides again in Murphy Anderson's colorful re-creation of a '40s comic book classic. This piece has an image area of 15.5" x 21". The art has been matted and framed to an overall size of 22.5" x 28", and it is in Excellent condition.
94008  Ross Andru and Mike Esposito *Flash* #177 Cover Original Art (DC, 1968). Look out! It's the Big Head Flash! One of the best-remembered DC covers of the late 1960s, this kooky classic is a must-have! This piece has an image area of 10" x 15"; the Flash masthead, DC logo, and small art bug of the Flash are recent photostat replacements; otherwise, the art is in Excellent condition. Also included are the original color guide (which has turned brown with age) and a cover proof sheet.

94009  Dick Ayers and Stan Goldberg *Fantastic Four* #26 Cover Re-Creation Original Art (undated). Two Marvel mainstays teamed once again to re-create the Jack Kirby/Dick Ayers/Stan Goldberg blockbuster when the mighty Avengers and the Fantastic Four battled the incredible Hulk in the heart of Manhattan. This super spectacular has an image area of 13" x 19.75". The art is in Excellent condition, and the artists signed the piece in its lower border.
94010 Carl Barks *Menace of the Myths* Oil Painting Original Art (c. 1973). This Carl Barks sensation was based upon the 1955 story from *Uncle Scrooge* #12, “The Golden Fleecing.” This epic adventure opens when Uncle Scrooge decides to buy a new coat made of solid gold. When Duckburg’s clothiers tell him there is no such thing, Scrooge becomes more determined than ever to find one. So it is that Scrooge meets with a strange man, known as an “Eikral” from the country of “Seikral” who knows where to find one - the legendary Golden Fleece. Donald, wary of this stranger, asks Huey, Dewey and Louie to look up the name Seikral in their trusty Junior Woodchucks Guidebook - and it seems that “Seikral” is “Larkies” spelled backwards. The mythical Larkies were creatures who were half woman, half bird. Eventually, after several turns of fortune, Scrooge and Donald defeat a dragon and capture the Golden Fleece. After all that, when the ducks return home, Uncle Scrooge retrieves his old coat out of the trash because the new gold coat was just too uncomfortable! The composition, mood, and atmosphere of this supernatural drama are unsurpassed in the Carl Barks canon - any Barks enthusiast would be overjoyed to add this mythic masterpiece to his or her collection. This oil on canvasboard painting has been indexed by Barks scholars as painting #50P. This piece has an overall size of 18.5” x 24.5”, and aside from a few surface scrapes along the bottom edge, the art is in Very Good condition. This piece was signed by Carl Barks at the lower left.
94011 Carl Barks Menace of the Grotto Painting Original Art (1975). Carl Barks based his 110th Disney oil painting on the cover of Four Color #159’s classic “Ghost of the Grotto” Donald Duck adventure. One can almost feel the chill in the salty air as the old conquistador climbs aboard the Duck’s boat in the misty evening! Wonderful detail and color! The oil on board painting has an image area measuring approximately 11.5” x 15.5”, and is beautifully framed and matted to an overall size of 20” x 24”. In Excellent condition.
94012 Ken Barr Hot Stuff #1 Cover Original Art (S. Q. Productions, 1974). This feral flight of fantasy has an overall size of 15” x 20”, and the art is in Excellent condition. From the Estate of Charles Martignette.

94013 C. C. Beck Captain Marvel Adventures #14 Cover Re-Creation Original Art (1974). The original and best of the Captain Marvel artists, re-creating one of the best war covers of this title. Rediscovered by comics fandom in the late sixties, Beck spent the rest of his lifetime interacting with fans, doing re-creations and even working on DC Comics’ Shazam, the short-lived revival of the original Captain Marvel. Rendered in full-color on illustration board, this original has an image area of 11” x 15.5”, and the art is in Excellent condition.

94014 Vaughn Bodé Deadbone Erotica “Dune Days” Penciled Strip Original Art (1970). It’s love against war in this well-penciled page. It’s Bodé all the way, with lizards and half-naked girls galore! The image area measures approximately 15” x 20”, and the page has been matted to an overall size of 22” x 27.5”. Bodé has signed his name in two panels. In Excellent condition.

94015 Hannes Bok Illustration Original Art Group (c. 1940s). This set of two black and white illustrations was first published in Hannes Bok Drawings and Sketches from Mugster Press in 1996. The two pieces are rendered in crayon and graphite, and have image areas measuring approximately 6” x 10”. Both are in Excellent condition.

94016 Wayne Boring Superman Sunday Comic Strip #485 Original Art dated 2-13-49 (McClure Syndicate, 1949). This episode is a first-rate example of the classic Golden Age Superman, as drawn by one of his finest interpreters, Wayne Boring. This strip showcases many of the Man of Steel’s trademarked superpowers, such as his invulnerability, super-speed, and tremendous strength. With its “lost civilization” setting, and mythic symbolism, this exotic Superman Sunday is sure to be a treasured showpiece in any Superman collection. This episode has an image area of 19.5” x 26.5”, and aside from being cut between panel tiers two and three, and some mild paper aging, the art is in Excellent condition. As an added “art bonus” there are three Wayne Boring drawings of pretty girls on the back of the page.
94017  Pat Boyette  *Korg: 70,000 B.C.* #2 Painted Cover Original Art (Charlton, 1975). The Charlton spotlight is on savage Neanderthal man-to-man combat in this Bronze Age bruiser. Detailed in acrylic on heavy illustration board, this sensational, painted cover, one of Boyette's very best, has a 10" x 15" image area, and the art is in Excellent condition.

94018  Dick Calkins  *Buck Rogers* Daily Comic Strip Original Art (John F. Dille Co., 1935). Buck makes a daring attempt to locate the prison cell of King Innaldo of Mars in this daily from 1935 (Strip #399). The image area of this ink on bristol piece is 17.75" x 4.75". Aside from paper tanning and edge wear, the art is in Very Good condition. Signed and inscribed by Dick Calkins in the final panel.

94019  Bill Campbell  *Baseball Weird-Ohs* "Melvin Misplay" Illustration Original Art with Card (Fleer, 1966). From the Golden Age of Monster Baseball Trading Cards came Fleer’s wildest idea yet, which combined baseball cards with wacky, Weird-Ohs characters. What kid in the sixties wouldn’t want a set? Here’s the original art to #43, featuring "Melvin Misplay," who, as the back of the included card will tell you, is a real clod, Clyde! The art is in gouache on a piece of bristol board measuring approximately 5" x 6", and is in Excellent condition. An original card is also included.

94020  Bill Campbell  *Baseball Weird-Ohs* "Bill Bowler" Illustration Original Art (Fleer, 1966). The twin worlds of baseball and monsters were on the minds of many children in America during the 1960s, and here’s where those worlds collided, in a set of gloriously tacky and funny trading cards, featuring the bugged-out art of Bill Campbell. This is from card #51, featuring "low ball" specialist, Bill Bowler. The art is painted in gouache on bristol board measuring approximately 7" x 4.25", and is in Excellent condition. A printed card accompanies the art.

94021  Bill Campbell  *Baseball Weird-Ohs* "Cleat Clout" Illustration Original Art and Card (Fleer, 1966). From the Golden Age of Monster Trading Cards came Fleer’s wildest idea yet, which combined baseball cards with wacky, Weird-Ohs characters. What kid in the sixties wouldn’t want a set? Here’s the original art to #65, featuring "Cleat Clout," who, as the back of the included card will tell you, is a real clod, Clyde! The art is in gouache on thin bristol board, measuring approximately 7" x 4.5", and is in Excellent condition.
94022  Milton Caniff  *Terry and the Pirates* Daily Comic Strip
Original Art dated 8-8-36 (Chicago Tribune, 1936). Mysterious, lovely Burma is just about to jump ship in this beautiful daily, from one of the best-loved runs of Milton Caniff’s classic strip, right about the time where the daily and Sunday continuity would first join together in a single storyline (after the first few years of separate daily and Sunday adventures). Burma is nicely showcased here, appearing in all four panels, and Terry is starting to grow out of his awkward youth phase into a solid young man. Great stuff. A light blue wash, added to show engravers where to include mechanical shading, makes this example really stand out. This piece has an image size of approximately 19.75” x 5.5”, and is in Very Good condition, with light tape residue above the image area where the title had been pasted.

94023  Milton Caniff  *Terry and the Pirates* Daily Comic Strip
Original Art dated 4-1-44 (Chicago Tribune, 1944). In the long history of comic strip art, *Terry and the Pirates* remains one of the greatest adventure strips of all time. A masterpiece of storytelling coupled with dramatic and bold artwork, Milton Caniff virtually redefined the adventure strip. Expert use of staging and clever dialogue give this daily titled, “Lady in the Dark” its romance and suspense. This episode has an image area that measures 21.5” x 6.5”, and the art is in Excellent condition.

94024  Milton Caniff  *Terry and the Pirates* Daily Comic Strip
Original Art dated 3-27-45 (Chicago Tribune, 1945). World War II-era action strip featuring Terry and Hu Shee, plus Japanese ground troops! This daily, titled “No More the High, Sweet Engine Song at Dawn” has an image area of 21.5” x 6.5”, and, aside from light paper tanning, the condition of the art is Very Good.

94025  Al Capp  *Li’l Abner* Daily Comic Strip
Original Art dated 4-5-38 (United Feature Syndicate, 1938). Daisy Mae’s cousins won’t miss her party in Boston for anything! This daily has an image area measuring 22” x 5.5”. Aside from some light soiling and glue staining in the second panel, the art is in Very Good condition.

94026  Al Capp  *Li’l Abner* Sunday Comic Strip
Original Art dated 5-6-45 (United Feature Syndicate 1945). “Simultaneous” Yokum proves his expert skills at wrestling one opponent and boxing another to big city slicker Pee Wee McPhew and his “lady” friend, in this delightful Sunday from the end of World War II. The art has an image area of 19” x 22”. The top masthead is missing, and each row of panels had been cut and reattached from behind with brown paper tape; otherwise, the art is in Very Good condition.

94027  Al Capp with Frank Frazetta  *Li’l Abner* Daily Comic Strip
Original Art dated 6-11-55 (United Feature Syndicate, 1955). General Bullmoose discovers he’s turning green, thanks to the taunting observations of Evil-Eye Fleegle. A great daily from the era when Frank Frazetta was Capp’s number one art assistant. The image area measures approximately 19” x 5.5”, and the art is in Very Good condition. The piece has been signed at the top, “To my good friend - Al Capp.”

94028  Al Capp with Frank Frazetta  *Li’l Abner* Daily Comic Strip
Original Art dated 6-13-55 (United Feature Syndicate, 1955). Why am I green?” General Bullmoose wants to know! This Frank Frazetta-assisted daily features a great sequence with Fifi the maid and Cecil the butler, and co-stars one of Capp’s more memorable supporting characters, “Evil-Eye” Fleegle. The art has an image area of approximately 19” x 5.5”, and is in Very Good condition. Inscribed “To my good friend - Al Capp” in the top margin.
94029  Al Capp with Frank Frazetta Li’l Abner Daily Comic Strip Original Art dated 6-14-55 (United Feature Syndicate, 1955). We get to the root of General Bullmoose’s ‘green’ problem, namely too many green-berries! Bullmoose gets to say his famous quotation in this daily - “What’s good for General Bullmoose is good for everybody!” - and as Evil-Eye Fleegle observes, “then everybody else got to toin green!!” Great stuff from the Frazetta years of Li’l Abner. The image area measures approximately 19” x 5.5”, and the art is in Very Good condition. Inscribed “To my good friend - Al Capp” in the top margin.

94030  Al Capp with Frank Frazetta Li’l Abner Daily Comic Strip Original Art dated 6-15-55 (United Feature Syndicate, 1955). Fleegle and Bullmoose plot to turn everyone green in this beautifully drawn daily, which shows a heavy Frazetta look to the gorgeous women who happen to pass by. A keeper! The art has an image area of approximately 19” x 5.5”, and is in Very Good condition. Inscribed “To my good friend - Al Capp” in the top margin.

94031  Al Capp with Frank Frazetta Li’l Abner Daily Comic Strip Original Art dated 6-16-55 (United Feature Syndicate, 1955). Evil-Eye Fleegle gets ready to give the nation his famous Whammy, at the cost of a week’s pay for General Bullmoose (a cool $100,000,000, but he can afford it), in this funny installment. Sexy maid Fifi appears in two Frazetta-assisted panels. The image area is approximately 19” x 5.5”, and the art is in Very Good condition. Inscribed “To my good friend - Al Capp” in the top margin area.

94032  Captain Marvel Adventures #5 page 43 Original Art (Fawcett, 1941). A super-rare, pre-WWII page, featuring the Big Red Cheese in every panel. From “Captain Marvel Solves the Swamp Mystery!” The art has an image area of approximately 13” x 18”, and is in Very Good condition.

94033  George Carlson Jingle Jangle Comics #1 Pie-Face Prince of Pretzleburg Origin Title Page 1 Original Art (Eastern Color, 1942). The Pie-Face Prince makes his first appearance in this animated page by children’s book illustrator George Carlson. Writer Harlan Ellison wrote enthusiastically about Carlson and his Pie-Face Prince in a memorable nine-page 1970 essay, “Comic of the Absurd,” in All In Color for a Dime. The image area of this feast for the imagination measures 13” x 18.5”. This page has some paper aging, corner wear, and a tear at the bottom center-right of the page that goes an inch into the art (and has been repaired on the reverse with acid free linen tape); otherwise, the art is in Very Good condition.

94034  Gene Colan and Frank Giacoia Daredevil #20 Splash Page 12 Original Art (Marvel, 1966). It’s Matt Murdock for the defense in the Owl’s murderous mock trial for the judge who sent the nefarious supervillian up the river. This show-stopping Silver Age splash from “The Verdict is Death” showcases the flawless inking of ‘Fearless’ Frank Giacoia over the dynamic pencils of Gene “the Dean” Colan. This Marvel masterwork has an image area of 12.5” x 18” and the art is in Excellent condition.
94035  Gene Colan and Joe Sinnott  *Captain America* #116 page 16 Original Art (Marvel, 1969). Could this really be Captain America in the Red Skull’s body? The Avengers co-star in this dynamic page from “Far Worse Than Death!” which has an image area of 10” x 15”. In Excellent condition.

94036  Richard Corben  *Startling Stories* #2 page 2 Original Art (Marvel, 2001). The Hulk really cuts loose in this incredibly powerful action page. We wouldn’t want to be in that building the Hulk leaps into! Ink and marker on bristol, with an image area of approximately 9” x 14”. Signed by Corben in the third panel. In Excellent condition.

94037  Chase Craig  *Bugs Bunny* Sunday Comic Strip Original Art (NEA, 1942). Farm production quotas force Elmer to take desperate measures in this early *Bugs Bunny* Sunday from 1942. Appearances by Porky and Petunia. Some paper tanning, edge wear and soiling; otherwise the art is in Very Good condition.

94038  Johnny Craig  *Vault of Horror* #22 “Fountains of Youth” page 6 Original Art (EC, 1952). Femmes fatales were a Craig specialty and these crisply rendered panels showcase his supreme talent for “good girl” art. These scenes also feature Craig’s celebrated use of dramatic suspense, accented with areas of stark shadow. This EC thriller has an image area of 13” x 18”, and the art is in Excellent condition.

94039  Johnny Craig  *Extra* #2 Painted Cover Original Art (EC, 1955). Johnny Craig was a master of action-adventure storytelling and he combined the adventure, crime, “good girl,” and suspense genres into one riveting image for this cover scene. Craig’s streamlined, precisionist cartooning and illustration skills were tailor-made for the *Extra* title. A talented painter, this is one of only two painted covers that Craig created for EC. This oil on canvasboard painting has an image area of 14.5” x 16.5”, and it has been matted to an overall size of 26.5” x 24”. In Excellent condition.
94040  Reed Crandall *Creepy* 7 “Hot Spell” page 3
Original Art (Warren, 1965). Everyone in Warrenville is worried about a 300-year-old curse - and that “artist fella” that just moved to town must be connected to it as well! Reed Crandall’s sharp line art on this early *Creepy* page is simply fantastic! The page has an image area of 13” x 18.5”, and it is in Very Good condition.

94041  Reed Crandall *Blazing Combat* #1 “Cantigy” page 2 Original Art (Warren Publishing, 1965). When it came to figure drawing, few comic book artists could match the talent of Reed Crandall. Writer/editor Archie Goodwin’s war tales for Warren Publishing rivaled the quality of Harvey Kurtzman’s EC stories. As a result, this page is a bonafide war comics masterwork. This piece has an image area of 13” x 18.5”, and the art is in Excellent condition.

94042  Robert Crumb “Moxie” *Mr. Natural* Sketch Original Art (c. 1969). That grand old sage, Mr. Natural presents us with a young, nude, “Honeybunch”-type female, in this “outta site” sketch. This undated sketch appears to be from the late sixties, rendered on a 8.5” x 11” sheet of heavy paper, with an image area of 7” x 10”. The paper has considerable tanning, with some water stains along the lower edge, away from the image area, and there are two tack holes through the “Moxie” logo, leaving the piece in overall Good condition. Any way you slice it, it’s still prime, vintage Crumb!
94043  Jack Davis and Harvey Kurtzman *Two-Fisted Tales* #27 Complete 7-page Story "Jeep" Original Art (EC, 1952). This is only the second complete Jack Davis EC war story Heritage has offered to date. As all true EC fan-addicts know, among Harvey Kurtzman's best works are his hard-hitting war stories - his unflinchingly truthful approach combined with a riveting "in-the-trenches" point of view revolutionized the genre. Jack Davis' gritty, moody art is at an all-time peak for this pre-Code yarn, the "cover story" of the issue, one of his best in the war genre. Each thrilling page of this first-rate masterwork has an image area of 13" x 18", and the art is in Excellent condition.

94044  Jack Davis *Vault of Horror* #32 "Out of His Head" page 2 Original Art (EC, 1953). This electrifying page bears many of the hallmarks of EC mainstay Jack Davis, whose slashing ink lines carved out many an EC tale of terror to tingle the spine. This haunting page from "Out of His Head" has an image area of 13" x 18", and the art is in Excellent condition. With a page like this in your gallery of horror, you'll be saying, "EC for me, see?"

94045  Jack Davis *Vault of Horror* #32 "Out of His Head" page 3 Original Art (EC, 1953). Jack Davis' mastery of dramatic lighting combined with his talent for expressive figure drawing ratchets up the tension of this horrific haunting - you can bet the shock ending of this yelp-yarn will be suitably grisly. The image area of this EC sensation measures 13” x 18”, and the art is in Excellent condition.
94046  Jim Davis *Garfield* Sunday Comic Strip Original Art dated 7-15-84 (United Feature Syndicate, 1984). Also included are Jim Davis’ original preliminary sketch for this strip, plus a Certificate of Authenticity signed by Mr. Davis. The Sunday has an image area measuring approximately 18.75”x 12.5”, and it is in Excellent condition.

94047  Jim Davis *Garfield* Sunday Comic Strip Original Art dated 7-4-93 (United Feature Syndicate, 1993). Garfield provides a sure-fire wake up call, in this wacky “point of view” Sunday. Also included are Jim Davis’ original preliminary, and a Certificate of Authenticity signed by Mr. Davis. This Sunday has an image area of approximately 18.75”x 12.5”, and it is in Excellent condition.

94048  Jim Davis *Garfield* Daily Comic Strip Original Art dated 9-14-09 (United Feature Syndicate, 2009). Looks as if Garfield can sleep just about anywhere! Odie and Jon co-star in this daily, which features an image area of approximately 14”x 4”. Also included is a blue pencil and marker rough draft of a different, but similar, daily, plus a Certificate of Authenticity signed by Jim Davis.

94049  Phil Davis *Mandrake the Magician* Sunday Comic Strip Original Art dated 11-27-49 (King Features Syndicate, 1949). This offbeat episode featuring exotic animals that have learned to play musical instruments is a testament to the fantastic imaginations of Lee Falk and Phil Davis. This Sunday has an image area of 13.5”x 21”. Aside from a glue-stained title logo stat, the art is in Very Good condition.
94050  Phil Davis Mandrake the Magician Sunday Comic Strip Original Art dated 8-3-52 (King Features Syndicate, 1952). The drama mounts in this fast-moving episode from the fifties. This Sunday featuring two science fiction “good girl” scenes is a splendid example of Davis’ polished brush technique. The art has an image area of 14” x 21.5”, and it is in Excellent condition.

94051  Billy DeBeck Barney Google and Snuffy Smith Sunday Comic Strip Original Art dated 10-21-34 (King Features Syndicate, 1934). Sully expels a mean “step-pappy” from school in this zany Sunday by Billy DeBeck. The art consists of two pieces, each with two tiers, with a combined image area of 20.5” x 16.5”. Some light paper tanning and soiling; otherwise the art is in Very Good condition.

94052  Olivia DeBerardinis Swank “Dyke Diversions” Pin-Up Original Art (Swank Magazine Corp, 1977). A smokin’ hottie strikes a sultry pose in this men’s magazine illustration by Olivia. It originally appeared in the May, 1977 issue of Swank, and a copy of that magazine is included. You are over eighteen, aren’t you, sweetheart? Oil on illustration board, with an image area of approximately 5” x 12.5”; framed (without glass) to an overall size of 10.25” x 17”. In Excellent condition. See more at HA.com/7017

94053  Tony DeZuniga Weird Western Tales #19 Unused Jonah Hex Cover Illustration Original Art (DC, 1973). Looks like the buzzards will soon be feasting, in this moody masterpiece from Tony DeZuniga. The actual published cover has a similar scene, but was redrawn by Luis Dominguez. This ink on textured paper piece has an image area of approximately 11.125” x 11.25”. In Very Good condition.
94054  **Steve Ditko Amazing Spider-Man #10 page 17 Original Art (Marvel, 1964).** Marvel Comics broke the mold when they re-invented superheroes in their ground-breaking early 60s output, all the more so with early issues of *Amazing Spider-Man*. Here was the ultimate outsider hero that kids could relate to, a typically troubled teen with freshly acquired super powers he was just learning to use. Artist Steve Ditko, who had been producing stylish horror and crime stories for “poverty row” publisher Charlton, rose to the occasion with Spider-Man, providing just the right touch for this innovative character to really soar. And soar he does in every panel of this terrific battle page from the tenth issue of Marvel’s most popular superhero title, swinging his way around the Enforcers aiming to put them out of commission. If action is your cup of tea, drink deep, True Believer: it doesn’t get any more desirable than Ditko Spidey! The art has an image area of approximately 12.5” x 18.5”, and the page is in Excellent condition.
94055  Steve Ditko and Frank McLaughlin
_Captain Atom_ #89 page 4 Original Art (Charlton, 1967). Captain Atom faces off against
that magical menace from the future, the mysterious Thirteen and his fantastic talking cat
Faustus. It’s Charlton Action Hero drama, as only Steve Ditko could present it! This page has an
image area of 12” x 18”, and the art is in Excellent condition.

94056  Steve Ditko
_Ghostly Tales_ page 2 Original Art (Charlton, c. 1970s). Charlton hor-
ror host I. M. Dedd cameos in the first panel of this _Ghostly Tales_ chiller, and this page is a superb
example of the art style that made Steve Ditko a legend among comics fans. This page has an
image area of 12” x 18”. The page has been glued to a foam core backing board, and there is over-
all paper aging; otherwise, the art is in Very Good condition.

94057  Steve Ditko
_Charlton Science Fiction/Mystery Comic_ page 7 Original Art (Charlton, 1967). When it comes to drawing
fantasy yarns, few artists can match comic industry Hall of Famer, Steve Ditko. This awesome page
has an image area of 12” x 18”, and the art is in Excellent condition.

94058  Luis Dominguez
_Jonah Hex_ #20 Cover Original Art (DC, 1979). Jonah Hex des-
perately tries to reign in a runaway stagecoach in this dramatic delineation by Luis Dominguez. The
art has an image area of 10” x 15” and it includes the original logo and masthead paste-up copy. In
Excellent condition.

94059  Enric (Enrique Torres-Prat)
_Vampirella_ Painting Original Art (undated). Vampirella strikes yet another allur-
ing pose in this large sensuous masterpiece from Enric. It’s a fully rendered oil painting on stretched canvas, with an overall
size of 27” x 44”. The art is in Excellent condition.
94060  Enric (Enrique Torres-Prat) Vampirella Painting Original Art (undated). Here's looking at you, kid! The ever-luscious Vampirella shows off her best side in this spine-tingling full-length oil on canvas painting, highlighted by a band of gold leaf. Vampi's haunting eyes will follow you everywhere! The art has an image area of approximately 21.75" x 44.75", and it is in Excellent condition. The art comes rolled, ready to frame.

94061  Enric (Enrique Torres-Prat) Red Sonja Painting Original Art (undated). The fearless female warrior and companion to Conan the Barbarian faces off against a monster serpent, in this awesome oil painting on canvas. Image area measures approximately 27.5" x 39". The painting comes rolled, ready to frame and enjoy. In Excellent condition.

94062  Enric (Enrique Torres-Prat) Painting of a Young Woman Original Art (undated). Rendered in glowing, atmospheric tones of warm and cool hues, and accented with generous areas of gold leaf, this captivating beauty spotlights the talent of Enric (Enrique Torres-Prat), who established himself among comics fans in the USA as one of the front line Vampirella artists. This delightful piece has an overall size of 23.5" x 39.5", and the art is in Excellent condition.
94063  Enric (Enrique Torres-Prat) Espera (Hope) Painting Original Art (undated). Master illustrator Enric, the man responsible for so many memorable Vampirella covers, does it again with this magnificent oil-on-board figure painting. Great color and depth - this evocative painting has an overall size of 23.5” x 32”, and the art is in Excellent condition.

94064  Ric Estrada Blitzkrieg #1 Complete 11-page Story “The Enemy” Original Art (DC, 1976). DC pulled out all the stops for their mind-boggling Bronze Age war title, Blitzkrieg - the “searing battle saga as seen through enemy eyes!” Even more radical a concept than Enemy Ace, this brutal “origin” story focused on Franz, Ludwig, and Hugo, three merciless Nazi shock troopers, and their assault on the Warsaw ghetto. Ric Estrada did his finest work with writer Robert Kanigher on DC’s war comics, and this gut-wrenching story is perhaps the most powerful of his career. Each page has an image area of 10” x 15”. Some of the pages have missing lettering corrections, and art correction paste-ons; otherwise, they average Very Good condition.
94065
Al Feldstein Weird Science #7 “Monster from the Fourth Dimension” page 7 Original Art (EC, 1951). This spine-tingling page from Al Feldstein’s iconic fifties thriller has an image area of 13” x 18”. With fantastic shots of the monster and the dimension-traveling machine, this page is sure to make a prized addition to any EC fan’s collection. There are some lettering corrections in panel two; otherwise, the art is in Excellent condition.

94066
Hal Foster Prince Valiant Sunday Comic Strip #998 Original Art dated 3-25-56 (King Features Syndicate, 1956). Few pieces of original action-adventure comic strip art are as breathtaking as a complete Prince Valiant Sunday – and this is one of the most striking examples we have ever offered. This magnificent episode from a prime period has everything a Prince Valiant collector would want – superb portraits of Val and Aleta, rousing scenes of Gunnar Freysson and his deadly Viking raiders, lushly detailed landscapes, and to top it off, a panoramic castle scene rendered with Foster’s well-known dedication to historical authenticity. This piece has an image area of 23” x 34.5”, and it has been matted to an overall size of 31” x 40”. The strip has been mounted to an archival backing board, and has been cleaned and restored to Excellent condition.

94067
Hal Foster Prince Valiant Sunday Comic Strip #1349 Original Art dated 12-16-62 (King Features Syndicate, 1962). History repeats itself as Arn, Val’s son, meets Thorg the swamp monster in this superb episode from the sixties. Harold Foster’s meticulous, highly detailed artwork was an inspiration for most of his contemporaries, and this wonderful Sunday has an image area of 23” x 34”. Panel four has a pasted-up photostat for its main image, the page was cut/scored between each panel tier, and the caption is missing in panel two; otherwise, the art is in Very Good condition.

94068
Hal Foster Prince Valiant Sunday Comic Strip #1494 Original Art dated 9-26-65 (King Features Syndicate, 1965). Arn stars in these pastoral scenes set in the New World of America. This Sunday hails from a fondly remembered period in the sixties and it is sure to make a prized addition to any comic strip art collection. This piece has an image area of 22.5” x 34”; and aside from an aged title logo stat, the condition is Excellent.
94069  Hal Foster *Prince Valiant* Sunday Comic Strip #1716 Original Art dated 12-28-69 (King Features Syndicate, 1969). Lovely Adele puts an end to the murderous scheme of Yousef in a dramatic episode, topped off with a dinner party with King Arthur. No great comic strip art collection could be considered complete without a sterling example by Hal Foster. This sensational Sunday has an image area of 23” x 34”, and aside from an aged title logo stat, the condition is Excellent.

94070  Frank Frazetta *Playboy Magazine* “Daisy Mae” Illustration Original Art (Playboy Enterprises, 1957). In the May 1957 issue *Playboy* printed a photo pictorial featuring “Li’l Abner’s Gals,” subtitled, “They’re Broadway’s Most Beautiful and the Most Fun, Too,” by Al Capp. Frank Frazetta provided the line art to this feature, (he was still ghosting for Al Capp’s studio at the time), and this lovely image of Li’l Abner’s main squeeze is about as good as it gets! The image area measures 8.25” x 11.5” and the art is in Excellent condition.

94071  Frank Frazetta Sketch Original Art (undated). A tiny but powerful sketch from the master fantasy artist, depicting a warrior standing in water. Ink and graphite, with an image area of approximately 1.25” x 1.5”, and signed with a typical Frazetta signature. Matted to an overall size of 8” x 9”, the art is in Excellent condition.
Frank Frazetta The Countess and the Green Man Painting Original Art (1989). Frank Frazetta needs no introduction to most comic art fans. His fantasy paintings have inspired several generations of artists who have come up after him, but there’s still nothing that can compare with the master. Heritage is honored to offer one of Frazetta’s fantastic works of art in this auction.

Originally painted as a paperback cover in 1989, this stunning piece was never used for its original purpose, and has only ever been published in Underwood Publications’ Icon on page 19 and in a set of 1995 non-sports cards. A truly striking image of a warrior-woman standing over a defeated alien foe, all the classic Frazetta elements are in place: the powerful, dominating female, the exquisite sense of movement and action, the lack of detailed background (lending a timeless quality to the work), and the flawless use of color. Framed to an overall size of approximately 28.25” x 34.25”, with an image area of approximately 16.5” x 22.75”, the piece has been signed by the artist in the lower right corner, and is in Excellent condition.

Recently, the private sale of one of Frank’s Conan the Barbarian paintings made headlines when the price was revealed to be one million dollars. As demand for Frazetta originals increases, so will the asking price for all his finished paintings, and even his tiniest sketches are commanding large amounts. These days, most of Frazetta’s paintings are securely held in private collections or museums, making this a rare opportunity to own one for yourself.
94073  Dick Giordano and Sal Trapani *Nukla* #1 Cover Original Art (Dell, 1965). Here is the first action-packed cover of the greatest superhero on Earth - Nukla! The art has an image area of 12" x 18". All type elements, including logo and masthead are non-original (as Dell did not typically attach stats directly to cover artwork from this series), otherwise, the art is in Excellent condition. This piece was signed by Dick Giordano and Sal Trapani at the lower right.

94074  Sam Glanzman and Joe Kubert *Our Fighting Forces* #139 Complete 4-page U.S.S. Stevens Story "A Nightmare From the Beginning" Original Art (DC, 1973). The U.S.S. Stevens (DD-86) destroyer was awarded nine battle stars for her service during World War II. Comic book artist Sam Glanzman served aboard the Stevens from 1941-1945, and used his years aboard her to create springboards for some of the most moving short stories in the DC war comics. This is only the second example Heritage Auctions has offered, and it's unique among the Stevens canon because editor Joe Kubert drew a scene (panel four of page 4). Each page has an image area of 10" x 15", and the art is in Excellent condition.

94075  Floyd Gottfredson *Mickey Mouse Adventures with Robin Hood* Painting Original Art (1980). Gottfredson is celebrated as the primary creator of the *Mickey Mouse* daily newspaper strip - his first daily debuted on May 5, 1930. In this charming painting, Mickey journeys back to the joyous days of Robin Hood and joins his hearty band of Merry Men. He rescues Maid Minerva, a damsel in distress incarcerated in the castle Durance Vile, and together join in a festive tournament among the greenery of fabled Sherwood Forest. This piece was reproduced on page 18 of *The Malcolm Willits Collection of Mickey Mouse Paintings by Floyd Gottfredson* and it has an approximate image area of 21" x 16". The art is in Excellent condition, and Gottfredson signed the painting at the lower right.

94076  Bob Gould *Star Reach* #6 Elric page 6 Original Art (Star Reach Productions, 1976). Michael Moorcock's sword and sorcery hero, Elric, stars in this tightly-pencilled page. These scenes from "The Prisoner of Pan Tang" were drawn so precisely and clearly, no inking was necessary. This page has an image area of 10" x 15", and the art is in Excellent condition. Also included in this lot are the hand lettered captions which were removed from the art. This is "ground level" comics art at its finest.
94077  Chester Gould *Dick Tracy* Sunday Comic Strip Original Art dated 6-2-35 (Chicago Tribune, 1935). Dick Tracy is joined by Tess Trueheart, Junior, and Junior’s mother, Mary Steele, in this Sunday from the dirty thirties. Meanwhile, the treacherous Toby sets up a swindle. This strip has been assembled from four different tiers all mounted onto a backing board, and the panels have been extended at the bottom, adding about a half-inch of art to each. The image area measures 19” x 26”, and the art is in Excellent condition.

94079  Chester Gould *Dick Tracy* Daily Comic Strip Original Art dated 7-4-56 (Chicago Tribune, 1956). Flattop Jr. demonstrates his ‘artistic’ abilities in this episode. The art has an image area of 16.5" x 5". In Excellent condition.

94080  Chester Gould *Dick Tracy* Daily Comic Strip Original Art dated 10-15-62 (The Chicago Tribune, 1962). Fate and a single bullet collide in this *Dick Tracy* daily from 1962. The art has an image area of 16.5" x 5" and it is in Excellent condition.

94081  Chester Gould *Dick Tracy* Daily Comic Strip Original Art dated 10-18-62 (The Chicago Tribune, 1962). A stray bullet brings a plane down in the mesa in this episode. This daily has an image area of 16.5” x 5” and it is in Excellent condition.

94082  Vernon Greene *The Shadow* Daily #A-1 Comic Strip Original Art (The Ledger Syndicate, 1940). “Who knows what evil lurks in the hearts of men? The Shadow knows!” Those words chilled radio audiences in the 1930s, as they listened to the exploits of “the mysterious Shadow, weird fighter against crime, who possessed the ability to cloud men’s minds so they could not see him.” A smash in the pulps, and a hit on the radio, the Shadow also had a brief run in the newspapers, starring in his own strip from 1940 through 1942. This daily, numbered A-1 is believed to be the first episode of the second series of *The Shadow* comic strip, “The Shadow in His Sanctum.” This sensational strip has an image area of 25” x 5.5” and the art is in Excellent condition.
Rick Griffin Skull Eyes Painting Original Art (c. 1995). The art of the late surfer/musician/mystic holy man Rick Griffin has left a powerful impression on just about anyone who has encountered his work. From his humble roots as cartoonist for *Surfer Magazine*, to his startlingly original Rock poster designs, work for *Zap Comix* and album designs for the Grateful Dead, Griffin developed a graphic language all his own and unique to his viewpoint. Recurring elements like winged eyeballs, Hopi Indian masks, skulls and lightning bolts mark the classic Rick Griffin design. This 19” x 30” airbrushed painting, from late in Griffin’s career, has it all. Framed without glass to an overall size of 25.25” x 35.25”. In Very Good condition, with a couple of very minor scratches.


Michael Hague Queen of the Black Coast Conan Book Illustration Original Art (Donald M. Grant, 1978). This Robert E. Howard story featured Conan’s savage introduction to Bêlit, Queen of the Black Coast, in which his prowess in battle immediately bewitches her. They forged a passionate and murderous bond as lovers and ruthless pirate companions, and together they levy a brutal reign over the Black Coast. This Michael Hague masterwork appeared on page 16 of Howard’s novel, *Queen of the Black Coast*, Donald M. Grant, 1978. Caption: “Invulnerable in his armor, his back against the mast.” This piece has an image area of 9.5” x 14”, and it has been matted to an overall size of 16” x 20”. The art is in Excellent condition. A copy of the limited edition hardcover book is included with this lot.
94086  George Herriman *Krazy Kat* Sunday Comic Strip Original Art dated 7-21-18 (King Features Syndicate, 1918). Krazy Kat has fun with a water bottle in this George Herriman Sunday. This strip has an image area of 17” x 19”. Aside from edge wear, a horizontal crease along the center, and some light wear, the art is in Very Good condition.

94087  George Herriman *Krazy Kat* Sunday Comic Strip Original Art dated 3-28-20 (King Features Syndicate, 1920). Bum Bill Bee’s “bows to the mandates of temperance and prohibition” serve as the springboard for this delightful *Krazy Kat* episode from the roaring twenties. This Herriman masterpiece from a peak period has an image area of 17” x 19.5”, and it has been matted and framed to an overall size of 24.5” x 26.5”. The art is in Excellent condition. Signed at the lower right.
**94088**  **George Herriman** *Krazy Kat* Daily Comic Strip Original Art dated 8-12-42 (King Features Syndicate, 1942). This late daily spotlights appearances by the three star players of the feature, Krazy Kat, Offisa Pupp, and Ignatz Mouse. This whimsical episode has an image area of 8.75” x 4”, and the art is in Excellent condition.

**94089**  **George Herriman** *Krazy Kat* Daily Comic Strip Original Art dated 12-3-43 (King Features Syndicate, 1943). The sublime cartoon poetry of George Herriman has never been equaled. This masterwork has an image area of 16.25” x 5”, and the art is in Excellent condition.

**94090**  **Graham Ingels** *Crime SuspenStories* #7 Complete 7-page Story “Horror Under the Big-Top” Original Art (EC, 1951). With dire doings under a circus big top and Ghastly’s priceless portraits of the Old Witch, this tasty terror-tale is drenched in spine-tingling atmosphere. Check out the haunting image of a skull in the clouds, looking down on the gloomy circus in page one. The pencils and inks of this murderous masterpiece are courtesy of legendary EC horror master, Graham Ingels. Each page has an image area of 13” x 18”, and aside from a few loose or missing pasted-on art and lettering corrections, the art is in Excellent condition.
94091 Graham Ingels *Crime SuspenStories* #14 “Private Performance” Old Witch Title Page 1 Original Art (EC, 1952). What could be more special for an EC yelp-yarn art fan-addict than this magnificent title page by “Ghastly” Graham Ingels showcasing the Old Witch in all her gory glory? This iconic masterwork from a peak period has an image area of 13” x 18.5”, and the art is in Excellent condition.

94092 Graham Ingels *Haunt of Fear* #20 “Thump Fun” page 5 Original Art (EC, 1953). The masterful storytelling of Graham Ingels is showcased at its best in this frenetic page from the cover story of issue #20. This page has an image area of 13.5” x 18”, and aside from two pasted-on art corrections, the art is in Excellent condition.

94093 Jeff Jones *Eerie* #11 “To Slay a Dragon” Splash Page 1 Original Art (Warren, 1967). Jeff Jones pages drawn for Warren Publishing seldom come to market - this is the first one Heritage Auctions has offered to date, and it’s superb. This yarn was written by ace editor/writer Archie Goodwin, and Jones’ art is filled with drama and mystery. The portrait of Cousin Eerie is a photostat. This page has an image area of 12” x 17.5”, and the art is in Excellent condition.

94094 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, (c. 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”. In Excellent condition.
94095  Joe Jusko Unpublished Captain America Movie Poster Illustration Original Art (Marvel, 1989). The Star-Spangled Sentinel of Liberty battles the sinister schemes of his arch-nemesis the dreaded Red Skull, in these scenes based on the 1990 movie Captain America. The film took several liberties with the classic storyline, but it did spotlight such landmark events such as Steve Rogers’ first transformation into Captain America during World War II and Cap being frozen in ice. This illustration was painted for a proposed movie poster for the film, but it was never used. The piece has an image area of 16" x 24", and it has been matted to an overall size of 22" x 30". In Excellent condition.

94096  Joe Jusko Tomb Raider: The Greatest Treasure of All page 16 Original Art (Image/Top Cow, 2001). Bodacious heroine, Lara Croft, and her sidekick, Chase Carver, find themselves deep into the jungles of Central America, in a page so real that you feel you’ll need to towel the humidity off your skin! Joe Jusko rendered this photorealistic page from the ambitious painted project, written by Dan Jurgens, in oil on illustration board. This page has an image area of 14" x 19.5" and the condition is Excellent.

94097  Joe Jusko Wolverine/Hercules #2 Cover Original Art (Marvel, 2009). Titans clash in this mythic cover illustration by Joe Jusko! Oil on heavy illustration board. The image area measures 14" x 21" and the work is in Excellent condition.

94098  Gil Kane and Vince Colletta The Outlaw Kid #11 Cover Original Art (Marvel, 1972). The Kid goes down hard, right in the path of a rushing locomotive, in this slam-bang cover by Kane and Colletta. Other than missing a minor “All New” cover blurb, this rip-snorting cover art boasts all of its original mast, type, and logo stats. The art image area measures approximately 9.5" x 9.5", and it is in Very Good condition.
Gil Kane and Klaus Janson *What If?* #3 Splash page 1 Original Art (Marvel, 1977).
The Watcher asks: “What If the Avengers Had Never Been?” in this alternative tale of the Earth’s Mightiest Heroes. This stunning splash page has an image area of 10” x 15”, and it is in Very Good condition.

Gil Kane and the Tribe *John Carter, Warlord of Mars* #10 Splash Page 1 Original Art (Marvel, 1978). Heavy hangs the head of Tars Tarkas in this splendid splash page from Chapter Ten of “The Air-Pirates of Mars,” titled “Confrontation!” The art has an image area of 10” x 15”, and it is in Very Good condition.

Gil Kane and Klaus Janson *Daredevil* #147 Splash Page 1 Original Art (Marvel, 1978). Matt Murdock is a city hero after his televised defeat of Bullseye in this splash page from “Breaking Point!” The art has an image area of 10” x 15”, and it is in Very Good condition.

Gil Kane *Star Hawks* Illustration Original Art (c. 1980). Rex and Chavez, the peace-keeping agents of the Interplanetary Law Service, charge ahead in their sworn mission to establish law and order throughout the Universe in this thrilling full-page illustration. The design of this piece is quite similar to the published cover of the *Star Hawks II* paperback, but it is unknown if or where this piece was published. Gil Kane received the National Cartoonist Society Story Comic Strip Award for 1977 for his work on this fan-favorite comic strip feature. This piece, drawn in marker, has an image area of 10.5” x 14” and it is in Excellent condition.
94103  Walt Kelly Walt Disney's Comics and Stories #45 Cover Original Art (Dell, 1944). This incredible cover, starring Donald Duck with Snow White's Doc and Dopey, has been a fan-favorite for years. It’s an unusually sharp and detailed piece for a typical Kelly cover (who began his run of WDC&S covers with #34), but on close inspection, the tell-tale signs of his work are evident in the inking, notably in the furniture shading and window grating.

Finding such an early piece of Disney cover art, let alone a Walt Kelly masterpiece, is astounding in itself, as Western Printing (Dell) was notorious for destroying artwork after publication.

Rendered in ink, graphite, and blue pencil on bristol this art has an image area of approximately 14” x 19”, and it includes the original logo stat. With only a few small stains, light soiling, and a few tiny red ink marks, the overall condition of the cover is Very Good. Still, this beautiful piece of comic art would easily be the highlight of just about any Disney or Kelly collection.
94104  Walt Kelly *Pogo* Sunday Comic Strip Original Art dated 10-25-53 (Post Hall Syndicate, 1953). Albert’s tail is the focus of this uproarious episode, and Howland Owl and Grundoon co-star. This Sunday has an image area of 23” x 16”, and the strip has been matted and framed to an overall size of 31.5” x 24.5”. The art is in Excellent condition.

94105  Walt Kelly *Pogo* Sunday Comic Strip Original Art dated 2-7-54 (Post Hall Syndicate, 1954). Hilarity ensues when Howland Owl recounts a yarn from “King Albert and His 1001 Arabian Knights of the Round Table.” This side-splitting episode has an image area of 23” x 16”, and the piece has been matted and framed to an overall size of 31.5” x 24.5”. The art is in Excellent condition.

94106  Dale Keown *Pitt* #8 Cover Original Art (Image, 1992). Pitt confronts his brother Wroth in this chilling cover illustration by Dale Keown. The art measures 11” x 17” and it includes the original logo and masthead paste-up copy. In Excellent condition.

94107  Dale Keown *Pitt* Trade Paperback #2 Pinup Original Art (Full Bleed, 1999). Pitt gets a close-up in this heart-stopping pin-up by Dale Keown. The art measures 11” x 17” and it is in Excellent condition. Signed by Dale Keown at the upper right.

94108  Frank King *Gasoline Alley* Daily Comic Strip Original Art dated 3-25-22 (Chicago Tribune, 1922). Walt Wallet is featured in every panel of this Frank King daily. This strip has an image area of 18.5” x 5.75”, and aside from paper tanning, soiling, and water damage in the lower left corner, the art is in Good condition.
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 Vince Colletta Thor #132 Thor vs. the Colonizers of Rigel Cover Original Art (Marvel, 1966). Every die-hard Marvel art collector knows how scarce twice-up covers are. Feast your eyes on this masterpiece from the House of Ideas, offered in the marketplace for the first time ever, as the mighty Thor unleashes the full fury of his enchanted mallet Mjolnir on the sky-station of the Colonizers of Rigel. It’s proof positive of why Jack Kirby ruled the Marvel Age of comics as the undisputed “King.” This cover for “Where Gods May Fear to Tread” has an overall size of 13.5” x 20.5”. The borders of the page have been trimmed to the image area, and it has retained all of its original stats and logos. The piece has been creased several times horizontally through its center; otherwise, the art is in Very Good condition. A copy of the comic book is included in this lot.
94111 Jack Kirby and Joe Sinnott Fantastic Four #61 page 15 Original Art (Marvel, 1967). Blistering hot action is name of the game with this scorching sixties page, from the FF tale, “Where Stalks the Sandman?” King Kirby turns up the heat with great panels of Johnny “Human Torch” Storm in action, as he and Reed Richards try to defy the Sandman. The page has an image area measuring approximately 12.5” x 18.5”, and it is in Excellent condition. To top it all off, the lower border has been signed by both Jack Kirby and Stan Lee. Kick your collection up a notch with this pulse-pounding page!

94112 Jack Kirby, Werner Roth, and Dick Ayers X-Men #15 page 2 Original Art (Marvel, 1965). From the landmark issue that featured “The Origin of the Beast,” comes this action-packed, Silver Age sensation. Marvel historians take note, Jack Kirby’s key plot points are written in pencil in the page’s borders - stage directions such as, “Angel zooms in and grabs Prof. X as his chair overturns - Marvel Girl on knees.” This power-packed page has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

94113 Jack Kirby Thor Pencil Page Original Art (1969). Behold the senses-shattering power of the “King!” Originally drawn for Thor #169, this un-inked page of pure Jack Kirby pencils saw print in the 1971 pro-zine Kirby Unleashed. With its panels featuring the Warriors Three, Balder, Galactus, and Thor, this page is sure to make a treasured showpiece for any true-blue Kirby fan. This piece has an overall size of 11.5” x 17.5”, and the art is in Excellent condition.
94114  Jack Kirby and John Verpoorten Marvel Super-Heroes #27 Cover Original Art (Marvel, 1970). This cover carries the screaming blurp "How much action can you bear?" and brother, they really mean it! Jack Kirby’s illustration of the Hulk has the green goliath literally bursting out of the picture, while below that scene, Daredevil tackles Sub-Mariner in a flashing blast of superhero action, as you like it! The art has an image area of approximately 10” x 15”, and features all the original type and logo stats. The Hulk illustration has some art corrections pasted on, with some white-out usage; overall, the page is in Very Good condition.

94115  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.

94116  Jack Kirby and Mike Royer The Demon #5 page 22 Original Art (DC, 1973). Mike Royer’s superb inks provided the perfect Bronze Age finish for Jack Kirby’s inspired pencils on this page from “Merlin’s Word - Demon’s Wrath.” This Decidedly Cool piece has an image area of 10” x 15”, and the art is in Excellent condition.
94117 Jack Kirby and Frank Giacoia *The Incredible Hulk Annual* #5 Cover Original Art (Marvel, 1976). The Incredible Hulk combats six savage foes - Groot, Xemnu the Living Titan, Blip, Diablo, Taboo the Terrible, and Goom - in this monstrous Marvel masterpiece! The art has an image area of 10” x 15” and it includes the original logo and masthead paste-up copy. Three art elements are photostats - the Blip and Goom images, plus the smaller Hulk head that appears next to the masthead. There is some light glue staining; otherwise this piece is in Excellent condition. Framed and matted together with copy of this issue.
94118  Jack Kirby and Frank Giacoia *Captain America* #202 page 7 Original Art (Marvel, 1976). With great skill and power, the Falcon hurtles into action in this page from "Mad, Mad Dimension!" The art has an image area of 10" x 15" and it is in Very Good condition. Signed by Jack Kirby in the final panel.

94119  Jack Kirby Science Fantasy Pencil Illustration Original Art (c. 1980s). No one could design costumes or science fiction technology quite as cool as Jack Kirby. This pencil on illustration board piece has an overall size of 20" x 16", and the art is in Excellent condition.

94120  Jack Kirby and Mike Thibodeaux *Captain Victory and the Galactic Rangers* #3 Splash page 9 Original Art (Pacific Comics, 1982). An Insecton hive is exposed as Captain Victory and his crew search it for some missing Earthlings, in this page from "Encounters of a Savage Kind." The art has an image area of 10" x 5" and aside from clipped corners (outside of the image area), the art is in Excellent condition.

94121  Jack Kirby and Mike Thibodeaux *Captain Victory and the Galactic Rangers* #5 page 11 Original Art (Pacific Comics, 1982). Life goes on in an Insecton hive, as a queen is ready to flower in this page from "Our Backs to the Wall." The image area of this page measures 10" x 15", and aside from clipped corners (outside of the image area), the art is in Excellent condition.

94122  Jack Kirby and Mike Royer *Silver Star* #3 Splash page 8 Original Art (Pacific Comics, 1983). Morgan Miller meets fellow Homo-Geneticus Norma Richmond, in this page from "The Others!" The art has an image area of 10" x 5" and it is in Excellent condition.
94123  Jack Kirby and Mike Thibodeaux
Captain Victory and the Galactic Rangers #13 Splash page 15 Original Art (Pacific Comics, 1984). On a faraway planet, a deadly joust decides the path of justice, in this dazzling splash page from “Gangs of Space.” The art has an image area of 10” x 5” and it is in Excellent condition. Signed by Jack Kirby at the bottom right.

94125  Warren Kremer Casper the Friendly Ghost Casper #66 Cover Original Art (Harvey, 1958). This sunny Warren Kremer cover includes the original logo and partial masthead paste-up copy. The image area measures 7” x 10” and it is in Very Good condition.

94126  Warren Kremer Casper the Friendly Ghost Casper #70 Cover Original Art (Harvey, 1956). Raindrops don’t keep falling on Casper’s head! This Warren Kremer cover measures 7.5” x 10” and it includes the original logo and partial masthead paste-up copy. In Very Good condition.

94124  Warren Kremer Casper the Friendly Ghost Casper #46 Cover Original Art (Harvey, 1956). When Wendy’s broom has a blow out, it’s Casper to the rescue! This Warren Kremer cover has an image area of 6” x 7” and it is Very Good condition.

94127  Warren Kremer The Friendly Ghost Casper #19 Cover Original Art (Harvey, 1960). Time is not on Casper’s side in this cuckoo Kremer cover. This art has an image area of 7” x 7.5” and it includes partial masthead paste-up copy. Some glue staining at the top and at the lower right; otherwise the art is Very Good condition. The cuckoo clock is a photostat paste-up which sits over the original line drawing.

94128  Warren Kremer The Friendly Ghost Casper #24 Cover Original Art (Harvey, 1960). Casper keeps his eye on the ball in this sporty Warren Kremer cover. The art has an image area of 7” x 7.5” and it is Very Good condition.
94129 Warren Kremer *The Friendly Ghost* *Casper* #32 Cover Original Art (Harvey, 1961).
Casper’s found the warmest spot in the house! This charming cover by Warren Kremer art has an image area of 7” x 8” and aside from some glue staining along all four edges, the art is Very Good condition.

94130 Warren Kremer *The Friendly Ghost* *Casper* #42 Cover Original Art (Harvey, 1962).
If you can’t take the heat, get out of the fireplace! This art has an image area of 7” x 7.5” and it includes partial masthead paste-up copy. Some glue staining at the top and at the lower left corner; otherwise the art is Very Good condition.

Richie pulls a mint out of his hat in this magical cover. The art has an image area of 7” x 10.5” and aside from glue staining on all four edges, it is in Very Good condition.

94132 Roy G. Krenkel *The Dancer* Watercolor Illustration Original Art (early 1960s).
Sumptuous watercolor by Roy G. Krenkel in graphite and watercolor. This unpublished piece has an image area of 6.5” x 6.5”, and the art is in Excellent condition.

94133 Roy G. Krenkel Illustration Original Art (c. early 1960s).
Beautifully detailed blue pencil on vellum illustration, from the renowned Edgar Rice Burroughs artist. Only published in small form in *Illustration Magazine* #5 in 2003. Image area measures approximately 9” x 10.5”; other than some minor tanning of the vellum paper, it is in Excellent condition.
Joe Kubert’s achievements in seven decades as a cartoonist and an educator of a generation of cartoonists and illustrators put him among the giants of the medium.

And when Mr. Kubert opened his vault to allow us to auction a selection of his art, none of which had ever been offered for sale before, the good news really got around! Our ads and direct-mail marketing of the collection, and the strong press coverage it received, got an eager response, and we know from many phone calls to our offices just how important Kubert’s work is to collectors, fans, and even other comic creators.

“For serious fans of the medium it’s a tantalizing collection,” said The New York Times in its article on the auction.

Heritage Auctions is proud to present more art from Mr. Kubert’s remarkable career.
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
94134  Joe Kubert Our Army at War #132 Sgt. Rock “Young Soldiers Never Cry” page 2 Original Art (DC, 1963). Easy’s topkick may be the “Rock,” but he has a soft spot when it comes to the welfare of the innocent bystanders of war - especially women and children. The legendary team of writer/editor Robert Kanigher and artist Joe Kubert created a true four-star battle classic with this fan-favorite story. This page has an image area of 13” x 18”, and the art is in Excellent condition. From the Joe Kubert Collection.

94135  Joe Kubert Our Army at War #132 Sgt. Rock “Young Soldiers Never Cry” page 12 Original Art (DC, 1963). Writer/editor Robert Kanigher and artist Joe Kubert captured the tender side of DC’s rough, tough topkick, Sgt. Rock, in these rip-roaring battle scenes from the Silver Age classic, “Young Soldiers Never Cry.” This fantastic twice-up page has an image area of 13” x 18”, and the art is in Excellent condition. From the Joe Kubert Collection.

94136  Joe Kubert Our Army at War #193 Sgt. Rock page 15 Original Art (DC, 1968). Kubert illustrates a heart-wrenching scene featuring Sgt. Rock and Farmer Boy from the Robert Kanigher story (from the last issue edited by Kanigher), “Blood in the Desert.” The art has an image area of 10” x 15”, and it is in Excellent condition. From the Joe Kubert Collection.

94137  Joe Kubert Our Army at War #193 Sgt. Rock page 17 Original Art (DC, 1968). Sgt. Rock and Easy say farewell to the fallen Farmer Boy in a heartrending scene, as only Robert Kanigher could write it and Joe Kubert could draw it. This half-page has an image area of 7.25” x 10”, and aside from a small art correction paste-up over Bulldozer’s face, the art is in Excellent condition. From the Joe Kubert Collection.
94138  Joe Kubert *Sgt. Rock* #311 Cover Original Art (DC, 1977). As usual, nothin’s ever easy for Sgt. Rock of Easy Company. Starkly dramatic scenes such as this have made Joe Kubert a legend in the comic book field - his covers are second to none for their emotional impact. This Bronze Age blockbuster has an image area of 10" x 15", and the art is in Excellent condition. From the Joe Kubert Collection.

94140  Joe Kubert *Star Spangled War Stories* #137 *War That Time Forgot* page 5 Original Art (DC, 1968). Tim Scott and Frankie Clary duke it out in a prehistoric jungle in this page from the unforgettable series "War That Time Forgot," with incredible art by Joe Kubert. This Silver Age spectacular has an image area of 10" x 15", and the art is in Excellent condition. From the Joe Kubert Collection.

94139  Joe Kubert *Star Spangled War Stories* #137 *War That Time Forgot* page 3 Original Art (DC, 1968). This fearsome undersea monster looks to be a saurian second cousin to Joe Kubert’s "Creature of a Thousand Shapes" from the cover of *Brave and the Bold* #34. This Decidedly Cool page from "Fight to the Last" has an image area of 10" x 15", and the art is in Excellent condition. From the Joe Kubert Collection.

94141  Joe Kubert *Star Spangled War Stories* #137 *War That Time Forgot* page 6 Original Art (DC, 1968). Shades of King Kong and Skull Island, the prehistoric terrors just keep coming in "Fight to the Last," and Joe Kubert pulled out all the artistic stops for this wet and wild yarn. This "monster-piece" has an image area of 10" x 15", and the art is in Excellent condition. From the Joe Kubert Collection.
94142  Joe Kubert Star Spangled War Stories #137 War That Time Forgot page 7 Original Art (DC, 1968). Tim Scott and his G.I.s run right into the maw of an enormous beast from the dawn of time in this Joe Kubert page from the tale "Fight to the Last," part of the "War That Time Forgot" series. The art has an image area of 10" x 15", and it is in Excellent condition. From the Joe Kubert Collection.

94143  Joe Kubert Star Spangled War Stories #137 War That Time Forgot Title Page 9 Original Art (DC, 1968). When it comes to senses-shattering scenes of man versus dinosaurs, few comic book artists can match the blockbuster battles that Joe Kubert dished up for DC's "War That Time Forgot" series. This Silver Age thriller has an image area of 10" x 15", and aside from a small art correction patch in panel one, the art is in Excellent condition. From the Joe Kubert Collection.

94144  Joe Kubert Star Spangled War Stories #157 Unknown Soldier and Sgt. Rock Cover Original Art (DC, 1971). The bold copy on this iconic Bronze Age cover sounds off with three of the most renowned names from the DC war titles - the Unknown Soldier, Sgt. Rock, and the Hammer of Hell, the Enemy Ace. For any die-hard DC "Big-5" war fan, it would be hard to top this five-star battle classic for its "wow factor." This spectacular scene has an image area of 10" x 15", and the art is in Excellent condition. From the Joe Kubert Collection.

94145  Joe Kubert Unknown Soldier #245 Cover Original Art (DC, 1980). With his unparalleled talent for staging suspenseful scenes taught with near-unbearable tension, it's obvious why Joe Kubert is counted among DC's ace cover artists. The Unknown Soldier prevails in the face of staggering opposition in this unforgettable cover scene for the thriller, "Crack of Doom." This piece has an image area of 10" x 15", and the art is in Excellent condition. From the Joe Kubert Collection.
94146 Joe Kubert *Unknown Soldier* #247 Warsaw Ghetto Cover Original Art (DC, 1981). Nearly thirty years after the company launched its war titles, DC dealt directly with the raw horror of the Holocaust - this soul-searing *Unknown Soldier* cover for "A Season in Hell" is a haunting show-stopper. The brutal assault on the Warsaw Ghetto was explored in *The Unknown Soldier*, **Blitzkrieg**, and later, in Joe Kubert’s acclaimed graphic novel, *Yossel*, April 19, 1943. This masterwork has an image area of 10” x 15”, and the art is in Excellent condition. *From the Joe Kubert Collection.*

94147 Joe Kubert *Blitzkrieg* #5 Cover Original Art (DC, 1976). No one draws war like Joe Kubert! This chilling cover illustration for the final issue of this series has an image area of 10” x 15”, and it includes the original logo and masthead paste-up art. Some paper tanning and light glue staining; otherwise, the art is in Very Good condition. *From the Joe Kubert Collection.*

94149 Joe Kubert *Tarzan vs. Kerchak* Illustration Original Art (1971). Prior to publication of the first issue of *Tarzan* at DC, Joe Kubert created this magnificent illustration of the Lord of the Jungle in deadly battle with his hated rival, Kerchak the killer ape. Kubert’s hand written copy at the top of the page indicates this piece may have appeared as a house ad: “The real Tarzan, the Ape Man. Once again the Lord of the Jungle - as devised and created by E. R. B. - written and drawn in the manner that stirred the original readers almost 50 years ago. Starting with... the origin of Tarzan - how he grew up in the deepest jungle - the adopted son of a gorilla mother.” This superb illustration has been framed to an overall size of 13” x 19”, and the art is in Very Good condition. *From the Joe Kubert Collection.*
94150  **Joe Kubert** *Tarzan* #240 Cover Original Art (DC, 1975). The Lord of the Apes was never more ferocious than in this stunning Joe Kubert cover illustration for this DC adaptation of Edgar Rice Burroughs’ last Tarzan novel, “The Castaways.” The art has an image area of 10” x 15”, and it includes the original logo and masthead paste-up art. Framed and matted, and aside from some light paper tanning, the art is in Excellent condition. *From the Joe Kubert Collection.*

94151  **Joe Kubert** *House of Mystery* #282 Cover Original Art (DC, 1980). The talented Mr. Kubert lends his pencil, pen and ink prowess to this creepy cover image. This cover has an image area of 9.75” x 15”, and it includes the original logo and masthead paste-up art. Some paper tanning and light glue staining; otherwise the art is in Very Good condition. *From the Joe Kubert Collection.*

94152  **Joe Kubert** *All-Star Squadron* #9 Cover Original Art (DC, 1982). Robotman and Steel are locked in battle in this stellar cover creation by Joe Kubert. This star-studded work has an image area of 10” x 15”, and it includes the original logo and masthead paste-up art. In Excellent condition. Includes a hand-drawn overprint overlay on vellum, in Very Good condition. *From the Joe Kubert Collection.*
94153 Walter Lantz Triple Self-Portrait Painting Original Art (1983). Woody Woodpecker pays tribute to Norman Rockwell and his famous cover for the February 16, 1960 issue of the Saturday Evening Post. Done during Lantz's retirement, this oil on board painting has an image diameter of approximately 15", and it has been framed to an overall size of 22" x 22". The art is in Excellent condition.

94154 Jim Lee X-Men #9 page 24 Original Art (Marvel, 1992). The evil Brood causes more trouble for the X-team, in this stylish and highly kinetic page from Jim Lee. It hails from the story, "The Not So Big Easy," and features a guest shot by Bella Donna. The page has an image area of approximately 11" x 15.75", and it is in Excellent condition.

94155 Rick Leonardi and Al Williamson Spider-Man 2099 #11 Cover Original Art (Marvel, 1993). Miguel O'Hara, S.I.E.G.E., and Thanatos burst out of this spectacular cover pencilled by Rick Leonardi and inked by legendary Al Williamson! The art has an image area of 10" x 15" and it includes the original logo and masthead paste-up copy. In Excellent condition.

94156 Lone Ranger's Companion, Tonto #30 Painted Cover Original Art (1958). Tonto to the rescue in this beautifully painted moonlight thriller. This oil on board painting has an image area of 10.5" x 15", and the piece has been matted to an overall size of 16" x 20.5". The art is in Excellent condition.

94157 Don Martin Mad #59 Complete 2-page Story "The Safe Crackers" Original Art (EC, 1960). McGoon and the boys engage in a busy - and noisy - night at work, in this classically funny two-pager. Lots of great Don Martin sound effects! This well-remembered strip has recently inspired an animated version, currently being shown on YouTube. The art for the first page has an image area of approximately 15.25" x 15", with a blank space at top for the title type. The second page features an image area of 15.25" x 20.5". Both pages have a few very minor stains, but are overall in Excellent condition.
Winsor McCay’s Little Nemo in Slumberland is a classic. Since the origins of the newspaper comic strip in the early 20th century, few creations have come close to matching its artistry. McCay detailed his surreal saga with an Art Nouveau-influenced linework that had the visual punch of a well-designed circus poster. This episode was cut between panel tiers two and three, and the conjoined pieces have a combined image area of 21.5" x 27.5". The art has been professionally cleaned and restored to an Excellent condition.
94159  **Winsor McCay Common Sense Editorial Cartoon Illustration Original Art (undated).** Best known as the creator/artist of such landmark strips as *Little Nemo in Slumberland* and *Dream of the Rarebit Fiend*, Winsor McCay was also a prolific political cartoonist. Possessed of an incisive eye and a dry wit, McCay was the perfect artist to comment on the political and moral shortcomings of his day. With an approximate image area of 26" x 10.25", this piece has been matted and framed to an overall size of 33" x 17". In Excellent condition, this piece of turn-of-the-century brilliance has been signed by the artist in the lower right. *From the Estate of Charles Martignette.*

94160  **Winsor McCay Editorial Cartoon Illustration Original Art (Hearst, undated).** A masterful pen and ink editorial illustration from the *Little Nemo in Slumberland* cartoonist. McCay devoted most of his later career doing these highly detailed editorial cartoons for William Randolph Hearst’s newspaper chain, and this example probably dates to the early 1920s. Ink and shading film on bristol, with an image area of approximately 22" x 10.5". Very Good condition.

94161  **Wilson McCoy The Phantom Sunday Comic Strip Original Art dated 10-18-53 (King Features Syndicate, 1953).** The Phantom plays cupid in this romantic episode from the fifties. This Sunday was cut between its panel tiers, there are folds between each panel in the panel gutters, and the title logo stat is glue-stained; otherwise, the art is in Very Good condition.

94162  **George McManus Bringing Up Father Sunday Comic Strip Original Art dated 3-24-40 (King Features Syndicate, 1940).** The *Bringing Up Father* characters took a tour of the United States in the late thirties and early forties. This wide-ranging Sunday features landmarks of famous American cities, and in this charming episode, Jiggs and Maggie review photographs of their travels to Washington D.C., Atlantic City, Weehawken, San Francisco, New York, and Albuquerque. There are detailed drawings of the famous landmarks along with several crowd scenes, a George McManus specialty. This dazzling piece has an image area of approximately 16" x 15", and the piece has been matted and framed to an overall size of 25" x 24". The art is in Excellent condition.

94163  **Mike Mignola and Al Williamson Fafhrd and the Gray Mauser #1 page 41 Original Art (Marvel, 1990).** Fritz Leiber’s sword and sorcerer novella is adapted here. Fafhrd and the Gray Mauser destroy the witch-beast Histromilo. The art has an image area of 11.75" x 17.75" and it is in Excellent condition.
94164  Mike Mignola *Hellboy: The Third Wish* #1 page 26 Original Art (Dark Horse, 2002). The youngest of three doomed mermaids converses with the undersea witch, Bog Roosh, in this melancholy masterpiece by Mike Mignola. The page has an image area of 9” x 13” and it is in Excellent condition. Signed by Mike Mignola at the bottom right.

94165  Ian Miller *Swamp Thing* #109 Cover Original Art (DC, 1991). This fantastic ultra-detailed cover, “Quest for the Elementals VI,” drawn by the British master of fantasy art, has an image area of 10” x 15”. The piece has been matted and framed to an overall size of 16” x 21.5”, and the art is in Excellent condition.

94166  Sheldon Moldoff and Charles Paris *Batman* #162 page 3 Original Art (DC, 1964). This classic-looking page from “The Batman Creature” was drawn just two issues before editor Julius Schwartz and his crew ushered in the revolutionary “New Look” Batman. Charles Paris’ polished inks added the perfect Silver Age finish to Sheldon Moldoff’s animated storytelling - Batman and Robin have seldom looked better than on this iconic page. This piece has an image area of 13” x 18”, and aside from some stains in panels two and three and the bottom border (outside of the image area), the art is in Very Good condition.

94167  Ray Moore and Wilson McCoy *The Phantom* Partial Sunday Comic Strip Group Original Art (King Features Syndicate, 1942). Classic comic strip fans, take note - offered here are two partial Ray Moore Phantom Sundays - the lower half of the 11-8-42 episode, and the top half of the 11-22-42 Sunday. Heritage has never before offered any Ray Moore Sunday, whole or partial. Comic historians have long noted that Lee Falk considered Moore the best artist on the Phantom, thanks to his talent for drawing gorgeous girls. Almost a year after these episodes from “Castle in the Clouds” storyline appeared, Moore turned the art chores to the Phantom over to his assistant Wilson McCoy, allegedly due to an accident that Moore had suffered during his time as a World War II pilot. To comic strip historians, Moore is nearly as mysterious as the Phantom - only three photos of him are known to exist, and on the few occasions he gave an interview, he revealed precious little about his private life. Each half-page has an approximate image area of 28” x 9”. The 11-22-42 strip has marks from rusty paperclips in panel two; otherwise, these pieces average Very Good condition.
Jonah Hex winds up in his series in grand style in this yarn from the third-from-the-last issue. Who better than master draftsman Gray Morrow to detail all the Wild West action? Each page has an image area of 10" x 15". The story was drawn in marker, the page corners are clipped (outside the image area), some art and lettering paste-ons are loose or missing, and the Zipatone has yellowed; otherwise, the pages average Very Good condition.

94169 Win Mortimer Superman Daily Comic Strip #4435 Original Art dated 3-6-53 (McClure Newspaper Syndicate, 1953).
This fifties episode was drawn on Craftint paper. The piece has an image area of 19" x 5.75"; and it was matted and framed to an overall size of 22.5" x 9". The art is in Excellent condition.

94170 John Cullen Murphy and Hal Foster Prince Valiant Sunday Comic Strip #1967 Original Art dated 10-20-74 (King Features Syndicate, 1974). Val stars in most of the panels of this handsomely drawn episode. John Cullen Murphy, working from layouts by original creator Hal Foster, did a magnificent job as always. Murphy signed the page under its last panel. This Sunday has an overall size of 17.5" x 25.75". The strip was cut between each panel tier, and the tiers have been rejoined with tape on the back of the page; otherwise, the art is in Excellent condition.

94171 John Cullen Murphy Prince Valiant Sunday Comic Strip #1982 Original Art dated 2-2-75 (King Features Syndicate, 1975).
John Cullen Murphy's command of light and shadow is showcased in this detailed episode featuring Boltar and Val. This Sunday has an overall size of 17.5" x 25.75". The strip was cut between each panel tier and they have been rejoined with tape on the back of the page; otherwise, the art is in Excellent condition. Signed in the final panel.
94172  John Cullen Murphy  
Prince Valiant  
Sunday Comic Strip  
#1983 Original Art dated 2-9-75 (King Features Syndicate, 1975). This terrific episode from the mid-seventies has it all - Viking ships, horsemen, a battle scene, a group portrait of Val, Boltar, and King Aguar, and a castle scene. This wide-ranging Sunday has an overall size of 17.5" x 25.5". The strip is missing its title logo stat, and it was cut between each panel tier. The tiers have been rejoined with tape, on the back of the page; otherwise, the art is in Very Good condition. Signed in the final panel.

94173  Alex Niño  
Nightmare  
#2  
Unpublished Cover Original Art (Innovation, 1989). This series was so terrifying, it only lasted one issue! Here is the blood-chilling cover slated for the unpublished second issue. This psychedelic sensation has an overall size of 14" x 18.5"; and the art is in Excellent condition.

94174  Hank Porter  
Mickey Mouse’s Good-Neighbor Page “Lake Titicaca” Complete Story Original Art (Good Housekeeping, 1942). Donald lands in Peru, for this “Good Neighbor” look at one of the world’s highest lakes. A beautifully drawn page, done in black, grey, and blue, marking the first in a short run of stories inspired by the then-current Disney feature, Saludos Amigos. The art is split into two halves; the top half has an image area measuring approximately 13.75" x 8", and the bottom half 13.75" x 12". A linen-covered mat measures 20" x 28". The art is in Very Good condition. Reprinted on page 313 of Mickey and the Gang.

94175  Hank Porter  
New Tales From Mother Goose  
“Hickety, Pickety” Complete Story Original Art (Good Housekeeping, 1944). From the last series of Good Housekeeping full-page illustrations, Hank Porter and his crew tackled Mother Goose rhymes, as told by Disney characters. Here, Mickey and Clara Cluck play out the barnyard tale of the hen who hides her eggs. The art is done in black, grey, and red, and is presented in two sections, with image areas of 12.75" x 10.25" and 12.75" x 8.5". The two halves are framed in a linen-covered mat measuring 20" x 28". The art has some type elements beginning to come loose, but is all there, and in Very Good condition. Featured on page 349 of Mickey and the Gang.

94176  Hank Porter  
New Tales From Mother Goose  
“Little Robin Redbreast” Complete Story Original Art (Good Housekeeping, 1944). The next-to-last Good Housekeeping page continues the Mother Goose theme, this time with Mickey Mouse and Figaro the Cat as the bird-chasing feline who winds up in the well. The art, in black, grey tones, and red, has a spare feel as compared to earlier strips, but is still a beauty. The art is split into two halves, with the upper half measuring approximately 13" x 10", and the bottom 13" x 8.5". A linen-covered mat measures 20" x 28". The art is in Very Good condition. Featured on page 351 of the book, Mickey and the Gang.
94178  Antonio Prohias  
*Mad* #71 "Spy vs Spy" 
Two great Spy vs Spy gags, plus a bonus pencil sketch on the back of one board make this a highly coveted prize! The art is in two pieces, with the top half image area measuring approximately 16" x 8.5"; and the bottom half measuring 16.25" x 11". The pencil sketch on the back of the top piece measures 6" x 15.5". Each is in Very Good condition.

94179  Mac Raboy  
The desert riders of Prince Al Maarri hijack a spaceship in their quest for Mars in this phenomenal Sunday by the extraordinary Mac Raboy. This episode has an image area of 19" x 13"; and aside from some light paper tanning and a glue-stained title logo, the art is in Very Good condition.

94180  Alex Raymond  
*Rip Kirby* Seventh Daily Comic Strip Original Art dated 4-12-46 (King Features Syndicate, 1946).  
Created by Alex Raymond upon his release from the Marines after World War II, *Rip Kirby* was an updated take on the crime genre, and far removed the earlier school of hard-boiled crime fighters, such as Raymond’s own *Secret Agent X-9*. *Kirby* was urbane, used scientific methods as often as he used his brawn, and mingled comfortably with the upper crust of High Society. This beautifully staged daily, only the seventh published episode, set the stage for this hugely successful feature that ran for over five decades. Raymond showcased his immense talent in this hallmark daily featuring Rip and his gorgeous gal-pal, Honey Dorian. This strip has an image area of 20" x 6". There is some foxing, a worn syndicate notice, and a repaired horizontal crease through panel two; otherwise, this spectacular piece of comic strip art is in Very Good condition.

94181  Alex Raymond  
*Rip Kirby* Daily Comic Strip Original Art dated 5-17-49 (King Features Syndicate, 1949).  
Alex Raymond inspired a generation of cartoonists with his superb work on the *Rip Kirby* comic strip. This episode is a masterful study in expressive figure drawing and “body language.” This daily has and image area of 5.5” x 18.5”, and the art is in Excellent condition.

94182  Alex Raymond  
*Rip Kirby* Daily Comic Strip Original Art dated 3-2-50 (King Features Syndicate, 1950).  
It’s “murder most foul,” and Alex Raymond could always be counted on to wield a pen and brush for maximum drama, as in this episode published in 1950. Great views of Rip and Desmond at work. The image area of this daily measures 18.5” x 5.5”, and the art is in Excellent condition.

94183  Big Little Book #1466  
*Red Ryder* Cover Original Art (Whitman, 1947).  
Fantastic Big Little Book cover art for *Red Ryder and Circus Luck*, filled with vivid, eye-popping color and rugged action. Wo-hoo, pardners! This image, by an unknown staff artist, is based on the cover to *Red Ryder Comics* #35. Mixed media on illustration board, measuring approximately 15” x 15.75”. Other than a very light scuff in the “Ryder” logo type, in Excellent condition.

94185  Frank Robbins and Frank Giacoia The Mighty Marvel Bicentennial Calendar 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.

94186  Spain Rodriguez Zap Comix #15 Inside Back Cover Illustration Original Art (Print Mint, 1998). A crashed airplane is only one of many odd things going on in this intense city street scene, illustrated in great pen-and-ink detail by veteran Underground cartoonist Spain, and dated 1995. This piece, titled "Fascination," has an image area of 14" x 9.5", and is in Excellent condition.
94187  John Romita Sr. and Frank Giacoia *Daredevil* #18 page 18
Original Art (Marvel, 1966). It's superhero action in the mighty Marvel manner, as Daredevil battles one of his deadliest foes in these scenes from “There Shall Come a Gladiator.” Frank Giacoia added the perfect Silver Age finish to John Romita Sr.'s pulse-pounding pencils. This piece has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

94188  John Romita Jr. and Al Williamson *Spider-Man* #74 Double Splash Page 7 and 8 Original Art (Marvel, 1996). Spidey looks like he could use a little help in this titanic two-page spread, courtesy of the artistic talents of Romita (pencils) and Williamson (inks). We hope Daredevil (guest star in this ish) is close by! For Modern Age Marvel art at its best, we suggest you stick by as well, and do your bidding best! This double page (attached with white tape on the back) has an image size of approximately 20.25” x 15.75”, and it is in Excellent condition.

94189  John Rosenberger *Adventures of the Jaguar* #1 Complete 9-page Origin Story Original Art (Archie, 1961). Famed Zoologist Ralph Hardy discovers a magical belt inside the ruins of an Incan temple that, when worn, transform him from mustache-wearing explorer to clean-shaven superhero with the power of all animals magnified, in this nine-page introductory tale. The crisp art style is from the co-creator (with Bob Bernstein) of the character for the Archie Adventure Series line, artist John Rosenberger, a graduate of the Pratt Institute. Each page has an image area of approximately 12” x 17.5”. The first page has a small tear along the right side of the board, but includes the original logo stat. Overall, the pages average in Very Good condition. Silver Age origin story original art doesn’t turn up often, especially not complete stories, so be sure to check this one out!
**94190**  **Werner Roth and Dick Ayers X-Men #24 page 5 Original Art (Marvel, 1966).** You know you've got an early page when it's got the X-Copter! A neat Danger Room panel has the whole team in action save for Marvel Girl, who had graduated from Xavier's school and was at college, much to the chagrin of Cyclops and also Angel, who counted himself among her suitors early on. This page has an image area of 12.5" x 18"; and the art is in Excellent condition.

**94191**  **Tim Sale Batman: The Long Halloween #13 Splash page 42 and 43 Original Art (DC, 1997).** Majestic double-page spread featuring the Dark Knight Detective at his finest, set against a moody Gotham skyline. The image area measures 20" x 15.5" and the art is in Excellent condition. Initialed and signed by Tim Sale at the lower right.

**94192**  **Jose Luis Salinas Cisco Kid Daily Comic Strip Original Art dated 8-12-57 (King Features Syndicate, 1957).** Known as “The Robin Hood of the Old West,” the Cisco Kid was the creation of author O. Henry, and the character enjoyed a successful run in the comics from 1951-1968, illustrated by Argentinean artist Jose Luis Salinas. Rendered in a highly sophisticated, illustrative style, Salinas ranks among the best comic strip artists of all time. This slam-bang thriller has an image area of 20" x 5.75"; and aside from a few light scattered stains, the art is in Very Good condition.

**94193**  **Sanjulian (Manuel Perez Clemente) The Phoenix on the Sword Conan Painting Original Art (undated).** There is a serpent in your house, oh King. I have called you to me, to give you a weapon against him and his hell-hound pack.” The Phoenix on the Sword was Robert E. Howard’s first published Conan story. In tribute, Sanjulian conjures the mists of Conan’s dark slumber, in swirling shades of deep crimson and billowing clouds of violet. What at first would seem to Conan a mere dream is at once revealed to be the mystical invocations of an ancient - the bestowal of symbol to broadsword. This unstretched oil on canvas painting measures approximately 36" x 48"; and the art is in Excellent condition.

**94194**  **Sanjulian (Manuel Perez Clemente) “Poniendose el Pendiente” Painting Original Art (undated).** The breathtaking sight of a beautiful woman in a sunlit, natural setting is captured in this magnificent figure study by a master of modern “good girl” art, Sanjulian. This oil on stretched canvas painting has an overall size of 31" x 45.5"; and the art is in Excellent condition.
94195  Sanjulian (Manuel Perez Clemente) Gondola in Venice Painting Original Art (2000). This atmospheric Old World scene, painted in oil on stretched canvas, has an overall size of 42" x 25", and the art is in Excellent condition. Signed at the lower left.

94196  Norman Saunders Batman Trading Card Illustration Original Art (Topps, 1966). The Dynamic Duo are “Caged by the Cat-Woman” in this Norm Saunders illustration. This is the design for card #6 from the “Blue Bat” (third) series. The fully rendered piece has an image area of 4.75" x 3.5". There are some tiny scratches on Catwoman, and the overall condition of the piece is Very Good.

94197  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.
94198  Alex Schomburg Marvel Mystery Comics #43 Cover Re-Creation Painting Original Art (undated). Alex Schomburg was one of the finest cartoonists of the Golden Age of comics and he drew super-spectacular comic book covers for approximately 600 issues. Later in life, he did sensational re-creations of his classic Golden Age covers. This blazing battle scene is a superb color recreation of a Human Torch and Toro WWII cover. Beautifully painted in gouache and ink, this will be a true treasure for the winning bidder. The overall size of the piece is approximately 17.5" x 21.5", and the art is in Excellent condition.

94199  Charles Schulz Peanuts Daily Comic Strip Original Art dated 9-5-52 (United Feature Syndicate, 1952). This early daily featuring Lucy and Snoopy is sure to make a prized showpiece for any true-blue Peanuts fan. This episode spotlights Charles Schulz's impeccable sense of "timing" and mastery at staging a gag. Faint pencil lines can be seen in panel three where Schulz re-drew and re-positioned Snoopy's head and body. This wonderful episode has an image area of 27" x 5", and it has been framed to an overall size of 30" x 7.5". Aside from a missing title logo stat, the usual fold between panels two and three, and a whited-out date and syndicate notice (most likely done for a reprint book), this gem is in Very Good condition.
Charles Schulz *Peanuts* Football Sunday Comic Strip Original Art dated 10-18-53 (United Feature Syndicate, 1953). Ever wonder why Lucy has been so sadistic over the years, yanking the football away from Charlie Brown just as he attempts to kick it? Well, now we know - it’s simply pay-back for this landmark episode! In *Good Grief the Story of Charles M. Schulz*, the football episodes are listed as one of Charles Schulz’s “twelve devices” that made *Peanuts* the world-wide success it is, and this is a very important early example. In fact, the vintage content, impeccable cartooning, and wonderful state of preservation make this easily one of the most desirable Sundays we’ve ever had the pleasure to offer! The uproarious episode has an image area of 22.5”x 15”, and the art is in Excellent condition.
94201 Charles Schulz Peanuts Daily Comic Strip Original Art dated 3-13-54 (United Feature Syndicate, 1954). Snoopy takes center stage in this classic episode from the fifties, co-starring Lucy and Schroeder. As Rheta Grimsley Johnson, author of *Good Grief The Story of Charles M. Schulz*, put it, “To document Snoopy’s contribution to *Peanuts* would take volumes, every word of it unnecessary. Suffice it to say he started as an ordinary pet dog, but beginning in the late 1950s, Snoopy almost single-handedly delivered *Peanuts* from a nondescript neighborhood to an original world of its own.” Snoopy’s transition from a mere pet to an independent comic strip superstar is already apparent in this gag. This superb strip has an image area of 27” x 5”. Aside from the usual fold between panels two and three, and some scattered stains in the borders, this hilarious daily is in Very Good condition. Charles Schulz inscribed and signed the strip in its last panel, “For M. Lewis Croissant from Charles M. Schulz.”

94202 Charles Schulz Peanuts Shermy and Charlie Brown Daily Comic Strip Original Art dated 12-2-57 (United Feature Syndicate, 1957). No collection of originals featuring the key *Peanuts* cast members would be complete without an episode featuring Shermy, who has the impressive footnote in comics history of having spoken the first line of the feature. Shermy’s name was revealed on December 18, 1950, making him the last of the original characters to have his name announced. While Shermy often served as the straight man for Charlie Brown, he was later eclipsed by newer characters such as Linus and Lucy, and his final appearance in a *Peanuts* strip came on June 15, 1969. Don’t miss your chance to win this choice strip starring Shermy! This daily has an image area of 27” x 5.5”. The strip is attached to its mat backing and overmat, and it has its usual fold between panels two and three; otherwise, the art is in Very Good condition. Schulz inscribed and signed the strip in panel three, “To Katherine, best wishes, Schulz.”

94203 Charles Schulz Peanuts Daily Comic Strip Original Art dated 10-15-58 (United Feature Syndicate, 1958). Schroeder and Charlie Brown star in this first-rate episode from the fifties. This daily is sure to make a treasured showpiece for any Schroeder or Beethoven fan! The expressive drawing and comedic timing of Charles Schulz’s cartooning was in fine form for this rib-tickler. This strip has an image area of 27” x 5”, and aside from the usual fold between panels two and three, the art is in Excellent condition.
94204 Charles Schulz Peanuts  Snoopy vs. the Red Baron Sunday Comic Strip Original Art dated 7-31-66 (United Feature Syndicate, 1966). Ten, twenty, thirty, forty, fifty or more; The Bloody Red Baron was rollin' up the score; Eighty men died tryin' to end that spree; Of the Bloody Red Baron of Germany. In the nick of time, a hero arose; A funny-looking dog with a big black nose; He flew into the sky to seek revenge; But the Baron shot him down - “Curses, foiled again!” As anyone who grew up in the sixties will tell you, Snoopy’s imaginary epic battles with the Red Baron launched a national craze, further fueled by the Royal Guardsman’s hit song, “Snoopy vs. the Red Baron,” which reached #2 in the Billboard Hot 100, and remained among the top sellers for 12 weeks. As Charles Schulz recalled in Peanuts a Golden Celebration, “My son Monte claims to have been the one who gave me the idea for Snoopy chasing the Red Baron in his World War I flying gear while atop his Sopwith Camel doghouse. I, of course, deny that he actually gave me the idea, but I admit that he inspired it, for at the time he was very much involved with building plastic models of World War I airplanes.” However the idea came about, it created a sensation that spread like wildfire. This classic masterpiece of pure Sixties Americana spotlighting Snoopy as the WWI Pilot in his Sopwith Camel has an image area of 22.5” x 15”, and the piece has been matted and framed to an overall size of 29.5” x 22”. Aside from some glue staining in the title logo stat, the art is in Excellent condition. The strip was inscribed and signed in its first panel, “To Phil with friendship - Charles Schulz.” This strip is reproduced on page 248 of The Complete Peanuts 1965-66, Fantagraphics Books, 2007. From an Important California Collection.
94205  Charles Schulz *Peanuts* Football Place-Kick Sunday Comic Strip Original Art dated 10-9-77 (United Feature Syndicate, 1977). Each fall, hope springs eternal in the human breast - a tendency that the irascible Lucy Van Pelt always exploits to con the loveable blockhead, Charlie Brown, into falling on his backside. The ever-popular football gags were one of Charles Schulz’s key “twelve devices” that built *Peanuts* into the phenomenon it is. As Schulz biographer Rheta Grimsley Johnson noted in her book *Good Grief The Story of Charles M. Schulz*, “The shining moment, of course is the place-kicking gag when Lucy pulls the football away from Charlie Brown. It is a perfect example of what *Peanuts* is all about: losing, losing again, losing some more, losing the next year. Every year it gets harder to think of a fresh gag involving the same stunt, but it must be drawn. Each time Charlie Brown fails and Lucy triumphs the strip is reinforced.” This wonderful episode has an image area of 22.5” x 15”, and the art is in Excellent condition. The strip was inscribed and signed by Charles Schulz in the first panel.

94206  Charles Schulz *Peanuts* Daily Comic Strip Original Art dated 2-9-88 (United Feature Syndicate, 1988). Leave it to the irrepressible Peppermint Patty to bring a smile to every Peanuts fan’s face. Marcie and Peppermint Patty, those two kids from another neighborhood, added a new spark to the *Peanuts* cast. As comics historian Rheta Grimsley wrote *Good Grief The Story of Charles M. Schulz*, “For the first few years, Peppermint Patty served as a walk-on, a guest star who breezed in from afar. In 1971, her companion Marcie was introduced, and the other neighborhood began to coalesce as a true third ring.” This uproarious strip has an image area of 21” x 5”. Aside from being lightstruck, and the usual fold between panels two and three, the art is in Excellent condition.
94207  Charles Schulz You Can Do It, Charlie Brown Snoopy Illustration Original Art (Holt, Rinehart & Winston, 1968). From the pilot’s goggles of the World War I flying ace to Joe Cool’s designer shades, Snoopy’s eyewear reflects his fantasy-of-the-day. This original Charles Schulz drawing appeared on the title page of one of the Peanuts trade paperback collections, and shows Charlie Brown’s star shortstop, looking more ready for the beach than the ballpark. The art has an image size of approximately 5.75” x 5”. It’s mounted on cardboard; it has been slightly lightstruck from being in a frame at one time, but overall is in Excellent condition. A hardcover copy of the book You Can Do It, Charlie Brown is included.

94208  E. C. Segar Popeye Daily Comic Strip Original Art dated 6-17-36 (King Features Syndicate, 1936). Can the Jeep's prediction be true? Will Popeye lose his fight with James J. Jab? This E. C. Segar daily has an image area measuring 20.5” x 4.5”. In Very Good condition.

94209  E. C. Segar Popeye Daily Comic Strip Original Art dated 10-24-36 (King Features Syndicate, 1936). Popeye has found his father, but has he lost Olive? This episode features a very early appearance of Popeye’s 99-year old dad, Poopdeck Pappy, and has an image area of 20.5” x 4.5”. Aside from glue stains left by Zipatone that has slipped off the page, and light soiling, the art is in Very Good condition.

94210  E. C. Segar Popeye Daily Comic Strip Original Art dated 8-15-38 (King Features Syndicate, 1938). Wimpy carries Olive home in his own unique way, in this chivalrous Sunday from 1938. The art has an image area measuring 20.5” x 4.5” and it is in Very Good condition.

94211  E. C. Segar Popeye Daily Comic Strip Original Art dated 6-18-38 (King Features Syndicate, 1938). Where Popeye, Swee’Pea, Olive and Wimpy go - so goes Poopdeck Pappy! This star-filled 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.
**94212** Gilbert Shelton and others *Rip Off Comix* #1 Cover Original Art (Rip Off Press, 1977). Gilbert Shelton's classic superhero parody, Wonder Wart-Hog, takes center stage on this first-issue cover, which also includes images of the Fabulous Furry Freak Brothers (Shelton); Dopin’ Dan, E. Z. Wolf, the Forty Year Old Hippy (Ted Richards), Dr. Feelgood (Frank Stack), and Nurdls (Dave Sheridan). The art has an image area of approximately 10” x 14”, and is in Very Good condition. Signed in pencil by Shelton, in the lower right corner.

**94213** Joe Shuster George Roussos Sketchbook Batman and Superman Illustration Original Art Signed by Jerry Siegel (c. 1942). Superman’s creators pay homage to fellow comics creator Roussos with this signed sketch, and how often do you see a Shuster drawing featuring both Batman and Superman? This page has an overall size of 9” x 11.75”, and the condition of the art is Very Good.

**94214** Dave Sim *Cerebus the Aardvark* #17 page 2 Original Art (Aardvark-Vanaheim, 1980). The Earth Pig drags eight bags of gold through a driving rainstorm in this page from “Champion.” The art has an image area of 10” x 15” and is in Very Good condition.

**94215** Dave Sim and Gerhard *Cerebus the Aardvark* #69 page 18 Original Art (Aardvark-Vanaheim, 1984). Standing before Mrs. Henrot-Gutch’s door, Cerebus tries to force himself to sneeze fire, in this page from the “Ignore It, It’s Just Another Reality,” part of the *Church & State* storyline. The Boobah figures after frame one are photocopies, not original art. The art has an image area of 10” x 15”, and it is in Excellent condition.
94216  Don Simpson *Return of Megaton Man* #2 Complete 24-page Story “Revamp, Relive!!!” Original Art (Kitchen Sink, 1988). Simpson skewers the entire world of superhero comics and their marketing in this complete 24-page issue-length story. This was the second in a three-issue series that revived *Megaton Man*. Simpson’s popular satirical comic that ran for ten issues. This story is loaded with one-page splashes and faux covers. Each page has an image area of approximately 10” x 16”, and all pages are in Excellent condition.

94217  Barry Smith and Sam Grainger *Western Gunfighters* #4 “Here Comes the Outcast” Splash Page 1 Original Art (Marvel, 1968-71). We believe this to be from just the second story that Smith drew for Marvel! Although this story saw print in 1971, it was in all likelihood actually created in 1968. In *Comic Book Artist* #2, interviewer Jon B Cooke asked, “What was your first break at Marvel? I recall a Western Gunfighters story.” Smith replied, “Half Breed; I believe it was. My first work was *X-Men* #53. Then it might’ve been ‘Half Breed,’ then a S.H.I.E.L.D. book.” While the character was dubbed the Outcast upon publication, the “half-breed” moniker is still evident in the text caption. Interestingly, the yarn was written by fellow Brit Steve Parkhouse! This page has an image area of 10” x 15”, and the art is in Good condition.

94218  Jack Sparling and John Tartaglione *X-Men* #30 page 6 Original Art (Marvel, 1967). There’s a lot going on in this detailed page, with a panoramic, two-thirds splash panel showcasing Professor X and the X-Men as they explore the Warlock’s lair. This Silver Age showstopper has an image area of 12.5” x 19”, and the art is in Excellent condition.

94219  Dick Sprang *Detective Comics* #118 Batman and Joker Cover Recreation (1992). Magnificent work by Sprang, the artist many Bat-fans still consider to be the best artist ever to portray the Caped Crusader during the 1940s and 50s. Rendered in mixed media, this piece has an image area of 13” x 17.5” and it is in Excellent condition.
94220  John Stanley Little Lulu and Tubby Painting Original Art (1977). While Marge (Henderson) Buell created Little Lulu as a single-panel cartoon feature for the Saturday Evening Post, it was writer/artist John Stanley who created Lulu's adventures for the Dell comic books. Stanley developed and expanded the personalities of Lulu, Tubby, Alvin, Iggy, Annie, and the rest of the cast. Just as Carl Barks was commissioned by his fans to paint specialty pieces of Donald Duck and Uncle Scrooge, so was John Stanley commissioned to paint fondly-remembered images of Little Lulu and Tubby. The image area of this mixed-media painting is approximately 12.75" x 18", and the art is in Excellent condition. John Stanley has signed the painting at the lower right.

94221  Chic Stone Fantastic Four #39 Cover Re-Creation Original Art (undated). Daredevil to the rescue in this superb Chic Stone re-creation of the Jack Kirby/Chic Stone Silver Age classic for “A Blind Man Shall Lead Them.” This piece has an image area of 13" x 19.25". The colored-markered reds and blues have faded over the years; otherwise, the art is in Very Good condition.

94222  Al Taliaferro Donald Duck Daily Comic Strip Original Art dated 7-22-43 (King Features Syndicate, 1943). Donald’s trolley ride runs out of time in this WWII-era daily. Image area approximately 21" x 6.25". Missing some shading film; otherwise in Very Good condition.

94223  Al Taliaferro Donald Duck Daily Comic Strip Original Art dated 8-7 (King Features, c. 1943). Donald finds the right tool for the job in this daily. The date paste-up is missing, but we believe this piece to be from 1943. Image area measures approximately 21” x 6.25”. Missing most of the Zipatone shading film, otherwise in Very Good condition.

94224  Sal Trapani and Charles Paris Metamorpho #8 Splash Page 1 Original Art (DC, 1966). Doc Dread thinks he’s so smart, zapping away Metamorpho’s phony costume to reveal the Element Man below - but we’re guessing Rex has a trick or two up his gooey sleeve. This spectacular title splash page from the story, “Element Man, Public Enemy,” is a model of Silver Age excitement. The art has an image area of 12" x 16”, and, aside from some aged stats, it is in Excellent condition.
94225  George Tuska  
*Spaceman* #5  
Splash Page  
1 Original Art  
"It's a trap, Speed!"  
Great, pre-Code comics art from one of the grand old masters of the business, George Tuska. This is the first page from one of the last Speed Carter, Spaceman stories, which appeared on page 25 of the next-to-last issue. It has an image area of approximately 12" x 17.75", and features the original title logo stat. The art is in Very Good condition.

94226  Boris Vallejo  
*Space Ships* Painting Original Art (undated).  
It's a battle between space stations, in this colorful and futuristic fantasy illustration. This painting has an image area of approximately 16.5" x 27.5", and has been professionally matted and framed with Plexiglas to an approximate overall size of 36" x 23.5". Excellent condition. From the Estate of Charles Martignette.

94227  Boris Vallejo  
*Waterfall* Painting Original Art (undated).  
A bronze beauty stands guard by a waterfall in a scene most likely used as a magazine advertisement. This painting has an image area of approximately 28.5" x 15", and has been professionally framed with Plexiglas to an approximate overall size of 36" x 23.5". Excellent condition. From the Estate of Charles Martignette.

94228  Boris Vallejo  
*Fantasy Nude* Painting Original Art (1980).  
The watercolor hues sizzle on this dazzling ink and mixed-media pin-up by fantasy master Vallejo. Images of mythic saturnalia swirl above an erotic nude in the throes of passion - hot stuff! Best known for his oil paintings, Vallejo's work in other media seldom comes to market. The piece offered here amply demonstrates Boris' complete mastery of pen and ink. Boris' pin-up has an image area of 8" x 12", and the art is in Excellent condition.
94229  Boris Vallejo *Orca* Painting Original Art (undated). "Terror just beneath the surface" has erupted in Boris' blood-chilling rendition of Orca, the killer whale. This oil on board painting has an image area of 24" x 34", and it is in Excellent condition.

94230  Boris Vallejo *Doc Savage #83: The Red Terrors* Paperback Cover Preliminary Original Art (Bantam, c. 1976). This sensational Man of Bronze cover preliminary has an image area of 4.5" x 8", and it has been matted and framed to an overall size of 11.25" x 14.5". The art is in Excellent condition.

94231  Boris Vallejo *Of Men and Monsters* Paperback Cover Preliminary Original Art (Ballantine, c. 1975). In William Tenn's (pen name of Philip J. Klass) novel, *Of Men and Monsters*, it's a clear case of kill or be killed. This terrific Boris cover preliminary has an image area of 4" x 7", and it has been matted and framed to an overall size of 11" x 14". The art is in Excellent condition.

94232  Bill Ward *Humorama* Cartoon Illustration Original Art (Humorama, 1963). Caption: "I had a date with a baseball player - he didn't score, I made the errors, and I stole home before the game was called on account of darkness." This piece has an image area of 15" x 20". Aside from tape around the edges, the art is in Very Good condition. *From the Estate of Charles Martignette.*
Caption: "Hm-m - 42-28-37, type O." This drawing has an overall size of 12.5” x 16”, and the art is in Very Good condition.

Caption: "Why don’t you make mistakes like the other stenos? Do you think I want people to think that I’m too old to notice your typing?" This piece has an image area of 12” x 16.5”, and the art is in Very Good condition.

94235  Bill Ward Humorama Cartoon Illustration Original Art (Humorama, 1956).
Caption: "Aha! I knew I’d catch you smoking, Henry, if I dropped in unexpectedly." This piece has an image area of 17” x 23”. Aside from tape around the edges, the art is in Very Good condition.

Caption: "You can get your man at the drop of your hat, but I get better results with my knee-cap." 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.

94237  Bill Ward Humorama Cartoon Illustration Original Art (Humorama, 1966).
Caption: "I won’t be home for dinner, dear - I’m going out with a friend in the removal business." This drawing has an image area of 16” x 22.5”. Aside from tape around the edges, the art is in Very Good condition. From the Estate of Charles Martignette.

Caption: "I sensed your heavy breathing - now your breath should come easier." This piece has an overall size of 18” x 22.5”, and aside from some ink bleeding in the caption line, the art is in Very Good condition.
94239  Dave Wenzel and Pablo Marcos *Avengers* #174 Splash page
1 Original Art (Marvel, 1978). Iron Man, Hawkeye, Thor and Wasp confront the kidnapper of thirteen other Avengers - the Collector - in this splash page from “Captives of the Collector!” The art has an image area of 10” x 15”, and it is in Very Good condition.

94240  Robert Williams *Snatch Comics* #1 Page Original Art (Apex Novelties, 1968). A “country-type” feller doesn’t stand a chance with this kind of “big city woman!” Zap Comix artist Robert Williams (signing here as “Salvador Betty”) out-raunches himself in this crazy panel, from the first notorious issue of *Snatch Comics*. Ink and white-out on bristol, measuring approximately 7.5” x 10”. There is some light edge soiling, but the art is in overall Excellent condition. You really didn’t expect us to show this uncensored in the catalog, did you? Go to the website, silly boy!

94241  Al Williamson with Angelo Torres and Frank Frazetta *Crime Illustrated* #3 “Wanted For Murder” page 5 Original Art (EC, 1956). From the notorious unpublished third issue of EC’s “Picto-Fiction” magazine. The art is in ink and Zipatone shading film; the text blocks appear to be modern-era photocopy replacements. Image area is approximately 16” x 22”. The overall condition is Very Good.

94242  Al Williamson with Angelo Torres and Frank Frazetta *Crime Illustrated* #3 “Wanted For Murder” page 7 Original Art (EC, 1956). Williamson and his “Fleagle Gang” pals Torres and Frazetta also had help from Ric Estrada, as the notation at the bottom of the page indicates. The art is in ink and Zipatone shading film; the text blocks appear to be modern-era photocopy replacements. Image area is approximately 16” x 23”, with one extended panel adding to the overall size. Very Good condition.

94243  Al Williamson with Angelo Torres and Frank Frazetta *Crime Illustrated* #3 “Wanted For Murder” page 8 Original Art (EC, 1956). Note the strong Frazetta look to the faces! The “Fleagle Gang” was a loose-knit group of artist friends who would often be called upon to help out one another during deadline crunch time. The art is in ink and Zipatone shading film; the text blocks appear to be modern-era photocopy replacements. Image area is approximately 16” x 22”. In Very Good condition.
94244 Al Williamson with Angelo Torres and Frank Frazetta Crime Illustrated #3 “Wanted For Murder” page 10 Original Art (EC, 1956). This is the final page of the story, from one of the very last EC comics (not counting Mad magazine, of course). While Crime Illustrated #3 made it to the printers, the books were never distributed, and only a small handful of copies were hand-assembled and kept by Bill Gaines and the EC staff. The art is in ink and Zipatone shading film; the text blocks appear to be modern-era photocopy replacements. The image area is approximately 16” x 22”, and the condition is Very Good.

94245 Tom Wood Mickey’s Lamp Illustration Original Art (Good Housekeeping, 1940). Thanks to Mickey’s magic lamp, Pluto gets a good scrubbing in this charming pair of ink and watercolor illustrations, originally published in the July 1940 issue of Good Housekeeping magazine. These scenes were recently reprinted on page 241 of the book Mickey and the Gang. The art has been matted with linen-covered board to an overall size of 14.75” x 21”. The upper left corner of the lower panel is a replacement piece; otherwise, the art is in Very Good condition.

94246 Wally Wood Mad #17 “Julius Caesar” page 4 Original Art (EC, 1954). This uproarious page from the classic Harvey Kurtzman era of the Mad comic book features Wally Wood’s outstanding caricatures of actor Marlon Brando and fictional icons Dick Tracy and Sherlock Holmes. This page has an image area of approximately 13” x 18”, and the art is in Excellent condition.

94247 Wally Wood Daredevil #7 page 7 Original Art (Marvel, 1965). This is the issue that debuted Wood’s redesigned red costume for Daredevil, and even in black and white, it looks great. Silver Age Marvel superhero art penciled by Wood is not often seen for sale - this is the first such page Heritage has ever auctioned! A dockside encounter between the Man Without Fear and Prince Namor leaves behind a few broken windows, in this page from the story “In Mortal Combat with the Sub-Mariner.” This Silver Age masterpiece harkens back to the Golden Age of the 1940s, when Timely heroes Human Torch and Sub-Mariner fought it out in the pages of Marvel Mystery Comics. Here, Daredevil sizes up against the very same Prince of Atlantis, in an action-packed page loaded with great camera angles. The page has an image area of approximately 12.5” x 18.5”. There is some very minor soiling along the outer borders with several tack holes along the upper edge; otherwise the art is in Very Good condition.
Wally Wood *Prince Valiant* Sunday Comic Strip #1762 Original Art dated 11-15-70 (King Features Syndicate, 1970). This is the only Sunday page that Wally Wood drew while trying out for the job during the fall of 1970 when Hal Foster began talking about retirement. Wood jousted for this prestigious job against artists Gray Morrow and John Cullen Murphy, with Murphy ultimately winning the permanent position.

Prior to this, Wood had *parodied* Val in print several times, beginning with "Prince Violent" in *Mad* #13, published in July, 1954. But for this Sunday page, #1762, dated November 15, 1970, featuring Val, his wife Aleta, and his best friend Sir Gawain, Wood drew the characters with a serious approach, following the script written by Hal Foster, and adhering to Foster’s required image page size of 22.5" x 34.5," thus making this “grail piece” possibly the largest Wally Wood original comic strip in existence. Foster also provided Wood with a preliminary penciled layout sheet to follow - a practice he continued for Murphy until his retirement from the strip in 1980.

Created by Hal Foster in 1937 for King Features Syndicate, the *Prince Valiant* newspaper strip has enjoyed a lifespan of 73 years, enjoying only three artists for any sustained period of time. Foster and his successor, John Cullen Murphy, each drew over 1700 pages, while current artist, Gary Gianni, so far has drawn close to 300. As mentioned above, Wood’s total output was one!

Because of its size, Wood drew this page on three separate tiers of Strathmore paper which have now been archivally connected and matted, with the entire piece framed to an overall size of 31”x 43” under UV glass. In Excellent condition.
94249  Wally Wood Cannon Comic Strip #C25 Original Art (Wood and Richter, 1972). Hard-hitting action, spiced up with the customary Wood girls, makes this Cannon original a must. Look out for “the Barret” – one of the cruelest interrogation devices used by General Torres and his men! Drawn in ink with Zipatone, on two pieces of board; the top half has an image area of approximately 17” x 12.75” (including the masthead stat), while the bottom half has an image area of 17” x 10.5”. In Very Good condition.

94250  Wally Wood Cannon Comic Strip #C115 Original Art (Wood and Richter, 1973). Calling all “good girl” fan-addicts - check out this delectable Cannon strip by Wally Wood. 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 panels four and six, and of course, some smoking hot “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”. In Excellent condition.

94251  Bernie Wrightson House of Mystery #179 page 1 (First Pro Work) Original Art (DC, 1969). Who better than Bernie Wrightson to draw a portrait of a haunted mansion? Panel one of this page from Wrightson’s first professional work in comics also spotlights a terrific portrait of Cain, the able caretaker of the House of Secrets, whose likeness was based on that of writer Marv Wolfman. This early, top-notch title page for “The Man Who Murdered Himself” has an image area of 10” x 15”, and the art is in Excellent condition. Signed in the lower right border by Wrightson.

94252  Bernie Wrightson Conan Try-Out Illustration Original Art (1970). Robert E. Howard’s sinewy Cimmerian has seldom been portrayed as savagely as in this barbaric try-out illustration for the Conan feature by Wrightson, who was just getting started as a comics pro at the time. Roy Thomas recalled: “Bernie actually did up a couple of sample Conan drawings... I was more enthusiastic about his work than Stan [Lee] was, but it was Stan’s decision. So I figured I’d wait and do something with Bernie later, and of course, we soon did that ‘King Kull’ story, ‘The Skull of Silence’ which was lovely.” This Bronze Age berserker, drawn in ink on Craftsint Duotone paper, has an overall size of 14” x 16”, and the art is in Excellent condition. Signed and dated at the lower right.
94253

Bernie Wrightson Web of Horror #3 Frankenstein Centerfold Original Art (Major Magazines, 1970). This spectacular two-page 'Web of Horror' Comic Artist Contest spread by the master of the macabre left a large blank space in the magazine for its readers' artwork - the winner of this contest was to illustrate a story an upcoming issue of Web of Horror. Unfortunately, this was the last issue of the title, and the contest was rendered moot. Any such monstrous image from early in Wrightson's career is extremely desirable - but this richly detailed published depiction of Frankenstein's monster with the artist's trademark inking mastery on full display is the pinnacle! This piece has an image area of 22" x 14.5"; and the piece has been matted to an overall size of 26.5" x 19.5". In Excellent condition.

94254

Bernie Wrightson House of Mystery #204 page 2 Original Art (DC, 1972). The spectacular artistry of comics legend Bernie Wrightson is showcased in these eerie scenes from 'All in the Family.' This superb page has an image area of 10" x 15", and aside from some white-out used for lettering corrections, the art is in Excellent condition. The page was signed at the lower right by Wrightson.

94255

Bernie Wrightson House of Mystery #204 page 6 Original Art (DC, 1972). Eerie lighting and suspenseful shadows set the scene in this beautifully detailed page from a peak period in Bernie Wrightson’s career. This page from ‘All in the Family’ has an image area of 10" x 15"; and aside from some white-out used for lettering corrections, the art is in Excellent condition. The page was signed by Wrightson at the lower right.
Bernie Wrightson House of Mystery #204 page 9 Original Art (DC, 1972). The master of the macabre, Bernie Wrightson, proves himself to be right at home among the grandmasters of horror comic art, Graham Ingels and Jack Davis, with this moody masterpiece from the yelp-yarn, “All in the Family.” This Bronze Age blood-chiller has an image area of 10” x 15”, and aside from some white-out used for lettering corrections, the art is in Excellent condition. Wrightson signed the page at the lower right.

Bernie Wrightson The Monsters: Color the Creature Vampire Book Illustration Original Art (Phil Seuling, 1974). The undead have 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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94258  **Bernie Wrightson Creepy #63 “Jenifer” page 3 Original Art (Warren, 1974).** “Jenifer” is perhaps the most haunting fear-fest of the Bronze Age. Written by Bruce Jones and illustrated by the modern master of the macabre, Bernie Wrightson, once read, this sexy spine-tingler will linger in the dark corners of your memory forever. Rendered in ink and grey tone markers, this superb 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 border.

94259  **Bernie Wrightson Creepy #63 “Jenifer” page 2 Original Art (Warren, 1974).** This titillating tale of terror begins with a bang, and unsettling scenes of cognitive dissonance. Just who is the tormentor and who is the victim? Jenifer knows. This classic *Creepy* yarn moves at a breathtaking clip, and Wrightson rendered these scenes in ink and grey tone markers. This piece has an image area of 12” x 17.5”, and aside from some minor overall paper aging, the art is in Excellent condition. This page was signed in its lower border.

94260  **Bernie Wrightson Eerie #58 “Pepper Lake Monster” page Original Art (Warren, 1974).** The preternatural linework on this sublime page from “The Pepper Lake Monster” presaged the publication of Bernie Wrightson’s masterpiece of pen and ink illustration, *Frankenstein*, by two years. Wrightson fans, please note that as an “art bonus,” the back of this page features pencilled scenes for a different story. This Bronze Age masterwork has an image area of 12” x 17”, and aside from some pasted-on lettering corrections in panels two and three, the art is in Excellent condition.
94261  Bernie Wrightson *Eerie* #62 “Cool Air” Splash Page 1 Original Art (Warren, 1975). An inspired Bernie Wrightson outdid himself for the first installment of his new Warren series, “Classics of Horror,” featuring the adaptation of H. P. Lovecraft’s chiller, “Cool Air.” Drawn on Craftint Duotone paper during a peak period, this Bronze Age masterwork has an image area of 11” x 16”. The paper was trimmed closely to its panel borders, and the Cousin Eerie portrait is a stat; otherwise, the art is in Excellent condition. Wrightson signed the page in its lower border, and dated the piece 1974.

94262  Bernie Wrightson *Eerie* #62 “Cool Air” page 2 Original Art (Warren, 1975). Looking for a change of pace from his stint on *Swamp Thing* at DC, Bernie Wrightson made his way over to Warren Publishing, where - inspired by the grey tone art format, generous pay, and creative freedom - he did some of his finest horror work in comics. Drawn on Craftint Duotone paper, this page was trimmed closely to its panel borders; otherwise, the art is in Excellent condition. The piece has an image area of approximately 11” x 16” Wrightson signed the page in its lower border.

94263  Bernie Wrightson *Creepy* #75 Uncle Creepy Frontispiece Preliminary Illustration Original Art (Warren, 1975). This partially inked spine-tingler spotlighting Uncle Creepy has an overall size of 14” x 17”, and the art is in Excellent condition.
94264  Bernie Wrightson Murders in the Rue Morgue Edgar Allan Poe Portfolio Painting Original Art (Christopher Enterprise, 1976). Here’s the original full-size painting from Bernie Wrightson’s Poe Portfolio, featuring the razor-wielding Orangutan in the act of slaying Madame L’Espanaye and her daughter. The art is oil on board, with an image area of approximately 21.5” x 27.5”, and has been professionally matted and framed (without glass) to an overall size of 31.5” x 38”. In Excellent condition. Edgar Allan Poe and Bernie Wrightson make for a can’t-miss combination!
**94265**

‘Moss and roots and alfalfa shoots; that’s what good little Swamp Monsters are made of.’ This highly-detailed preliminary pencil sketch (which was partially printed on the back of the card) is of a pretty mossy-looking monster, indeed! It has an image area of approximately 8.25'' x 11.25'', and is in Excellent condition. Included is a copy of the original card.

**94266**
Bernie Wrightson Toe Tags Featuring George A. Romero #3 Cover Preliminary Illustration Original Art (DC, 2005).

When legendary Dawn of the Dead filmmaker George A. Romero is teamed with horror artist Bernie Wrightson, the results are sure to be electrifying. This pencil on paper cover preliminary drawing has an image area of 7'' x 10.5'', and the art is in Excellent condition.

**94267**
Tom Yeates Saga of the Swamp Thing #16 Cover Original Art (DC, 1983).

The many masks of reality all slip away around the Swamp Thing, in this powerful cover by Tom Yeates. The art is on DC artboard, with an image area of approximately 9.75'' x 15'', and it includes all the original type and masthead stats. In Excellent condition.

**94268**
Chic Young Blondie Sunday Comic Strip Original Art dated 11-29-31 (King Features Syndicate, 1931).

Hiho sends a group of frat boys over to meet Blondie's cousin, but she's got her eye on the ice man, in this early Blondie Sunday. The image area is 17'' x 13.25'', and the piece has been matted and framed to an overall size of 22'' x 18.5''. There is some light discoloration between the upper and lower conjoined tiers, and some light soiling; otherwise the condition is Very Good.

**94269**
Chic Young Blondie Sunday Comic Strip Original Art dated 1-17-32 (King Features Syndicate, 1932).

One of Blondie's suitors, the unfortunate Hiho, has his hands full trying to propose to her, because he just can't seem to get the words out. It's not because he's shy, it's because Blondie's battle-axe of an aunt won't give him the chance. Pretty young thing, Blondie Boopadoop's carefree days continue in this early Blondie Sunday strip. The art consists of two pieces, neatly cut between tiers two and three, and the two halves have been conjoined at the back to form an image area that measures 17'' x 13''. Aside from some slight discoloration along the joined area, the art is in Excellent condition.
94270  Chic Young *Blondie* Daily Comic Strip Original Art dated 1-10-33 (King Features Syndicate, 1933). On the eighth day of Dagwood's hunger strike, papa takes matters - and a plateful of goodies - in hand, in this charming early daily by *Blondie*’s creator, Chic Young. The hunger strike established *Blondie* as one of the most enduring and popular strips in America. *Blondie*’s carefree ways alienated Dagwood’s blue-blood family, and Dagwood was forced to choose between his billion dollar inheritance and Blondie. Of course, he chose the love of his life! The image area measures 18.5” x 4.25”, and the piece has been matted and framed to an overall size of 27.5” x 12.5”. The art is in Excellent condition.

94271  Chic Young *Blondie* “Hunger Strike” Daily Comic Strip Original Art dated 1-24-33 (King Features Syndicate, 1933). When Dagwood’s parents refused to give their consent for Dagwood and Blondie to marry, Dagwood went on a 28-day, 7-hour, 8-minute, and 22-second “hunger strike.” The hunger strike storyline gripped the imagination of American readers, and the strip’s popularity was assured. Upon marriage, Dagwood was immediately disinherited by his parents for marrying a ‘gold-digging blonde.” As a result, Dagwood and Blondie had to go out into the world and make their way like the rest of us average Joes and Janes. The image area of this strip measures 18” x 4”. There is some water staining along the right edge; otherwise, the art is in Very Good condition.

94272  Chic Young *Blondie* Sunday Comic Strip Original Art dated 2-5-33 (King Features Syndicate, 1933). This fantastic Sunday appeared just one day over a week before the historic date of February 17, 1933 - Blondie and Dagwood’s wedding day. The image area measures 17” x 13.5”. As usual, the upper and lower halves of this episode were cut between panel tiers two and three. There is some aging along the cut, and some light dust shadowing; otherwise, the art is in Very Good condition.

94273  Chic Young *Blondie* Sunday Comic Strip Original Art dated 9-24-33 (King Features Syndicate, 1933). Dagwood and his neighbor, Herb Woodley, are ready for the eight o’clock event - but their wives aren’t. The two hubbies can’t win for losing after hassling their wives to hurry up, and finding they’ve got a flat tire on their ride. This winning Sunday has an image area measuring 17” x 14”, and aside from some very slight discoloration at the edges, and between the second and third tiers (the upper and lower halves of the art were cut apart), and stains along the right edge, the art is in Very Good condition.

94274  Chic Young *Blondie* Sunday Comic Strip Original Art dated 11-19-33 (King Features Syndicate, 1933). Chic Young’s Art Deco style cartooning is absolutely beautiful in this *Blondie* Sunday from the early thirties. The image area measures 17” x 13.5”. The upper and lower halves of this episode were cut between panel tiers two and three. There is some aging along the cut, and some light dust shadowing; otherwise, the art is in Very Good condition.
94275  **Batman and Robin Animation Production Original Art Group (Filmation, 1970s).** Batman's youthful ally Robin is the focus of this group, featuring twelve Robin cels with corresponding drawings and photocopies. As a bonus, there are two cels featuring Batman's gloved hands. Each item measures approximately 12" x 10" and they average in Excellent condition.

94276  **Bedknobs and Broomsticks Presentation Cel Set-Up Original Art signed by Frank Thomas and Ollie Johnston (Disney, 1971).** Three talking fish are spotlighted in this production cel set-up, which features white and blue air bubbles on cels, and the fish characters trimmed and mounted onto one cel. Includes a Disney stamp in the lower right corner. Framed to an overall size of 21.5" x 18.5", this piece has been matted to an image area of 13.75" x 10.75". Two of Disney's "Nine Old Men", Frank Thomas and Ollie Johnston, have signed the backside of the framed piece. In Very Good condition.

94277  **Donald Duck Animation Production Cel Original Art (Disney, undated).** Donald clutches a giant egg in this cel, from an unidentified cartoon. Ink and paint on five-hole animation acetate numbered 61, with an image area of approximately 2.25" x 2.25". In Excellent condition.

94278  **Fantasia "Centaurette" Production Drawing Original Art Group (Disney, 1940).** Three lovely drawings of a young girl Centaurette, from the landmark Walt Disney animated feature Fantasia make up this attractive lot. The look on the girl's face reflects the influence of top Disney animator Fred Moore. Taken from the "Pastoral Symphony" segment, this is from the "Scene by the Brook", featuring the mythical creatures from Mount Olympus. Each graphite and red pencil drawing is on animation paper, with an image area measuring approximately 6" x 6.5". All three have been professionally matted and framed to an overall size of 35" x 15". In Excellent condition.

94279  **The Fox and the Hound Animation Production Cel Original Art, Signed by Thomas and Johnston (Disney, 1980).** Disney's twenty-fourth animated feature, The Fox and the Hound, marked a turning point for the studio. This production was begun by Disney's "Nine Old Men" team, including producer Wolfgang Reitherman and animators Frank Thomas and Ollie Johnston, but in the end, a new team of animators took over and finished the film (which was eventually released in 1981). This cel, of foxes Tod and Vixey, is framed, with signatures of Thomas and Johnston on the backside. The image area measures approximately 13" x 7" and the cel has a Disney stamp, dated 1980 (the original planned release date for the film). The framed piece measures 21.5" x 17.5" and it is in Excellent condition.

94280  **Ub Iwerks Mother Goose Melodies Production Drawing Animation Original Art Group (Walt Disney, 1931).** This group includes three bouncy original drawings featuring Mother Goose from the early Disney short, Mother Goose Melodies (OPD's #48, 256 and 277). Each drawing is rendered in graphite and colored pencil on two-hole paper measuring 12" x 9" and they average in Very Good condition.
94281  Lady and the Tramp “First Flirtation” Limited Edition Cel #218/500 (Disney, c. 1990s). Beautiful hand-painted re-creation cel with matching printed background, professionally matted and framed with Plexiglas. The cel has an image area of approximately 15” x 11”, and the full frame measures 24” x 20”. In Excellent condition. Includes a Certificate of Authenticity.

94282  Little Mermaid Animation Production Cel Set-Up Original Art (Disney, 1989). Authentic production cel set-up, featuring Princess Ariel, Flounder, and Scuttle, with a matching printed background, beautifully matted and framed, using Plexiglas. The set-up has an image area of approximately 15.5” x 9.25”, and the full frame size is 25” x 19”. In Excellent condition. Includes a Disney Certificate of Authenticity.

94283  Mickey Mouse Mickey In Arabia Animation Production Drawing Original Art (Disney, 1932). Great full figure original production drawing of Mickey and Minnie, riding a long-legged camel. Graphite with red pencil highlights, with an image area of approximately 5.5” x 4.5” on two-hole paper. In Excellent condition.

94284  Mickey Mouse The Mail Pilot Animation Production Drawing Original Art Group (Disney, 1933). Two original animation drawings of Mickey in his plane from The Mail Pilot (OPDs #12 and 152). Each drawing is rendered in graphite and multi-colored pencil on a 12”x9.5” sheet of animation paper. In Very Good condition.

94285  Mickey Mouse The Pet Store Animation Production Drawing Original Art (Disney, 1933). Beppo the Ape makes his move on Mickey and Minnie in this original animation drawing from the Disney short, The Pet Store. The drawing is rendered in graphite on a sheet of 12-field animation paper (12” x 10”, OPD #184). Aside from some light paper tanning, and light creasing, the art is in Very Good condition.

94286  Mickey Mouse The Mad Doctor Animation Production Drawing Original Art (Disney, 1933). Pluto is overwhelmed with happiness to see Mickey in this ecstatic drawing (OPD #76) which includes shadow indications for the cel painter. Rendered in graphite, red and blue pencil on a 12-field sheet of animation paper (12” x 10”). Some paper tanning; otherwise the condition is Very Good.

94288 Mickey Mouse Brave Little Tailor Animation Production Cel Original Art (Disney, 1938). Mickey the little tailor contemplates what to do next in this 12-field OPD, numbered 20. Graphite and colored pencil on five-hole paper. Very Good condition.

94289 Mickey Mouse Mickey's Parrot Storyboard Drawing Original Art (Disney, 1938). Mickey and Pluto duck under the covers in this red pencil and graphite storyboard drawing (OPD #40). Image area measures approximately 7.25" x 5.25". Very Good condition.

94290 Mickey Mouse Presentation Cel Original Art with Walt Disney Autograph (undated). This vintage trimmed cel of Mickey in full gaucho mode, is presented with a custom background. The art has been double matted to an overall size of 20" x 19" and has an image area of approximately 10" x 8". An authentic Walt Disney autograph in red china marker on buff paper has been affixed to the white inner matte. In Very Good condition. From an Important California Collection.

94291 Maurice Noble Roadrunner Extended Pan Background with Animation Production Cel Original Art Group (Warner Brothers, undated). A classic "red rocks" desert scene from Maurice Noble - the primary background artist for animation director Chuck Jones - stretches on and on in this incredible extra-length pan illustration. It measures a whopping 44.5" x 9.5", and included are production cels featuring the Coyote on springs and pushing a large boulder, plus a great Roadrunner in motion cel (three cels total). Original backgrounds like these are highly prized by animation collectors; this beauty is the largest we've ever seen, and it's in Excellent condition. The set-up comes matted, to an overall size of 48.75" x 13.5", and is ready to frame and enjoy. Beep Beep!!

94292 Bill Peet Ben and Me Animation Storyboard Drawing Original Art (Disney, 1953). What'll we do, Ben? Amos Mouse and Ben Franklin are featured in this set of storyboard sketches by Bill Peet. Graphite on paper, each frame has been taped to a larger paper with an approximate overall image area of 14" x 11". Some paper tanning and tape staining; otherwise, the work is in Good condition.
94293  *Pinocchio* Animation Production Drawing Original Art (Disney, 1940). A donkey-eared Pinocchio sinks into the ocean in this original production drawing, numbered 8. Drawn in red and blue pencil and graphite on five-hole animation paper. Excellent condition.

94294  *Pinocchio* Animation Production Drawing Original Art (Disney, 1940). Pinocchio kicks up his heels in these two drawings from the “Got No Strings” sequence of Disney’s *Pinocchio*. Each drawing is rendered in graphite and multi-colored pencil on a 12-field sheet of animation paper (12” x 10”), OPDs #216 and 240), and each includes a Disney studio stamp. There is some paper tanning, and light soiling; otherwise they are in Very Good condition.

94295  *Pinocchio* Animation Production Drawing Original Art (Disney, 1940). This animation drawing of the Coachman was rendered in graphite and green pencil on a 12-field sheet of animation paper (12” x 10”), OPD #52), and it includes a Disney studio stamp. There is some paper tanning, and light creasing; otherwise the condition is Very Good.

94296  *Pinocchio* Animation Production Drawing Original Art (Disney, 1940). This animation drawing of Gideon was rendered in graphite and green pencil on a 12-field sheet of animation paper (12” x 10”, OPD #74), and it includes a Disney studio stamp. There is some paper tanning, and light creasing; otherwise the condition is Very Good.

94297  *Pinocchio* Stromboli Animation Production Drawing Original Art (Disney, 1940). The wicked puppeteer Stromboli tests the sharpness of his axe in this original production drawing (OPD #87). In graphite and colored pencil on a 12-field sheet of animation paper (12” x 10”), this drawing includes a Disney studio stamp. There is some paper tanning, and light creasing; otherwise the condition is Very Good.

94298  *Snow White* Evil Witch Animation Production Drawing Original Art (Disney, 1937). Very large and dramatic image of the Evil Witch, done in graphite and blue pencil on five hole animation paper, numbered 152. Image area measures approximately 6” x 7.5”. Very Good condition.
**94299  Snow White and the Seven Dwarfs Old Witch Animation Production Drawing Original Art (Disney, 1937).** Full frontal image of the devious Old Witch (OPD #1413) from Disney’s first animated feature. Rendered in graphite, red, and green pencil on a 12-field sheet of animation paper (12” x 10”). Aside from some light paper tanning, the art is in Very Good condition. Includes a Disney studio stamp at the lower left.

**94300  Snow White Animation Production Drawing Original Art (Disney, 1937).** A beautiful profile image of Snow White, drawn in red pencil and graphite, on a piece of five-hole animation paper. Marked 25 in the corner, with artist’s notations. In Excellent condition.

**94301  Snow White Evil Queen Limited Edition Cel #6/500 (Disney, 1987).** Hand-painted 50th Anniversary edition cel featuring the Evil Queen holding the Heart Box, set against a peacock throne printed background. The set-up has an image area measuring approximately 16” x 12”, and it is in Excellent condition. Includes an original presentation envelope and sticker.

**94302  Snow White Limited Edition Cel #6/500 (Disney, 1987).** This 50th Anniversary limited edition hand-painted cel with printed background, features the Prince carrying Snow White away as the Dwarfs say goodbye. The set-up measures approximately 16” x 12.25”, and it is in Excellent condition. Includes an original presentation envelope.

**94303  The Three Caballeros Pablo the Penguin Animation Production Cel Original Art (Disney, 1944).** Disney explored the coasts of Argentina in the section of this feature titled, “The Cold Blooded Penguin,” which featured Pablo, a penguin so fed up with the South Pole that he decides to move to a warmer climate. This hand-inked and hand-painted cel includes a hand-painted background, and has been matted to an image area of 8.5” x 7.5”. We believe the “Walt Disney” signature at the lower right of the mat is authentic. In Very Good condition.

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95001 Action Comics #22 (DC, 1940) CGC GD- 1.8 Off-white to white pages. Joe Shuster cover. Overstreet 2009 GD 2.0 value = $353. CGC census 1/10: 2 in 1.8, 18 higher.

95002 Action Comics #30 (DC, 1940) CGC Qualified FN 6.0 Off-white pages. Fred Ray cover. CGC notes, “Top staple cleaned. (One piece of tape on interior cover.)” Overstreet 2009 GD 2.0 value = $306; VG 4.0 value = $612; FN 6.0 value = $918. From the Pinnacle Hill Collection.

95003 Action Comics #42 (DC, 1941) CGC VG/FN 5.0 Cream to off-white pages. Origin and first appearance of the Vigilante. Fred Ray cover. Overstreet 2009 VG 4.0 value = $426; FN 6.0 value = $639. CGC census 1/10: 4 in 5.0, 8 higher. From the Pinnacle Hill Collection.

95004 Action Comics #43 (DC, 1941) CGC FN 6.0 Off-white pages. Fred Ray cover and art. Bernard Baily and Mort Meskin art. Overstreet 2009 FN 6.0 value = $519. CGC census 1/10: 2 in 6.0, 8 higher. From the Pinnacle Hill Collection.


95007 Adventure Comics #41 (DC, 1939) Condition: Qualified VG+. Shark cover by Leo O’Mealia. Second Sandman story in this title. White tape inside spine. Three pages have triangular pieces torn out. Each affecting one story panel (Barry Noble and Federal Men stories are affected). Overstreet 2009 GD 2.0 value = $583; VG 4.0 value = $1,166.

95008 Adventure Comics #42 (DC, 1939) Condition: Apparent FN. Second Sandman cover by Craig Flessel. Early grey tone cover. Slight professional restoration includes tear seals, cover reinforced with rice paper. Staples possibly replaced. Overstreet 2009 GD 2.0 value = $722; VG 4.0 value = $1,444; FN 6.0 value = $2,166.
95009  Adventure Comics #44 (DC, 1939) CGC Apparent VG 4.0 Light tan to off-white pages. Third Sandman cover, by Creig Flessel. Art by Flessel, Ogden Whitney, Bob Kane, and Wayne Boring. CGC notes, “Right edge trimmed. (Staples cleaned, seven pieces of tape on interior cover.)” Overstreet 2009 GD 2.0 value = $722; VG 4.0 value = $1,444. From the Pinnacle Hill Collection.

95010  Adventure Comics #44 (DC, 1939) Condition: Apparent VG+. Third Sandman cover, by Creig Flessel. Moderate amateur restoration includes: pieces added, color touch, tape. Overstreet 2009 GD 2.0 value = $722; VG 4.0 value = $1,444.

95011  Adventure Comics #46 (DC, 1940) Condition: Apparent VG. Sandman cover by Creig Flessel. Slightly brittle pages. Moderate amateur restoration includes: glue and color touch. Overstreet 2009 GD 2.0 value = $511; VG 4.0 value = $1,022.

95012  Adventure Comics #61 (DC, 1941) CGC GD/VG 3.0 Cream to off-white pages. First appearance of Starman. Detailed description at HA.com. Overstreet 2009 GD 2.0 value = $1,180; VG 4.0 value = $2,360. CGC census 1/10: 3 in 3.0, 10 higher. From the Pinnacle Hill Collection.


95016  All-American Comics #22 (DC, 1941) CGC Qualified VG/FN 5.0 Off-white pages. Sheldon Moldoff cover. Martin Nodell and Sheldon Mayer art. CGC notes, “22nd page missing, does not affect story, incomplete.” Overstreet 2009 GD 2.0 value = $317; VG 4.0 value = $634; FN 6.0 value $951. From the Pinnacle Hill Collection.

95017  All-American Comics #35 Pennsylvania pedigree (DC, 1942) CGC FN+ 6.5 Off-white to white pages. Doiby learns Green Lantern’s identity. Overstreet 2009 FN 6.0 value = $420; VF 8.0 value = $882. CGC census 1/10: 1 in 6.5, 1 higher. From the Pinnacle Hill Collection.

95018  All-American Comics #69 (DC, 1945) CGC VF+ 8.5 Cream to off-white pages. Origin of the Flash retold. Origin and first appearance of the Threat. Contains a full-page ad for Green Lantern #1. E. E. Hibbard cover and art. Overstreet 2009 FN 8.0 value = $1,059; VF/NM 9.0 value = $940. CGC census 1/10: 2 in 8.5, none higher.

95019  All-Flash #1 (DC, 1941) CGC GD/VG 3.0 Cream to off-white pages. First solo Flash title. Origin retold. E. E. Hibbard cover and art. CGC notes, “Moderate amount of tape on cover and interior cover and two pieces on centerfold.” Overstreet 2009 GD 2.0 value = $1,425; VG 4.0 value = $2,850. CGC census 1/10: 5 in 3.0, 40 higher. From the Pinnacle Hill Collection.

95020  All-Flash #2 (DC, 1941) CGC FN- 5.5 Off-white pages. Origin of the Flash retold. Origin and first appearance of the Threat. Contains a full-page ad for Green Lantern #1. E. E. Hibbard cover and art. Overstreet 2009 FN 6.0 value = $1,059. CGC census 1/10: 3 in 5.5, 12 higher. From the Pinnacle Hill Collection.

95022  All Star Comics #5 (DC, 1941) CGC FN/VF 7.0 Off-white pages. First appearance of Shiera Sanders as Hawkgirl. Howard Purcell cover. Overstreet 2009 FN 6.0 value = $1,368; VF 8.0 value = $3,283. CGC census 1/10: 3 in 7.0, 16 higher. From the Pinnacle Hill Collection.

95023  All Star Comics #57 (DC, 1951) CGC VG 4.0 White pages. Last issue of the title and last Golden Age appearance of the Justice Society. Arthur Peddy cover and art. Joe Kubert art. Overstreet 2009 VG 4.0 value = $334. CGC census 1/10: 2 in 4.0, 14 higher.


95025  All Winners Comics #1 (Timely, 1941) CGC Apparent GD 2.0 Slight (A) Cream to off-white pages. Captain America story by Joe Simon and Jack Kirby. Human Torch and Sub-Mariner begin. First appearance of the All-Winners Squad in text story by Stan Lee. CGC notes, "Restoration includes: small amount of color touch on cover. (Tape on cover & interior cover. Cover re-attached with tape.)" Overstreet 2009 GD 2.0 value = $2,050. From the Pinnacle Hill Collection.

95026  All Winners Comics #3 (Timely, 1941) CGC VG+ 4.5 Cream to off-white pages. Contains a hanging panel. Carl Burgos, Bob Powell, Al Avison, Mike Sekowsky, and Bill Everett art. Overstreet 2009 VG 4.0 value = $742. CGC census 1/10: 2 in 4.5, 11 higher. From the Pinnacle Hill Collection.

95027  Amazing-Man Comics #11 (Centaur, 1940) CGC FN 6.0 Cream to off-white pages. Bill Everett cover and art. Carl Burgos and Lew Glanzman stories and art. Even at 6.0, this hard-to-find issue (only five CGC-graded copies) sits alone at the top of CGC's current census. Overstreet 2009 FN 6.0 value = $405. CGC census 1/10: 1 in 6.0, none higher.


95029  America's Greatest Comics #1 (Fawcett, 1941) CGC VG 4.0 Cream to off-white pages. Spy Smasher, Bulletman, Captain Marvel, Minute-Man, and Mr. Scarlet all appear on the Mac Raboy cover. The first time that all of Fawcett's major heroes ever appeared together on a cover. 96-pages. Art by Raboy and C. C. Beck. Overstreet 2009 VG 4.0 value = $670. CGC census 1/10: 1 in 4.0, 12 higher. From the Pinnacle Hill Collection.

95030  America's Greatest Comics #2 (Fawcett, 1942) CGC FN+ 6.5 Off-white to white pages. Mac Raboy cover. C. C. Beck art. Overstreet 2009 FN 6.0 value = $435; VF 8.0 value = $914. CGC census 1/10: 1 in 6.5, 3 higher. From the Pinnacle Hill Collection.

95031  America's Greatest Comics #4 Rockford pedigree (Fawcett, 1942) CGC VF+ 8.5 Off-white to white pages. Golden Arrow, Ibis the Invincible, and Spy Smasher appearances. Commando yank stories begin. C. C. Beck cover and art. Overstreet 2009 VF 8.0 value = $479; VF/NM 9.0 value = $810. CGC census 1/10: 2 in 8.5, 1 higher. From the Pinnacle Hill Collection.

95032  Batman #2 (DC, 1940) CGC Apparent GD+ 2.5 Slight (A) Cream to off-white pages. Bob Kane and Jerry Robinson cover and art. Second appearances of the Joker and the Cat (aka Catwoman). CGC notes, "Restoration includes: small amount of color touch on cover, staples cleaned. (Right edge trimmed. Tape on interior cover.)" Overstreet 2009 GD 2.0 value = $1,500. From the Pinnacle Hill Collection.
95033  **Batman #53 (DC, 1949)**  CGC FN/VF 7.0 Off-white pages.  

95034  **Batman #56 (DC, 1949)**  CGC VF- 7.5 Off-white to white pages.  

95035  **Big All-American Comic Book #1 (DC, 1944)**  CGC VG+ 4.5 Off-white to white pages.  
Wonder Woman, Flash, Green Lantern, Atom, Hawkman, Wildcat, and Scribbly appearances. First script by Julius Schwartz. CGC notes, “Restoration includes: Top edge of cover trimmed. (Five pieces of tape on spine of cover and eight to interior cover)” Joe Kubert art. Overstreet 2009 VF/NM 9.0 value = $465; NM- 9.2 value = $650. CGC census 1/10: 2 in 4.5, 1 higher.  

95036  **Big All-American Comic Book #1 (DC, 1944)**  CGC Apparent GD/VG 3.0 Off-white pages.  

95037  **The Black Terror #23 (Nedor Publications, 1948)**  CGC VF 8.0 Off-white pages.  
Alex Schomburg cover. Jerry Robinson and Mort Meskin art. Overstreet 2009 VF/NM 9.0 value = $465; NM- 9.2 value = $650. CGC census 1/10: 2 in 8.0, 1 higher.

95038  **Blue Beetle #1 (Fox Features Syndicate, 1939)**  CGC GD/VG 3.0 Light tan to off-white pages.  
Bondage cover. Features an appearance by the Gladiator. Overstreet 2009 VF 8.0 value = $322; VF/NM 9.0 value = $541. CGC census 1/10: 1 in 8.5, none higher. From the Pinnacle Hill Collection.

95039  **Blue Beetle #3 (Fox Features Syndicate, 1940)**  CGC VF 8.0 Off-white pages.  
Joe Simon cover. Overstreet 2009 VF 8.0 value = $737. CGC census 1/10: 1 in 8.0, none higher. From the Pinnacle Hill Collection.

95040  **Blue Beetle #11 (Fox Features Syndicate, 1942)**  CGC VF+ 8.5 White pages.  
Bondage cover. Features an appearance by the Gladiator. Overstreet 2009 VF 8.0 value = $322; VF/NM 9.0 value = $541. CGC census 1/10: 1 in 8.5, none higher. From the Pinnacle Hill Collection.

95041  **Blue Ribbon Comics #1 (MLJ, 1939)**  CGC VG/FN 5.0 Cream to off-white pages.  

95042  **Boy Comics #9 (Lev Gleason, 1943)**  CGC VF 8.0 Off-white to white pages.  

95043  **Boy Comics #19 (Lev Gleason, 1944)**  CGC NM- 9.2 White pages.  
<table>
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<tr>
<th>Item</th>
<th>Description</th>
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</table>
| 95044 | Boy Commandos #26  
Cape Cod pedigree (DC, 1948)  
CGC NM- 9.2 Off-white to white pages.  
Curt Swan cover and art.  
Although not mentioned on the CGC holder, this book is from the Cape Cod pedigree.  
Overstreet 2009 NM- 9.2 value = $390.  
CGC census 1/10: 2 in 9.2, none higher. |
| 95045 | Bulletman #1 (Fawcett, 1941)  
CGC FN+ 6.5 Cream to off-white pages.  
Silver metallic cover by Mac Raboy.  
Overstreet 2009 FN 6.0 value = $1,128; VF 8.0 value = $2,557.  
CGC census 1/10: 2 in 6.5, 4 higher. |
| 95046 | Canteen Kate #2 (St. John, 1952)  
CGC VF 8.0 Off-white to white pages.  
Matt Baker cover and interior art.  
Overstreet 2009 VF 8.0 value = $279.  
CGC census 1/10: 1 in 8.0, 1 higher. |
| 95047 | Captain Aero Comics #1 (Holyoke Publications, 1941)  
CGC FN 6.0 Off-white to white pages.  
First appearance of Flag Man and Rusty.  
Captain Aero; Cap Stone, Adventurer; and Solar, Master of Magic begin.  
Nazi WWII cover.  
Overstreet 2009 FN 6.0 value = $531.  
CGC census 1/10: 1 in 6.0, 4 higher.  
*From the Pinnacle Hill Collection.* |
| 95048 | Captain Aero Comics #8 (Holyoke Publications, 1942)  
CGC VF+ 8.5 Off-white pages.  
Aka V2#2.  
First copy we’ve offered in six years.  
Charles Nicholas and Sol Brodsky cover.  
Overstreet 2009 VF 8.0 value = $267; VF/NM 9.0 value = $446.  
CGC census 12/09: 1 in 8.5, none higher. |
| 95049 | Captain America Comics #9 (Timely, 1941)  
CGC VG+ 4.5 Off-white to white pages.  
Hurricane and Father Time backup stories.  
Cover and art by Joe Simon and Jack Kirby.  
CGC notes, "Two staples added, not manufacturing, two pieces of tape on interior cover and four tape stains to interior cover and first wrap."  
Overstreet 2009 VG 4.0 value = $1,022.  
CGC census 1/10: 2 in 4.5, 15 higher.  
*From the Pinnacle Hill Collection.* |
| 95050 | Captain America Comics #17 (Timely, 1942)  
CGC Apparent FN 6.0 Slight (A) Cream to off-white pages.  
Al Avison cover.  
Fighting Yank backup story.  
CGC notes, "Restoration includes: small amount of color touch on cover."  
Overstreet 2009 GD 2.0 value = $359; VG 4.0 value = $718; FN 6.0 value = $1,077.  
*From the Pinnacle Hill Collection.* |
| 95051 | Captain America Comics #19 (Timely, 1942)  
CGC VG 4.0 Cream to off-white pages.  
Hitler and Tojo appearances.  
CGC notes, "One piece of tape on spine of cover."  
Overstreet 2009 VG 4.0 value = $606.  
CGC census 1/10: 1 in 4.0, 13 higher.  
*From the Pinnacle Hill Collection.* |
| 95052 | Captain America Comics #57 (Timely, 1946)  
CGC VF 8.0 Cream to off-white pages.  
Cover by Vince Alascia.  
CGC notes, "Very minor amount of color touch on cover."  
Overstreet 2009 VF 8.0 value = $1,008.  
CGC census 1/10: 3 in 8.0, 6 higher.  
*From the Pinnacle Hill Collection.* |
| 95053 | Captain Battle Jr. #1 (Lev Gleason, 1943)  
CGC VF- 7.5 Off-white to white pages.  
Don Rico cover and interior art.  
Overstreet 2009 VF 8.0 value = $851.  
CGC census 1/10: 1 in 7.5, 3 higher. |
| 95054 | Captain Fearless #1 (Holyoke Publications, 1941)  
CGC VF+ 8.5 Cream to off-white pages.  
First appearance of Miss Victory (thought to be first patriotic heroine, pre-dating Wonder Woman).  
Cover by Charles Quinlan.  
Overstreet 2009 VF 8.0 value = $523; VF/NM 9.0 value = $887.  
CGC census 1/10: 2 in 8.5, 1 higher.  
*From the Pinnacle Hill Collection.* |
| 95055 | Captain Marvel Adventures #6 (Fawcett, 1942)  
CGC FN 6.0 Cream to off-white pages.  
First appearance of Hogarth.  
C. C. Beck cover and art.  
Overstreet 2009 FN 6.0 value = $366.  
CGC census 1/10: 2 in 6.0, 4 higher.  
*From the Pinnacle Hill Collection.* |
95056 Captain Marvel Adventures #11 Crowley Copy pedigree (Fawcett, 1942) CGC NM 9.4 Cream to off-white pages. C. C. Beck cover and art. Overstreet 2009 NM- 9.2 value = $1,400. CGC census 1/10: 2 in 9.4, 1 higher.

95059 Captain Marvel Jr. #11 (Fawcett, 1943) CGC VF+ 8.5 Off-white pages. Mac Raboy cover. Overstreet 2009 VF 8.0 value = $422; VF/NM 9.0 value = $711. CGC census 1/10: 1 in 8.5, 3 higher. From the Pinnacle Hill Collection.


95064 Captain Comics V3#2 (Holyoke/Continental, 1944) CGC VF+ 8.5 White pages. L. B. Cole cover. Overstreet 2009 VF 8.0 value = $580; VF/NM 9.0 value = $978. CGC census 1/10: 4 in 8.5, 1 higher. From the Pinnacle Hill Collection.


95065 Champion Comics #2 (Harvey, 1939) CGC VF 8.0 Off-white to white pages. First issue of the title, only Harvey’s second series, debuting a couple of months after Speed Comics. Overstreet 2009 VF 8.0 value = $1,090. CGC census 1/10: 1 in 8.0, none higher.

95066 Cheerios Premium Y1 Donald Duck’s Atom Bomb signed by Carl Barks (Walt Disney Productions, 1947) Condition: FN+. Disney had banned the reprinting of this story for many years. Carl Buettner cover. Carl Barks story and art; signed “To Terry, Carl Barks” on the front cover. Overstreet 2009 FN 6.0 value = $255; VF 8.0 value = $536.

95069 **Crack Comics #1** (Quality, 1940) CGC VG/FN 5.0 Off-white pages. First appearance of the Black Condor. *Overstreet 2009* VG 4.0 value = $934; FN 6.0 value = $1,401. CGC census 1/10: 2 in 5.0, 6 higher.


95077 **Daredevil Comics #18** (Lev Gleason, 1943) CGC VF+ 8.5 Off-white to white pages. New Daredevil origin. Claw vs. Ghost story. Hitler, Tojo, Mussolini, and Mickey Mouse appear on cover by Charles Biro. Art by Biro, Basil Wolverton, and Dick Briefer. *Overstreet 2009* VF 8.0 value = $737; VF/NM 9.0 value = $1,244. CGC census 1/10: 3 in 8.5, 1 higher. *From the Pinnacle Hill Collection.*


95082 Detective Comics #11 (DC, 1938) Condition: Apparent FN+. Craig Flessel cover art. Slight amateur restoration includes: small amount of glue at top and bottom of spine. Overstreet 2009 GD 2.0 value = $600; VG 4.0 value = $1,200; FN 6.0 value = $1,800.


95084 Detective Comics #45 (DC, 1940) CGC FN+ 6.5 Off-white pages. The first Joker story in this title, his third comic book appearance overall (after Batman #1 and #4). Bob Kane cover and art. Overstreet 2009 FN 6.0 value = $1,182; VF 8.0 value = $2,679. CGC census 1/10: 6 in 6.5, 14 higher.

95085 Detective Comics #55 (DC, 1941) CGC FN/VF 7.0 White pages. Bob Kane cover and art. Jerry Robinson and George Roussos art. Overstreet 2009 FN 6.0 value = $561; VF 8.0 value = $1,178. CGC census 1/10: 2 in 7.0, 4 higher.


95087 Detective Comics #71 (DC, 1943) CGC VG/FN 5.0 Off-white to white pages. Joker cover and story. Jerry Robinson cover. Bob Kane, Joe Simon, and Jack Kirby art. CGC notes, “First staple added, not manufacturing.” Overstreet 2009 VG 4.0 value = $454; FN 6.0 value = $681. CGC census 1/10: 3 in 5.0, 14 higher. From the Pinnacle Hill Collection.

95088 Detective Comics #74 (DC, 1943) CGC VF- 7.5 White pages. Origin and first appearance of Tweedledum and Tweedledee. Jerry Robinson cover. Art by Robinson, Simon & Kirby, and Bob Kane. Overstreet 2009 VF 8.0 value = $800. CGC census 1/10: 2 in 7.5, 2 higher. From the Pinnacle Hill Collection.

95090  Detective Comics #81 (DC, 1943) CGC VF+ 8.5 Off-white to white pages. Batman and Robin cover by Bob Kane and Jerry Robinson. First appearance of the Cavalier. Kane and Jack Kirby (Boy Commandos) art. Overstreet 2009 VF 8.0 value = $617; VF/NM 9.0 value = $1,046. CGC census 1/10: 1 in 8.5, 2 higher. From the Pinnacle Hill Collection.

95091  Doc Savage Comics #2 (Street & Smith, 1940) CGC FN+ 6.5 Off-white pages. Origin and first appearance of Ajax the Sun Man. Overstreet classic science fiction cover. Overstreet 2009 FN 6.0 value = $609; VF 8.0 value = $1,279. CGC census 1/10: 1 in 6.5, 1 higher. From the Pinnacle Hill Collection.


95093  Donald Duck’s Surprise Party #nn (Walt Disney Productions, 1948) CGC FN+ 6.5 Off-white to white pages. Ice cream promotional. Walt Kelly cover and art. Overstreet 2009 FN 6.0 value = $759; VF 8.0 value = $1,594. CGC census 1/10: 2 in 6.5, 3 higher.

95094  Dynamic Comics #1 (Chesler, 1941) CGC FN/VF 7.0 Off-white pages. Charles Sultan cover. Only the Mile High copy has been graded higher. Overstreet 2009 FN 6.0 value = $600; VF 8.0 value = $1,260. CGC census 1/10: 3 in 7.0, 1 higher. From the Pinnacle Hill Collection.

95095  The Face #1 (Columbia, 1941) CGC VF/NM 9.0 Off-white to white pages. Mart Bailey cover and art. Overstreet 2009 VF/NM 9.0 value = $924; NM- 9.2 value = $1,300. CGC census 1/10: 1 in 9.0, none higher. From the Pinnacle Hill Collection.

95096  Famous Funnies #3 (Eastern Color, 1934) CGC GD/VG 3.0 Light tan to off-white pages. Features the first comic book appearance of Buck Rogers. Joe Palooka cover. Overstreet 2009 GD 2.0 value = $800; VG 4.0 value = $1,600. CGC census 1/10: 2 in 3.0, 4 higher.

95097  Famous Funnies #5 (Eastern Color, 1934) CGC VG/FN 5.0 Light tan to off-white pages. First comic book Christmas cover. Overstreet 2009 VG 4.0 value = $480; FN 6.0 value = $720. CGC census 1/10: 0 in 5.0, none higher.

95098  Famous Funnies #214 (Eastern Color, 1934) CGC VF/FN 7.0 Off-white to white pages. Classic Buck Rogers cover by Frank Frazetta. Overstreet 2009 FN 6.0 value = $351; VF 8.0 value = $737. CGC census 1/10: 3 in 7.0, 9 higher.
95099 Fantastic Comics #2 (Fox, 1940) CGC VG 4.0 Off-white pages. Lou Fine cover. Text story with illustrations by Bob Powell. Overstreet 2009 VG 4.0 value = $506. CGC census 1/10: 2 in 4.0, 4 higher.

95102 Fantastic Comics #13 (Fox, 1940) CGC VF+ 8.5 White pages. Overstreet 2009 VF 8.0 value = $491; VF/NM 9.0 value = $833. CGC census 1/10: 0 in 8.5, none higher. From the Pinnacle Hill Collection.

95103 Fantastic Comics #16 (Fox, 1941) CGC FN/VF 7.0 Cream to off-white pages. Overstreet 2009 FN 6.0 value = $234; VF 8.0 value = $491. CGC census 1/10: 1 in 7.0, none higher. From the Pinnacle Hill Collection.

95100 Fantastic Comics #5 (Fox, 1940) CGC FN 6.0 White pages. Features an eye-catching Lou Fine cover. No other copy has been certified higher by CGC to date, with the second-highest graded copy a FR 1.0. Overstreet 2009 FN 6.0 value = $560. CGC census 1/10: 3 in 6.0, none higher.

95106 Flash Comics #80 (DC, 1947) CGC VF 8.0 Off-white pages. The Atom begins a run in the series. E. E. Hibbard cover and art. Overstreet 2009 VF 8.0 value = $491. CGC census 1/10: 1 in 8.0, 4 higher.

95108 Four Color #4 Smilin’ Jack (Dell, 1942) CGC VF+ 8.5 Off-white to white pages. Highest grade yet assigned by CGC for this issue. Overstreet 2009 VF 8.0 value = $286; VF/NM 9.0 value = $536. CGC census 1/10: 1 in 8.5, none higher.

95101 Fantastic Comics #9 (Fox, 1940) CGC VF- 7.5 Cream to off-white pages. Bondage cover. Overstreet 2009 VF 8.0 value = $561. CGC census 1/10: 2 in 7.5, 2 higher. From the Pinnacle Hill Collection.

95104 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. Contains the life story of Joe Louis. Overstreet 2009 FN 6.0 value = $366; VF 8.0 value = $769. CGC census 1/10: 1 in 7.0, 1 higher.

95107 Four Color #3 Alley Oop (Dell, 1942) CGC VF 8.0 Cream to off-white pages. Overstreet considers this to be the first issue of the series. Overstreet 2009 VF 8.0 value = $344. CGC census 1/10: 1 in 8.0, 2 higher.

95110 Four Color #26 Popeye (Dell, 1943) CGC VF/NM 9.0 Cream to off-white pages. Overstreet 2009 VF/NM 9.0 value = $681; NM- 9.2 value = $925. CGC census 1/10: 1 in 9.0, none higher.
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<th>Item</th>
<th>Title</th>
<th>Description</th>
<th>Grade</th>
<th>Pages</th>
<th>Price</th>
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<tbody>
<tr>
<td>95111</td>
<td>Four Color #27 Mickey Mouse File Copy (Dell, 1943)</td>
<td>CGC VF- 7.5 Cream to off-white pages. Mickey Mouse in “The Seven-Colored Terror”. Goofy and Minnie Mouse appearances. Minnie and Mickey pin-ups. CGC does not list this as a file copy, despite the stamp on front cover. Overstreet 2009 VF 8.0 value = $646. CGC census 1/10: 2 in 7.5, 5 higher.</td>
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<td>95113</td>
<td>Four Color #48 Porky Pig (Dell, 1944)</td>
<td>CGC VF 8.0 Off-white pages. Carl Barks art. Bugs Bunny and Elmer Fudd appearance. Overstreet 2009 VF 8.0 value = $748. CGC census 1/10: 2 in 8.0, 1 higher.</td>
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<td>95114</td>
<td>Four Color #77 Felix the Cat (Dell, 1945)</td>
<td>CGC VF/NM 9.0 Off-white pages. Overstreet 2009 VF/NM 9.0 value = $547; NM- 9.2 value = $800. CGC census 1/10: 3 in 9.0, none higher.</td>
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<td>95115</td>
<td>Four Color #101 Terry and the Pirates (Dell, 1946)</td>
<td>CGC NM 9.4 Off-white pages. Last issue to carry the “Four Color” logo on the cover. Overstreet 2009 NM- 9.2 value = $425. CGC census 1/10: 3 in 9.4, 2 higher.</td>
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<td>95116</td>
<td>Four Color #120 Marge’s Little Lulu - Davis Crippen (“D” Copy) pedigree (Dell, 1946)</td>
<td>CGC VF 8.0 Off-white to white pages. Overstreet 2009 VF 8.0 value = $232. CGC census 1/10: 2 in 8.0, 1 higher.</td>
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<td>95117</td>
<td>Four Color #131 Marge’s Little Lulu (Dell, 1947)</td>
<td>CGC NM- 9.2 Cream to off-white pages. Overstreet 2009 NM- 9.2 value = $635. CGC census 1/10: 3 in 9.2, none higher.</td>
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<td>95118</td>
<td>Four Color #139 Marge’s Little Lulu (Dell, 1947)</td>
<td>CGC VF+ 8.5 Cream to off-white pages. Marge’s Little Lulu. Overstreet 2009 VF 8.0 value = $148; VF/NM 9.0 value = $274. CGC census 1/10: 2 in 8.5, 3 higher.</td>
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<td>95119</td>
<td>Four Color #158 Marge’s Little Lulu (Dell, 1947)</td>
<td>CGC VF/NM 9.0 Cream to off-white pages. Overstreet 2009 VF/NM 9.0 value = $418; NM- 9.2 value = $610. CGC census 1/10: 1 in 9.0, none higher.</td>
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<td>95120</td>
<td>Four Color #23 Donald Duck (Dell, 1951)</td>
<td>CGC VF- 7.5 Cream to off-white pages. Features the Donald Duck story “Rags to Riches.” Carl Barks cover. Overstreet 2009 VF 8.0 value = $148; VF/NM 9.0 value = $274. CGC census 1/10: 2 in 8.5, 3 higher.</td>
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<tr>
<td>95121</td>
<td>Four Color #356 Donald Duck (Dell, 1951)</td>
<td>CGC VF+ 8.5 Cream to off-white pages. Features the Donald Duck story “Rags to Riches.” Carl Barks cover. Overstreet 2009 VF 8.0 value = $148; VF/NM 9.0 value = $274. CGC census 1/10: 2 in 8.5, 3 higher.</td>
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<td>95122</td>
<td>Four Color #495 Uncle Scrooge (Dell, 1953)</td>
<td>CGC VF/NM 9.0 Off-white pages. Carl Barks story, cover, and art. Overstreet 2009 VF/NM 9.0 value = $594; NM- 9.2 value = $1,400. CGC census 1/10: 2 in 9.0, 3 higher.</td>
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<td>95123</td>
<td>Four Favorites #1 (Ace, 1941)</td>
<td>CGC FN+ 6.5 Off-white pages. Flag/Hitler cover by Jim Mooney. Overstreet 2009 FN 6.0 value = $531; VF 8.0 value = $1,115. CGC census 1/10: 3 in 6.5, 3 higher.</td>
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<tr>
<td>95124</td>
<td>Four Favorites #1 (Ace, 1941)</td>
<td>CGC VF+ 8.5 Cream to off-white pages. Features the Donald Duck story “Rags to Riches.” Carl Barks cover. Overstreet 2009 VF 8.0 value = $148; VF/NM 9.0 value = $274. CGC census 1/10: 2 in 8.5, 3 higher.</td>
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95124  Frontline Combat #6
Gaines File pedigree 2/9 (EC, 1952) CGC NM+ 9.6 White pages.

95125  Frontline Combat #8

95126  Frontline Combat #11

95127  Frontline Combat #13

95128  Frontline Combat #14
Gaines File pedigree 2/11 (EC, 1953) CGC FN/VF 7.0 Off-white to white pages. Wally Wood cover. Joe Kubert, Harvey Kurtzman, George Evans, and Jack Davis art. Overstreet 2009 FN 6.0 value = $45; VF 8.0 value = $120. CGC census 1/10: 2 in 7.0, 5 higher.

95129  Funny Pages #38
(Centaur, 1940) CGC VG+ 4.5 Off-white to white pages. Mad Ming cover. Paul Gustavson art. CGC notes, "Very small amount of dried glue on spine of cover. (One piece of tape on back cover.)" Overstreet 2009 VG 4.0 value = $236. CGC census 1/10: 1 in 4.5, 1 higher. From the Pinnacle Hill Collection.

95130  Funny Pages #40
(Centaur, 1940) CGC Apparent FN+ 6.5 Slight (A) Off-white to white pages. Bondage cover and interior art by Paul Gustavson. CGC notes, "Restoration includes: small amount of color touch on cover, small amount of glue on spine." Overstreet 2009 GD 2.0 value = $200; VG 4.0 value = $400; FN 6.0 value = $600; VF 8.0 value = $1,260. From the Pinnacle Hill Collection.

95131  Funny Pages #41
(Centaur, 1940) CGC FN/VF 7.0 Off-white to white pages. Arrow cover by Paul Gustavson. CGC notes, "Two small pieces of tape on seventh page." Overstreet 2009 FN 6.0 value = $600; VF 8.0 value = $1,260. CGC census 1/10: 1 in 7.0, 1 higher. From the Pinnacle Hill Collection.

95132  Gene Autry Comics #3
Lost Valley pedigree (Fawcett, 1942) CGC VF 8.0 Off-white pages. Till Goodan art. Photo back cover. Overstreet 2009 VF 8.0 value = $519. CGC census 1/10: 1 in 8.0, 4 higher.

95133  Gene Autry Comics #4
Lost Valley pedigree (Fawcett, 1943) CGC VF+ 8.5 Off-white pages. The only copy that has graded higher than this beautiful Lost Valley copy is the Mile High book. Wrapped by a great Till Goodan cover. Overstreet 2009 VF 8.0 value = $519; VF/NM 9.0 value = $860. CGC census 1/10: 3 in 8.5, 1 higher.

95134  Ghost Rider #1
(Magazine Enterprises, 1950) CGC VF 8.0 Cream to off-white pages. Features the origin of the Ghost Rider. Dick Ayers cover. Also known as A-1 #27. Overstreet 2009 VF 8.0 value = $706. CGC census 1/10: 12 in 8.0, 26 higher.

95135  Great Comics #1
(Great Comics Publications, 1941) CGC FN- 5.5 Off-white pages. Origin and first appearance of Great Zarro. Bob Kane art. Overstreet 2009 FN 6.0 value = $375. CGC census 1/10: 2 in 5.5, 5 higher. From the Pinnacle Hill Collection.
95136 Green Hornet Comics #1 (Harvey, 1940) CGC Apparent VG/FN 5.0 Cream to off-white pages. Origin and first appearance of Green Hornet and Kato in comics. Painted cover. Bob Powell art. CGC notes, “Restoration includes: spine split sealed to cover.” Overstreet 2009 GD 2.0 value = $511; VG 4.0 value = $1,022; FN 6.0 value = $1,533. From the Pinnacle Hill Collection.

95137 Green Mask #1 (Fox Features Syndicate, 1940) CGC FN- 5.5 Cream to off-white pages. Features the origin of the Green Mask and Domino. Lou Fine cover. Overstreet 2009 FN 6.0 value = $1,005. CGC census 1/10: 1 in 5.5, 7 higher. From the Pinnacle Hill Collection.

95138 Hit Comics #1 (Quality, 1940) CGC GD/VG 3.0 Cream to off-white pages. Will Eisner story. Jack Cole cover. CGC notes, “Very minor amount of glue on spine. (Four pieces of tape on spine of cover and four on interior cover.” Overstreet 2009 GD 2.0 value = $667; VG 4.0 value = $1,334. CGC census 1/10: 3 in 3.0, 10 higher. From the Pinnacle Hill Collection.

95139 Hit Comics #18 (Quality, 1941) CGC FN/VF 7.0 White pages. Origin and first appearance of Stormy Foster. Reed Crandall cover. Art by Jack Cole, Henry Kiefer, and Klaus Nordling. Overstreet 2009 FN 6.0 value = $381; VF 8.0 value = $800. CGC census 1/10: 2 in 7.0, 1 higher. From the Pinnacle Hill Collection.

95140 Holiday Comics #1 (Fawcett, 1942) CGC FN+ 6.5 Off-white to white pages. Features include Captain Marvel, Spy Smasher, and Ibis. 196 pages. Overstreet 2009 FN 6.0 value = $600; VF 8.0 value = $1,250. CGC census 1/10: 1 in 6.5, none higher. From the Pinnacle Hill Collection.

95141 The Human Torch #9 (Timely, 1942) CGC Apparent FN+ 6.5 Slight (P) Off-white to white pages. World War II cover features the Human Torch and Toro battling General Rommel. Sub-Mariner story. Hanging panels. CGC notes, “Restoration includes: small amount of color touch on cover.” Overstreet 2009 GD 2.0 value = $293; VG 4.0 value = $586; FN 6.0 value = $879. From the Pinnacle Hill Collection.


95143 The Human Torch #25 (Timely, 1946) CGC VF+ 8.5 Off-white pages. This has better page quality than the two copies (both 9.0) that CGC has graded higher, and you could argue it’s got more eye-appeal as well. Heritage auctioned the others, so have a look at our archives on the website and judge for yourself. The cover art is by Marvel Bullpen mainstay Sol Brodsky. Overstreet 2009 VF 8.0 value = $838; VF/NM 9.0 value = $1,419. CGC census 1/10: 1 in 8.5, 2 higher.

95144 Ibis The Invincible #1 (Fawcett, 1943) CGC VF 8.0 Off-white to white pages. Origin of Ibis. Mac Raboy cover. Dave Berg story and art. Overstreet 2009 VF 8.0 value = $1,468. CGC census 1/10: 3 in 8.0, 4 higher. From the Pinnacle Hill Collection.
95145  Ibis The Invincible #1 (Fawcett, 1943) CGC VF 8.0 Off-white pages. Mac Raboy created the eye-grabbing cover for this issue, which has the origin of Ibis. The cover colors suggest a higher grade on this very appealing copy. Overstreet 2009 VF 8.0 value = $1,468. CGC census 1/10: 3 in 8.0, 4 higher.

95146  Ibis The Invincible #2 (Fawcett, 1943) CGC VF+ 8.5 Cream to off-white pages. Bondage cover. Overstreet 2009 VF 8.0 value = $630; VF/NM 9.0 value = $1,065. CGC census 1/10: 3 in 8.5, 3 higher.


95149  Jumbo Comics #16 (Fiction House, 1940) CGC FN+ 6.5 Light tan to off-white pages. Lightning cover by Bob Powell. Powell and George Tuska art. Overstreet 2009 FN 6.0 value = $294; VF 8.0 value = $613. CGC census 1/10: 1 in 6.5, 2 higher. From the Pinnacle Hill Collection.


95151  Keen Detective Funnies V2#7 (Centaur, 1939) CGC VG/FN 5.0 Off-white to white pages. First appearance of Masked Marvel, with cover and art by Ben Thompson. Overstreet lists as "scarce". Overstreet 2009 VG 4.0 value = $596; FN 6.0 value = $744. CGC census 1/10: 1 in 5.0, 2 higher.

95152  King Comics Group - Lost Valley pedigree (David McKay, 1939-1946). Issues #40, 63, and 121 average NM-. Popeye and friends are on every cover. Approximate Overstreet value for group = $1,700.

95153  Leading Comics #1 (DC, 1941) CGC FN- 5.5 Cream to off-white pages. Origin and first appearance of the Seven Soldiers of Victory. Creig Flessel and Mort Meskin art. Overstreet 2009 FN 6.0 value = $1,338. CGC census 1/10: 2 in 5.5, 7 higher. From the Pinnacle Hill Collection.


95155  March of Comics #20 Donald Duck (K. K. Publications, Inc., 1948) CGC FN+ 6.5 Off-white to white pages. Donald Duck in "Darkest Africa". Carl Barks art. CGC notes, "1 piece of tape on back cover." Overstreet 2009 FN 6.0 value = $954; VF 8.0 value = $2,163. CGC census 1/10: 3 in 6.5, 12 higher.

Marge’s Little Lulu #2 (Dell, 1948) CGC VF+ 8.5 Off-white to white pages. First appearances of Gloria and Miss Feeny. Tubby backup story. Overstreet 2009 VF 8.0 value = $229; VF/NM 9.0 value = $427. CGC census 1/10: 3 in 8.5, 3 higher.

Marge’s Little Lulu #3 File Copy (Dell, 1948) CGC VF+ 8.5 Off-white to white pages. Tubby backup story. Overstreet 2009 VF 8.0 value = $207; VF/NM 9.0 value = $384. CGC census 1/10: 2 in 8.5, 1 higher.

Marge’s Little Lulu #8 (Dell, 1949) CGC VF/NM 9.0 Cream to off-white pages. Tubby backup story. Overstreet 2009 VF/NM 9.0 value = $309; NM- 9.2 value = $350. CGC census 1/10: 3 in 9.0, 1 higher.


Marge’s Little Lulu #12 Davis Crippen (“D” Copy) pedigree (Dell, 1949) CGC VF+ 8.5 Off-white to white pages. Overstreet 2009 VF 8.0 value = $130; VF/NM 9.0 value = $240. CGC census 1/10: 2 in 8.5, 1 higher.

Marge’s Little Lulu #15 File Copy (Dell, 1949) CGC VF+ 8.5 Off-white pages. Tubby backup story. CGC notes, “From the Random House Archives.” Overstreet 2009 VF 8.0 value = $130; VF/NM 9.0 value = $240. CGC census 1/10: 2 in 8.5, 1 higher.


Marge’s Little Lulu #20 (Fawcett, 1943) CGC VF 8.0 Off-white pages. Origins of Captain Marvel, Captain Marvel Jr., Mary Marvel, and Uncle Marvel retold. Origin and first appearance of Black Adam. Overstreet 2009 VF 8.0 value = $1,090. CGC census 1/10: 1 in 8.0, 2 higher. From the Pinnacle Hill Collection.


Marvel Mystery Comics #7 (Timely, 1940) CGC Apparent VG- 3.5 Slight (A) Cream to off-white pages. Bondage/hypodermic needle cover by Alex Schomburg. Bill Everett, Carl Burgos, and Paul Gustavson art. CGC notes, “Restoration includes: color touch, piece added. (Tape on cover and interior cover, ‘Bill Everett’ written on 11th page in pen.”) Overstreet 2009 GD 2.0 value = $861; VG 4.0 value = $1,722. From the Pinnacle Hill Collection.

Marvel Mystery Comics #22 (Timely, 1941) CGC FN 6.0 Off-white pages. Alex Schomburg cover. Jack Kirby, Bill Everett, Carl Burgos, and Bob Oksner art. Overstreet 2009 FN 6.0 value = $861. CGC census 1/10: 2 in 6.0, 8 higher. From the Pinnacle Hill Collection.


The Marvel Family #15 File Copy (Dell, 1949) CGC VF+ 8.5 Off-white pages. From the Random House Archives. Overstreet 2009 VF 8.0 value = $130; VF/NM 9.0 value = $240. CGC census 1/10: 2 in 8.5, 1 higher.

From the Pinnacle Hill Collection.
95172 Marvel Mystery Comics #38 (Timely, 1942) CGC FN - 5.5 Off-white pages. Syd Shores cover and art. Bob Oksner and Harry Sahle art. Overstreet 2009 FN 6.0 value = $588. CGC census 1/10: 1 in 5.5, 1 higher.

95173 Marvel Mystery Comics #57 (Timely, 1944) CGC FN+ 6.5 Off-white pages. Alex Schomburg bondage/decapitation cover. Bob Oksner art. CGC notes, "Centerfold detached." Overstreet 2009 FN 6.0 value = $429; VF 8.0 value = $894. CGC census 1/10: 2 in 6.5, 10 higher.

95174 Marvel Mystery Comics #75 (Timely, 1946) CGC VF- 7.5 Off-white pages. Young Allies, Angel, and Sub-Mariner appearances. Vince Alascia cover. Syd Shores art. Overstreet 2009 VF 8.0 value = $800. CGC census 1/10: 2 in 7.5, 10 higher.

95175 Marvel Mystery Comics #79 (Timely, 1946) CGC FN/VF 7.0 Off-white pages. Inside the issue are the adventures of the Young Allies, the Sub-Mariner, and Miss America, as well as the last Angel story to appear in the title. Overstreet 2009 FN 6.0 value = $399; VF 8.0 value = $838. CGC census 1/10: 1 in 7.0, 5 higher.


95177 Masked Marvel #1 (Centaur, 1940) CGC VF+ 8.5 Off-white to white pages. Sam Gilman cover. Overstreet 2009 VF 8.0 value = $1,052; VF/NM 9.0 value = $1,776. CGC census 1/10: 1 in 8.5, 4 higher. From the Pinnacle Hill Collection.

95178 Master Comics #22 (Fawcett, 1942) CGC FN- 5.5 Off-white to white pages. Part three of the origin of Captain Marvel Jr. Bondage cover and art by Mac Raboy. First Captain Marvel Jr. cover. Overstreet 2009 VF 8.0 value = $1,359. CGC census 1/10: 3 in 5.5, 9 higher. From the Pinnacle Hill Collection.

95179 Military Comics #3 (Quality, 1941) CGC VF- 7.5 Off-white pages. Origin and first appearance of Chop-Chop. Chuck Cuidera cover, with Jack Cole, Al McWilliams, Fred Guardineer, and Bob Powell art. CGC notes, "Very minor of color touch on cover." Overstreet 2009 VF 8.0 value = $1,206. CGC census 1/10: 2 in 7.5, 1 higher. From the Pinnacle Hill Collection.

95180 Military Comics #9 (Quality, 1942) CGC VF/NM 9.0 Off-white to white pages. Phantom Clipper begins. Chuck Cuidera cover and art. Bob Powell, Al Jaffe, Al McWilliams, Klaus Nordling, and Fred Guardineer art. Overstreet 2009 VF/NM 9.0 value = $932; NM-9.2 value = $1,300. CGC census 1/10: 1 in 9.0, 1 higher. From the Pinnacle Hill Collection.

95181 Military Comics #11 (Quality, 1942) CGC VF- 7.5 Cream to off-white pages. Flag cover by Will Eisner. Dave Berg, Al Jaffe, Chuck Cuidera, Klaus Nordling, and Fred Guardineer art. Overstreet 2009 VF 8.0 value = $494. CGC census 1/10: 1 in 7.5, 1 higher. From the Pinnacle Hill Collection.

95182 Military Comics #12 (Quality, 1942) CGC VF 8.0 White pages. Reed Crandall cover and art. Dave Berg and Bob Powell story and art. Fred Guardineer art. Overstreet 2009 VF 8.0 value = $563. CGC census 1/10: 1 in 8.0, 2 higher. From the Pinnacle Hill Collection.
95183  Miss Fury #1 (Timely, 1942) CGC Apparent VG/FN 5.0 Slight (A) Cream to off-white pages. Origin of Miss Fury. Tarpe Mills story and art. Includes paper dolls with cut-out costumes. CGC notes, “Restoration includes: small amount of color touch on cover, tear seals to centerfold.” Overstreet 2009 GD 2.0 value = $394; VG 4.0 value = $788.

95186  More Fun Comics #86 (DC, 1942) CGC FN+ 6.5 Cream to off-white pages. Johnny Quick cover by Mort Meskin. Art by Bernard Baily, Howard Sherman, and others. Overstreet 2009 FN 6.0 value = $405; VF 8.0 value = $851. CGC census 1/10: 1 in 6.5, 2 higher. From the Pinnacle Hill Collection.

95187  Movie Comics #5 (DC, 1939) CGC FN/VF 7.0 Off-white pages. The Man in the Iron Mask cover. Features Johnny Mack Brown and others. Overstreet 2009 FN 6.0 value = $480; VF 8.0 value = $1,008. CGC census 1/10: 1 in 7.0, 1 higher. From the Pinnacle Hill Collection.

95188  Mystery Men Comics #2 (Fox, 1939) CGC GD/VG 3.0 Off-white to white pages. Robot cover by Lou Fine (the second comic book robot cover ever). Art by Dick Briefer, Bob Powell, Klaus Nordling, and George Tuska. CGC notes, “Cover detached.” Overstreet 2009 GD 2.0 value = $338; VG 4.0 value = $676. CGC census 1/10: 1 in 3.0, 6 higher.

95189  Mystic Comics #5 (Timely, 1941) CGC Apparent VG/FN 5.0 Slight (A) Cream to off-white pages. Origin of Black Marvel. First appearance of the Terror. Alex Schomburg cover. CGC notes, “Restoration includes: small amount of color touch on cover.” Overstreet 2009 GD 2.0 value = $341; VG 4.0 value = $682, FN 6.0 value = $1,023. From the Pinnacle Hill Collection.

95190  National Comics #1 (Quality, 1940) CGC Apparent VG/FN 5.0 Cream to off-white pages. Uncle Sam begins (his first appearance). Origin of Wonder Boy and Kid Dixon. Merlin the Magician, Cyclone, Kid Patrol, Sally O’Neil Policewoman, Pen Miller, Prop Powers, and Paul Bunyan begin runs. Klaus Nordling and Will Eisner art. CGC notes, “Restoration includes: centerfold re-attached with glue.” Overstreet 2009 GD 2.0 value = $517; VG 4.0 value = $1,034, FN 6.0 value = $1,551. From the Pinnacle Hill Collection.

95191  National Comics #9 (Quality, 1941) CGC VF 8.0 Off-white to white pages. Flag cover by Lou Fine. Art by Klaus Nordling, George Tuska, and Nick Cardy. Overstreet 2009 VF 8.0 value = $788. CGC census 1/10: 1 in 8.0, 2 higher. From the Pinnacle Hill Collection.


95194 New York World’s Fair Comics 1940 (DC, 1940) CGC VG 4.0 Off-white to white pages. Batman, Robin, and Superman all appear together for the first time on this cover. Early Robin appearance. First Jack Burnley cover and art. Overstreet 2009 VG 4.0 value = $1,844. CGC census 1/10: 5 in 4.0, 29 higher. From the Pinnacle Hill Collection.

95195 O.K. Comics #1 (United Features Syndicate, 1940) CGC VF/NM 9.0 Off-white to white pages. Charles Quinlan art. Overstreet 2009 VF/NM 9.0 value = $780; NM- 9.2 value = $1,100. CGC census 1/10: 1 in 9.0, 3 higher.

95196 Our Gang Comics #8 Davis Crippen (“D” Copy) pedigree (Dell, 1943) CGC VF 8.0 Cream to off-white pages. Walt Kelly cover. Benny Burro by Carl Barks begins. Overstreet 2009 VF 8.0 value = $344. CGC census 1/10: 1 in 8.0, 6 higher.


95199 Our Gang Comics #11 File Copy (Dell, 1944) CGC NM+ 9.6 Off-white pages. First appearance of Barney Bear and Benny Burro by Carl Barks. Walt Kelly cover and story art. Overstreet 2009 NM+ 9.6 value = $800. CGC census 1/10: 1 in 9.6, none higher.

95200 Our Gang Comics #13 File Copy (Dell, 1944) CGC NM+ 9.6 Cream to off-white pages. Art by Carl Barks and Walt Kelly. Overstreet 2009 NM+ 9.6 value = $365. CGC census 1/10: 3 in 9.6, none higher.


95202 Our Gang Comics #19 File Copy (Dell, 1945) CGC NM+ 9.6 Off-white to white pages. Carl Barks art. Walt Kelly cover and story art. Overstreet 2009 NM+ 9.6 value = $360. CGC census 1/10: 1 in 9.6, none higher.


95204 Planet Comics #37 (Fiction House, 1945) CGC VF- 7.5 Light tan to off-white pages. Joe Doolin cover. Artists include Dan Zolnerowich, Lily Renee, and Murphy Anderson. Overstreet 2009 VF- 7.5 value = $517. CGC census 1/10: 2 in 7.5, 7 higher. From the Pinnacle Hill Collection.

95205 Pocket Comics #1 (Harvey, 1941) CGC FN 6.0 Light tan to off-white pages. The first issue of the first Harvey title! Features the origin and first appearance of the Black Cat. Joe Simon cover and art. Pocket size (5.25” x 7.25”). 100 pages. Overstreet 2009 FN 6.0 value = $300. CGC census 1/10: 3 in 6.0, none higher. From the Pinnacle Hill Collection.

95207 Red Dragon Comics #6 (Street & Smith, 1943) CGC Qualified VF 8.0 Cream to off-white pages. Origins of the Red Dragon and Black Crusader. Jack Binder art. Overstreet classic cover. CGC notes, "Centerfold detached." Overstreet 2009 GD 2.0 value = $257; VG 4.0 value = $514; FN 6.0 value = $771; VF 8.0 value = $1,619. From the Pinnacle Hill Collection.

95209 Rulah Jungle Goddess #17 (#1) (Fox Features Syndicate, 1948) CGC Apparent VF/NM 9.0 Slight (P) Cream to off-white pages. Jack Kamen cover. CGC notes, "Restoration includes: small amount of color touch on cover." Overstreet 2009 GD 2.0 value = $103; VG 4.0 value = $206; FN 6.0 value = $309; VF 8.0 value = $649; VF/NM 9.0 value = $1,100.

95210 Sensation Comics #51 Davis Crippen ("D" Copy) pedigree (DC, 1946) CGC VF 8.0 Cream to off-white pages. H. G. Peter cover art swipe from Action Comics #1. Peter art. Last Black Pirate appearance. Overstreet 2009 VF 8.0 value = $322. CGC census 1/10: 2 in 8.0, 3 higher.

95211 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 1/10: 1 in 8.5, 4 higher.


95213 Silver Streak Comics #1 Cosmic Aeroplane pedigree (Lev Gleason, 1939) CGC Qualified GD 2.0 Cream to off-white pages. First appearance of the Claw. Silver metallic logo. Jack Cole cover and art. CGC notes, "Staples cleaned. (Front cover re-attached with 11 pieces of tape on interior cover.)" Overstreet 2009 GD 2.0 value = $1,075. From the Pinnacle Hill Collection.


95216 Silver Streak Comics #10 (Lev Gleason, 1941) CGC VG/FN 5.0 Off-white to white pages. Origin and first appearance of Captain Battle. Claw vs. Daredevil. Robot cover and art by Jack Cole. "Tape stain on back cover." Overstreet 2009 VG 4.0 value = $340; FN 6.0 value = $510. CGC census 1/10: 1 in 5.0, 2 higher. From the Pinnacle Hill Collection.

95215 Silver Streak Comics #9 (Lev Gleason, 1941) CGC FN+ 6.5 Off-white to white pages. Early Daredevil appearance. Bob Wood cover. Overstreet 2009 FN 6.0 value = $570; VF 8.0 value = $1,197. CGC census 1/10: 1 in 6.5, 2 higher. From the Pinnacle Hill Collection.
**95217** Silver Streak Comics #11 (Lev Gleason, 1941) CGC FN 6.0 Cream to off-white pages.

**95218** Silver Streak Comics #14 (Lev Gleason, 1941) CGC VF- 7.5 Cream to off-white pages.
Cover by Jack Binder. Art by Binder, Don Rico, and Dick Briefer. Overstreet 2009 VF 8.0 value = $536. CGC census 1/10: 1 in 7.5, none higher. From the Pinnacle Hill Collection.

**95219** Silver Streak Comics #21 (Lev Gleason, 1942) CGC VF- 7.5 Off-white to white pages.

**95220** Skyman #1 (Columbia, 1941) CGC VF+ 8.5 Off-white pages. Origin of Skyman. Face and Sparky Watts appearances. Ogden Whitney cover. Overstreet 2009 VF 8.0 value = $775; VF/NM 9.0 value = $1,313. CGC census 1/10: 1 in 8.5, 1 higher. From the Pinnacle Hill Collection.

**95221** Slam-Bang Comics #1 (Fawcett, 1940) CGC Apparent VF 8.0 Slight (P) Off-white to white pages. Diamond Jack, Mark Swift, & the Time Retarder, Lee Granger, and Jungle King begin. CGC notes, "Restoration includes: small amount of color touch on cover." Overstreet 2009 GD 2.0 value = $207; VG 4.0 value = $414; FN 6.0 value = $621; VF 8.0 value = $1,304. From the Pinnacle Hill Collection.


**95223** Speed Comics #13 (Harvey, 1941) CGC VF 8.0 White pages. First appearance of Captain Freedom and the Young Defenders. Overstreet 2009 VF 8.0 value = $372. CGC census 1/10: 1 in 8.0, 1 higher. From the Pinnacle Hill Collection.

**95224** Spy Smasher #7 (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 1/10: 2 in 8.5, 2 higher. From the Pinnacle Hill Collection.

**95225** Star Spangled Comics #5 (DC, 1942) CGC FN/VF 7.0 Off-white pages. Hal Sherman cover and art. Overstreet 2009 FN 6.0 value = $306; VF 8.0 value = $643. CGC census 1/10: 0 in 7.0, 2 higher. From the Pinnacle Hill Collection.

**95226** Star Spangled Comics #7 (DC, 1942) CGC FN- 5.5 Off-white to white pages. Origins and first appearances of Robotman, Guardian, and the Newsboy Legion. First appearance of TNT and Dan the Dyna-Mite. Overstreet 2009 FN 6.0 value = $2,001. CGC census 1/10: 2 in 5.5, 6 higher. From the Pinnacle Hill Collection.

**95227** Star Spangled Comics #8 (DC, 1942) CGC FN/VF 7.0 Off-white to white pages. Second appearance and origin of TNT and Dan the Dyna-Mite. Second appearances of Robotman, Guardian, and the Newsboy Legion. Overstreet 2009 FN 6.0 value = $696; VF 8.0 value = $1,670. CGC census 1/10: 3 in 7.0, 2 higher. From the Pinnacle Hill Collection.
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<th>Item</th>
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<tr>
<td>95228</td>
<td><em>Startling Comics #10</em> (Better Publications, 1941) CGC GD/VG 3.0 Off-white to white pages. Origin and first appearance of Fighting Yank. CGC notes, “One piece of tape on spine of cover.” Overstreet 2009 GD 2.0 value = $394; VG 4.0 value = $788. CGC census 1/10: 2 in 3.0, 4 higher. From the Pinnacle Hill Collection.</td>
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<tr>
<td>95231</td>
<td><em>Startling Comics #14</em> (Better Publications, 1942) CGC VF 8.0 White pages. Jack Binder art. Overstreet 2009 VF 8.0 value = $400. CGC census 1/10: 2 in 8.0, none higher. From the Pinnacle Hill Collection.</td>
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<tr>
<td>95232</td>
<td><em>Sub-Mariner Comics #28</em> (Timely, 1948) CGC VG/FN 5.0 Cream to off-white pages. Timely/Marvel wasn’t above using a bit of cheesecake to sell comics, as this Don Rico cover featuring Namora attests. Bill Everett, Mike Sekowsky, and Al Gabriele provided interior art. Overstreet 2009 VG 4.0 value = $246; FN 6.0 value = $369. CGC census 1/10: 1 in 5.0, 3 higher.</td>
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<tr>
<td>95233</td>
<td><em>Super Magic Comics #1</em> (Street &amp; Smith, 1941) CGC VF 8.0 White pages. Blackstone the Magician cover and story. Origin and first appearance of Rex King. Only issue. Becomes <em>Super Magician Comics</em>. Overstreet 2009 VF 8.0 value = $1,052. CGC census 1/10: 2 in 8.0, none higher. From the Pinnacle Hill Collection.</td>
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<tr>
<td>95234</td>
<td><em>Superman #12</em> (DC, 1941) CGC FN+ 6.5 White pages. Lex Luthor appearance. Fred Ray cover. Jerry Siegel story. Overstreet 2009 FN 6.0 value = $819; VF 8.0 value = $1,720. CGC census 1/10: 2 in 6.5, 10 higher. From the Pinnacle Hill Collection.</td>
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<tr>
<td>95235</td>
<td><em>Superman #45</em> (DC, 1947) CGC VF 8.0 Off-white pages. Lois Lane appears as Superwoman. Jack Burnley cover art. John Sikela art. Overstreet 2009 VF 8.0 value = $611. CGC census 1/10: 4 in 8.0, 5 higher.</td>
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<tr>
<td>95236</td>
<td><em>Superman’s Pal Jimmy Olsen #1</em> (DC, 1954) CGC VG 4.0 Cream to off-white pages. Curt Swan and Ray Burnley cover and art. Overstreet 2009 VG 4.0 value = $1,000. CGC census 1/10: 4 in 4.0, 13 higher.</td>
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<tr>
<td>95237</td>
<td><em>Suspense Comics #9</em> (Continental Magazines, 1945) CGC FN/VF 7.0 Off-white pages. L. B. Cole eyeball cover. Overstreet 2009 FN 6.0 value = $480; VF 8.0 value = $1,008. CGC census 1/10: 4 in 7.0, 4 higher.</td>
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<tr>
<td>95238</td>
<td><em>Teen-Age Brides/True Bride’s Experiences/True Bride-to-Be Romances #1-29 File Copies Group</em> (Harvey, 1953-58) Condition: Average VF. Includes file copies of <em>Teen-Age Brides</em> #1-7, <em>True Bride’s Experiences</em> #8-16, and <em>True Bride-to-Be</em> #17-29, the complete set of the three title series, except for the final issue (#30) of the latter title. Artists include Bob Powell, Matt Baker, and Joe Simon and Jack Kirby. Approximate Overstreet value for group = $1,100.</td>
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95239 Terrific Comics #1

95240 3-D Dolly #1 (Harvey, 1953) CGC VF/NM 9.0 White pages. Features a Richie Rich story redrawn from his first appearance in Little Dot #1. Overstreet. 2009 VF/ NM 9.0 value = $746; NM- 9.2 value = $1,050. CGC census 1/10: 3 in 9.0, 10 higher.


95242 Top-Notch Comics #13 (MLJ, 1941) CGC VF 8.0 White pages. Black Hood, the Wizard, and Roy the Super Boy are featured. The Skull appearance. Al Caram cover and art. Overstreet 2009 VF 8.0 value = $693. CGC census 1/10: 1 in 8.0, 1 higher.

95243 Top-Notch Comics #14 (MLJ, 1941) CGC VF 7.5 Cream to off-white pages. Bondage cover. Overstreet 2009 VF 8.0 value = $693. CGC census 1/10: 1 in 7.5, 1 higher.

95244 Top-Notch Comics #25 Rockford pedigree (MLJ, 1942) CGC VF 8.0 Cream to off-white pages. Last issue to feature Bob Phantom. Al Caram cover. Caram and Irv Novick art. Overstreet 2009 VF 8.0 value = $422. CGC census 1/10: 2 in 8.0, 1 higher.


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<tr>
<td>95251</td>
<td>Walt Disney's Comics and Stories #59 (Dell, 1945)</td>
<td>CGC VF+ 8.5 Cream to off-white pages.</td>
<td>Walt Kelly cover. Carl Barks art. Overstreet 2009 VF 8.0 value = $239; VF/NM 9.0 value = $445. CGC census 1/10: 3 in 8.5, none higher.</td>
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<tr>
<td>95252</td>
<td>Walt Disney's Comics and Stories #67 (Dell, 1946)</td>
<td>CGC VF+ 8.5 White pages.</td>
<td>Walt Kelly cover. Carl Barks art. Overstreet 2009 VF 8.0 value = $203; VF/NM 9.0 value = $377. CGC census 1/10: 1 in 8.5, 2 higher.</td>
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<tr>
<td>95253</td>
<td>Walt Disney's Comics and Stories #79 (Dell, 1947)</td>
<td>CGC VF+ 8.5 Off-white to white pages.</td>
<td>Carl Barks art. Overstreet 2009 VF 8.0 value = $155; VF/NM 9.0 value = $288. CGC census 1/10: 1 in 8.5, 3 higher.</td>
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<tr>
<td>95254</td>
<td>Walt Disney's Comics and Stories #82 Davis Crippen (&quot;D&quot; Copy) pedigree (Dell, 1947)</td>
<td>CGC VF+ 8.5 Off-white pages.</td>
<td>Walt Kelly cover. Overstreet 2009 VF 8.0 value = $118; VF/NM 9.0 value = $209. CGC census 1/10: 2 in 8.5, 2 higher.</td>
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<tr>
<td>95255</td>
<td>Walt Disney's Comics and Stories #90 Davis Crippen (&quot;D&quot; Copy) pedigree (Dell, 1948)</td>
<td>CGC VF+ 8.5 Off-white to white pages.</td>
<td>Carl Barks story and interior art. Walt Kelly cover. Overstreet 2009 VF 8.0 value = $118; VF/NM 9.0 value = $209. CGC census 1/10: 1 in 8.5, 2 higher.</td>
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<tr>
<td>95259</td>
<td>Walt Disney's Comics and Stories #132 (Dell, 1951)</td>
<td>CGC NM 9.4 Off-white to white pages.</td>
<td>Carl Barks story, cover, and art. Overstreet 2009 NM 9.2 value = $190. CGC census 1/10: 2 in 9.4, 2 higher.</td>
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<tr>
<td>95261</td>
<td>Weird Comics #1 (Fox Features Syndicate, 1940)</td>
<td>CGC GD 2.0 Off-white pages.</td>
<td>Bondage cover by George Tuska. Lou Fine art. CGC notes, &quot;Tape stain on spine for cover.&quot; Overstreet 2009 GD 2.0 value = $472. CGC census 1/10: 2 in 2.0, 10 higher. From the Pinnacle Hill Collection.</td>
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<td>95263</td>
<td>Whiz Comics #7 (Fawcett, 1940)</td>
<td>CGC Apparent FN/VF 7.0 Slight (P) Off-white to white pages.</td>
<td>Dr. Voodoo begins. C. C. Beck cover and art. Mac Raboy art. CGC notes, &quot;Restoration includes: cover cleaned, cover reinforced.&quot; Overstreet 2009 GD 2.0 value = $183; VG 4.0 value = $366; FN 6.0 value = $549.</td>
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<tr>
<td>95264</td>
<td>Whiz Comics #13 (Fawcett, 1941)</td>
<td>CGC FN+ 6.5 Off-white pages.</td>
<td>One of our favorite C. C. Beck covers. This issue has interior art by Beck and Mac Raboy. Overstreet 2009 FN 6.0 value = $375; VF 8.0 value = $788. CGC census 1/10: 1 in 6.5, 1 higher.</td>
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95265 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 1/10: 2 in 8.0, 2 higher.


95268 Whiz Comics #12 Mile High pedigree (Fawcett, 1950) CGC FN+ 6.5 White pages. Overstreet 2009 FN 6.0 value = $75; VF- 8.0 value = $147. CGC census 1/10: 1 in 6.5, none higher.

95269 Whiz Comics #4 (#3) (Fawcett, 1940) CGC VG+FN 5.0 Off-white pages. First appearance of Beautia Sivana. C. C. Beck cover and art. Overstreet 2009 VG 4.0 value = $658; FN 6.0 value = $987. CGC census 1/10: 1 in 5.0, 4 higher.

95270 Wonder Woman #22 (DC, 1947) CGC FN/VF 7.0 Off-white pages. H. G. Peter cover and art. CGC notes, “Very minor amount of glue on spine of cover.” Overstreet 2009 FN 6.0 value = $279; VF 8.0 value = $586. CGC census 1/10: 2 in 7.0, 4 higher. From the Pinnacle Hill Collection.


95272 Wonderworld Comics #5 (Fox, 1939) CGC FN+ 6.5 Off-white pages. Lou Fine cover. Bob Powell and Will Eisner art. Overstreet 2009 FN 6.0 value = $561; VF 8.0 value = $1,178. CGC census 1/10: 1 in 6.5, 1 higher.

95273 Wonderworld Comics #7 (Fox, 1939) CGC VG/FN 5.0 Cream to off-white pages. Classic cover by Lou Fine. Art by Fine, Bob Powell, and George Tuska. Overstreet 2009 VG 4.0 value = $612; FN 6.0 value = $918. CGC census 1/10: 2 in 5.0, 3 higher.

95274 Wonderworld Comics #8 (Fox, 1939) CGC VG/FN 5.0 Cream to off-white pages. Classic cover by Lou Fine. Art by Fine, Will Eisner, and Bob Powell. Overstreet 2009 VG 4.0 value = $560; FN 6.0 value = $840. CGC census 1/10: 2 in 5.0, 2 higher.

95275 Wonderworld Comics #16 (Fox, 1940) CGC VF 8.0 Off-white pages. Highest-graded copy of this issue certified by CGC to date. Overstreet 2009 VF 8.0 value = $536. CGC census 1/10: 1 in 8.0, none higher. From the Pinnacle Hill Collection.

95276 Wonderworld Comics #27 (Fox, 1941) CGC VF 8.0 Off-white pages. Overstreet 2009 VF 8.0 value = $391. CGC census 1/10: 1 in 8.0, none higher. From the Pinnacle Hill Collection.

95277 Wonderworld Comics #32 (Fox, 1941) CGC VF- 7.5 Off-white to white pages. One of the earlier cover appearances of Hitler. Bondage cover. Overstreet 2009 VF- 8.0 value = $481. CGC census 1/10: 1 in 7.5, none higher. From the Pinnacle Hill Collection.

95278 World’s Best Comics #1 (DC, 1941) CGC VG/FN 5.0 Cream to off-white pages. Only issue of the title. Changes to World’s Finest Comics with issue #2. Superman, Batman, and Robin cover by Fred Ray. Overstreet 2009 VG 4.0 value = $2,950; FN 6.0 value = $4,425. CGC census 1/10: 9 in 5.0, 18 higher. From the Pinnacle Hill Collection.
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<tr>
<th>Item</th>
<th>Description</th>
<th>Grade</th>
<th>Notes</th>
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<tr>
<td>95280</td>
<td>Wow Comics #2 (Fawcett, 1941) CGC FN- 5.5 Cream to off-white pages. As with the series' whole early run, Mr. Scarlet is the featured character. But we've also got to mention the first appearance of the Hunchback, a wealthy playboy who assumed the guise of a hunchback in order to fight crime. Overstreet considers this book &quot;scarce.&quot; Overstreet 2009 FN 6.0 value = $918. CGC census 1/10: 3 in 5.5, 5 higher.</td>
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<td>95281</td>
<td>Yankee Comics #1 (Chesler, 1941) CGC FN/VF 7.0 Off-white pages. Origins of Yankee Doodle Jones, Echo, Firebrand, Scarlet Sentry, and Enchanted Digger. Charles Sultan cover. George Tuska art. Overstreet 2009 FN 6.0 value = $561; VF 8.0 value = $1,178. CGC census 1/10: 3 in 7.0, none higher. From the Pinnacle Hill Collection.</td>
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<tr>
<td>95282</td>
<td>Adventure Comics #431 Western Penn pedigree (DC, 1974) CGC NM/MT 9.8 Off-white to white pages. Spectre stories begin. Jim Aparo cover and art. Alex Toth art. Overstreet 2009 NM- 9.2 value = $90. CGC census 1/10: 3 in 9.8, none higher.</td>
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<td>95283</td>
<td>Adventures of Big Boy #2 (Timely, 1956) CGC NM- 9.2 Off-white pages. It's no misprint - the earliest issues of this long-running promotional series were produced by Timely! Bill Everett cover and art. This is currently the only CGC-graded copy. Overstreet 2009 NM- 9.2 value = $475. CGC census 1/10: 1 in 9.2, none higher.</td>
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95290  The Atom #16 Western Penn pedigree (DC, 1965) CGC NM+ 9.6 Off-white to white pages. Gil Kane cover and art. Overstreet 2009 NM- 9.2 value = $120. CGC census 1/10: 7 in 9.6, none higher.


95292  The Avengers #3 (Marvel, 1964) CGC FN/VF 7.0 Off-white to white pages. The first team-up between the Hulk and the Sub-Mariner. Fantastic Four, X-Men, and Spider-Man appearances. Jack Kirby cover and art. Overstreet 2009 FN 6.0 value = $150; VF 8.0 value = $425. CGC census 1/10: 34 in 7.0, 120 higher.

95293  The Avengers #4 (Marvel, 1964) CGC VG 4.0 Cream to off-white pages. First Silver Age appearance of Captain America (Steve Rogers), who joins the Avengers. Sub-Mariner appearance. Jack Kirby cover and art. Overstreet 2009 VG 4.0 value = $262. CGC census 1/10: 74 in 4.0, 701 higher.


95300  Boris Karloff Thriller #1 Pacific Coast pedigree (Gold Key, 1962) CGC NM+ 9.6 Off-white to white pages. Photo cover. Alberto Giolitti art. Overstreet 2009 NM- 9.2 value = $165. CGC census 1/10: 2 in 9.6, 1 higher.

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<tr>
<th>Record Number</th>
<th>Comic Title</th>
<th>Publisher</th>
<th>Grade</th>
<th>Value</th>
<th>Pages</th>
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<tr>
<td>95302</td>
<td>The Brave and the Bold #28 Justice League of America (DC, 1960)</td>
<td>CGC VG 4.0 Cream to off-white pages.</td>
<td>First appearance of the Justice League of America. First appearance of Starro and Snapper Carr. Mike Sekowsky and Murphy Anderson cover and interior art. Overstreet 2009 VG 4.0 value = $1,000. CGC census 1/10: 34 in 4.0, 120 higher.</td>
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<td>95303</td>
<td>The Brave and the Bold #29 Justice League of America (DC, 1960)</td>
<td>CGC FN/VF 7.0 Off-white pages.</td>
<td>Second appearances of JLA and Snapper Carr. First appearance of Xotas. Robot cover by Mike Sekowsky and Murphy Anderson. Sekowsky interior art. Overstreet 2009 FN 6.0 value = $552; VF 8.0 value = $1,610. CGC census 1/10: 7 in 7.0, 12 higher.</td>
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<tr>
<td>95304</td>
<td>The Brave and the Bold #30 Justice League of America (DC, 1960)</td>
<td>CGC FN/VF 7.0 Cream to off-white pages.</td>
<td>Third appearance of the JLA. First appearance of Amazo the Android and Professor Ivo. Mirror Master appearance. Mike Sekowsky and Murphy Anderson cover, with Sekowsky interior art. Overstreet 2009 FN 6.0 value = $450; VF 8.0 value = $1,275. CGC census 1/10: 10 in 7.0, 17 higher.</td>
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<td>95305</td>
<td>The Brave and the Bold #34 Hawkman (DC, 1961)</td>
<td>CGC VF 8.0 Cream to off-white pages.</td>
<td>Origin and first appearances of Silver Age Hawkman and Hawkgirl. First appearance of Mavis Trent and Byth. Joe Kubert cover and art. Overstreet 2009VF 8.0 value = $1,540. CGC census 1/10: 16 in 8.0, 21 higher.</td>
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<td>95309</td>
<td>Dell Giant Comics: Mickey Mouse Summer Fun #1 File Copy (Dell, 1958)</td>
<td>CGC NM+ 9.6 Off-white to white pages.</td>
<td>Painted cover. Overstreet 2009 NM- 9.2 value = $255. CGC census 1/10: 2 in 9.6, 1 higher.</td>
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95316 Dell Giants #47 Mickey and Donald in Vacationland (Dell, 1961) CGC NM/MT 9.8 Off-white to white pages. Overstreet 2009 NM- 9.2 value = $165. CGC census 1/10: 1 in 9.8, none higher.

95317 Detective Comics #361 (DC, 1967) CGC NM 9.4 Off-white to white pages. Carmine Infantino art is featured in this issue which has origins of the JLA, Aquaman, Robin, the Atom, and Superman. Murphy Anderson did the cover. Carmine Infantino art. Overstreet 2009 NM- 9.2 value = $600. CGC census 1/10: 5 in 9.4, 4 higher.


95319 Devil Kids Starring Hot Stuff File Copies Box Lot (Harvey, 1962-81). Full short box includes: high-grade Harvey file copies of issues #3-8, 10, 12-15, and 17-106, an almost complete run of the series. Issues 3-40 grade an average of VF/NM, the rest average NM-. Approximate Overstreet value for group = $3,200.

95320 80 Page Giant #8 (DC, 1965) CGC NM 9.4 Off-white to white pages. Carmine Infantino art is featured in this issue which has origins of the JLA, Aquaman, Robin, the Atom, and Superman. Murphy Anderson did the cover. Carmine Infantino art. Overstreet 2009 NM- 9.2 value = $1,000. CGC census 1/10: 14 in 4.5, 68 higher.

95321 Fantastic Four #150 Western Penn pedigree (Marvel, 1974) CGC NM/MT 9.8 White pages. Wedding of Crystal and Quicksilver. Inhumans, Avengers, and Ultron appearances. Gil Kane and John Romita Sr. cover. Overstreet 2009 NM- 9.2 value = $42. CGC census 1/10: 9 in 9.8, none higher.
95324  The Flash #110 (DC, 1959) CGC FN/VF 7.0 Off-white to white pages. Origin and first appearance of Kid Flash. Origin and first appearance of the Weather Wizard. Carmine Infantino cover and interior art. Overstreet 2009 FN 6.0 value = $450; VF 8.0 value = $1,275. CGC census 1/10: 6 in 7.0, 22 higher.


95326  Four Color #1295 Mister Ed - File Copy (Dell, 1962) CGC NM/MT 9.8 Off-white to white pages. Overstreet consider this to be the first issue of the series. Photo cover. Overstreet 2009 NM- 9.2 value = $225. CGC census 1/10: 1 in 9.8, none higher.


95328  Friendly Ghost Casper File Copy Long Box Group (Harvey, 1959-78). Includes file copies of issues #5 (VG+), 11, 12, 14, 15, 17-50, and 52-200. Issues #40 and below average a grade of VF, while issues #41-100 average VF/NM, the rest average NM-. Approximate Overstreet value for group = $4,500.


95331  Green Lantern #76 (DC, 1970) CGC VF+ 8.5 Off-white to white pages. Neal Adams’ first issue as penciler of the title. Green Arrow gets co-star billing for the first time. Considered by some to be the first Bronze Age comic book. Overstreet 2009 VF 8.0 value = $304; VF/NM 9.0 value = $752. CGC census 1/10: 57 in 8.5, 97 higher.

95332  Harvey Hits File Copies Group (Harvey, 1957-67) Condition: Average VF/NM. This full short box includes high-grade Harvey file copies of #13, 14, 16-148, and 150-171, plus v2#1, and 6. Issues #13-28 grade an average of VF+, the rest average NM-. Approximate Overstreet value for group = $5,350.

95333  Harvey Comics Multi-Packs Box Lot (Harvey, 1960s-’70s). Includes file copies of issues #2, 5, 8, 28-30, 32-35, 40-43, 45, 46, 52, 53, 55-59, 61-67, 70, 73, 77, 78, 80-83, 85, 86, 90, 92, 94-107, 109, 110, 112-116, and 119-122 (the last issue of the series). Approximate Overstreet value for group = $1,800.

95334  Hot Stuff, the Little Devil File Copies Box Lot (Harvey, 1959-93) Condition: Average NM-. This full short box includes high-grade Harvey file copies of #13, 14, 16-148, and 150-171, plus v2#1, and 6. Issues #13-28 grade an average of VF+, the rest average NM-. Approximate Overstreet value for group = $5,350.

95336  Iron Man #6 Western Penn pedigree (Marvel, 1968) CGC NM+ 9.6 White pages. Iron Man battles the Crusher. George Tuska cover, Tuska and Johnny Craig art. Overstreet 2009 NM- 9.2 value = $85. CGC census 1/10: 32 in 9.6, 6 higher.


95338  Journey Into Mystery #83 (Marvel, 1962) CGC FR/GD 1.5 Off-white to white pages. Origin and first appearance of Thor (Dr. Don Blake). Jack Kirby cover. Kirby and Steve Ditko art. Overstreet 2009 GD 2.0 value = $600. CGC census 1/10: 12 in 1.5, 440 higher.

95339  Journey Into Mystery #86 (Marvel, 1962) CGC VF+ 8.5 Off-white to white pages. First full appearance of Odin. Jack Kirby and Steve Ditko art. Overstreet 2009 VF 8.0 value = $536; VF/NM 9.0 value = $993. CGC census 1/10: 12 in 8.5, 21 higher.

95340  Journey Into Mystery #89 (Marvel, 1963) CGC VF 8.0 Off-white to white pages. Thor's origin is retold. Jack Kirby cover and art. Steve Ditko art. Overstreet 2009 VF 8.0 value = $413. CGC census 1/10: 9 in 8.0, 23 higher.

95341  Journey Into Mystery #95 (Marvel, 1963) CGC VF 8.0 Off-white to white pages. Jack Kirby cover. Steve Ditko art. Overstreet 2009 VF 8.0 value = $285. CGC census 1/10: 9 in 8.0, 16 higher.


95348 Little Dot’s Uncles and Aunts File Copies Box Lot (Harvey, 1962-74) Condition: Average VF/NM. A half-full short box containing high-grade Harvey file copies of #2-8 and 11-52 (most of the series). Approximate Overstreet value for group = $1,600.

95349 Little Lotta File Copies Box Lot (Harvey, 1956-92) Condition: Average NM-. Full short box includes high-grade Harvey file copies of issues #3, 4, 9, 18, 21-120, and V#21. Issues #3, 4, and 9 grade an average of FN+, #18-39 average VF/NM, and the rest average NM-. Approximate Overstreet value for group = $2,900.

95350 Marvel Super Heroes Secret Wars #8 (Marvel, 1984) CGC MT 9.9 White pages. Mint copy of the origin of Spider-Man’s black costume, the alien symbiote that eventually becomes Venom. Overstreet 2009 NM- 9.2 value = $32. CGC census 1/10: 11 in 9.9, none higher.


95358 Richie Rich Dollars and Cents #2-109 File Copies Box Lot (Harvey, 1962-82) Condition: Average NM-. Full short-box includes high-grade Harvey file copies of issues #2 (FN) and 3-109 - all but the first issue of the title. Issue #5 reprints the first appearance of Richie. Most are 52- or 68-page issues. Issues #3-17 grade and average of VF/NM, and the rest average NM-. Approximate Overstreet value for group = $3,075.

95359 Richie Rich Millions File Copies Box Lot (Harvey, 1962-82). Full short-box includes high-grade Harvey file copies of issues #3-7, 10-57, 61-67, 68 (first Super Richie cover), and 69-113 (an almost-complete run of the series). Issues #5-#14 grade an average of VF, issues #15-35 average VF/NM, and the rest average NM-. Approximate Overstreet value for group = $2,800.
95360  Richie Rich Success Stories File Copies Group (Harvey, 1966-82) Condition: Average NM. A near-complete run of the title. The group includes high-grade Harvey file copies of issues #1-10, and 13-105. #1-6 grade VF/NM, the rest average NM. Approximate Overstreet 2009 NM-9.2 value for group = $3,500.

95363  Showcase #8 The Flash (DC, 1957) CGC VG+ 4.5 Off-white to white pages. Second appearance of Silver Age Flash. Origin and first appearance of Captain Cold. Carmine Infantino cover and art. Overstreet 2009 VG 4.0 value = $1,640. CGC census 1/10: 7 in 4.5, 33 higher.

95364  Showcase #24 Green Lantern (DC, 1960) CGC FN/VF 7.0 Off-white pages. Third Silver Age appearance of Green Lantern. Gil Kane cover and art. Overstreet 2009 FN 6.0 value = $399; VF 8.0 value = $1,131. CGC census 1/10: 7 in 7.0, 15 higher.


95368  Strange Worlds #2 (Marvel, 1959) CGC VF+ 8.5 Cream to off-white pages. Steve Ditko cover and art. Overstreet 2009 VF 8.0 value = $310; VF/NM 9.0 value = $518. CGC census 1/10: 1 in 8.5, 1 higher.

95372 Tales of Suspense #39


95385  World’s Finest Comics #156 (DC, 1966) CGC NM+ 9.6 Off-white to white pages. Featured in this issue is the first appearance of Batzarro, plus an appearance by Bizarro #1. The Joker cover and interior art are both by Curt Swan. Overstreet 2009 NM- 9.2 value = $160. CGC census 1/10: 1 in 9.6, 1 higher.


95389  Baby Huey, the Baby Giant #1-41 Plus File Copies Bound Volumes Silver Age (Harvey, 1956-61). Includes Paramount Animated Comics (featuring Baby Huey) #19-22 and Baby Huey, the Baby Giant #1-41, trimmed and bound into two blue hardcover volumes. One has “Paramount Pictures” embossed on the spine, the other “Leon Harvey”. The first volume has Harvey’s “only available copy” stamp on the front-papers. All covers are pristine, and the pages are an appealing cream to off-white. The cover of the second volume has come loose from the block of comics, and the cover of issue #16 is detached, otherwise covers and page quality are as noted above. Overstreet 2009 VG 4.0 value for group = $560.

95390  Casper the Friendly Ghost #6-51 File Copies Bound Volumes (Harvey, 1952-56). Harvey file copies of Harvey Comic Hits #61 (Casper #6 and Harvey’s third Casper book) and Casper #7-51 that have been trimmed and bound into a set of four hardcover volumes. Highlights include the first appearances of Wendy the Witch, Spooky, Pearl, and Nightmare. The first volume has Leon Harvey’s name embossed on the spine, the third is embossed “Paramount Pictures.” The spine of volume one has largely separated from the contents, taking the front cover of the Harvey Hits with it and damaging the spines of the books; otherwise, the comics are in very nice condition. Overstreet 2009 VG 4.0 value for the comics = $1,082.

95391  Dagwood #1-48 File Copies Bound Volumes (Harvey, 1950-54). A nice set of Harvey file copies of Dagwood #1-48 that have been trimmed and bound into a set of four hardcover volumes, with Robert Harvey’s name embossed on the spine of the first. The comics show an appreciable amount of tanning to the pages; otherwise, they are in nice condition with glossy covers and supple pages. Overstreet 2009 VG 4.0 value for group = $560.

95392  Don Winslow of the Navy File Copies #1-10 Bound Volume (Fawcett, 1943). Copies of Don Winslow #1 (Captain Marvel cover appearance), 2, 3, 4, 5, 6 (flag cover), 7, 8, 9, and 10 that have been trimmed and bound into a hardcover volume. In great condition with vibrant color, mild tanning, and very little wear. Overstreet 2009 VG 4.0 value for group = $814.
95393 Harvey Hits #1-27 File Copies Bound Volumes (Harvey, 1957-59). Harvey file copies of Harvey Hits #1-27 that have been trimmed and bound into a pair of hardcover volumes, one with Leon Harvey’s name embossed on the spine. Highlights include the first Richie Rich solo comic and early Phantom and Wendy the Witch comics. The comics are in very nice condition with glossy covers, supple pages, mild tanning, and minimal wear. Overstreet 2009 VG 4.0 value for the comics = $816.

95394 Harvey Miscellaneous Comics File Copies Bound Volumes (Harvey, 1957). A large selection of Harvey file copies of approximately every book published by the company during the year 1957, trimmed and bound into a set of 11 hardcover volumes (all but one have Leon Harvey's name embossed on the spine.) Contents include Harvey Hits #9 (the second comic book devoted solely to Richie Rich), as well as several issues each of Blondie, Casper, Dick Tracy, Sad Sack, Little Dot, Little Lotta, Joe Palooka, Love Problems, Hi-School Romance, Spooky, Felix the Cat, and several others. The comics are in overall very nice condition with glossy covers, off-white pages, and minor instances of general wear. Approximate Overstreet 2009 VG 4.0 value for the comics = $1,300.

95395 Harvey Miscellaneous Comics File Copies Bound Volumes (Harvey, 1958). A large selection of Harvey file copies of approximately every book published by the company during the year 1958, trimmed and bound into a set of 12 hardcover volumes. (All but one have Leon Harvey’s name embossed on the spine.) Contents include Harvey Hits #9 (the second comic book devoted solely to Richie Rich), as well as several issues each of Blondie, Casper, Dick Tracy, Sad Sack, Little Dot, Little Lotta, Joe Palooka, Love Problems, Hi-School Romance, Spooky, Felix the Cat, and several others. The comics are in overall very nice condition with glossy covers, off-white pages, and minor instances of general wear. Approximate Overstreet 2009 VG 4.0 value for the comics = $1,500.

95396 Harvey Miscellaneous Comics File Copies Bound Volumes (Harvey, 1959). A large selection of Harvey file copies of approximately every book published by the company during the year 1959, trimmed and bound into a set of 12 hardcover volumes, all with Leon Harvey’s name embossed on the spine. Contents include several issues each of Blondie, Casper, Dick Tracy, Sad Sack, Little Dot, Little Audrey, Joe Palooka, Spooky, Felix the Cat, and many others. The comics are in overall very nice condition with glossy covers, off-white pages, and minor instances of general wear. Approximate Overstreet 2009 VG 4.0 value for the comics = $1,600.

95397 Harvey Richie Rich #1 and Other Comics File Copies Bound Volume (Harvey, 1960). A great copy of Richie Rich #1 is the highlight of this collection, which also features file copies of Baby Huey #28, Casper #27, Harvey Hits #38 (Harvey-Toon); Hot Stuff #29, Playful Little Audrey #22, Little Dot #62, Little Lotta #32, Sad Sack #111; Spooky #49; Dagwood #116, Felix #112, Little Max #67, Sad Sack’s Funny Friends #30, Hot Stuff Sizzlers #2; and Mutt and Jeff Jokes #2 that have been trimmed and bound into a hardcover volume as a reference book for the Harvey production department. The comics are in very nice condition with mild wear and mild to moderate page tanning. Overstreet 2009 VG 4.0 value for group = $576.

95398 Hot Stuff, the Little Devil #1-42 File Copies Bound Volumes (Harvey, 1957-61). Harvey file copies of Hot Stuff #1-42 that have been trimmed and bound into a pair of hardcover volumes, with Leon Harvey’s name embossed on the spines. The comics are in very nice condition with glossy covers and supple pages that show a moderate amount of tanning. Overstreet 2009 VG 4.0 value for the comics = $850.

95399 Phantom Lady #22-23 File Copies Bound Volume (Fox Features Syndicate, 1949). These are file copies of issues #22 and 23 (final issue, bondage cover) that have been trimmed and bound into a hardcover volume with “V.S. Fox” embossed on the spine. Matt Baker and Jack Kamen art in each. The comics are in very nice condition with glossy covers and supple pages with some tanning along the edges and interior covers. Overstreet 2009 VG 4.0 value for group = $620.
95400  Sad Sack Comics #42-229 File Copies Bound Volumes (Harvey, 1955-72). A lengthy run of Harvey file copies of Sad Sack Comics #42-229 that have been trimmed and bound into a set of twelve hardcover volumes. Three are labeled as file volumes on the spines, one is designated for the art department, and the rest have Leon Harvey's name embossed on the spine. The comics are in overall very nice condition with glossy covers, supple pages with some tanning along the edges, and minor instances of general wear. Overstreet 2009 VG 4.0 value for the comics = $1,025.

95401  Sheena, Queen of the Jungle #1-3 File Copy Bound Volume (Fiction House, 1942-43). File copies of issues #1, 2, and 3 of Sheena, trimmed and bound into a hardcover collection. In great condition, with very minor wear, glossy covers that exhibit mild to moderate color loss, and supple off-white to cream pages. Solid binding. Overstreet 2009 VG 4.0 value for group = $932.

95402  Sparkle Comics #1-33 File Copies Bound Volumes (United Features Syndicate, 1948-54). File copies of Sparkle Comics #1-33 - a complete run of the title - that have been trimmed and bound into a set of three hardcover volumes. Highlights include Li’l Abner, Nancy, Captain & the Kids, and Ella Cinders strip reprints in issues #1-3 (52 pages each) and a two-page early Peanuts feature by Charles Schulz. The comics are in nice condition with supple pages, bright covers, some tanning, and solid binding. Overstreet 2009 VG 4.0 value for group = $478.

95403  Tarzan #1-206 And More Lot of 12 Bound Volumes (Dell/Gold Key, 1947-1972). Both Tarzan Four Colors (#134 and #161) and all four issues of Charlton’s unauthorized Jungle Tales of Tarzan are joined by the full quarter-century-long Dell and Gold Key run! Trimmed copies, bound into four maroon and twelve blue hardcover volumes. The condition of the Gold Keys is pristine, with page quality off-white or even white, no edge darkening, and perfect covers. The Dells have nice off-white pages from about #50 on, earlier issues average cream to off-white. The covers of the Dells vary, with many having some cover creasing and/or markings. Unlike the DC run that began with #207, these aren’t available as reprints, so this shelf-filling lot represents a rare opportunity. Overstreet 2009 VG 4.0 value for group = $3,458.

95404  Walt Disney’s Comics and Stories #37-48 Bound Volume IV (Dell, 1943-44). This incredible volume of trimmed and bound file copies features some of Carl Barks’ earliest Donald Duck stories among its pages. Other treats include Gremlin Gus by Walt Kelly (#39-41); Mickey Mouse in The Land of Long Ago (#40-44), and stories featuring José Carioca and the Seven Dwarfs. Several of the pages have pencilled notes regarding reprints, but the pages appear cream to off-white, and supple, and the covers clean and glossy. Overstreet 2009 VG 4.0 value for group = $1,524.

95405  Walt Disney’s Comics and Stories #49-60 Bound Volume V (Dell, 1944-45). This handsome publisher’s bound volume features Donald Duck stories by Carl Barks in every issue. Also featured are appearances by Little Bad Wolf, Nazis (in Mickey Mouse stories), and covers by Walt Kelly. The pages are supple and cream-colored, while the covers are glossy and free of any markings. The comics were trimmed during binding. Overstreet 2009 VG 4.0 value for group = $860.

95406  Walt Disney’s Comics and Stories #73-84 Bound Volume VII (Dell, 1946-47). Another great publisher’s bound volume of Disney issues, crammed full with funny Donald Duck stories by Carl Barks, wonderful covers by Walt Kelly, and more. The pages are supple and cream-colored, while the covers are glossy and free of any markings. The comics were trimmed during binding. Overstreet 2009 VG 4.0 value for group = $480.
95407 Astounding Stories Pulp Bound Volumes Group (Street & Smith, 1930-50) Condition: Average VG. Set of 38 hardcover volumes includes January 1930 (the series’ first issue) through December 1950, nearly complete with the exception of the issues from June 1930, December 1932, February 1933, April-September 1933, June 1935, and July-December 1939. A few issues are brittle, but the vast majority have very nice supple pages. All had their back cover removed prior to binding. Bookery’s Guide to Pulps approximate VG value for group = $9,250.


95410 Aviation Pulp File Copy Group (Various, 1934-49). Includes file copies of the August 1934 (FN/VF), November (FN) and December 1934 (classic cover has rocket ship crashing through skyscrapers - FN), and January 1935 (FN/VF) issues of Dusty Ayers and His Battle Birds, the March 1935 (VG-) issue of Terence X. O’Leary’s War Birds, and the Winter 1943-44 (front cover partially detached from spine, reinforced with glue - Apparent VG/FN) and Winter 1948-49 (good girl with machine gun cover - VG/FN) issues of Wings. Approximate Bookery’s Guide to Pulps value for group = $1,100.


95412 Terror Tales Group (Popular, 1934-37) Condition: Average FN. Includes the November 1934 (third issue), January and October 1935, and November-December 1937 issues. Contents include Hugh Cave, Paul Ernst, G. T. Fleming-Roberts, Laurence Donovan, and others. Complete, glossy covers with mild to no wear, and complete spines with noticeable fading to the January issue. Pages are supple and range from white to light tan with mild chipping. The covers of most have been trimmed along the top edges. Approximate Bookery’s Guide to Pulps value for group = $1,100.

95413 Terror Tales Group (Popular, 1935) Condition: Average FN/VF. Includes the December 1934, September and November 1935 (top edge of cover trimmed), and November-December 1936 (VF) issues. Contents include Hugh Cave, Laurence Donovan, Paul Ernst, Norvell Page, and others. Complete, glossy covers and spines with no fading and minimal wear and creasing. Some edge wear and some instances of very light chipping. Bookery’s Guide to Pulps FN value for group = $950.

95414 Terror Tales Group (Popular, 1936) Condition: Average VG/FN. Includes the January (large piece missing from table of contents page), July-August, and September-October 1936 (appreciable edge chipping to lower right). Contents include stories by Hugh Cave, Norvell Page, and Paul Ernst. Bright covers, supple white to off-white pages, and complete spines with some fading to the September issue. Bookery’s Guide to Pulps value for group = $525.

95415 Weird Tales Group (Popular Fiction, 1939-45) Condition: Average FN. Group of 37 issues published from 1939-45. Highlights include a letter-to-the-editor from a 19-year-old Ray Bradbury, the first professional cover art by Hannes Bok, H. P. Lovecraft’s classic tales “The Case of Charles Dexter Ward” and “Herbert West - Re-Animator." Almost all have complete spines, largely unmarked covers, and supple pages. Moderate spine fading and some mild general wear to most. Approximate Bookery’s Guide to Pulps value for group = $2,100.
95416 The Shadow Diamond Silver Ring Limited Edition, 1/1750 (Great American Ring Club/Diamond Comics Distributors, 1994) Condition: NM. Special commemorative ring, distributed only at the 11th Annual Retailers Seminar, in June, 1994. It's an attractive heavy silver-toned metal ring with a red dome, which features the familiar Shadow face peering out at you. Only 1,750 silver rings were produced, with numbered certificates of authenticity; this is numbered #0001. Comes in a grey ring box.

95417 Walt Disney Paint Book #2080 Coloring Book (Whitman, 1937) Condition: VF+. Very attractive unused copy of this large square bound coloring book. Approximate size is 11" x 13.75". Not listed in Hake's.

95418 Dick Duerrstein Donald Duck Telecaster Guitar (Fender, undated). A 1960s vintage Fender Telecaster of unknown origin, custom decorated with art featuring Donald Duck. The main art is on canvas affixed to the contoured body of the guitar, which has been fitted with a custom clear plastic pickguard. A pair of Bicycle dice have been modified as tone and volume knobs, and paint has been added along the fretboard. Signed on the body by Duerrstein. In Excellent condition. Includes a gigbag.

95419 Marvel Promotional Blacklight Poster (Marvel/Third Eye, 1971). Wild 19.25" x 37.75" promotional poster, showing the entire line of Marvel's “black light” series from 1971. Rolled; otherwise in Excellent condition.

95420 Mickey Mouse Globetrotters Map with 12 Pictures and Envelope (1930s). Premium paper wall map, measuring 20" x 26.5"; plus six still-attached color pictures to cut apart and paste on the map. Includes original manilla envelope with picture of Mickey. In Good to Very Good condition, with several tape repairs.


95422 Popeye Paint Book #2081 Coloring Book (Whitman, 1937) Condition: VF+. An exceptionally nice copy of this oversized square bound book, which is completely free of any interior markings. Book measures approximately 11" x 13.5".

95423 Large Proteus British Fantasy/Gaming Magazine Illustration and Production Art Group (c. 1980s). Attention fantasy fans - this gigantic group lot includes well over 100 pieces of production materials representing 16 of the 20 issues of the British fantasy and gaming magazine, Proteus. These pieces vary in size from 6" x 8" to 8" x 10" and they average Excellent condition.

95424 George Roussos Sketchbook Autograph Page Group (1942-86). DC staffers autographed George Roussos’ sketch book, and later, Roussos himself wrote an inscription with an autograph when he sold his sketchbook to editor Jim Salicrup in 1986. The autographs in this lot include Bernie Breslauer, Ira Schnapp, Jack Schiff, George F. Putnam, David Taylor Marke, Joseph Samuelson, Private Mort Weisinger, Murray Boltinoff, and Alfred Bester. Each page has an overall size of 9" x 11.75", and they average Very Good condition.

95425 Barry Smith Hand Colored Fantastic Island Portfolio Plate One Print #11/25 (GPB, 1978). This hand-colored print by Barry Smith was issued in a limited, stated edition of 25, but it seems fewer were actually produced. This piece has an image area of 6.5" x 13", and aside from a tape stain at the top (outside the image area), it is in Excellent condition. The print was signed and numbered by Smith.

95426 Barry Smith Hand Colored Fantastic Island Portfolio Plate Four Print #11/25 (GPB, 1978). This hand-colored print by Barry Smith was issued in a limited, stated edition of 25, but it seems fewer were actually produced. This piece has an image area of 6.5" x 13", and aside from a tape stain at the top (outside the image area), it is in Excellent condition. The print was signed and numbered by Smith.
95427 Fredric Wertham

95428 Fredric Wertham

95429 Bill Yates Preliminary Art and Correspondence Group (King Features, 1940s-90s). King Features comics editor Bill Yates was a cartoonist himself (*Professor Phumble*), and he knew practically everyone in the business. This massive collection of his papers includes lots of preliminary cartoon ideas, plus letters, memos, proofs of strips, scrapbooks of old comics, and more. Become a cartoon historian with this lot!

95430 Murphy Anderson (attributed) *World’s Finest Comics* #27 Cover Re-Creation Original Art (undated). Re-creation of a lighthearted Golden Age scene originally drawn by Jack Burnley. Image area of 15” x 21”. The art is in Very Good condition.

95431 Murphy Anderson *Mickey Mouse Magazine* #1 Cover Re-Creation Original Art (undated). Image area of 16” x 21”. The art appears to have been lightly-striked, but is otherwise in Excellent condition.

95432 Murphy Anderson *Pogo Possum* #1 Cover Re-Creation Original Art (undated). Ink and watercolor on bristol, with an image area of approximately 15.5” x 20.5”. In Excellent condition.

95433 Dick Ayers and Tony DeZuniga
*Jonah Hex* #23 Splash page 1 Original Art (DC, 1979). Jonah Hex sits astride his horse, overlooking a Chinese railroad work gang, in this first splash page to “The Massacre of the Celestials.” The art has an image area of 10” x 15” and it is in Excellent condition. Signed by Dick Ayers at the lower left.

95434 Dick Ayers and Tony DeZuniga
*Jonah Hex* #58 Splash Page 1 Original Art (DC, 1982). The scarred faced hero, Jonah Hex, hears a cry for help in this splash page to the tale “The Treasure of Catfish Pond.” The art has an image area of 10” x 15” and it is in Excellent condition. Signed by Dick Ayers at the lower right.

95435 Carl Barks

95436 Carl Barks and Peter Ledger
*Uncle Scrooge McDuck: His Life and Times* Production Art Group (Celestial Arts/Disney, 1987). Three oversized production pages from the deluxe book, *Uncle Scrooge McDuck: His Life and Times*. Color artist Peter Ledger hand-colored each blue-line page, under the direction of Barks, resulting in some of the most beautiful Disney comic pages ever. Here are pages 260 and 261 from the story, *Land of the Pygmy Indians*, plus page 50 from *Back to the Klondike*. The pages all have line-art film overlays. Image area is approximately 9.5” x 13.75”; each page has some additional color added to the outside borders, page 50 in particular, and page 260 has a color doodle by Ledger. All three pages are signed by Carl Barks and Peter Ledger. Excellent overall condition.
95437  Stephen R. Bissette and John Totleben *Swamp Thing* #29 page 17 Original Art (DC, 1984). This page from "Love and Death" features the remarkable Moore/Bissette/Totleben combination of great storytelling with fine art. The art has an image area of 10" x 15" and it is in Very Good condition. Signed by John Totleben in the second panel.

95438  Wayne Boring *Lois Lane, Superman, and Clark Kent* Illustration Original Art (undated). Longtime Superman artist, Wayne Boring, did a super-spectacular job on this illustration of the Man of Tomorrow arm-in-arm with Lois Lane and his alter-ego Clark Kent. This piece has an image area of 10.5" x 13", and it has been matted and framed to an overall size of 18.5" x 20.5". The art is in Excellent condition.

95439  Wayne Boring *Superman and Mr. Mxyzptlk* Illustration Original Art (undated). The Man of Steel is surrounded by images of his impish foe from the fifth dimension. This piece has an image area of 11.5" x 13.5", and it has been matted and framed to an overall size of 18.5" x 20.5". The art is in Excellent condition.

95440  Wayne Boring *Superman and Self-Portrait* Illustration Original Art (1985). Wayne Boring wished cartoonist and collector Jim Ivey a Happy Birthday with this wonderful specialty piece. This piece has an image area of 9" x 12", and it has been matted and framed to an overall size of 17.5" x 20". The art is in Excellent condition.

95441  Tim Bradstreet *Human Target #2 Cover* Original Art (DC, 1998). Christopher Chance impersonates an African-American minister with a bounty on his head in this Tim Bradstreet masterpiece. Rendered in mixed media, the art has an image area of 10.5"x 15.5", and it is in Excellent condition.

95442  Martin Branner *Denny Dimwit* Illustration Original Art Group (1953). Front and back children’s lamp design, featuring lovable Denny Dimwit from Winnie Winkle. The art is in ink and watercolor on bristol, and each piece has an image area of approximately 10.5" x 13.5". In Very Good condition. Also includes a two-page letter explaining the provenance of the art.

95443  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.

95444  Frank Brunner *Samurai Girl* Specialty Drawing Original Art (undated). Fantasy master Frank Brunner brings on the bad girl in this deadly pencil drawing. Graphite on paper, measures 10" x 14". In Excellent condition.

95445  Frank Brunner *Cleopatra* Illustration Original Art (1970). The work of Frank Brunner reflects a unique sensibility, combining dynamic design and a lush eroticism with a touch of whimsy. Brunner has proven a seminal illustrator of *Dr. Strange*, *Warp*, *Elric*, *Heavy Metal*, *Howard the Duck*, *Epic*, and *Red Sonja*. This seductive scene has an overall size of 14" x 11.75", and aside from some light foxing, the art is in Very Good condition. Signed by Brunner at the lower left.
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95446 John Buscema and Ricardo Villamonte Savage Sword of Conan #54 page 11 Original Art (Marvel, 1980). Never cross an angry Cimmerian with a broadsword to grind! This page from "The Stalker Amidst the Sands" has an image area measuring 10.5" x 15" and it is in Excellent condition.

95447 John Buscema and Rudy Nebres Savage Sword of Conan #53 page 22 Original Art (Marvel, 1980). Nothing will stop this Cimmerian from breaking into the mansion of Hisar Zull! This page from "The Sorcerer and the Soul" has an image area measuring 10.5" x 15". The art is framed and matted and is in Very Good condition.

95448 John Buscema, Alfredo Alcala, and Kerry Gammill Savage Sword of Conan #67 page 7 Original Art (Marvel, 1981). Our favorite Cimmerian, some blood thirsty buccaneers, a kid-napped Zingaran noblewoman, and monster-guarded treasures meld in this page from "Plunder of Death Island." This lushly painted piece has an image area measuring 10.5" x 15" and it is in Excellent condition.

95449 John Buscema, Alfredo Alcala, and Kerry Gammill Savage Sword of Conan #67 page 31 Original Art (Marvel, 1981). Mitra’s Mantle! Conan goes on the offense, turning his manacles into weapons, in this page from "Plunder of Death Island." Rendered in ink with ink wash, this page has an image area measuring 10.5" x 15" and it is in Excellent condition.

95450 John Buscema and Ernie Chan Conan the Barbarian #147 page 6 Original Art (Marvel, 1983). Never tell a barbarian to halt! This page from "Tower of Mitra" has an image area of 10" x 15" and it is in Excellent condition.

95451 Gene Byrnes Reg’lar Fellers Sunday Comic Strip Original Art dated 7-4-26 (NY Tribune, Inc., 1926). The fellers get the lowdown on the circus, courtesy of an excited Jimmy, in this Fourth of July Sunday. The art has had some light color added, presumably by the artist. The image area measures approximately 17.5" x 22.5". The art-board has tanned somewhat from light exposure; otherwise the art is in Very Good condition.

95452 Milton Caniff Steve Canyon Daily Comic Strip Original Art dated 8-15-63 (Field Enterprises, 1963). This dramatic, confrontational episode featuring Steve Canyon and Copper Calhoon has an image area of 21.5" x 6.75", and aside from a loose title logo stat, the art is in Very Good condition. The piece was inscribed to collector Tom Fagan and signed by Caniff in panel three.

95453 Milton Caniff Steve Canyon Sunday Comic Strip Original Art dated 3-25-79 (Field Enterprises, 1979). Poteet Canyon has finally taken enough guff from Copper Calhoon, and makes a bold play to find out what’s hidden in her basement. This Sunday has numerous art paste-on corrections and white-out, and the strip was cut in half vertically between the panels; otherwise, it is in Very Good condition.

95454 Milton Caniff Steve Canyon Sunday Comic Strip Original Art dated 4-1-79 (Field Enterprises, 1979). Copper Calhoon is the perfect picture of a bad boss. Poteet Canyon co-stars. This Sunday has numerous art paste-on corrections and white-out, and the strip was cut in half vertically between the panels; otherwise, it is in Very Good condition.

95455 Milton Caniff Steve Canyon Sunday Comic Strip Original Art dated 4-8-79 (Field Enterprises, 1979). Copper Calhoon and Poteet Canyon face off in this sultry episode. This Sunday has numerous art paste-on corrections and white-out, and the strip was cut in half vertically between the panels; otherwise, it is in Good condition.

95456 Al Capp Li’l Abner Daily Comic Strip Original Art dated 5-24-62 (United Feature Syndicate, 1962). How did Honest Abe, Li’l Abner’s son, turn out to be an evil gun-toting bank robber? A very shapely Daisy May is featured in two panels. This piece has an image size of 18.75" x 5.5", and is in Very Good condition.
95457 Ernie Chan Savage Sword of Conan #35 page 23 and 24 Original Art (Marvel, 1978). Sexy Zillah, daughter of Enosh, explains how her father rescued Conan from death in the desert in pages 23 and 24 from "Black Tears." Each page has an image area measuring 10.5" x 15" and both are in Excellent condition. Signed by Ernie Chan in the fifth panel of page 23.

95458 Manny Clark The Ray #12 Cover Original Art (DC, 1995). The Ray is in hot pursuit of the menace known as Mystek in this kinetic cover illustration. The art has an image area of 10" x 15" and it includes the logo and masthead copy on an acetate overlay. In Excellent condition.

95459 Gene Colan and Tom Palmer Tomb of Dracula #27 Splash Page 1 Original Art (Marvel, 1974). Dracula is cornered like a trapped bat in this full-length portrait of fear from the yarn, “Night-Fire.” This Bronze Age blood-chiller has an image area of 10" x 15", and aside from some glue stains and tape residue in the title logo and borders, the art is in Very Good condition.

95460 Richard Corben Metal Hurlant #142 “King’s Crown” page 2 Original Art (Humanoids, 2003). Originally published in France; published in the American Metal Hurlant #10 (2004). Ink on bristol, with an image area of approximately 8.75" x 14". Signed in ink above last panel. In Excellent condition.

95461 Denys Cowan and Carlos Garzon Hex #16 Cover Original Art (DC, 1986). In a nuclear-ravaged time, Starkad the Slayer has an axe to grind with bounty hunter Jonah Hex in this apocalyptic cover illustration. The art has an image area of 10" x 15" and it is in Very Good condition.

95462 Johnny Craig Vault of Horror #22 “Fountains of Youth” page 3 Original Art (EC, 1952). Johnny Craig was one of the top creators of the EC staff, celebrated particularly for his drawings of sexy women, but also for his ability to create an unsettling, mounting terror in his stories. This suspense-filled page has an image area of 13" x 18", and the art is in Excellent condition.

95463 Roy Crane Buz Sawyer Daily Comic Strip Original Art dated 7-29-64 (King Features Syndicate, 1964). High adventure and elegant “good girl” art - here is a masterfully drawn episode by comic strip legend Roy Crane. This daily, drawn on Craftint Duotone paper, has an image area measuring 16” x 4.5” and the condition is Excellent.

95464 Glenn Cravath The Green Archer One Sheet Movie Poster Preliminary Illustration Original Art (Columbia, 1940). This piece, done as a preliminary study for the serial one sheet poster, has an image area of 9.5” x 14.5”, and the art is in Very Good condition. Victor Jory and Iris Meredith co-starred, and the ghost at the upper left didn't make it to the finished poster illustration. From the Estate of Charles Martignette.

95465 Glenn Cravath Adventures of Captain Africa (The Phantom) One Sheet Movie Poster Preliminary Illustration Original Art (Columbia, 1955). After losing the rights to The Phantom, Columbia released its 1955 serial sequel under the retitled name of Adventures of Captain Africa. This piece, done as a preliminary study for the one sheet poster, has an overall size of 9.5” x 14.5”, and the art is in Very Good condition. From the Estate of Charles Martignette.
95466 Tony S. Daniel and Marlo Alquiza Superman #220 page 8 Original Art (DC, 2005). Kryptonian artifact, the Eradicator, bursts from the buried ruins of the Fortress of Solitude in this page from “Home.” The art has an image area of 10” x 15” and it is in Excellent condition.

95467 Tony DeZuniga Savage Sword of Conan #38 Inside Front Cover Original Art (Marvel, 1979). The savage Cimmerian defends a maiden from a winged menace in this inside front cover illustration by Tony DeZuniga. The image area measures 10.5” x 15” and the work is in Excellent condition.

95468 Disney Character Painting Original Art Group (undated). A remarkable set of four oil paintings on stretched canvas make up this fun lot. Two of the paintings, all done by an unknown hand, depict the classic, pie-eyed Mickey Mouse; one shows our hero with Minnie in a picnic setting, while the other features Mickey and his horse, Tanglefoot. The second set features spot-on re-creations of two beloved Carl Barks Donald Duck covers. The first is from Four Color #199, Donald Duck in Sheriff of Bullet Valley, and the other is from Walt Disney’s Comics and Stories #95, the first Barks cover of this title. All four pieces measure approximately 16” x 20”, and are framed in simple black wood frames, without glass. All are in Excellent condition.

95469 Donald Duck Illustration Original Art (c. 1936). Splendid illustration of the irascible duck, courtesy of the Disney art department. Rendered in ink and watercolor this piece measures 9.75” x 11.5”. Some paper tanning, otherwise the art is in Very Good condition. Signed and inscribed by a Disney artist at the bottom right.

95470 Will Eisner The Spirit Specialty Illustration Original Art (undated). Influential creator Will Eisner delivers the goods in this illustration of his most famous character, the fedora-sporting Denny Colt. Ink and watercolor on a 8.5” x 11” sheet of bristol paper. In Excellent condition. Signed and inscribed by Will Eisner along the bottom.

95471 Enric (Enrique Torres-Prat) “Aries de Pratiavera” Painting Original Art (undated). This lovely oil on board figure painting has an overall size of 23.5” x 32”, and aside from some slight edge and corner wear at the bottom of the piece, the art is in Excellent condition.

95472 Enric (Enrique Torres-Prat) A Blonde with Flowers Painting Original Art (undated). This gorgeous pencil preliminary by one of Vampi’s favorite artists, Enric. Image area measures approximately 7” x 9.5”. In Excellent condition.

95473 Enric (Enrique Torres-Prat) Vampirella Illustration Original Art (undated). A gor­geous pencil preliminary by one of Vampi’s favorite artists, Enric. Image area measures approximately 7” x 9.5”. In Excellent condition.

95474 George Evans Aces High Specialty Color Concept Cover Designs Original Art (c. 1980). When it came to illustrating aviation subjects, the comic book field’s top ace was Evans. Colorful thumbnail sketches, done in preparation for a fan’s commission of a “fantasy” Aces High #7 cover. As a long-time aviation aficionado, Evans took extra care to make sure the designs of his vintage aircraft portrayals were as dramatic as possible. This mixed-media concept drawing has an overall size of 11” x 14” and the art is in Excellent condition.

95475 Greg Evans Luann A Private Journal Book Cover Original Art (United Media, 1999). This lighthearted cover scene for the cover of a diary has an overall size of 11” x 14”, and the art is in Excellent condition.
95476 Jules Feiffer Comic Strip Production Art dated 2-27-94 (Universal Press Syndicate, 1994). A morning run gives Bill Clinton a moment to reflect on the current state of the world in this Village Voice strip. All but one of the running figures are photostats, and all have been pasted onto a larger board. The art has an image area of approximately 14" x 7.5", and has been signed and inscribed by Jules Feiffer. In Excellent condition.

95477 Al Feldstein A Moon, A Girl...Romance #12 “Prison Widow” page 6 Original Art (EC, 1950). Editor/writer/artist Al Feldstein’s bold and brassy approach to “good girl” art is a perfect fit for the crime noir genre. This early EC page is definitely “the kind men like” and portends the New Trend to come. This hard-boiled thriller has an image area of 12" x 18", and the art is in Excellent condition.

95478 Felix the Cat Sketch Original Art (undated). Marker on textured paper, measuring 6.75" x 9.25". Although the name “Pat Sullivan” is written on the page, it was most likely drawn by a Sullivan studio artist. Some paper tanning; otherwise the art is in Very Good condition.

95479 Fight Comics #74 Rip Carson of Risks, Unlimited page 3 Original Art (Fiction House, 1951). This slam-bang page has an image area of 12" x 18", and the art is in Excellent condition.

95480 Matt Fox and Larry Lieber Journey Into Mystery #101 “The Enemies” page 3 Original Art (Marvel, 1964). Pulp artist Fox, who worked on such titles as Weird Tales, Famous Fantastic Mysteries, and Planet Stories, adds his distinctive and eerie touches to Lieber’s pencils. This page has an image area of 12.5" x 18.5", and the art is in Excellent condition.

95481 Gill Fox Feature Comics #53 Complete 1-page “Poison Ivy” Story Original Art (Quality Comics, 1942). The Spirit guest stars in this terrific Poison Ivy one-page gag! The image area of the page measures 13" x 18", and the art is in Excellent condition.

95482 Frank Frazetta Illustrations Arcanum Old Witch Preliminary Pencil Drawing Original Art (c. 1990s). This pencil on paper scene of an eerie old witch has an overall size of 8" x 11", and aside from an irregular left edge, the art is in Excellent condition. Initialed at the center left.

95483 Frank Frazetta Illustrations Arcanum Preliminary Pencil Drawing Original Art (c. 1990s). This pencil on paper Frazetta masterwork has an overall size of 8" x 11", and aside from an irregular left edge, the art is in Excellent condition. Initialed at the center left.

95484 Bob Fujitani Doctor Solar, Man of the Atom #4 page 20 Original Art (Gold Key, 1963). Thor Neilsen brings his radiation-reducing machine to Atom Valley in this first page for “The Treacherous Trap.” This is a larger-formatted piece has an image area of 12.5" x 17.5" and it is in Excellent condition.

95485 Jose Gonzalez Vampirella Pencil Drawing Original Art (undated). Jose Gonzalez, best known in this country as one of the top artists on the Vampirella series, shows his talent for figure drawing with this fetching portrait, perhaps done as a preliminary study for a painting. This piece has an image area of 9" x 12.75", and the art is in Excellent condition.
95486  **Sid Greene Detective Comics #381 Elongated Man Page Original Art Group (DC, 1968).** Ralph and Sue Dibny star in pages 3, 4, 7, and 8 from the light-hearted romp "The Come-and-Go Mansion Mystery." Each page has an image area of 10" x 15", except for page 8 which is a half-page (and has one of 10" x 7.5"). Aside from registration holes that were punched in the upper and lower borders, the art is in Excellent condition.

95487  **Paul Gulacy Spider-Man 2 Illustration Original Art (undated).** Spidey has Doctor Octopus in his goggled sight in this magnificent pen and ink illustration by Paul Gulacy. The art measures 12" x 11.5" and it is in Excellent condition.

95488  **V. T. Hamlin Alley Oop Sunday Comic Strip Original Art dated 3-19-50 (NEA, 1950).** Dinosaurs and dames! Doctor Wonmug takes Oola on a time-traveling thrill ride in this Sunday from 1950. The strip has been cut into three tiers and mounted onto a larger piece of board, with an image area of 24" x 16". Some paper tanning and light soiling; otherwise the art is in Very Good condition.

95489  **John Herbert Red Skull Sketch Original Art (undated).** The Star-Spangled Sentinel's greatest foe is taken to task in this sketch by John Herbert. The art measures 9" x 12" and it is in Very Good condition.

95490  **Bill Hudson Little Audrey #28 Complete 3-page Casper Story “Scare Raid” Original Art (Harvey, 1953).** Each page has an image area of 12" x 18", and the art is in Very Good condition.

95491  **Adam Hughes Lady Death Sketch Original Art (undated).** A nice sketchbook sketch of the curvaceous ruler of Hell, done in pin-up style by Adam Hughes. The art is in black and grey markers, with an image area of approximately 9" x 12.5", signed with Hughes' customary "AH!" initials. In Excellent condition.

95492  **Jeff Jones Preliminary Ink Drawing Study for a Painting Original Art (undated).** This expressive ink on paper drawing, done as a preliminary for a painting, has an overall size of 5" x 7.5". In Excellent condition.

95493  **Jeff Jones Tarzan Howl Preliminary Drawing Original Art (undated).** This pencil drawing of the Jungle Lord has an overall size of 8.5" x 11", and the art is in Excellent condition.

95494  **Jeff Jones Nude Sketch Original Art (undated).** Blue ballpoint-pen sketch of a topless young woman. Ink on paper, measuring approximately 5.75" x 7.7". In Very Good condition, with two small water stains.

95495  **Jeff Jones I Am a Barbarian Frontispiece Illustration Original Art (ERB Inc., 1967).** This frontispiece was created by Jeff Jones for Edgar Rice Burroughs' I Am a Barbarian, the last hardcover published by ERB Inc., published 17 years after Burroughs' death. Rendered in pen and ink, the image area measures 9" x 9.5". Some light soiling; otherwise the condition of the art is Very Good. Signed by Jeff Jones at the bottom right.
95497  G. D. Lang  *Vampirella vs. Werewolf* Painting Original Art (undated). Image area of 10" x 14". Acrylic on board painting, matted and framed to an overall size of 17" x 21". The art is in Excellent condition. From the Estate of Charles Martignette.

95498  Greg LaRocque and Roy Richardson  *Flash* #71 Cover Original Art (DC, 1991). Image area of 10" x 15". Includes the original logo and masthead paste-up copy, plus an effects overlay on acetate. In Excellent condition.

95499  Bob Layton  *Amazing Adventures* #12 Cover Re-Creation Original Art (2005). The Beast once again stands over a downed Iron Man in this cover recreation by Bob Layton. The art has an image area of 10" x 15" and it is in Excellent condition.

95500  Kevin Maguire and Brad Vancata  *The Original Ghost Rider* #5 Cover Original Art (Marvel, 1992). Johnny Blaze lives again in this incendiary scene for "The Snakes Crawl at Night." This piece has an image area of 10" x 15". Aside from missing its title logo stat (most likely done on an acetate overlay) and having a few glue stains, the art is in Very Good condition.

95501  Rex Maxon  *Tarzan* Daily Comic Strip Original Art Group (United Feature Syndicate, 1947). Group of six *Tarzan* dailies by Rex Maxon, including the following numbered strips: #2301, 2303, 2325, 2332, 2334, and 2489. All feature great line art by Rex Maxon. All six have Spanish text paste-ups in the word balloons; some have fallen off to reveal the English text below, and are included. Overall condition is Good, with glue staining and minor soiling. Image areas average approximately 18.5" x 5".

95502  Gonzalo Mayo  *Vampirella* #64 page 58 Original Art (Warren, 1977). Attention "good-girl" art fans - Vampirella struts her stuff in panels five and six in this eerie Gonzalo Mayo page titled "the Iconoclast." This fast-moving page has an image area of 12" x 17". This page has some creasing and some tears in the borders and corners, and the art is in Good condition.

95503  Luke McDonnell and Steve Mitchell  *Iron Man* #167 page 16 and 17 Original Art (Marvel, 1983). Obadiah Stane continues plotting against Tony Stark, now back on the sauce, in this double-page spread from "The Empty Shell." The art has an image area of 21" x 15". Aside from a stain left behind by a missing "Make War No More" stat, the art is in Excellent condition. Signed at the bottom of the first page.

95504  Victor Moscoso  Illustration Original Art (undated). Two-panel set-up from the Zap Comix and Rock poster designer, with characters and background fully inked, and word balloon captions in pencil. Signed in pencil. This piece has an image area of 9.25" x 3.5", and is in Excellent condition.

95505  Richard "Sparky" Moore  *Our Army at War* #248 Complete 4-page Story "The Salute" Original Art (DC, 1972). Who but ace DC writer Robert Kanigher could tell a story as epic as that of the 1964 film Zulu in only four hard-hitting pages? This is one of the very few jobs Sparky Moore did for DC, and it's a gem. Each page has an image area of 10" x 15". Aside from a stain left behind by a missing "Make War No More" stat, the art is in Excellent condition.
95507  Rudy Nebres  Eerie  #139  Splash page 1 Original Art (Warren, 1983). Grant Lewis, Rick James, and Cindy Barrie, known as the Infinity Force, delve into mystery in this first page of their Eerie Showcase Feature. The art has an image area of 11.5” x 15.5”; and aside from some glue staining especially along the right edge, it is in Very Good condition.

95510  Fred Ray  George Roussos Sketchbook Illustration Original Art Group (c. 1942). Golden Age great Ray contributed these two top-notch illustrations to his buddy George Roussos’ sketchbook. Each page has an overall size of 9” x 11.75”, and the art averages Very Good condition.

95511  Jerry Robinson  Batman Sketch Original Art (undated). This top tier of a partial Sunday has an image area of 21.5” x 4.75”, and aside from some corner wear, the art is in Very Good condition.

95514  John Severin  Cracked #132 Complete 6-page Story “Three Hours of the Condor (But It Seemed Like Three Months)” Original Art (Major Magazines, 1976). Robert Redford, Faye Dunaway, and Cliff Robertson are skewered by John Severin in this parody of the hit movie Three Days of the Condor. Rendered in ink on Craftint Duotone paper, each page has an approximate image area of 13” x 16”, and the art averages Good condition.


95516  John Severin  Cracked #140 Complete 6-page Story “The Blue Night” Original Art (Major Magazines, 1977). The wild and wacky wit of John Severin is the highlight of this feature. Rendered in ink on Craftint Duotone paper, each page has an approximate image area of 13” x 16”, and the art averages Good condition.

95517  John Severin  Cracked #148 “Star People” Splash Page 1 Original Art (Major Magazines, 1978). People Magazine, Star Wars, and Hugh Hefner get “mashed-up” in this hilarious John Severin lampoon. Rendered in ink on Craftint Duotone paper, this page has an approximate image area of 13” x 16”, and the art is in Good condition.

95518  Dave Sim  Cerebus “High Society” Sketch Original Art (undated). Nicely detailed pen-and-ink on paper sketch of a well-dressed Cerebus, signed by Sim and inscribed “To Steve.” Image area approximately 4” x 5”. In Excellent condition.

95519  Barry Smith  Jane Morris Original Art (The Gorbilney Press, 1975). This drawing was published in Shelf Stuff and The Studio. Graphite on paper with an image area of 7” x 9.5”. In Very Good condition.
95520 Otto Soglow *Sentinel Louie* Sunday Topper Comic Strip Original Art dated 8-31-41 (King Features Syndicate, 1941). Sentinel Louie has more than his face lifted in this surrealistic topper to the Little King Sunday. The image area is 20.5” x 13”, and the art is in Very Good condition.

95521 Don Spaulding *The Lone Ranger* #79 Cover Preliminary Study Original Art (Dell, 1955). Yuletide preliminary cover sketch by Don Spaulding painted in oil on canvas, and matted to an image area of 5” x 6”. In Excellent condition. Includes a tear sheet of the printed cover and this piece is signed by Don Spaulding on the matte below the art.

95522 Don Spaulding *Four Color* #850 Buck Jones Cover Preliminary Study Original Art (Dell, 1957). Illustrator Don Spaulding specialized in Western scenes and this dramatic pencil preliminary is sure to make a treasured addition to any Western movie and/or Dell comic fan’s art collection. This piece has an image area of 7.25” x 10.25”, and the art is in Very Good condition.

95523 Dan Spiegle *Hopalong Cassidy* Specialty Illustration Original Art (2006). This wonderful ink and watercolor on board illustration by the fan-favorite artist of the syndicated Hopalong Cassidy comic strip has an overall size of 15” x 10”. The art is in Excellent condition.

95524 William Stout *Mickey and Minnie at 60* Original Art Group (1999). Time catches up with Disney’s ageless Mickey and Minnie, in these two drawings by William Stout. Rendered in ink with white pencil on toned paper, each drawing measures 8.5” x 11”. Some light edge wear; otherwise the drawings are in Very Good condition.

95525 Arthur Suydam *Swamp Thing* Illustration Original Art Group (undated). Two pen and ink illustrations of DC’s Swamp Thing, by noted fantasy artist Arthur Suydam. Each piece has an image area of approximately 3.5” x 8”, and they are matted together for an overall size of 11” x 14”. In Excellent condition.

95526 Tony Tallarico (as Tony Williamsune) *Creepy* #26 page 1 Original Art (Warren, 1969). Uncle Creepy introduces another great Creepy tale in this first page to “Completely Cured,” illustrated by Tony Tallarico. The art has an image area of 10.5” x 15” and it is in Excellent condition.

95527 Mark Texeira, Carlos Garzon, and Pablo Marcos *Hex* #7 Cover Original Art (DC, 1986). Jonah Hex and Stiletta take the gunfight to a whole new level in this cover for the dystopian future series Hex. The art has an image area of 10.5” x 15” and it is in Excellent condition.

95528 Mark Texeira, Carlos Garzon, and Pablo Marcos *Hex* #11 Splash page 1 Original Art (DC, 1986). Future bounty hunter Jonah Hex struggles to survive an air strike in this splash page to “Night of the Bat.” The art has an image area of 10” x 15” and it is in Excellent condition.

95529 Mort Walker and Others *Bill Yates Tributes* Comic Strip Original Art Group (various publishers, 1960s-80s). A selection of art given to gag cartoonist, King Features comics editor, and avid golfer Bill Yates, including many specialty pieces given to Mr. Yates as birthday and anniversary gifts. Artists include Mort Walker, Dick Hodgins Jr., Chance Browne (Hi and Lois daily), Jack Tippit (Amy), Guy and Brad Gilchrist (Jim Henson’s Muppets Sunday), Bill Holbrook (On the Fastrack Sunday), Bill Brown and Mel Casson (Mixed Singles Sunday), and more. A few pieces have water damage, but most average Fine to Excellent condition.
95530  Walt Disney's Comics and Stories #31 Cover Re-Creation Original Art (undated). Nicely rendered re-creation, sans logo and type, of the famous issue of Walt Disney’s Comics and Stories featuring the first ten-page Donald Duck story drawn by Carl Barks. Re-creation artist unknown. Acrylic on canvasboard, measuring 16" x 20". In Very Good condition, with a small scratch near Donald’s feet, and a bumped lower right corner.

95532  Doug Wildey Jonny Quest Classics #1 “Shadow of the Condor” Page 12 Original Art (Comico, 1987). Doug Wildey adapts the original 1964 cartoon episode for this first “Classics” issue, done in colored ink and markers. The image area measures 10" x 15", and is in Very Good condition.

95533  Doug Wildey Rio Model Sheet Illustration Original Art (c. 1990). Wildey’s rogue cowboy is seen from all angles in this model sheet, done in ink, marker, and Zipatone on bristol, with an image area measuring 10" x 15". Signed within the art, and again along the top outer border. Excellent condition.

95534  Ron Wilson and Frank Giacoia The Complete Fantastic Four #2 Cover Original Art (Marvel, 1977). This thrilling cover was penciled by Ron Wilson and inked by Frank Giacoia for a Marvel British publication. The art has an image area of 10" x 14" and it includes the original logo and masthead paste-up copy. In Very Good condition.


95536  S. Clay Wilson Mermaid's Revenge Illustration Original Art (2000). Wilson does it again with this 7.5" x 3.5" drawing of pirates, buried up to their necks as high tide sets in. Yarrgh! Ink and blue pencil on illustration board. Excellent condition.

95537  Wally Wood True Sweetheart Secrets #2 “Love’s Rapture” page 6 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. This example is loaded with the famous Wally Wood detail. The image area of this page measures 13" x 18", and the art is in Very Good condition.

95538  Wally Wood Nudine Sketch Original Art Group (undated). Nice group of early sketches, featuring Wood’s elfin character from his Pipsqueak Papers series. Five individual sketches on paper, drawn in ink and pencil, have been taped to a piece of bristol, measuring approximately 9" x 11". In Very Good condition.
95539 Wally Wood Sketch Group Original Art (undated). Rare group of tiny doodles by Wally Wood, in ink and pencil, taken from bits of scrap bristol board and taped to an 8.25” x 11” piece of canvas. This is Wood at his most playful and ribald, and date to the 1960s-early ’70s. These have been stashed away in a private collection for many years. In Very Good condition.

95540 Wally Wood Sally Forth Specialty Sketch Original Art (undated). Wood both pencilled and inked his blonde bombshell in this fetching ink sketch. This piece has an overall size of 8” x 10”, and is signed and inscribed by Wood.

95541 Bill Yates Professor Phumble Comic Strip Original Art Box Lot (King Features Syndicate, 1960-72). A huge collection (two boxes full) of Professor Phumble dailies, including the very first one, from May 9, 1960, and running through 1972. We’re talking hundreds of pieces of original art here, folks - too many for us to count! Images size ranges from 17.5” x 5”, down to 15.75” x 4.5”. Most are in Excellent condition, but a few, including that first strip, are Good to Very Good.

95542 Chic Young Blondie Daily Comic Strip Original Art dated 9-27-30 (King Features Syndicate, 1930). Blondie’s stock tip is a day late and a dollar short, but at least the messenger looks cute! Chic Young’s “good girl” art is showcased in every panel of this daily, titled “A Tardy Tip.” The image area of the daily measures 18” x 4”, and aside from a scuff mark in panel one, the art is in Very Good condition.

95543 Chic Young Blondie Daily Comic Strip Original Art dated 9-29-30 (King Features Syndicate, 1930). In this daily, titled “The Patriotic,” Dagwood’s blue-blood, upper-crust mother compares family trees with Dagwood’s salt-of-the-earth, flapper girlfriend, Blondie. Blondie was much more of a flirtatious cutie in these early strips. The image area of the daily measures 18” x 4”, and aside from some light wear, the art is in Excellent condition.

95544 Chic Young Blondie Daily Comic Strip Original Art dated 10-14-30 (King Features Syndicate, 1930). As if Blondie didn’t have enough to deal with (what with Dagwood’s parents’ attitudes about regular folks) - here comes Grandma Bumstead to weigh-in on the matter! This daily, titled “Watchful Waiting,” has an image area measuring 18” x 4”, and the art is in Excellent condition.

95545 Chic Young Blondie Daily Comic Strip Original Art dated 10-22-30 (King Features Syndicate, 1930). Grandma Bumstead tries to keep Blondie in the Bumstead family by setting her up with Pilsbury Bumstead. But heaven help him if he should have anything to say about it. This early daily has an image area measuring 18” x 4”, and the piece has been matted and framed to an overall size of 24” x 10.5”. The art is in Excellent condition.

95546 Chic Young Blondie Daily Comic Strip Original Art dated 10-27-30 (King Features Syndicate, 1930). Dagwood risks it all to see the love of his life, Blondie, in this daily from within the first two months of the strip. The image area measures 18” x 4”, and aside from some paper tanning, the condition is Excellent.

95547 Chic Young Blondie Daily Comic Strip Original Art dated 10-29-30 (King Features Syndicate, 1930). The dauntless detectives that are following Blondie around get an eyeful as the blonde bombshell prepares to take a bath. This daily was titled “Lady’s Night,” and the image area of the strip is 18” x 4”. The art is in Excellent condition.

95548 Chic Young Blondie Daily Comic Strip Original Art dated 11-4-31 (King Features Syndicate, 1931). She failed the exam, but at least she brought a shiny apple for the teacher! Blondie takes her lumps in history class, with class, in this early daily. The image area measures 18” x 4”, and aside from some paper tanning, the condition is Excellent.

95549 Chic Young Blondie Daily Comic Strip Original Art dated 11-10-31 (King Features Syndicate, 1931). Grandma Bumstead tries to keep Blondie in the Bumstead family by setting her up with Pilsbury Bumstead. But heaven help him if he should have anything to say about it. This early daily has an image area measuring 18” x 4”, and the piece has been matted and framed to an overall size of 24” x 10.5”. The art is in Excellent condition.

95550 Chic Young Blondie Daily Comic Strip Original Art dated 6-16-31 (King Features Syndicate, 1931). Get a job? How dare Blondie insult Dagwood like that! The future Dagwood Bumstead family goes house-hunting in this pre-wedding daily from 1931. The image area measures approximately 18” x 4”. Aside from a vertical crease which runs through the third panel, the condition is Very Good. Matted and framed.

95551 Chic Young Blondie Daily Comic Strip Original Art dated 6-29-31 (King Features Syndicate, 1931). Dagwood’s parents make a reconnaissance mission to his new, rather shabby, digs in this expressive Blondie daily from 1931. The image area of this strip measures 17.75” x 4”. There is some light paper tanning and very light soiling along the right edge; otherwise, the art is in Very Good condition.

95552 Chic Young Blondie Daily Comic Strip Original Art dated 11-4-31 (King Features Syndicate, 1931). Blondie can’t travel to New Zealand with Mr. Dillingham - America needs her! This wonderful daily features the flirtatious flapper, Blondie, in her earlier, sexier days. The image area measures 18” x 4”, and aside from some paper tanning, and light soiling, the condition is Very Good. Signed by Chic Young in the third panel.
95553 Chic Young *Blondie* Sunday Comic Strip Original Art dated 2-7-32 (King Features Syndicate, 1932). Hiho Hennepin and Blondie star in this rib-tickler - and all’s well that ends well. The image area of this episode measures 17” x 13.5” The upper and lower halves of this Sunday were cut between panel tiers two and three. There is some aging along the cut; otherwise, the art is in Excellent condition.

95554 Chic Young *Blondie* Sunday Comic Strip Original Art dated 2-21-32 (King Features Syndicate, 1932). My, how times have changed from the 1890s to the 1930s - and so, Hiho Hennepin and Blondie cut a rug in the fast times. The image area of this episode measures 17” x 13.5”. The upper and lower halves of this Sunday were cut between panel tiers two and three. There is some aging along the cut, and some dust shadowing; otherwise, the art is in Very Good condition.

95555 Chic Young *Blondie* Sunday Comic Strip Original Art dated 2-28-32 (King Features Syndicate, 1932). Look out, Dagwood, Hiho Hennepin is dreaming of marrying Blondie in this Sunday which appeared only a year-and-a-half after the feature’s debut. However, it was not to be. The image area measures 17” x 13.5”. The upper and lower halves of this episode were cut between panel tiers two and three. There is some aging along the cut; otherwise, the art is in Excellent condition.

95556 Chic Young *Blondie* Sunday Comic Strip Original Art dated 5-15-32 (King Features Syndicate, 1932). Blondie’s recently-wed friend, Natalie, throws some cold water on Hiho Hennepin’s marriage proposal, in this “blissful” Sunday. Here’s your chance to own an early *Blondie* strip, predating Blondie and Dagwood’s famous marriage on February 17, 1933. The art, which has an image area measuring 17” x 13.5”, consists of two separate pieces, each containing two tiers, which make up the entire strip. There is some overall aging apparent, especially along the middle where the two separate pieces connect; otherwise the condition is Very Good.

95557 Chic Young *Blondie* Daily Comic Strip Original Art dated 12-8-32 (King Features Syndicate, 1932). Judge Mulehauser shows up at the Bumstead residence bearing flowers, with his sights set on Mrs. Bumstead, in this daily from 1932. The image area measures 19.5” x 4”. As often is the case, the upper and lower halves of this episode were cut between panel tiers two and three. There is some aging along the cut; otherwise, the art is in Very Good condition.

95558 Chic Young *Blondie* Sunday Comic Strip Original Art dated 9-3-33 (King Features Syndicate, 1933). Dagwood and Blondie were married on February 17, 1933, and a little over six months later, this terrific Sunday finds the newlyweds buying their first car! The image area of the strip measures 17” x 13.5”. The Sunday was cut between panel tiers two and three, and the left side of the strip has water damage; otherwise, the art is in Very Good condition.

95559 Chic Young *Blondie* Sunday Comic Strip Original Art dated 10-22-33 (King Features Syndicate, 1933). Once again, Dagwood’s best efforts go terribly awry in this laugh-not. The image area measures 17” x 13.5”. As often is the case, the upper and lower halves of this episode were cut between panel tiers two and three. There is some aging along the cut; otherwise, the art is in Very Good condition.

95560 Chic Young *Blondie* Partial Sunday Comic Strip Original Art Group (King Features Syndicate, c. 1940s). This group lot features nine half-page, partial Sundays from various unrelated episodes. The image area of each half-page measures approximately 17” x 6.75”. There is some paper aging; otherwise, the pieces average Very Good condition.
95561 Donald Duck Hawaiian Holiday Production Drawing Animation Art Group (Walt Disney, 1937). Donald has a problem with a pesky starfish, in these four 12-field OPD pages, all on five-hole animation paper. The drawings are marked 4, 15, 16, and 20A, and are in graphite and colored pencil, with image areas ranging from 5” x 3” to 9” x 6.5”. All are Very Good or better condition.

95562 Donald Duck Donald’s Golf Game Animation Production Drawing Original Art Group (Walt Disney, 1938). Donald is on the green in this original animation drawing (OPD #18). Rendered in graphite and multi-colored pencil on a 12” x 10” sheet of animation paper. Some paper tanning, and light creasing; otherwise the art is in Very Good condition.

95563 Donald Duck Self Control Animation Production Drawing Original Art (Disney, 1938). Donald stewed in this original animation drawing from his 1938 short (OPD #151). Rendered in graphite and red pencil on a 12” x 10” sheet of animation paper, includes a Disney studio stamp at the bottom right. Some paper tanning, and light creasing; otherwise the art is in Very Good condition.

95564 Donald Duck Donald’s Snow Fight Animation Production Drawing Original Art Group (Disney, 1942). Donald tosses a snowball in these two 12-field OPDs, drawn in graphite and red pencil on five-point animation paper. Drawing 13 has an “S” sticker, with an image area of approximately 5.5” x 4”; drawing 48 has an image area measuring 4.5” x 3.75”. In Very Good condition.

95565 Donald Duck Storyboard Drawing Original Art Group (c. 1940s). Donald attempts to fill his water bucket in this set of five graphite and colored pencil storyboard drawings, from an unidentified cartoon. Pages are two-hole punched at the top, and measure 8” x 6”; one has a smaller piece stapled to the 8” x 6” paper. In Excellent condition.

95566 Donald Duck Out on a Limb Storyboard Drawing Animation Art Group (Walt Disney, 1950). Set of five pastel storyboards by Disney artist Jack Hannah of Donald going after Chip n’ Dale, the chipmunks. Each drawing measures 8” x 6”, and is in Very Good condition.

95567 Donald Duck Canvas Back Duck Animation Storyboard Drawing Original Art (Disney, 1953). Nice storyboard drawing of a punch-drunk Donald, done in color pastel chalk. Image area approximately 7.5” x 4”. In Very Good condition.

95568 Donald Duck Disney Epcot Animation Production Cel Original Art (Disney, c. 1980). Donald is strapped to a pair of rocket-powered skates in this hand-painted cel created for an Epcot specialty film. The art measures 12.5” x 10.5” and it is in Very Good condition.

95569 Donald Duck Disney Epcot Animation Production Cel Original Art (Disney, c. 1980). Donald puts his best flat foot forward in this hand-painted cel created for an Epcot specialty film. The art measures 12.5” x 10.5” and it is in Excellent condition.

95570 Mickey Mouse Building a Building Animation Production Drawing Original Art Group (Disney, 1933). Two 12 field OPD’s, one with Mickey pushing a wheelbarrow (#44, image area 8” x 6”, small tear on edge opposite image), and the other featuring Minnie with a lunch basket (#67, image area 3.5” x 4.25”). Both are on two-hole animation paper, in Very Good condition.

95571 Mickey Mouse Mickey’s Gala Premiere Animation Production Drawing Original Art Group (Disney, 1933). Model drawings of Joan Crawford and Eddie Cantor (on a page marked “Discard, Cutting”) and Marie Dressler, both on two-hole animation paper. In Very Good condition.

95572 Mickey Mouse Mickey’s Gala Premiere Animation Drawing Original Art Group (Walt Disney, 1933). Mickey, Minnie, Pluto, Horace Horsecollar, Clarabelle Cow, and a crowd of others attend Mickey’s latest short at Grauman’s Chinese Theatre in this set of three original drawings (OPDs #43A, 98, and 511). All drawings are rendered in graphite on a 12” x 9.5” sheet of animation paper. In Very Good condition.
95573  Mickey Mouse Puppy Love Animation Production Drawing Original Art (Disney, 1933). Mickey offers Minnie a token of his affection in this sweet drawing (OPD #84). The art was rendered in graphite and red pencil on a 12-field sheet of animation paper (12” x 10’). Some paper tanning; otherwise the condition is Very Good.

95574  Mickey Mouse Puppy Love Production Drawing Animation Art (Walt Disney, 1933). Mickey would have preferred chocolate instead of a bone, in this original production drawing (OPD #492). Graphite and red pencil on two-hole animation paper, measuring 12” x 9.5”. In Excellent condition.

95575  Mickey Mouse Puppy Love Animation Production Drawing Original Art (Disney, 1933). Mickey and Minnie share time at the ivories in this two musical drawings (OPD #186 and 675). The art was rendered in graphite on a 12-field sheet of animation paper (12” x 10’). Some paper tanning, otherwise the condition is Very Good.

95576  Mickey Mouse Dognappers Animation Production Drawing Original Art Group (Disney, 1934). When Minnie’s dog is kidnapped, hijinks ensue! These two original animation drawings (OPDs #6 and 19) were rendered in graphite, red, yellow, and green pencil on 12-field paper (12” x 10’). Aside from some paper tanning, and very light edge wear, the drawings are in Very Good condition.

95577  Mickey Mouse Two-Gun Mickey Animation Production Drawing Original Art Group (Disney, 1934). Mickey halts on his horse Tanglefoot (OPD #3A), and a cactus-covered Black Pete rides off into the sunset (OPD #105). Both are colored pencil and graphite on two-hole animation paper, with image areas of approximately 8” x 5.5”. In Excellent condition.

95578  Mickey Mouse Mickey’s Fire Brigade Production Drawing Animation Original Art Group (Disney, 1935). Fire Chief Mickey raises a hand in drawing 368 (image area 3” x 3.25”), on five-hole animation paper, and Mickey, Donald, and Goofy jump into action (image area of 8” x 6.5”) in drawing 9A, on two-hole paper. Both pencil drawings are in Excellent condition.

95579  Mickey Mouse Mickey’s Service Station Animation Production Drawing Original Art Group (Disney, 1935). Mechanic Mickey and Black Pete are featured in this set of three drawings (OPDs #58, 89, and H-1). Each drawing is rendered in graphite and multi colored pencil on a 12” x 9.5” sheet of animation paper. The paper has some slight tanning; otherwise the drawings average in Very Good condition.

95580  Mickey Mouse Mickey’s Brave Little Tailor Animation Production Drawing Original Art Group (Disney, 1938). Two 12-field OPDs; the first has Mickey on his hands and knees (#65, image area 4” x 4”), the second features the King, lifting two fingers (#12, image area 6.5” x 5”). Both are graphite and colored pencil. The King page has a stained area outside the image; otherwise, both are in Very Good condition.

95581  Mickey Mouse Mickey’s Service Station Animation Production Drawing Original Art Group (Disney, 1935). Mechanics Mickey, Donald, and Goofy are featured in these two drawings (OPDs #12 and 35). Each drawing is rendered in graphite on a 12” x 9.5” sheet of animation paper. The paper has some slight tanning; otherwise the drawings average in Very Good condition.

95582  Mickey Mouse Mickey’s Rival Animation Production Drawing Original Art Group (Disney, 1936). Mickey and Minnie retreat from a raging bull, and Mortimer Mouse also appears in this set of two animation drawings from Disney short, Mickey’s Rival (OPDs #22 and 14). Each drawing is rendered in graphite and red pencil on a 12” x 10” sheet of animation paper. The paper has some tanning; otherwise the art is in Very Good condition.

95583  Mickey Mouse Mickey’s Trailer Animation Production Drawing Original Art (Disney, 1938). Mickey starts his morning in this drawing from his short, Mickey’s Trailer (OPD #59). The art is rendered in graphite and red pencil on a 12” x 10” sheet of animation paper. Aside from some paper tanning, the art is in Very Good condition.

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95585  Mickey Mouse Society Dog Show Animation Production Drawing Original Art (Disney, 1939). Mickey gives Pluto a push into the dog show, in this wonderful animation drawing (OPD #16). Rendered in graphite and red pencil on a 12” x 10” sheet of animation paper. Some paper tanning, and light creasing; otherwise the art is in Very Good condition.

95586  Mickey Mouse Canine Caddy Animation Production Drawing Original Art Group (Disney, 1941). Two original animation drawings featuring Mickey Mouse (OPD #4) and Pluto (OPD #87). Each is rendered in graphite and colored pencil on a 12-field sheet of animation paper (12” x 9.5”; Mickey includes a Disney studio stamp). There is some paper tanning and light edge wear; otherwise the drawings are in Very Good condition.

95587  Mickey Mouse Mickey’s 60th Birthday Limited Edition Cel #36/500 (Disney, 1988). Matched set of two hand-painted cels with printed backgrounds. The first features Micky and Pluto, in a scene from The Alpine Climbers; the second features later-versions of Mickey and Minnie Mouse. The Alpine Climbers cel has the original label meant to apply as a sticker on the piece when framed; the other cel is missing the sticker. Both setups measure 16” x 12.5”, and come in the original presentation envelope. In Excellent condition.

95588  Mother Goose Goes Hollywood Animation Production Drawing Original Art Group (Disney, 1938). Matched set of three original animation drawings featuring the Marx Brothers as the “Fiddlers Three” (OPDs #21, 121, and 221). Each drawing is rendered in graphite and red pencil on a 12-field sheet of animation paper (12” x 10”). Some paper tanning and light creasing; otherwise, the drawings are in Very Good condition.

95589  Mother Goose Goes Hollywood Animation Production Drawing Original Art Group (Disney, 1938). Stan Laurel reels in some fun in these two original animation drawings (OPDs #4, and 64). Each drawing is rendered in graphite, and red and green pencil on a 12-field sheet of animation paper (12” x 10”). Some paper tanning and light creasing; otherwise, the drawings are in Very Good condition.

95590  Mother Goose Goes Hollywood Animation Production Drawing Original Art Group (Disney, 1938). Four 12-field OPDs, featuring Cab Calloway (drawing 2A), his band (drawings 270, 346, and 408), and a page with a trombone player on one side, and Laurel & Hardy, also with instruments, on the other (drawing 420). All are drawn in graphite and colored pencil on five-hole paper. Very Good condition.

95591  Pinocchio Animation Production Drawing Original Art Group (Disney, 1940). Pinocchio dances a Russian jig in these two 12-field OPDs, numbered 93 and 249. Both are graphite and colored pencil on five-hole animation paper. Very Good condition.

95592  Pinocchio Stromboli Production Drawing Animation Art (Walt Disney, 1940). Stromboli gestures with his hands in this 12-field OPD, numbered C134. Graphite and colored pencil on five-hole animation paper, with an image area of approximately 8” x 6.25”. Very Good condition.

95593  The Rescuers Bernard and Bianca Limited Edition Cel #110/500 (Disney, 1989). Bernard and Bianca board Orville, the “Albatross Airline”, in this hand-painted recreation cel with printed background. This limited edition measures approximately 16” x 12.4” and it includes an original presentation envelope and sticker. In Excellent condition.

95594  Uncle Scrooge Mickey’s Christmas Carol Production Drawing Animation Art Group (Walt Disney, 1933). Three character concept 16-field drawings, including a several loose sketches of Uncle Scrooge in a night shirt. The pages are three-hole punched, measuring 15.5” x 12.5”, and the drawings are in graphite and red pencil. Excellent condition.

95595  Woodland Cafe Animation Color Model Sheet Original Art (Disney, 1937). This full color drawing features a bass player in the Woodland Cafe (OPD #28) from the Disney Silly Symphony. Rendered in graphite and colored pencils on a 12 field sheet of animation paper, this piece also includes color notations for the production department. Some paper tanning, and light edge wear; otherwise the art is in Very Good condition.
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 categories Heritage Auctions deals in 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 Halfmark 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. He previously served on the seven-person Advisory Board to the Federal Reserve Bank of Dallas, in his second appointed term.

Paul Minshull - Chief Operating Officer

As Chief Operating Officer, Paul Minshull's managerial responsibilities include integrating sales, personnel, inventory, security and MIS for Heritage. His major accomplishments include overseeing the hardware migration from mainframe to PC, the software migration of all inventory and sales systems, and implementation of a major Internet presence. Heritage's successful employee-suggestion program has generated 200 or more ideas each month since 1995, and has helped increase employee productivity, expand business, and improve employee retention. Paul oversees the company's highly-regarded IT department, and has been the driving force behind Heritage's Web development, now a significant portion of Heritage's future plans. As the 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.

Jared Green - Vice President of Corporate & Institutional Client Development
Jared Green primarily works on developing institutional clients, including corporations and non-profits, and championing new ventures for Heritage's collectibles and art businesses. He maintains relationships with a number of Fortune 500 companies that have collectibles of rarities and fine art. Prior to joining Heritage, Mr. Green worked for several years as a business analyst with Cap Gemini-Ernst & Young in its Strategic Advisory Services group. He is a native of North Carolina and graduated with honors from Duke University with a degree in Public Policy. He completed his MBA at Emory University, where he focused on Strategy and Entrepreneurship.
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.
12. If Auctioneer calls for a full increment, a bidder may request Auctioneer to accept a bid at half the expected increment, these bids will not be considered Cut Bids.

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 WITHOUT LIMITATION "Minimum Bids" 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 several days prior to the Auction. For any successful bid placed by the consignor, the hammer price on his Property on the Auction Floor, or by any means during the live session, or after the "Minimum Bid" for an Auction have been posted, we will require the consignor to pay full Buyer's Premium and Seller's Commissions on such lot.

14. The consignor of a fully identified auction lot may disqualify the bidder by the Disqualified Auctions由中国 shall be the bidder. In the event of any dispute between any bidders at an Auction, Auctioneer may at his sole discretion reoffer the lot. Auctioneer's decision and declaration of the winning bidder shall be final and binding upon all bidders and is not subject to appeal. Bids not properly offered and accepted by Auctioneer will not be considered. In the case of any potential conflict, this is auction of "Good Faith", the potential conflict may be determined by Auctioneer in its sole discretion. Bids are considered not made in "Good Faith" when made by an individual or business reference, a person under the age of eighteen, or is not supported by satisfactory credit, collectibles references, or otherwise. Regardless of the disclosure of his identity, any bid by a bidder or his agent on a lot will be made in "Good Faith".

15. Nominal Bids. The Auctioneer in his sole discretion may reject nominal bids, small opening bids, or verbal advance offers. If a lot is sold for more than the expected increment, these bids will not be considered Cut Bids.
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, consumer dispute shall not be arbitrated, and 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, and any claim or contiguity, including (but not limited to) items made of (or including) ivory, whalebone, turtleshell, coral, crocodile, or other wildlife. Transport of such lots may require special licenses for export, import, and/or duty. Bidder is responsible for:
1) obtaining all licenses and/or permits; delay or failure to obtain any such license or permit does not relieve the Buyer of timely compliance with standard shipping terms. For further information, please contact Ron Brackemyre at 800-872-6467 ext. 1312.
2) Any request for shipping verification for undelivered packages must be made within 30 days of delivery; Shipping; and Handling Charges:

25. Auctioneer reserves the right to require payment in full in good funds before delivery of the Property. Auctioneer disclaims any warranty of merchantability or fitness for any particular purpose, virtue of consignment agreements on the date of auction and disclaims any warranty of title to the Property. Auctioneer, and may be used by Auctioneer for advertising, promotion, archival records, and any other use deemed appropriate.

35. As the nature of some items sold, it shall be the responsibility for the successful bidder to arrange for insurance coverage for the items for those Bidders who do not have the opportunity to view the lots prior to bidding, and no description of items has been made part of the basis of the bargain or has created any express warranty that the goods would conform to any description made by Auctioneer. Color variations can be expected in any electronic or printed imaging, and are not grounds for the return of any lot. For further information, please contact Ron Brackemyre at 800-872-6467 ext. 1312.

37. Any request for shipping verification for undelivered packages must be made within 30 days of delivery, and auction opportunities available through Heritage and its affiliates and subsidiaries.

54. Agreements between Bidders and consignors to effectuate a non-sale of an item at Auction, inhibit Bidders from selling consignments subsequent to the Auction, or to utilize the Auction to obtain sales for non-selling consigned items subsequent to the Auction, are strictly prohibited. If a subsequent sale of a previously consigned item occurs in violation of any terms of this provision, Auctioneer reserves the right to charge Bidder the applicable Buyer's Premium and consignor a Seller's Commission as determined for each auction venue and by the terms of the seller's agreement.

51. These Terms & Conditions provide specific remedies for occurrences in the auction and delivery process. Where such remedies are afforded, they shall be interpreted strictly. Bidder agrees that any claim shall utilize such remedies; Bidder making a claim in excess of those remedies provided in these Terms and Conditions agrees that in no case whatsoever shall Auctioneer's maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot.

52. Agreements between Bidders and consignors to effectuate a non-sale of an item at Auction, inhibiting bidding on a consigned item to enter into a private sale agreement for said item, or to utilize the Auctioneer's Auction to obtain sales for non-selling consigned items subsequent to the Auction, are strictly prohibited. If a subsequent sale of a previously consigned item occurs in violation of any terms of this provision, Auctioneer reserves the right to charge Bidder the applicable Buyer's Premium and consignor a Seller's Commission as determined for each auction venue and by the terms of the seller's agreement.

53. Acceptance of these Terms and Conditions qualifies Bidder as a client who has consented to be contacted by Heritage in the future. In conformity with “do not call” regulations promulgated by the Federal or State regulatory agencies, participation by the Bidder is affirmative consent to being contacted by telephone number shown in his application and this consent shall remain in effect until it is revoked in writing. Heritage may from time to time contact Bidder concerning sale, purchase, and auction opportunities available through Heritage and its affiliates and subsidiaries.

54. Notice of Authentication: Authentication of Properties in a number of collectible fields, and such, specific venues have promulgated supplemental Terms and Conditions. Nothing herein shall be construed to waive the general Terms and Conditions of Auction by any additional rules and shall be construed to give force and effect to the rules in their entirety.

State Notices:
Notice to an Auction in California: Auctioneer has in compliance with Title 2.95 of the California Civil Code as amended October 11, 1993 Sec. 1812.600, posted with the California Secretary of State its bonds for it and its employees, and the auction is being conducted in compliance with Sec. 2338 of the California Commercial Code and Sec. 535 of the Penal Code.

Notice to an Auction in New York City: These Terms and Conditions are designed to conform to the applicable sections of the New York City Department of Consumer Affairs Rules and Regulations as Amended. This is a Public Auction sale conducted by Auctioneer. The New York City licensed Auctioneer is Harvey Bennett, No. 1539, and Samuel W. Foose, No 0952360, who will conduct the auction on behalf of Heritage Auctions, Inc. (“Auctioneer”). All lots are subject to: the consignor’s right to bid thereon in accordance with these Terms and Conditions of Auction, consignor’s option to retract any lot, and their consignor’s right to withdraw any lot and limit extended financing to registered bidders, in accordance with Auctioneer’s internal credit standards. A registered bidder may inquire whether a lot is subject to an advance or reserve. Auctioneer has made available to various consignors in its auction.

Notice to an Auction in Texas: In compliance with TRLD rule 61.100(c)(1), notice is hereby provided that this auction is covered by a Recovery Fund administered by the Texas Department of Licensing and Regulation, P.O. Box 12517, Austin, Texas 78711 (512) 463-6599. Any complaints may be directed to this address.

Notice to an Auction in Ohio: Auction firm and Auctioneer are licensed by the Dept. of Agriculture, and either the license is bonded in favor of the state or an aggrieved person may initiate a claim against the auction recovery fund created in Section 4705.27 of the Revised Code as a result of the licensor’s actions, whichever is applicable.

Rev. 10-20-09
COMICS & COMIC ART AUCTIONS

Additional Terms & Conditions:

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 (1-800-872-8467) 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 all 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 Auctions conclusion. In the event Auctioneer cannot deliver the lot or subsequently it is established that the lot lacks title, provenance, authenticity, or other transfer or condition issue is claimed, Auctioneer's liability shall be limited to rescission of sale and refund of purchase price; in no case shall Auctioneer's maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot. After one year has elapsed, Auctioneer's maximum liability shall be limited to any commissions and fees Auctioneer earned on that lot.

COMICS & COMIC ART TERM F: All comics are guaranteed genuine, but are not guaranteed as to grade, since grading is a matter of opinion, an art and not a science, and therefore the opinion rendered by the Auctioneer or any third party grading service may not agree with the opinion of others (including trained experts), and the same expert may not grade the same item with the same grade at two different times.

COMICS & COMIC ART TERM G: Since we cannot examine encapsulated comics, they are sold "as is" without our grading opinion, and may not be returned for any reason. Auctioneer shall not be liable for any patent or latent defect or controversy pertaining to or arising from any encapsulated collectible. In any such instance, purchaser's remedy, if any, shall be solely against the service certifying the collectible.

COMICS & COMIC ART TERM H: Due to changing grading standards over time, differing interpretations, and to possible mishandling of items by subsequent owners, Auctioneer reserves the right to grade items differently than shown on certificates from any grading service that accompany the items. Auctioneer also reserves the right to grade items differently than the grades shown in the prior catalog should such items be reconsigned 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: WFBUS6S

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. Chose the specialty you're interested in at the top of the homepage (i.e. coins, currency, comics, movie posters, fine art, etc.).
   3. Search or browse for the lots that interest you. Every auction has search features and a ‘drop-down’ menu list.
   4. Select a lot by clicking on the link or the photo icon. Read the description, and view the full-color photography. Note that clicking on the image will enlarge the photo with amazing detail.
   5. View the current opening bid. Below the lot description, note the historic pricing information to help you establish price levels. Clicking on a link will take you directly to our Permanent Auction Archives for more information and images.
   6. If the current price is within your range, Bid! At the top of the lot page is a box containing the Current Bid and an entry box for your “Secret Maximum Bid” – the maximum amount you are willing to pay for the item before the Buyer's Premium is added. Click the button marked “Place Bid” (if you are not logged in, a login box will open first so you can enter your username (or e-mail address) and password.
   7. After you are satisfied that all the information is correct, confirm your “Secret Maximum Bid” by clicking on the “Confirm Absentee Bid” button. You will receive immediate notification letting you know if you are now the top bidder, or if another bidder has 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!

6-30-08
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!
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Elvis Presley Sun 45 Group of Five (Sun, 1954-55).
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SOLD FOR: $8,356

Elvis Ad Poster.
HA.com/616-55026
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