PRICE • $50

August 5-6, 2010 | Dallas

Comics & Comic Art Auction
### United States Coin Auctions

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<tr>
<td>Dallas, TX</td>
<td>January 3, 2011</td>
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Heritage Signature® Auction #7023
Comics & Comic Art
August 5-6, 2010 | Dallas
Featuring: The Gary Keller Collection – Part 4 • The Joe Kubert Collection – Part 4

LOT VIEWING
Heritage Auction Galleries, 17th Floor
3500 Maple Avenue • Dallas, Texas 75219
Monday, August 2, 2010 – Friday, August 6, 2010
9:00 AM - 5:00 PM CT
View Lots Online at HA.com/7023

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, August 4, 2010, by 12:00 PM CT.
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Please see “Choose Your Bidding Method” in the back of this catalog for specific details about each of these bidding methods.

Live Auction Signature® Floor Sessions 1-3
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Heritage Auction Galleries, 1st Floor Auction Room
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SESSION 1 Golden Age Comics, Silver Age and Bronze Age Comics, Bound Volumes, Memorabilia, Playboy
Thursday, August 5, 2010 • 1:00 PM CT • Lots 91001-91312

SESSION 2 (see separate catalog) The Kerby Confer Collection
Friday, August 6, 2010 – 1:00 PM CT – Lots 92001-92079

SESSION 3 Original Art, Animation Art
Friday, August 6, 2010 – immediately following Session 2, approximately 2:00 PM CT • Lots 93001-93289

Non Floor/Non Phone Bidding Session 4
(HERITAGE Live!,™ Internet, Fax, and Mail only)

SESSION 4 Golden Age Comics, Silver Age and Bronze Age Comics, Playboy, Pulps, Memorabilia, Original Art, Animation Art
Friday, August 6, 2010, immediately following Session 3, approximately 6:00 PM CT • Lots 94001-94387

Auction Results
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Dear Fellow Collector,

Welcome to our 39th Signature Comic and Comic Art auction! This sale has more than 1,000 lots, and they’re from the collections of 138 different consignors.

Our last Signature event ended with five different consignors totaling over $100,000 each. Congratulations to all of them! And we expect a similar (or even better) result this time.

When it comes to vintage comics, this sale has everything from a *Detective Comics* #27 from Hawaii to a *Batman* #1 from Alaska. Read all about ‘em in the pages that follow.

As far as original art is concerned: I just read a poll that said the most influential comic book artists (in order) are Jack Kirby, Will Eisner, Frank Miller, Neal Adams, Frank Frazetta, Steve Ditko, and Bernie Wrightson. Wait, what’s that you say? We have original art by every one of them in this auction? Imagine that! They’re just the tip of the iceberg, natch.

OK, you’ve seen the ads, read the e-mails, and watched the online videos as we’ve promoted this sale all over the world, and you’ve even read the foreword (thanks!). Now it’s finally time to bid.

One final reminder: if you can’t make it to the live floor session in Dallas, you have five other ways to bid: Internet, HERITAGE Live™, mail, fax, and phone. Use them wisely and use them well!

Best wishes

Barry Sandoval

P.S. If you’re attending Comic-Con in San Diego, come see us at booth #900!
Garth Williams: The Art of Charlotte’s Web

The original art from one of the most beloved children’s books ever published

Auctioned without reserve
October 14

GARTH MONTGOMERY WILLIAMS
(American, 1912-1996)
“There was the handsome pig, and over him, woven neatly in block letters, was the word TERRIFIC”, Charlotte’s Web, page 95 illustration, 1952
Graphite and ink on paper
8.25 x 6.5 in.
Estimate: $8,000-$12,000
HA.com/5038*19002

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**Golden Age Comics**

91001  Action Comics #17 (DC, 1939) CGC VG/FN 5.0 Slightly brittle pages. Only the sixth Superman cover of the title, Supes wouldn't become the regular cover star until issue #19. Ultra-Humanite appearance. Last Marco Polo. Joe Shuster cover and art. Fred Guardineer, Bernard Baily, and Bob Kane art. Overstreet 2009 VG 4.0 value = $1,278; FN 6.0 value = $1,917. CGC census 7/10: 3 in 5.0, 14 higher.

91002  Action Comics #19 (DC, 1939) CGC VG+ 4.5 Cream to off-white pages. Superman was not the permanent cover feature until this issue, which started a consecutive run that continues to the present day. This copy originally belonged to Eldon Dedini who would go on to become an artist of some renown, most notably for *Playboy*. Joe Shuster cover art. Overstreet 2009 VG 4.0 value = $1,200. CGC census 6/10: 3 in 4.5, 9 higher.

91003  Action Comics #41 (DC, 1941) CGC VF- 7.5 Cream to off-white pages. Superman cover by Fred Ray. Overstreet 2009 VF 8.0 value = $1,178. CGC census 6/10: 2 in 7.5, 4 higher.

91004  Adventure Comics #32 (DC, 1938) CGC FN+ 6.5 Slightly brittle pages. The first issue to have this title, and the best copy we've ever offered! What began as *New Comics* and was later *New Adventure* changed over here to the title it would keep for the next 55 years. Creig Flessel's cover promised its young readers plenty of adventure indeed; two men locked in deadly battle on a tiny raft, with shark-infested waters waiting for the loser. A solid unrestored copy. Overstreet 2009 FN 6.0 value = $987. CGC census 7/10: 1 in 6.0, 4 higher.

91005  Adventure Comics #43 (DC, 1939) CGC FN 6.0 Light tan to off-white pages. Fred Guardineer's dramatic cover whetted kids' appetites for an issue chock full of adventure tales, the most notable of which is one of the earliest appearances of the Sandman, with art by Bert Christman. Characters such as playboy adventurer Barry O'Neill and amiable boxer Socko Strong round out the lineup. This was also the first all-color issue of the title. Overstreet 2009 FN 6.0 value = $3987. CGC census 7/10: 1 in 6.0, none higher.

91006  Adventure Comics #58 (DC, 1941) CGC NM- 9.2 Off-white to white pages. One of the last Hourman covers by Bernard Baily graces the cover of this issue, which had the first appearance of Paul Kirk, Manhunter. CGC notes, "From the collection of Nicolas Cage." Overstreet 2009 NM- 9.2 value = $3,650. CGC census 6/10: 1 in 9.2, none higher. *From the Gary Keller Collection.*

To view full descriptions, enlargeable images and bid online, visit HA.com/7023
91007  Adventure Comics #67 (DC, 1941) CGC NM- 9.2 Off-white to white pages. That nebulous nemesis, the Mist, and his band of invisible Living Shadows plague Starman for this first time in this key issue of Adventure Comics. Jack Burnley’s well-crafted art was a step above many of his contemporaries, and this issue features one of his very best stories. In addition, the Shining Knight makes his second appearance within these pages. Overstreet 2009 NM- 9.2 value = $3,050. CGC census 7/10: 1 in 9.2, 1 higher. From the Gary Keller Collection.

91010 Adventure Comics #92 San Francisco pedigree (DC, 1944) CGC NM 9.4 Off-white to white pages. DC’s second incarnation of Manhunter had enjoyed a nice run in this title, but this issue was his last appearance of the Golden Age; he wouldn’t be seen again until the 1970s. However, the book’s star, the Sandman, continued to fight crime, drawn on the cover by Simon and Kirby and inside the book by Gil Kane. Other features include Starman and the Shining Knight. Overstreet 2009 NM- 9.2 value = $1,460. CGC census 7/10: 1 in 9.4, 1 higher. From the Gary Keller Collection.

91008  Adventure Comics #80 San Francisco pedigree (DC, 1942) CGC NM+ 9.6 White pages. Sandman and Sandy take down Noise, Inc. in this issue, graced by the illustrious team of Joe Simon and Jack Kirby. The issue also includes the final Manhunter feature by Simon & Kirby, as well as the last Starman by Jack Burnley. Overstreet 2009 NM- 9.2 value = $2,800. CGC census 6/10: 2 in 9.6, none higher.

91011  Adventure Comics #96 Mile High pedigree (DC, 1945) CGC NM/MT 9.8 White pages. A gorgeous Mile High copy with white pages, this book has the reigning highest-grade certified by CGC to date. Published in the early months of 1945, this issue of Adventure was the last to feature a war-themed cover (by the iconic team of Simon & Kirby, no less). Overstreet 2009 NM- 9.2 value = $1,460. CGC census 6/10: 1 in 9.8, none higher.

91009  Adventure Comics #88 Rockford pedigree (DC, 1943) CGC NM 9.4 Off-white to white pages. What do Sandman and his little buddy have in store for the sleeping Nazi on this cover? Crack open the case and find out! A real gem, with only the tiniest imperfections. CGC notes, “From the collection of Nicolas Cage.” Overstreet 2009 NM- 9.2 value = $1,785. CGC census 6/10: 1 in 9.4, 1 higher. From the Gary Keller Collection.

91012  Air Fighters Comics #9 Mile High pedigree (Hillman Fall, 1943) CGC NM+ 9.6 Off-white pages. A super-sharp copy of this wartime issue, from the vaunted Mile High collection. The vibrant colors and gloss on this cover can’t be beat. This is the highest-graded copy of this issue certified by CGC to date, with the second-highest rating only a 7.5. Overstreet 2009 NM- 9.2 value = $1,250. CGC census 6/10: 1 in 9.6, none higher.
**91013** All-American Men of War #128 (#2) (DC, 1952) CGC VF- 7.5 Off-white to white pages. This is the best copy we've ever seen of the second issue of the title. This copy sold for $1,015 in a Heritage auction previously, and it's a more attractive copy, with better page quality than the other existing 7.5, the “D” copy. Irv Novick cover art. Overstreet 2009 VF 8.0 value = $412. CGC census 6/10: 2 in 7.5, none higher. From the Andy Greenham Collection.

**91014** All-Flash #8 San Francisco pedigree (DC, 1943) CGC NM+ 9.6 White pages. This pristine copy even outshines your average Mile High book, with white pages and a black cover that’s virtually defect free. E. E. Hibbard offers the cover and interior art for this book length Flash story. This is the highest-graded copy of the issue certified by CGC to date. Overstreet 2009 NM- 9.2 value = $1,575. CGC census 6/10: 1 in 9.6, none higher.

**91015** All-Negro Comics #1 (All-Negro Comics, 1947) CGC FN+ 6.5 Cream to off-white pages. This one-shot’s back cover promised features on Ace Harlem, Sugarfoot (no, not Will Hutchins), and Snakeoil in the following issue, which, alas, never was published. And apparently not many of this issue, a 15-cent oddity, were published; Gerber gives the book an almost unheard of rating of 9 (“very rare”). To further enhance the allure, Overstreet advises the book is “seldom found in fine or mint condition; many copies have brown pages.” To date, CGC hasn’t certified a copy with a grade higher than 7.5. Overstreet 2009 FN 6.0 value = $3,000; VF 8.0 value = $5,500. CGC census 6/10: 4 in 6.5, 2 higher.

**91016** All New Comics #3 Mile High pedigree (Harvey, 1943) CGC NM+ 9.6 White pages. A Nazi war cover graces this striking Mile High copy that boasts an unfaded red title against a pristine white cover. This is the highest-graded of only five copies of this issue that have been certified by CGC to date. Overstreet 2009 NM- 9.2 value = $1,300. CGC census 6/10: 1 in 9.6, none higher.

**91017** 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 6/10: 1 in 9.4, none higher. From the Gary Keller Collection.

**91018** All Winners Comics #3 Recil Macon pedigree (Timely, 1941) CGC Apparent NM- 9.2 Slight (P) Off-white pages. Two Golden Age pioneer artists, Carl Burgos and Bill Everett, collaborate on this action-packed cover, with interior art by Bob Powell, Al Avison, Mike Sekowsky by others. It also contains a lurid hanging panel. CGC notes, “Restoration includes: cover cleaned.” Overstreet 2009 GD 2.0 value = $371; VG 4.0 value = $742; FN 6.0 value = $1,113; VF 8.0 value = $2,720; VF/NM 9.0 value = $4,760; NM- 9.2 value = $6,800. (Total: 1 Comic Books)

**91019** All Winners Comics #13 (Timely, 1944) CGC VF+ 8.5 Off-white to white pages. Terrific Alex Schomburg Japanese War cover. An appealing copy with great page quality. Overstreet 2009 VF 8.0 value = $1,027; VF/NM 9.0 value = $1,739. CGC census 6/10: 1 in 8.5, 1 higher.

**91020** All Winners Comics #17 (Timely, 1945) CGC NM- 9.2 Off-white to white pages. Alex Schomburg’s “Atomic Engine” cover certainly displays the influence that the dropping of the bomb had on daily life, here in the States, even interjecting the atomic theme onto the comics of the day. The white cover on this copy shows off extremely well, thanks to excellent preservation and a lack of any obtrusive defects. Overstreet 2009 NM- 9.2 value = $2,450. CGC census 6/10: 1 in 9.2, 1 higher.
91021  **All Winners Comics #21** (Timely, 1947) CGC VG+ 4.5 Cream to off-white pages. Rated “scarce” by Overstreet, “rare” by Gerber, and among the five “most difficult to find Timely key issues” by *Comic Book Marketplace*. This is the second and last appearance of the All-Winners Squad, which was first seen in #19 (there was no issue #20). This was Timely’s first superhero group. Syd Shores is credited with the bondage cover. CGC notes, “1 piece of tape on spine of cover.” Overstreet 2009 VG 4.0 value = $912. CGC census 7/10: 3 in 4.5, 19 higher. *From the Pinnacle Hill Collection.*

91022  **Amazing-Man Comics #5** (Centaur, 1939) CGC GD+ 2.5 Slightly brittle pages. The fact that just three unrestored copies of this issue have received higher grades from CGC to date underscores what a tough book this is. Don’t let the number 5 fool you: this was the first issue of the series, making Amazing-Man the *first* superhero to debut in his own title (preceeding Superman and Batman, who were just the headliners of an anthology series at this time). And it’s also noteworthy that the title character, a Bill Everett creation, hit stands a month before *Marvel Comics* #1, with the premiere of Everett’s Sub-Mariner. Centaur Publications’ entire output is difficult to find, this book especially so — Overstreet and Gerber both rate it as “rare.” The issue is ranked among the 50 most valuable comics by Overstreet, and it’s by far the most valuable Centaur comic. Overstreet 2009 GD 2.0 value = $1,440. CGC census 7/10: 1 in 2.5, 3 higher.
91023 Batman #1 (DC, 1940) CGC FN- 5.5 White pages. The “white pages” here are the real deal — no surprise since this copy has been stored less than 150 miles from the Arctic Circle (more on that below)! We’ve never offered an unrestored copy certified with white pages before this one, despite handling more than 50 copies over the years. And note that just 16 unrestored copies have been certified with a higher grade.

This issue continues to be one of the most desirable comic books in the hobby. It’s got the first appearances of two absolute “household name” characters, the Joker and Catwoman. 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.

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

This copy hails from Fairbanks, Alaska, and it has a colorful backstory: A private individual who was buying used furniture at garage sales around town bought an antique dresser in 1974 that he decided to refurbish for his own use. During the work he found the glide bar for the bottom drawer had been replaced with a sheet of plywood. Under the plywood he found three comics that appeared to be spacers so that the drawer would operate correctly, or perhaps the drawer was meant to be a false bottom. At any rate, the new owner of the desk placed a classified ad offering the Batman #1 for sale for $500. Our consignor bought it at that price, and the comic has remained in Alaska until now.

A desirable copy of one of the most sought-after books in the hobby.

Overstreet 2009 FN 6.0 value = $28,500. CGC census 6/10: 1 in 5.5, 16 higher.
Batman #3 (DC, 1940) CGC NM 9.4 Off-white to white pages. “Highest-graded copy” and “offered without reserve” are two phrases the collector loves to hear, and both apply to this lot!

Discussion of any copy of this one starts and ends with the black cover, and this copy’s cover looks superb. We also like the centering of this copy, since you’ll often see other copies of #3 printed a bit crooked.

The issue is notable for its classic cover art (usually credited to Bob Kane and Jerry Robinson), as well as for having the first time Catwoman appeared in costume. That makes this the first appearance of a costumed villainess in all of comics!

This is one of several comics in the auction that are from the intriguing collection of Eldon Dedini, who was in his late teens when this issue was published and who went on to become a noted illustrator for Playboy and other publications. His earlier books had a handwritten number on the cover (apparently documenting chronological order), while the later ones such as this item continue the numbering, but with the more elegant-looking stamp seen here.

Even in an auction with several choice Batman items, we expect this to get a lot of attention!

Overstreet 2009 NM- 9.2 value = $17,000. CGC census 6/10: 1 in 9.4, none higher.
91025  Batman #3 (DC, 1940) CGC FN+ 6.5 Off-white to white pages.
The first appearance of Catwoman in costume (one of the earliest costumed super-villainesses) would also herald the first appearance of the Puppet Master in this issue. And with a classic cover and art by Bob Kane and Jerry Robinson, what more could a Batfan want? Overstreet 2009 FN 6.0 value = $2,832; VF 8.0 value = $6,797. CGC census 6/10: 8 in 6.5, 24 higher.

91026  Batman #3 (DC, 1940) CGC Apparent VF/NM 9.0 Slight (P) Off-white pages. Featured here is the first appearance of Catwoman in costume, as well as the first appearance of the Puppet Master. The classic cover and interior art are by Bob Kane and Jerry Robinson. CGC notes, "Restoration includes: color touch, cover re-glossed, cleaned, pressed." Overstreet 2009 GD 2.0 value = $944; VG 4.0 value = $1,888; FN 6.0 value = $2,832; VF 8.0 value = $6,797; VF/NM 9.0 value = $11,899. (Total: 1 Items)

91027  Batman #4 (DC, 1940) CGC FN- 5.5 Cream to off-white pages. Gotham City was mentioned for the first time in this issue — believe it or not, Batman had plied his trade in plain old Manhattan previously. The issue is also the third appearance of that Jocund Jack-Of-All-Crimes, the Joker! Bob Kane and Jerry Robinson teamed up on the art. Overstreet 2009 FN 6.0 value = $2,166. CGC census 7/10: 5 in 5.5, 24 higher.

91028  Batman #7 (DC, 1941) CGC VF+ 8.5 White pages. Batman co-creators Bill Finger (scripts) and Bob Kane (cover and interior art) worked on this issue, which features an eye-catching bullseye cover — one of the best of the early covers for this title. Inside, the Joker makes an appearance, and Batman begins working with the police. Jerry Robinson helped with the interior art. Overstreet 2009 VF 8.0 value = $3,283; VF/NM 9.0 value = $5,742. CGC census 6/10: 3 in 8.5, 4 higher.

91029  Batman #10 (DC, 1942) CGC FN/ VF 7.0 Off-white to white pages. Jack Burnley’s clever cover for this issue features a miniature Batman and Robin on a drafting table, inking their own adventures, with Jerry Robinson and creator Bob Kane providing the interior art. Inside, Catwoman gets her first makeover, one of many wardrobe changes she received over the decades. CGC notes, “'Bob Kane' written on first page in pen." Overstreet 2009 FN 6.0 value = $1,113; VF 8.0 value = $2,523. CGC census 6/10: 10 in 7.0, 13 higher.

91030  Batman #47 (DC, 1948) CGC FN- 5.5 Cream to off-white pages. It had been nine years since Batman's first appearance in *Detective Comics* #27, so it was high time a detailed origin of the Caped Crusader was presented. It's here, with story and art by co-creators Bill Finger and Bob Kane — the latter of whom also provided the cover. Overstreet 2009 FN 6.0 value = $1,059. CGC census 6/10: 6 in 5.5, 27 higher.
91031 Blackhawk #10 Big Apple pedigree (Quality, 1946) CGC NM- 9.2 Cream to off-white pages. Reed Crandall drew the adventures of the Blackhaws in this issue. A backup feature has the first solo outing for Chop Chop. White covers notoriously make any flaw stand out, so a NM- copy is quite a welcome sight. Overstreet 2009 NM- 9.2 value = $1,550. CGC census 6/10: 2 in 9.2, 1 higher.

91032 Blackhawk #19 Mile High pedigree (Quality, 1948) CGC NM 9.4 Off-white pages. This attractive Mile High copy has the highest-grade certified by CGC to date, and its stunning blood-red cover is a beauty to behold. Reed Crandall provided both cover and interior art. Overstreet 2009 NM- 9.2 value = $900. CGC census 6/10: 1 in 9.4, none higher.

91033 Blonde Phantom #13 (Timely, 1947) CGC NM- 9.2 Cream to off-white pages. Inside this issue, Miss America adds to the pulchritude as star of a backup feature, and Timely VIP the Sub-Mariner gets a story as well. The action-packed cover is by Syd Shores. Overstreet 2009 NM- 9.2 value = $1,500. CGC census 6/10: 1 in 9.2, 2 higher.

91034 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 6/10: 3 in 9.4, none higher.

91035 Boy Comics #14 Mile High pedigree (Lev Gleason, 1944) CGC NM- 9.2 White pages. Crimebuster was never more exciting than when he battled the evil Iron Jaw! And Charles Biro could produce an exciting cover like few others. Daredevil appears in a text feature inside. Beautiful, bright colors, as to be expected from an Edgar Church book. Overstreet 2009 NM- 9.2 value = $975. CGC census 7/10: 1 in 9.2, none higher.

91036 Captain Aero Comics #25 (Holyoke Publications, 1946) CGC VF/NM 9.0 Off-white to white pages. This is the best copy we’ve ever offered of this L. B. Cole eyecatcher! Though it may not be obvious in the catalog picture, this isn’t a war cover, it’s an “alien attack” cover! Overstreet 2009 VF/NM 9.0 value = $518; NM- 9.2 value = $725. CGC census 6/10: 1 in 9.0, none higher.

91037 Captain Aero Comics #26 Big Apple pedigree (Holyoke Publications, 1946) CGC VF- 7.5 Off-white to white pages. A Gerber “white space,” i.e. one of the very few comics that Ernie Gerber couldn’t find to photograph for his Photo-Journal Guide to Comic Books. This classic rocket ship cover by L. B. Cole is considered by some to be the equal of his famous Contact #12, and you could certainly argue that this one’s even better! Overstreet 2009 VF 8.0 value = $674. CGC census 6/10: 1 in 7.5, 1 higher.

91038 Captain America Comics #18 (Timely, 1942) CGC FN 6.0 Off-white pages. This classic cover is by Al Avison, an underrated cover artist who (presumably owing to the Jack Kirby influence) wasn’t afraid to “zoom in” on the action. Cap and the baddie seem about to tumble right into our laps! A solid mid-grade copy of a book we’ve never seen in high grade. Overstreet 2009 FN 6.0 value = $1,077. CGC census 6/10: 3 in 6.0, 7 higher. From the Pinnacle Hill Collection.

91039 Captain America Comics #21 (Timely, 1942) CGC FN+ 6.5 Cream to off-white pages. We’d never offered an unrestored copy of this issue with the exception of some beaters that should probably be restored! Striking cover art by Syd Shores. Overstreet 2009 FN 6.0 value = $900; VF 8.0 value = $1,950. CGC census 7/10: 3 in 6.5, 4 higher.

91040 Captain America Comics #25 (Timely, 1943) CGC FN/VF 7.0 Cream to off-white pages. Seven long years have passed since we’d offered a copy of this one! Syd Shores is the cover artist. Yes, there is skiing in Japan, the Nagano Olympics taught us that, but it’s tough to ski under machine gun fire! One of the more unusual, and therefore collectible, Timely superhero covers. Overstreet 2009 FN 6.0 value = $900; VF 8.0 value = $1,950. CGC census 7/10: 1 in 7.0, 6 higher.
91041 Captain America Comics #47 (Timely, 1945) CGC VF 8.0 Cream to off-white pages. This Alex Schomburg cover would be the last German War cover of the title and with V-5 rockets pointed at New York City, Cap and Bucky swing into action. The issue has a Human Torch backup story and this copy sports a nice straight spine and bright colors. Overstreet 2009 VF 8.0 value = $1,405. CGC census 6/10: 2 in 8.0, 5 higher.

91042 Captain America Comics #56 (Timely, 1946) CGC NM- 9.2 Cream to off-white pages. Cap busts up a bunch of bad guys who are raiding the museum for some fast action fun from your friends at Timely, namely Syd Shore, Don Rico, Carmine Infantino, and Al Gabriele. The Human Torch is featured in this issue as well. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 6/10: 3 in 9.2, 1 higher.

91043 Captain America Comics #59 (Timely, 1946) CGC VF 8.0 Cream to off-white pages. You have to go all the way back to issue #18 or earlier, or up to the scarce #74 to find a more valuable Cap than this issue, which retells the origin of the patriotic hero. Syd Shore had tough shoes to fill after Alex Schomburg left the title, but he certainly didn't disappoint! A Human Torch story and a spanking panel only make this book that much more enticing. Overstreet 2009 VF 8.0 value = $2,122. CGC census 6/10: 5 in 8.0, 7 higher.

91044 Captain Marvel Adventures #16 Crowley Copy (Fawcett, 1942) CGC VF/NM 9.0 Off-white to white pages. A masterful cover by C.C. Beck, boasting Captain Marvel and Uncle Sam with a patriotic theme. A gorgeous, high-grade pedigreed copy. Overstreet 2009 VF/NM 9.0 value = $940; NM- 9.2 value = $1,325. CGC census 6/10: 2 in 9.0, 3 higher.

91045 Captain Marvel Adventures #97 (Fawcett, 1949) CGC NM/MT 9.8 Off-white to white pages. This partial photo cover is unlike anything else in the long run of this Fawcett title! In fact, it reminds us of the Jack Kirby/Don Heck cover for Tales to Astonish #49 of a decade and a half later. Given the fact that the cover's almost all white, it's amazing that a copy could be in this condition. Overstreet 2009 NM- 9.2 value = $340. CGC census 6/10: 1 in 9.8, none higher.

91046 Captain Marvel Jr. #19 Crowley Copy/File Copy (Fawcett, 1944) CGC NM 9.4 Cream to off-white pages. Long before Slim Pickens learned to stop worrying and to love the bomb, Junior went freefalling for victory on this awesome Mac Raboy cover. Both representatives of the original Axis of Evil — Captain Nazi and Captain Nippon — made appearances inside. The colors are superb on this copy. The highest-graded CGC copy to date, it bears a light “checking copy” stamp on the cover. Overstreet 2009 NM- 9.2 value = $925. CGC census 6/10: 1 in 9.4, none higher.

91047 Captain Science #4 (Youthful Magazines, 1951) CGC NM- 9.2 Cream to off-white pages. Pre-dating the Wally Wood and Joe Orlando science fiction work for EC was this effort by the duo. Overstreet 2009 NM- 9.2 value = $925. CGC census 6/10: 1 in 9.2, none higher. From the Andy Greenham Collection.

91048 Catman Comics #31 Big Apple pedigree (Continental, 1946) CGC VF+ 8.5 White pages. The best copy we've ever offered of this issue. Striking L. B. Cole cover art! Overstreet 2009 VF 8.0 value = $674; VF/NM 9.0 value = $1,137. CGC census 6/10: 2 in 8.5, 3 higher.

91049 Catman Comics #32 (Continental, 1946) CGC FN+ 6.5 White pages. This presents much better than FN+ — while a hard-to-see water stain on the back cover accounts for the CGC grade, be apprised that this is an "otherwise 9.2/9.4"-type copy. The striking shark cover by L. B. Cole is a real classic. Overstreet 2009 FN 6.0 value = $321; VF 8.0 value = $674. CGC census 6/10: 2 in 6.5, 2 higher.

91050 Complete Comics #2 (Timely, 1945) CGC NM 9.4 Off-white to white pages. The Young Allies are featured in this obscure single-issue Timely title, which continued its numbering from Amazing Comics. Alex Schomburg provided the “explosive” Japanese War cover, while Mike Sekowsky and Vince Alascia art fills the inside. This stellar copy displays such sharp edges and bright, vivid cover colors that it's hard to believe that it isn't from one of the top pedigrees, as it's superior to any others on the current CGC census. The second place copy is only VF/NM 9.0. Overstreet 2009 NM- 9.2 value = $2,450. CGC census 6/10: 1 in 9.4, none higher.
91051  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 6/10: 2 in 6.5, 4 higher.
   From the Pinnacle Hill Collection.

91052  Daring Mystery Comics #6 (Timely, 1940) CGC FN/VF 7.0 Off-
   white pages. You don’t often see this book in such nice condition, it’s
   sharp! This is the first appearance of the original Marvel Boy. Alas, he only
   appeared in one other comic 2 1/2 years later and was never seen again,
   though other characters with the same name were. But boy, did he make
   the most of his one cover, a great Simon and Kirby effort. Overstreet 2009
   FN 6.0 value = $1,269; VF 8.0 value = $3,000. CGC census 6/10: 1 in 7.0, 3
   higher.

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91053  Detective Comics #1 (DC, 1937) CGC VG+ 4.5 Cream to off-white pages. The best copy we've ever offered of an issue we would call one of the ten most valuable comic books in the hobby. While Overstreet ranks this issue at #19, the Guide doesn't list a value higher than VF for this book, unlike any of the other top 20 books. This one's $70,000 VF Guide value is higher than that of Batman #1!

As of this writing, CGC has only certified seven unrestored copies of this issue, so you can see why it's famous for its scarcity.

This is the first issue of the comic series that gave the company DC its name. It's the first comic series (or at least the first successful one) to be devoted to a single theme, in that pre-Golden Age time when the anthology comic ruled the newsstands. The cover character is a Fu Manchu clone named Chin Lung, drawn by Vin Sullivan.

Speaking of artists, you'll notice the name "Eldon Dedini" written on the cover of this copy. This copy did indeed originally belong to that longtime Playboy artist, who was 15 years old when this comic came out. Overstreet 2009 VG 4.0 value = $20,000. CGC census 7/10: 1 in 4.5, 3 higher.  

See Video Lot Description

91054  Detective Comics #11 (DC, 1938) CGC VG/FN 5.0 Cream to off-white pages. We've never seen this book graded higher than 6.0, and CGC hasn't graded one higher than 7.5. Excellent cover art by Creig Flessel — we believe Speed Saunders to be the "tec" depicted here. Quite an early DC, released months before Action #1. Overstreet 2009 VG 4.0 value = $1,200; FN 6.0 value = $1,800. CGC census 6/10: 1 in 5.0, 5 higher.
Cgc Universal Grade
Detective Comics #27
D.C. Comics, 5/39

7.5

Off-White Pages
0913646001

1st appearance of Batman (Bruce Wayne)
and Commissioner James "Jim" Gordon.

No. 27

64 Pages of Action!

MAY, 1939

Detective

COMICS

10¢

Starting this issue: The Amazing and Unique Adventures of THE BATMAN!
91055 Detective Comics #27 (DC, 1939) CGC VF- 7.5 Off-white pages. Recent record sales have affirmed the status of this issue; it’s now the most coveted comic book of all, rivaled only by Action Comics #1. In February, 2010 our offering of Batman’s first appearance broke the existing world’s record for a price realized for an individual comic book.

This one’s easily the second-nicest unrestored copy we’ve ever offered. The fact that it’s even a mid-grade unrestored copy is significant; we’ve offered more restored copies over the years than unrestored. And the next highest-graded unrestored copy in one of our auctions was just FN- 5.5.

About this copy, it’s been owned by just two people since its initial newsstand appearance, and it’s never left Hawaii until now. The seller, a lifelong Hawaiian resident who chooses to remain anonymous, bought the comic for $1,200 while a college student in 1974 from the original (and only other) owner. It’s only fitting that he’s selling the comic now to pay for his son’s college education!

About the issue itself, the first appearance of Batman came one year after the first appearance of Superman, and the two DC superhero icons have rivaled each other for collectors’ favor ever since, with most indications that the Dark Knight is now the more popular. That should mean copies this nice will continue to grow in demand. For this issue, VF- 7.5 has to be considered “high grade.” Just consider there has been no CGC-graded copy of Detective #27 to garner a grade higher than VF 8.0 to date, and this offering looks better and better!

The cover’s by Batman co-creator Bob Kane, and other DC Golden Age mainstays Joe Shuster (Superman) and Fred Guardineer contributed to the issue.

Overstreet 2009 VF 8.0 value = $240,000. CGC census 7/10: 2 in 7.5, 2 higher. See Video Lot Description
91056  **Detective Comics #30 (DC, 1939) CGC FN- 5.5 Cream to off-white pages.** Batman's fourth-ever appearance in comics! Overstreet specifically mentions its "classic Batman splash panel" — that of a grim Batman looming over the top third of the first page. In these choice early issues, the Bat-Man was a moody, eerie figure of vengeance, far from the wisecracker he later became. Like issue #28, this one has a non-Batman cover, a fairly violent scene by Fred Guardineer. If scarcity and demand determine value, this book should do very well: Batman gets more popular with each passing year, and there are not many unrestored copies of this early appearance to be had. Overstreet 2009 FN 6.0 value = $2,667. CGC census 6/10: 2 in 5.5, 6 higher.

91057  **Detective Comics #32 (DC, 1939) CGC FN- 5.5 Slightly brittle pages.** The early Golden Age Batman was a bit different from the later character in some respects — not only does he use a gun here, he shoots two villains while they're asleep. Ouch! Overstreet calls it the "first time a costumed hero used a gun in comic books." Bob Kane's dark character was already the star of the book in this, his sixth appearance, and while he didn't get full cover billing, this was the first issue to have the "Batman head" logo on the cover. The cover is by Fred Guardineer. The detectives in the issue include Speed Saunders (drawn by Guardineer) and Slam Bradley (with a Jerry Siegel story and Joe Shuster art). Overstreet 2009 FN 6.0 value = $2,334. CGC census 7/10: 4 in 5.5, 2 higher.

91058  **Detective Comics #33 (DC, 1939) CGC VG/FN 5.0 Cream to off-white pages.** This issue is the twelfth most valuable comic book of all according to Overstreet. In the 2004 Guide's ranking it even surpassed *Detective* #1, and it's now the second most valuable issue of the title, ranking behind only the hallowed #27. The reason for all the fuss comes in the first two pages of the book: the first-ever telling of Batman's origin. A look at the cover is enough to tell you how early in Batman's career this is: he's wearing a gun holster on the cover and in several panels of the story. The cover and art are by the Caped Crusader's creator Bob Kane, reportedly with an inking assist by Sheldon Moldoff. The backup features include the usual complement of detective tales, including Speed Saunders (with Fred Guardineer art), Larry Steele, Slam Bradley, and the Spy. Unrestored copies of this issue are uncommon, making this a real prize. Overstreet 2009 VG 4.0 value = $8,700; FN 6.0 value = $13,050. CGC census 6/10: 2 in 5.0, 5 higher.

91059  **Detective Comics #34 (DC, 1939) CGC FN+ 6.5 Cream to off-white pages.** This pre-Robin issue is the very last *Detective* to feature a non-Batman character on the cover. Creig Flessel is the cover artist. Is this the Crimson Avenger about to hurl his adversary off the side of a ship? Some say yes, some say it's a generic masked man, and most say they just want a Tec 34 so they can have an opinion! Copies of *Detective* #27-38 rarely turn up in unrestored condition better than FN. Overstreet 2009 FN 6.0 value = $1,749; VF 8.0 value = $4,198. CGC census 6/10: 1 in 6.5, 3 higher.
91060  Detective Comics #38 Davis Crippen (“D” Copy) pedigree (DC, 1940) CGC GD/VG 3.0 Off-white pages. Robin the Boy Wonder made his first appearance here, and the debut of the most famous sidekick in comics puts this key issue among Overstreet’s 15 most valuable comic books. According to lore, sales of this title nearly doubled once Robin came onto the scene, and soon thereafter almost every costumed crimefighter in comics got a kid sidekick to share fisticuffs and wisecracks with. The issue’s art is by Bob Kane and Jerry Robinson, and Batman and Robin’s dialogue is courtesy of scripter Bill Finger. CGC notes, “Tape stain on cover.” Overstreet 2009 GD 2.0 value = $4,100; VG 4.0 value = $8,200. CGC census 6/10: 4 in 3.0, 17 higher.

91061  Detective Comics #48 (DC, 1941) CGC VF- 7.5 Off-white pages. The term “Batmobile” was used for the first time in this issue! Believe it or not, the car was still a red roadster at this point, which only underlines what an early Bat-story this is. The obsessive Bat-fan will also want to note that while Gotham City had been mentioned in Batman before, its first Detective mention was in this issue. The art on Batman is a Bob Kane/Jerry Robinson/George Roussos team-up, and those artists also collaborated on the lead story inside the book. Overstreet 2009 VF 8.0 value = $1,764. CGC census 6/10: 3 in 7.5, 5 higher.

91062  Exciting Comics #48 Big Apple pedigree (Nedor, 1946) CGC NM+ 9.6 White pages. The only copy graded above 9.2 by CGC to date. Alex Schomburg cover art featuring the Black Terror. Overstreet 2009 NM-9.2 value = $900. CGC census 6/10: 1 in 9.6, none higher.

91063  Exciting Comics #50 Big Apple pedigree (Nedor, 1946) CGC VF 8.0 White pages. We’d only seen this book a couple of times before in any grade! This copy presents extremely well; the front cover looks Near Mint. Alex Schomburg cover art featuring the Black Terror. Overstreet 2009 VF 8.0 value = $369. CGC census 6/10: 2 in 8.0, none higher.

91064  Famous Funnies Series 1 #1 (Eastern Color, 1934) CGC FR 1.0 Light tan to off-white pages. Obtaining a copy of the first comic book actually sold to the public is now one of the biggest challenges for the advanced comic book collector! Comic Book Marketplace estimates that perhaps ten copies exist, and only five appear on CGC’s census as of this writing. The print run was said to be just 35,000 — if you compare that to Superman #1’s million-copy print run and think how difficult that book is to find, the true challenge of securing one of these becomes clear. Hoping to find a high-grade copy strikes us as sheer folly: the only two unrestored copies certified with higher grades by CGC are low-grade specimens grading no higher than 3.0. As mentioned above, this is the first comic book to be sold to the public, all previous ones were giveaways! And while the notation on the CGC slab calls this a newsstand comic book, our understanding is that it was only distributed through department stores. At 10¢ for 64 interior pages, this was the prototype for all comics to come, and is an extremely desirable item in any grade. CGC notes, “Cover detached & completely split.” Overstreet 2009 GD 2.0 value = $4,058. CGC census 6/10: 1 in 1.0, 2 higher.
**91065** Famous Funnies #209 (Eastern Color, 1953) CGC VF/NM 9.0  
**Off-white to white pages.** This landmark title, launched way back in 1934, was nearing the end of its run when this issue came out in 1953. The Buck Rogers feature began with this issue, accompanied by some of the most dynamic covers in comic book history by the incomparable Frank Frazetta. For eight glorious issues, Famous Funnies was on top of the comics world. This wonderful copy shows clearly why Frazetta is so revered. Overstreet 2009 VF/NM 9.0 value = $1,249; NM- 9.2 value = $1,760. CGC census 6/10: 4 in 9.0, 10 higher.

**91066** Famous Funnies #210 (Eastern Color, 1954) CGC NM- 9.2  
**Cream to off-white pages.** Frank Frazetta's spectacular Buck Rogers cover was one of several that he did near the end of this title's run in the early '50s, all of them highly sought after. Overstreet 2009 NM- 9.2 value = $1,760. CGC census 6/10: 9 in 9.2, 8 higher.

**91067** Flash Comics #11 Mile High pedigree (DC, 1940) CGC NM- 9.2  
**White pages.** Sheldon Moldoff is the cover artist here, and no doubt you notice the presence of a gorilla, before the time 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. The solid red on the front cover is so impressive, it’s no surprise that this is the highest-graded copy. As to what differentiates this sharp-cornered specimen from the copies certified 9.4 in this same run: well, from outside the slab we can’t see any difference at all! Overstreet 2009 NM- 9.2 value = $3,300. CGC census 7/10: 1 in 9.2, none higher. *From the Gary Keller Collection.*
Flash Comics #12 Mile High pedigree (DC, 1940) CGC NM/MT 9.8 White pages. Chances are, that provided the unbelievable grade and page quality, you would have just assumed that this copy came from Edgar Church's collection, even if we hadn't mentioned Mile High. In this case, the book is even more spectacular than most Mile Highs! To give you an idea about the rarity of the book in high grade, CGC's second rated copy scored a VF/NM 9.0, while a FN/VF 7.0 copy holds down third place in its census for #12. E. E. Hibbard was responsible for the cover, and as usual he, Harry Lampert, and Sheldon Moldoff provided interior art. Overstreet 2009 NM- 9.2 value = $3,300. CGC census 7/10: 1 in 9.8, none higher. From the Gary Keller Collection.
Flash Comics #17 Mile High pedigree (DC, 1941) CGC NM 9.4 White pages. Another issue that shows up infrequently; we've auctioned just two other copies in the past six years, neither of which holds a candle to this beauty! The Hawkman cover and interior story were drawn by Sheldon Moldoff. Overstreet 2009 NM- 9.2 value = $3,300. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.

Flash Comics #18 Mile High pedigree (DC, 1941) CGC NM 9.4 Off-white to white pages. We've never before offered a copy of #18 nicer than FN+ 6.5; furthermore, CGC has certified only two copies nicer than that to date. E. E. Hibbard did the cover and the interior Flash story. Overstreet 2009 NM- 9.2 value = $3,300. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.
91071 Flash Comics #20 Mile High pedigree (DC, 1941) CGC NM+ 9.6 White pages. We’ve never offered a CGC-certified copy of #20 before, so let’s cut right to the chase — here’s the finest copy of all. It beats the second-ranked copy in CGC’s census by a wide NM+ to VF+. E. E. Hibbard provided the Flash cover and interior art. Overstreet 2009 NM- 9.2 value = $3,300. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.
91072 **Flash Comics #21 (DC, 1941) CGC NM 9.4 Cream to off-white pages.** Sheldon Moldoff created a “classic” cover for this issue, one of his many Hawkman themes for the title. Additional art was provided by E. E. Hibbard and Harry Lampert. This impressive copy is tied with one other as the highest-graded by CGC to date for issue #21. Overstreet 2009 NM- 9.2 value = $3,150. CGC census 7/10: 2 in 9.4, none higher. From the Gary Keller Collection.

91074 **Flash Comics #22 (DC, 1941) CGC VF/NM 9.0 Cream to off-white pages.** A scowling six-armed idol looks menacing as two sword-wielding Chinese men threaten the Fastest Man Alive on this great Golden Age cover. Inside, there’s art by E. E. Hibbard and Shelly Moldoff to thrill you. This is a terrific copy with vibrant cover color: outside of a minor rounded corner, this one looks fresh and new. Overstreet 2009 VF/ NM 9.0 value = $2,024; NM- 9.2 value = $2,850. CGC census 6/10: 3 in 9.0, 2 higher.

91073 **Flash Comics #22 Mile High pedigree (DC, 1941) CGC NM 9.4 White pages.** A scowling six-armed idol looks menacing as two sword-wielding Chinese men threaten the Fastest Man Alive on this great Golden Age cover. Inside, there’s art by E. E. Hibbard and Shelly Moldoff to thrill you. This is a terrific copy with vibrant cover color: outside of a minor rounded corner, this one looks fresh and new. Overstreet 2009 VF/ NM 9.0 value = $2,024; NM- 9.2 value = $2,850. CGC census 6/10: 3 in 9.0, 2 higher.

91075 **Flash Comics #23 San Francisco pedigree (DC, 1941) CGC NM 9.4 White pages.** As the only copy graded above 9.0 by CGC as of this writing, this Tom Reilly copy is a real attention-getter. It’s got one of the best Hawkman covers of the title’s run — unlike some superheroes, Hawkman wasn’t above using a weapon, usually a medieval one from Carter Hall’s ever-available collection! All of the best Hawkman covers were drawn by Sheldon Moldoff, and that’s the case for this one as well. Overstreet 2009 NM- 9.2 value = $2,850. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.
91076  Flash Comics #24 Mile High pedigree (DC, 1941) CGC NM 9.4
White pages. Shiera Sanders becomes Hawkgirl for the first time in this
issue (though to quiet naysayers, we will acknowledge that All-Star #5
saw Shiera briefly don Hawkman’s spare outfit to become “Hawkwoman”).
E. E. Hibbard drew the cover, featuring the Flash. By far the nicest copy
we’ve seen, this is also the only copy certified above 9.0 by CGC to date.
Overstreet 2009 NM- 9.2 value = $3,450. CGC census 7/10: 1 in 9.4, none
higher. From the Gary Keller Collection.

91077  Flash Comics #25 (DC, 1942) CGC NM 9.4 Cream to off-white
pages. This copy soars above the others in CGC’s census — it’s the only
copy of the issue graded above 8.5 as of this writing. Sheldon Moldoff
drew the cover as well as the Hawkman story inside the issue. Other
heroes on hand are the Flash (drawn by E. E. Hibbard), King Standish
(drawn by Harry Lampert), and that humorous klutz, Johnny Thunder.
Overstreet 2009 NM- 9.2 value = $1,850. CGC census 7/10: 1 in 9.4, none
higher. From the Gary Keller Collection.

91078  Flash Comics #26 Mile High pedigree (DC, 1942) CGC NM+
9.6 Off-white pages. One of the few copies in this run that we had offered
previously, it sold in 2003 for $14,950, or more than 11 times the Guide
price of that year. The highest-graded copy then and now, this one has
the usual outstanding cover colors, a beautiful back cover, and perfect
centering. The cover art (against a background pattern of Flash logos and
helmets) is by E. E. Hibbard. Overstreet 2009 NM- 9.2 value = $1,850. CGC
census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91079  Flash Comics #29 San Francisco pedigree (DC, 1942) CGC VF/
NM 9.0 Off-white to white pages. Remember the Ghost Patrol? They
were three deceased members of the French Foreign Legion, and they
didn’t let a little thing like being dead stop them from fighting the Nazis!
The group’s origin and first appearance are in this issue. Also appearing are
Hawkman (drawn by Sheldon Moldoff inside the book and on the cover),
the Flash, Johnny Thunder, the King, and the Whip. The San Francisco ped-
igree is the stuff of legend, and the legend is borne out here: this is not
only the highest-graded copy of the issue that CGC has certified to date,
it’s the only one graded above FN+. Overstreet 2009 VF/NM 9.0 value =
$1,366; NM- 9.2 value = $1,925. CGC census 7/10: 1 in 9.0, none higher.
From the Gary Keller Collection.
91080  Flash Comics #30 Mile High pedigree (DC, 1942) CGC NM+ 9.6 White pages. Edgar Church's collection produced this gem, the highest-graded copy of the issue that CGC has certified to date. The issue stars the Flash (drawn by E. E. Hibbard on the cover and inside the comic), Hawkman (drawn by Sheldon Moldoff), and Johnny Thunder. Overstreet 2009 NM- 9.2 value = $1,850. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91082  Flash Comics #37 Mile High pedigree (DC, 1943) CGC NM+ 9.6 White pages. Sheldon Moldoff’s Hawkman cover is one of the most dramatic of the title's run, but alas, we never really got the full effect by seeing copies in so-so shape. Enter the Mile High, one of only two copies graded above 9.0 to date, with the next-highest grade being a 5.5. Overstreet 2009 NM- 9.2 value = $1,675. CGC census 7/10: 2 in 9.6, none higher. From the Gary Keller Collection.

91081  Flash Comics #33 San Francisco pedigree (DC, 1942) CGC NM+ 9.6 White pages. This issue's memorable war cover is called "classic" by Overstreet — the Japanese war scene is the work of Sheldon Moldoff, who also drew the Hawkman story inside the issue. The Flash, Johnny Thunder, and others also appear. This copy ties with one other as the highest-graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $1,900. CGC census 7/10: 2 in 9.6, none higher. From the Gary Keller Collection.
Flash Comics #38 San Francisco pedigree (DC, 1943) CGC NM+ 9.6 White pages. If you ever wondered what a Golden Age comic looked like while still “on the stands,” look no further than this incredible NM+ copy of Flash Comics #38. It’s as glossy and fresh as the day someone paid a dime for it! Like many of the earlier books from this legendary collection, it has a small rubber-stamped “signature” of Tom Reilly on the back cover. Only five copies of this issue are currently graded by CGC, with this stunning example the best of the bunch. Of special note for this issue is a full-page advertisement for Comic Cavalcade #1, alongside art by Sheldon Moldoff and E. E. Hibbard. Overstreet 2009 NM- 9.2 value = $1,675. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91085 Flash Comics #40 Mile High pedigree (DC, 1943) CGC NM 9.4 White pages. The immaculate black edges at the right and the bottom will make a believer out of you (not that there are many Mile High skeptics out there!). This is a smashing specimen, the best around! Overstreet 2009 NM- 9.2 value = $1,675. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91086 Flash Comics #42 Mile High pedigree (DC, 1943) CGC VF/NM 9.0 White pages. This would grade much higher if not for two tiny pieces out at lower right. There’s no copy we’d rather have! E. E. Hibbard cover. Overstreet 2009 VF/NM 9.0 value = $1,046; NM- 9.2 value = $1,475. CGC census 6/10: 2 in 9.0, none higher. From the Gary Keller Collection.

91084 Flash Comics #39 San Francisco pedigree (DC, 1943) CGC NM 9.4 White pages. Sheldon Moldoff drew this issue’s cover — check out Shiera Sanders letting her hair down! In addition to the Hawkman story drawn by Moldoff, there are also tales of the Flash, Johnny Thunder, and others. As of this writing, this San Francisco treat is the only high-grade copy of the issue on CGC’s census. Overstreet 2009 NM- 9.2 value = $1,675. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.
91087 Flash Comics #45 San Francisco pedigree (DC, 1943) CGC NM+ 9.6 White pages. Most collectors consider this pedigree second in desirability only to Edgar Church's Mile High collection, and this book shows why. From the certified grade right down to the page quality, it's peerless. Overstreet 2009 NM- 9.2 value = $1,475. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91088 Flash Comics #47 Mile High Pedigree (DC, 1943) Condition: NM. With most of the Mile Highs now snugly secured in CGC holders, it's a real treat to see one that isn't! Due to an overhang, here's a copy you can take out and (carefully) enjoy — and be sure to get a whiff of that legendary Mile High fresh scent! Hawkman cover by Sheldon Moldoff. Overstreet 2009 NM- 9.2 value = $1,475. From the Gary Keller Collection.

91089 Flash Comics #48 Mile High pedigree (DC, 1943) CGC NM- 9.2 White pages. Nothing is quite as pleasing to a serious comic book collector as a high-grade Golden Age comic with an Edgar Church pedigree, a flawless black cover, and white pages! Here you go, Mr. Serious Collector! E. E. Hibbard cover. Overstreet 2009 NM- 9.2 value = $1,475. CGC census 7/10: 1 in 9.2, none higher. From the Gary Keller Collection.

91090 Flash Comics #50 Pennsylvania pedigree (DC, 1944) CGC NM+ 9.6 White pages. Here's a sure winner for all you Flash fans! The rich cover color and impossibly smooth spine on this pedigreed prize make this one a must if the best is what you seek. Note the pencil mark on the cover, under the "H" in the title logo — it appears to be a distribution mark, and was there at the time of purchase. Overstreet 2009 NM- 9.2 value = $1,475. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.
91091  **Flash Comics #51 San Francisco pedigree (DC, 1944) CGC NM+ 9.6 White pages.** No doubt you recognize the distinctive style of Sheldon Moldoff on this issue’s cover — the question of whether “Shelly” or Joe Kubert is the best Hawkman artist would be an occasion for spirited debate. As usual, the Winged Wonder is joined by Flash and Johnny Thunder inside the comic. This is the highest-graded copy of this issue that CGC has certified to date. *Overstreet 2009 NM- 9.2 value = $1,325. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.*

91092  **Flash Comics #54 Mile High pedigree (DC, 1944) CGC NM+ 9.6 White pages.** Martin Naydel delivered a superbly creative cover for this issue as well as drawing the Flash story inside the mag. Other features include Johnny Thunder, the Ghost Patrol, the Whip, and last but not least a Sheldon Moldoff-drawn Hawkman story. Our offering is one of those you’d know was a Mile High without us even telling you — note the white pages! This is the highest-graded copy of this issue that CGC has certified to date. *Overstreet 2009 NM- 9.2 value = $1,325. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.*

91093  **Flash Comics #56 Pennsylvania pedigree (DC, 1944) CGC NM+ 9.6 White pages.** The Flash dispels some bad juju on this Martin Naydel cover, much to the relief of sweat-soaked Winky, Blinky, and Noddy! The backup features include a winged wonder (Hawkman by Sheldon Moldoff) and an often-zinged blunderer (Johnny Thunder by Stan Aschmeier). This is the highest-graded copy of this issue that CGC has certified to date. *Overstreet 2009 NM- 9.2 value = $1,325. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.*

91094  **Flash Comics #57 San Francisco pedigree (DC, 1944) CGC NM/MT 9.8 White pages.** This issue has a Sheldon Moldoff spider-web cover, with interior art by Moldoff (Hawkman), Martin Naydel (the Flash), and Stan Aschmeier (Johnny Thunder). A truly great pedigreed copy, this one has the highest-grade issued by CGC to date. *Overstreet 2009 NM- 9.2 value = $1,325. CGC census 7/10: 1 in 9.8, none higher. From the Gary Keller Collection.*
91095  Flash Comics #61 San Francisco pedigree (DC, 1945) CGC VF/NM 9.0 White pages. This strictly graded Tom Reilly book is the only one on the CGC census graded above 7.5 as of this writing. Hawkman benefits from Sheldon Moldoff art both on the cover and inside the issue. Also appearing are Flash, Johnny Thunder, and the Ghost Patrol. This is the highest-graded copy of this issue certified by CGC to date. Overstreet 2009 VF/NM 9.0 value = $940; NM- 9.2 value = $1,325. CGC census 7/10: 1 in 9.0, none higher. From the Gary Keller Collection.

91096  Flash Comics #63 San Francisco pedigree (DC, 1945) CGC NM-9.2 White pages. As the story goes, the later Tom Reilly/San Francisco books were never actually read, and how else would you explain the amazing condition of this copy? It’s the only copy graded above 8.5 by CGC as of this writing. The early style of Joe Kubert is on display on this cover, and Kubert drew the Hawkman story inside the issue as well. Also appearing in the issue are the Flash, Johnny Thunder, and the Ghost Patrol. This is the highest-graded copy of this issue certified by CGC to date. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91097  Flash Comics #68 Mile High pedigree (DC, 1945) CGC NM-9.2 White pages. If you’re seeking this issue in high grade, the Mile High looks to be your only shot, as it’s the only copy graded above FN 6.0 by CGC as of this writing. E. E. Hibbard drew the cover, which co-stars Winky, Blinky, and Noddy. This is the highest-graded copy of this issue certified by CGC to date. Overstreet 2009 NM- 9.2 value = $1,775. CGC census 7/10: 1 in 9.2, none higher. From the Gary Keller Collection.

91098  Flash Comics #69 Mile High pedigree (DC, 1946) CGC NM 9.4 Off-white to white pages. This is the only copy graded above 8.5 by CGC to date! Mile High copies are the best Golden Age books around — even the Three Dimwits know that! E. E. Hibbard cover art. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.
Flash Comics #70 Hawkeye pedigree (DC, 1946) CGC NM+ 9.6 Off-white to white pages. If you didn’t appreciate the Hawkeye collection before, you certainly will after examining this Flash run! This copy stands as one of the highlights. The cover featuring Hawkman is by Joe Kubert. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 7/10: 1 in 9.6, 1 higher. From the Gary Keller Collection.

Flash Comics #71 Pennsylvania pedigree (DC, 1946) CGC NM 9.4 White pages. Joe Kubert drew Hawkman both on the cover and in the accompanying story. The Winged Wonder is joined by the Flash and Johnny Thunder in the issue. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 7/10: 2 in 9.4, none higher. From the Gary Keller Collection.

Flash Comics #72 (DC, 1946) CGC NM 9.4 Off-white to white pages. Flash doesn’t look particularly honored to be immortalized on a bust... maybe because sculptors Winky, Binky, and Noddy are bound to botch the job somehow. A much better monument to the speedster’s greatness is this comic book, which has certainly survived the ages in fine shape. Inside the comic are a Hawkman story, by Joe Kubert no less, as well as tales starring Johnny Thunder and the Ghost Patrol. The issue's cover is by E. E. Hibbard. This is the highest grade that CGC has assigned for this issue to date. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 7/10: 2 in 9.4, none higher. From the Gary Keller Collection.

Flash Comics #73 (DC, 1946) CGC NM 9.4 Cream to off-white pages. As young as Joe Kubert was when this book came out, he was entrusted with this issue's cover as well as its Hawkman story, due to his prodigal art talents. Other features in the book include Flash, Ghost Patrol, and Johnny Thunder. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 7/10: 2 in 9.4, none higher. From the Gary Keller Collection.

Flash Comics #75 (DC, 1946) CGC NM 9.4 White pages. This Hawkman-Devil cover by Joe Kubert looks as fresh as the day the book hit the stands. The orange and red inks simply glow. And if the cover doesn't grab you, maybe the promise of more Joe Kubert artwork inside will. This is a great comic for Hawkman fans, Kubert fans, and Devil cover collectors. To date, this is the highest CGC-graded copy of this issue. Good luck finding a nicer copy; the pages are bone white, and you’d swear by looking at it that this came from a pedigree collection. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.
91105 Flash Comics #77 (DC, 1946) CGC NM 9.4 Off-white pages. Here's the only copy graded above 9.0 by CGC as of this writing. Chet Kozlak drew Hawkman on the cover as well as inside the book. Also appearing in these pages are the Flash (of course), the Ghost Patrol, and Johnny Thunder. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91106 Flash Comics #78 Mile High pedigree (DC, 1946) CGC NM+ 9.6 White pages. A grand total of four copies have earned grades higher than FN/VF 7.0 from CGC for this issue to date, with only this gem grading nicer than NM- 9.2. Man, those Mile Highs are tough to beat! E. E. Hibbard Halloween cover and art. Stan Aschmeier and Paul Reinman art. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91107 Flash Comics #79 Ohio pedigree (DC, 1947) CGC NM 9.4 White pages. The only 9.4 copy of 879 to be certified with White pages, this one's sure to please. Chet Kozlak drew the cover featuring Hawkman. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 7/10: 2 in 9.4, none higher. From the Gary Keller Collection.

91108 Flash Comics #81 (DC, 1947) CGC NM 9.4 Off-white to white pages. Not just the highest-graded copy, this is the only one certified with a grade above 8.5 to date! The Flash, Hawkman, and Johnny Thunder appear. Chet Kozlak drew the cover. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91109 Flash Comics #83 Ohio pedigree (DC, 1947) CGC NM 9.4 Off-white to white pages. We're always very impressed with the Ohio pedigree books, and looking at the gems from that collection in this auction we must once again extol their virtues! This one's the only copy of #83 certified with a grade above 9.0 to date. It's got a Hawkman cover by Joe Kubert, plus appearances by the Flash, the Atom, Johnny Thunder, and the Ghost Patrol. Football fans will love the back cover ad, which tells the story of the boneheaded play by California's Roy "Wrong-Way" Riegels, without mentioning his name, maybe to spare the poor guy any more embarrassment! Overstreet 2009 NM- 9.2 value = $1,175. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91110 Flash Comics #85 Davis Crippen ("D" Copy) pedigree (DC, 1947) CGC NM- 9.2 Off-white pages. An immutable law of comics: when a superhero is invited to star in a movie, it is always, always, always a trap by villains! Hawkman obviously didn't get the memo, but his moment in the spotlight sure makes for a great cover, courtesy of Joe Kubert. Other artists in the issue include E. E. Hibbard (drawing the Flash) and the tireless (at least when it came to drawing Johnny Thunder features) Stan Aschmeier. This is the highest-graded copy of the issue (and the only one above 7.5) that CGC has certified to date. Overstreet 2009 NM- 9.2 value = $1,175. CGC census 7/10: 2 in 9.2, none higher. From the Gary Keller Collection.
91111  Flash Comics #88 Mile High pedigree (DC, 1947) CGC NM+ 9.6 White pages. This one destroys the competition as the only copy certified above 9.0 to date. This very copy was pictured in Comic Book Marketplace #31, with noted Mile High collector Pat Kochanek singling it out as one of the great unheralded Golden Age covers (Joe Kubert is the credited cover artist). While this issue hasn’t been designated “scarce,” we had never seen a high-grade copy before, and just six copies appear on CGC’s census to date. The page quality is exceptional, and the overall appeal lets us dub this the best existing copy without fear of contradiction. Overstreet 2009 NM- 9.2 value = $1,875. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91112  Flash Comics #90 (DC, 1947) CGC NM 9.4 White pages. The Black Canary issues of this series have been called the toughest to find, and this is one of those early appearances (co-starring Johnny Thunder). Hawkman and the Atom also appear, not to forget the Flash! A black-cover Golden Age issue typically isn’t found in this grade, and certainly not with this impeccable page quality. Overstreet 2009 NM- 9.2 value = $1,875. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91113  Flash Comics #91 Davis Crippen (“D” Copy) pedigree (DC, 1948) CGC NM– 9.2 Off-white pages. Who ever heard of a title like “The Phantom Menace” anyway? This issue has a Joe Kubert cover; in addition to the Hawkman and Flash tales, there’s a Johnny Thunder story drawn by Carmine Infantino in which Johnny gets help from more than just his Thunderbolt, as Black Canary makes an early appearance. Our offering is the only copy to be graded above 8.0 by CGC to date. Overstreet 2009 NM- 9.2 value = $1,975. CGC census 7/10: 1 in 9.2, none higher. From the Gary Keller Collection.

91114  Flash Comics #92 Davis Crippen (“D” Copy) pedigree (DC, 1948) CGC NM 9.4 Cream to off-white pages. The Black Canary’s first solo feature came in this issue, as did her first cover, a dynamic tour de force by a young Carmine Infantino. Overstreet mentions that the issue is difficult to find in high grade, owing to ink smearing usually occurring on the white background. But your friends at Heritage have found a sterling copy, one of only two copies of the issue to be certified at 9.4 by CGC to date. Infantino also provides interior art, one of his earliest efforts for this title. Overstreet 2009 NM- 9.2 value = $5,900. CGC census 7/10: 2 in 9.4, none higher. From the Gary Keller Collection.
91115  Flash Comics #95 Mile High pedigree (DC, 1948) CGC NM- 9.2 White pages. It seems almost impossible that a vintage Golden Age comic could look this good — this sharp-cornered, black-cover issue is quite a sight to behold, and the page quality is exceptional too. It seems that what kept it from a higher numerical grade is an almost imperceptible hairline color break at the top right, but a collector so discriminating that he would be bothered by that might as well give up hope of putting together a run of this title. Overstreet 2009 NM- 9.2 value = $1,975. CGC census 7/10: 1 in 9.2, none higher. From the Gary Keller Collection.

91116  Flash Comics #96 Mile High pedigree (DC, 1948) CGC NM- 9.4 White pages. An underwater cover scene by Joe Kubert, featuring the Hawkman, is a highlight of this issue, which also includes a Thorn appearance. But once again, it's the Edgar Church connection that really makes this a stand-out copy! And according to the latest CGC census for this issue, this copy is the best there is! Overstreet 2009 NM- 9.2 value = $1,975. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91117  Flash Comics #98 Mile High pedigree (DC, 1948) CGC NM+ 9.6 White pages. Hawkman gets a new look in this issue, and we must say, he's looking pretty good on this Joe Kubert cover — of course, anything would look good on a 1948 comic this fresh and nice! Carmine Infantino and Lee Elias also provide story art, and while we're at it, let's mention that the Atom also dons a new costume in his story. Overstreet 2009 NM- 9.2 value = $1,975. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91118  Flash Comics #99 Diamond Run pedigree (DC, 1948) CGC NM- 9.2 Off-white to white pages. A sharp black-background cover sets this pedigreed beauty apart from the crowd! Art is provided by Joe Kubert and Carmine Infantino. Overstreet 2009 NM- 9.2 value = $1,975. CGC census 7/10: 1 in 9.2, none higher. From the Gary Keller Collection.
91119  *Flash Comics #100* Diamond Run pedigree (DC, 1948) CGC NM 9.4 Off-white to white pages. Gotta love those 100th issues, especially one with a kooky cover featuring a car driving up the side of a building! Joe Kubert provided this Hawkman cover and art, while Carmine Infantino's art graced the Flash story. This pretty pedigreed copy has been off the market for a while. Overstreet 2009 NM- 9.2 value = $4,400. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91121  *Flash Comics #101* (DC, 1948) CGC VF+ 8.5 Cream to off-white pages. One of only two copies graded above 8.0 to date, and the other is the famed Ohio pedigree copy and it's only .5 higher! A Carmine Infantino cover and interior art (on the Black Canary story of course) and Joe Kubert art only sweeten the deal. Overstreet considers the book to be “scarce.” Overstreet 2009 VF 8.0 value = $1,594; VF/NM 9.0 value = $2,697. CGC census 6/10: 1 in 8.5, 1 higher. From the Gary Keller Collection.

91122  *Flash Comics #102* (DC, 1948) CGC NM- 9.2 Off-white pages. Joe Kubert provides a rather interesting cover to this later Golden Age issue. As nice as this comic looks, it’s hard to believe it isn’t from a pedigreed collection. Overstreet 2009 NM- 9.2 value = $3,800. CGC census 7/10: 2 in 9.2, none higher. From the Gary Keller Collection.

91123  *Flash Comics #103* (DC, 1949) CGC VF- 7.5 Off-white to white pages. It’s near the end of the line for the original Golden Age Flash with this, the next-to-last issue. A great Flash cover by Carmine Infantino gets things going, with story art by Infantino, Joe Kubert, and Paul Reinman inside. Overstreet notes this issue as “scarce.” Overstreet 2009 VF 8.0 value = $1,846. CGC census 7/10: 1 in 7.5, 1 higher. From the Gary Keller Collection.
Flash Comics #104 Mile High pedigree (DC, 1949) CGC NM 9.4 White pages. This copy of the final issue of the title, considered "scarce" by Overstreet, has the distinction of coming from Edgar Church's original Mile High collection. The Flash has his origin retold, and Joe Kubert provides the eye-catching red Hawkman cover. We expect some real bidding frenzy to occur on this remarkable gem, so you might want to get your bid in early! Overstreet 2009 NM- 9.2 value = $12,000. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.
91125  Four Color #9 Donald Duck Finds Pirate Gold (Dell, 1942) CGC VF- 7.5 Off-white to white pages. Disney animation studio artists Carl Barks and Jack Hannah produced the art for this landmark issue. Barks would go on to have an extremely long career writing and illustrating the Disney Ducks in comic books after this first effort. CGC notes, "From the Dallas Stephens Collection". Overstreet 2009 VF 8.0 value = $7,015. CGC census 6/10: 4 in 7.5, 15 higher.

91126  Four Color #29 Donald Duck (Dell, 1943) CGC VG+ 4.5 Cream to off-white pages. The Carl Barks classic, "The Mummy’s Ring," is the cover story of this nice issue. The Egyptian Donald Duck adventure includes appearances by Huey, Dewey, and Louie. Barks also supplied the cover and interior art for the book. Overstreet 2009 VG 4.0 value = $1,422. CGC census 7/10: 5 in 4.5, 16 higher.

91127  Four Color #62 Donald Duck (Dell, 1945) CGC VF+ 8.5 Off-white to white pages. The third starring role for Donald Duck in this title, an astounding 52 pages of Carl Barks’ art is contained herein. This early Ducks’ jewel is rated “Uncommon” by Gerber, only two copies have been certified higher by CGC. Classic cover scene of Donald and the nephews. Overstreet 2009 VF 8.0 value = $1,820; VF/NM 9.0 value = $3,510. CGC census 7/10: 4 in 8.5, 2 higher.

91128  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 7/10: 4 in 9.2, 2 higher.

91129  Four Color #178 Donald Duck Christmas on Bear Mountain (Dell, 1947) CGC VF 8.0 Off-white to white pages. Here’s the first appearance of one of the most important characters in the world of Disney ducks, Uncle Scrooge. Carl Barks created the character for this Donald Duck Christmas tale, and the character went on to star in his own incredibly popular series in time. Mickey Mouse, Goofy, and Dumbo also make appearances. Overstreet 2009 VF 8.0 value = $1,029. CGC census 6/10: 11 in 8.0, 12 higher.

91130  Green Lantern #1 (DC, 1941) CGC Apparent VG+ 4.5 Extensive (P) Cream to off-white pages. A little over a year after first appearing in All-American Comics #16, Green Lantern got his own title, and Howard Purcell commemorated the occasion with a classic cover! CGC notes, “Restoration includes: color touch, pieces added, tear seals, reinforced.” Overstreet 2009 GD 2.0 value = $3,000; VG 4.0 value = $6,000. (Total: 1 Comic Books)
91131 Green Lantern #3 Mile High pedigree (DC, 1942) CGC NM 9.4 White pages. Marty Nodell gave us this wild, black-background cover, featuring Green Lantern literally on top of the (flaming) world, battling Nazis! Overstreet calls it a classic cover, and we couldn’t agree more. We also agree that this Edgar Church example is the best of the current CGC census bunch — it fact, it’s far and away the best, with the second highest copy trailing behind at a mere 8.5. Overstreet 2009 NM- 9.2 value = $9,500. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.
91132  Green Lantern #4 Mile High pedigree (DC, 1942) CGC NM- 9.2
White pages. We previously sold this copy in uncertified form (also calling it NM-) and it fetched one of the highest prices for an uncertified book we've ever had. We can see why the issue's popular given the patriotic cover, ad of course the Mile High copy is the best you'll find. Irwin Hasen cover art. Overstreet 2009 NM- 9.2 value = $6,700. CGC census 6/10: 1 in 9.2, none higher. From the Gary Keller Collection.

91133  Green Lantern #6 Mile High pedigree (DC, 1942) CGC NM 9.4
White pages. Gazing at the ultra-smooth surfaces of this Edgar Church comic, one can almost imagine themselves back in the war-torn world of 1943, standing at the newsstand with a shiny silver dime in hand. Gee, if we only had another nickel, we could get a Baby Ruth candy bar, too! Irwin Hasen cover. Interior art by Martin Nodell. Overstreet 2009 NM- 9.2 value = $3,600. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.
Green Lantern #8 Mile High pedigree (DC, 1943) CGC NM+ 9.6 White pages. Here's another peerless pedigreed prize from that most-celebrated of all Golden Age comic book collections, the Edgar Church/Mile High horde. And by the way, if green is your favorite color, please give this one a glance — you just might like what you see! Overstreet 2009 NM- 9.2 value = $3,600. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.

Green Lantern #9 Mile High pedigree (DC, 1943) CGC NM- 9.2 White pages. Regardless what “flaw” might have limited this to the 9.2: even the most discriminating collector will love it. Look at our scan, we doubt you’ll disagree. Sheldon Moldoff cover art. Overstreet 2009 NM- 9.2 value = $3,200. CGC census 7/10: 1 in 9.2, 2 higher. From the Gary Keller Collection.


91138  Green Lantern #12 Mile High pedigree (DC, 1944) CGC NM+ 9.6 White pages. Origin and first appearance of the Gambler, a wacky Golden Age villain who looked as if he just stepped off of a 19th century riverboat. This sparkling copy looks as if it came from the Edgar Church collection — and it did! Martin Nodell story art and a Paul Reinman cover are the nuts and bolt details. Overstreet 2009 NM- 9.2 value = $365. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91139  Green Lantern #13 Mile High pedigree (DC, 1944) CGC NM 9.4 White pages. Here’s a lucky 13 for you — the thirteenth issue of Green Lantern, courtesy of the legendary Edgar Church Mile High collection! Irwin Hasen provided the unusual “classified section” cover, while Martin Nodell tackled the interior story art. Overstreet 2009 NM- 9.2 value = $2,350. CGC census 7/10: 1 in 9.4, none higher. From the Gary Keller Collection.

91140  Green Lantern #14 San Francisco pedigree (DC, 1944) CGC NM 9.4 White pages. From one of the most esteemed pedigrees around! Irwin Hasen is the cover artist. Overstreet 2009 NM- 9.2 value = $2,350. CGC census 7/10: 1 in 9.4, 1 higher. From the Gary Keller Collection.
91141 Green Lantern #16 Mile High pedigree (DC, 1945) CGC NM+ 9.6 White pages. This shiny jewel of a copy has all the typical Edgar Church qualities you've come to know and love — super-smooth spine, flawless black background, bone-white interior pages, the works! Overstreet 2009 NM- 9.2 value = $2,450. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91142 Green Lantern #18 Mile High pedigree (DC, 1945) CGC NM 9.4 Off-white to white pages. The only Christmas cover of this title's run was drawn by Paul Reinman. All we want for Christmas is a Mile High, but we're far from alone in that regard. Overstreet 2009 NM- 9.2 value = $3,800. CGC census 7/10: 1 in 9.4, 1 higher. From the Gary Keller Collection.

91143 Green Lantern #19 Mile High pedigree (DC, 1946) CGC NM+ 9.6 Off-white to white pages. We predict this super-sweet Edgar Church comic will make one winning bidder a very happy collector! Paul Reinman provided the zodiac-inspired cover art, while Marty Nodell took care of interior art chores. Overstreet 2009 NM- 9.2 value = $1,975. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.
91144  **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 6/10: 1 in 9.2, 2 higher.

91145  **Green Lantern #21 Mile High pedigree (DC, 1946) CGC NM+ 9.6 White pages.**
Green Lantern and Doiby get down to some serious business on this Paul Reinman cover. We're not kidding when we say this Edgar Church Mile High copy is the current CGC census champ among the paltry eight (all unrestored) copies listed. Martin Nodell art. Overstreet 2009 NM-9.2 value = $1,800. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91146  **Green Lantern #23 Mile High pedigree (DC, 1946) CGC NM+ 9.6 White pages.**
Another pretty-as-a-picture Edgar Church copy! You might think we here at Heritage get tired of seeing so many comics from the fabulous Mile High collection, but let us assure you — it's always a thrill, every single time. Be the winner on this one and see for yourself! Overstreet 2009 NM-9.2 value = $1,800. CGC census 7/10: 1 in 9.6, none higher. From the Gary Keller Collection.

91147  **Green Lantern #24 Mile High pedigree (DC, 1947) CGC NM/MT 9.8 White pages.**
Doiby's beloved taxi, Goitrude, takes center stage on this charming cover. Careful with this one — you might hurt yourself on these super-sharp corners! What a comic! Overstreet 2009 NM-9.2 value = $1,800. CGC census 7/10: 1 in 9.8, none higher. From the Gary Keller Collection.
**Green Lantern #26** Mile High pedigree (DC, 1947) CGC NM+ 9.6 White pages. This unblemished copy is a sight to behold, there's not even a dust shadow for goodness' sake. Irwin Hasen cover art. Overstreet 2009 NM- 9.2 value = $1,800. CGC census 7/10: 1 in 9.6, none higher. *From the Gary Keller Collection.*

**Haunt of Fear #9** Gaines File pedigree 7/12 (EC, 1951) CGC NM+ 9.6 White pages. Even the stellar copies from William Gaines' stash don't always display the white pages this copy boasts — white pages and the highest CGC grade! Jack Davis takes over the Crypt Keeper feature with this issue from Al Feldstein, who provided the cover. Inside, it's art by Davis, Joe Orlando, Graham Ingels, and Jack Kamen. Overstreet 2009 NM- 9.2 value = $765. CGC census 6/10: 6 in 9.6, none higher.

**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 6/10: 2 in 9.0, 2 higher.

**The Human Torch #15** (Timely, 1944) CGC FN+ 6.5 Light tan to off-white pages. Alex Schomburg cover art is always welcome, and this is an issue that's crossed our path on just a few previous occasions. Overstreet 2009 FN 6.0 value = $669; VF 8.0 value = $1,405. CGC census 6/10: 2 in 6.5, 3 higher.

**The Human Torch #23** (Timely, 1946) CGC VF/NM 9.0 Cream to off-white pages. Classic Alex Schomburg robot cover. Overstreet 2009 VF/NM 9.0 value = $1,704; NM- 9.2 value = $2,400. CGC census 6/10: 3 in 9.0, 4 higher.

**The Human Torch #28** (Timely, 1947) CGC VF+ 8.5 Cream to off-white pages. Mike Sekowsky is the cover artist here. Note that the only higher-graded copy (a 9.0 has minor color touch on the cover — we know because we sold it some years ago). Overstreet 2009 VF 8.0 value = $838; VF/NM 9.0 value = $1,419. CGC census 7/10: 2 in 8.5, 1 higher.

**Junior #14** Davis Crippen (“D” Copy) pedigree (Fox Features Syndicate, 1948) CGC VF+ 8.5 Off-white to white pages. Who could ever get enough of this Al Feldstein classic? Certainly not us, and this is one of the nicest copies we've ever offered. Overstreet 2009 VF 8.0 value = $625; VF/NM 9.0 value = $1,038. CGC census 6/10: 4 in 8.5, 3 higher.

**Kid Komics #2** Davis Crippen (“D” Copy) pedigree (Timely, 1943) CGC VF 8.0 White pages. It's a Schomburg covered-Timely, so it's imminently coveted by any true Golden Age collector, but this copy is also from the well-known “D” Copy pedigree. The Japanese War cover is a violent, action-packed feast for the eyes and with a Young Allies appearance, this one's a winner from any angle! Overstreet 2009 VF 8.0 value = $1,250. CGC census 6/10: 1 in 8.0, 1 higher.
91156  Kid Komics #3 (Timely, 1943) CGC NM 9.4 Off-white to white pages. The highest-graded copy of an Alex Schomburg covered Timely, with a young Allies/Toro and Bucky cover. Are you kidding me? How could you not want this gem? Check out the deep, rich colors and the straight, crisp spine! Overstreet 2009 NM- 9.2 value = $2,200. CGC census 6/10: 1 in 9.4, none higher.

91157  Kid Komics #5 (Timely, 1944) CGC NM- 9.2 Cream to off-white pages. This issue's Young Allies/German War cover is so busy, it looks at first glance to be the work of Alex Schomburg, but a closer check will reveal it to be from the hand of Sol Brodsky. Notable contents include the first Tommy Tyme tale, a Destroyer saga, and an appearance by Adolf Hitler. The real star attraction is the remarkable condition of this highest-graded copy, displaying an incredibly fresh-looking black background. Overstreet 2009 NM- 9.2 value = $1,400. CGC census 6/10: 1 in 9.2, none higher.

91158  Mad #1 (EC, 1952) CGC VF+ 8.5 Cream to off-white pages. The first satire comic, Mad burst onto the scene with “a cynical incisiveness that forever captured a growing readership of irreverent adolescents,” as comics historian Mike Benton put it. Harvey Kurtzman, who created the concept for the series, also drew the cover of this first issue. Wally Wood, Jack Davis, and Bill Elder all contributed interior art. Overstreet 2009 VF 8.0 value = $3,296; VF/NM 9.0 value = $5,148. CGC census 6/10: 6 in 8.5, 14 higher.

91159  Mad #2 (EC, 1952) CGC NM- 9.2 Off-white pages. A Jack Davis baseball cover absolutely crammed from edge to edge with faces gets this issue started. Inside, you'll find art by John Severin, Bill Elder, and Wally Wood to entertain you. This issue contains the first of two “Melvin of the Apes” stories. Overstreet 2009 NM- 9.2 value = $1,850. CGC census 6/10: 3 in 9.4, 7 higher.

91160  Mad #3 (EC, 1953) CGC NM- 9.2 Cream to off-white pages. Harvey Kurtzman draws a humorous cover image of a vampire imp stalking a lonely man, stranded in a dark and creepy cemetery. This issue also has some great John Severin interior artwork. Overstreet 2009 NM- 9.2 value = $1,361. CGC census 6/10: 2 in 9.2, 7 higher.
91161 Mad #6 (EC, 1953) CGC NM- 9.2
Off-white pages. Parody MADness continues this issue with “Teddy and the Pirates,” “Melvin of the Apes;” “Casey at the Bat” and “Ping Pong.” Harvey Kurtzman’s cover is backed by interior art from himself, Wally Wood, John Severin, Bill Elder, and Jack Davis. Overstreet 2009 NM- 9.2 value = $1,000. CGC census 6/10: 2 in 9.2, 5 higher.

91162 Mad #8 (EC, 1953) CGC NM- 9.2
Off-white to white pages. Having parodied Superman previously, Mad continued its devastation of DC by rolling out “Bat Boy and Rubin” here, featuring the art of Wally Wood. Also in the issue: another Lone Ranger parody drawn by Jack Davis as well as a spoof of Frankenstein (drawn by Bill Elder) and reprints of some of Harvey Kurtzman’s “Hey Look” one-page features. The cover is also by Kurtzman. Overstreet 2009 NM- 9.2 value = $1,000. CGC census 6/10: 2 in 9.2, 3 higher.

91163 Mad #12 (EC, 1954) CGC NM- 9.2
Off-white to white pages. With an Archie parody from Bill Elder and a From Here To Eternity parody from Bernie Krigstein, this issue provided plenty of yucks. EC stalwarts Wally Wood and Jack Davis contribute as well. Overstreet 2009 NM- 9.2 value = $800. CGC census 6/10: 4 in 9.2, 5 higher.

91164 March of Comics #41 Donald Duck in Race to the South Seas (K. K. Publications, Inc., 1949) CGC VF/NM 9.0
Cream to off-white pages. Carl Barks produced three book-length Donald Duck stories for this giveaway title, and they’ve been highly sought-after collector’s items ever since. This is the third in that series, featuring 22 pages of prime Barks material. A nice sharp copy, too, with no advertising imprinting on the back cover. Overstreet 2009 VF/NM 9.0 value = $3,641; NM- 9.2 value = $5,200. CGC census 6/10: 1 in 9.0, 3 higher.
Marvel Comics #1 (Timely, 1939) CGC VG 4.0 Cream to off-white pages. The Marvel Age began here, true believers! Marvel #1 is the third most-valuable comic book according to Overstreet, and it's the first Timely comic book, the issue that started the Marvel Universe we all love. The Human Torch is the cover star, and this is also the character's first appearance. The Sub-Mariner also appeared on newsstands for the first time here, while Ka-Zar (resurrected from a short-lived pulp magazine series), the original Angel, and others rounded out this anthology book. Frank R. Paul cover art. CGC notes, “Three pieces of tape on interior cover.” Overstreet 2009 VG 4.0 value = $46,000. CGC census 6/10: 2 in 4.0, 13 higher.

See Video Lot Description
91166  Marvel Mystery Comics #18 (Timely, 1941) CGC FN/VF 7.0
Off-white pages. Alex Schomburg cover art. Overstreet 2009 FN 6.0 value = $900; VF 8.0 value = $1,890. CGC census 6/10: 4 in 7.0, 5 higher.

91167  Marvel Mystery Comics #40 (Timely, 1943) CGC FN/VF 7.0
Light tan to off-white pages. Classic cover art by Alex Schomburg! We hadn’t offered a copy of this in several years. Our bidders in Iceland (and Heritage actually has quite a few) might be interested to note that that fair nation is being defended by the Human Torch here. Overstreet 2009 FN 6.0 value = $780; VF 8.0 value = $1,638. CGC census 7/10: 1 in 7.0, 3 higher.

91168  Marvel Mystery Comics #81 (Timely, 1947) CGC VF+ 8.5
Cream to off-white pages. Captain America makes his second appearance in the title, while the Human Torch dominates the cover of this classic, high-grade Golden Age Timely. One of our secret sources suggests Bob Powell as the cover artist here. Ken Bald, Al Gabriele, and Allen Simon are among the interior artists. Overstreet 2009 VF 8.0 value = $788; VF/NM 9.0 value = $1,332. CGC census 6/10: 1 in 8.5, 3 higher.

91169  Marvel Mystery Comics #82 (Timely, 1947) CGC FN/VF 7.0
Off-white pages. Origin and first appearance of Namora. Overstreet 2009 FN 6.0 value = $879; VF 8.0 value = $1,846. CGC census 6/10: 4 in 7.0, 12 higher.
Marvel Mystery Comics #nn 132-Page Issue Variant (Timely, 1943) CGC VG+ 4.5 Off-white pages. At the top of most Timely collectors' wish list is this super-rarity from 1943. Overstreet states that there are only “5 copies known to exist” of the “regular” version of the issue, and that this variant is “possibly scarcer”! The Photo-Journal Guide to Comic Books conurs, rating it a “10” or “Unique” (or “close to it”). CGC has certified merely two copies to date, the other a lesser-graded GD/VG 3.0. It’s a giant 132-page square bound, with blank inside covers and differs from the “regular” version with its interior, which features Captain America Comics #22 and Marvel Mystery Comics #41 in their entirety. Alex Schomburg's cover is just another reason to covet this one, which sold for $29,000 in 2007! Overstreet 2009 VG 4.0 value (for regular version) = $10,666. CGC census 7/10: 1 in 4.5, none higher.
91171 Mickey Mouse Magazine V5#12 (K. K. Publications, Inc., 1940) CGC VF 8.0 Off-white pages. The most valuable issue of the series except for #1, this final issue of the title was a “transition issue” with content more similar to Walt Disney’s Comics and Stories (which would replace this series as of the following month) than to the previous issues. The last (and only) time that we offered this copy, it sold for over $7,750, so we expect a lot from this high-grade specimen. Overstreet 2009 VF 8.0 value = $3,319. CGC census 6/10: 2 in 8.0, 1 higher.

91172 More Fun Comics #15 (DC, 1936) CGC VG 4.0 Cream to off-white pages. We hadn’t seen this early DC since the Lost Valley copy crossed our path five years ago. No copy has been graded higher than 5.0 by CGC to date. This is one of the first 100 comics ever published, and it pre-dates Action #1 by about a year and a half. Speaking of Action, this issue had the second installment of the three-issue “Superman tryout”, with investigator Dr. Occult wielding superpowers and clad in red and blue (and written and drawn by Jerry Siegel and Joe Shuster, Superman’s creators). The whimsical football cover is by Vin Sullivan. Overstreet 2009 VG 4.0 value = $1,520. CGC census 6/10: 1 in 4.0, 2 higher.

91173 More Fun Comics #37 (DC, 1938) CGC FN+ 6.5 Tan to off-white pages. Creig Flessel cover. Joe Shuster, Bob Kane, and Bernard Baily art. Overstreet 2009 FN 6.0 value = $750; VF 8.0 value = $1,375. CGC census 7/10: 1 in 6.5, 1 higher.

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More Fun Comics #52 (DC, 1940) CGC FN 6.0 Cream to off-white pages. One of the ten most valuable comic books is the origin and first appearance of the Spectre. And as for how difficult it is to find a nice copy: CGC, which has certified more than a million comics to date, has certified only nine unrestored More Fun #52 copies with grades higher than FR 1.0! With the exception of the Lamont Larson copy which we auctioned for $119,500, we haven't seen an unrestored copy with nicer cover colors than this one, and we don't doubt you'll say the same when you look at our scan. The high issue number can be deceiving: this is an early DC comic, published before the likes of Batman #1 and All-American #16, and the reason the number is so high is that this was DC's first comic book series (starting as New Fun Comics #1 in February 1935). Yet this is the first superhero issue of the series. And while this debut appearance was the only time that the Spectre wore a bluish-gray cape — it was changed to the familiar green shortly thereafter — the eerie hero has proven an enduring character, and has been the headliner of his own series many times over in the ensuing decades. His debut story was written by the Jerry Siegel (Superman's co-creator), and drawn by Bernard Baily. The sharp front cover in particular makes this one of the best copies you'll ever see of one of the essential Golden Age DCs. Overstreet 2009 FN 6.0 value = $19,500. CGC census 6/10: 1 in 6.0, 4 higher.
91175  More Fun Comics #101 Double Cover (DC, 1945) CGC NM+ 9.6
Off-white to white pages. The first appearance of Superboy makes this a DC key by any measure, and this rare double-covered copy is something special indeed! Even more so, as most of the story revealed new details of Superboy’s origin (and therefore Superman’s as well). Making his final appearance in this title was the Spectre, after being the star of the book for nearly 50 issues. He’s drawn by Bernard Baily. Green Arrow, Johnny Quick (with Mort Meskin art), and Aquaman also appear. It’s interesting to note that Superboy didn’t get a cover mention, while the comic relief duo Dover and Clover are billed on the cover but don’t appear inside! That leads us to speculate that the Superboy feature was a last-minute addition here, most likely originally planned for another title. One mystery about this key issue is who drew the all-important Superboy story, which has never been conclusively attributed. The cover, featuring Green Arrow, is by Cliff Young. CGC notes, “First cover 9.2, interior cover 9.6.” Overstreet 2009 NM- 9.2 value = $15,000. CGC census 6/10: 1 in 9.6, none higher.

91176  Motion Picture Funnies Weekly #2-4 Covers Only (First Funnies, Inc., 1939) Condition: NM-
Issues #2-4 were planned but never printed, so these covers are a real piece of comic book history. Of course, issue #1 is the legendary comic (featured elsewhere in this auction) which was printed (though it never reached newsstands) and featured the true first appearance of the Sub-Mariner. The title was meant to be distributed at movie theaters as a promotional giveaway. Alas, the concept never took off. This title is also significant for being the first comic production of the Lloyd Jacquet shop, aka Funnies Inc., who went on to produce Marvel Comics #1 as well as many other key Golden Age comics. As for these items, the cover art for #3 is by Max Neill, whose work was later seen in Centaur comics among others, and the cover art for #2 and 4 is by Martin Filchock — if you were a kid in the 1970s you’ll probably remember the “compare these two pictures” scenes Filchock drew for Highlights magazine. Overstreet 2009 NM- 9.2 value for set = $900. (Total: 3 Items)

91177  Mystic Comics #4 (Timely, 1945) CGC VF/NM 9.0
Off-white to white pages. Alex Schomburg mixes elements of humor with frank brutality in this Japanese wartime cover from the last issue of the series. CGC lists only two copies having grades better than FN-, so you might seriously think about picking up this eye-popping copy. Bucky and Toro and the Young Allies make appearances. Overstreet 2009 VF/NM 9.0 value = $0; NM- 9.2 value = $0. CGC census 6/10: 0 in 9.0, none higher.

91178  New Adventure Comics #23 (DC, 1938) CGC FN 6.0
Cream to off-white pages. Heritage had never offered this scarce issue in any grade before this. This is certainly a nicer-looking copy than the one shown in Gerber’s Photo Journal (Gerber gave the book a scarcity rating of “8” by the way). This copy has never been on the market before, it’s part of a neat little Golden Age “find” that also included the Detective Comics #2 and #11 and the More Fun #15 and 17 offered in this same auction. Creig Flessel cover art. Overstreet 2009 FN 6.0 value = $810. CGC census 6/10: 1 in 6.0, 1 higher.
New Comics #1 (DC, 1935) CGC FN/VF 7.0 Off-white pages. Here's the comic book that launched an empire! With this humble humor title, DC Comics was born, and Superman, Batman and all the rest would soon follow. Needless to say, this historical treasure doesn't turn up too often, especially a copy as nice as this. Overstreet 2009 FN 6.0 value = $8,358; VF 8.0 value = $19,500. CGC census 7/10: 2 in 7.0, 1 higher. From the Gary Keller Collection.

New Comics #6 Lost Valley pedigree (DC, 1936) CGC VF 8.0. A beautiful copy of a pre-Action Comics #1 DC! Superman's creators Joe Simon and Jerry Shuster provide a story inside. Overstreet 2009 VF 8.0 value = $5,800. CGC census 7/10: 2 in 8.0, none higher. From the Gary Keller Collection.

Our Fighting Forces #1 (DC, 1954) CGC VF 8.0 Off-white pages. One of the highest-graded copies of a first issue of one of DC's "Big Five" series is an irresistible proposition for the DC war collector! Jerry Grandenetti is the cover artist. Irv Novick and George Papp also contribute art. Overstreet 2008 VF 8.0 value = $884. CGC census 6/08: 2 in 8.0, 2 higher.

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 6/10: 2 in 7.5, 5 higher.
91183  Planet Comics #51 (Fiction House, 1947) CGC NM 9.4 Cream to off-white pages. Joe Doolin shows his talents on this exciting rocket-ship/skull cover. This book’s excellent color and tight spine, along with its high grade make it look like it’s from a pedigree collection. Artists include Murphy Anderson and George Evans. This one should draw some fevered bidding! Overstreet 2009 NM- 9.2 value = $960. CGC census 7/10: 3 in 9.4, none higher.

91184  Popular Comics #58 Mile High pedigree (Dell, 1940) CGC NM+ 9.6 Off-white to white pages. This fantastic Mile High copy of this issue is the only copy that has been certified by CGC to date — and it’s an eye-catching 9.6 too! The bright reds and yellows on the pristine cover look newsstand fresh. Overstreet 2009 NM- 9.2 value = $400. CGC census 6/10: 1 in 9.6, none higher.

91185  Popular Comics #65 Mile High pedigree (Dell, 1941) CGC NM+ 9.6 Off-white to white pages. This issue stars Professor Supermind and Son (that’s the son on the cover), the Voice, Gang Busters, and Smilin’ Jack. This Edgar Church copy looks impossibly fresh for a 70-year-old comic! Overstreet 2009 NM- 9.2 value = $310. CGC census 6/10: 1 in 9.6, none higher.

91186  Popular Comics #76 Mile High pedigree (Dell, 1942) CGC NM+ 9.6 Off-white to white pages. No untested characters here — Popular Comics lived up to its name, showcasing beloved comic strip features like Terry and the Pirates and Gasoline Alley, as well as a couple of characters we comic book fans associate more with their runs at Fawcett: Captain Midnight and Don Winslow of the Navy. This lovely copy is one of those you’d know was a Mile High even if we didn’t mention it, as such well-preserved gems from the early 40s don’t grow on trees. Only two copies have been certified by CGC to date (the other a 9.0), and this one has sat at the top of the census for at least the past eight years. Overstreet 2009 NM- 9.2 value = $485. CGC census 6/10: 1 in 9.6, none higher.

91187  Popular Comics #78 Mile High pedigree (Dell, 1942) CGC NM+ 9.6 White pages. This issue’s sky-blue cover is one to relish, at least if you manage to be the winning bidder for this Edgar Church copy. Smilin’ Jack is the top feature, but fellow flying ace Captain Midnight also appears in these pages. And don’t forget the ever-popular Terry and the Pirates. Overstreet 2009 NM- 9.2 value = $485. CGC census 6/10: 1 in 9.6, none higher.

91188  Punch Comics #20 (Chesler, 1947) CGC VF/NM 9.0 Cream to off-white pages. This classic sports a unique cover with bare breasted women. This one is notorious, and Gerber lists it as “uncommon” in its scarcity index. This is also the highest-graded copy certified by CGC to date. Overstreet 2009 VF/NM 9.0 value = $1,119; NM- 9.2 value = $1,575. CGC census 6/10: 1 in 9.0, none higher.
91189  Sensation Comics #1 (DC, 1942) CGC FN/VF 7.0 Off-white pages. One of Overstreet's 20 most valuable comic books, this is the second appearance of Wonder Woman (All-Star Comics #8 being her first) and concludes the origin story begun in the other issue. The characters making their first appearances here include Wildcat and Mr. Terrific, two characters familiar to DC fans. The white cover of this issue is often problematic, but while this issue has a slight dust shadow there's little smudging to be seen. Jon Blummer is credited with the issue's cover art. Overstreet 2009 FN 6.0 value = $9,300; VF 8.0 value = $23,000. CGC census 6/10: 1 in 7.0, 10 higher.


91191  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/NM 9.0 value = $2,058; NM- 9.2 value = $2,900. CGC census 6/10: 3 in 9.0, none higher.

91192  Silver Streak Comics #6 (Lev Gleason, 1940) CGC Apparent VF 8.0 Slight (P) White pages. Jack Cole renders a horrific Claw cover, which is undoubtedly the best one of the run. Not only does this issue have this phenomenal cover, it also has the origin and first appearance of Daredevil, and is one of the scarcest issues in the run. CGC notes, “Restoration includes: small amount of color touch on cover, glue on cover.” Overstreet 2009 GD 2.0 value = $1,285; VG 4.0 value = $2,570; FN 6.0 value = $3,855; VF 8.0 value = $9,600. (Total: 1 Items)

91193  Sparkler Comics #44 Mile High pedigree (United Features Syndicate, 1945) CGC NM/MT 9.8 White pages. Featuring Tarzan. Cover artist Rex Maxon was no stranger to this assignment, having already drawn the King of the Jungle in daily strips for some 16 years. This senses-numbing copy is the highest-graded of only five certified by CGC to date. Overstreet 2009 NM- 9.2 value = $355. CGC census 6/10: 1 in 9.8, none higher.
91194 Special Edition Comics #1 (Fawcett, 1940) CGC VF/NM 9.0
Off-white pages. This is the first comic book entirely devoted to Captain Marvel, pre-dating Captain Marvel Adventures #1 — the hero had of course been the star of Whiz Comics, but he had to share that title with other characters. Captain Marvel’s signature artist, C. C. Beck, drew this now-famous cover in addition to providing spectacular interior artwork. A superb copy of a key Fawcett issue. Overstreet 2009 VF/NM 9.0 value = $9,379; NM- 9.2 value = $13,400. CGC census 6/10: 2 in 9.0, 3 higher.

91195 Spy Smasher #1 (Fawcett, 1941) CGC VF+ 8.5 Cream to off-white pages. This early Fawcett key, with a metallic silver ink cover, is a real treat to behold. Fawcett experimented with this shiny cover design to make the issue leap off the stands — and they certainly succeeded. Unfortunately, the metallic ink also seems to be the reason that very few copies have survived in high grade, making the demand for #1 skyrocket. In fact, to date only one copy has surpassed CGC’s grade for this copy. Charles Sultan provided the “Smashing” cover image as well as the interior art. Overstreet 2009 VF 8.0 value = $2,237; VF/NM 9.0 value = $3,919. CGC census 7/10: 1 in 8.5, 1 higher.

91196 Strange Suspense Stories #1 Mile High pedigree (Fawcett, 1952) CGC VF 8.0
Off-white to white pages. Bernard Baily created the cover for this issue, with fellow Golden/Silver Age mainstays Bob Powell and Mike Sekowsky contributing interior art. Overstreet 2009 VF 8.0 value = $517. CGC census 6/10: 1 in 8.0, 5 higher.

91197 Sub-Mariner Comics #1 (Timely, 1941) CGC VF- 7.5 Off-white pages. Finding this key Golden Age book is one thing; finding it in condition is a real challenge! The issue’s ranked as one of the Top 100 Golden Age Books as the Sub-Mariner got his own book after his inaugural success in the pages of Marvel Mystery Comics. Subby’s fellow superhero the Angel joined him in this new series. Alex Schomburg is credited with the cover, with Bill Everett and Paul Gustavson providing story art for the Sub-Mariner and Angel features. Overstreet 2009 VF 8.0 value = $22,800. CGC census 6/10: 4 in 7.5, 4 higher. From the Pinnacle Hill Collection.
91198 Sub-Mariner Comics #3 (Timely, 1941) CGC VF/NM 9.0 Cream to off-white pages. Alex Schomburg provides us an amazing Winston Churchill assassination-attempt cover. Check out the dozens of meticulously drawn onlookers! This glorious copy’s colors, corners, spine, edges, and of course, content make this book display soooo nicely. Overstreet 2009 VF/NM 9.0 value = $5,949; NM- 9.2 value = $8,500. CGC census 6/10: 1 in 9.0, 1 higher.

91199 Sub-Mariner Comics #19 Big Apple pedigree (Timely, 1946) CGC VF/NM 9.0 White pages. Timelys are notorious for their covers, and the Sub-Mariner Comics had some of the very best. This gorgeous example hails from the Big Apple collection, and is a nearly perfect copy, exhibiting only a small printers defect on the back cover. Overstreet 2009 VF/NM 9.0 value = $1,739; NM- 9.2 value = $2,450. CGC census 6/10: 2 in 9.0, 2 higher.

91200 Superman #4 (DC, 1940) CGC VG/FN 5.0 Off-white pages. The second appearance of Luthor (who debuted in Action #23) is in this very issue. That bald fellow on the cover is not Luthor by the way, but you do get Joe Shuster cover art displaying Superman’s powers to great effect, and note the early version of his chest logo. Overstreet 2009 VG 4.0 value = $1,334; FN 6.0 value = $2,001. CGC census 6/10: 6 in 5.0, 28 higher.

91201 Superman #15 (DC, 1942) CGC FN+ 6.5 Off-white to white pages. Fred Ray cover. Leo Nowak and John Sikela art. Overstreet 2009 FN 6.0 value = $819; VF 8.0 value = $1,720. CGC census 7/10: 3 in 6.5, 5 higher.

91202 Superman #23 (DC, 1943) CGC NM- 9.2 Off-white to white pages. This issue’s Jack Burnley cover is just about the angriest we’ve ever seen Superman. In the issue the Man of Steel participates in some mock war exercises. The fact that Superman didn’t have too many war-related adventures makes this issue quite collectible. Overstreet considers this periscope cover by Jack Burnley a “classic.” Overstreet 2009 NM- 9.2 value = $2,750. CGC census 6/10: 2 in 9.2, none higher.

91203 Top-Notch Comics #2 (MLJ, 1940) CGC VF+ 8.5 Off-white pages. Dick Storm and Stacy Knight, M.D. stories begin, with art by Jack Cole, Jack Binder, and Mort Meskin. Overstreet notes that they consider this the first appearance of a Nazis swastika on a comic book cover. Overstreet 2009 VF 8.0 value = $1,524; VF/NM 9.0 value = $2,575. CGC census 6/10: 1 in 8.5, 2 higher.


91208 Walt Disney's Comics and Stories #19 File Copy (Dell, 1942) CGC NM 9.4 Off-white pages. The other 9.4 copy sold for $15,535 in a Heritage auction last year! These early issues are all but impossible to find in NM: as of the current CGC census only two copies have been certified above 7.0! Overstreet 2009 NM- 9.2 value = $1,500. CGC census 7/10: 2 in 9.4, none higher.

91209 Walt Disney's Comics and Stories #46 (Dell, 1944) CGC NM 9.4 Cream to off-white pages. This unusual World War II cover by Walt Kelly features Donald Duck as Uncle Sam, selling War Bonds. A Carl Barks story and art is featured inside. Overstreet 2009 NM- 9.2 value = $900. CGC census 6/10: 2 in 9.4, 1 higher.

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COMICS AND ART
IN SESSION TWO!
91210 Walt Disney's Comics and Stories #88 (Dell, 1948) CGC NM 9.4 Off-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 7/10: 4 in 9.4, none higher.


91212 Whiz Comics #45 (Fawcett, 1943) CGC NM 9.4 Off-white to white pages. This issue's got an unusual cover by C. C. Beck, with letters that show some pretty harsh criticism of good ol' Captain Marvel! Overstreet 2009 NM- 9.2 value = $470. CGC census 6/10: 1 in 9.4, none higher.

91213 World's Best Comics #1 (DC, 1941) CGC Apparent FN+ 6.5 Slight (A) Off-white to white pages. The reason why there's no issue #1 of World's Finest is because the premiere issue was World's Best! Fred Ray drew the cover — at that time it was still quite a novelty to see Batman and Superman together, and the Best/Finest covers were the about the only place they were seen together for many years. Other appearances include the Crimson Avenger, Johnny Thunder, Zatara, and others. Fred Ray cover. CGC notes, "Restoration includes: small amount of color touch on cover, tear seals to cover." Overstreet 2009 GD 2.0 value = $1,475; VG 4.0 value = $2,950; FN 6.0 value = $4,425. (Total: 1 Comic Books)

91214 World's Finest Comics #57 (DC, 1952) CGC VF/NM 9.0 White pages. Superman, Batman, and Robin appear on this cover by Win Mortimer. Green Arrow by George Papp. This is the highest-graded copy certified by CGC to date. Overstreet 2009 VF/NM 9.0 value = $658; NM- 9.2 value = $925. CGC census 6/10: 1 in 9.0, none higher.

91215 World's Finest Comics #75 Mohawk Valley pedigree (DC, 1955) CGC VF+ 8.5 Off-white pages. This is the first Comics Code-approved issue of the title. Graced by a Curt Swan cover and George Papp art, this is a lovely copy tied for the top spot in the CGC's census. Overstreet 2009 VF 8.0 value = $397; VF/NM 9.0 value = $674. CGC census 6/10: 2 in 8.5, none higher.

91216 Yellowjacket Comics #8 Mile High pedigree (Charlton, 1946) CGC NM+ 9.6 Off-white to white pages. You can tell by the tight spine and page quality, that this copy came from the collection of Edgar Church. This was the third issue in the series in which "Tales of Terror" stories were narrated by the Old Witch, making this possibly one of the earliest horror series. Overstreet 2009 NM- 9.2 value = $685. CGC census 6/10: 1 in 9.6, none higher.

91217 Young Allies Comics #3 (Timely, 1942) CGC VF 8.0 Off-white to white pages. Shouting, "Remember Pearl Harbor!" the boys plow into some nasty-looking Japanese (dripping fangs and all) as they attempt a rescue of their buddies. A unique cover, by Al Gabrielle, considering its "faux-book" design. Captain America and Human Torch appearances. Overstreet 2009 VF 8.0 value = $1,930. CGC census 6/10: 2 in 8.0, 1 higher.

91218 Young Allies Comics #6 (Timely, 1943) CGC VF/NM 9.0 Off-white pages. Timely's kid heroes have to take on the Japanese and the Nazis on this Alex Schomburg cover! Among the stories in the issue is a tale to promote war bonds, entitled "The Week After Pearl Harbor." Hitler also puts in a dastardly appearance. Overstreet 2009 VF/NM 9.0 value = $1,632; NM- 9.2 value = $2,300. CGC census 6/10: 1 in 9.0, 1 higher.

91219 Young Allies Comics #10 (Timely, 1943) CGC NM 9.4 Off-white to white pages. A stunning copy that's fronted by Alex Schomburg's signature, hooded goons on this guillotine cover. The origin of Tommy Tyme and the Clock of Ages is also found inside, along with story art by Al Gabrielle, Mike Sekowsky, Vince Alascia, and Don Rico. What a package! Overstreet 2009 NM- 9.2 value = $2,300. CGC census 6/10: 2 in 9.4, none higher.
Youth Allies Comics #16 (Timely, 1945) CGC VF/NM 9.0 Cream to off-white pages. Alex Schomburg had the honor of drawing the last war cover for the title, here on this issue, which had Toro, Bucky, and the boys rooting out the last of the Japanese on Hill 630. This copy has the presentation of a pedigree book. Overstreet 2009 VF/NM 9.0 value = $1,100; NM- 9.2 value = $1,550. CGC census 7/10: 1 in 9.0, 1 higher.

Youth Allies Comics #18 (Timely, 1945) CGC NM- 9.2 Cream to off-white pages. Bucky and Toro arrive just in the nick of time as was typical on Alex Schomburg covers, much to the relief of the troubled teen team. Overstreet 2009 NM- 9.2 value = $1,450. CGC census 6/10: 2 in 9.2, 1 higher.

Youth Allies Comics #19 (Timely, 1946) CGC VF/NM 9.0 Off-white pages. Bucky and Toro, with the help of the tenacious teen team, show just how much fun it can be to bust up an illegal gambling establishment, on this Alex Schomburg cover. Vince Alascia and Frank Giacoia supply interior art. Overstreet 2009 VF/NM 9.0 value = $1,050; NM- 9.2 value = $1,450. CGC census 6/10: 2 in 9.0, none higher.

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91223  Action Comics #276 (DC, 1961) CGC NM- 9.2 Off-white to white pages. Featured in this issue are the first appearances of Legion of Super-Heroes members Brainiac 5, Sun Boy, Phantom Girl, Triplicate Girl, Shrinking Violet, and Bouncing Boy; plus, Supergirl joins the Legion. Curt Swan provided the cover, with interior art by Wayne Boring. This is the highest-graded copy of this issue certified by CGC to date. Overstreet 2009 NM- 9.2 value = $400. CGC census 6/10: 1 in 9.2, none higher. From the Levittown Collection.

91224  Adventure Comics #306 (DC, 1963) CGC NM+ 9.6 White pages. The Legion of Substitute Heroes make their debut in this issue. Another truly incredible, newsstand-fresh copy! This is really like traveling through time, looking at the David Toth comics collection, and this particular issue of Adventure is as sharp, bright, and clean as you’re ever likely to encounter. In fact, it would have been hard finding a copy off the stands this nice! Overstreet 2009 NM- 9.2 value = $180. CGC census 7/10: 2 in 9.6, 1 higher.
The Amazing Spider-Man #1 (Marvel, 1963) CGC VF+ 8.5 Off-white to white pages. This is one of the books everybody wants, and everyone wants a high-grade copy like this one! Sorry, the time when this could be had for $10,000 is more than a few years in the past, and since it seems only a matter of time before it hits the high five-figure range, now might be the time to secure one... do you see an end to Spider-Man's popularity in sight? This issue had the first appearance of the irascible J. Jonah Jameson as well as John Jameson and the Chameleon. Jack Kirby and Steve Ditko cover art. Overstreet 2009 VF 8.0 value = $12,400; VF/NM 9.0 value = $28,200. CGC census 7/10: 24 in 8.5, 26 higher.
The Amazing Spider-Man #1 (Marvel, 1963) CGC FN/VF 7.0
White pages. The first issue of the most popular superhero in comics over the past forty years was a breath of fresh air in 1963. A superhero to identify with! He had angst, he was bullied, he had pimples... shoot, he was a nerd like us! The Fantastic Four paved the way for the Marvel Age, and guest-appeared in this premiere issue. Stan Lee scripted the story (duh!), Jack Kirby and Steve Ditko teamed up for the cover art, and Ditko provided interior art. J. Jonah Jameson and the Chameleon make their first appearances here, and Spidey’s origin is retold as well, in case anyone had forgotten that story from seven months earlier, in Amazing Fantasy #15. Overstreet 2009 FN 6.0 value = $4,125; VF 8.0 value = $12,400. CGC census 7/10: 44 in 7.0, 107 higher.

The Amazing Spider-Man #1 (Marvel, 1963) CGC VG/FN 5.0
Off-white pages. A “must-own” for any serious Silver Age collector. The most-collected series in all of comic books began here with the hero of Amazing Fantasy #15 getting his own book. The irascible J. Jonah Jameson appeared here for the first time, as did John Jameson and the Chameleon. Jack Kirby and Steve Ditko cover. Ditko art. Overstreet 2009 VG 4.0 value = $2,750; FN 6.0 value = $4,125. CGC census 6/10: 89 in 5.0, 340 higher.

The Amazing Spider-Man #29 (Marvel, 1965) CGC NM 9.4
Off-white to white pages. The sinister Scorpion makes his sophomore appearance here, with a Steve Ditko cover and art that just got better and better with every issue. A beautiful copy. Overstreet 2009 NM- 9.2 value = $525. CGC census 6/10: 23 in 9.4, 16 higher.

The Amazing Spider-Man #37 (Marvel, 1966) CGC NM 9.4
White pages. This issue marks the first appearance of Norman Osborn, who would later be revealed to be the villainous Green Goblin, as well as the first appearance of Professor Stromm. Spidey tracks his Spider-Tracer using his Spider-Sense for the first time. The robot cover and interior art are by Steve Ditko. Overstreet 2009 NM- 9.2 value = $450. CGC census 6/10: 22 in 9.4, 3 higher.
91230  The Amazing Spider-Man #52 (Marvel, 1967) CGC NM+ 9.6 Off-white to white pages. Spidey and J. Jonah Jameson are bound together in a watery death trap on this dramatic John Romita Sr. cover, the brown areas of which tend to reflect even the slightest wear — but not on this high-grade specimen. The issue features the first appearance of Joe Robertson, who of course is better known to most Spidey fans as “Robbie” Robertson. Overstreet 2009 NM- 9.2 value = $215. CGC census 6/10: 12 in 9.6, 1 higher.

91231  The Amazing Spider-Man #53 (Marvel, 1967) CGC NM+ 9.6 White pages. Doctor Octopus battles Spider-Man in this issue and then rents the guest room offered by Anna Watson and May Parker! On the upside, Peter Parker has his first date with the voluptuous Gwen Stacy in this same issue. The cover and interior art are by John Romita Sr. Overstreet 2009 NM- 9.2 value = $215. CGC census 6/10: 21 in 9.6, 2 higher.


91233  The Amazing Spider-Man #62 (Marvel, 1968) CGC NM/MT 9.8 White pages. The beautiful Medusa is teasing Spidey with her beautiful hair, on this gorgeous John Romita cover. This comic has bright whites, vivid colors, sharp corners, and a nearly flawless spine. It’s also the highest-graded copy of this comic certified by CGC to date. Overstreet 2009 NM- 9.2 value = $160. CGC census 6/10: 13 in 9.8, none higher.

91234  The Amazing Spider-Man #73 (Marvel, 1969) CGC NM/MT 9.8 White pages. Silvermane, boss of a Maggia crime family, made his first appearance in this issue, as did his hired muscle, Man-Mountain Marko. John Romita Sr. drew the cover, as well as supplying finished art over John Buscema’s breakdowns. Overstreet 2009 NM- 9.2 value = $160. CGC census 6/10: 21 in 9.8, 1 higher.

91235  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. Originally intended as a one-off character, the Punisher instead became one of Marvel’s hottest properties. Cover by Gil Kane and John Romita Sr., art by Ross Andru. Overstreet 2009 NM- 9.2 value = $800. CGC census 6/10: 155 in 9.6, 25 higher.

The Avengers #24 (Marvel, 1966) CGC NM/MT 9.8 Off-white to white pages. We have only offered a copy in this high-grade on one other occasion and this Jack Kirby covered stunner is certainly ripe for the picking, with the recent resurgence in Avengers popularity. Wally Wood, Don Heck, and Dick Ayers provide interior art. The last time that we offered a copy in this grade it went for over $2,800 and we certainly expect fevered bidding on this pristine looker when it hits the auction block! Overstreet 2009 NM- 9.2 value = $125. CGC census 6/10: 8 in 9.8, none higher.

The Brave and the Bold #28 Justice League of America (DC, 1960) CGC VF/NM 9.0 Cream to off-white pages. This is the first appearance of the Justice League of America. Eyeball the CGC census for this key book and you’ll see that it’s very tough to come by in any grade above 8.0. Since the JLA is still seen in cartoons and comics today, the enduring popularity of the group seems assured. This debut issue also has the first appearances of the villainous Starro and that hip-talkin’ youngsters Snapper Carr. Mike Sekowsky and Murphy Anderson are the cover artists. Overstreet 2009 VF/NM 9.0 value = $8,800; NM- 9.2 value = $13,000. CGC census 6/10: 5 in 9.0, 2 higher.

91241 Detective Comics #359 (DC, 1967) CGC NM 9.4 White pages. The most valuable issue from 1962-70 of DC’s longest running title had the origin and first appearance of Batgirl plus the first Silver Age appearance of Killer Moth. A highlight is the brilliant cover from the talented duo of Carmine Infantino and Murphy Anderson, who also provided interior artwork. Overstreet 2009 NM- 9.2 value = $300. CGC census 6/10: 10 in 9.4, 7 higher.

91243 Fantastic Four #6 (Marvel, 1962) CGC VF 8.0 White pages. Sub-Mariner and Dr. Doom are featured in the first Marvel villain team-up. Second Silver Age appearance of Sub-Mariner. Second appearance of Dr. Doom. Jack Kirby and Dick Ayers cover and art. Overstreet 2009 VF 8.0 value = $1,470. CGC census 6/10: 4 in 8.0, 5 higher.


91245 The Flash #127 (DC, 1962) CGC NM 9.4 Off-white pages. The evil Gorilla Grodd returns this issue, with art by Carmine Infantino. As the highest-graded in CGC’s census for #127, this one’s sure to draw some attention. Overstreet 2009 NM- 9.2 value = $375. CGC census 6/10: 7 in 9.4, none higher.

91247  Ghost Rider #1 (Marvel, 1973) CGC NM/MT 9.8 White pages. By far the best copy we've ever offered. This one's even tough in 9.6, and super-tough in 9.8! The black top edges and brown bottom edges are the reason. Also, most copies you'll find have some white from the back cover wrapping around to the front, you'll notice this one has no such centering issues! In addition to Blaze getting his own book, this ish had the first appearance of another guy who'd get his own book, the Son of Satan. Gil Kane cover art. Don't make the kind of Faustian deal that Johnny Blaze made, but short of that do what you must to get this book! Overstreet 2009 NM- 9.2 value = $240. CGC census 6/10: 7 in 9.8, none higher.

91248  Giant-Size X-Men #1 (Marvel, 1975) CGC NM/MT 9.8 White pages. We've never offered a 9.8 with white pages before this! The first appearance of the new X-Men (Nightcrawler, Storm, Colossus, and Thunderbird), this is the second most-valuable Bronze Age comic behind only Hulk #181. Gil Kane is the cover artist. Overstreet 2009 NM- 9.2 value = $1,250. CGC census 6/10: 40 in 9.8, none higher.

91249  Giant-Size X-Men #1 (Marvel, 1975) CGC NM+ 9.6 Off-white to white pages. The impact of this issue was really remarkable, considering that the original X-Men lineup had met with reader disinterest for years. X-Men had been reduced to reprint stories for 27 issues prior to this key Bronze Age comic. But good things started happening to the group with this issue and the introduction of newcomers including Storm, Nightcrawler, Colossus, Thunderbird, and Wolverine. This is a terrific copy of the groundbreaking issue. CGC has certified over 3,000 copies of Giant-Size X-Men #1 to date, and only 34 copies have earned a higher grade. Overstreet 2009 NM- 9.2 value = $1,250. CGC census 6/10: 163 in 9.6, 41 higher.

91250  G.I. Combat #68 (DC, 1959) CGC FN/VF 7.0 Cream to off-white pages. The first appearance of Sgt. Rock? Many do make that argument. It appeared half a year before Our Army At War #83. It says "The Rock" on the cover, and has a story written by Robert Kanigher with Joe Kubert art. Also, the folks at DC dubbed this the first Rock story when they reprinted it in the 100-page Our Army At War #242. Even "Big Five" guru Chris Pedrin, who doesn't give this book the nod, does note, "This is a very important issue because this is where [Kanigher] consciously develops Sgt. Rock and his personality." The icing on the cake is the dramatic cover by Jerry Grandenetti. Overstreet 2009 FN 6.0 value = $225; VF 8.0 value = $638. CGC census 6/10: 3 in 7.0, 3 higher. From the Andy Greenham Collection.

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91251  **G.I. Combat #87 (DC, 1961) CGC FN+ 6.5 Off-white pages.** Is this the most desirable of all DC war books? At the very least, it has the best cover of any of the war keys. In the ranking that collector Matt Ballesteros put together for Overstreet Guide #39 he had this book behind only **Our Army At War** #83. The issue has the first appearance of the Haunted Tank, and that classic grey tone cover is by Russ Heath. This issue seems to sell well over Guide every time we offer one, and this copy should be no exception. Overstreet 2009 FN 6.0 value = $231; VF 8.0 value = $655. CGC census 6/10: 5 in 6.5, 5 higher. *From the Andy Greenham Collection.*

91252  **Harvey Hits #3 Richie Rich - File Copy (Harvey, 1957) CGC VF/ NM 9.0 Cream to off-white pages.** This is the first comic book devoted to Richie Rich, appearing exactly three years before **Richie Rich** #1! Our hero first appeared in the pages of **Little Dot**, and his cover billing here in this series represents a tryout similar to what DC would do with **Showcase**. A star was born? More like: a publishing empire was born! And this is one of the most sought-after of all Harvey comics. Overstreet 2009 VF/NM 9.0 value = $2,032; NM- 9.2 value = $3,000. CGC census 6/10: 3 in 9.0, 6 higher.

91253  **House of Secrets #92 (DC, 1971) CGC NM 9.4 Off-white to white pages.** Swamp Thing was introduced in grand fashion with a Bernie Wrightson grey tone cover which Overstreet deems a “classic.” Wrightson also did interior art for the issue. Overstreet 2009 NM- 9.2 value = $1,050. CGC census 6/10: 25 in 9.4, 10 higher.

91254  **Iron Man #1 (Marvel, 1968) CGC NM+ 9.6 Off-white to white pages.** Super copy of the premiere issue of the title, one of the second wave of Marvel titles that launched at the end of the Silver Age. It began with a story continued from the **Iron Man and Sub-Mariner** one-shot of the previous month. Gene Colan’s cover is perhaps his best-ever, and he and Johnny Craig teamed up for some stellar interior art. Overstreet 2009 NM- 9.2 value = $650. CGC census 6/10: 47 in 9.6, 22 higher.

91255  **Iron Man #1 Western Penn pedigree (Marvel, 1968) CGC NM- 9.2 Off-white to white pages.** This one continues to sell well over the Overstreet Guide value! Gene Colan cover. Overstreet 2009 NM- 9.2 value = $650. CGC census 6/10: 123 in 9.2, 194 higher.

91256  **Journey Into Mystery #83 (Marvel, 1962) CGC FN- 5.5 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 6/10: 30 in 5.5, 144 higher.
91257  Journey Into Mystery #84 (Marvel, 1962) CGC VF 8.0 Off-white to pages. This is the second appearance of Thor, and the first appearance of Jane Foster, a beautiful lady who is attracted to mild-mannered nerds — the world needs more like her! Jack Kirby is the cover artist. Overstreet 2009 VF 8.0 value = $1,383. CGC census 6/10: 7 in 8.0, 9 higher.

91258  Justice League of America #6 (DC, 1961) CGC NM- 9.2 Off-white to white pages. With only three other copies certified above 9.0 as of this writing, a lot of eyes will be on this copy when the auctioneer calls it out. The issue has the origin and first appearance of Amos Fortune. Mike Sekowsky and Murphy Anderson are the cover artists. Overstreet 2009 NM- 9.2 value = $775. CGC census 6/10: 3 in 9.2, 2 higher.

91259  Justice League of America #60 (DC, 1968) CGC NM/MT 9.8 Off-white to white pages. Batgirl makes an early guest appearance in this issue, including a prominent spot on the cover. The story inside was written by Gardner Fox; with Mike Sekowsky, Sid Greene, and Murphy Anderson handling the artwork. This is the highest-graded copy of this issue certified by CGC to date. Overstreet 2009 NM- 9.2 value = $95. CGC census 6/10: 1 in 9.8, none higher.

91260  Marvel Spotlight #5 Ghost Rider (Marvel, 1972) CGC NM+ 9.6 White pages. The origin and first appearance of Johnny Blaze and his demonic biker alter-ego, Ghost Rider. The striking black background makes this issue difficult to find in high grades, and this copy is one of best to be had. Cover and art by Mike Ploog. Overstreet 2009 NM- 9.2 value = $450. CGC census 6/10: 18 in 9.6, 1 higher.

91261  Our Army at War #60 (DC, 1957) CGC VF/NM 9.0 Off-white to white pages. This is the only copy graded above 7.5 by CGC, and this is just the second copy of the issue we’ve ever offered! If you’re as unfamiliar with this gritty greytoner as we were, check out this visceral battle scene drawn by Jerry Grandenetti. Overstreet 2009 VF/NM 9.0 value = $233; NM- 9.2 value = $340. CGC census 6/10: 1 in 9.0, none higher. From the Andy Greenham Collection.

91262  Our Army at War #81 (DC, 1959) CGC FN+ 6.5 Off-white pages. This was the last “prototype” Sgt. Rock leading up to the final version in #83. While the cover blurb bills “The Rock,” the character inside is called Sgt. Rocky of Easy Company. It’s worth noting that DC has often referred to this issue as the first Sgt. Rock appearance (for example, in Rock’s entry in Who’s Who) and chose to present this ish rather than #83 in its series of Millennium Editions. Ross Andru drew the seminal story, which was written by Bob Haney with an assist from editor Robert Kanigher. Jerry Grandenetti cover art. Overstreet 2009 FN 6.0 value = $660; VF 8.0 value = $1,925. CGC census 6/10: 2 in 6.5, 6 higher. From the Andy Greenham Collection.
Our Army at War #83 (DC, 1959)
CGC FN- 5.5 Cream to off-white pages. This is the first “true” appearance of the classic character Sgt. Rock! We say “true” because previous DC war stories had featured characters named Sgt. Rock, Sgt. Rocky, and/or Easy Company, but this one cemented the character we all know today. Plus this one’s by the definitive Rock creative team of Robert Kanigher and Joe Kubert. The cover art is by Jerry Grandenetti. Overstreet 2009 FN 6.0 value = $540. CGC census 6/10: 6 in 5.5, 11 higher. From the Andy Greenham Collection.

Richie Rich #1 (Harvey, 1960)
CGC VF/NM 9.0 Off-white pages. Harvey had quite a lineup of funny books in the late 1950s and early 1960s: Casper, Little Dot, Little Audrey, Wendy, Spooky, Hot Stuff, Little Lotta, Baby Huey, and Sad Sack to name several. But Richie Rich, who first appeared in Little Dot, became the most popular of all, spinning off a seemingly endless string of associated titles, deemed necessary because one (or two or three...) titles weren’t enough to quench the thirst of fans of “The Poor Little Rich Boy.” This one is the big one, the premiere issue of Richie’s first title. This looks like a nice copy for the grade. Only a handful of copies of this issue that have been graded higher by CGC. Overstreet 2009 VF/NM 9.0 value = $3,713; NM- 9.2 value = $5,500. CGC census 6/10: 1 in 9.0, 8 higher.

Richie Rich #3 (Harvey, 1961)

Sgt. Fury and His Howling Commandos #1 (Marvel, 1963)
CGC VF+ 8.5 Off-white to white pages. Look how light and bright the cover background is on this superb copy, one of the best we have ever offered.

If you don’t think this is one of the very toughest Marvel keys to find in high grade, think again. Only eight copies have been graded higher than 8.5 as of this writing, even the famously tough Hulk #1 (13 copies) cannot say that! In fact, the only major Marvel Silver Age keys with a more sparsely populated census report are Fantastic Four #1 and Tales to Astonish #27, the first and second Marvel superhero comics, both a year and a half older. Compared to other 1963 #1s like Amazing Spider-Man #1 (27 copies), X-Men #1 (37 copies), and Avengers #1 (23 copies), this one is much harder to find in top grades.

The issue is the first appearance of the Nick Fury character, pre-dating the publication of his “Agent of S.H.I.E.L.D.” adventures by more than two years. Also making their first appearances were his Howling Commandos, (“Dum Dum”) Dugan, Gabriel Jones, “Rebel” Ralston, Izzy Cohen, Dino Minelli, “Happy Sam” Sawyer, and Junior Juniper). The cover art is by Jack Kirby and Dick Ayers. Overstreet 2009 VF 8.0 value = $1,400; VF/NM 9.0 value = $2,700. CGC census 6/10: 9 in 8.5, 8 higher. From the Andy Greenham Collection.

Sgt. Fury and His Howling Commandos #2 (Marvel, 1963)
CGC VF/NM 9.0 Cream to off-white pages. A surprisingly tough issue to find in high grade — compare it to Amazing Spider-Man #3, published the same month, which has 23 copies graded above 9.0 on CGC’s census. The solid red cover background looks great on this copy! Jack Kirby cover and interior art. Overstreet 2009 VF/NM 9.0 value = $597; NM- 9.2 value = $875. CGC census 6/10: 3 in 9.0, 4 higher.
91268  Sgt. Fury and His Howling Commandos #4 (Marvel, 1963) CGC NM- 9.2 Cream to off-white pages. As with #1 and #2, this issue is surprisingly tough to find in high grade. Jack Kirby cover and interior art. CGC notes, “Small amount of writing on cover in pencil.” Overstreet 2009 NM- 9.2 value = $475. CGC census 6/10: 3 in 9.2, 3 higher.

91269  Showcase #4 The Flash (DC, 1956) CGC VG/FN 5.0 Off-white to white pages. The origin and first appearance of the Silver Age Flash is here in the book that brought superheroes back from oblivion and started the Silver Age! No Silver Age key collection is complete without this one! This copy shows a moderate amount of spine wear and is a solid mid-grade copy overall. Overstreet 2009 VG 4.0 value = $3,000; FN 6.0 value = $4,500. CGC census 7/10: 17 in 5.0, 30 higher.

91270  Showcase #13 The Flash (DC, 1958) CGC VF+ 8.5 Cream to off-white pages. Barry Allen, the Silver Age Flash, made his third appearance in this issue, which also has the origin and first appearance of Mister Element, aka Dr. Alchemy. Carmine Infantino handled the cover and interior art. Overstreet 2009 VF 8.0 value = $2,880; VF/NM 9.0 value = $5,440. CGC census 6/10: 1 in 8.5, 2 higher.

91271  The Silver Surfer #1 (Marvel, 1968) CGC NM 9.4 Off-white to white pages. Copies of this issue with grades higher than NM- continue to be hot property. There’s plenty of reasons, with great content (the Surfer’s origin is expanded upon, and back-up stories featuring the Watcher with his origin tale) and great art by John Buscema, Joe Sinnott, Gene Colan, and Syd Shores. Overstreet 2009 NM- 9.2 value = $875. CGC census 6/10: 61 in 9.4, 23 higher.

91272  Sinister House of Secret Love #1 (DC, 1971) CGC NM+ 9.6 White pages. This gothic horror/romance title was launched at the same time as Dark Mansion of Forbidden Love; the series may not have been a sales hit, but it’s a collector’s favorite today, especially this first issue, and in such a high grade, doesn’t it deserve to be in your collection? Overstreet 2009 NM- 9.2 value = $300. CGC census 7/10: 4 in 9.6, 1 higher.

91273  Star Spangled War Stories #84 (DC, 1959) CGC VF/NM 9.0 Off-white pages. By far the best copy we’ve offered of the first appearance of Mademoiselle Marie, this is also the only copy graded above 7.5 by CGC. C’est magnifique! Irv Novick is the cover artist. Originally from the Mound City collection. Overstreet 2009 VF/NM 9.0 value = $233; NM- 9.2 value = $340. CGC census 6/10: 1 in 9.0, none higher. From the Andy Greenham Collection.

91274  Strange Tales #135 Mile High II pedigree (Marvel, 1965) CGC NM- 9.2 Off-white to white pages. Pretty copy of a key Marvel Age issue which has the first appearance of Nick Fury, Agent of S.H.I.E.L.D. and HYDRA. As with so many of the Marvel milestones, Jack “King” Kirby was tapped for the cover art. Kirby and Steve Ditko handled the story art. Overstreet 2009 NM- 9.2 value = $275. CGC census 6/10: 23 in 9.2, 20 higher.
91275  **Superboy #71 (DC, 1959) CGC NM 9.4 Off-white pages.** Curt Swan, Henry Boltinoff, and George Papp provided the art for this issue. This is the highest-graded copy of only six certified by CGC to date. Overstreet 2009 NM- 9.2 value = $225. CGC census 6/10: 1 in 9.4, none higher.

91276  **Superman #119 (DC, 1958) CGC NM- 9.2 Off-white pages.** Curt Swan cover. Wayne Boring art. This is the highest-graded copy of this issue certified by CGC to date. Overstreet 2009 NM- 9.2 value = $575. CGC census 6/10: 1 in 9.2, none higher.

91277  **Superman #122 (DC, 1958) CGC VF/NM 9.0 Cream to off-white pages.** Cover by Curt Swan. Wayne Boring art. Overstreet 2009 VF/NM 9.0 value = $345; NM- 9.2 value = $475. CGC census 6/10: 2 in 9.0, none higher.

91278  **Superman #127 (DC, 1959) CGC VF/NM 9.0 Cream to off-white pages.** This issue features the origin and first appearance of Titano, with cover and art by Curt Swan. Overstreet 2009 VF/NM 9.0 value = $345; NM- 9.2 value = $475. CGC census 6/10: 1 in 9.0, none higher.


91280  **Tales of Suspense #39 (Marvel, 1963) CGC FN/VF 7.0 Cream to off-white pages.** The first appearance and origin of Iron Man makes this a very popular book indeed, and as of this writing the price guide value hasn’t caught up with the higher prices this book now commands. This copy has really strong eye appeal! Jack Kirby cover. Don Heck art. Overstreet 2009 FN 6.0 value = $1,800; VF 8.0 value = $5,400. CGC census 6/10: 33 in 7.0, 118 higher.

91281  **Tales to Astonish #1 (Marvel, 1959) CGC FN/VF 7.0 Off-white pages.** This debut issue features a monster cover by Jack Kirby, with interior art by Kirby, Steve Ditko, and Jack Davis art. Overstreet 2009 FN 6.0 value = $450; VF 8.0 value = $1,275. CGC census 6/10: 1 in 7.0, 5 higher.
91282 Tales to Astonish #27 (Marvel, 1962) CGC VF 8.0 Off-white to white pages. We've never offered an unrestored copy of this in a higher grade, and this copy has the best page quality of the few 8.0 copies we have seen. This key issue is one of the top 15 Silver Age books, and many call it the toughest Silver Age Marvel key to find in high grade. You can tell how early in Marvel's Silver Age it came out by the simple fact that it's one of just three Marvel superhero books of the age to have a ten-cent cover price, the others being Fantastic Four #1 and 2. This is the first appearance of Henry Pym, who would soon be known as Ant-Man. Jack Kirby cover art. Overstreet 2009 VF 8.0 value = $3,465. CGC census 7/10: 10 in 8.0, 12 higher.

91283 Uncle Scrooge #16 (Dell, 1956) CGC NM+ 9.6 Off-white to white pages. Carl Barks story, Christmas cover, and art. New Year's back cover pin-up. Overstreet 2009 NM- 9.2 value = $400. CGC census 7/10: 1 in 9.6, none higher.


91288 Uncle Scrooge #42 (Gold Key, 1963) CGC NM/MT 9.8 Off-white to white pages. This is just the third Gold Key outing for Scrooge. Carl Barks story and art. Tony Strobl cover. Overstreet 2009 NM- 9.2 value = $210. CGC census 6/10: 1 in 9.8, none higher.

X-Men #1 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. The owners of high-grade unrestored copies of this book are invariably loath to part with them so we're always pleased to offer one. It's the origin and first appearance of the X-Men (the Angel, the Beast, Cyclops, Iceman, and Marvel Girl), and the first appearance of Professor X and Magneto. Jack Kirby cover and art. Overstreet 2009 VF/NM 9.0 value = $14,600; NM- 9.2 value = $22,000. CGC census 6/10: 14 in 9.0, 23 higher.
91291  X-Men #94 (Marvel, 1975) CGC NM/MT 9.8 White pages. This near-perfect sharp-cornered 9.8 copy will make any X-fan drool, especially when you consider that while more than 2,500 copies have received Universal grades from CGC, only 7 have graded 9.8 (and none higher, so far). This is one of the five most valuable Bronze Age books, boasting the debut of the new X-Men in this series, fresh off their very first appearance in Giant-Size X-Men #1. It also features a key moment as charter members Angel, Marvel Girl, and Iceman resign, and one new recruit meets an early demise. Gil Kane and Dave Cockrum are the cover artists. Overstreet 2009 NM- 9.2 value = $1,150. CGC census 6/10: 7 in 9.8, none higher. See Video Lot Description
91292  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 6/10: 45 in 9.6, 7 higher.

91293  X-Men #101 (Marvel, 1976) CGC NM/MT 9.8 Off-white to white pages. An awesome cover by Dave Cockrum signals a key moment, the first appearance of Phoenix. Even if you've never read the comic, you'll recall the scene from one of the X-Men movies! The grade's awesome as well. Overstreet 2009 NM- 9.2 value = $210. CGC census 6/10: 17 in 9.8, none higher.

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91294  **Foo #2 Original Edition by Robert and Charles Crumb**  
(Animal Town Comics, 1958) **Condition: FN.** This is one you won't find in Overstreet, or in Fogel's Underground Price Guide, for that matter. "Animal Town Comics" was actually just Charles and Robert Crumb, who lived in Milford, Delaware back in 1958. The Crumb children (Charles, Robert, Sandra, and Maxon) had been producing their own homemade comics since 1950. Spurred on by eldest child Charles, each sibling had their own title (seven year-old Robert's was **Diffy in Shacktown**, starring "Bromo the Panda"), until finally only Robert could keep up Charles' unrelenting pace. In 1958, using printing equipment at their father's office, Charles and Robert produced three issues of **Foo**, their answer to **Mad**. At first, the boys tried to peddle the books around town as a "school project", selling only a few. Finally, by advertising in Harvey Kurtzman's **Help!** magazine, the brothers connected with other self-publishers, and a few copies of each of the three published issues got around — but not many. Original copies of any of the three **Foo**'s are impossibly scarce (mainly because the bulk of the unsold copies were burned by Robert). Here's the real deal, folks — not one of the 1980 reprints. Other than the date being blackened out on the cover (most likely by Charles, sending the book out after the November, 1958 date), it's in remarkably well-preserved condition. It's something even most advanced Crumb collectors have never seen!

91295  **Mr. Natural #1 First Printing (Apex Novelties, 1970) CGC NM+ 9.6 Cream to off-white pages.** Mr. Natural, Robert Crumb's all-knowing sage and reluctant guru to Flakey Foont (that's Flakey getting his keister kicked on the cover) stars in his first solo comic book. First printings of this issue are always highly sought-after, and this stellar jewel will certainly be no exception to the rule, as it currently is unsurpassed in the CGC census report. Crumb is hotter than ever! Contains adult content. Fogel's Underground Comix Price Guide (2010 Supplement) NM- 9.2 value = $500. CGC census 6/10: 2 in 9.6, none higher.

91296  **Zap Comix #1 Plymell First Printing (Apex Novelties, 1967) CGC NM 9.4 Cream to off-white pages.** Oh boy, Underground Comix fans, here we go again! The last 9.4 Plymell **Zap #1** we offered (in our May, 2010 Signature Auction), shattered the previous sales record for this issue, which had been set (by Heritage, natch) only a year before. Obviously, this is one comic that just about everyone wants now, and as always, your friends at Heritage deliver the goods! This copy appears to have come from early in Charlie Plymell's print run, as the blue in the logo is lighter than on copies known to have come from later on in the run. In fact, there are a number of variants to this historic, low-run book (estimates range from 1,500 to 5,000 copies printed, but most experts feel the lower number is more accurate), so many that someone will need to devote a book to listing them all! Needless to say, this comic features Robert Crumb stories, cover, and art. Fogel's Underground Comix Price Guide (2010 Supplement) NM- 9.2 value = $10,000. CGC census 6/10: 4 in 9.4, none higher.
**91297** Amazing Stories #1-6 Bound Volume (Ziff-Davis, 1926).
This striking collection features the April-September 1926 issues of the seminal science fiction pulp (the first six issues of the title), trimmed and bound into a hardcover volume with editor Dr. T. O'Connor Sloan's named embossed on the cover. Contents include reprinted tales by Jules Verne, Edgar Allen Poe, and H. G. Wells; works by publisher Hugo Gernsback and Curt Siodmak; and covers by Frank R. Paul. The pulps are in nice condition with glossy covers, and some tanning and areas of brittleness to the page edges. Bookery’s Guide to Pulps VG value for group = $1,070. (Total: 1 Items)

**91298** Archie’s Pal Jughead #1-6 Bound Volume (Archie, 1949-51).
These are file copies of Jughead #1 (first appearance of Moose), 2, 3, 4, 5, and 6 that have been trimmed and bound into a hardcover volume. The comics are in very nice condition with supple cream to off-white pages, minor wear, and bright, glossy covers that exhibit very mild tanning and minimal creasing and wear. Overstreet 2009 VG 4.0 value for comics = $922. (Total: 1 Items)

**91299** Justice League of America #1-40 Bound Volumes (DC, 1960-65).
The earliest adventures of one of the greatest superhero teams ever formed, trimmed and bound into a set of three hardcover volumes. The covers are glossy and bright, and the pages are supple and off-white. These are the choice issues in the 261-issue run, with so many highlights, we can’t list ’em all, but we will mention the origins and first appearances of recurring villains Despero, Kanjar Ro, Dr. Destiny, Professor Amos Fortune, Felix Faust, and Dr. Light; the recruitment of Green Arrow and the Atom; the origin of the JLA; the revival of the Justice Society of America; and epic JSA crossovers in #22, 29, 30, 37, 38, 46, and 47. Overstreet 2009 VG 4.0 value for comics = $2,790. (Total: 3 Items)

**91300** Pep Comics #31-36 Bound Volume (MLJ, 1942-43).
These are file copies of Pep Comics #31, 32, 33, 34 (bondage/hypodermic needle cover), 35, and 36 that have been trimmed and bound into a hardcover volume. Highlights include Archie’s first ever cover appearance, as well as the first appearance of Veronica’s father, Mr. Lodge. The spine is loose and has separated from the contents; as a result, issue #31 has come free of the volume and its covers have split and detached. Otherwise, the comics are in nice condition with bright and glossy covers, supple pages, and mild tanning and wear. Overstreet 2009 VG 4.0 value for comics = $1,534. (Total: 1 Items)
91301  Carl Barks *In the Cave of Ali Baba* Gold Plate Limited Edition Lithograph and Fabergé Egg (Another Rainbow, 1992-97). Here’s a double-helping of Uncle Scrooge treasures from the master Good Duck Artist, Carl Barks. Both are guaranteed to thrill any Duck fan! First up: the Scrooge McDuck Midnight Egg, numbered 11/250. It’s a real Fabergé egg, designed from Barks’ “In the Cave of Ali Baba” painting by Theo Fabergé. 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. The egg separates in the middle. Lift off the top, and there’s Uncle Scrooge luxuriating in a tub of gold coins. His body is silver; indeed, the whole sculpture is sterling silver — 92.5 percent pure. Scrooge’s coat is enameled in red; his collar, cuffs, and spats are gray. His crown is plated in 24-karat gold, as are his beak, cane, tub, and the coins around him; different colors of gold give each a different luster. His body, textured to resemble feathers, is lacquered to prevent tarnish, while the urn behind him has intentionally been oxidized to a rich green, then protected with lacquer. Surrounding him are two amethysts, two sapphires, and seven rubies — that’s counting the stones that adorn the Imperial crown and the Sumerian one. Originally planned as a limited edition of 250, only 73 exist, with the others destroyed by Another Rainbow. The urn is supposed to reveal a secret cache of coins, but has become stuck, and Scrooge’s head has worked loose (although it still sits upon the body and displays fine), but otherwise, everything is in Excellent condition. Comes with a deluxe carrying case, and Certificate of Authenticity.

Also included in this fabulous lot is a special Gold Plate edition (73/100) of the Barks painting that inspired the Egg. Printed in fifteen colors, this print measures 25” x 21.5” and has a 20” x 16” image area. Signed and numbered by Carl Barks and in Excellent condition. This lot includes the Certificate of Authenticity. (Total: 2 Items)

91302  Famous Cartoonist Hand-decorated Swimsuit Group (c. 1950s). An unusual 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! (Total: 7 Items)

91303  Li’l Abner and his Dogpatch Band Wind-up Toy and Original Box (Unique Art Mfg. Co., 1946). This colorful toy was marketed as the very first wind-up toy produced after World War II. The toy is in Excellent condition, and the box (which is not listed in Hake’s) is in Fine condition, with some minor water staining on the top flap. The box stands approximately 6” tall, and 7.5” wide. In Excellent condition. Hake’s Pop Culture Memorabilia Price Guide NM value (for toy only) = $900. From the Don Vernon Collection.
Mickey Mouse Waddle Book (Blue Ribbon Press, 1934). The Mickey Mouse Waddle Book is the most rare and difficult to find of all collectible Disney books. Waddles are colored articulated character punch-outs found in the back of the book. They would be punched out, assembled, and then could walk or “waddle” down a separate punch-out inclined ramp. The two punch-out sections of the book have separated from its contents, but are present. The waddles are also included, complete and unused! The Dust Jacket is present and in Very Fine condition. A truly amazing find. According to Hake’s Official Guide to Mickey Mouse Collectibles, the value for a Near Mint, complete copy is $19,750!
91305 Mickey's Haunted House Electronic Game #453 Boxed Set (Northwestern Products, circa 1950s). A boxed wood, metal, and glass bagatelle (pinball) game, powered by 2 “D” batteries. No date, but this looks mid-late fifties, maybe early sixties. The game looks in to be in Excellent condition; the box in Fine condition. Not listed in Hake's. *From the Don Vernon Collection.*

91306 Popeye and Baggage Tin Wind-up Toy (Marx, 1932). Tin wind-up toy with built-in key, of Popeye pushing a wheelbarrow marked “Popeye Express” on each side, and a parrot that pops out of the top slot. Toy is in Fine condition with only minimum wear and paint loss; wind-up key still works. No box. Hake's Pop Culture Memorabilia Price Guide FN value = $600. *From the Don Vernon Collection.*

91307 Popeye Parrot Cages Wind-up Toy (Marx, 1932). A tin wind-up toy with built-in key, standing approximately 8.5" tall. The toy still works — Popeye moves his feet when the toy is wound up. In overall Fine condition, with very little wear or paint loss. Hake's Pop Culture Memorabilia Price Guide FN value = $600. *From the Don Vernon Collection.*

91308 The “Pop-Up” Mickey Mouse in King Arthur’s Court (Blue Ribbon, 1933). Delightful pop-up scenes grace this hardcover book! Floyd Gottfredson art. The pop-ups are all in excellent condition. Book is VG/FN overall. Dustjacket is apparent VG, with restoration including tear seals and reinforcement. Overstreet 2009 Good value for book with dust-jacket = $302; Fine value = $756.

91309 Snow White and the Seven Dwarfs Boxed Book Set #4079 (Whitman, 1938). A set of eight 7.5" x 11" illustrated story books, each devoted to one character from the landmark Disney animated features. Each book is numbered 1044, and are housed in a cardboard box. The books are all in Excellent condition, and the box appears in Fine, with one corner of both the top and bottom box halves split. The individual books are listed in Hake's with a NM value of $225 each; the box is not listed. *From the Don Vernon Collection.*
91310  Playboy Enterprises, Inc. Certificate of Stock Serigraph Signed by Christie and Hugh Hefner #156/450 (undated).

This colorful limited edition serigraph print has an image area of 30” x 33.5”, and it is in Excellent condition. Signed at the lower right by Christie and Hugh Hefner. From the Playboy Collection.

91311  Playboy #1 Newsstand Edition (HMH Publishing, 1953) CGC FN+ 6.5 White pages. Your bachelor pad isn’t complete without a copy of this highly collectible first issue. If that sentence doesn’t get your attention, perhaps the words “Marilyn Monroe nude” will, and they’re an accurate description of the contents to boot. For comparison’s sake, a CGC 7.0 newsstand edition sold for $3,883 in our February auction. Note that CGC has not yet released a census report for non-comic magazines.

91312  Playboy #1 Page 3 Copy (HMH Publishing, 1953) Condition: VG/FN. A nice copy of the first issue of Playboy is cause enough for excitement, but this offering is also accompanied by a personal letter from founder Hugh Hefner! Having missed the first issue, early collector John Basil wrote to Hugh Hefner, offering $5 for the 50-cent premiere issue. To Mr. Basil’s delight, Hef personally responded on November 21, 1955 with a warm letter that stated, “Anyone who would pay $5.00 for the first issue of Playboy thinks a good deal of the magazine and deserves to have that issue. I’ve dug this copy out of our editorial file, especially for you. Consider it a gift.” The letter was typed by Janet Pilgrim, a long-time employee of Hefner, and a three-time Playmate of the Month. As Subscription Manager, Ms. Pilgrim personally phoned Mr. Basil later to congratulate him when he joined the Lifetime Playboy Club.

Hefner’s letter was folded and affixed to the first page of the issue, and the tape holding the letter in place can still be seen. Tape remnants can also be seen at the top corners of the letter. Page 3 of this copy is numbered, unlike the majority of original pressings of the premiere issue. Overall, the magazine is in Very Good/Fine condition with a small piece of tape at the bottom of the magazine’s spine and some minor staining along the bottom edge of the front cover, which does not extend inside. With the personal letter from Hefner, this copy of the prized first issue becomes truly unique! Accompanied by a COA from PSA/DNA.

END OF SESSION ONE
Session Two  
Floor, Telephone, Heritage Live!™, Internet, Fax, and Mail  
Signature® Auction # 7023  
Friday, August 6, 2010 | 1:00 PM CT | Lots 92001 - 92079  
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THE KERBY CONFER COLLECTION

92001 Four Color #386 Walt Disney’s Uncle Scrooge (Dell, 1952) CGC NM 9.4 Off-white to white pages. It’s the first cover appearance of Uncle Scrooge in “Only A Poor Old Man” with story, cover, and art by Carl Barks, which make this issue a much sought-after key among collectors. Overstreet considers this to be the first issue of the Uncle Scrooge series, and while quite a few copies are in circulation, no copy has been certified with a higher grade by CGC to date than this offering. It’s a beauty! Overstreet 2009 NM- 9.2 value = $4,200. CGC census 7/10: 2 in 9.4, none higher. From the Kerby Confer Collection.

92002 Four Color #495 Walt Disney’s Uncle Scrooge - File Copy (Dell, 1953) CGC NM 9.4 Off-white to white pages. Even rarer in this grade than the earlier Uncle Scrooge Four Color #386, and just like that book, this one’s a collector’s favorite. Considered #3 in the Uncle Scrooge series, it features the brilliant work of the “Good Duck Artist” Carl Barks on the cover and on the interior story art, displayed superbly by this File Copy. Overstreet 2009 NM- 9.2 value = $1,400. CGC census 7/10: 2 in 9.4, none higher. From the Kerby Confer Collection.
SONG OF THE SOUTH

Walt Disney’s 1946 animated feature Song of the South has the rather unfortunate bad luck to be a reflection of a bygone era. The original story was based on a series of “Uncle Remus” tall-tales, written by Joel Chandler Harris (1845-1908), who grew up working on a Georgia plantation. The “Uncle Remus” character who narrates the stories of Brer Rabbit and his backwoods protagonists Brer Fox and Brer Bear is a kindly former slave who spoke in the typical broken English patois of his day. This portrayal is now considered insensitive to black Americans in today’s more enlightened political climate, and the film has been withdrawn from distribution by Disney. It’s somewhat a shame, as the characterization is in no way mean-spirited; the overall feature itself remains a wonderful, timeless classic that should be enjoyed for what it is, rather than a painful reminder of America’s slavery days. Indeed, the animated sequences and songs are still available in special editions, and songs like “Zip-a-Dee-Doo-Dah” are still played and loved by Disney fans today. Kerby Confer made Song of the South a special part of his extensive Disney collection, and we are proud to offer these rare items in this auction.

~David Tosh

92003 Four Color #129 Walt Disney’s Uncle Remus and His Tales of Brer Rabbit (Dell, 1946) CGC NM- 9.2 White pages. This one just doesn’t come up often; it’s only the fourth time we’ve offered a copy in nearly eight years! And CGC has certified just three copies nicer than FN 6.0 to date! “Uncle Remus and His Tales of Brer Rabbit” was adapted from Disney’s classic movie Song of the South. Overstreet 2009 NM- 9.2 value = $520. CGC census 7/10: 1 in 9.2, 1 higher. From the Kerby Confer Collection.
92004  **Song of the South** Animation Background Original Art (Disney, 1946). Charming and exquisitely rendered, this original background painting was used in the Oscar-winning 1946 feature film, *Song of the South*. This exceptional piece has been framed and matted to an image area of 10.5” x 12.5” and includes an approval notation by art director, Kenneth Anderson at the bottom. With the exception of some light wear around two pinholes in the upper left and right corners (slightly into the image area), and some very minor paint loss in the upper portion, the work is in Very Good condition. *From the Kerby Confer Collection.*

92005  **Song of the South** Illustration Original Art (Disney, undated). Brer Rabbit enjoys a leisure moment in this breezy watercolor illustration. Framed and matted with an image area of 6.5” x 5”, the art is in Excellent condition. *From the Kerby Confer Collection.*

92006  **Song of the South** Illustration Original Art (Disney, undated). Brer Rabbit boards up his hutch in this lovely hand-painted illustration. Framed and matted with an image area of 6.5” x 4”, the art is in Very Good condition. *From the Kerby Confer Collection.*

92007  **Song of the South** Illustration Original Art (Disney, undated). Brer Bear comes upon a captured Brer Rabbit in this colorful illustration. Framed and matted with an image area of 12” x 5.5”, the art is in Very Good condition. *From the Kerby Confer Collection.*

92008  **Song of the South** Illustration Original Art (Disney, undated). Brer Rabbit encounters the tatar baby in this exceptional illustration rendered in watercolor on board. The art is framed and matted to an image area of 7” x 7”, and it is in Excellent condition. *From the Kerby Confer Collection.*

92009  **Song of the South** Illustration Original Art (Disney, undated). Uncle Remus’ Brer Fox surveys his territory in this delightful watercolor illustration. Framed and matted with an image area of 6.5” x 5”, the art is in Excellent condition. *From the Kerby Confer Collection.*
92010  *Song of the South* Illustration Original Art (Disney, undated). The liveliness and bold expression of the feature film, *Song of the South*, is aptly captured in this watercolor illustration of Brer Fox. Framed and matted with an image area of 6.5” x 6”, the art is in Excellent condition. *From the Kerby Confer Collection.*

92011  *Song of the South* Illustration Original Art (Disney, undated). Brer Rabbit has Brer Fox and Brer Bear right where he wants them, in this beautiful hand-painted illustration. Framed and matted with an image area of 6.5” x 4”, the art is in Excellent condition. *From the Kerby Confer Collection.*

92012  *Song of the South* Illustration Original Art (Disney, undated). Brer Bear and Brer Fox discuss dinner plans, in this jaunty hand-painted illustration. Framed and matted with an image area of 6” x 8”, the art is in Excellent condition. *From the Kerby Confer Collection.*

92013  *Song of the South* Illustration Original Art (Disney, undated). This expressive illustration of Brer Rabbit is rendered in watercolor on board. Framed and matted with an image area of 6.5” x 5”, the art is in Excellent condition. *From the Kerby Confer Collection.*

92014  *Song of the South* Illustration Original Art (Disney, c. 1946). Delightful set of six watercolor illustrations painted on one sheet featuring the colorful characters of Walt Disney’s *Song of the South*. The work has been matted and framed to an overall size of 27.5” x 19” with a 21” x 12.5” image area. In Excellent condition. *From the Kerby Confer Collection.*

92015  *Song of the South* Illustration Original Art (Disney, c. 1946). Brer Rabbit, Brer Fox, and Brer Bear share misadventures in this set of six watercolor illustrations painted on one sheet. The work has been matted and framed to an overall size of 27.5” x 19” with a 21” x 12.5” image area. Some very light creases in the left portion of the art; otherwise the condition is Excellent. *From the Kerby Confer Collection.*
92016  *Song of the South* Animation Production Cel Set-Up and Courvoisier Background Original Art (Disney, 1946). Brer Rabbit leaves his briar patch for adventure in this hand-inked and hand-painted cel set-up against a Courvoisier background. This set-up includes a cel of Mr. Bluebird, and is framed and matted to an image area of 11” x 9”. In Excellent condition. *From the Kerby Confer Collection.*

92017  *Song of the South* Animation Production Cel Set Up with Background Original Art (Disney, 1946). The Brers three share this sunny hand-painted production cel set-up with a hand-painted background. From the Oscar-winning 1946 feature film, *Song of the South*, this beautiful set-up has been framed and matted to an image area of 13” x 10”. Aside from some light warping in the acetate, and a small crease in the background at the upper left corner (which has been masterfully repaired), the work is in Excellent condition. *From the Kerby Confer Collection.*

92018  *Song of the South* Brer Rabbit and the Tar Baby Limited Edition Cel 94/350 (Disney, 1986). This hand-painted limited edition of two hand-painted character cels was recreated from Sequence 2, Scene 54 of the feature film, *Song of the South*. Framed and matted to an image area of 15” x 11”, this piece includes a Disney stamp and is in Excellent condition. The background is a color photocopy. *From the Kerby Confer Collection.*

92019  *Song of the South* The Laughing Place Limited Edition Cel 94/350 (Disney, 1986). This hand-painted limited edition of two hand-painted character cels was recreated from Sequence 3, Scene 31 of the feature film, *Song of the South*. Framed and matted to an image area of 15” x 11”, this piece includes a Disney stamp and is in Excellent condition. The background is a color photocopy. *From the Kerby Confer Collection.*

92020  *Song of the South* Brer Fox Animation Production Cel and Background Original Art Signed by Walt Disney (Disney, 1946). Brer Fox preps for his dinner in this hand-inked and hand-painted cel with a hand-painted background. This piece has been framed and matted to an image area of 10.75” x 8.25” and it is in Excellent condition. Signed and inscribed by Walt Disney on the matte at the lower right. Includes an original Disney Certificate of Authenticity. *From the Kerby Confer Collection.*

92021  *Song of the South* Animation Production Cel Set Up and Background with Layout Sketch Original Art Group (Disney, 1946). Outstanding collection of hand-painted cels and layout drawings from Disney’s 1946 feature film, *Song of the South*, matted and framed together. Includes two hand-painted cel set-ups, trimmed and remounted onto acetate, sitting over original hand-painted backgrounds, along with two original layout drawings of a captive Brer Rabbit. There is some slight craquelure and minor paint loss in some of the cels; otherwise this piece is in Excellent condition. *From the Kerby Confer Collection.*
92022 *Song of the South* Animation Production Cel Set Up with Background Original Art Signed by Walt Disney (Disney, 1946). Bouncy hand-painted animation production cel set-up featuring Brer Bear, Brer Fox, and Brer Rabbit, set against a hand-painted background. Framed and matted to an image area of 10" x 8" and in Very Good condition. Signed and inscribed by Walt Disney on the matte at the lower right. Includes a letter of provenance from the family of *Uncle Remus* author, Joel Chandler Harris. *From the Kerby Confer Collection.*

92023 *Song of the South* Animation Production Cel Set Up with Background Original Art (Disney, 1946). Brer Bear and Brer Fox celebrate Brer Rabbit’s misfortune with the Tar Baby in this gorgeous hand-painted production cel set-up with a hand-painted background. This piece has been framed and matted to an image area of 14" x 10" and it is in Excellent condition. *From the Kerby Confer Collection.*

92024 *Song of the South* Brer Rabbit Animation Production Cel and Background Original Art (Disney, 1946). Brer Rabbit finds himself deep within a briar patch in this hand-inked and hand-painted cel with a hand-painted background. This piece has been gorgeously framed and matted to an image area of 10.25" x 7.25" and it is in Excellent condition. Includes an original Disney Certificate of Authenticity. *From the Kerby Confer Collection.*

92025 *Song of the South* Don’t Throw Me In the Briar Patch Artist Proof Figurine Set (Connoisseur, undated). An incredible set of four fine English china figurines depicting characters from the 1946 live action/animation film. Included among the four pieces are Brer Fox holding Brer Rabbit by the ears, Brer Bear with a huge club in his hands (and a missing patch of fur on his tail end), the Tar Baby sitting on a log, and an intricate bit of Briar Patch. This is one of two Artist’s Proofs sets made, for a planned edition that was never produced, making this an ultra rare set. The Brer Bear figurine is the tallest of the four pieces, measuring approximately 14" tall, and the Briar Patch the widest, at approximately 11". The figurine of Fox holding Rabbit has been cracked along the ears, under the Fox’s hand, and repaired with glue; other than that, the four pieces are in Excellent condition. Needless to say, these are very delicate items that will require special handling and third party shipping. *From the Kerby Confer Collection.*

92026 Hank Porter Baggage Buster Illustration Original Art (Good Housekeeping, 1941). Baggage master Goofy has his hands full with an open magician’s trunk, in this slapstick set of illustrations published in *Good Housekeeping* magazine. Rendered in ink and watercolor, this art has been reprinted on page 269 of *Mickey and the Gang*. The art has been professionally framed and matted with linen-covered board to an image area of 15" x 22”; and it is in Excellent condition. *From the Kerby Confer Collection.*
92027  Hank Porter *Golden Eggs* Illustration Original Art (Good Housekeeping, 1941). Donald’s plan to get rich with chicken eggs cracks up in this Hank Porter adaptation of the short film, *Golden Eggs*, published in *Good Housekeeping* magazine. Rendered in ink and watercolor, this art has been reprinted on page 265 of *Mickey and the Gang*. It has been professionally framed and matted, with linen-covered board, to an image area of 15” x 23”, and it is in Excellent condition. From the Kerby Confer Collection.

92028  Tom Wood *The Pointer* Illustration Original Art (Good Housekeeping, 1939). Tom Wood recreates the 1930 short, *The Pointer*, in this set of illustrations published in *Good Housekeeping* magazine. Rendered in ink and watercolor, this art has been reprinted on page 200 of *Mickey and the Gang*. Professionally framed and matted with linen-covered board, the art has an image area of 18.5” x 22”, and it is in Excellent condition. From the Kerby Confer Collection.
For the Disney Duck-loving world, it was Carl Barks who exploited the globe-trotting adventures of the Disney Ducks to their fullest, with nearly 500 stories to his credit. His colorful cast of creations includes Scrooge McDuck, Gladstone Gander, Gyro Gearloose, the Junior Woodchucks, the Beagle Boys, Magica De Spell, and Flintheart Glomgold. After Barks eased into his retirement from his heavy workload at Western Publishing, he supplemented his income with oil paintings sold at local art shows. Early subjects included humorous scenes of life on the farm and portraits of Native American princesses. After a few comic book fan/detectives discovered that Barks was the “Good Duck Artist,” they commissioned Disney Duck scenes based on Barks’ most memorable stories. The popularity and value of these paintings has grown enormously ever since. In 2000, the beloved “Good Duck Artist” died at age 99, only a few months shy of his 100th birthday.

~David Tosh

92029  Carl Barks Golden Fleece Oil Painting Original Art (1972). The only painting that Barks composed with a unique panoramic image area of 24” x 12”, this mythological masterwork is based on a classic panel from the “Golden Fleecing” story in Uncle Scrooge #12. It was reproduced on page 99 (color plate 17) of The Fine Art of Walt Disney’s Donald Duck. This oil on board painting was indexed by Barks scholars as painting #23L (Barks identification number 8-72).

This painting has been framed to an overall size of 34” x 22”, and the art is in Excellent condition. Signed by Carl Barks at the lower right. From the Kerby Confer Collection.
Carl Barks *Time Wasters* Oil Painting Original Art (1975). The “money bin” scenes stand as the most desirable Carl Barks paintings. Less than 20 were produced, and this is one of the best.

Despite Uncle Scrooge’s alarm, let’s face it — all work and no play would make Huey, Dewey, and Louie mundane money-counters indeed. The winning bidder is sure to spend plenty of “idle” moments admiring this superb work.

This oil on board painting, based on the 1956 cover of *Uncle Scrooge* #13, has been indexed by Barks scholars as painting #100L (Barks identification number 9-75). It is reproduced on page 246 (as color plate 84) of *The Fine Art of Walt Disney’s Donald Duck*. The image area of this merry money bin moment measures 20” x 16”, and it has been framed to an overall size of 34” x 30”. The art is in Excellent condition. Signed by Carl Barks at the lower left. *From the Kerby Confer Collection.*
**92031  Carl Barks Flubbity Dubbity Duffer Oil Painting Original Art (1972).** “Probably no subject is closer to the heart of a golfer who likes art than a painting about his favorite sport. Donald is, indeed, Everyduck, and any devotee of the fairways would have to identify the spirit of this parody.” So it was aptly observed on page 128 (color plate 31) of *The Fine Art of Walt Disney’s Donald Duck*, where this laugh-riot was printed.

The image is based on the cover of *Walt Disney’s Comics and Stories* #140 (May 1952), one of the first cover appearances of Scrooge.

This uproarious oil on board painting, has been indexed by Barks scholars as painting #34P (Barks identification number 19-72). The image area measures 16” x 20”, and it has been framed to an overall size of 24” x 28”. The art is in Excellent condition. Signed by Carl Barks at the lower left. *From the Kerby Confer Collection.*

**92032  Carl Barks Flubbity Dubbity Duffer Prototype Deluxe Figurine (Another Rainbow, 1990s).** The Donald Duck ten-page stories featured in *Walt Disney’s Comics and Stories* made Carl Barks a comic book superstar, but for many years, he was not allowed to draw the covers. That finally changed in 1952, when Barks cooked up a killer golfing gag for Donald, his three nephews, and the relatively new character of Uncle Scrooge, which became the cover for *WDC&S* 140. This same image later became the basis for one of Carl’s 1972 paintings, where it gained the zany title. Finally, in the early 1990s, Bruce Hamilton and Another Rainbow planned an incredibly detailed series of fine English bone china figurines based on Barks’ work, including Duffer.

The finished product exceeded expectations, resulting in a highly detailed 3-D version of this beloved image, perfect down to the tiniest details. This rare prototype, prepared by the Connoisseur of Malvern studio, is one of only three pieces made. It consists of three separate ceramic elements on wooden bases that fit together on a larger polished wood base. Barks has signed the piece in gold ink, on Donald’s empty club bag. It measures approximately 14” tall, and about 17” at its widest point. Naturally, this is a heavy and fragile item that will require third party shipping, but if you are the ultimate fan of Unca Carl and the Duck clan (the way Kerby Confer is), there is no question about — this is a must have! In Excellent condition. Be prepared to be knocked for a loop when you see this up close! *From the Kerby Confer Collection.* (Total: 1)

SEE A 360-DEGREE VIEW OF THIS LOT AT HA.COM/7023*92032
92033  **Carl Barks Luck of the North Oil Painting Original Art (1973).** Though this rollicking scene is based on one of the “Good Duck Artist’s” most famous yarns, and this is the only painted version of it that he ever did. Carl Barks based this colorful calamity on his 1949 Donald Duck adventure for *Four Color* #256. This mirthful masterwork was published on page 169 (as color plate 49) of *The Fine Art of Walt Disney’s Donald Duck*, where Barks noted, “In that northern lights effect at the top, I found pictures of the northern lights in some National Geographics and I kind of stole some. I find water very difficult to paint. It’s hard work, but I worked at this until I got it to look halfway authentic. I generally just plunged right in on an idea whether I was going to have trouble or not. I’d start out with a simple idea, and keep on elaborating on it until I had a real complex thing going.” This lustrous oil on board painting has been indexed by Barks scholars as painting #61L (Barks identification number 22-73). The image area of this piece measures 20” x 16”, and it has been framed to an overall size of 27” x 23”. The art is in Excellent condition. Signed by Carl Barks at the lower left. *From the Kerby Confer Collection.*

92034  **Carl Barks Luck of the North Unique Deluxe Figurine (Another Rainbow, 1990s).** Donald and the boys faced some rough water in the classic 1949 adventure, *Luck of the North*, originally published as *Four Color* #256. The cover to that issue inspired Carl Barks’ 1973 painting, which fleshed out details like the massive, colorful slab of ice behind the Ducks.

A few years later, collector Kerby Confer (consignor of this item) met with fellow Barks megafans Russ Cochran and Bruce Hamilton, and proposed doing a series of extremely detailed fine English bone china figurines based on this and other classic Barks scenes. Only about four scenes saw actual production, while others, including this splendid piece, only made it to the prototype stage. This particular piece is so rare, it isn’t even mentioned on the Another Rainbow website, leading us to believe it could be the only one in existence. It was created by the Connoisseur of Malvern studios in England from the finest of materials, and sculpted to the exact 3-D dimensions worked out by Carl Barks himself. It stands approximately 15.5” tall by 17” wide, with a Barks autograph in gold ink at the front. This is a heavy, fragile piece — in fact, one of the nephews’ paddles shows evidence of professional repair. Overall condition is Excellent. Nevertheless, this one-of-a-kind item will require special handling, including third party shipping, but for the ultimate Barks fan, it will be worth every effort! *From the Kerby Confer Collection.*

**SEE A 360-DEGREE VIEW OF THIS LOT AT HA.COM/7023*92034**
92035  **Carl Barks Always Another Rainbow Oil Painting Original Art (1974).** Here is Carl Barks' classic portrait of the young Scrooge McDuck — the doer; a visionary, but not a dreamer; alone, but not afraid.

The title is familiar to even the casual Barks fan since it lent its name to Bruce Hamilton’s well-known publishing firm, Another Rainbow. “McDuck’s stance, the light, the whole composition suggest that there's *Always Another Rainbow* to chase,” noted *Comic Book Marketplace* in its history of Hamilton's company. When Hamilton reproduced the painting in his reprint volumes, he noted, “This ... oil was the inspiration for both the name of our publishing company and the guiding philosophy for every project we approach.”

In this painting Barks pays a tip of the artistic beret to another master of fantasy art. As quoted on page 212 (color plate 68) of *The Fine Art of Walt Disney's Donald Duck*, Barks said, “I gave the painting a Frazetta-like coloring. There is an emotional quality in graying the colors. It's not a finely-finished picture — it's fairly roughly painted. If I'd gotten down with my brush and my magnifying glass I could have clearly shown the fabric.”

The image area of this heroic portrait, indexed by Barks scholars as painting #91P (Barks identification number 23-74), is 8” x 10”, and it has been framed to an overall size of 13” x 15.5”. The art is in Excellent condition. Signed by Carl Barks at the lower left. *From the Kerby Confer Collection.*

92036  **Uncle Scrooge Always Another Rainbow Limited Edition Figurine Artist’s Proof #1 (Another Rainbow, undated).** To kick off their series of Carl Barks Figurines, Bruce Hamilton and company chose this iconic image from a 1974 Barks painting, the one the company was named after — *Always Another Rainbow*. In it, we see Scrooge as he stakes out his first claim in the Yukon, ready to find the fabulous golden “goose egg” nugget that his fortune would be built on. And this magnificent hand-decorated porcelain prize is quite a find in itself. Only 100 regular editions were produced, plus ten Artist’s Proofs, of which this is number one.

The figurine is exquisitely painted, using 22-carat gold for the nuggets in Scrooge’s sack. It took the craftsmen nearly fifteen hours to hand paint each figure, and that attention to detail shows at every turn. The porcelain figure sits atop a cherrywood base, and is approximately 10.75” tall, with the base measuring about 7.5” x 6.5”. Barks has signed the piece in gold ink, and there are flecks of gold sprinkled about the rocks Scrooge stands on. The figurine is in Excellent condition. Requires third party shipping. *From the Kerby Confer Collection.*
Carl Barks *The Expert* Oil Painting Original Art (1975). Offered here is a precious close up portrait of gold-wise Scrooge McDuck as he sits atop his accumulated wealth, enjoying the study of one of his gold coins in detail.

This pose will be very familiar to any coin collector, and not only does the scene remind us of some prominent numismatists of our acquaintance, we think it would be the ultimate gift to adorn a coin hobbyist’s wall.

When this painting was displayed at the 2003 ANA World’s Fair of Money, the accompanying brochure noted, “Could that be the missing 1913 nickel he’s eyeing so assiduously?”

This piece was featured on page 311 (color plate 135) of *The Fine Art of Walt Disney’s Donald Duck*. The image area of this telling portrait, indexed by Barks scholars as painting #111P (Barks identification number 21-75), is 8” x 10”, and it has been framed to an overall size of 13” x 15”. The art is in Excellent condition. Signed by Carl Barks at the lower right. *From the Kerby Confer Collection.*

Uncle Scrooge *The Expert* Limited Edition Figurine Signed by Carl Barks #24/25 (Another Rainbow, undated). Uncle Scrooge closely scrutinizes a 1908 gold Double Eagle as he sits atop a pile of other coins, gold bars, and wads of greenbacks, in this fantastically detailed figurine. Scrooge is composed of hand-decorated bone china porcelain, with painted metal coins and cash; the plinth is made of cherrywood, with a felt bottom. The coin Scrooge is holding is a remarkably detailed miniature of a real 1908 Saint-Gaudens $20 gold piece, and is made of real 24-karat gold mined from a creek near the Yukon location where Scrooge first made his fortune, Dawson City. It measures approximately 10.75” tall, with a circumference of 11.5”, and is in Excellent condition.

Basing this design on his own 1975 painting, Carl Barks made a number of sketches showing Scrooge as he sat from all angles, and the end result is a perfect 3-D replica of Barks’ art. Each piece was signed in a different area; this one has the gold ink signature along Scrooge’s right, on the edge of his red coat. Only 25 regular editions were produced, plus three artist’s proofs, and all production molds were destroyed to ensure no further editions would be released. It’s a fantastic item for the ultimate fan of “Unca” Carl’s comic stories — and who doesn’t love reading those classic *Uncle Scrooge* adventures? Requires third party shipping. *From the Kerby Confer Collection.*
92039  **Carl Barks *Dangerous Discovery* Oil Painting Original Art (1974).** Carl Barks had much to say about this macabre masterwork, “The menace here was inspired by a nature magazine. I saw a picture of the green sheen on the feathers of some bird, and I thought it would look wonderful on the big bird that’s lurking here waiting for the ducks to come into the picture. The bird back there in the shadow is a roc — a meat eater. See the bones? I couldn’t put too many in, because they’d get kind of gruesome, but I had enough so you’d know that the bird is a carnivore that eats ducks.” The image area of this magnificent work, indexed by Barks scholars as painting #79L (Barks identification number 11-74), is 20” x 16”, and it has been framed to an overall size of 28” x 24”. This piece was showcased on page 222 (color plate 73) of *The Fine Art of Walt Disney’s Donald Duck*. The art is in Excellent condition. Signed by Carl Barks at the lower right. *From the Kerby Confer Collection.*

92040  **Carl Barks *Dangerous Discovery* Regular Edition Lithograph #PP20 (Another Rainbow, 1993).**

Inside Ali Baba’s cave, the whole Donald Duck clan are amazed at the dazzling riches their torches reveal, unaware of a deadly menace lurking in the shadows. This print measures 25”x 21.5”, with a 20” x 16” image area. Signed by Carl Barks and in Excellent condition. Includes a Certificate of Authenticity. *From the Kerby Confer Collection.*

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Carl Barks Far Out Safari Oil Painting Original Art (1975). “The composition and execution of this particular painting must have exceeded even the Duck Man’s expectations,” said the editor of The Fine Art of Walt Disney’s Donald Duck, “It was so finely rendered and the colors so perfectly suited to its purpose, it lent itself to selection as the only mid-size oil to be reproduced in this book as a fold out (no reduction in size from the original).” This piece was reproduced as two color plates, 86 and 87, in the book.

Uncle Scrooge seems in command of this African expedition, but it is the nephews and their Woodchucks Manual who save the day in this romp based on the 1966 cover of Uncle Scrooge #61.

This rampaging oil on board painting has been indexed by Barks scholars as painting #98L (Barks identification number 7-75). It was used to illustrate the front and endpapers of several volumes of the Carl Barks Library of Uncle Scrooge.

The image area of this savannah scenario measures 16” x 12”, and it has been framed to an overall size of 20.5” x 16.5”. The art is in Excellent condition. Signed by Carl Barks at the lower left. From the Kerby Confer Collection.
92042  Carl Barks Far Out Safari Prototype Deluxe Figurine (Another Rainbow, 1990s). Scrooge and the boys travel to Africa in search of the fabled Kaffir de Gaffir gold mine in this scene from Uncle Scrooge #61, originally published in 1966. The cover to that issue was the basis for a 1975 painting (also offered in this auction), which in turn was the inspiration for this magnificent fine English bone china and wood figurine.

Planned as an edition of ten, only two Artist Proofs were completed before the project was abandoned, due to the excessive costs involved. One look at all the meticulous detail will tell you why this item was a budget-buster — it’s simply too good! For one thing, it’s a huge piece, standing approximately 20” tall by 26” long. The quality of the porcelain is world class, and the paint job is expert in every way. This eye-catcher has been the talk of the department here at Heritage, with everyone that’s walked by stopping to marvel at the detail. It’s a hefty piece, and quite fragile — a few tiny strands of hair in one of the rhino’s ears have already been lost — and will require special handling and third party shipping. But sometimes good things don’t come easy!

From the Kerby Confer Collection.

Note the size of this figurine, which has to be seen to be appreciated!
**92043  Carl Barks An Embarrassment of Riches Oil Painting Original Art (1983).** The “money bin” paintings are the most desirable Carl Barks originals, and this sensational showpiece is the second largest one Barks ever produced, at 25” x 20”. As such, it’s one of the unquestioned highlights of the Kerby Confer collection.

“Of all of my paintings, I got the most satisfaction out of ‘An Embarrassment of Riches," Carl Barks said. “The pleasure came mostly in the refinement of the color.”

Bruce Hamilton wrote, “When asked to assess his work on the first four oil paintings he did for his [early-1980s] series of Disney lithographs, Carl Barks noted without hesitation, ‘I like ‘An Embarrassment of Riches’ best... It gave me a chance to work in a lot of beautiful colors — really my stock-in-trade. And I’d always wanted to paint one of those old wrought-iron windows with the light coming in.”

“If you had five billion quintiplitilion unuptuplatillion multuplatillion impossibidillion fantasticatrillion dollars, what would you do with it? This is what Scrooge McDuck does with it, and he is the richest duck in the world.” According to lore, Scrooge’s money bin was built in 1902, shortly after he had entered the diamond market and could no longer sleep at night. It seems the money he stashed under his mattress had raised his bed too close to the ceiling, and so the money bin was built.

Barks’ money bin paintings were not re-creations of comic book covers or panels from stories, but were completely original. This one was created to be made into a lithograph by Another Rainbow Publishing.

In this scene it looks like a bull market is rampaging — Scrooge has extended his depth gauge to a new height of 95 feet. The image area of this glittering laugh-riot, indexed by Barks scholars as painting #125L (Barks identification number 1-83), is 25” x 20”, and it has been framed to an overall size of 34” x 29”. The art is in Excellent condition and signed by Carl Barks at the lower left. From the Kerby Confer Collection.

**92044  Carl Barks An Embarrassment of Riches Limited Edition Print 77/395 (Another Rainbow, 1983).** Here’s the second in the series of Carl Barks lithographs produced by Another Rainbow. This one spotlights Uncle Scrooge as he, Donald, and nephews Huey, Dewey, and Louie inspect the contents of Scrooge’s fabulous money bin. The litho print was produced on 20” x 24” heavy 90 lb. Buckeye Ltd. paper, with an image area of 16” x 20”; it’s in Excellent condition. Included is a Certificate of Authenticity. From the Kerby Confer Collection. (Total: 2 Items)
**92045  Carl Barks Makings of a Fish Story (No One Will Ever Believe This) Oil Painting Original Art (1988).** Queen Cleopickerel guest stars in this undersea spectacular, the only underwater scene Carl Barks painted, based on a scene from the 1967 thriller, “Hall of the Mermaid Queen,” in *Uncle Scrooge* #68. Indexed by Barks scholars as painting #138P, this sublime showpiece has an image area of 20” x 25”, and it has been framed to an overall size of 20” x 35”. The art is in Excellent condition and signed by Carl Barks at the lower left. *From the Kerby Confer Collection.*

**92046  Carl Barks The Makings of a Fish Story Regular Edition Lithograph #345/345 (Another Rainbow, 1985).** Donald Duck and his nephews follow their Uncle Scrooge to Davy Jones’ locker, in this twelfth lithograph in the Another Rainbow series. This continuous-tone, multi-colored lithograph has an overall size of 21.5” x 25”, with a 16” x 20” image area. Signed by Carl Barks and in Excellent condition. Includes a Certificate of Authenticity. *From the Kerby Confer Collection.* (Total: 2 Items)
92047 Carl Barks Lavender and Old Lace Limited Edition Figurine #17/25 (Another Rainbow, c. 1992). This exquisite porcelain figurine of the extended Disney Duck family is one of the most attractive collectible items we've seen at Heritage. If you ever loved the classic comic book stories of Carl Barks, we're sure you'll feel the same way when you witness this incredible treasure in person.

The figurine, which includes porcelain statuettes of Scrooge, Grandma, Donald, Daisy, Gladstone, and nephews Huey, Louie, and Dewey, was modeled after Barks' original cover art to Four Color #450, and his subsequent 1992 painting. All the elements were carefully constructed and hand-decorated. The custom designed base is made of beautiful cherry-wood (signed in gold ink by Barks), with an aluminum-constructed "lace" backdrop. Although the edition is listed at 25, only seventeen were sold (this one being the last), and the others, along with the casting molds and other production materials, were destroyed.

The piece stands approximately 14.5" tall, and is about 15" x 12" at the base. In Excellent condition. Requires third party shipping. From the Kerby Confer Collection.

92048 Carl Barks Sailing the Spanish Main Lithograph #77/245 (Another Rainbow, 1982). Sailing the Spanish Main is Carl Barks' first oil commission for a lithograph, inspired by his 1949 cover to Walt Disney's Comics and Stories #108. The most sought after and valuable of all the Barks lithographs, this print measures 20" x 24" and has a 16" x 20" image area. In Excellent condition. Signed by Carl Barks. Includes the COA. From the Kerby Confer Collection. (Total: 2 Items)

92049 Carl Barks Till Death Do Us Part Regular Edition Lithograph #77/495 (Another Rainbow, 1983). Based on a sketch done in 1961 for Michael J. Cronin of the Harvard Business School, the third lithograph from Another Rainbow featured Uncle Scrooge posing with a huge sack of 24 karat gold dust. The overall size of this lithograph is 20" x 24". The print is numbered #77/495 and Carl Barks has signed it, in pencil, at the lower right. The condition of the print is Excellent. Also included in the lot is the print's numbered Certificate of Authenticity. From the Kerby Confer Collection. (Total: 2 Items)

92050 Carl Barks In Uncle Walt's Collectery Regular Edition Lithograph #77/345 (Another Rainbow, 1984). Carl Barks' In Uncle Walt's Collectery is a continuous-tone lithograph of the Donald Duck family in a roomful of Disneyana. This is the fifth Carl Barks lithograph in the Another Rainbow series. The print measures 21.5" x 25", with a 16" x 20" image area. Signed by Carl Barks, and in Excellent condition. Includes a Certificate of Authenticity. From the Kerby Confer Collection. (Total: 2 Items)

92051 Carl Barks A 1934 Belchfire Runabout Regular Edition Lithograph #77/345 (Another Rainbow, 1984). This Carl Barks continuous-tone commemorative lithograph was released in honor of Donald Duck's 50th birthday. Printed on Opalesque paper, the print has an overall size of 30" x 26.5" with a 22" x 18" image area. In Excellent condition and signed by Carl Barks. This lot includes a Certificate of Authenticity. From the Kerby Confer Collection.
92052  Carl Barks  *A foul of the Flying Dutchman* Regular Edition Lithograph #77/345 (Another Rainbow, 1985). Donald, Uncle Scrooge, and nephews Huey, Dewey, and Louie find themselves in a scary situation at sea as they discover the legendary Flying Dutchman, in this breath-taking print. It's the seventh in Another Rainbow's celebrated series, printed on Opalesque cotton-fiber paper. The print measures 25.5" x 21", is signed and numbered by Carl Barks, and is in Excellent condition. Includes a Certificate of Authenticity. From the Kerby Confer Collection. (Total: 2 Items)

92053  Carl Barks  *Return to Morgan's Island* Regular Edition Lithograph #77/345 (Another Rainbow, 1985). Uncle Scrooge, Donald Duck, and his nephews, along with crusty old parrot, Yellow Beak, unearth buried desert island treasure in this continuous-tone lithograph. This is the sixth Carl Barks lithograph in the Another Rainbow series, with an overall size of 25.5" x 21", and a 20" x 16" image area. Signed by Carl Barks and in Excellent condition. Includes a Certificate of Authenticity. From the Kerby Confer Collection. (Total: 2 Items)

92054  Carl Barks  *Dam Disaster at Money Lake* Signed and Numbered Lithograph #1/345 (Another Rainbow, 1986). This scene shows a battered-but-not-beaten Uncle Scrooge with Donald Duck, Huey, Dewey, and Louie as the Beagle Boys have succeeded in bursting the dam at Money Lake to wash Scrooge’s life savings downstream and into the lowlands. This lithograph has been framed to an overall size of 27" x 24.5", and it has an image area of 20" x 16". Carl Barks signed this piece at the lower right, and the condition of the print is in Excellent. This lot includes the COA. From the Kerby Confer Collection. (Total: 2 Items)

92055  Carl Barks  *Dubious Doings at Dismal Downs* Gold Plate Edition Lithograph #1/100 (Another Rainbow, 1986). The indomitable patriarch of the clan, Uncle Scrooge McDuck, and his nephews Donald Duck, Huey, Dewy, and Louie Duck, are riveted by the spellbinding presence of an unseen apparition carrying a chest of treasures and wielding a jewel-encrusted sword, in this continuous-tone, twelve-color lithograph. This is the ninth Carl Barks lithograph in the Another Rainbow series. The print measures 21.5" x 25", with a 16" x 20" image area. Signed by Carl Barks. In Excellent condition. Includes a Certificate of Authenticity. From the Kerby Confer Collection. (Total: 2 Items)
92056  **Carl Barks Trespassers Will Be Ventilated Gold Plate Edition Lithograph #1/100 (Another Rainbow, 1987).** Glittering Goldie, accompanied by her bear, Blackjack, fires a warning shot at Uncle Scrooge, Donald Duck, and Huey, Dewey, and Louie, as they are about to jump what she feels is her claim, in this lithograph by Carl Barks. The overall size measures 26.5” x 24” with an image area of 20” x 16”. Signed by Carl Barks at the lower right and in Excellent condition. Includes a Certificate of Authenticity. From the Kerby Confer Collection. (Total: 2 Items)

92057  **Carl Barks Return to Plain Awful Regular Edition Lithograph #77/345 (Another Rainbow, 1989).** This continuous-tone, multi-color lithograph is based on Carl Barks' famous square-egg story, "Lost in the Andes," originally published in *Four Color* #223. This is the thirteenth Carl Barks lithograph in the Another Rainbow series. The overall size measures 27” x 24” with a 20” x 16” image area. Signed by Carl Barks and in Excellent condition. This lot includes a Certificate of Authenticity, plus copies of *Donald Duck Adventures* #3 (which reprints the original Barks story), and #12 (featuring Don Rosa's sequel, "Return to Plain Awful," plus a two-page poster of the Barks painting). From the Kerby Confer Collection. (Total: 4 Items)

92058  **Carl Barks An Astronomical Predicament Regular Edition Lithograph #77/345 (Another Rainbow, 1990).** Based on the story "Island in the Sky" from *Uncle Scrooge* #29, Uncle Scrooge, Donald, Huey, Dewey, and Louie are confronted by the hungry inhabitants of a barren asteroid in this lithograph by Carl Barks. The image area measures 15.5” x 20” and the print is in Excellent condition. Signed and numbered by Carl Barks. This lot also includes the COA, and a special edition booklet of the original story. From the Kerby Confer Collection. (Total: 3 Items)

92059  **Carl Barks Snow Fun Regular Edition Lithograph #77/345 (Another Rainbow, 1990).** Carl Barks’ *Snow Fun* was inspired by the cover to *Walt Disney’s Comics and Stories* #89. The original scene, showcasing Donald Duck, Huey, Dewey, and Louie, has been expanded to include Uncle Scrooge, Gladstone Gander, and Daisy. Also, Bolivar the Saint Bernard is shown chasing a fox across a frozen pond in the background. The image area of this lithograph is 20” x 15.5”. The lithograph is numbered #77/345. Barks signed the print, in pencil, at the lower right, and the condition of the print is Excellent. Also included in the lot is the numbered Certificate of Authenticity for the print. From the Kerby Confer Collection. (Total: 2 Items)

Twenty-one fowl townsfolk and other assorted characters frolic in Duckburg’s city park. Uncle Scrooge, patriarch of the clan, appears center stage with Donald, Daisy, and Gladstone Gander. Lurking in the background are the notorious Beagle Boys and Magica De Spell. The image area of this lithograph is 20” x 16” and it has an overall size of 25” x 21.5”. The lithograph is numbered #77/345. Carl Barks signed the lithograph at the lower right, and the print is in Excellent condition. Comes with its COA. *From the Kerby Confer Collection.* (Total: 2 Items)

92061  Carl Barks *Mardi Gras Before the Thaw* Regular Edition Lithograph #77/350 (Another Rainbow, 1992). Join the Duck family and all their friends in a festive sub-freezing ice skate party, in this twelve color lithograph. This print measures 25” x 21.5”, with a 20” x 16” image area. Signed by Carl Barks and in Excellent condition. Includes a Certificate of Authenticity. *From the Kerby Confer Collection.* (Total: 2 Items)

92062  Carl Barks *Halloween in Duckburg* Regular Edition Lithograph #PP15 (Another Rainbow, 1992). Based on the cover of *Donald Duck* #26, this is the nineteenth Carl Barks lithograph in the Another Rainbow series. This print is a scarce printer’s or publisher’s proof, and it measures 22” x 27”, with a 16.5” x 22” image area. Signed by Carl Barks and in Excellent condition. Includes the Certificate of Authenticity and a special, numbered reprint of the “Donald Duck in Trick or Treat” story. *From the Kerby Confer Collection.* (Total: 3 Items)

92063  Carl Barks *The Stone That Turns All Metals Gold* Lithograph Print #77/350 (Another Rainbow, 1991). Uncle Scrooge, Donald Duck, and Huey, Dewey, and Louie discover the alchemic Philosopher’s Stone in the throne room of King Minos, in this print based on a Carl Barks oil painting. This limited edition lithograph measures 25” x 21.5” and has a 20” x 16” image area. Signed and numbered by Carl Barks and in Excellent condition. Includes a Certificate of Authenticity, and a copy of *Uncle Scrooge* #253 (that featured a reprint of the famous story that this scene was based on). *From the Kerby Confer Collection.* (Total: 3 Items)
92064  Carl Barks  *First National Bank of Cibola Gold Plate Edition Lithograph #1/100 (Another Rainbow, 1987).* In a Southwest desert Uncle Scrooge, Donald Duck, and Huey, Dewey and Louie find the ancient Indian ruins of the fabled Seven Cities of Cibola in this Carl Barks lithograph. The overall size measures 21” x 25.5” and it has an image area of 16” x 20”. Signed by Carl Barks and in Excellent condition. Includes a Certificate of Authenticity. *From the Kerby Confer Collection.* (Total: 2 Items)

92065  Carl Barks  *This Dollar Saved My Life at Whitehorse Regular Edition Lithograph #77/345 (Another Rainbow, 1994).* Uncle Scrooge regales his nephews with tales of cherished coins, in the lithograph, “This Dollar Saved My Life at Whitehorse.” The twenty-first lithograph in a series produced by Another Rainbow Publishing, this print measures an overall 25” x 21.5”, with a 20” x 16” image area. Signed by Carl Barks. The numbered Certificate of Authenticity is also included in this lot. *From the Kerby Confer Collection.* (Total: 2 Items)

92066  Carl Barks  *Leaving Their Cares Behind Regular Edition Lithograph #77/350 (Another Rainbow, 1995).* Donald Duck, Huey, Dewey, and Louie ride their Belchfire Runabout to a forest campground for a “relaxing” vacation in this thirty-first Carl Barks lithograph in the Another Rainbow series. The print measures 20” x 25.5”, with a 15” x 20” image area. Signed by Carl Barks and in Excellent condition. Includes a Certificate of Authenticity. *From the Kerby Confer Collection.* (Total: 2 Items)

92067  Carl Barks  *In the Cave of Ali Baba Lithograph Print #77/595 (Another Rainbow, 1997).* Uncle Scrooge, and Donald Duck and his nephews frolic amongst a hidden hoard of wealth, unaware that Ali Baba’s ancient and ill-tempered guardian is about to make its appearance, in this Carl Barks lithograph. Printed in fifteen colors, this print measures 25” x 21.5” and has a 20” x 16” image area. Signed and numbered by Carl Barks and in Excellent condition. This lot includes the Certificate of Authenticity. *From the Kerby Confer Collection.*

92068  Carl Barks  *Hands Off My Playthings Lithograph Print #77/345 (Another Rainbow, 1997).* This continuous-tone twelve color lithograph measures 25” x 21.5” and has a 20” x 16” image area. Signed and numbered by Carl Barks and in Excellent condition. Includes a COA. *From the Kerby Confer Collection.* (Total: 2 Items)
92069  Carl Barks  *Nobody’s Spending Fool* Gold Plate Edition Lithograph Print #PP15 (Another Rainbow, 1997). Young miner Scrooge makes his way down the muddy street of Dawson City in 1897 in this twenty-fourth lithograph in the series, produced by Another Rainbow. Taken from chronological Disney oil #81, painted by Carl Barks in mid-summer, 1974, this print is a scarce printer’s or publisher’s proof. It measures 23” x 19.5”, and has a 20” x 16” image area. Signed and numbered by Carl Barks and in Excellent condition. Includes a COA. From the Kerby Confer Collection. (Total: 2 Items)

92070  Carl Barks  *July Fourth in Duckburg* Regular Edition Lithograph #77/350 (Another Rainbow, 1998). Bruce Hamilton, Bud Plant, Bob Overstreet, and Russ Cochran share the street with Donald Duck, Uncle Scrooge, the Junior Woodchucks, and all the other residents of Duckburg, in this patriotic lithograph. This lithograph has an overall size of 25” x 20.5”, and a 20” x 15” image area. Signed by Carl Barks. Includes a COA. From the Kerby Confer Collection. (Total: 2 Items)

92071  Carl Barks  *A Christmas Trimming* Miniature Lithograph Limited Edition Print #77/595 (Another Rainbow, 1999). Here is the fifteenth mini-lithograph by Carl Barks printed in thirteen colors on Opalesque Keramique paper. This print measures 13.5” x 11” and has an 8” x 10” image area. Signed and numbered by Carl Barks and in Excellent condition. Includes a Certificate of Authenticity. From the Kerby Confer Collection.

92072  Carl Barks  *Uncle Scrooge* Tile (Carl Barks Studio, undated). Ceramic tile created from a design by Carl Barks. Measures 9.75” x 13”. In Excellent condition. Signed by Carl Barks at the lower left. From the Kerby Confer Collection.

92073  Carl Barks  *The Barkster* Commemorative Bronze Figure #77/100 (Randy Bowen, 1994). A beautiful painted bronze figurine of a duck-billed Carl Barks, with a giant ink pen in hand, rests on top of a hefty marble base. This special commemorative was produced in a limited edition of 100 (of which this is number 77), and was signed in gold ink by both Barks and sculptor Randy Bowen. The figurine is in Excellent condition, but is missing the VHS videotape and certificate it was originally issued with. This rather heavy little piece measures approximately 9” tall, and will require third party shipping. Listed in Hake’s, with a NM value of $1,500. From the Kerby Confer Collection.
92074 Carl Barks Uncle Scrooge Pillow Group (2000). Set of four hand-stitched Uncle Scrooge pillows, each with a different Carl Barks scene. Each pillow measures 15” x 16” x 5”. In Excellent condition. From the Kerby Confer Collection. (Total: 4 Items)

92075 Carl Barks Library of Walt Disney’s Donald Duck and Donald Duck Family Group (Another Rainbow, 1984-86). Three slipcased sets of three hardcover volumes including Carl Barks Library of Walt Disney’s Donald Duck Volume I (reprints Four Color #9-223), and Volume 2 (reprints classic Carl Barks Donald Duck stories from Four Color #238 - 422, plus Donald Duck #26 - 138); and Carl Barks Library of Walt Disney’s Donald Duck Family Volume VI (reprints assorted giveaways, annuals, specials, and other books featuring DD supporting characters such as Gyro Gearloose, Daisy Duck, and Huey, Dewey and Louie, all with art by Carl Barks). In Excellent condition. From the Kerby Confer Collection. (Total: 3 Items)

92076 Carl Barks Library of Walt Disney’s Uncle Scrooge Volume III - V Group (Another Rainbow, 1984-89). Three slipcased sets of three hardcover volumes including Carl Barks Library of Walt Disney’s Uncle Scrooge Volume III (reprints Four Color #386, 456, 495, and Uncle Scrooge #4-20), Volume IV (reprints Uncle Scrooge #21-43, plus the children’s book, The Lemonade King), and Volume V (reprints Uncle Scrooge #44-71). In Excellent condition. From the Kerby Confer Collection. (Total: 3 Items)

92077 Carl Barks Library Walt Disney’s Comics and Stories Boxed Set VII-X Group (Another Rainbow, 1988-90). Four boxed sets, each containing three volumes, reprinting in oversized black and white, every story featuring art and/or stories by Carl Barks. The stories range from Carl’s first (WDC&S #31) through to his last first-run tale (WDC&S #312), plus a few extras, like the legendary unpublished “Milkman” story, and more. The books and slipcases are all in VF to NM condition. From the Kerby Confer Collection. (Total: 4 Items)

92078 Saludos Amigos Animation Study Original Art (Disney, 1943). This ink and watercolor sketch features Donald Duck in the “Lake Titicaca” sequence, Pedro, and Goofy as a gaucho. Matted to an image area of 13” x 10”, the art is in Excellent condition. Includes a Certificate of Authenticity. From the Kerby Confer Collection.

92079 Who Framed Roger Rabbit? Roger and Jessica Rabbit Production Cel with Production Background Original Art (Walt Disney, 1989). Roger and Jessica Rabbit find themselves together in a precarious situation in this hand-painted cel with photo print background. Matted to an image area of 13” x 8.25”, the art is in Excellent condition. From the Kerby Confer Collection.

END OF SESSION TWO
93001  Neal Adams  *Ben Casey* Daily Comic Strip Original Art dated 12-31-62 (NEA, 1962). This early episode, from about a month after the strip’s debut on November 26, 1962, has an image area of 16” x 4.5”, and the art is in Excellent condition.

93002  Neal Adams  *Ben Casey* Daily Comic Strip Original Art dated 11-25-63 (NEA, 1963). A tumor that could cause debilitating seizures spells bad news for Ben Casey’s patient, big game hunter Derek Camien. This dramatic Neal Adams episode has an image area of 16” x 4.5”, and the art is in Excellent condition.

93003  Neal Adams  *The Spectre #3* Ted Grant page 17 Original Art (DC, 1968). The Discarnate Detective pops in on his fellow JSA teammate Wildcat (in his civilian identity of Ted Grant) to lift his spirits in this dynamically designed page by the then Silver Age newcomer Neal Adams. For a sixties DC fan, it just doesn’t get much better than this. This page from “Menace of the Mystic Mastermind” has an image area of 10” x 15”, and the art is in Excellent condition.

93004  Neal Adams and Tom Palmer  *X-Men* #58 Living Monolith vs. Sentinels page 13 Original Art (Marvel, 1969). This is only the fourth page of Neal Adams *X-Men* art Heritage has offered to date, and this Bronze Age thriller features the Living Monolith, the Sentinels, and a portrait of newscaster icon David Brinkley. The art has an image area of 10” x 15”. Some of the Zipatone has yellowed, and some has come loose in places; otherwise, the art is in Very Good condition.

**ORIGINAL ART CONDITION**

**EXCELLENT - WITHOUT FLAWS OR NEARLY SO.**

**VERY GOOD - ONE OR TWO FLAWS, BUT NO STRUCTURAL DAMAGE**

**GOOD - CAN HAVE SEVERAL FLAWS. STILL COMPLETE AND COLLECTIBLE. COULD BE MISSING ONE OR TWO PASTE-UP ITEMS.**
93005 Neal Adams Phantom Stranger #15 Cover Original Art (DC, 1971). Take special heed, Bronze Age DC art enthusiasts — as you know, Neal Adams drew some of his most compelling and highly coveted covers for The Phantom Stranger — and this eerie scene for “The Iron Messiah” is only the second one Heritage Auction Galleries has offered to date. This iconic cover classic has an image area of 10” x 15”, and aside from a few missing stat elements (the CCA stamp, issue number, price tag, and spine captions), the art is in Excellent condition.

93006 Neal Adams Phantom Stranger #15 Cover Preliminary Drawing Original Art (DC, 1971). This powerful preliminary sketch for the finished Phantom Stranger cover in our auction shows off the raw energy and the attention to detail that are hallmarks of Neal Adams’ best work. This is more than just a rough sketch; it contains all the essential elements of the finished cover, with well-defined anatomy on the main figures, detailed facial expressions, and even the articulation of the fingers of the robot zombie in the foreground. This is a marvelous glimpse into the creative process of a master at work. The piece has an overall size of 8.5” x 11” and Neal Adams signed the drawing at the lower left. The art is in Excellent condition.

93007 Neal Adams and Murphy Anderson Superman’s Pal Jimmy Olsen #147 Cover Original Art (DC, 1972). DC’s big guns were pulled out for this issue when Neal Adams and Murphy Anderson teamed to present a cover scene based on Jack Kirby’s cosmic concept, “A Superman in Super-Town.” This cover for the penultimate issue of the Kirby Jimmy run has an image area of 10” x 15”, and aside from two glue stains, and two missing caption stats, this Bronze Age blockbuster is in Excellent condition. Neal Adams signed the art in green ink at the lower center of the scene.
93008  Neal Adams and Tom Palmer The Avengers #95 page 16 Original Art (Marvel, 1972). As the Avengers wrap up their battle with the Kree, Rick Jones is kidnapped, and the Avengers and Black Bolt are stymied by a barrier at the Great Refuge in this magnificent page. The image area of this mighty Marvel milestone measures 10" x 15". The final panel is carefully taped-in art correction; otherwise, the art is in Excellent condition.

93009  Murphy Anderson Overstreet Comic Book Price Guide #31 Cover Featuring Batman Original Art (2001). This powerful and awesome cover illustration by Murphy Anderson is a recreation of Detective Comics #31, featuring the mysterious Batman vs. the terrifying master of crime known as the Monk. This recreation was then used with a new logo as the cover to the 31st Overstreet Comic Book Price Guide. Rendered in ink and watercolor, the image area measures 16" x 21", and the art is in Excellent condition.

93010  Ross Andru and Dick Giordano Superman #360 Cover Original Art (DC, 1981). The Metropolis Marvel is up for the challenge of a Superman firing squad in this cover by the exceptional team of Andru/Giordano. The art has an image area of 10" x 15" and it includes the original logo and masthead paste-up copy. The inset art is a photostat. Some light discoloration on the logo and masthead photocopy paste-up copy; otherwise the art is in Very Good condition.

93011  Ross Andru and Dick Giordano Superman #361 Cover Original Art (DC, 1981). The Mighty Mariner — Captain Strong — joins Superman to fight a strange Kryptonian beast in this Andru/Giordano cover spectacular. The art has an image area of 10" x 15" and it includes the original logo and masthead paste-up copy. In Excellent condition.
Mark Bagley and John Romita Sr. *Overstreet Comic Book Price Guide #22* Cover Featuring Spider-Man and The Green Goblin Original Art (1992). Two of Spider-Man's top-notch artists teamed to paint this starlit scene spotlighting Spider-Man and his nemesis, the gruesome Green Goblin. These two mortal enemies battle it out over the concrete canyons of the Manhattan skyline, and few artists are better suited to paint such a scintillating scene than Mark Bagley and John Romita Sr. This web-slinging wonder has an image area of 12.5” x 19.5”, and the art is in Excellent condition.
93013  Carl Barks *Adam and Eve* Illustration Original Art (1978). This witty interpretation of an incident in the Garden of Eden by Carl Barks is part of the Barks series, “Famous Figures of History as They Might Have Looked Had Their Genes Gotten Mixed with Waterfowl.” It was printed in *Animal Quackers* (Gemstone, 1996). Rendered in ink and watercolor on textured watercolor paper, mounted to masonite, this is Barks’ twenty-second painting of 1978. The image area measures 8” x 10”. In Excellent condition.

93014  Carl Barks *Klondike Kate and Troupe* Illustration Original Art (1978). Carl Barks captures the pageantry of Kathleen Elisa Rockwell, who called herself Klondike Kate, one of the most famous dancers who appeared on stage during the gold rush in Alaska, in this watercolor painting. Part of the Barks series, “Famous Figures of History as They Might Have Looked Had Their Genes Gotten Mixed with Waterfowl,” this piece was printed in *Animal Quackers* (Gemstone, 1996). Rendered in ink and watercolor on heavy illustration board, this is Barks’ twenty-fifth painting of 1978. The image area measures 8” x 10”, and the art is in Excellent condition.

93015  C. C. Beck *Fairy Tale Parade* #3 Cover Recreation Original Art (1977). Captain Marvel co-creator and artist C. C. Beck had a healthy second career recreating selected Golden Age comic covers on commission during the 1970s. Beck tackled a good number of Dell covers as well as the usual superhero fare, and this beautifully painted recreation of Walt Kelly’s classic children’s comic, originally from 1942, is one of his most delightful. Unlike many of his recreations, this one does not have Beck’s name on the front, but he did sign and date the backside. The art is rendered in ink and gouache on illustration board, with an image area of approximately 11” x 15”. It’s in Excellent condition.

93016  Joel Beck “The Meakey Mouth Junior Story” Page Original Art (undated). Underground Comix legend Joel Beck socks it to the Disney Mouse in this savage satire page. This controversial piece almost certainly caught the attention of the legal team for that “other” mouse. The art has been created from individual panels pasted onto a larger piece of bristol. The image area is approximately 12.25” x 19.3”, and the art is in Good condition.
93017  Joel Beck  Joel Beck's Comics and Stories Cover Original Art (Kitchen Sink, 1977). The late California-based cartoonist Joel Beck was responsible for one of the very first comic books to be called “Underground,” Lenny of Laredo, originally published in 1965, a full two years before R. Crumb's Zap Comix #1 hit the scene. He followed it up with two more early works, Marching Marvin and The Profit. In 1977, all three titles were reprinted in Joel Beck's Comics and Stories, and this is the original art to the cover of that edition. The art consists of several inked pieces of bristol, which are assembled together onto one board. The image area measures approximately 8” x 11”, and the art is in Good condition.

93018  John Berkey  King Kong Movie Poster Preliminary Ink Studies Original Art Group (c. 1976). “The most exciting original motion picture event of all time.” Science Fiction and Fantasy art legend John Berkey drew these expressive ink studies in preparation for his iconic 1976 movie poster painting of King Kong atop the then-new Twin Towers of New York City. Each of these five sketch pages has an overall size of 10” x 8.5”, and the art is in Excellent condition. A three-page hand written 1990 letter from John Berkey about details of the project is also included in this lot.

93019  Big Little Book Blondie and Dagwood in Hot Water #1410 Cover Original Art (Whitman, 1946). Dagwood's baths always seem to be a source of aggravation — if it's not a pesky salesman or Alvin and the neighborhood kids dropping in for an unwanted visit, it's a missing bar of soap. Oh, Blondie! Here's a great 1940s Big Little Book front cover and spine, done in mixed media, including the original “Better Little Book” paste-up stat, showcasing the entire Bumstead family. The art appears to be lightstruck along the lower edges, where a more vivid light blue is present, but is otherwise in Excellent condition. The art measures approximately 15.5” x 16”.

93020  Big Little Book Gene Autry and the Land Grab Mystery #1439 Cover Original Art (Whitman, 1948). Gene Autry does what he's famous for — riding the trail to justice — on this incredibly vibrant Big Little Book cover illustration. If you're a fan of the Western star, this is a can't-miss piece. Painted in mixed media, including airbrushed gouache, on illustration board, this piece has an image area of 15” x 16” and it has been matted and framed to an overall size of 24.5” x 25.5”. The art is in Excellent condition. From the Estate of John McLaughlin.

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**93021** Big Little Book *Invisible Scarlet O’Neil Versus The King of the Slums* #1406 Cover Original Art (Whitman, 1947). Beautiful Invisible Scarlet O’Neil stars on this incredible, iconic Big Little Book cover. Any fan of Russell Stamm’s sultry superhero will love this beautiful piece of vintage art. In mixed media on illustration board, with an image area measuring 15” x 15.5”, this piece has been matted and framed to an overall size of 22” x 22.5”. Aside from some water damage at the lower left (some paint dripping), the art is in Very Good condition. *From the Estate of John McLaughlin.*

**93023** Big Little Book *The Phantom and the Sky Pirates* #1468 Cover Original Art (Whitman, 1945). With one look at this breathtaking oil painting, any die-hard fan of the Ghost Who Walks will be ready to bid. The airbrushing technique on this piece is phenomenal. This moody, color-rich portrait has an image area of 10.5” x 10.75”, and is matted and framed to an overall size of 19.5” x 20”. The art is in Excellent condition. *From the Estate of John McLaughlin.*

**93022** Big Little Book *Our Gang Adventures* #1456 Cover Original Art (Whitman, 1948). Filled with vivid, eye-popping color and warm sentiments, this Our Gang piece is painted in mixed media on illustration board. The image area measures approximately 14” x 15.5”, and the piece has been framed to an overall size of 22” x 21”. The art is in Excellent condition. *From the Estate of John McLaughlin.*

**93024** Big Little Book *Popeye the Spinach Eater* #1480 Cover Original Art (Whitman, 1945). Ahoy, Popeye fans — the sailor man stars in this spectacular piece from the forties. Any fan of the spinach-eating superhero will love this beautiful piece of vintage art. Painted in mixed media on illustration board, this “fun-tastic” piece has an image area of 15” x 15”, and it has been matted and framed to an overall size of 20.25” x 20.25”. In Excellent condition. *From the Estate of John McLaughlin.*
Big Little Book *Terry and the Pirates and the Giant’s Vengeance* #1446 Cover Original Art (Whitman, 1939). This fantastic cover, based on Milton Caniff’s beloved comic strip characters, is loaded with rich, deep color. The image area of this masterwork measures approximately 10” x 14”, and the piece has been matted and framed to an overall size of 16.25” x 20.25”. In Excellent condition. *From the Estate of John McLaughlin.*

John Bolton *The Black Dragon* Splash page Original Art (1985). John Bolton illustrates this monumental splash page from *The Black Dragon* mini-series, written by Chris Claremont, based on the folklore and mythology of the British Isles. The art measures 11” x 17” and, aside from some light glue staining in the lower portion, it is in Very Good condition.

Bob Brown and Joe Giella *Detective Comics* #388 page 2 Original Art (DC, 1969). The Caped Crime-Crusaders find mayhem in the planetarium, courtesy of the Joker and his crew in this page from “Public Luna-Tic Number One!” The art has an image area of 10” x 15” and it is in Excellent condition.

John Buscema and Tom Palmer *The Avengers* #294 Cover Original Art (Marvel, 1988). The good Doctor Druid now leads Earth’s Mightiest Heroes! This kinetic cover illustration includes the original logo and masthead paste-up copy and two effects layers, inked onto acetate. The art has an image area of 10” x 15” and, aside from some light tanning in the logo paste-up, it is in Excellent condition.
93029  John Buscema and Tom Palmer *The Avengers* #297 Cover Original Art (Marvel, 1988). There's trouble brewing amongst the elite corps of Earth's greatest heroes! John Buscema pencils and Tom Palmer inks this pulse-pounding cover, which includes its original logo and masthead paste-up copy. The art has an image area of 10" x 15" and it is in Excellent condition.

93030  John Buscema *Amazing Spider-Man Annual* #32 Double-Page Splash 11 and 12 Original Art (Marvel, 1999). In this thriller, your friendly neighborhood Spider-Man is "transported to a place beyond time — and two worlds will die." This Big John Buscema blockbuster has a combined image area of 19.75" x 15", and the art is in Excellent condition. The full-sized pencil preliminary for the finished piece is also included with this lot.

93031  John Buscema *Conan the Barbarian* #124 Cover Original Art (Marvel, 1992). This scintillating cover illustration of the Cimmerian by John Buscema includes the original logo and masthead paste-up type. The art has an image area of 10" x 15", and it is in Excellent condition.

93032  Sal Buscema and Frank McLaughlin *Captain America* #165 page 3 Original Art (Marvel, 1973). Great shots of three top characters here! The introspection of the 1970s doesn't sit well with "Greatest Generation" guy Nick Fury, and oh yes, there's a 1950s fiend named the Yellow Claw who still has to be dealt with. The art has an image area of 10" x 15", and it is in Excellent condition.
93033  Sal Buscema and Mike Esposito Marvel Team-Up Annual #1 Spider-Man and X-Men page 46 Original Art (Marvel, 1976). One of the earlier crossover appearances of the new X-Men (appearing around the same time as X-Men #101). Throw in Spider-Man and plenty of action... what more can you ask for? The image area measures 10” x 15”, and aside from some production process stains (found on nearly every Marvel page of this era), the art is in Excellent condition.

93034  Sal Buscema, Mike Esposito, and John Tartaglione Captain America #227 page 22 Original Art (Marvel, 1978). The demonically devious schemes of the Red Skull haunt Captain America once again in this slam-bang page from the yarn, “The Deadly Gauntlet.” This page has an image area of 10” x 15”, and the art is in Excellent condition.

93035  Sal Buscema Incredible Hulk #264 Complete 21-page Story “He Flies By Night” Original Art (Marvel, 1981). The Hulk battles the menace of the Corruptor and Night Flyer in 21 pulse-pounding pages drawn and plotted by our pal Sal Buscema. Betty Ross, Rick Jones, and the Teen Brigade co-star, and the Hulk’s origin is also retold. Each page has an image area of 10” x 15”, and aside from clipped corners (outside the image area), the art is in Very Good condition. Sal Buscema signed every page.

93036  Sal Buscema Incredible Hulk #273 Complete 22-page Story “Once a Hulk, Always a Hulk” Original Art (Marvel, 1982). The star-studded cast for this 22-page morality tale includes the Hulk, Wendigo, Sasquatch, Rick Jones, Betty Ross, Bereet, and Ba’yll Queen of the Insectoids. Each action-packed page of Sal Buscema art has an image area of 10” x 15”, and aside from clipped corners (outside the image area) and taped-in art corrections on four of the pages, the art averages in Very Good condition. Sal Buscema signed every page.

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**93037**  
John Byrne and Terry Austin *X-Men* #121 page 10 Original Art (Marvel, 1979). From just the second appearance of Alpha Flight, here's an old-fashioned staredown between the group's leader Vindicator and an "alpha" male of a different sort, Cyclops. Can you tell another fight's about to break out? Meanwhile, a forcefield created by an unseen Shaman is stymieing Misty Knight and Colleen Wing. Of course, those two rough-and-tumble gals of *Iron Fist* fame are no strangers to the Byrne/Chris Claremont team... how could they be with a Byrne lookalike driving the cab in panel two? This page has an image area of 10" x 15". There's a tiny Claremont autograph at the bottom of the page. Aside from some production process stains, and clipped upper corners (outside the image area), the art is in Very Good condition.

**93038**  
John Byrne and Terry Austin *X-Men* #123 page 15 Original Art (Marvel, 1979). Arcade truly "plays a mean pinball" at his Murderworld. This was the first X-Men appearance of the bow-tied baddie who was previously seen in *Marvel Team-Up* (also handled by the Byrne/Chris Claremont duo). The whole X-Men team is in action here, and Austin's inks really shine on the machinery. A fantastic page by the X-Men "dream team" of Byrne and Austin is at the top of every Bronze Age Marvel art collector's wish list. This page has an image area of 10" x 15"; and aside from a clipped upper right corner (outside the image area) and a few small stains, the art is in Excellent condition.

**93039**  
John Byrne and Terry Austin *X-Men* #123 page 16 Original Art (Marvel, 1979). Remember this page, X-fans? If you do, you'll recall the little twist to Arcade's challenge to choose the door leading to safety... all three lead to death! That's just not cricket. Inventive visuals by the Byrne/Austin team. This Marvel milestone has an image area of 10" x 15"; and aside from a clipped upper left corner (outside the image area) and a few small stains, the art is in Excellent condition.
93040  John Byrne *Fantastic Four* #255 Cover Original Art (Marvel, 1983). The art has a whopping image area of 12" x 18" and it is the first of only eight FF covers Byrne rendered in large size. “It can’t be! Reed is ... dead!” was Sue’s word balloon on the published comic. Here, no stats cover the glorious Byrne art, and JB’s Reed Richards portrait is much more striking than it was in print. In Excellent condition. Signed by John Byrne at the lower left.

93041  Dick Calkins *Buck Rogers* Daily Comic Strip Original Art (John F. Dille Co., 1937). Novan fruit makes you goofy! Great panels featuring Buck and Wilma Deering by Dick Calkins. The strip is numbered #237, and has an image area measuring 20" x 4.5". Aside from some light paper tanning, and soiling, the art is in Very Good condition. Signed by Dick Calkins in the final panel.

93042  Milton Caniff *Terry and the Pirates* Sunday Comic Strip Original Art dated 2-13-44 (Chicago Tribune, 1944). In the comic strip field *Terry and the Pirates* remains a legend, universally regarded as a masterpiece of storytelling, featuring crisp, elegant artwork. In the eyes of many of his peers Milton Caniff re-defined the modern adventure strip. This fast-moving episode spotlights Caniff’s expert used of black shadows and panel layout to give this Sunday its power and drama. The page was cut between panel tiers two and three, and the title logo stat is a replacement; otherwise, the art is in Excellent condition.

93043  Al Capp *Li’l Abner* Daily Comic Strip Original Art Group (United Feature Syndicate, 1939). Li’l Abner crossdresses as Agnes in this set of three consecutive dailies set during Sadie Hawkins Day. These three *Li’l Abner* dailies, dated 11-9-39, 11-10-39, and 11-11-39, each have an image area of 22" x 5.5" and they matted and framed together to an overall image area of 22" x 19”. In Excellent condition.
93044 Nick Cardy Aquaman #33 First Appearance of Tula, Aqua-Girl Splash Page 1 Original Art (DC, 1967). Perhaps most celebrated for his work on such Silver Age titles as Teen Titans and Aquaman, Nick Cardy's lush brushwork and snappy storytelling are showcased in this landmark splash from "Aqualad's Deep-Six Chick" featuring the introduction of Aqualad's gal-pal, Tula, the Aqua-Girl. This piece has an image area of 13" x 10"; and the art is in Excellent condition. Nick Cardy signed the page at the lower right.

93045 Ernie Chan The Incredible Hulk #226 Cover Original Art (Marvel, 1978). The Jade Giant creates chaos on campus in this Ernie Chan Bronze Age cover. The art has an image area of 10" x 15" and it includes the original logo and masthead paste-up copy. The Hulk face is a photostat revision. Some paper tanning and glue staining; otherwise the art is in Very Good condition.

93046 Ernie Chan Marvel Special Edition #3 Star Wars "May the Force Be With You" Back Cover Original Art (Marvel, 1978). If you were a kid in the late seventies you remember very well that the Star Wars mania of 1977 hadn't abated one bit by 1978 in the minds of elementary-schoolers across the country. Marvel capitalized on this by combining the two treasuries that reprinted regular issues of Star Wars #1-3 and #4-6 into one giant treasury with this new back cover by Chan, and many kids read and re-read this version of the yarn. Marvel took a bit of artistic license by combining Luke and Leia's swing across the elevator shaft and a Darth Vader/Obi-Wan showdown into one scene — brilliantly. This iconic Star Wars masterwork has an image area of 10" x 13.5". There is some paper residue in the upper and lower borders where an overmat had been affixed to the page (outside the image area); otherwise, the art is in Excellent condition.
To view full descriptions, enlargeable images and bid online, visit HA.com/7023

93047 Travis Charest and Troy Hubbs WildC.A.T.s. #18 Cover Original Art (Wildstorm/Image, 1994). Kherubim/Deamonite/human hybrid Priscilla Kitaen takes charge in this awesome cover penciled by Travis Charest and inked by Troy Hubbs. The art has an image area of 10.25” x 15.5” and it is in Excellent condition.

93048 Howard Chaykin American Flagg! #29 Cover Original Art (First, 1986). Reuben Flagg commands this cover from Howard Chaykin’s dystopian science fiction satire, American Flagg! The art has an image area of 10” x 15” and it includes the original logo and masthead paste-up copy. Some light soiling; otherwise the art is in Very Good condition.

93049 Joe Chiodo Alien Worlds 3-D #1 Cover Original Art (Pacific Comics, 1984). Somber and sexy cover illustration by Joe Chiodo. Mixed media on heavy illustration board, mounted to foamcore, with an image area of 14.75” x 23”. In Excellent condition.

93050 Joe Chiodo An Acquired Taste Painting Original Art (2005). This evocative painting by the modern “good girl” art master has been framed to an overall size of 20.5” x 26.5”; and the art is in Excellent condition.

93051 Edgar Church Ranger Illustration Original Art (1908). Exquisite jewel-like illustration by illustrator and renowned Golden Age comic book collector, Edgar Church. Rendered in gouache on board, this piece measures 9.5” x 13” and it is in Excellent condition.
93052 Edgar Church *Cowgirl Illustration Original Art* (1917). Edgar Church was a wonderful artist as well as the owner of the finest collection of Golden Age comic books ever brought to market. Here is one of his original artworks, painted in gouache on board, with an image area of 10.5" x 14.5". Aside from some water damage along the left edge, and a small water stain inside the image area at the upper right, the art is in Very Good condition.

93053 Dorian Cleavenger *The Showgirl Painting Original Art* (undated). *Hey now* — a big winged beauty struts her stuff in this 20" x 28" acrylic on board painting by fan-favorite artist Dorian Cleavenger. The art is in Excellent condition.

93054 Dorian Cleavenger *Icarus Painting Original Art* (2000). Icarus spreads his wings, well on the way to his ill-fated flight. This mythological masterwork, painted on illustration board, has an overall size of 20" x 30", and the art is in Excellent condition.

93055 Dorian Cleavenger *Fantasy Biker Babe Painting Original Art* (2001). A futuristic biker is the center of attention in this eerily erotic 30" x 20" acrylic on board painting. The art is in Excellent condition.

93056 Dorian Cleavenger *Mermaid with Treasure Chest Coffin Painting Original Art* (2004). This sensuous portrait of a mourning undersea siren, painted on illustration board, has an overall size of 20" x 30"; and the art is in Excellent condition.

93057 Dorian Cleavenger *Vampirella Painting Original Art* (2005). The Darling of Drakulon is spotlighted in this moody 15" x 20" acrylic on board painting. The art is in Excellent condition.
93058  Gene Colan and Al Milgrom *Howard the Duck* #30 Iron Duck Splash Page Original Art (Marvel, 1979). Howard takes a great technological leap forward in his battle against injustice when he dons the invincible armor of Iron Duck in this splash page from "If This Be Bongsday." This piece has an image area of 10" x 15", and aside from a small tape of glue stain at the lower left, the art is in Excellent condition.

93059  Jack Cole *Female by Cole* "Die-Hard" Playboy Cartoon Illustration page 67 Original Art (Playboy, 1957). This wonderful 11" x 8.5" ink on paper Jack Cole cartoon appeared in the June 1957 issue of *Playboy*. The drawing is taped to a piece of *Playboy* art board and is in Excellent condition. *From the Playboy Collection.*

93060  L. B. Cole Overstreet Comic Book Price Guide #11 Cover Original Art (1981). A demon, bats, and a bodacious babe in bondage—these were but a few of L. B. Cole's favorite things for his eye-popping Golden Age covers—and Cole worked his old "pre-Code" magic once again for this *Overstreet* edition from 1981. This "spook-tacular" sensation has an image area of 9.5" x 15" and the art is in Excellent condition.

**FRAMES**

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93061  Richard Corben Sagard the Barbarian Gamebook #1 The Ice Dragon Cover Original Art (Pocket Books, 1985). “Is sixteen too young to become a warrior?” In Sagard the Barbarian: The Ice Dragon, Gary Gygax — the inventor of Dungeons & Dragons as well as the hobby of fantasy roleplaying, led readers on an adventure to freely explore his oldest and best loved fantasy world, Greyhawk — and who better to be the cover artist than fantasy master Richard Corben? This piece has an overall size of 15” x 24”; and the art is in Excellent condition.

93062  Johnny Craig Self-Portrait While Drawing the Infamous Crime SuspenStories #22 Cover as the Vault Keeper and Drusilla Look On Specialty Illustration Original Art (c. 1980s). This sensational specialty illustration, sure to be a treasured showpiece for any Johnny Craig or EC fan, was done as a commission in the 1980s. As any EC fan-addict knows Crime SuspenStories #22 is one of the most infamous pre-Code covers, and spotlighted in the Senate investigation on comics. This landmark illustration is one of the very few Craig ever agreed to do as line art, and is drawn on vintage EC art board, the kind Craig was using towards the end of his EC work. This incredible piece has an image area of 8.5” x 12”; and the art is in Excellent condition.

93063  Robert Crumb Despair Panel Page Original Art (Last Gasp, 1970). R. Crumb’s existential masterpiece of modern-living blues, Despair was originally drawn in 1969 and published as a solo comic book the following year. The lead-off story, “It’s Really Too Bad” summed up all of Crumb’s bitter musings on life in America, and this page with its hallucinatory feel hails from a peak period. This is page four from that five-page story. We defy anyone to count how many different characters are featured in this page! The image area measures approximately 8” x 12”. The sixth and seventh panels were cut out and replaced by Crumb before publication; these replacement panels are taped onto the back of the art with masking tape. The page border areas appear lightly soiled, but overall, the art is in Very Good condition. Crumb later signed and dated the page below the last panel. A later-printing copy of the comic is included.
Robert Crumb Whiteman Meets Bigfoot Unpublished Illustration Original Art (1977). In 1977, TV commercial director, musician, and Underground Comix fan Boyd Jacobson wrote a screenplay for a film he hoped to direct himself, based on R. Crumb’s classic “Whiteman Meets Bigfoot” story, from the 1971 comic Home Grown Funnies. Jacobson persuaded Crumb to do a new set of drawings to illustrate the expanded screenplay (that, alas, never saw completion), and this sketch of Whiteman’s first encounter with a male Sasquatch was part of the set of 17 that Crumb did. Heritage sold four of these sketches in our May, 2010 Signature Auction, which were all eagerly snapped up; here’s a second chance to acquire some previously unseen artwork from a modern-day master. The art is ink and light graphite on vellum paper, with an image area of approximately 8.25” x 9.5”. This piece is not signed, but was personally verified by Crumb as by his hand. This one has a lot of power in the startled expressions and dramatic shadowing, and is in Excellent condition.

Robert Crumb Whiteman Meets Bigfoot Unpublished Illustration Original Art (1977). Whiteman’s Bigfoot “girlfriend” shows her capacity to put away the brewskis, in this amusing production drawing for Boyd Jacobson’s never completed Bigfoot film. R. Crumb himself attempted a second screenplay (co-written with future Crumb director, Terry Zwigoff) based on the material from Home Grown Funnies, before the project was ultimately shelved following the release of Harry and the Hendersons in 1987. This piece, drawn in ink and light graphite on vellum paper, has an image area of approximately 8” x 11”. There is a small tear in the paper under “Yeti’s” right foot that has been taped on the underside; otherwise, the art is in Excellent condition.

Robert Crumb Whiteman Meets Bigfoot Unpublished Illustration Original Art (1977). Whiteman and his Sasquatch playmate “Yeti” get to know one another in this pen and ink production drawing from Boyd Jacobson’s “lost” screenplay, based on R. Crumb’s story from Home Grown Funnies. Jacobson, who directed commercials for television, was a neighbor of Crumb’s, and would occasionally play music with the cartoonist. Crumb was a little more easy-going in those days, and agreed to sell Jacobson the rights to the feature on a year-to-year basis, for one dollar a year. In addition, Crumb also did a set of new drawings for the project, including this signed piece. It has an image area of approximately 9” x 11” on vellum paper, with a few faint pencil lines. There is a small ink smudge on the reverse side, visible at the top left corner (but out of the image area); otherwise, the art is in Excellent condition.
93067 Robert Crumb Whiteman Meets Bigfoot Unpublished Illustration Original Art (1977). Vacationing city dweller Whiteman finds his country retreat interrupted when he is kidnapped by a Sasquatch clan, in this production drawing for the never-produced film version of his “Whiteman Meets Bigfoot” comic book story. It was director Boyd Jacobson’s dream for many years to see this film, and supposedly actor Rick Moranis had at one point signed on, but it was not to be. In these sketches, Whiteman looks a lot like Crumb himself — can you imagine what a trip it would have been to see the film made with Crumb as the star? Wow! This piece is ink on vellum paper with a few tiny spots of white-out, with an image area of approximately 8.75” x 10.5”. The art is in Excellent condition.

93068 Robert Crumb Whiteman Meets Bigfoot Unpublished Illustration Original Art (1977). Whiteman’s life changes dramatically after time spent with his Sasquatch lover in this great production drawing from Boyd Jacobson’s unproduced film screenplay. R. Crumb’s Home Grown Funnies, which contained the original “Whiteman Meets Bigfoot” story, is one of the most popular Underground comic books of all time, going into sixteen printings. It would have made a great movie! This piece is in ink on vellum paper, with an image area of approximately 8.75” x 10”, and is in Excellent condition. And while this drawing is unsigned, it’s clearly in Crumb’s style, and was confirmed by Crumb directly to Heritage to be by him.

93069 Robert Crumb Kafka for Beginners pages 129 and 130 Original Art (Icon Books, 1993). Robert Crumb was an inspired choice to illustrate Totem Book’s Kafka primer, Introducing Kafka (later reprinted as R. Crumb’s Kafka, and Kafka). These two beautifully cross-hatched pages feature Leni from the story “The Trial,” and as David Zane Mairowitz’s typeset caption notes, the character of Leni is one of Kafka’s most blatant motifs of an “ensnaring woman” who “seems to provide erotic distraction for all men accused by the Court, being especially aroused by those who display a sense of guilt.” Each expressive page has an approximate image area of 6” x 9.5”, with an overall size of 9” x 12.5”. The art is in Excellent condition.

93070 Jack Davis New Neighbors Illustration Original Art (undated). A holiday in the mountains takes a jarring turn thanks to some rambunctious mountain goats. This Jack Davis rib-tickler, drawn in mixed media on board has an image area of 24.5” x 12.5”, and the piece has been matted and framed to an overall size of 32” x 19”. The art is in Excellent condition, and a photograph of Jack Davis with the art is included with this lot.
93071 Jack Davis *Spring Break, Miller Beer Ad Illustration Original Art* (undated). For the collegiate youth at Spring Break — it’s *Miller Time* in this fun-loving Jack Davis romp. This mixed-media illustration has an image area of 27” x 17”, and it has been matted and framed to an overall size of 38” x 28”. The art is in Excellent condition, and a photograph of Jack Davis with the art is included with this lot.

93072 Jack Davis *Birdseye View of the Construction of a TV Studio Illustration Original Art* (undated). Who but Mad magazine great, Jack Davis, could create such a witty panoramic scene spotlighting the construction of a TV studio? This mirthful mixed-media marvel has an image area of 29” x 18.5", and the piece has been matted and framed to an overall size of 40” x 29”. The art is in Excellent condition. A photograph of Jack Davis with the piece on his drawing is included with this lot.

93073 Jack Davis *Under the Rainbow Movie Promotion Illustration (1981).* Who knew so many little people would throw such a huge party? In this comedy set in World War II era Los Angeles, the manager of the Culver Hotel makes the mistake of putting his nephew in charge for a weekend. The nephew changes the name to the Hotel Rainbow and overbooks with royalty, assassins, secret agents, Japanese tourists, and Munchkin midgets from the cast of the *Wizard of Oz*. Jack Davis’ peerless talent for caricature and cartooning are showcased in this uproarious movie promotion piece for the slam-bang laugh-riot starring Chevy Chase, Carrie Fisher, Eve Arden, Pat McCormick, Billy Barty, and more. This mixed media on board illustration has an image area of 32” x 26”, and the piece has been matted and framed to an overall size of 40” x 29”. The art is in Excellent condition. A photograph of Jack Davis holding the piece is included with this lot.

93074 Jack Davis *Mad Zaps The Human Race and Other Horrors Through the Twisted Mind of Frank Jacobs Paperback Cover Original Art* (Warner Books, 1984). Alfred E. Neuman is the first domino to fall as Mad-man Frank Jacobs zaps the entire human race. This ink and watercolor “Mad-sterpiece” has an approximate overall size of 11” x 14”. The title logo is done on a mylar overlay, and another tissue overlay lettered in Davis’ hand, on the back of the art, is also included. The art is in Excellent condition.

93075 Jim Davis *Garfield Daily Comic Strip Original Art dated 2-8-94* (PAWS/United Feature Syndicate, 1994). But it’s sophisticated custard, Garfield! This slapstick daily has an image size of 14” x 4” and it is in Excellent condition. Includes a Certificate of Authenticity.

93076 Jim Davis *Garfield Daily Comic Strip Original Art dated 9-23-95* (PAWS/United Feature Syndicate, 1995). Pooky is the best friend, ever! Garfield shares this daily with his pal, Pooky, and the art has an image size of 14” x 4” and it is in Excellent condition. Includes an original preliminary marker sketch by Jim Davis and a Certificate of Authenticity.

93077 Jim Davis *Garfield Sunday Comic Strip Original Art dated 1-19-97* (United Feature Syndicate, 1997). When it comes to art, Garfield will know it when he smacks it! This Sunday strip has an image area measuring 18.5” x 12.5”. Aside from some light soiling and paper buckling along the upper edge, the art is in Very Good condition. Includes its original concept sketch in blue pencil, and a Certificate of Authenticity.
93078  Jim Davis Garfield Daily Comic Strip Original Art dated 6-11-2009 (PAWS, 2009). Odie shows that phone a thing or two! This daily has an image size of 14” x 4” and it is in Excellent condition. Includes a Certificate of Authenticity.

93079  Jim Davis Garfield Daily Comic Strip Original Art dated 5-20-2010 (PAWS/United Feature Syndicate, 2010). Fatso gets some guff from the little people in this Garfield daily. The art has an image size of 14” x 4” and it is in Excellent condition. Includes a photocopy of the layout sketch of this strip and a Certificate of Authenticity.

93080  Billy DeBeck Barney Google and Spark Plug Illustration Original Art (S. A. Smith Mfg. Co., 1922). Billy DeBeck’s feisty Barney Google and his faithful nag Spark Plug are illustrated here in this mixed media drawing, created for an unidentified merchandising concept. Rendered in ink and colored pencil on a folded sheet of heavy illustration board, the art has an image area of 22.5” x 13”. There is some paper tanning, soiling, and the art is fragile along the fold; otherwise it is in Good condition. Signed by Billy DeBeck at the lower right.

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Steve Ditko Amazing Spider-Man #7 Vulture page 12 Original Art (Marvel, 1963). From the dawn of the Marvel Age comes this Marvel masterpiece by Sturdy Steve Ditko. With appearances by the Vulture, Betty Brant, Peter Parker, and J. Jonah Jameson, this peerless page is sure to be any "spider-fan's" delight. This page has an image area of 12.5" x 18.5", and it has been matted and framed to an overall size of 18" x 24.5". The art is in Excellent condition.
Boys will be boys — even Peter Parker, the amazing Spider-Man and Johnny Storm, the Human Torch — and what do the boys mostly worry and fight about? You got it — girls! Stan Lee was a master at mixing such human drama with superheroics, and few artists were better at staging these scenes than Sturdy Steve Ditko. This classic page from “Where Flies the Beetle” has an image area of 12.5” x 18.5”, and aside from some white-out used for art corrections in three of the panels, the art is in Excellent condition.
93083  Luis Dominguez *House of Mystery* #235 "Wings of Black Death" Grey Tone Cover Original Art (DC, 1975). Few pieces get a DC art collector's pulse racing quite like a scarce grey tone cover, and here is a Bronze Age blood-chiller. To date Heritage has only offered a few grey tone covers. This supernatural spine-tingler makes Alfred Hitchcock’s premise for his film, *The Birds*, look like a day at the park, by comparison. This Luis Dominguez masterpiece has an image area of 10" x 15", and since all the type elements for the printed cover were most likely added to a production “half-tone” stat of this grey tone image, the art is in Excellent condition.

93084  Mort Drucker *Mad* #378 Stone Cold Steve Austin vs. Alfred E. Neuman Cover Original Art (EC, 1999). *Mad* magazine champion Mort Drucker gives the twisted world of pro wrestling a thumping — check out his uproarious caricatures of Stone Cold Steve Austin and Vince McMahon. While Alfred may have Stone Cold just where he wants him — from the looks of things, maybe he should worry for once. This mixed-media “Mad-sterpiece” has an image area of 17" x 21.5", and it has been matted and framed to an overall size of 25" x 29.5". The art is in Excellent condition. A tearsheet of the printed cover, signed by Drucker is included with this lot.

93085  Lee Elias *First Love Illustrated* #35 Cover Original Art (Harvey, 1953). She was paid to tempt men, it was her job! This tantalizing cover illustration by Lee Elias has an image area of 11" x 15.5", and it includes some partial paste-up and hand-drawn title type at the upper right. There is some glue stain residue in the upper portion, and along three edges; otherwise the art is in Very Good condition.

93086  Enric (Enrique Torres-Prat) Science Fiction Paperback Cover Original Art (undated). The nuclear family of the future may be robots or cyborgs based on this scene painted by the modern master of fantasy art, Enric. This oil on unstretched canvas painting has an image area of 23.5" x 38", and the art is in Excellent condition.
93087 Enric (Enrique Torres-Prat) Western/Fantasy Illustration Original Art (undated). This evocative oil on unstretched canvas painting, possibly done for an unidentified paperback cover, has an image area of 14.5” x 22.75”, and the art is in Excellent condition.

93088 Enric (Enrique Torres-Prat) Fantasy Female Illustration Original Art (undated). This eerie oil on paper fantasy masterwork has an image area of 10” x 15.” There are some small scattered white accretions in the upper right corner; otherwise, the art is in Very Good condition.

93089 Enric (Enrique Torres-Prat) Eye Yolk Horror Illustration Original Art (undated). Enric’s spine-tingling, surreal, oil on unstretched canvas illustration has an image area of 11.5” x 19.” There are some small scattered white accretions on the surface of the painting and some creasing in the borders (outside the image area); otherwise, the art is in Very Good condition.

93090 Enric (Enrique Torres-Prat) Unpublished Creepy #79 Cover Original Art (c. 1976). “There were three kinds of people — the living, the dead, and those who were somewhere in between.” According to production notes written on the back of this painting, this cover scene was slated to appear as a scene for the Bruce Jones chiller, “As Ye Sow,” but the final, printed cover featured a close-up scene painted by Sanjulian. Enric’s alternate spine-tingling oil on paper painting has an outlined image area of 11.5” x 12.5”, and an overall size of 16” x 22”. There are some very small scattered white accretions throughout the piece, some edge and corner wear, and a small half-inch tear at the bottom right of the paper; otherwise, the art is in Very Good condition.

93091 Enric (Enrique Torres-Prat) Lost Dorsai Paperback Cover Original Art (Ace Books, 1985). This panoramic scene, done for an Ace Books cover of Gordon Dickson’s science fiction novel, Lost Dorsai, has an image area of 26” x 13.5”. This oil on paper painting has a closed 2.5” tear at the lower right edge, and tape on its backside (used for structural reinforcement); otherwise, the art is in Very Good condition. “The newest addition to the Childe Cycle.”

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93092  Al Feldstein The Crypt of Terror #17 “Death Must Come” Splash Page 1 Original Art (EC, 1950). If you have a yelp-yen for an Al Feldstein splash page from the dawn of EC, look no further. This key horror book was not only the first issue of this title, but also the very first EC “New Trend” comic to hit the stands. Formerly Crime Patrol, the title and format changed to horror with this issue. After just two more issues, this comic changed titles yet again, and became the legendary Tales from the Crypt. This is arguably the most important pre-Code horror comic book of all, and here is the landmark splash. While celebrated for his previous penchant for “good girl” art, Al Feldstein could also produce horror work like a champ, and this early portrayal of the Crypt-Keeper is definitive. The image area of this show-stopping piece of early EC history measures 17.5" x 12.5", and the art is in Excellent condition.

93093  Hal Foster Prince Valiant Partial Sunday Comic Strip #140 Original Art dated 10-15-39 (King Features Syndicate, 1939). Hal Foster’s legendary Prince Valiant saga debuted on February 13, 1937. This early, lower half of Sunday #140, with its three magnificent panels, hails from a peak, pre-forties period. A panoramic scene from Val’s fifteenth adventure, “The Legion of Hun-Hunters,” is the highlight of this stunning piece. In this story arc, Val and the impudent thief, Slith, travel to the walled city of Pandaris where they soon discover that the false Duke Piscaro is allowing Huns free passage through the city in order to attack Val’s Hun-hunters from the rear. Panel two of this piece is inscribed, “To Jolly Bill Steinke and the memory of a pleasant evening, from Hal Foster.” This superb example has an image area of 25.5" x 20.5", and it has been matted and framed to an overall size of 36.5" x 30". Aside from some overall paper aging and some stains, the art is in Very Good condition.
93094 Hal Foster *Prince Valiant* Sunday Comic Strip #565 Original Art dated 12-7-47 (King Features Syndicate, 1947). Prince Valiant proves himself to be a master businessman, as well as a bold explorer, in this beautifully staged sequence set in a North American native camp. This terrific Sunday from the “New World” story arc (episodes 520-594) is a prime example of Hal Foster’s detailed storytelling, and one that is certain to be a treasured showpiece for any original art collector. The strip was cut between each panel tier, and these separate tiers have an approximate combined image area measuring 24” x 34”. Other than missing some pasted-on captions in some of the panels (which have left behind glue stains), the art is Very Good condition.

93095 Hal Foster *Prince Valiant* Partial Sunday Comic Strip #678 Original Art dated 2-5-50 (King Features Syndicate, 1950). Prince Valiant, Boltar, and Aleta all appear in this magnificent partial Sunday from the “Home Again” story arc (episodes 675-683). The fine draftsmanship and brushwork in each panel is awe-inspiring. This Sunday was drawn by Hal Foster, at a time when he was at the height of his powers, and the composition of each starkly lit panel is worthy of the designs of the Old Masters. These bottom two tiers were drawn on one piece of paper that has an image area of 24” x 22.5”. Aside from some small scattered stains and some slight foxing, the art is in Very Good condition.

93096 Hal Foster *Prince Valiant* Sunday Comic Strip #702 Original Art dated 7-23-50 (King Features Syndicate, 1950). With its big, beautiful panels filled with fine figure drawing, detailed backgrounds, plush settings, and a starring appearance by the gorgeous Queen Aleta, this magnificent Sunday from “The Missionaries” story arc will make a spectacular showpiece for any *Prince Valiant* or Hal Foster fan. The strip was cut between each panel tier, and these separate tiers have an approximate combined image area measuring 24” x 34”. Other than some paper aging and some lettering corrections in the pasted-on caption of panel five, the art is Very Good condition.
93097  Hal Foster *Prince Valiant* Partial Sunday Comic Strip #751 Original Art dated 7-1-51 (King Features Syndicate, 1951). Hal Foster and King Features received so many requests from fans for *Prince Valiant* originals that eventually the large Sundays were cut apart and lucky fans were each sent one large panel instead of a whole page. This lot features panels 2, 3, and 6 from the “Into the Shadows” episode of “The Missionaries” story arc. Each panel has an overall size of 7.5” x 11”, and aside from some paper aging they average Very Good condition. A copy of *Prince Valiant*, Volume 17, “Return to Rome,” Fantagraphics Books, 1992, is included with this lot.

93098  Hal Foster *Prince Valiant* Sunday Comic Strip #1340 Original Art dated 10-14-62 (King Features Syndicate, 1962). It’s rousing action-adventure as only Hal Foster could detail it, and Prince Valiant stars in every panel but one of this sword-slinging showpiece. In this episode, near the end of “The Voice” story arc, Val and Wojan take back money that had been raised and then stolen, in order to build a new cathedral. The image area of this episode is 22.75” x 34”. Each panel tier was cut from the page and later rejoined with tape on the back of the paper; otherwise the art is in Very Good condition. A tearsheet of the printed Sunday newspaper strip is included with this lot.

93099  Hal Foster *Prince Valiant* Partial Sunday Comic Strip #1631 Original Art dated 5-12-68 (King Features Syndicate, 1968). These two Prince Valiant tiers feature many of the hallmarks any Hal Foster fan would have on his “wish-list” — savage swordplay, a castle, sailing scenes, outstanding figure drawing and panel compositions, and striking portraits of Aleta and Val. This lot features the top two tiers of an episode from the “Trouble in the Isles” story arc. These two tiers have a combined image area of 22.5” x 22.5”. Aside from some missing type elements in the captions, some glue staining, and scattered foxing, these tiers average Very Good condition. A tearsheet of the printed Sunday newspaper strip is included with this lot.

93100  Hal Foster *Prince Valiant* Illustration Original Art (undated). Prince Valiant enjoys a “get-away vacation” on a tropical island in this delightful illustration by Hal Foster. This superb illustration is reproduced on page 129 of *The Definitive Prince Valiant Companion*, compiled by Brian M. Kane, Fantagraphics Books, 2009. A caption for the printed piece reads, “I must tell King Arthur about this.” This piece has an overall size of 13.5” x 11.5”, and included with the lot are three acetate overlays used to produce the printed image. Aside from some slight edge wear and mild paper aging, the art is in Excellent condition.
93101 Frank Frazetta *Pony Tail (The Tritonian Ring Paperback Cover)* Original Art (Paperback Library, 1967). Frank Frazetta redefined the field of fantasy art with his electrifying paperback covers of the sixties, and he set a new standard of excellence for all others to aspire to. Since the day they first saw print, his visceral visions of heroic conflict, terrifying creatures of the night, and tantalizing women have inspired and entertained scores of creative talents and readers alike.

On page 128 of *Legacy, Selected Paintings and Drawings by the Grand Master of Fantastic Art Frank Frazetta*, edited by Arnie and Kathy Fenner, Underwood Books, 1999, Frazetta articulated his artful approach to the fine art of designing paperback covers, “I always prided myself on the design and balance of my work — they stood up as paintings, but also served their function as commercial art. I thought I was being pretty clever by leaving a space above the girl for the title: you’d see the girl, the barbarian, the castle in the distance, everything.”


“Thrilling sword and sorcery for fans of Tolkien’s *Lord of the Rings*.”

This oil on board masterwork has an image area of 16” x 20”, and it has been framed to an overall size of 24” x 28”. The art is in Excellent condition.
93102  Frank Frazetta *The Gauntlet* Movie Poster Preliminary Study Original Art (c. 1977). As noted in Icon, A Retrospective by the Grand Master of Fantastic Art Frank Frazetta, edited by Arnie and Cathy Fenner, Clint Eastwood sought Frank Frazetta out to add his distinctive look to the movie poster for his new film, *The Gauntlet*. Frazetta said of Eastwood, "He picked out one that was his favorite and said 'I want it to look like that.' It was *Dark Kingdom*.' Not that I want it to look like that, but I want that look. I want your look." Eastwood and co-star Sondra Locke flew out to the Frazettas' to pose for the painting, and Frazetta provided Eastwood with a variety of watercolor roughs to choose from — this is one of those pieces. At the time, Eastwood bought the finished original from Ellie Frazetta for an additional sum beyond the $20,000 fee for the reproduction rights. This mixed media on paper scene has an overall size of 12" x 18", and the art is in Very Good condition. The art is signed in pencil at the lower right, and a postcard of the finished poster painting is included in this lot.

93103  Frank Frazetta Standing Nude Girl Ink Drawing Original Art (undated). In this compelling pen and ink sketch of a callipygian cutie, Frank Frazetta pays exceptional attention to the alluring form of the woman in his uninhibited delineation. This ink on paper drawing has an overall size of 7.25" x 9.75", and is in Excellent condition. Signed at the lower right right with the classic Frazetta signature.

93104  Frank Frazetta Foxy Nudes with Little People Sketch Original Art (undated). Frank Frazetta has conjured up a whimsical and sexy page of pencil, colored pencil, and ink sketches as only he could — of four attractive nude studies, as the girls toy with a little leprechaun-like man. These sketches were drawn on a piece of 6.5" x 9.5" paper, which has been matted and framed to an overall size of 11" x 14", and the art is in Excellent condition. Signed at the upper right.

93105  Kelly Freas *Mad* #59 Alfred E. Neuman Halloween Cover Preliminary Painting Original Art (1960). Kelly Freas may have had a stellar career as a fantasy artist, but for many of his fans, his legendary "Mad-sperpieces" just can't be topped. This Halloween switcheroo was painted as a preliminary study for the cover of *Mad* #59. This painting, done on illustration board, has an overall size of 9" x 12", and the art is in Excellent condition.
93106  Kelly Freas Mad #72 Special 10th Anniversary Issue Cover Original Art (EC, 1962).

When it comes to magazine mascots, Alfred E. Neuman takes the cake — as only he can in this 10th anniversary celebration. Here is a classic Mad cover from beloved cover artist Kelly Freas, and a true laugh-riot. This large, impressive gouache and watercolor on board piece has an image area of approximately 13” x 17.5”, and it has been tastefully matted and framed under U/V Plexiglas to an overall size of 19.5” x 24”. When comparing this piece to the printed magazine version, the color was either saturated in the production process, or the hues on this original have faded somewhat; otherwise, the art in Excellent condition. A copy of the magazine is included with this lot.

93107  Tom Gill and Herb Trimpe Four Color #1213 Jules Verne’s Mysterious Island Complete 32-page Story Original Art (Dell, 1962).

Longtime Lone Ranger cartoonist Tom Gill is credited with drawing the thrilling Jules Verne epic, Mysterious Island, created as a tie-in with the Ray Harryhausen movie. Except for the first page, each page of the yarn has an image area of 12.5” x 18.5”, and the art averages in Excellent condition.

93108  Jose “Pepe” Gonzalez Vampirella Sketch Original Art (undated). Drakulon beauty and the beast by fan fave Pepe Gonzales. This callipygian masterpiece was rendered in graphite on a 10” x 14” bristol, and it is in Excellent condition.

93109  Jose “Pepe” Gonzalez Vampirella Sketch Original Art (2002). Delectable delineation by Spanish national treasure, Pepe Gonzalez. Rendered in Gonzalez’s favorite medium, graphite, on bristol this sketch measures 9” x 12”. In Excellent condition.

93110  Floyd Gottfredson Mickey Mouse Daily Comic Strip Original Art dated 9-8-50 (King Features Syndicate, 1950). Cinderella’s friends Gus and Jaq join Mickey in this lively daily from 1950. The image area measures 17.75” x 5”, and, aside from some paper tanning, light soiling, and yellowing to the Zipatone, the art is in Good condition.

93111  Bob Hall and Al Williamson Darkman #3 Cover Original Art (Marvel, 1990). Sam Raimi's Darkman movie adaptation concludes inside this third and final issue of the three-issue limited series. Bob Hall and Al Williamson bring the vengeance seeking Dr. Westlake into full focus in this furious cover illustration. The art includes the original logo and masthead paste-up copy with an image area of 10” x 15”. In Excellent condition.
93112  Lou Harrison Namor the Sub-Mariner Annual #4 Cover Original Art (Marvel, 1991). The Avenging Son spews from the depths in a spray of brine, in this vivid painting by Lou Harrison. This classic rendering of the noble Sub-Mariner, one of Marvel's oldest heroes, it has been framed and matted to an image area of 10” x 15.5”. In Excellent condition.

93113  Jaime Hernandez Love and Rockets #11 “Mechanics” Part 6, page 12 Original Art (Fantagraphics, 1985). A very important panel page from the longest and most popular story arc in the early days of the comic — Maggie finally comes home from her Mechanics adventures to rejoin Hopey, Izzy, and the gang. Early pages featuring all the main characters are very rare, particularly those featuring such key moments. The art has an image area of 10” x 13”, and it is in Excellent condition.

93114  Jaime Hernandez Love and Rockets #18 “Locas: 8:01 AM” page 2 Original Art (Fantagraphics, 1986). L&R art by Hernandez doesn’t get more classic and desirable: Maggie and Hopey together at home as Maggie reminisces about her adventures with wrestling great Rena Titanon. The artwork and characterization on this page are stunning. The art has an image area of 10” x 13”, and it is in Excellent condition.

93115  Jaime Hernandez Love and Rockets Book 13: Chester Square Cover Original Art (Fantagraphics, 1996). While we have offered a number of very desirable interior pages from Jaime Hernandez’s famed Love and Rockets comics, we’ve never had the pleasure of offering a cover, which are extremely difficult to find in the marketplace. This is an absolutely stunning example with everything a collector could want, featuring the most important and fondly remembered character from the series — Maggie Chascarrillo. Hernandez’s pitch-perfect artwork is beautifully rendered (without a single drop of white-out), and features a poetically symbolic stand-alone image of the protagonist, summing up her life near the conclusion of the original magazine format series. With panel pages selling up to $4,780 in our auctions, don’t miss this rare opportunity to snag a real treasure from one of the most critically acclaimed artists of the last 30 years. This modern masterpiece has an image area of 10.5” x 13.5”, and it has been matted and framed to an overall size of 17” x 20”. The art is in Excellent condition.
93116  George Herriman Krazy Kat Sunday Comic Strip Original Art dated 8-12-17 (King Features Syndicate, 1917). Ignatz celebrates his fifth birthday in this important early Sunday full-page strip. The Krazy Kat strip began in 1911 as part of a daily called The Dingbat Family, aka The Family Upstairs, and was spun off as its own strip in 1913. While this special birthday episode is undated, the strip is listed in the Bill Blackbeard edited book, Krazy and Ignatz 1916-1918 with the publication date listed as August 12, 1917, meaning Ignatz was a year old when the strip began! The art has an image area of 18.5" x 21.75" and other than some paper tanning and some minor water damage in the lower right corner, it’s in Very Good condition. The large panel featuring a cake loaded not with candles, but fireflies (or “glow worms”) perched on sticks, is pure Herriman genius!

93117  George Herriman Krazy Kat Sunday Comic Strip Original Art dated 9-25-38 (King Features Syndicate, 1938). Something’s gone topsy-turvy in Coconino County -- Ignatz is in the jailhouse at the beginning of the strip, not the end, and Krazy wants to know why! It’s all explained in typical Herriman logic in this funny Sunday, featuring all three of the main characters, mentioned by name. Notice too, how in this first-rate episode that Krazy and Offissa Pupp are conscious of the fact that they are characters in a comic strip. As always, Ignatz has been found “guilty” of having thrown a brick, but this time he is jailed because he will throw a brick tomorrow! It’s no wonder Krazy Kat was the favorite of intellectuals in the 1930s -- it certainly wasn’t your typical gag-a-day feature! This example features all of the classic Herriman art elements such as shifting points of view, morphing backgrounds, and innovative panel designs. This Sunday has an image area of approximately 14.5" x 22" and it has been matted and Plexiglas framed to an overall size of 20.75" x 28.5". The art is in Excellent condition.

93118  George Herriman Krazy Kat Daily Comic Strip Original Art dated 5-25-44 (King Features, 1944). Krazy goes shopping for a “second fiddil” in this, one of the last Krazy Kat dailies, which has the caption “Half-Way Meeting” written on the back. George Herriman died in April, 1944 leaving a small backlog of strips, and this daily was published one month before the final installment, which saw print on June 25, 1944. This piece has an image area of approximately 14" x 4.75”; there is some paper tanning and a few small stained spots, leaving the overall condition Very Good.
93119  George Herriman Last-Ever Krazy Kat Sunday Comic Strip Original Art dated 6-25-44 (King Features Syndicate, 1944). In the sparse landscape of Coconino County, Offisa Pup dives into action to rescue Krazy in this final Krazy Kat Sunday by George Herriman. A fitting finale to a legendary strip, this is Herriman's final visit with the denizens of Coconino, and it contains images of Ignatz, Krazy and Offisa Pup. The art has an image area of 14.5” x 22” and it is in Very Good condition.

93120  Burne Hogarth Tarzan Sunday Comic Strip #523 “Peril from the Sea” Original Art dated 3-16-41 (United Feature Syndicate, 1941). For many Tarzan fans, the peak period of the newspaper strip began when a former art teacher named Burne Hogarth began drawing the feature. Hogarth’s command of composition and dynamic movement of form was like no other artist working in comics at that time. His art stands out today for its expressionistic vision and symbolic interpretation of nature. This spectacular episode pits the Lord of the Jungle against the raging force of the sea itself, as he escapes certain death. This phenomenal Sunday was cut into two sections that have a combined image area of 19.5” x 26.5”. The art board was mounted to two pieces of backing board, and aside from some small stains, and overall paper aging, the art is in Very Good condition.

93121  Brad Holland Ribald Classic: Saving a Soul Playboy December 1972 Illustration Original Art (Playboy, 1972). This 14.5” x 17.5” mixed-media illustration by the modern master of illustration is in Excellent condition. From the Playboy Collection.
93122  Carmine Infantino and John Giunta **Mystery in Space** #86 Adam Strange page 10 Original Art (DC, 1963). Adam Strange and his gal-pal Alanna star in every panel in this fast-paced page from the Silver Age spectacular, “Attack of the Underworld Giants.” This decidedly cool page has an image area of 13” x 18”, and the art is in Excellent condition.

93123  Carmine Infantino and Joe Giella **Flash** #135 “Secret of the Three Super-Weapons” Part 3 Title Page 18 Original Art (DC, 1963). Barry Allen, the Silver Age Flash, revived the whole superhero genre at the dawn of what became known as the Silver Age, and so, the thrill of owning a page from one of his early adventures can hardly be overstated. Imagine winning an entire chapter for simply writing a fan letter — that’s exactly what happened to Ronald E. Haerle back in 1963. Included with this lot is the historic, signed letter from editor Julius Schwartz informing the Flash fan of his newly-won bonanza. This piece has an image area of 13” x 18”, and the art is in Excellent condition.

93124  Carmine Infantino and Joe Giella **Flash** #135 “Secret of the Three Super-Weapons” page 19 Original Art (DC, 1963). The Monarch of Motion displays his spectacular foot speed in this Silver Age spectacular penciled by Carmine Infantino and inked by Joe Giella. Inarguably considered to be the Flash artist of the Silver Age, Infantino brings a streamlined beauty to this page accented with the crisp inks provided by Joe Giella. This classic page has an image area of 13” x 18”, and the art is in Excellent condition.

93125  Carmine Infantino and Joe Giella **Flash** #135 “Secret of the Three Super-Weapons” page 20 Original Art (DC, 1963). True heroes never give up, and while the Flash may have been sidelined momentarily by sinister space invaders, the Sultan of Speed is sure to race to victory by the time this yarn is over. With the Scarlet Speedster starring in every panel and a panoramic panel showcasing his high-speed heroics, this piece will make a magnificent showpiece for a Flash fan. This page has an image area of 13” x 18”, and it is in Excellent condition.
Carmine Infantino and Joe Giella *Flash* #135 “Secret of the Three Super-Weapons” page 21 Original Art (DC, 1963). Wally West, Kid Flash, debuted in snazzy new costume in this yarn, written by Silver Age scribe, John Broome. Easy-on-the-eyes dimension traveler Ryla co-stars. Carmine Infantino’s streamlined action scenes were made even zippier by Joe Giella’s sleek inking — the two artists became one of editor Julius Schwartz’s frontline creative teams. The image area of this fast-paced page is 13” x 18”, and the art is in Excellent condition.

Carmine Infantino and Joe Giella *Flash* #135 “Secret of the Three Super-Weapons” page 22 Original Art (DC, 1963). Good clean fun — that’s what Silver Age superheroics were about at DC. As a lark, Kid Flash amuses his mentor, the Flash, with his super-speed stunts in these lighthearted scenes. Carmine Infantino’s innovative “motion graphics” were made even dazzling by Joe Giella’s clean inking. This page has an image area of 13” x 18”, and the art is in Excellent condition.

Carmine Infantino and Joe Giella *Flash* #135 “Secret of the Three Super-Weapons” page 23 Original Art (DC, 1963). Nothing symbolizes the “Silver Age” like a page showcasing DC’s sleek, streamlined, sixties super-stars — the Flash and his protégé, Kid Flash. The two proved an unbeatable pair, and teamed up for several memorable stories. These show-stopping scenes are perfectly composed by master designer Carmine Infantino, and this page has an image area of 13” x 18”. The art is in Excellent condition.

Carmine Infantino and Joe Giella *Flash* #135 “Secret of the Three Super-Weapons” page 24 Original Art (DC, 1963). The beautiful Ryla has fond parting words for Kid Flash, and the shapely dimension-traveler also serves as an splendid example of Carmine Infantino’s talent for “good girl” art. Three outstanding panels featuring Flash and Kid Flash are also highlights of this Silver Age treasure. This piece has an image area of 13” x 18”. The art is in Excellent condition.
93130 Carmine Infantino and Joe Giella Flash #135 “Secret of the Three Super-Weapons” page 25 Original Art (DC, 1963). Wally West ponders the miracle of being able to send a letter through space with his “inter-dimensional letter dispatcher.” Who knows? — maybe Julie Schwartz and John Broome’s fertile science fiction concepts helped inspire the generation that created email and texting. This distinctly cool “half-page” has an image area of 13” x 11.5”, and the art is in Excellent condition.

93131 Carmine Infantino and Klaus Janson The Defenders #55 Splash page 1 Original Art (Marvel, 1978). On a desolate sweep of Russian coastline, the Defenders stand side-by-side with Prince Namor against the Presence, in this splash page from Part Three of “The Power Principle” titled, “Emotion, Ego... and Empty Expectations!” The art has an image area of 10” x 13.5”, and aside from some production process stains and glue residue staining at the bottom, the condition is Very Good.

93132 Carmine Infantino and Bob Wiacek Star Wars #19 Cover Original Art (Marvel, 1979). Trapped on a man-made wheel of death, the ultimate warriors face the ultimate gamble in this stellar Infantino/Wiacek cover illustration. The art has an image area of 10” x 15” and it includes the original logo and masthead paste-up copy. Some light paper tanning and buckling along the edges (mostly outside the image area); otherwise the art is in Very Good condition.

93133 Carmine Infantino Showcase #4 The Flash Cover Recreation Original Art (1994). Carmine Infantino returns to the Fastest Man Alive with this incredible cover recreation from his first Silver Age appearance. Rendered in mixed media on heavy paper and mounted to foamboard, the art has an image area of 13” x 19”. In Excellent condition and signed by Carmine Infantino at the lower right.
93134  Graham Ingels Crime SuspenStories #5 “Partially Dissolved” Old Witch Splash Page 1 Original Art (EC, 1951). Who better to render this terrifying tale of magic and malevolence than “Ghastly” Graham Ingels, EC’s premier horror artist? Providing a stunning shot of Ventar the Great sawing a man in half, as well as a creepy portrait of the Old Witch, this page is a must for any fan of magic and horror. Measuring approximately 15” x 22”, this page is in Excellent condition, save for one missing letter in the title, a minor flaw that does little to detract from this stunning piece.

93135  Jeff Jones The Embrace Painting Original Art (undated). Modern fantasy art master Jeff Jones has produced superb work for many publications, from paperback novels to his pieces for National Lampoon magazine. This evocative and haunting image is painted in oil on canvas, and has an overall size of 24” x 18”. The stretcher bars have warped somewhat; otherwise, the art is in Excellent condition. Signed with a monograph at the lower left.

93136  Jeff Jones Quest of the Dark Lady Preliminary Cover Study Drawing Original Art (1969). “Langraz the Emperor was dying and Wulf the mighty bladesman went forth to find the Dark Lady, the only one who could break the spell.” Jeff Jones created this evocative, highly rendered pencil illustration in preparation for his painted cover for Quinn Reade’s novel, Quest of the Dark Lady, Belmont Books #B60-1067, 1969. A copy of the paperback and an enlarged reproduction of the final painted cover are included with this lot.

93137  Dan Jurgens and Brett Breeding Superman #88 Cover Original Art (DC, 1994). Lex Luthor’s super-powered examinations are interrupted by an earth-shaking battle royal between the Man of Steel and Bizarro, in this cover for the final chapter of the Bizarro’s World saga. The art has an image area of 10” x 15” and it includes the original logo and masthead paste-up copy. In Excellent condition. Signed by Dan Jurgens and interior inker, Joe Rubinstein along the bottom.
93138  Bob Kane, Jerry Robinson, and George Roussos *Batman* #13 “The Batman Plays a Lone Hand” page 13 Original Art (DC, 1942). Switch on the Bat-Signal, Batfans — here is one of the earliest panel pages of *Batman* art we have offered yet. Batman and Robin are featured in every panel of this spectacular showpiece, and the final panel spotlighting the dynamic duo is truly iconic. Penciled in the upper and lower borders of this page are notes from Bob Kane to Jerry Robinson: “Jerry — watch the expressions on this page,” and “Jerry, take your time with Batman and Robin here — watch the anatomy.” George “Inky” Roussos lived up to his nickname with his moody background effects. This Golden Age gem has an image area of 13” x 18”, and aside from a piece of masking tape in the upper left border, the art is in Excellent condition.
93139 Gil Kane and Murphy Anderson *The Atom* #6 “The Highwayman and the Mighty Mite” page 7 Original Art (DC, 1963). Two of DC’s top Silver Age talents teamed to create this superbly staged page from one of the Atom’s fan-favorite “time pool” yarns. In this thriller, the Mighty Mite time traveled back to York, England in the 1730s, where he helps Lady Jane capture Dick Turpin, the legendary highwayman. This page has an image area of 13” x 18”, and aside from some overall paper aging and a small stain in panel two, the art is in Very Good condition.

93140 Gil Kane and Murphy Anderson *The Atom* #6 “The Highwayman and the Mighty Mite” page 11 Original Art (DC, 1963). The streamlined Silver Age super-herics of the Atom are showcased at their finest in these scintillating scenes by comic book legends, Gil Kane and Murphy Anderson. This page has an image area of 13” x 18”, and aside from some overall paper aging and a small stain in the lower right border, the art is in Very Good condition.

93141 Gil Kane and Murphy Anderson *The Atom* #6 “The Highwayman and the Mighty Mite” page 12 Original Art (DC, 1963). This dramatic conclusion to the Atom’s “time pool” adventure has many of the signature qualities of editor Julius Schwartz’s science fiction based superhero yarns. No surprise since it was created by his “A Team” — writer Gardner Fox, penciler Gil Kane, and inker Murphy Anderson. This half-page has an image area of 13” x 18”, and aside from some overall paper aging and corner wear, the art is in Very Good condition.

93142 Gil Kane, Alan Weiss, and Frank Giacoia *Captain America* #160 Cover Original Art (Marvel, 1973). This Bronze Age bombshell, for the thriller “Call him — Solar,” has an image area of 10” x 15”. The figure of the Falcon is a pasted-on photostat, and the caption box at the bottom of the page is a photocopy replacement copy; otherwise, the art is in Very Good condition.
93143  Walt Kelly Pogo Valentine's Day Sunday Comic Strip Original Art dated 2-14-71 (Publisher's-Hall Syndicate, 1971). The denizens of Okefenokee Swamp provide an entertaining take on the Valentine's Day holiday. This lighthearted romp will make an excellent addition to any Pogo fan's collection. Don't miss your chance to win a terrific piece of original art by one of America's foremost humorists. This Sunday has an image area measuring approximately 23.25" x 16", and the art is in Excellent condition.

93144  Dale Keown Captain Atom: Armageddon #7 Cover Original Art (DC/Wildstorm, 2006). Dale Keown reigns in the blasting power of the superhuman nuclear man, Captain Atom, in this riveting cover spectacle for the seventh issue of his Wildstorm series. The art measures 11" x 17" and it is in Excellent condition. Signed by Dale Keown at the upper left.

93145  Dale Keown The Darkness #4 Cover Original Art (Image, 2002). Jackie Estacado leads an army of Darklings in this unforgettable cover illustration by Dale Keown. Rendered in graphite with white pencil highlights, Keown crafts an image pulled straight out of hell. The art measures 11" x 17" and it is in Excellent condition. Signed by Dale Keown at the upper left.
93146  Jack Kirby and Joe Sinnott *Journey Into Mystery* #83 First Appearance of Thor and his Enchanted Hammer Mjolnir page 8 Original Art (Marvel, 1962). Let the trumpets blare, and the banners wave — and behold this landmark, first look at the power of Mjolnir — Thor's enchanted and all-powerful hammer. Pages of this rarity, cultural importance, and graphic perfection almost defy description. Suffice it to say, only Jack “King” Kirby and his inker supreme, Joe Sinnott, could create a page of such intensity and majesty — and as a result, the Marvel Age of Heroes took a quantum leap ahead on its way to winning the hearts and minds of the comic book reading public. This sublime page hailing from the mighty Thor’s first appearance is certain to be the *ne plus ultra* of any Jack Kirby or Marvel art fan's collection. This museum-worthy Marvel milestone has an image area of 12.5” x 18.5”, and the piece is in Excellent condition. *From the Dr. Mark Miller Collection.*
**93147**  Jack Kirby and Dick Ayers *Journey Into Mystery* #84 Second Appearance of Thor page 8 Original Art (Marvel, 1962). Dr. Don Blake unleashes the fury of a thunderstorm against the totalitarian troops of Comrade Executioner in these fast-moving scenes from the landmark, second appearance of the Mighty Thor. This early masterwork from the dawn of the Marvel Age of Heroes has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

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Jack Kirby and Dick Ayers *Avengers* #1 Hulk vs. Iron Man page 19 Original Art (Marvel, 1963). Face front, Marveldom Assembled — and feast your eyes on this senses-shattering Silver Age showdown between the invincible Iron Man and the Incredible Hulk. It’s nothing less than a Jack “King” Kirby’s masterwork, created for the historic first issue of the *Avengers*. The image area of this magnificent Marvel milestone, sure to be the pride and joy of any True Believer’s original art collection, is 12.5” x 18.5”, and the art is in Excellent condition. Jack Kirby signed the page at the lower right.
93149  Jack Kirby and Don Heck *Tales of Suspense* #43 Fifth Iron Man Story page 2 Original Art (Marvel, 1963). Early Iron Man story pages by Jack Kirby are rather scarce in the marketplace — this is the first one we have offered to date. This technological thriller from “Iron Man vs. Kala, Queen of the Netherworld” hails from only the fifth story of the Armored Avenger, and it has an image area of 12.5” x 18.5”. Aside from some paper tape in the upper left border, the art is in Excellent condition.

93150  Jack Kirby and Chic Stone *Journey Into Mystery* #110 Thor page 10 Original Art (Marvel, 1964). The all-out action of a prime time Jack Kirby battle royal is showcased in this two-panel slugfest from the heart of the Marvel Age of Heroes. This Silver Age show-stopper has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

93151  Jack Kirby and Vince Colletta *Journey Into Mystery* #119 Thor Page 9 Original Art (Marvel, 1965). With appearances by Odin, Thor, and the Destroyer, this fantasy masterpiece is sure to make a prized addition to any Jack Kirby fan’s collection. For many comic book fans, Jack Kirby’s Thor series stands as one of the greatest sword and sorcery sagas of all time. This Silver Age spectacular from “The Day of the Destroyer” has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

93152  Jack Kirby and Vince Colletta *Fantastic Four* #41 Page 5 Original Art (Marvel, 1965). What fan of “the World’s Greatest Comic Mag” could ever forget the monumental Marvel moment from “The Brutal Betrayal of Ben Grimm” when Paste-Pot Pete decided to change his old name to the new, more important sounding name of the Trapster? Jack Kirby and Stan Lee were advancing to new ground in this showpiece from the heart of the Marvel revolution. The whole FF team and three of the Frightful Four co-star on this page — such stultifying super-villains as the Wizard, the Trapster, and the Sandman. This “King” Kirby masterwork has an image area of 12.5” x 18.5”, and the art is in Excellent condition.
Jack Kirby and Vince Colletta
*Journey Into Mystery* #123 Thor Cover With an Additional Original Pencil Drawing by Jack Kirby Original Art (Marvel, 1965). Very few people have had the opportunity to see the cover artwork to *Journey into Mystery* #123 as Jack Kirby had intended it to appear. That is, up until now. Heritage is proud to bring to auction the artwork to this Silver Age cover in its original conception by Jack Kirby. When viewing this artwork, it’s easy to see that Jack definitely deserved his nickname, the “King” of comic book artists. In the final published version, Marvel’s famous “floating head” inset portraits were added to the cover composition along with the title, “While a Universe Trembles.” It’s almost certain that Stan Lee made this editorial choice, most likely to remind the readers of the ongoing story arc involving the Absorbing Man, Loki, Odin, and the Demon, which began in issue JIM #120, and continued through to issue #125.

The published cover was an impressive image, but when the artwork is seen in its original state, the viewer is sure to be struck by the power of the “King’s” imagination and his artistic prowess. It should be noted that when the stats of the “floating heads” were removed, an unidentified Marvel staffer chose to cut through the illustration board to remove the image of the Demon. This was the state of the artwork when it was returned to Jack Kirby by Marvel. This damage has since been professionally repaired and the piece has been restored to its original appearance in all of its glory. The original title stat has been replaced. This spectacular Silver Age cover classic has an image area of 12.5” x 18.5”, with an overall size of 14.5” x 23”.

When the original art was purchased directly from Jack and Rosalind Kirby, Jack was also commissioned to recreate the four inset portraits as they appeared on the published comic book cover. This original pencil piece, matted alongside a Kirby autograph, is included with this lot. This piece has a combined image size of 5.5” x 20.5”, and it has been matted to an overall size of 12” x 26.5”. The re-creation piece is in Excellent condition. From the Dr. Mark Miller Collection.
93154  Jack Kirby, Gil Kane and Mike Esposito *Tales to Astonish* #76 Hulk page 7 Original Art (Marvel, 1966). Two titans of comic art — Jack Kirby and Gil Kane — teamed to create this Marvel sensation for the Stan Lee story, “I, Against a World.” It’s an consummate example of the brand of action and adventure that eventually made the House of Ideas the leader in comics publishing. This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

93155  Jack Kirby and Vince Colletta Thor #141 page 10 Original Art (Marvel, 1967). The memorable final panel of this Marvel masterwork spotlighting the mighty Thor’s Asgardian hammer tossing technique was adapted for the main cover image of “The Wrath of Replicus.” By Mjolnir, this Silver Age sensation features a slugfest supreme, staged as only Jack “King” Kirby could do it, and this pulse-pounding thriller hails from the heart of the Marvel Age of Heroes. This show-stopping “twice-up” page has an image area of 12.5” x 18.5”, and the art is in Excellent condition.
Jack Kirby and Joe Sinnott Fantastic Four #74 Silver Surfer and the Thing Splash Page 1 Original Art (Marvel, 1968). Face Front True Believers — this prime time Silver Age splash from “When Calls Galactus” is a showstopper. Joe Sinnott’s polished inks added the perfect finish to Jack Kirby’s portrait of the Surfer musing in an iconic pose very reminiscent of Auguste Rodin’s world-famous sculpture, “the Thinker.” This scene also features the ever-loving Thing in his trademark trench coat and slouch hat casual wear, the beautiful and sensitive Alicia Masters, topped off with a bold Artie Simek logo announcing the return of Galactus. It’s a true Marvel masterwork from “the World’s Greatest Comic Magazine.” This sixties sensation has an image area of 10.5” x 15.5”, and the piece has been matted and framed to an overall size of 14.5” x 20”. Aside from overall paper aging, and white-out in Alicia’s hair, the art is in Very Good condition.
93157  Jack Kirby and Syd Shores *Captain America* #101 page 15 Original Art (Marvel, 1968). For fans of Captain America, Silver Age pages don't get any better than this thriller from "When Wakes the Sleeper." After the Red Skull unleashes the frightful fury of his Fourth Sleeper, he makes a desperate dash for freedom with the Star-Spangled Sentinel of Liberty hot on his trail. Besides the incredible "King" Kirby action scenes, this page is filled with classic Stan "the Man" Lee dialogue — in short, this piece is a Marvel masterpiece. This page has an image area of 10" x 15", and the art is in Excellent condition.

93159  Jack Kirby and Vince Colletta *Superman’s Pal Jimmy Olsen* #139 page 8 Original Art (DC, 1971). The Newsboy Legion may be quarantined, but the mayhem continues in this page from "The Guardian Fights Again!" The art has an image area of 10" x 15" and it is in Excellent condition.

93158  Jack Kirby and Vince Colletta *The Forever People* #2 page 5 Original Art (DC, 1971). Darkseid has brought Apokolips to Earth, granting permission for Mantis to unleash a reign of terror, in this page from "Super War!" The art has an image area of 10" x 15" and, aside from paper tanning, it is in Excellent condition.

93160  Jack Kirby and Vince Colletta *Superman’s Pal Jimmy Olsen* #139 page 17 Original Art (DC, 1971). Goody Rickels, a Don Rickles lookalike, is beset by space creeps in this page from his premiere tale, "The Guardian Fights Again!" The art has an image area of 10" x 15" and it is in Excellent condition.
93161 Jack Kirby and Vince Colletta *Superman’s Pal Jimmy Olsen* #144 page 2 Original Art (DC, 1971). Ian MacGregor’s speedboat is wrecked by the Loch Trevor monster, in this second page to the tale, “A Big Thing in a Deep Scottish Lake!” The art has an image area of 10” x 15” and it is in Excellent condition. Signed by Jack Kirby in the third panel.

93162 Jack Kirby and Vince Colletta *Superman’s Pal Jimmy Olsen* #145 page 22 Original Art (DC, 1972). The Newsboys drive the Whiz Wagon through Trevor the monster’s underwater pens with a giant Jack Kirby monster on their tail in this page from “Brigadoon!” The art has an image area of 10” x 15” and it is in Excellent condition. Signed by Jack Kirby in the fourth panel.

93163 Jack Kirby *Silver Star: Graphite Edition* Book Cover/Presentation Drawing Original Art (c. 1977). This super spectacular presentation drawing is considered to be among the largest finished pencil pieces that Kirby did, and it’s showcased prominently on pages 4 and 5 of Mark Evanier’s fabulous monograph, *Kirby, King of Comics*, Abrams, 2008. There is also a well-known photographic portrait of Kirby posing with this piece at his drawing board.

This landmark drawing was recently spotlighted again as the cover of *Silver Star: the Graphite Edition*, TwoMorrows, 2006. The book notes that this was one of two drawings included with the movie screenplay done by Kirby and assistant Steve Sherman in 1977, and that the art was intended to help potential investors visualize the concept.

Silver Star’s pose is similar to that used for the published cover of issue #1 when the series saw print in the early 1980s.

Meet Morgan Miller — Homo Geneticus, and the New Breed of humanity, right from the source — the unbridled imagination and the inspired, “naked” pencils of Jack “King” Kirby. This over-sized late masterwork by comics’ cosmic visionary has an overall size of 19” x 24”, and the art is in Excellent condition. Signed by Jack Kirby at the lower right.
93164  Jack Kirby *Super Powers* #5 Batman, Robin, and Flash Cover Pencils Original Art (DC, 1986). Behold a “King” Kirby cover in its pure pencil form — The Great One is here, bid now! This piece has an image area of 9.75” x 15”, and the art is in Excellent condition.

93165  Jack Kirby *Super Powers* #5 Darkseid Splash Page 1 Pencils Original Art (DC, 1986). Darkseid holds the fate of the Earth in his hands in this cosmic Kirby creation for “Once Upon Tomorrow.” This page has an image area of 11.5” x 16.25”, and the art is in Excellent condition.

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THE JOE KUBERT COLLECTION PART IV

Part IV of our continuing showcase of the works of one of comics’ all-time great artists, Joe Kubert, again emphasizes his most famous subject, Sgt. Rock of Easy Company, with 10 pages from Our Army at War. Of course Kubert was adept drawing for a variety of subjects in countless titles. Other DC “Big Five” war titles benefited from his contributions as evidenced by the following pages from “The War That Time Forgot” series in Star-Spangled War Stories and from “The Losers” series from Our Fighting Forces. And don’t miss the covers from Atom and Hawkman #39 and Blackhawk #245. The following 17 gems come directly to us from the man himself as part of The Joe Kubert Collection.

93166  Joe Kubert Atom and Hawkman #39 Cover Original Art (DC, 1968). How many Silver Age Hawkman covers by the great Joe Kubert have ever made it to the open market? — not many, that’s for sure! The Tiny Titan and the Winged Wonder mix it up in this slam-bang cover scene for the first issue of the two JLA-ers’ Silver Age team-up title. This Kubert cover classic has an image area of 10” x 15”. The original title logo (and CCA stamp) were cut from the page, and a second piece of DC art paper was later taped to the back of this page to fill that hole. The current title logo is a replacement (and that includes the top half of the Atom figure which overlapped the letter “H”). Also, a pasted-on caption at the bottom of the page has gone missing, and has left a glue stain behind; otherwise, the art is in Good condition. From the Joe Kubert Collection.

93167  Joe Kubert Blackhawk #245 Cover Original Art (DC, 1976). Blackhawk parachutes into trouble with a capital “T” in this deadly Joe Kubert cover illustration. The art has an image area of 10” x 15” and it includes the original logo and masthead paste-up copy. Some light glue staining; otherwise the work is in Excellent condition. From the Joe Kubert Collection.
93168 Joe Kubert Our Army at War #132 Sgt. Rock “Young Soldiers Never Cry” page 5 Original Art (DC, 1963). Tiger tank killers Sgt. Rock and the super-cool Ice Cream Soldier do their thing in this gorgeous “twice up” Kubert half-page. This four-star battle classic has an image area of 13” x 13.5”, and the art is in Excellent condition. From the Joe Kubert Collection.

93169 Joe Kubert Our Army at War #132 Sgt. Rock “Young Soldiers Never Cry” page 9 Original Art (DC, 1963). The rough, tough top-kick with a heart of gold, Sgt. Rock, shows his tender side in these scenes from a Silver Age classic. This superb twice-up page has an image area of 13” x 18”, and the art is in Excellent condition. From the Joe Kubert Collection.

93170 Joe Kubert Our Army at War #132 Sgt. Rock “Young Soldiers Never Cry” page 17 Original Art (DC, 1963). The granite-willed commander of Easy Co. is unable to contain his emotion while relieving Little Joe of his duties as this K-K team classic tale, “Young Soldiers Never Cry” comes to an end. This half-page has an image area of 13” x 12”, and the art is in Excellent condition. From the Joe Kubert Collection.

93171 Joe Kubert Our Army at War #193 Sgt. Rock “Blood in the Desert” Chapter Title page 4 Original Art (DC, 1968). There’s going to be a lot of killing in this war and Farmer Boy’s determined to make something grow! This page from the memorable tale “Blood in the Desert” has an image area of 10” x 15”. Aside from a small tape stain at the lower left (outside of the image area), the art is in Excellent condition. From the Joe Kubert Collection.

93172 Joe Kubert Our Army at War #193 Sgt. Rock “Blood in the Desert” Chapter Title page 9 Original Art (DC, 1968). Farmer Boy, Sgt. Rock, and Jackie Jackson lament the waste and loss of war in this poignant page from Part Two of “Blood in the Desert.” This page has an image area of 10” x 15”, and aside from a small art correction paste-up over Sgt. Rock’s nose in panel three, the art is in Excellent condition. From the Joe Kubert Collection.

93173 Joe Kubert Our Army at War #193 Sgt. Rock “Blood in the Desert” page 10 Original Art (DC, 1968). Easy Co. watches Farmer Boy’s struggle to create a miracle in the desert in this page from “Blood in the Desert.” This page has an image area of 10” x 15”, and the art is in Excellent condition. From the Joe Kubert Collection.
93174 Joe Kubert Our Army at War #193 Sgt. Rock “Blood in the Desert” Splash Page 12 Original Art (DC, 1968). The war-weary combat vets of Easy Company open a can of kick-butt on their German foes in this jaw-breaking slugfest. The line-up includes Sgt. Rock, Wildman, Jackie Johnson, Bulldozer, and Little Sure-Shot — the squad’s all here! This page has an image area of 10” x 15”, and aside from a small art correction paste-up in panel three, the art is in Excellent condition. From the Joe Kubert Collection.

93175 Joe Kubert Our Army at War #193 Sgt. Rock “Blood in the Desert” page 13 Original Art (DC, 1968). The heroic, life-affirming Farmer Boy takes a bullet for his Easy Company buddy, East Side, in this Silver Age battle classic, drawn during a peak period of the Sgt. Rock stories. This thriller has an image area of 10” x 15”, and aside from a small art correction paste-up in panel three, the art is in Excellent condition. From the Joe Kubert Collection.

93176 Joe Kubert Our Army at War #193 Sgt. Rock “Blood in the Desert” page 14 Original Art (DC, 1968). Farmer Boy gives his all to protect his precious desert crop from being crushed by a Tiger tank. This page from one of the most searing of the “Make War No More” yarns has an image area of 10” x 15”, and the art is in Excellent condition. From the Joe Kubert Collection.

93177 Joe Kubert Our Army at War #193 Sgt. Rock “Blood in the Desert” page 16 Original Art (DC, 1968). Easy Co. gathers around Farmer Boy’s grave, lamenting his wish to make a desert miracle, in this page from “Blood in the Desert.” This page has an image area of 10” x 15”, and, aside from a small tape stain at the lower left (outside of the image area), the art is in Excellent condition. From the Joe Kubert Collection.

93178 Joe Kubert Our Fighting Forces #135 Losers Cover Original Art (DC, 1972). Attention “Big 5” DC war fans — here is the quintessential Bronze Age Joe Kubert cover featuring “the Losers” — spotlighting Gunner and Sarge, Navajo ace Johnny Cloud, and the tattered hat of the apparently recently deceased Captain Storm. This masterwork, done for “Death Picks a Loser,” features the inimitable brand of suspense-filled drama that has made Joe Kubert a legend in the cartooning field. This piece has an image area of 10” x 15”, and aside from missing some small type stats along its left edge, the art is in Excellent condition. From the Joe Kubert Collection.
93179 Joe Kubert Star Spangled War Stories #137 War That Time Forgot page 2 Original Art (DC, 1968). As Commando Frankie Clary watches Lt. Tim Scott maneuver their sub through treacherous waters, his thoughts drift back in time to their childhood feud in Brooklyn in this second page to the story “Fight to the Last.” The art has an image area of 10” x 15”, and it is in Excellent condition. From the Joe Kubert Collection.

93180 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.

93181 Joe Kubert Star Spangled War Stories #137 War That Time Forgot page 8 Original Art (DC, 1968). “Don’t push the panic button, Frankie! Climb!” G. I.'s find themselves between a cliff face and a monster beyond time in this final page of Part One of the tale “Fight to the Last.” This half page has an image area of 10” x 7.25”, and the art is in Excellent condition. From the Joe Kubert Collection.

93182 Joe Kubert Star Spangled War Stories #137 War That Time Forgot page 14 Original Art (DC, 1968). Frankie rescues Tim from certain death and delivers him into the safety of an American destroyer in this final half page from “Fight to the Last.” The art has an image area of 10” x 7.25”, and it is in Excellent condition. From the Joe Kubert Collection.

93183 Joe Kubert DC Special #12 Viking Prince Splash Page 1 Original Art (DC, 1971). Joe Kubert created a dynamic new splash page for the 1971 reprinting of the Viking Prince classic, “The Viking and the Mermaid.” This peak period Bronze Age montage has an image area of 10” x 15”, and aside from two pasted-on caption boxes, this stunning Kubert page is in Excellent condition.
93184 Alan Kupperberg, John Romita Sr., and Ernie Chan The Invaders #29 Cover Original Art (Marvel, 1978). Penciler Alan Kupperberg has some superstar help in this Bronze Age cover, with John Romita Sr. handling the Teutonic Knight’s hands and the Human Torch, and Ernie Chan wrapping it all up with his masterful inking. The art has an image area of 10” x 15” and it includes the original logo and masthead paste-up copy. There is some glue staining; otherwise the art is in Very Good condition. Note: the Teutonic Knight’s left hand and the Sub-Mariner are photostat paste-ups, not original art.

93185 Gary Larson The Far Side Daily Comic Strip Original Art dated 9-26-83 (Chronicle Features, 1983). Even in his twilight years, Captain Hook can’t escape that clock-swallowing crocodile! Gary Larson pays tribute to one of his childhood favorites, Disney’s Peter Pan, in this wry two-part panel. Original Larson Far Side art is about as hard to find as buried pirate treasure, so don’t let this prize example slip away! The art features an image area of approximately 6.25” x 8.5”, and is in Excellent condition.

93186 Jay Lynch Bijou Funnies #8 Complete Story “Geek Brothers!” Original Art (Bijou Publishing Empire, 1973). For the last issue of the Underground anthology title Bijou Funnies, editor Jay Lynch and crew turned “satire” inside-out by doing Mad-style parodies of the best-known Underground features. Here, Jay turns his wicked wit on buddy Gilbert Shelton’s Furry Freak Brothers in a three-pager called “Geek Brothers.” Each page of the art has an image size of approximately 8” x 11.25”, and is in Excellent condition. You’ll have to check this one out closely, as Jay has slipped in lots of tiny “chicken fat” style jokes, the way his Mad heroes Harvey Kurtzman, Bill Elder, and Wally Wood used to do! Wild stuff!

93187 Kevin Maguire Justice League America #29 Cover Original Art (DC, 1989). Journey to the center of Ted Kord’s mind in this girl-packed cover illustration by Kevin Maguire. Maguire notes at the lower left that this was: “the cover that I was born to draw.” Includes a cameo by Bugs Bunny. The art has an image area of 10” x 15” and it is in Excellent condition. Signed by Kevin Maguire at the lower right.

93188 Winsor McCay Two-Page Sketchbook Cartoon Original Art (undated). Universally acclaimed as one of the greatest draftsmen ever to work in comics or animation, Winsor McCay also must be counted as a top-notch surrealist. This fantastic 2-page sketchbook illustration has an inscription that reads, “Hoping you will understand, I am yours in a bunch — Winsor McCay ‘Silas.’” This piece has a combined image area of 14.25” x 9.25”, and aside from some slight paper aging around the edges, the art is in Excellent condition.
**93189**  Wilson McCoy *The Phantom* Daily Comic Strip Signed by Lee Falk Original Art dated 10-15-43 (King Features Syndicate, 1943). The Ghost Who Walks goes undercover in this hard-hitting daily, signed by his creator, writer Lee Falk. Early dailies such as these rarely come up for public sale, and such an opportunity should not be taken lightly. The art is signed and personalized in the bottom of the first panel, “To the boys and girls of Midway High School, best regards, Lee Falk.” This episode has an image area of 26.5” x 8”, there are glue stains left behind by Zipatone that has gone missing, and the strip was folded between panels two and three; otherwise, the art is in Very Good condition.

**93190**  Wilson McCoy *The Phantom* Daily Comic Strip Original Art dated 1-28-55 (King Features Syndicate, 1955). The Ghost Who Walks stars in two superb panels of this thriller from the fifties. This sea-going episode has an image area of 20.5” x 6”, and aside from a fold between panels two and three, and some yellowed Zipatone, the art is in Very Good condition.

**93191**  Wilson McCoy *The Phantom* Sunday Comic Strip Original Art, dated 2-12-56 (King Features Syndicate, 1956). The original mystery man of the comics strip, the Phantom, shows his sensitive side in this episode featuring Diana Palmer’s grandparents. Artist Wilson McCoy based the players in this episode on photographs posed by his own family, as can be seen in the scan of the wonderful February 12 1956 Chicago American Pictorial Living feature article that we’ve posted at HA.com/7023. This Sunday has a combined image area of 26” x 17”. Aside from being cut between the panel tiers, having a title logo replacement photocopy, and folds between the panels (done by the artist), the art is in Very Good condition.

*Please note that a print version of the Chicago American Pictorial Living article is not included with this lot.*

**93192**  Mike McKone *Spider-Man: 2099* #46 Cover Original Art (Marvel, 1996). Locked in a deadly battle high over the city, Spidey and the Vulture duke it out in this cover to the final issue of this series. The art has an image area of 10.25” x 15.5” and it is Excellent condition.

**93193**  George McManus *Bringing Up Father* Hand-Colored Sunday Original Art (King Features Syndicate, undated). An arrow-slinging Jiggs sets his sights on the judge who fined him for public fighting, in this spirited George McManus Sunday. McManus was known to hand-color his originals with watercolors as gifts for friends, and this example could be one of them. This vintage piece has been framed and matted to an image area of 16.5” x 18.5”. Aside from some light production process stains and light soiling; the art is in Very Good condition.

**93194**  Otto Messmer *Felix the Cat* Sunday Comic Strip Original Art (King Features Syndicate, circa 1941). Felix and Wishy find themselves working as babysitters in this cute Sunday, with art by everyone’s favorite Felix artist, Otto Messmer. Dated 8-10 (year not indicated), the art is in two sections that have been taped together, with a combined image area of 20.25” x 16.5”. There is a tear along the bottom of the next-to-last panel that goes through Felix; otherwise, the page is in Very Good condition. Messmer Felix Sundays are notoriously hard to come by, so don’t let this one go by without a bid!
93195  Mike Mignola and Mundelo *The Incredible Hulk* #304 Cover Original Art (Marvel, 1985). Stuck between dimensions, the Green-skinned Goliath encounters a group of aliens intent on destroying his newfound ally, Zgorian, in this excellently staged cover illustration. The art has an image area of 10" x 15" and it includes the original logo and masthead paste-up copy. In Excellent condition.

93196  Frank Miller and Klaus Janson *Daredevil* #170 page 3 Original Art (Marvel, 1981). The Man Without Fear does what he does best, swinging through the heart of Manhattan in this beautifully staged page from the tale, “The Kingpin Must Die.” This Frank Miller masterwork has an image area of 10” x 15” and aside from a clipped upper right corner (outside the image area), and some very faint staining, the last panel, its condition is Very Good.

93197  Frank Miller and Klaus Janson *Daredevil* #171 Splash Page 1 “In the Kingpin’s Clutches” Original Art (Marvel, 1981). As Daredevil regains consciousness from a knockout kick from Bullseye (in the previous issue), his heightened senses welcome him with some rank smells and textures — still, he’s alive and there’s nowhere to go from here but up. This gritty opener in the hallmark Frank Miller tradition has an image area of 10” x 14” and aside from pieces out of the upper corners (outside the image area), and some scattered glue staining, the art is in Very Good condition.
**93198** Frank Miller and Klaus Janson *Daredevil* #175 Elektra page 11 Original Art (Marvel, 1981). With a dramatic courtroom scene featuring Foggy Nelson, Becky Blake, and Melvin Potter, aka the Gladiator, as well as an undercover scene spotlighting one of Frank Miller’s signature creations, Elektra (in only her fourth appearance), this modern Marvel masterpiece is sure to be the pride of any Miller, Elektra, or Daredevil fan’s art collection. This piece has an image area of 10” x 15”, and aside from a clipped upper right corner (outside the image area), and some yellowed Zipatone, the art is in Excellent condition.

**93199** Frank Miller and Klaus Janson *Daredevil* #175 Elektra page 14 Original Art (Marvel, 1981). Fans of Elektra would be hard-pressed to top this deadly page where the *femme fatale* takes out five members of the Hand in these unforgettable scenes from her fourth appearance in the *DD* yarn, “Gantlet.” This page has an image area of 10” x 15”, and aside from some yellowed Zipatone, the art is in Excellent condition.

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Frank Miller and Klaus Janson *Daredevil* #186 Cover Original Art (Marvel, 1982). Daredevil is no stranger to dizzying heights — and be advised that this is only the second Frank Miller cover Heritage has offered to date. The previous offering set a world record price of $101,575. Miller’s legendary *Daredevil* run is universally considered one of the true high spots in all of comics history, and this masterwork hails from a high point near the end of his celebrated run of the title. It’s a dramatic conception that spotlights the full range of his peak-period mastery. This cover for “Stilts” has an image area of 9.75” x 15”, and its condition is Excellent. Miller signed the art at the left-center.
93201 Frank Miller The Incredible Hulk #268 Cover Original Art (Marvel, 1982). A demonic spirit from the Old West called Pariah confronts the gamma-radiated creature known as the Hulk in this dazzling cover by Frank Miller. One of only four Hulk covers created by Miller, this art has an image area of 10” x 15” and it includes the original logo and masthead paste-up copy. In Excellent condition.

93202 Norman Mingo Mad #126 “Who Needs You?” Cover Preliminary Illustration Original Art (EC, 1969). Alfred E. Neuman asks the question, “Who Needs You?,” in this side-splitting send-up of James Montgomery Flagg’s famous Uncle Sam poster image. In tribute, the Mad-man signed it “James Montgomery Mingo” at the lower right, and also inscribed the piece to Mad’s art director, “To my dear friend John Putnam — Norman Mingo.” This mixed media Mad-sterwork has a 7.75” x 10.25” image area, and it’s been matted and framed to an overall size of 14” x 17”. The art is in Excellent condition, and a copy of Mad #126 is included with this lot.

93203 Norman Mingo Mad #140 Alfred E. Neuman as General Puton Cover Preliminary Illustration Original Art (1971). Norman Mingo sends up George C. Scott and the film Patton with his side-splitting image of Alfred in the title role of Puton. This skillfully rendered pencil and crayon preliminary study has an image area of 8” x 10.25”, and it has been matted to an overall size of 13” x 15.5”. Authenticated and signed on the back by Mad publisher William Gaines and cartoonist Sergio Aragones. In Excellent condition.
93204  Bob Montana Archie Daily Comic Strip Original Art (McClure Newspaper Syndicate, 1946). Archie has a dating dilemma in this early daily from 1946. Notes indicate this as the eleventh Archie daily created by Bob Montana. The art has an image area of 19” x 5”, and aside from light soiling, it is in Very Good condition.

93205  Gray Morrow Jonah Hex #92 Complete 24-page story “A Blaze of Glory” Original Art (DC, 1985). The final issue of the series! Each superb Gray Morrow 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.

93206  Virgil Partch Playboy June 1967 page 182 Cartoon Illustration Original Art (Playboy, 1967). Caption: “A double martini and a bag of peanuts, please.” This 11.5” x 9.5” ink on paper piece was also printed on page 79 of the 20th Anniversary Playboy Cartoon Album. Playboy Press, 1974. The drawing is taped to a piece of Playboy art board and is in Excellent condition. From the Playboy Collection.

93207  George Perez and Joe Sinnott The Avengers #178 Alternative Unpublished Cover Original Art (Marvel, 1978). Loveable, furry Hank McCoy kicks up some fun in this alternative unused cover for The Avengers #178. The art has an image area of 10” x 15” and it is in Excellent condition.

93208  George Perez The Avengers vs. Thanos and the Reaper Specialty Illustration Original Art (2001). Powerful pen and ink by master comic book artist, George Perez. The art has an image area of 10” x 15” and it is in Excellent condition. Signed and inscribed by George Perez at the lower left.

93209  Antonio Prohias Third Dossier of Spy Vs. Spy Complete 6 page story “Operation: Shoe-In” Original Art (Warner Books, 1972). The White Spy falls for Black’s boot-y trap, and takes one in the can. Each page of this laugh-riot measures an overall 7.25” x 12.25”, with an image area of 6.5” x 11.5”, and the pages have been matted side-by-side and beautifully framed to an overall size of 49” x 17.5”. The art is in Excellent condition. Prohias was endlessly creative with his bag of tricks — pick up a treat, with this classic six-page story.
93210  Don Ivan Punchatz *The Wild Alien Tamer: Tales of the Galactic Midway* #3 Paperback Cover Original Art (Signet, 1983). Few fantasy artists can create an evocative alien environment with the magic realism of Don Ivan Punchatz, whose surreal style immerses viewers in an alternate world reality. Celebrated for his spectacular art on the game box for *Doom*, as well as his many illustrations for *National Geographic*, *Heavy Metal*, *National Lampoon*, *Playboy*, and *Time*, Punchatz was presented with the Spectrum Grand Master Award in 1996. This astounding mixed-media on mylar painting has an image area of 10.5” x 17.5”, and the art is in Excellent condition. A copy of the paperback is included with this lot.

93212  Fred Ray *Star Spangled Comics* #107 Tomahawk Splash Page 1 Original Art (DC, 1950). Tomahawk finds himself a player in “the deadliest game” in this suspenseful splash page scene for “The Brave Who Hunted Tomahawk.” This Fred Ray masterwork has an image area of 13” x 18”, and aside from a missing pasted-on caption at the bottom of the page (which has left a glue stain behind), and some corner wear in the lower right corner, the art is in Very Good condition.

93213  Ted Richards *Rip Off Comics* “Forty Year Old Hippy” Complete 1-page Story Original Art (Rip Off Press, 1978). Ted Richards’ *Forty Year Old Hippy* was a ridiculous concept back in the late 70s, which was part of the joke — back when all the pot-smoking freaks and hippies were in their twenties and early thirties, and anyone older was part of the “establishment,” not to be trusted. Nowadays, most hippies wish they still were forty! This “no nukes” era half-page strip was written by Rip Off Press employee Don Baumgart, who was awarded the art as payment. The art is ink on bristol, with an image area of approximately 13.5” x 9.25”, and is in Excellent condition.

93214  Marshall Rogers and Terry Austin *Mister Miracle* #5 Cover Original Art (DC, 1996). It’s anything but marital bliss, as Big Barda gives Scott Free a smackdown he’ll never forget in this powerful cover illustration by Rogers/Austin. The art has an image area of 10” x 15” and it is in Excellent condition.
John Romita Sr. and Mike Esposito (as Mickey Demeo) Amazing Spider-Man #51 page 16 Original Art (Marvel, 1967). This was the first time that Spider-Man actually laid eyes on the mysterious mob boss known as the Kingpin. For wall-crawling, web-slinging action spotlighting the classic sixties Spider-Man, pages don’t come much more thrilling than this landmark Jazzy John Romita Sr. slugfest from “In the Clutches of... the Kingpin.” That villain ranks as one of the greatest that Romita co-created for Marvel. Co-starring in these fast-moving scenes are Daily Bugle publisher J. Jonah Jameson and his crime reporter, the ethically challenged Frederick Foswell. This “twice-up” Marvel masterwork has an image area of 12.5” x 18.5”, and aside from some overall paper aging and some white-out, the art is in Very Good condition.
**93216**  John Romita Jr. and Klaus Janson *Thor* #7 Cover Original Art (Marvel, 1999). The Son of Odin and Hercules feel the all-encompassing power of Zeus in this cover penciled by John Romita Jr. and inked by Klaus Janson. The art has an image area of 10” x 15” and it is in Excellent condition.

**93217**  Alex Ross *Overstreet Comic Book Price Guide* #27 Cover Featuring The Golden Age Green Lantern Original Art (1997). Let evil beware his light — the Golden Age Green Lantern flies again! This scintillating scene was based on the classic cover scene for one of the most celebrated superhero comics of the Golden Age — *Green Lantern* #1. Alex Ross has paid tribute to artist Sheldon Moldoff in his signature, but numerous reference sources say Howard Purcell drew the original. In any case, this is a real gem of an update. This gouache on board thriller has an image area of 12.75” x 19.75”, and the art is in Excellent condition.

**93218**  Alex Ross *Paradise X* Volume 1 Trade Paperback Captain America Cover Original Art (Marvel, 2003). “Will the heroes of Earth be able to solve the problems of the Paradise they helped create? Will their quest for a new Death entity succeed so the pain and suffering of the world’s population ceases?” Alex Ross’ bold, star-spangled cover painting for the visionary Earth X saga has an image area of 10” x 15”, and the art is in Excellent condition.

**93219**  Arnold Roth *Humbug* #7 Cover with Harvey Kurtzman Tissue Overlay Original Art Group (Humbug, 1958). Hubba, hubba — these fresh Russian spy satellites know a good thing when they spot it! Arnold Roth was one of the first to satirize the now all-too common spy satellites hanging over our heads. On October 4, 1957, the surprise launch of *Sputnik 1*, the first human-made object to orbit the Earth, took the world by storm. This landmark Cold War piece has an image area of 10” x 14”. The border and logo are mounted on acetate overlays, and the art is in Excellent condition. Also included with this lot is a color overlay on tissue drawn by Harvey Kurtzman, along with two other tissue overlays, with notes to the printer written in Kurtzman’s hand. These overlays have an approximate overall size of 11” x 15.5”, and average Good condition.
**93220**  Werner Roth and Dick Ayers *X-Men* #27 page 19 Original Art (Marvel, 1966). This action-packed, “twice-up” slugfest features all the thrills a Silver Age “X-fan” could possibly want as Cyclops, Marvel Girl, Ice Man, the Beast, and the Angel take on the perfidious Puppet Master, his super-android, and the mind-controlled mutant, the Mimic. It’s no wonder sixties comic fans demanded, “Make Mine Marvel.” This super-spectacular from “Re-Enter: the Mimic” has an image area of 12.5” x 18.5”, and aside from some white-out used for art corrections in panels three and five, the art is in Excellent condition.

**93221**  Rowena (Rowena Morrill) *UFO Landing Illustration Original Art Group* (undated). This eerie oil on paper UFO illustration by the renowned fantasy artist has an overall size of 19” x 16.5”. The piece has been mounted on a thick piece of foam core board, and aside from blunted corners, it is in Excellent condition. A smaller 9” x 8” mixed-media preliminary study is also included with this lot, and aside from taped-off borders, it is also in Excellent condition. *From the Estate of Charles Martignette.*

**93222**  Sanjulian *Knight* Pencil Drawing Preliminary Illustration Original Art (undated). This magnificent preliminary painting study by Manuel Perez Clemente (Sanjulian), was rendered in graphite on paper. An superb example of Sanjulian’s talent with textures, this piece has an image area of 10.75” x 15.25”, and it is in Excellent condition.
Norman Saunders Mars Attacks Card #5 “Washington in Flames” Original Art (Bubble Inc./Topps, 1962). As David Saunders has noted in the beautiful art monograph he has written on his father Norman Saunders, “In 1962, when nuclear bombs, the Cuban Missile Crisis, and the frightening daily routine of air raid drills was the nightmare reality of all American school children, Topps guardedly released the infamous Mars Attacks under the fake name ‘Bubbles Inc.’ The hideous aliens and their worldwide war of destruction were brought to life by the creative vision of Norman Saunders. His timeless images of sinister glowering skeletal brainiacs have continued to haunt our collective imaginations for all these decades.” This capital-crushing gouache on paper mini-epic has an overall size of 5.25” x 3.5”, and the art is in Very Good condition.

Norman Saunders Mars Attacks Card #42 “Hairy Fiend” Original Art (Bubble Inc./Topps, 1962). Original art for the infamous Mars Attacks cards rarely comes to market and when it does the bidding is fast and furious. Originally released as a card set, Mars Attacks became so popular that it spawned a comic series and a movie. A giant red spider snacks on three of our fighting men in “Hairy Fiend.” This gouache on paper “mini-monster-piece” has an overall size of 5.25” x 3.25”, and the art is in Excellent condition. This lot includes a copy of the printed card.
Norman Saunders Batman Trading Card Series One “Orange Back/Black Bat” #17 “Spikes of Death” Illustration Original Art (Topps, 1966). Batman is caught in a terrible death trap in this thrilling trading card illustration by Norman Saunders. It’s from the “Orange Back/Black Bat” first series, card #17, entitled “Spikes of Death,” and it spotlights Saunders’ pulp heritage. The maniacal machinery of this death trap is solidly within the tradition of such devilish devices first seen on the covers of the “shudder pulps” of the late twenties and thirties. Note that Batman’s eyes are detailed on the original art, while for the printed card they have been whitened-out (in the tradition of the comic book stories). The art is fully rendered in gouache on thin board measuring approximately 4.75” x 3.5”. A trading card from the 1989 deluxe reissue edition set is included; both the art and card are in Excellent condition.

Norm Saunders and Bob Powell Batman Trading Card Second Series “Red Bat” #12A Illustration Original Art (Topps, 1966). Batman finds himself about to be a new ingredient in Warlock’s deadly potion, in this illustration titled, “Boiling Bath,” painted by Norm Saunders from pencil art by Bob Powell. This is number 12A in the set of 44 cards published by the Topps Company. Painted in gouache on heavy paper, the art has an image area of approximately 3.5” x 4.75”, and it is in Very Good condition. Includes its accompanying Batman Trading Card (#12A).

Norm Saunders and Bob Powell Batman Trading Card Second Series “Red Bat” #13A Illustration Original Art (Topps, 1966). Batman comes to the aid of reporter Vicky Vale, in this painted illustration by Norm Saunders. The card’s illustration, titled, “Out on a Limb,” was based on Win Mortimer’s original cover to Batman #57, from 1950. This is number 13A in the set of 44 cards published at the height of “Batmania” by the Topps Company. Painted in gouache on heavy paper, and mounted to white card, the art has an image area of approximately 3.5” x 4.75”, and it is in Very Good condition. Included with this lot is an accompanying Batman Trading Card #13A.
Hold onto your cowls, “Batfans.” Here’s the actual original art for one of the beloved Batman Trading Cards (from the second “Red Bat” series) that swept the nation like wildfire in the mid-sixties. This gem, titled “Stopping the Sub,” has an overall size of 3.5” x 4.75”. The top surface of the illustration board was separated from its backing board, leaving only the painted paper top surface; otherwise, the art is in Very Good condition.

This maniacal image of the Riddler about to brand Robin with his trademark is fully rendered in gouache by master illustrator, Norm Saunders. This thriller was painted for card number four of the “Blue Bat” series. The painting, titled “Branded Boy Wonder,” has an overall size of 4.75” x 3.5, and it is in Excellent condition.

“Lipoff Cup-a-Slop Hot Chicken Soup. You’ll Burn Yourself In An Instant With The Boiling Water. 4 Scalds Per Serving” From the studios of the Topps Trading Card Company comes this lip-smacking painting. Most of the irreverent series of “Wacky Packages” collectable stickers were painted by the great Norman Saunders. This painting, from the eighth series, has an image area of 9.5” x 18”, and the piece has been matted and framed to an overall size of 12.5” x 21.75”. The “Hot Chicken Soup” logo was made using transfer lettering, and parts of the letter forms have lifted up off the board; otherwise, the art is in Excellent condition.
93231  **Charles Schulz Peanuts Daily Comic Strip Original Art dated 6-20-60 (United Feature Syndicate, 1960).** With Snoopy appearing in every panel (and Charlie Brown co-starring in the first two panels), this sixties episode is sure to make a treasured showpiece for any fan of the beloved beagle — especially with its classic rooftop pose in the final panel. This heartwarming daily has an image area of 27" x 5.5". There is the usual fold between panels two and three, some surface wear, small scattered stains, and some paper rippling in the last panel; otherwise, the art is in Very Good condition.

93232  **Charles Schulz Peanuts Daily Comic Strip Original Art dated 7-21-62 (United Feature Syndicate, 1962).** This delightful daily, drawn during a peak period in the Peanuts strip, showcases Charles Schulz’s absolute mastery of staging, comedic timing, and reaction takes. Note that Linus sports a pair of glasses. On February 5, 1962, Linus began wearing glasses, but by around August 5th, his ophthalmologist told him that he didn’t have to wear them full time, and they were eventually phased out by September. As will be seen in an upcoming Schulz Museum exhibition titled “Hit or Miss — Experiments in Peanuts” (slated for September 22, 2010 through February 21, 2011), Charles Schulz tested the conventions of his comic world from time to time with new characters such as the outspoken Charlotte Braun, and Faron the cat, and transitory themes such as Linus’ glasses or Charlie Brown’s “google eyes.” This hilarious episode has image area of 27” x 5.5”, and it’s been matted to an overall size of 31” x 9.25”. The art was folded between the second and third panels; otherwise, it is in Very Good condition. The strip is signed in its first panel, “Best wishes — Charles M. Schulz.”

93233  **Charles Schulz Peanuts Daily Comic Strip Original Art (United Feature Syndicate, 1969).** Lucy has given up her roller skates after taking a bad fall, and Snoopy has big plans for them — join the roller derby! This daily was the final installment of a sequence which showed just how incredibly crabby Lucy could be, as for days she moaned, shouted, and growled at everyone in her way after skinning her knees on the sidewalk. It was one of Schulz’s masterstrokes that made Peanuts such a memorable strip to feature young children with adult-sized character flaws, and it was her flawed persona that endeared Lucy to her readers. This strip features an image area of approximately 27” x 5.5”, and other than the usual fold crease between the second and third panels, the art is in Excellent condition.
93234  Charles Schulz *Peanuts* Daily Comic Strip Original Art 9-23-71 (United Feature Syndicate, 1971). Lucy marches out of the house, determined to join the roller derby — until Linus points out that her skates would be better suited to the ice rink instead! Ice skating was one of Minnesota-born Charles Schulz’s lifelong passions. Even after relocating to California, his entire family spent many happy hours on the ice, and Schulz later had a beautiful skating center built near his home. This strip has an image area of approximately 27” x 5.5”. There is the usual fold crease between the second and third panels, and a 2-inch piece of magic tape is within the word balloon on the first panel, over the word “Know”; it appears to have been partially removed, taking some of the inked lettering with it. otherwise, the strip is in Excellent condition.

93235  Charles Schulz *Peanuts* Daily Comic Strip Original Art 2-5-82 (United Feature Syndicate, 1982). The snow is on the ground, and Linus has Snoopy out tracking rabbits, in this sweet four-panel daily. One of the most endearing qualities about *Peanuts* was how Snoopy vocalized his thoughts to the readers through “thought balloons,” and here he delivers the last word on what to do when confronting those elusive rabbits — throw snowballs, of course! The art has an image area of 21” x 5”, and has been matted and Plexiglas framed to an overall area of approximately 27” x 11”. The art appears flecked with minor tiny stain spots, but is in overall Very Good condition.

93236  Mike Sekowsky and Dick Giordano *Showcase* #93 Manhunter 2070 Cover (DC, 1970). Before there was *Bladerunner* there was Starker, Manhunter 2070. This Bronze Age classic from the penultimate issue of *Showcase* has an image area of 10” x 14.75”, and it has been matted and framed to an overall size of 15” x 20.5”. Aside from missing a few small stat elements, the art is in Very Good condition.
93237  Marie Severin and Herb Trimpe Tales to Astonish #94 Hulk Splash Page 1 Original Art (Marvel, 1967). Behold Silver Age Marvel art in all its spectacular “twice-up” glory. The incredible Hulk takes the limelight in this pulse-pounding splash for “To the Beckoning Stars,” drawn by two of his greatest artists — Mirthful Marie Severin and Happy Herb Trimpe. This fantastic showpiece was the very first page that Herb Trimpe ever worked on as an artist for the Hulk, and it has an image area of 12.5” x 18.25”. The Hulk’s face is a pasted-on original art correction; otherwise, the art is in Excellent condition.

93238  Marie Severin and Herb Trimpe Tales to Astonish #95 Hulk Splash Page 1 Original Art (Marvel, 1967). The sublime splendor of this cosmic splash from “A World He Never Made” hails from a peak period for Marvel — the House of Ideas was on the march, well on its way to becoming the most innovative and popular comic book company of the sixties, seventies, and beyond. This mind-blowing masterwork has an image area of 12.5” x 18.25”. The art is in Excellent condition.

93239  Liam Sharp and Robin Riggs The Incredible Hulk #428 Cover Original Art (Marvel, 1995). Go green with this cover featuring a battle between behemoths, the Hulk and Man-Thing! The art has an image area of 10” x 15” and it includes the original logo and masthead paste-up copy. In Excellent condition.

93240  Gilbert Shelton Fat Freddy’s Cat #5 Complete 1-page Story Original Art (Rip Off Press, 1980). The cat helps himself to some illegal, and ultimately, painful munchies in this goofy one-pager by Gilbert “Fabulous Furry Freak Brothers” Shelton. The gag was submitted by Rip Off Press employee Don Baumgart, and Shelton awarded the art to him, with the notation, “To D. B. at R. O. P - Gilbert.” The art is ink and white-out on bristol, with an image area of approximately 6.5” x 9.75”, and is in Excellent condition. This is the first Fat Freddy’s Cat page we’ve ever offered — Shelton notoriously likes to hang on to ‘em!
93241  Joe Shuster Studio *Superman* “Absent-Minded Professor” page 3 Original Art (c. 1940). Most likely, this spectacular page was created by the artists at the Joe Shuster studio sometime in the early forties. The Man of Tomorrow stars in nearly every panel of this super romp. This classic Superman page from an unidentified issue, possibly unpublished, has an image area of 13” x 18”, and the piece has been framed to an overall size of 15.5” x 22.5”. The art in Excellent condition.

93242  Dave Sim *Cerebus the Aardvark* #29 page 13 Original Art (Aardvark-Vanaheim, 1981). Cerebus gets room service, plus a visit from the Regency Elf in this page by Dave Sim. The art has an image area of 10” x 15”, and it is in Excellent condition. Signed by Dave Sim in the upper portion.

93243  Dave Sim and Gerhard *Cerebus the Aardvark* #144 page 14 Original Art (Aardvark-Vanaheim, 1991). Dino’s new waitress, Doris, makes a brief appearance in this page from the *Melmoth* storyline. The art has an image area of 10” x 15”, and it is in Excellent condition. Signed and inscribed by Dave Sim and Gerhard at the lower left.

93244  Barry Smith *Nick Fury, Agent of S.H.I.E.L.D.* #12 page 8 Original Art (Marvel, 1969). “Hail, Hydra, cut off a limb and two more shall take its place.” Barry Smith drew only one amazing issue of Marvel’s super-spy saga and this Silver Age masterwork has an image area of 9.25” x 14”. The portrait of Hydra Agent U at the top of the page is a taped-on art correction; otherwise, this page from “Hell Hath No Fury” is in Very Good condition. Smith signed the page at the lower left, “To Kelly — Barry Windsor-Smith.”
**93245** Barry Smith *Chamber of Darkness* #4 Starr the Slayer page 7 Original Art (Marvel, 1970). “The Sword and the Sorcerers” was a landmark story featuring Starr the Slayer, and it helped convince the powers that be at Marvel to give the go-ahead for a comic based on Conan, and to let Barry Smith draw it. This piece has been matted and framed to an overall size of 14.5” x 19.75” with an image area of 10” x 15”. Aside from some small scattered stains, some white-out used for art and lettering corrections, and some overall paper aging, the art is in Very Good condition.

**93246** Barry Smith and Jim Lee *Deathmate Prologue* Doctor Solar page 2 Original Art (Valiant/Image, 1993). Two of the greatest talents in modern comics teamed to create this evocative page from “A Love to End All Times” featuring Doctor Solar. This superb page has an image area of 9.5” x 14”. This page has pasted-on word balloons and is in Excellent condition. Signed by Jim Lee at the lower left.

**93247** Erich Sokol *Playboy* February 1972 Cartoon Illustration Original Art (Playboy, 1972). Caption: “But I don’t want to meet a tall dark man. How about a tall blonde woman?” This watercolor on board illustration has an image area of 12” x 16”, and the art board has an overall size of 14.5” x 19”. The art is in Excellent condition. From the Playboy Collection.

**93248** Jack Sparling *House of Secrets* #80 Eclipso Splash Page 1 Original Art (DC, 1966). Bruce Gordon raises the stakes with a giant Eclipso and three massive mutants, in this startling splash page to the tale, “The Giant Eclipso.” This Silver Age spectacular from the last issue of this fan-favorite title has an image area of 12” x 18”. Aside from some edge wear and wear to the upper left corner, the art is otherwise in Very Good condition.
93249  John Stanley Little Lulu and Tubby Halloween Fun #6 Cover Re-Creation Original Art (c. 1970s). John Stanley revisits the world of Lulu, Tubby, Witch Hazel, and Little Itch with this fun cover re-creation, taken from a 1957 Dell comic book cover originally finished by Irving Tripp. Stanley added considerable detail missing from Tripp’s version, and also added his signature in the lower right corner. The art is in ink and watercolor on illustration board, with an image area of approximately 11” x 15.5”. An old overmat was at one point rubber-cemented to the board, and has now been removed, leaving a stain outside of the image area; otherwise, the art is in Excellent condition.

93250  Curt Swan and Mike Esposito The Unexpected #113 Complete 9-page Story “The Tunnel of Fear” Original Art (DC, 1969). Hal Harding’s newly-purchased Tunnel of Love becomes a mad thrill-ride into terror in this nine page story. Each page has an image area of 10” x 15” and the pages average in Very Good condition.

93251  Frank Thorne Playboy Illustration Original Art (Playboy, undated). Caption: “One thing I'll say... you can't get a meal like this back home.” Frank Thorne delivers an occasion to be thankful for in this sexy holiday romp. Pen and ink with watercolor wash on Strathmore paper, mounted to heavy illustration board. The art has an image area of 11” x 16” and it is in Excellent condition.

93252  Frank Thorne Targitt #2 Cover Original Art (Atlas-Seaboard, 1975). Bullets blaze in hell-bent action as John Targitt, Man-Stalker, tackles an oil baron’s death squad, in this Frank Thorne masterwork. The art has an image area of 12.5” x 19” and it is in Excellent condition.
93253 Trump Magazine Logo Illustration Original Art (Playboy, 1957). 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. The image area featuring the Trump mascot has an approximate size of 4” x 3.5”, while the whole piece has an overall size of 8.5” x 10”. The art is in Very Good condition. From the Playboy Collection.

93254 Bill Utterback VIP Magazine/Playboy Club Entertainer Illustration Original Art Group (c. 1960s). These fabulous 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. These pieces have an approximate overall size 15” x 20”, and they average Excellent condition. From the Playboy Collection.

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93255  H. J. Ward *Green Hornet* Painting Original Art (c. 1939). For a pulp and comic art fan, few vintage paintings have the cachet and eye appeal of a masterpiece by famed *Spicy* pulp cover master, H. J. Ward. In addition to his famous iconic painting featuring Superman, Ward also created scenes of popular culture heroes the Lone Ranger, Dan Turner, Super-Detective and the Green Hornet. This oil on stretched canvas painting has an image area of 22.5" x 28.5", and it has been framed to an overall size of 29" x 35". There is some discoloration of the varnish in the lower-center quadrant of the painting; otherwise, the art is in Very Good condition. Signed “H. J. Ward” at the lower left.
93256  Al Williamson *Flash Gordon* Hand Colored Illustration Original Art (c. 1960s). As a youngster, Al Williamson’s love affair with science fiction began when he was star struck by the 1940 *Flash Gordon* movie serial starring Buster Crabbe. Williamson has said, “I was immediately taken with it. It took over my life.” This beautiful, hand colored portrait of Flash has an overall size of 6.5” x 9.5”, and the art is in Excellent condition.

93257  Al Williamson *Space Pirate* Hand Colored Illustration Original Art (c. 1960s). Science fiction heroes and space opera fantasy were recurring subjects for the late, great Al Williamson. At the time this piece was done, Williamson is believed to have created six to ten versions of several science fiction scenes. In his article, “The Quest for Al Williams Flash Gordon #1,” comic art collector and historian Ray Cuthbert has noted “These were done, along with several similar Flash Gordon pieces for sale to people who had always wanted a Williamson original, but couldn’t find one, and were sold at New York conventions in the late 1960s.” This handsome, hand colored masterwork has an overall size of 6.5” x 9.25”, and the art is in Excellent condition.

93258  Gahan Wilson Cartoon Illustration Original Art (undated). Playboy’s master of the macabre has done it again with this uproarious 11” x 8.5” ink and watercolor cartoon. The art is in Excellent condition.

93259  Basil Wolverton Beak-Nosed Chicken Farmer Portrait Illustration Original Art (undated). Caption: “Maybe I’d better get out of the poultry business before the bottom drops out of it.” This uproarious pen and ink on paper “Wolvertoon” has an overall size of 7.5” x 7”, and the art is in Excellent condition.

93260  Basil Wolverton Portrait of a Loud Mouth Illustration Original Art (undated). This pen and ink drawing by the self-proclaimed inventor and master of the “spaghetti and meatball school of art” has an overall size of 11” x 13”, and the art is in Excellent condition.
93261 Basil Wolverton *Harry Truman* Illustration Original Art (undated). The 33rd President of the United States casts his weary eyes to the world in this off-the-wall Wolverton portrait, probably done for *Humorama*. Drawn in ink on trimmed bristol board, measuring approximately 13" x 16.5". There appears to be a repaired tear along Truman’s glasses, otherwise the art is in Very Good condition. The art, carefully trimmed along the art edges, has been sealed with black tape, acetate, and black illustration board measuring 15" x 20".

93262 Basil Wolverton *Red Skelton* Illustration Original Art (undated). King of clowns Red Skelton gets the Wolverton touch in this wacky oversized portrait, probably done for *Humorama*. Drawn in ink on trimmed bristol board, measuring approximately 14" x 19". There is a small tear along Red’s left ear that measures about 3/4 of an inch; otherwise, the art is in Very Good condition. The art, carefully trimmed along the art edges, has been sealed with black tape, acetate, and black illustration board measuring 15" x 20".

93263 Wally Wood *Galaxy Science Fiction Magazine* February 1958 Illustration Original Art (*Galaxy*, 1958). This enigmatic grey tone illustration for the Lloyd Biggle Jr. story, “The Rule of The Door,” has an image area of 14" x 7.25"; and the art is in Excellent condition.

93264 Bernie Wrightson Fantasy Sketch Original Art (1972). The superb artistry of Bernie Wrightson is featured in this evocative 6.5" x 8" fantasy gem, drawn in black ballpoint pen. The piece has irregular borders; otherwise, it is in Excellent condition.

93265 Bernie Wrightson *House of Mystery* #213 Cover Preliminary Original Art (DC, 1973). Something wicked this way comes in this outstanding pencil-on-vellum preliminary cover study by the master of the macabre, Bernie Wrightson. This detailed drawing sets an appropriately eerie mood and also provides a fascinating glimpse into the working process of one of the great artists of the medium. This artwork measures an overall 10.5" x 12.5". This drawing has a piece out of the upper right corner, touches of white-out on the back of the vellum, and a horizontal fold above the center of the piece; otherwise, it is in Very Good condition. Signed at the lower left.
93266  **Bernie Wrightson *House of Mystery* #1 Paperback Cover Original Art (Warner Books, 1972).** Bernie Wrightson, a key founding member of the legendary art group, the Studio, was in peak form for this Bronze Age cover illustration. This “terror-iffic” scene was created for the 1973 Warner Books collection of eight spine-tingling Jack Oleck prose stories. We’ve noted it before, and we must emphasize it again, such a stunningly staged illustration as this must be viewed in person to fully experience the delicate color transitions found here — no printed image could hope to capture its magnificent range of hues. For a Wrightson fan-addict, it just doesn’t get better than this. This masterwork has an overall size of 14.5” x 22”, and the art is in Excellent condition.
93267  Bernie Wrightson Uncle Creepy Colored Illustration Original Art (Warren, 1974). This delicately colored portrait of Uncle Creepy must be seen in person to fully enjoy the subtle color transitions found in this scene of midnight terror — for a Wrightson fan, this is the ultimate. This show-stopping “monster-piece” was published in sepia tone as the inside front cover of an issue of Creepy, and then in color on page 198 of A Look Back. This peak period piece has an image area of 9.25” x 13”, and the art is in Excellent condition.
93268  **Bernie Wrightson House of Mystery #231 Werewolf Cover Original Art (DC, 1975).** This masterwork is only the second fully finished DC cover by Bernie Wrightson that Heritage Auction Galleries has offered to date. Who better than Bernie Wrightson, to detail this ferociously feral, life-and-death grudge match between a cornered werewolf and an incensed band of villagers? No cartoonist can capture the essence of horror quite like Wrightson, and covers of this magnitude rarely surface. Drawn during a peak period, this Bronze Age blockbuster has an image area of 10" x 16". The title logo is a replacement (with the wrong issue number), and parts of this cover were colored with markers that have since faded; otherwise, the art is in Very Good condition.
93269  Chic Young Blondie Sunday Comic Strip Original Art dated 7-3-32 (King Features Syndicate, 1932). Blondie has her hands full at the beach with a girl-crazed Hiho, in this bathing beautiful Sunday from 1932. The art consists of two pieces, neatly cut between tiers two and three. Framed and matted to an image area of 17" x 13.5". Aside from some paper tanning and slight discoloration along the joined area, the art is in Very Good condition.

93270  Chic Young Blondie Sunday Comic Strip Original Art dated 8-7-32 (King Features Syndicate, 1932). Hiho is the death of Blondie’s party, in this Sunday from 1932. 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 paper tanning and slight discoloration along the joined area, the art is in Excellent condition.

93271  Chic Young Blondie Sunday Comic Strip Original Art dated 8-22-37 (King Features Syndicate, 1937). Blondie has a hard time leaving Dagwood and Baby Dumpling for an afternoon with her friend, in this sweet Sunday from 1937. The art consists of two pieces, cut between tiers two and three, with a combined image area of 17" x 13.5". Framed and matted and in Excellent condition.

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**93272** Carl Barks *Alpine Climbers* Animation Production Drawing Original Art Group (Disney, 1936). This set of two original animation drawings represent some of the first Donald Duck art created by Carl Barks for Disney. Rendered in graphite and red pencil, each drawing measures 12” x 10”, and they are numbered OPDs #32 and 35. Aside from some light paper creasing, the drawings are matted together and in Excellent condition. OPD #35 is initialed by Carl Barks at the bottom right corner.

**93273** Mary Blair (attributed) *Cinderella* Animation Concept Painting Original Art (Disney, 1950). Cinderella’s magical coach makes its way to the ball, in this radiant concept painting. Rendered in tempera on illustration paper and mounted to board, the art has an image area of 12” x 9.75”. The mounting board exhibits some paper tanning and a water stain in the lower left corner, which extends only slightly into the extreme left corner of the image area; otherwise the art is in Very Good condition.

**93274** Jack Davis *Pennsylvania Lottery* Television Commercial Animation Production Cel Original Art (Phil Kimmelman and Associates, 1970s). This hand-painted animation production cel for the Pennsylvania Lottery was based on Jack Davis’ character designs. Includes a detailed pencil model sketch, along with a hand-painted background by Davis. Each item has an approximate image area of 13.5” x 9”. In Very Good condition.

**93275** Fantasia Animation Production Cel and Courvoisier Background Original Art (Disney, 1940). Milkweed fairies whirl through falling leaves, in this sequence from the “Waltz of the Flowers,” part of the Tchaikovsky section from Disney’s ground-breaking Fantasia. Gorgeously framed and matted with an image area measures 18” x 9.75”. Aside from some light corner damage at the upper right of the frame, this piece is in Excellent condition. Includes a Certificate of Authenticity.

**93276** Chuck Jones *Picture the Future* Limited Edition Serigraph Animation Cel #44/65 (Linda Jones Enterprises, Inc., 2005). This limited edition serigraph cel is based on an image from a film directed by and a drawing created by Chuck Jones. Framed and matted with an image area of 24.5” x 9.75”. In Excellent condition. Includes a Linda Jones Enterprises stamp and a Certificate of Authenticity.

**93277** Mickey’s Man Friday Animation Drawing Original Art Group (Disney, 1935). Three incredibly detailed animation production drawings featuring Mickey and his cannibal friend, Friday, from the 1935 short, Mickey’s Man Friday. The three drawings are framed and mounted together with a combined image area of 35.5” x 11.5”. Some paper tanning and light creasing; otherwise the art averages in Very Good condition.

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**ANIMATION ART**

**ORIGINAL ART CONDITION**

**EXCELLENT** - WITHOUT FLAWS OR NEARLY SO.

**VERY GOOD** - ONE OR TWO FLAWS, BUT NO STRUCTURAL DAMAGE.

**GOOD** - CAN HAVE SEVERAL FLAWS, STILL COMPLETE AND COLLECTIBLE, COULD BE MISSING ONE OR TWO PASTE-UP ITEMS.
**Pinocchio** Figaro Production Cel Original Art with Courvoisier Background and Sticker (Walt Disney, 1940). Gepetto’s tuxedo cat settles in for a nap in this production cel with Courvoisier background. This art has been framed and matted to an image area of 9.5” x 8”. Aside from some light buckling on the cel to the right (it has slipped loose of its support, and the edge can been seen out of the mat), the art is in Very good condition. The original Courvoisier sticker is attached to the back of the frame.

**Baseball Bugs** Drawing Original Art (Warner Bros., undated). Virgil Ross puts one-man team, Bugs Bunny through the paces in this dynamic multi-figure illustration based on the 1946 theatrical short, *Baseball Bugs*. Rendered in color pencil on a 16.5” x 13.5” sheet of animation paper and in Excellent condition. Signed by Virgil Ross at the lower right.

**Daffy Duck** Drawing Original Art (Warner Bros., undated). Key Warner Bros. animator Virgil Ross illustrates Warner Bros.’ madcap fowl in this set of seven drawings on one sheet. The art is rendered in colored pencil on a 16.5” x 13.5” sheet of animation paper and it is in Excellent condition. Signed by Virgil Ross at the lower right.
93282 Virgil Ross Duck Dodgers in the 24½th Century Drawing Original Art (Warner Bros., undated). Virgil Ross illustrates the cast and crew of the 1952 short, *Duck Dodgers in the 24½th Century*, in this wonderful drawing which featured Duck Dodgers, Eager Young Space Cadet Porky, and Marvin the Martian. Rendered in colored pencil on a 10.5" x 12.5" sheet of animation paper, this piece is in Excellent condition. Signed by Virgil Ross at the lower right.

93283 Virgil Ross Sylvester Drawing Original Art (Warner Bros., undated). "Thufferin' Thuccotash!" Key Warner Bros. animator Virgil Ross illustrates Warner Bros.' favorite feline in this set of seven drawings on one sheet. The art is rendered in colored pencil on a 16.5" x 13.5" sheet of animation paper and it is in Excellent condition. Signed by Virgil Ross at the bottom right.

93284 Virgil Ross Warner Bros. Cartoon Stars Drawing Original Art (Warner Bros., undated). Veteran Warner Bros. animator Virgil Ross illustrates some of the luminary figures in the Warner Bros.' cartoon canon. This illustration features Bugs Bunny, Daffy Duck, Porky Pig, Sylvester, Yosemite Sam, Pepe le Pew, the Tasmanian Devil, and Granny. Colored pencil on a 16.5" x 13.5" sheet of animation paper and in Excellent condition. Signed by Virgil Ross at the lower right.

93285 Virgil Ross Warner Bros. Cartoon Cast Drawing Original Art (Warner Bros., undated). Yosemite Sam attempts to corral a congregation of Warner Bros. stars including Bugs Bunny, Sylvester, Porky Pig, Elmer Fudd, Daffy Duck, Tweety, Granny, Marvin the Martian, Taz, Sylvester Jr., Foghorn Leghorn, Speedy Gonzales, Road Runner, Wile E. Coyote, Henery Hawk, and Michigan J. Frog, in this drawing by Virgil Ross. The art is rendered in colored pencil, and has been framed and matted with an image area of 24" x 9.75". In Excellent condition and signed by Virgil Ross at the bottom. Includes a Certificate of Authenticity.

93286 Virgil Ross Warner Bros. Characters Drawing Original Art (Warner Bros., undated). Bugs Bunny has a captive audience of Porky Pig, Daffy Duck, Granny, Tasmanian Devil, Yosemite Sam, Pepe Le Pew, and Granny in this dynamic drawing by Virgil Ross. The art is rendered in colored pencil, and has been framed and matted with an image area of 12" x 9.5". In Excellent condition and signed by Virgil Ross at the bottom. Includes a Certificate of Authenticity.
93287 Erich Schenk Popeye Animation Production Cel with Background Original Art (Fleischer Studios, 1940). Erich Schenk created many backgrounds for Betty Boop, Popeye, and the feature film, Gulliver’s Travels. This original hand-inked and hand-painted cel of Popeye is accompanied by a hand-painted background by Erich Schenk from a different, but contemporaneous Popeye cartoon. Black and white Popeye cels are quite scarce. The art has an image area of 15” x 10.75”. The cel has paint loss and cracking, and it is in Good condition. Aside from paper tanning, and paint transfer from the overlay cel, the background is in Very Good condition.

93288 Erich Schenk Fleischer Studio Animation Background Original Art (Fleischer Studios, 1940). Fleischer Studio background artist extraordinaire, Erich Schenk, was responsible for many of their brilliantly painted backgrounds for properties such as Betty Boop, Popeye, and the feature film, Gulliver’s Travels. This hand-painted background has an image area of 13.5” x 10”. There is some paper tanning, and light water damage in the image area at the extreme left corner; otherwise, this piece is in Very Good condition.

93289 Working For Peanuts Donald Duck Animation Production Cel Set-Up Original Art (Disney, 1953). Zookeeper Donald Duck has his feathered hands full when Chip ‘n’ Dale set their sights on elephant Dolores’ peanuts in the Jack Hanna-directed short, Working For Peanuts. The hand-inked and hand-painted cel of Donald has been trimmed to the line and remounted onto acetate, with his arm on a separate cel. Includes a non-matching facsimile color copy background and a Certificate of Authenticity. Framed and matted with an image area of 10.5” x 7.5” and in Excellent condition.

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latency, bids placed through Live Internet Bidding may not register in time and those bidders could lose lots
they would otherwise have won, so be sure to place your proxy bids in advance.)

GOLDEN AGE COMICS

94001 Action Comics #18 (DC, 1939) CGC GD/VG 3.0 Light tan to
defwhite pages. Last non-Super-
man cover. Overstreet 2009 GD 2.0
value = $411; VG 4.0 value = $822.
CGC census 7/10: 4 in 3.0, 9 higher.

94002 Action Comics #96 (DC, 1946) CGC VF+ 8.5 Cream to defwhite pages. Wayne Boring cover,
with Mort Meskin interior art. Dummy appearance. Overstreet 2009 VF 8.0 value = $481; VF/NM 9.0
value = $816. CGC census 6/10: 5 in 8.5, 8 higher.

94003 Adventure Comics #33 (DC, 1938) CGC VG+ 4.5 Slightly
defbrittle pages. Creig Flessel cover.
Bob Kane, Joe Shuster, and Fred
Guardineer art. Overstreet 2009 VG
4.0 value = $420. CGC census 7/10: 1
in 4.5, 3 higher.

94004 Adventure Comics #247 (DC, 1958) CGC GD+ 2.5 Cream
to defwhite pages. First appear-
ance of the Legion of Super-Heroes.
Overstreet 2009 GD 2.0 value = $480. CGC census 6/10: 6 in 2.5, 91
higher.

94005 Air Fighters Comics V2#8 Crowley Copy pedigree (Hillman
Fall, 1944) CGC NM 9.4 Cream to
defwhite pages. Peerless pedigree
copy of an issue that features Bob
Fujitani art. Overstreet 2009 NM- 9.2
value = $925. CGC census 7/10: 1 in
9.4, none higher.

94006 All-American Comics #79 Big Apple pedigree (DC, 1946)
CGC NM- 9.2 White pages. First
Mutt and Jeff cover of the series,
by Sheldon Mayer. Overstreet 2009
NM- 9.2 value = $1,050. CGC census
6/10: 1 in 9.2, none higher.

94007 All Winners Comics #12 (Timely, 1944) CGC FN- 5.5 Cream
to defwhite pages. Japanese war
cover by Alex Schomburg. CGC
notes, “Very small amount of dried
glue on spine of cover.” Overstreet
2009 FN 6.0 value = $630. CGC cen-
sus 7/10: 1 in 5.5, 7 higher.

94008 Amazing-Man Comics #21 (Centaur, 1941) CGC VF+ 8.5 Off-white pages. Origin and
only appearance of Dash Dartwell.
Contains a “drug use” story. Sam
Glanzman cover and art. Overstreet
2009 VF 8.0 value = $630; VF/NM 9.0
value = $1,065. CGC census 7/10: 1
in 8.5, 1 higher.

94010 Batman #2 (DC, 1940) CGC Apparent VG+ 4.5 Slight (A) Off-white to white pages. Two of DC’s villainous VIPs, the Joker and Catwoman, made only their second appearances in this issue. This issue had the debut of the name “Catwoman,” as the lady was called “the Cat” in her previous appearance. Bob Kane, Jerry Robinson, and George Roussos art. CGC notes, “Restoration includes: small amount of color touch, spine splits sealed, reinforced. (Tape stain on entire spine of cover.) Overstreet 2009 GD 2.0 value = $1,500; VG 4.0 value = $3,000.


94013 Big Shot Comics #1 Larson pedigree (Columbia, 1940) CGC FN/VF 7.0 White pages. Features the introduction of Skyman and the first appearance of The Face. Overstreet 2009 FN 6.0 value = $756; VF 8.0 value = $1,575. CGC census 6/10: 2 in 7.0, 2 higher.


94015 Blackhawk #9 (Quality, 1944) CGC FN- 6.0 Cream to off-white pages. First issue of the title (was formerly titled Uncle Sam). Al Bryant cover and art. Overstreet 2009 FN 6.0 value = $1,023. CGC census 6/10: 3 in 5.5, 17 higher. From the original owner collection of Margery Schwenn.

94016 Blue Ribbon Comics #1 (MLJ, 1939) CGC VG/FN 5.0 Cream to off-white pages. The first MLJ comic! CGC notes, “Very minor amount of glue on cover.” Overstreet 2009 VG 4.0 value = $600; FN 6.0 value = $900. CGC census 7/10: 3 in 5.0, 7 higher.


Boy Commandos #23

Camp Comics #3
(Dell, 1942) CGC VF+ 8.5 Off-white pages. Walt Kelly and Dave Berg art. Photo cover. Last issue of the title. Overstreet lists as "scarce." Overstreet 2009 VF 8.0 value = $391; VF/NM 9.0 value = $663. CGC census 7/10: 1 in 8.5, none higher.


Captain Marvel Jr. #5 Crowley Copy (Fawcett, 1943) CGC VF/NM 9.0 Cream to off-white pages. Flag cover by Mac Raboy. "Checking Copy" stamp on the cover. Overstreet 2009 VF/NM 9.0 value = $875; NM- 9.2 value = $1,225. CGC census 7/10: 1 in 9.0, none higher.


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94034  Crackajack Funnies #2 File Copy (Dell, 1938) CGC VF 8.0 Cream to off-white pages. Strip reprints, featuring Tubbs, Dan Dunn, and others. Western Printing Editorial Department stamp on front cover. Overstreet 2009 VF 8.0 value = $563. CGC census 6/10: 0 in 8.0, 1 higher.


94037  Daredevil Comics #29 (Lev Gleason, 1945) CGC NM+ 9.6 Off-white to white pages. Charles Biro cover. The crack to the upper left corner and the missing upper right corner of the plastic case do not affect the sealed compartment containing the comic. Overstreet 2009 NM- 9.2 value = $575. CGC census 7/10: 1 in 9.6, none higher.


94040  Dell Giant Comics: Peter Pan Treasure Chest #1 (Dell, 1953) CGC VF+ 8.5 Off-white pages. Movie adaptation and other stories. 212 square-bound pages. Overstreet 2009 VF+ 8.5 value = $960. CGC census 6/10: 2 in 8.5, 1 higher.

94041  Detective Comics #2 (DC, 1937) Condition: FR. One of Overstreet’s Top 100 Golden Age books. Creig Flessel cover art. Half of back cover is torn off. Interior is complete. Cream pages with no brittleness, but a small amount of bug chew at the top (not coming close to panels). Has a .75” spine split at bottom and a 1.75” spine split at the top. Overstreet 2009 GD 2.0 value = $2,850.

94042  Detective Comics #135 (DC, 1948) CGC VF+ 8.5 Off-white pages. Frankenstein cover and story (time travel story). Bob Kane and Win Mortimer cover. Overstreet 2009 VF+ 8.5 value = $536; VF/NM 9.0 value = $906. CGC census 6/10: 1 in 8.5, 1 higher.

94043  Dick Cole #8 Mile High pedigree (Curtis, 1950) CGC NM+ 9.6 Off-white to white pages. An L. B. Cole football cover is just about as good as it gets... that is unless it’s also the Mile High issue! This is currently the only CGC-graded copy of #8. Overstreet 2009 NM+ 9.6价值 = $295. CGC census 6/10: 1 in 9.6, none higher.


94047  Four Color #49 Snow White and the Seven Dwarfs File Copy (Dell, 1944) CGC VF/NM 9.0 Cream to off-white pages. Featuring Walt Disney's Snow White and the Seven Dwarfs. Dumbo appearance. Walt Kelly cover. Overstreet 2009 VF/NM 9.0 value = $750; NM- 9.2 value = $1,100. CGC census 6/10: 3 in 9.0, 2 higher.

94048  Four Color #223 Donald Duck (Dell, 1949) CGC VF 8.0 Off-white pages. Donald Duck in “Lost in the Andes.” Carl Barks story and art. Overstreet 2009 VF 8.0 value = $612. CGC census 6/10: 4 in 8.0, 4 higher.

94049  Four Color #263 Donald Duck (Dell, 1950) CGC VF+ 8.5 Off-white to white pages. Donald Duck in “Land of the Totem Poles.” Carl Barks stories, cover, and art. Overstreet 2009 VF 8.0 value = $360; VF/NM 9.0 value = $655. CGC census 6/10: 1 in 8.5, 2 higher.

94050  Future Comics #1 (David McKay Publications, 1940) CGC Apparent FN/VF 7.0 Slight (P) Off-white pages. Origin of the Phantom. Lone Ranger begins. CGC notes, “Restoration includes: small amount of color touch on cover, tear seal to cover, cover cleaned, cover reinforced.” Overstreet 2009 GD 2.0 value = $287; VG 4.0 value = $574; FN 6.0 value = $861.


94053  Holiday Comics #1 (Fawcett, 1942) CGC FN+ 6.5 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 6/10: 1 in 6.5, none higher.

94054  Howdy Doody #1 (Dell, 1942) CGC VF+ 8.5 Cream to off-white pages. The television star debuts in his very own comic book. This scarce first issue is also comic-dom’s first TV comic. Overstreet 2009 VF 8.0 value = $663; VF/NM 9.0 value = $1,232. CGC census 6/10: 4 in 8.5, 7 higher.

94055  The Human Torch #30 (Timely, 1948) CGC FN+ 6.5 Off-white to white pages. Syd Shores cover. Overstreet 2009 FN 6.0 value = $399; VF 8.0 value = $838. CGC census 7/10: 3 in 6.5, 4 higher.


94057  Jumbo Comics #126 (Fiction House, 1949) CGC NM 9.4 Cream to off-white pages. Sheena cover. Jack Kamen and Matt Baker art. This is the highest-graded copy of this issue certified by CGC to date. Overstreet 2009 NM- 9.2 value = $225. CGC census 6/10: 1 in 9.4, none higher.
### Kid Komics #8 (Timely, 1945) CGC VF 8.0 Cream to off-white pages.
One of the many amazing Alex Schomburg-covered books offered in this sale, this issue hails from near the end of the Timely title and sports appearances by the Young Allies and Toro and Bucky. A beautiful copy. Overstreet 2009 VF 8.0 value = $538. CGC census 6/10: 2 in 8.0, 2 higher.

### Kid Komics #10 (Timely, 1945) CGC VF 8.0 Off-white pages.
A typically busy Alex Schomburg cover features appearances by the Young Allies and Bucky and Toro. This copy, that’s currently tied for CGC’s highest grade, presents well. Overstreet 2009 VF 8.0 value = $538. CGC census 6/10: 2 in 8.0, 2 higher.

### Little Dot #2 (Harvey, 1953) CGC FN/VF 7.0 Off-white pages.
First appearance of Freckles and Pee Wee. Overstreet 2009 FN 6.0 value = $279; VF 8.0 value = $586. CGC census 6/10: 2 in 7.0, 3 higher.

### Looney Tunes and Merrie Melodies Comics #22 (Dell, 1943) CGC NM 9.4 Off-white pages.
Walt Kelly art. Overstreet 2009 NM- 9.2 value = $685; CGC census 7/10: 1 in 9.4, none higher.

### Little Dot #9 (EC, 1954) CGC VF+ 8.5 Off-white to white pages.

### Mad #7 (EC, 1953) CGC VF/NM 9.0 Off-white to white pages.

### Mad #11 (EC, 1954) CGC VF+ 8.5 Off-white to white pages.
Basil Wolverton cover. Interior art by Wolverton, Wally Wood (on the Flash Gordon parody), Jack Davis, Harvey Kurtzman, and Bill Elder. Overstreet 2009 VF 8.0 value = $472; VF/NM 9.0 value = $736. CGC census 6/10: 3 in 8.5, 7 higher.

### Mad #13 (EC, 1954) CGC VF 8.0 Off-white to white pages.

### Mad #14 (EC, 1954) CGC VF/NM 9.0 Off-white to white pages.

### Mad #16 (EC, 1954) CGC VF+ 8.5 Off-white to white pages.
Harvey Kurtzman cover. Art by Bill Elder (Sherlock Holmes parody), Jack Davis, and Wally Wood. Overstreet 2009 VF 8.0 value = $320; VF/NM 9.0 value = $503. CGC census 6/10: 5 in 8.5, 13 higher.

### Mad #17 (EC, 1954) CGC VF/NM 9.0 Off-white to white pages.
94072  Marvel Mystery Comics #60 (Timely, 1944) CGC FN 6.0 Cream to off-white pages. Alex Schomburg cover. Overstreet 2009 FN 6.0 value = $501. CGC census 7/10: 3 in 6.0, 8 higher.


94073  Mary Marvel Comics #1 (Fawcett, 1945) CGC VF 8.0 Cream to off-white pages. Origin of Georgia Sivana. Captain Marvel cover art by Binder. Overstreet 2009 VF 8.0 value = $1,405. CGC census 6/10: 1 in 8.0, 13 higher.


94080  More Fun Comics #17 (DC, 1937) CGC GD 2.0 Cream to off-white pages. Overstreet 2009 GD 2.0 value = $760. CGC census 6/10: 3 in 2.0, 3 higher.


94082  Mystic Comics #1 (Timely, 1940) CGC GD- 1.8 Cream to off-white pages. First appearance of the Blue Blaze, Flexo, Dynamic Man, and Dakor. Alex Schomburg bondage cover. Overstreet 2009 GD 2.0 value = $1,367. CGC census 7/10: 2 in 1.8, 14 higher.


94084  Popular Comics #60 Mile High pedigree (Dell, 1941) CGC NM 9.4 Off-white pages. Origin and first appearance of Professor Supermind and Son. Overstreet 2009 NM- 9.2 value = $410. CGC census 6/10: 1 in 9.4, none higher.

94086 Popular Comics #66 Mile High pedigree (Dell, 1941) CGC


94091 Punch and Judy Comics Bound Volumes (Hillman Publications, 1944-51). These are file copies of Punch and Judy #1-12, V2#1-12, V3#1 and 2 (both with art by Jack Kirby, and V3#3-9 that have been trimmed and bound into a set of four hardcover volumes. One of the volumes contains duplicate copies of issues V2#6-11. The comics are in very condition with gloss covers, supple pages, and some tanning and mild wear. Overstreet 2009 VG 4.0 value for comics = $798.

94092 Sad Sack Comics File Copies Box Lot (Harvey, 1950-82). Full long box includes high-grade Harvey file copies of issues #3 (VG/FN), 13-16, 17 (VG), 19-24, 26-28, 30, 31, 33-36, 37 (VG+), 38-46, 47 (VG/FN), 48, 50-54, 56-59, 66-70, 77-180, 183-228, 231-235, and 238-287. Except as noted, issues #3-100 grade an average of V5, while #101 and above average VF/NM. Approximate Overstreet value for group = $4,000.

94093 Shadow Comics V2#7 (Street & Smith, 1942) CGC VF/ NM 9.0 Off-white pages. Vernon Greene cover. Art by Greene and Jack Binder. Overstreet 2009 VF/NM 9.0 value = $746; NM- 9.2 value = $1,050. CGC census 7/10: 2 in 9.0, 1 higher.

94094 Single Series #1 The Captain and the Kids (United Features Syndicate, 1938) CGC VF 8.0 Off-white to white pages. The Captain and the Kids. Overstreet 2009 VF 8.0 value = $611. CGC census 7/10: 1 in 8.0, none higher.

94095 The Spirit (weekly newspaper insert) 8/3/52 (Various, 1952) CGC FN+ 6.5 Cream to off-white pages. “Mission... The Moon, with classic cover and art by Wally Wood. Overstreet lists as “rare.” This is the only copy of this issue certified by CGC to date. Overstreet 2009 FN 6.0 value = $99; VF 8.0 value = $192. CGC census 6/10: 1 in 6.5, none higher.

94096 The Spirit (weekly newspaper insert) 8/10/52 (Various, 1952) CGC VF 8.0 Cream to off-white pages. The Spirit in “A DP On the Moon” with art by Wally Wood. Overstreet lists this insert as “rare.” This is the highest-graded of only two copies certified by CGC to date (the other being a 3.0). Overstreet 2009 VF 8.0 value = $192. CGC census 6/10: 1 in 8.0, none higher.

94097 The Spirit (weekly newspaper insert) 8/24/52 (Various, 1952) CGC FN/VF 7.0 Cream to off-white pages. “Rescue,” with art by Wally Wood. Overstreet lists as rare. This is the only copy of this issue certified by CGC to date. Overstreet 2009 FN 6.0 value = $66; VF 8.0 value = $99. CGC census 6/10: 1 in 7.0, none higher.

94098 The Spirit (weekly newspaper insert) 9/21/52 (Various, 1952) CGC VF 8.0 Cream to off-white pages. “Denny Colt, Alias the Spirit” with cover and art by Will Eisner. Rube Rooky backup story. Overstreet lists as “rare.” This is the only copy of this issue certified by CGC to date. Overstreet 2009 VF 8.0 value = $92. CGC census 6/10: 1 in 8.0, none higher.


94100 Strange Tales #6 (Atlas, 1952) CGC VF 8.0 Cream to off-white pages. Russ Heath cover and art. Overstreet 2009 VF 8.0 value = $339. CGC census 6/10: 1 in 8.0, 1 higher.


94103  Tales of Terror Annual #3 (EC, 1953) CGC FN/VF 7.0 Off-white to white pages. Vault-Keeper, Crypt-Keeper, and Old Witch torture cover by Al Feldstein. Overstreet 2009 FN 6.0 value = $600; VF 8.0 value = $1,260. CGC census 7/10: 3 in 7.0, 14 higher.

94104  Target Comics V3#12 Mile High pedigree (Novelty Press, 1943) CGC NM+ 9.6 Off-white to white pages. The unparalleled Mile High Copy is the only copy of this issue to be certified by CGC to date. Overstreet 2009 NM+ 9.2 value = $225. CGC census 6/10: 1 in 9.6, none higher.

94105  Top-Notch Comics #1 Windy City pedigree (MLJ, 1939) CGC Apparent FN- 5.5 Slight (P) Cream to off-white pages. Origin and first appearance of the Wizard. Jack Cole and Jack Binder art. CGC notes, “Restoration includes: small amount of color touch on cover, spine split sealed to cover.” Overstreet 2009 GD 2.0 value = $572; VG 4.0 value = $1,144; FN 6.0 value = $1,716.

94106  USA Comics #1 (Timely, 1941) CGC Apparent VF 8.0 Extensive (P) Cream to off-white pages. Origins and first appearances of the Whizzer, Miss Liberty, and Rockman. Jack Kirby cover. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced.” Overstreet 2009 GD 2.0 value = $1,167; VG 4.0 value = $2,334; FN 6.0 value = $3,500; VF 8.0 value = $8,600.


94108  Walt Disney’s Comics and Stories #50 (Dell, 1944) CGC VF+ 8.5 Off-white pages. Walt Kelly cover. Carl Barks and Al Taliaferro art. Nazis in Floyd Gottfredson’s Mickey Mouse story. Overstreet 2009 VF 8.0 value = $378; VF/NM 9.0 value = $639. CGC census 6/10: 1 in 8.5, 2 higher.

94109  Walt Disney’s Comics and Stories #71 (Dell, 1946) CGC VF+ 8.5 Cream to off-white pages. Walt Kelly cover. Carl Barks art. Overstreet 2009 VF 8.0 value = $135; VF/NM 9.0 value = $288. CGC census 7/10: 1 in 8.5, 1 higher.

94110  Walt Disney’s Comics and Stories #80 File Copy (Dell, 1947) CGC NM- 9.2 Off-white to white pages. Walt Kelly’s cover has Donald cleaning up a messy problem in a new way! Carl Barks contributes the Donald story and art inside. Overstreet 2009 NM- 9.2 value = $420. CGC census 7/10: 1 in 9.2, 1 higher.

94111  Walt Disney’s Comics and Stories #91 (Dell, 1948) CGC VF/NM 9.0 Off-white to white pages. Walt Kelly cover. Carl Barks story and art. Overstreet 2009 VF/ NM 9.0 value = $223; NM- 9.2 value = $325. CGC census 6/10: 3 in 9.0, none higher.
94113  Walt Disney’s Comics and Stories #93 File Copy (Dell, 1948) CGC NM 9.4 Off-white to white pages. Carl Barks story and art. Walt Kelly cover. Overstreet 2009 NM- 9.2 value = $325. CGC census 7/10: 2 in 9.4, 2 higher.


**SILVER AGE AND BRONZE AGE COMICS**

94120  Action Comics #236 (DC, 1958) CGC VF+ 8.5 Cream to off-white pages. Curt Swan and Stan Kaye cover. Wayne Boring, Stan Kaye, Jim Mooney, and Howard Sherman art. This is the highest graded copy of this issue certified by CGC to date. Overstreet 2009 VF 8.0 value = $256; VF/NM 9.0 value = $428. CGC census 7/10: 1 in 8.5, 1 higher.


94126  Adventure Comics #293 (DC, 1962) CGC NM+ 9.6 Cream to off-white pages. First appearance of Comet and the Legion of Super Pets. Mon-El, Jax-Ur, and General Zod appearance. Curt Swan cover and art. This is the highest graded copy certified by CGC to date. Overstreet 2009 NM- 9.2 value = $310. CGC census 6/10: 1 in 9.6, none higher.


94130  The Amazing Spider-Man #1 (Marvel, 1963) CGC Apparent VG/FN 5.0 Slight (A) Off-white to white pages. First appearances of John Jameson, J. Jonah Jameson, and the Chameleon. Jack Kirby and Steve Ditko cover. CGC notes, “Restoration includes: small amount of color touch on cover.” Overstreet 2009 GD 2.0 value = $1,375; VG 4.0 value = $2,750.


94121  Action Comics #247 (DC, 1958) CGC VF+ 8.5 Off-white pages. Curt Swan cover. Al Plastino, Jim Mooney and Howard Sherman art. This is the highest graded copy of this issue certified by CGC to date. Overstreet 2009 VF 8.0 value = $226; VF/NM 9.0 value = $363. CGC census 7/10: 1 in 8.5, 1 higher.


94130  The Amazing Spider-Man #1 (Marvel, 1963) CGC Apparent VG/FN 5.0 Slight (A) Off-white to white pages. First appearances of John Jameson, J. Jonah Jameson, and the Chameleon. Jack Kirby and Steve Ditko cover. CGC notes, “Restoration includes: small amount of color touch on cover.” Overstreet 2009 GD 2.0 value = $1,375; VG 4.0 value = $2,750.

94132 The Amazing Spider-Man #4 (Marvel, 1963) CGC FN/VF 7.0 Off-white to white pages. This issue features the origin and first appearance of one of Spider-Man's most enduring foes, the Sandman, as well as the first appearances of Betty Brant and Liz Allen. Steve Ditko provided the cover and interior art. Overstreet 2009 FN 6.0 value = $720; VF 8.0 value = $2,100. CGC census 6/10: 37 in 7.0, 136 higher.


94146 The Atom #1 (DC, 1962) CGC VF 8.0 Cream to off-white pages. First appearance of the Plant Master (Jason Woodrue). First appearance of Maya. Gil Kane cover and art. Overstreet 2009 VF 8.0 value = $706. CGC census 6/10: 9 in 8.0, 18 higher.

94147 The Avengers #2 (Marvel, 1963) CGC VF+ 8.5 Off-white to white pages. Hulk leaves the Avengers. The Space Phantom makes his first appearance to balance things out. Jack Kirby provided the cover and story art. Overstreet 2009 VF 8.0 value = $638; VF/NM 9.0 value = $1,219. CGC census 6/10: 25 in 8.5, 70 higher.

94148 The Avengers #4 (Marvel, 1964) CGC VF+ 8.5 Cream to off-white pages. It's the first Silver Age appearance of Captain America, who joins the Avengers in this issue. The Sub-Mariner also appears. Jack Kirby provided the cover and art. Overstreet 2009 VF 8.0 value = $1,114; VF/NM 9.0 value = $2,132. CGC census 6/10: 40 in 8.5, 105 higher.


94154  Captain America #100-124 Bound Volume (Marvel, 1968-70). These are copies of Captain America #100-124 that have been trimmed and bound into a hardcover volume. Contents include the classic four-issue Red Skull/Sleeper story, the first appearance of Falcon, and art by Jack Kirby and Jim Steranko. The rough stitching technique used prior to the binding process has punched holes through the comics (most notable on the first issue, #100); otherwise, comics are, for the most part, in decent condition with glossy covers and supple pages. Overstreet 2009 VG 4.0 value for comics = $304.


94158  Devil Kids Starring Hot Stuff File Copies Box Lot (Harvey, 1963-82) Condition: Average VF/ NM. 4 (FN), 5-8, 12 (VG/FN), 13, 14, 15 (VG/FN), 17-28, 29 (VG/FN), and 30-106. Issues #12, 15, and 29 have water stains. Approximate Overstreet value for group = $2,525.

94162 The Flash #105 (DC, 1959) CGC Apparent NM- 9.2 Moderate (A) Cream pages. First issue of the Silver Age Flash, after tryout series in Showcase. Origin and first appearance of Mirror Master. Carmine Infantino cover and art. CGC notes, "Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced." Overstreet 2009 GD 2.0 value = $500; VG 4.0 value = $1,000; FN 6.0 value = $1,500; VF 8.0 value = $4,500; VF/NM 9.0 value = $9,250; NM- 9.2 value = $14,000.


94167 Harvey Bronze Age Bagged Sets - Box Lot of File Copies (Harvey, 1970s). Includes 66 different 2-, 3-, and 4-packs, unopened of course! Most appear to be in VF condition or better. Not listed in Overstreet.

94168 Hot Stuff, the Little Devil File Copies Box Lot (Harvey, 1959-87). Issues #26 and below average VF, the rest average VF/ NM. Lot includes #18, 20 (VG/FN), 21-148, and 150-169. Approximate Overstreet value for group = $3,700.

94169 The Incredible Hulk #5 (Marvel, 1963) CGC VF 8.0 Off-white to white pages. This classic, early issue is very sharp, flat and clean, with no "Marvel chipping." It features an "incredible" cover image of the Hulk, showing his true power by bursting through iron bars and stone walls. Jack Kirby cover and art. Overstreet 2009 VF 8.0 value = $1,258. CGC census 7/10: 12 in 8.0, 28 higher.


94171 Little Dot File Copies Box Lot (Harvey, 1957-76) Condition: Average VF+. Includes issues #22 (VG), 28 (VF-), 32 (FN-), 48-103, 104 (VG/FN, water-stained), and 105-164. Approximate Overstreet value for group = $2,900.

94172 Little Dot's Uncles and Aunts File Copies Group (Harvey, 1962-74) Condition: Average VF+. Includes issues #2-8 and 11-52. Approximate Overstreet value for group = $1,300.

94173 Little Lotta File Copies Box Lot (Harvey, 1958-76) Condition: Average VF/NM. Includes issues #18 (FN/VF), 21-25, 26 (VG/FN), 27-49, 51-61, and 63-120. Approximate Overstreet value for group = $1,900.


94181  Our Army at War #88 (DC, 1959) CGC FN/VF 7.0 Off-white to white pages. Overstreet calls this the first Sgt. Rock cover. Joe Kubert cover art. Overstreet 2009 FN 6.0 value = $120; VF 8.0 value = $312. CGC census 6/10: 3 in 7.0, 1 higher. From the Andy Greenham Collection.

94182  Our Army at War #95 (DC, 1960) CGC VF+ 8.5 Off-white to white pages. First appearance of Bulldozer. Joe Kubert cover. Art by Kubert, Russ Heath, and Jack Abel. Overstreet 2009VF 8.0 value = $148; VF/NM 9.0 value = $274. CGC census 6/10: 2 in 8.5, 1 higher. From the Andy Greenham Collection.

94183  Our Army at War #97 (DC, 1960) CGC VF 8.0 Off-white to white pages. Joe Kubert cover and art. Ross Andru and Jack Abel art. Overstreet 2009 VF 8.0 value = $139. CGC census 6/10: 1 in 8.0, 2 higher. From the Andy Greenham Collection.

94184  Our Army at War #112 (DC, 1961) CGC VF- 7.5 Cream to off-white pages. Memorable cover by Joe Kubert, a rare group shot of Easy Company. Overstreet 2009 VF 8.0 value = $118. CGC census 6/10: 2 in 7.5, 3 higher. From the Andy Greenham Collection.


94206 Tales of Suspense #1 (Marvel, 1959) CGC FN- 5.5 Off-white to white pages. Don Heck cover. Heck, John Buscema, Steve Ditko, and Al Williamson art. Overstreet 2009 FN 6.0 value = $450. CGC census 6/10: 3 in 5.5, 15 higher.

94207 Tales of Suspense #12 (Marvel, 1960) CGC VF 8.0 White pages. Jack Kirby cover. Overstreet 2009 VF 8.0 value = $196. CGC census 7/10: 6 in 8.0, 6 higher.

94208 Tales of Suspense #36 (Marvel, 1962) CGC VF+ 8.5 Off-white to white pages. Jack Kirby cover. Overstreet 2009 VF 8.0 value = $148; VF/NM 9.0 value = $274. CGC census 7/10: 4 in 8.5, 5 higher.


94219 Uncle Scrooge #36 File Copy (Dell, 1962) CGC NM 9.4 Off-white to white pages. First appearance of Magica De Spell. Scrooge's #1 Dime is mentioned by name, for the first time. Carl Barks story, cover, and art. Overstreet 2009 NM- 9.2 value = $300. CGC census 7/10: 5 in 9.4, 1 higher.


94223 Wonder Woman #128 (DC, 1962) CGC Apparent VG- 3.5 Slight (A) Off-white to white pages. Historic first issue featuring "Sweetheart of the Month" Marilyn Monroe. Comes with original subscription mailing wrap. CGC notes, "Restoration includes: glue on spine of cover. (5 small pieces of tape on interior back cover, 1 piece of tape on last page.)"
94226 Amazing Stories - Buck Rogers Group (Ziff-Davis, 1928-29). These are copies of the August 1928 (VG) and March 1929 (VG-) issues of the influential science fiction pulp, featuring the first two appearances of Buck Rogers — his only pulp magazine appearances. The 1928 issue also features part one of “The Skylark of Space” by E. E. “Doc” Smith. Approximate Bookery’s Guide to Pulps value for group = $525.


94234 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, and 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.

94235 Weird Tales Group (Popular Fiction, 1939). Includes the January (FN), February (VG), March (VG+), April (VG+), May (FN/VF), July (VG+ with tear seal to back cover and mild chipping), and August (apparent FN with tear seals and color touch) 1939 issues, with stories by Robert E. Howard, H. P. Lovecraft, Seabury Quinn, Robert Bloch, Clark Ashton Smith, C. L. Moore, and others. Supple pages, complete and unfaded spines, mild creasing and wear. Approximate Bookery’s Guide to Pulps value for group = $450.

94236 Weird Tales Group (Popular Fiction, 1939-45). Includes the November 1940 (VG), December 1942 (VG+), January 1943 (VG+), March (VG+), April (VG+), May (FN/VF), and July (VG+ with tear seal) 1943 issues, with stories by Robert E. Howard, H. P. Lovecraft, Seabury Quinn, Robert Bloch, Clark Ashton Smith, C. L. Moore, and others. Supple pages, complete and unfaded spines, mild creasing and wear. Approximate Bookery’s Guide to Pulps value for group = $600.


94236 Buck Rogers Atomic Pistol U-238 and Box (Daisy, 1946). Gold-finish metal spark gun, measuring approximately 9.75", with blue and yellow box. The gun is in Fine condition, but no longer sparks when fired. The box is in Fair condition, and is actually for an earlier model (the U-235, which came in a silver or black finish). The gun is listed in Hake's Pop Culture Memorabilia Price Guide with a FN value of $350; the box is listed in GD with a value of $165. From the Don Vernon Collection.

94237 Captain Marvel Vintage Stationery Group (Fawcett, circa 1940s-50s). A set of four vintage Fawcett Publications company letterheads, three with images of Captain Marvel and other Whiz Comics characters, plus four different Fawcett envelopes, all in unused condition, with only minor storage wear. These particular items are not listed in Hake's.


94239 Dopey Wind Up Toy (Marx, 1938). Vintage tin wind-up toy based on the classic Snow White character, with built-in key, still in working order. The toy stands approximately 8" tall, and is in Fine to Very Fine condition, with very little wear or paint loss. Hake's Price Guide to Disney Collectibles FN value = $300. From the Don Vernon Collection.

94240 Fearless Fosdick Advertising Mock-up Presentation Book (Capp Enterprises, 1950s). Al Capp's viciously funny parody of Dick Tracy, Fearless Fosdick, was not only Li'l Abner's "ideel", but also the subject of a huge advertising campaign. Like Capp's earlier Shmoo, this wacky creation tickled the fancy of average Americans, and made a great pitch person for Wildroot hair oil, among other items. This hefty scrapbook was produced as a presentation piece for a proposed TV series, plus other aspects and printed samples from the Li'l Abner strip, plus a few pages of specially prepared original art (not by Capp). The elements of the scrap book are mostly beginning to come loose, but what remains is fascinating. The cover to the book has separated, and some items are missing, and the overall condition is Fair.

94241 John Wayne Vintage Pinback Button Group (1940s). Group of five "new old stock" cello buttons featuring the beloved cowboy star, still attached to the original store card. Each button measures approximately 1.25" across, and all are in Excellent unused condition. Listed in Hake's with a NM value (each) of $75.

94242 Pinocchio Wind-up Toy (Marx, 1938). Pressed tin wind-up toy with built-in key. The key still winds, but the toy doesn't really shake anymore. It stands about 8.5" tall, and is in Fine condition. Hake's Price Guide to Disney Collectibles FN value = $300. From the Don Vernon Collection.

94243 Berni Wrightson: A Look Back (Land of Enchantment, 1979). Difficult-to-find hardcover retrospective, 360 pages with more than 100 in color. Introduction by Harlan Ellison. Book and dust jacket are both Very Fine.
94244  Ross Andru, Frank Giacoia, and Dave Hunt *The Amazing Spider-Man* #138 page 7 Original Art (Marvel, 1974). Peter The art has an image area of 10” x 15”, and, aside from tape stain residue at the upper and lower edges, and some light soiling, it is in Very Good condition.

94245  Ross Andru and Romeo Tanghal *DC Special Series* #26 Splash page 1 Original Art (DC, 1981). From the treasury-sized “Superman and His Incredible Fortress of Solitude.” Image area of 11.25” x 15.25”. In Very Good condition. The Superman figure is a photostat, which sits over the original line art.

94246  Dick Ayers and Frank Giacoia *Sgt. Fury* #16 page 7 Original Art (Marvel, 1965). Dum Dum Dugan takes center stage in this all-out action page from “A Fortress in the Desert Sands.” The art has an image area of 12.5” x 18.5”, and it is in Excellent condition.

94249  Dick Ayers and John Tartaglione *Sgt. Fury* #31 page 19 Original Art (Marvel, 1966). The Howlers strike a classic action pose in panel one of this page from the story, “Into the Jaws of Death.” The art has an image area of 12.5” x 18.5”. Aside from some white-out used for lettering corrections, the art is in Very Good condition.

94250  Dick Ayers and John Tartaglione *Sgt. Fury Special* #2 page 3 Original Art (Marvel, 1966). Dino and Izzy launch a bold undercover assignment in this page from “A Day of Thunder.” This Marvel Age thriller has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

94251  Dick Ayers and John Tartaglione *Sgt. Fury* #38 page 4 Original Art (Marvel, 1967). The Howlers star in a magnificent half-page panel on this Silver Age spectacular from “This One’s For Dino.” This piece has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

94252  Dick Ayers and John Tartaglione *Sgt. Fury Annual* #3 page 36 Original Art (Marvel, 1967). Bull McGiveney co-stars with Sgt. Fury and the Howlers in this page from “Viet Nam: The Valor and the Victory.” Dig jazz man Gabe Jones’ Martin Denny lounge music reference in the last panel — how sixties. This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition.

94253  Matt Baker *Flamingo* Daily Comic Strip Original Art #63 (Phoenix Features, 1952). “Good girl” art is the name of the game in this episode, and Matt Baker was a master of the form. This daily has an image area of approximately 19” x 5”, and the art is in Excellent condition.

94248  Dick Ayers and John Tartaglione *Sgt. Fury* #30 page 20 Original Art (Marvel, 1966). Dino Manelli has a lot to say in his heartfelt farewell to Italy in this star-studded page from “Incident in Italy.” The art has an image area of 12.5” x 18.5” and aside from some lettering corrections, it is in Very Good condition.
94254 Carl Barks Cartoon Illustration Original Art Group (c. 1940s). Since the back of one of these two pieces bears an address of “Carl Barks, 4928 Riverton Ave., North Hollywood,” these two cartoon drawings were most likely drawn while Barks was working for the Walt Disney Studio as a storyboard artist. The captions read, “The Commandant wants to know if you’d be interested in joining the German Air Force,” and “All I can recall about his number is that the sum of the last three digits equaled the square of the first number’s cube root.” Rendered in graphite and red pencil, these two wonderful pieces have a combined image area of 8.25” x 15”, and they have been matted to an overall size of 12.25” x 19”. In Excellent condition.

94255 Carl Barks Head Study Illustration Original Art Group (c. 1950). Uncle Carl showcases his talent for illustrational action-adventure cartooning with this nicely matted group of character studies. Drawn in graphite, red pencil, blue pencil, and ink, these five pieces have been matted above a hand lettered Carl Barks logo. These drawings have a combined image area of 11”x20”, and they have been matted to an overall size of 14.5”x 23.5”. In Excellent condition.

94256 Carl Barks Junior Woodchuck Illustration Original Art (c. 1980s). This blue pencil on vellum drawing by “the Good Duck Artist” has an image area of 7.5”x 10”, and the piece has been matted above a hand lettered Carl Barks logo. Matted to an overall size of 11.5”x 15.5”, this piece is in Excellent condition.

94257 Carl Barks Donald Duck and His Nephews in the Klondike Illustration Original Art (c. 1980s). This piece, rendered in graphite with red pencil on vellum, is an exceptional drawing of Donald Duck and his nephews based on one of the Walt Disney Comics and Stories classics. This drawing has an image area of 12.5”x 18”, and it has been matted above a hand lettered Carl Barks logo with an overall size of 16.5”x 14.5”. In Excellent condition.

94258 Dan Barry and Bob Fujitani Flash Gordon Sunday Comic Strip Original Art dated 3-1-81 (King Features Syndicate, 1981). Will Flash lead an army of Skorpi imperial soldiers in an attack on Earth? This Sunday has an image area of 21”x 9” and it is in Excellent condition.

94259 Mark Bright, Ian Akin, and Brian Garvey Iron Man #200 page 10 Original Art (Marvel, 1985). Iron Man soars from California to New York two hundred miles above the Earth, in this stunning page from the 200th issue of Iron Man. The art has been framed and matted with an image area of 10”x 15”. Aside from some water damage along the center, light paper tanning, and trimming to the image area on three corners, the art is in Good condition.

94260 Dik Browne Hagar the Horrible Sunday Comic Strip Original Art dated 1-9-83 (King Features Syndicate, 1983). That beer-swigging, sword-bearing Nordic ruffian, Hagar, is at it again in this classic Dik Browne delight. The image area measures 15”x 10” and aside from a few scattered stains, the condition is Very Good.

94261 Rich Buckler and Frank Chiaramonte Superman #364 Splash page 1 Original Art (DC, 1973). The Metro-Monster battles the Man of Steel on the streets of the city, while rival newspapers compete for the scoop, in this splash page from “The Sounds That Menace Metropolis!” The art has an image area of 10”x 15”, and it is in Very Good condition.

94262 Rich Buckler and Frank McLaughlin Justice League of America #189 page 1 Original Art (DC, 1981). Firestorm struts his nuclear powered stuff, in this first page to “The Return of the Starfish Conqueror!” The art has an image area of 10”x 15” and it is in Excellent condition. Signed by Rich Buckler at the lower right.

94263 Rich Buckler and Pablo Marcos Justice League of America #191 Splash page 1 Original Art (DC, 1981). The Key uses his key science to teleport Amazo into his hidden domain, in this first splash page from the story, “The Key Crisis of the One-Man Justice League!” The art has an image area measuring 10”x 15” and it is in Very Good condition. Signed by Rich Buckler above the title type.
94264 Rich Buckler and Bob Smith World's Finest Comics #276 Splash page 1 Original Art (DC, 1982). It's double trouble for the World's Finest team as the fiendish Double X puts his deadly energy-duplication scheme into play in this first splash page to "Double X Means Double Death!" The art has an image area of 10" x 15" and it is in Very Good condition. Signed by Rich Buckler above the title type.

94265 Rich Buckler, Paris Cullins and Romeo Tanghal Justice League of America #212 page 2 Original Art (DC, 1983). They are the War-Kohn! And their destiny is to conquer! This page from "The War-Kohn" has an image area of 10" x 15". Aside from light soiling and some glue staining at the lower portion, and clipped corners, the art is in Very Good condition.

94266 Rich Buckler and Roy Richardson Saga of the Sub-Mariner #5 Splash page 1 Original Art (Marvel, 1989). Adolf Hitler marks Prince Namor's fair Atlantis to be the next victim of his Blitzkrieg, in this splash page for the tale, "Invaders." The art has an image area of 10" x 15" and it is in Excellent condition. Signed by Rich Buckler at the upper left.

94267 John Buscema and Tony DeZuniga Savage Sword of Conan #27 page 10 Original Art (Marvel, 1978). A story adaptation of Robert E. Howard's story "Beyond the Black River." The art has an image area of 10" x 15". The word balloons are paste-ons; otherwise, the art is in Excellent condition.

94268 John Buscema, Bob Camp and Dave Simons The Savage Sword of Conan #92 page 23 Original Art (Marvel, 1983). This barbarian home invasion is from the tale, "The Jeweled Bird." The art has an image area of 10" x 15", and it is in Very Good condition.

94269 John Buscema and Ernie Chan The Savage Sword of Conan #194 page 37 Original Art (Marvel, 1992). The Cimmerian locks horns with two warrior women in this page from "The Witch-Queen of Yamatai." The art has an image area of 10" x 15", and it is in Excellent condition.

94270 Sal Buscema and John Verpoorten Captain America #158 page 14 Original Art (Marvel, 1973). Falcon is on the trail of Viper, and Cap has his sights set on a bank robbery in progress, in this page from "The Crime Wave Breaks!" The art has an image area of 10" x 15", and it is in Very Good condition.

94271 Sal Buscema and John Verpoorten Captain America #163 page 14 Original Art (Marvel, 1973). With Cap out of commission, the Falcon will represent, in this page from "Beware of Serpents." The art has an image area of 10" x 15", and aside from some noticeable production process stains, it is in Very Good condition.

94272 Sal Buscema and Frank McLaughlin Captain America #165 page 12 Original Art (Marvel, 1973). In the sewers of New York City, the Yellow Claw's lethal spider legions await, in this page from "The Yellow Claw Strikes!" The art has an image area of 10" x 15", and it is in Very Good condition.

94273 Milton Caniff Terry and the Pirates Daily Comic Strip Original Art dated 12-23-37 (Chicago Tribune, 1937). Around this time Milton Caniff's figures and backgrounds in Terry grew more realistic and the heavily shadowed areas created a dramatic mood that quickly became a hallmark of all action-adventure cartooning. The areas of blue ink wash were used to indicate to the engraver where to add a mechanical gray tone. The image area of this daily, titled "Machine Age?", measures 20" x 5.5", and the art is in Excellent condition.
94274 Milton Caniff Terry and the Pirates Daily Comic Strip Original Art dated 7-13-38 (Chicago Tribune, 1938). Stellar draftsmanship is the hallmark of this daily. Pat Ryan takes center stage in this dramatic episode titled “Flashback,” from a peak period of the strip. The areas of blue ink wash were used to indicate to the engraver where to add a mechanical gray tone. The image area of the daily measures 20” x 5.5”, and the art is in Excellent condition.

94275 Milton Caniff Terry and the Pirates Daily Comic Strip Original Art dated 4-1-44 (Chicago Tribune, 1944). Terry and the Pirates remains one of the greatest adventure strips of all time. Fast-paced storytelling coupled with dramatic and bold artwork, Milton Caniff virtually dominated the adventure strip. Expert use of staging and clever dialogue give this daily titled, “Management Changes Policy” its humor and visual elan. This episode has an image area of 21.5” x 6.5”, and the art is in Excellent condition.

94276 Milton Caniff Steve Canyon Daily Comic Strip Original Art, dated 9-19-49 (Sun and Times, 1949). Milton Caniff stages some hard-hitting action in this Cold War thriller from the late forties. This episode has an image area of 21.5” x 6.5”, and aside from an art patch at the upper right of panel two, the art is in Excellent condition. Caniff inscribed and signed the art in its upper border.

94277 Milton Caniff Steve Canyon Daily Comic Strip Original Art dated 12-13-56 (Field Enterprises Inc., 1956). This Cold War classic has an image area of 21.5” x 6.5”; and aside from some glue staines at the bottom of the strip, the art is in Very Good condition. Milton Caniff inscribed and signed the art in its second panel.

94278 Al Capp Unpublished Li’l Abner Daily Comic Strip Original Art (c. 1935-6). This partially inked episode gives an insight into the creative process of one of America’s greatest satirists. This offbeat piece has an image area of 22” x 5.5”, and the art is in Very Good condition.

94279 Al Capp Li’l Abner Daily Comic Strip Original Art Group (United Feature Syndicate, 1936-57). These two uproarious Li’l Abner episodes span two decades, and they are dated 2-19-36 and 1-28-57. These classic strips by the great satirist, Al Capp, have an image area that ranges from 18.75” x 5.5” to 22” x 5.5”, and they average Very Good condition.

94280 Al Capp Li’l Abner Daily Comic Strip Original Art dated 5-13-44 (United Feature Syndicate, 1944). Li’l Abner and Daisy Mae are featured in this episode from the forties. This daily has an image area of 22” x 5.5” and the art is in Excellent condition.

94281 Al Capp Unpublished Comic Book Page Group Original Art (undated). These two penciled and partially inked pages for an unidentified comic book project by the creator of Li’l Abner each have an image area of 8.75” x 11”, and they average Very Good condition.

94282 Edgar Church Ranger Poster Illustration Original Art (1916). Edgar Church not only cultivated an extraordinary collection of Golden Age comic books, he was also a staff illustrator for Smith-Brooks Printing Company. This highly stylized piece was created in gouache on board, and it has an image area of 11.5” x 16.75”. In Very Good condition.

94283 Edgar Church Merry Christmas Illustration Original Art (1964). Design-driven pen and ink illustration by illustrator and man behind the famous Mile High collection, Edgar Church. The art has an image area measuring 7.75” x 12” and aside from some light paper toning, it is in Excellent condition.

94284 Edgar Church Illustration Original Art Group (c. 1947). Edgar Church’s name is venerated by comic collectors. His collection of comics, dubbed “The Mile High Collection” has become the “gold standard” of high-grade, pedigree comic books. During the period from about 1925-1953, he was on the staff of Mountain Bell, the phone company for the Rocky Mountain region. Church worked in the advertising department, designing and drawing ads for the first commercial directories (later to be known as Yellow Pages). These three pieces (two are ink on paper and the third is an oil on board landscape painting) range in overall size from 11” x 11.5” to 10” x 12.5”, and they average Very Good condition.

94285 Dorian Cleavenger Fantasy Femme Fatale Painting Original Art (2005). This sensuous and sanguine 20” x 15” acrylic on board painting by the fan-favorite fantasy artist is in Excellent condition.

94286 Dorian Cleavenger Dominatrix Painting Original Art (2005). This sultry sizzler by the kingpin of kinkyness has an overall size of 15” x 20”, and the acrylic on board painting is in Excellent condition.
94287 Darwyn Cooke Power Girl Illustration Original Art (undated). Kara Zor-L of Krypton by DC: The New Frontier mastermind, Darwyn Cooke. Ink with orange marker on bristol board measuring 14" x 17". Signed by Darwyn Cooke at the lower left.

94288 Cracked #14 Page Original Art (Major Magazines, 1960). This uproarious page from the swinging sixties has an image area of 11" x 15", and the art is in Very Good condition.

94289 Johnny Craig Extra #1 Full Production Paste-Up Cover Piece (EC, 1955). Because the original artwork for this cover was a painting done to look like a half-tone photograph, this full production cover paste-up, done on EC art board, is the only existing version of the cover with all of its cover elements in place. Please note that the half-tone art print on this cover has quite a few additional highlights in white (and some in black), which were undoubtedly added in by Craig, thus making this the final version. This piece has an image area of 9" x 13" and aside from missing the small stat element for the Comics Code Authority stamp, this piece is in Excellent condition.

94290 Johnny Craig Extra #3 Full Production Paste-Up Cover Piece (EC, 1955). Since the original artwork for this cover was a painting done to look like a half-tone photograph, this full production cover paste-up, done on EC art board, is the only existing version of the cover with its cover elements in place. Please note that the half-tone art print on this cover has quite a few additional highlights in white (and some in black), which were undoubtedly added in by Craig, thus making this the final version. This piece has an image area of 9" x 13" and aside from missing the small stat element for the Comics Code Authority stamp, this piece is in Excellent condition.

94291 Robert Crumb Handwritten Note to Jay Lynch with Sketch Original Art (circa 1968). Note to cartoonist Jay Lynch, done during the production of Bijou Funnies #1, with an added doodle of an old, confused lady. This came to Heritage directly from Lynch’s archives. The hand-lettered note is in marker, while the sketch was done with a mechanical pen in india ink. The total image area measures approximately 9.5" x 2.25", on a larger piece of grid bristol board. There are a couple of light storage folds in the board that do not affect the art, otherwise the piece is in Excellent condition.

94292 Jack Davis Mad #179 Page Original Art Group of 4 (EC, 1975). Jack Davis illustrates the four-page story, “Mad’s Obnoxious Sports Spectator of the Year,” in ink with an ink wash. The image area of each page is approximately 16" x 21”. Some loose word balloon paste-ups and scattered glue staining; otherwise, the condition is Very Good. Jack Davis signed each page, and four color photographs of him signing the pages are included in this lot.

94293 Jack Davis Mad #182 Complete 3-page Story “Mad’s Traffic Commissioner of the Year” Original Art (EC, 1976). New York Mayor John Lindsay gets the full Jack Davis treatment in this hilarious 3-page story. Each page has an approximate image area of 17" x 21", and aside from an impact crease at the top of page 1, the art averages Very Good condition. Jack Davis signed each page, and three color photographs of him signing the art are included in this lot.

94294 Jack Davis Mad #189 Page Original Art Group of 5 (EC, 1977). Jack Davis illustrates the four-page story, “A Little Kid’s Guide to Understanding the News,” with ink and ink wash. The image area of the pages range in size from approximately 16” x 14.5” to 17” x 19”. In Excellent condition. Jack Davis signed each page, and four color photographs of him signing the pages are included in this lot.

94295 Jack Davis Mad #191 Page Original Art Group of 2 (EC, 1977). Jack Davis, together with writer, Lou Silverstone, bring you this two page feature, “We’d Like to See the Day When...” Included in this lot are two glorious ink and ink wash pages by Davis, each with an image area of 15” x 17”. In Excellent condition. Jack Davis signed each page, and four color photographs of him signing the pages are included in this lot.

94296 Jack Davis Mad #207 Page Original Art Group of 5 (EC, 1979). Live from the fabulous Starbird Hotel in beautiful downtown Las Vegas, Jack Davis brings you this five page story, “The First Annual Academy Awards for Union Leaders.” Ink with an ink wash. The image area of each page measures approximately 16" x 16”. In Excellent condition. Jack Davis signed each page, and five color photographs of him signing the pages are included in this lot.

94297 Jack Davis K-Mart Ad Illustration Original Art Group (c. 1980s). These two uproarious ink on paper illustrations, most likely drawn for a K-Mart ad and possibly unpublished, each have an overall size of 17.5” x 24”, and they are in Excellent condition.
94298 Jack Davis Mad #226 Complete 3-page Story “Stuff We Don’t Get to See on the Tube” Original Art (EC, 1981). Jack Davis sends up eighties TV shows, and this 3-pager features caricatures of James Garner, Johnny Carson, Bob Hope, Howard Cosell, and more. Each page has an approximate image area of 17” x 21”, and the art averages Excellent condition. Jack Davis signed each page and five color photographs of him doing so are included in this lot.

94299 Jack Davis Mad #241 Complete 5-page Story “Three Cornered Pitney” Original Art (EC, 1983). Jack Davis unleashes his wonderful, witty pen line in these five pages for “Three Cornered Pitney.” The pages average an overall size of 19” x 24”, and the art is in Excellent condition. Jack Davis signed each page, and five color photographs of him signing the pages are included in this lot.

94300 Jack Davis Mad #258 Page Original Art Group of 2 (EC, 1985). Jack Davis delineates a dizzy double-page spread for “Mad’s Guide to Computer Language,” in these two illustrations. Each illustration has an image area of 15.5” x 15”. In Excellent condition. Jack Davis signed each page, and two color photographs of him signing the pages are included in this lot.

94301 Jack Davis Mad #263 Page Original Art Group of 4 (EC, 1986). What better way to introduce the kiddies to the harsh realities of life, than with Mad’s four-page “Violent Mother Goose,” illustrated by Jack Davis? Each page has an image area of 16” x 19”, and a velum with marker overlay, which was used by the printer to place tone in the printed art. The first and last pages are lightstruck; otherwise, the pages average in Very Good condition. Jack Davis signed each page, and four color photographs of him signing the pages are included in this lot.

94302 Jack Davis Mad #282 Page Original Art (EC, 1988). Full of fury they fight, with tongues at full might! Phil Donahue and Oprah Winfrey mix it up, in this killer illustration by Jack Davis. Drawn in ink on illustration board, this large piece has an image area of 23” x 20.5”, and it is in Excellent condition. Jack Davis signed this page, and a color photograph of him signing the piece is included in this lot.

94303 Jack Davis Mad #316 Page Original Art Group of 2 (EC, 1993). Two Jack Davis illustrations for the feature, “Words of Warning That Your Life Is Not Going So Well,” in ink with an ink wash. The image area of each page is approximately 14.5” x 19”. In Excellent condition. Jack Davis signed each page, and two color photographs of him signing the pieces are included in this lot.

94304 Jack Davis Y2K/ Millennium Celebration Original Art (2000). The world rings in the new millennium in this out-of-this-world celebration, drawn by master cartoonist Jack Davis. This mixed media on board illustration has an image area of 14” x 18”, and the piece has been matted and framed to an overall size of 22.5” x 26”. The art is in Excellent condition, and a photograph of Jack Davis holding the art is included with this lot.

94305 Dick Dillin and Frank McLaughlin DC Super-Stars #10 Contents Splash Page Original Art (DC, 1976). Superpowers collide for the ball game of the century, in this lead-in page for “The Great Super-Star Game.” The art has an image area of 10” x 15”, and aside from some water damage along the right edge, into the image area, the condition is Good. Signed and inscribed by DC Super-Stars #10 cover artist, Ernie Chan at the right.

94306 Rudolph Dirks The Captain and the Kids Sunday Comic Strip Original Art dated 1-21-45 (United Feature Syndicate, 1945). "All is not roses on der vabash!” This tale of goats and gumption has an image area of 22.5” x 14”, and aside from light soiling, the art is in Very Good condition.

94307 Will Eisner Pencil Page Preliminary Layouts “Life on Another Planet/The Emigre” Original Art Group (1979). Will Eisner was a master comic book storyteller, and this lot is a virtual “how-to” seminar, revealing how the legendary cartoonist and teacher planned his stories. This lot features 17 pencil and blue pencil on 8.5” x 11” bond paper layout sketches, complete with story dialogue and captions. Included here are the preliminary studies for the opening splash/covers for the first chapter of the graphic novel, “Life on Another Planet”, followed by 16 pages from chapter two, “The First Emigre.” Page one is signed by Eisner in ink, and the art averages Very Good condition. All of the pages are archived in plastic sleeves in a three-ring gray vinyl binder. Also included with this lot are two tearsheet booklets taken from the printed, finished stories as they appeared in Kitchen Sink’s The Spirit #19 and #20.

94308 Stephen Fabian Forgotten Realms Illustration Original Art (1990). Distinctive Stephen Fabian illustration rendered in mixed media on paper. Matted with an image area of 10.5” x 7”. In Excellent condition.
94309 John Philip Falter
Reader’s Digest “The Amazing Mrs. Pollifax” Illustration Original Art (1972). Hall of fame illustrator John Philip Falter detailed this moody night scene for Dorothy Gillman’s offbeat spy story, for volume 88 of Readers Digest, Winter, 1972. In this story, Mrs. Pollifax is sent to Turkey to deliver money and a passport to a defecting spy. Despite making contact with the spy, things soon take a dangerous twist for Mrs. Pollifax. She is kidnapped along with the spy. With the help of Gypsies, the small band must find a way to sneak the defector out of Turkey. This masterful gouache on board illustration has an image area of 10” x 15.5”, and the art is in Excellent condition.

94311 Robert Fawcett Saturday Evening Post “Strangers in the Night” Illustration Original Art (undated). The preternatural draftsmanship of Hall of Fame illustrator Robert Fawcett has inspired countless cartoonists and illustrators. This haunting scene set at the Sunset Diner has an image area of 18.5” x 5.5”, and it has been matted and framed to an overall size of 27” x 13.5”. The art is in Excellent condition, and initialed by the artist at the lower right.

94312 Fred Flintstone and Pebbles Illustration Original Art (undated). Little Pebbles is growing taller — perhaps due to taking her Flintstones Vitamins. This charming illustration for an unidentified project has an overall size of 15” x 17”, and the art is in Excellent condition.

94313 The Flintstones Pharmacy Kit Illustration Original Art (Hanna-Barbera/Wainwright-Raber Advertising, undated). Bedrock Pharmacy is now open! This large illustration was rendered in mixed media on heavy board, measuring 24” x 18”. Some edge wear; otherwise the art is in Very Good condition.

94314 Jose Luis Garcia-Lopez Wonder Woman Origin/Style Guide Original Art (DC, 2002). This illustration was created for the DC Comics Licensing Department by Jose Luis Garcia-Lopez. The art has an image area of 10” x 15” and it is in Excellent condition.

94315 Sam Glanzman Weird War Tales #2 “The Grenadier” page 1 Original Art (DC, 1971). Ten hutt — Sgt. Rock details a military specialty in this explosive 10” x 15” page written by Joe Kubert and drawn by Sam Glanzman. This piece has an image area of 10” x 15”, and aside from a slight aged logo stat and glue stains on the back of the page, the art is in Very Good condition.

94316 Sam Glanzman G.I. Combat #169 Warrior Field Marshall E. Rommel Splash Page Original Art (DC, 1974). DC war comic veteran Sam Glanzman presents a powerful portrait of the legendary “Desert Fox.” This superb piece has an image area of 10” x 15”, and aside from some glue stained art elements at the right of the design, the art is in Very Good condition.

94317 Gene Gonzales and David Rowe The Maze Agency #1 Splash page 1 Original Art (Caliber Press, 1997). Comicdom’s favorite detectives return to solve “The Death of Justice Girl,” in this splash/title page to the tale. The art has been framed and matted, with an image area of 10” x 15” and is in Excellent condition. Signed by Gene Gonzales at the lower right.

94318 Gene Gonzales The Maze Agency #3 Splash page Original Art (Caliber Press, 1998). Here is the title page to “The Two Wrong Rhoades,” penciled and inked by Gene Gonzales. The art has been matted, with an image area of 10” x 15” and is in Excellent condition. Signed by Gene Gonzales at the lower right.

94319 V. T. Hamlin Alley Oop Daily Comic Strip Original Art dated 1-16-62 (NEA, Inc., 1962). Dinny has a bone to pick with Jefferson in this sensational dino-daily from the sixties. This episode has an image area of 20” x 6”, and aside from a fold between panels one and two, the art is in Excellent condition.

94320 Steve Fastner and Rich Larson Fun on Saturday Night Production Art (2000). Black and white photocopy layout drawing with added graphite and colored pencil finishes, mounted to board. Measures 8.5” x 11”. In Excellent condition. Signed by Steve Fastner and Rich Larson at the lower right.
94320  Johnny Hart B.C. Daily Comic Strip Original Art Group (New York Herald Tribune, 1960). Two early B.C. dailies by Johnny Hart, dated 2-25-60 and 5-23-60. Each strip has an image area of 17.5" x 4.5". Aside from some slight paper tanning, the strips average in Very Good condition.

94321  Russ Heath Our Army at War #241 Sgt. Rock page 6 Original Art (DC, 1972). When speaking of war comics, few artists are as revered as Russ Heath. Heath's comic panels are individual works of art. This superb page from "War Story" has an image area of 10" x 15", and the art is in Excellent condition.

94322  Ralph Heimdahl Bugs Bunny Daily Comic Strip Original Art dated 8-27-51 (Warner Brothers, 1951). Bugs can't get a foot in the door with Petunia Pig's shoe fetish in this daily from 1951. Ink on Craftint board, with an image area of 20.5" x 6". Framed and matted to an overall size of 29.5" x 5.5", this piece is in Very Good condition. Signed and inscribed by Warner Bros. cartoon directors, Chuck Jones and Bob Clampett. From the Estate of John McLaughlin.

94323  Frank Hill Short Ribs Daily Comic Strip Original Art (NEA, c. 1980). This gigantic group lot features 100 side-splitting Short Ribs dailies by master cartoonist Frank Hill. Each daily has an image area of 16" x 3.5", and the art averages Excellent condition.

94324  Ken Kelly Preliminary Book Cover Study Original Art (undated). Throughout a career spanning over 30 years, Ken Kelly has garnered an international reputation as a master painter of sword and sorcery/heroic fantasy. Kelly's work is synonymous with dynamic illustrations that transport the viewer to exotic, enchanted locales and primal battlefields. Kelly creates a vivid image of a deadly duel in this preliminary oil sketch, most likely for a book cover. The art measures 14" x 19" and the piece has been matted to an overall size of 18" x 23". There is some paint loss at the lower left; otherwise, this piece is in Good condition.

94325  Walt Kelly Pogo Daily Comic Strip Original Art dated 12-4-68 (Publishers-Hall Syndicate, 1968). Howland, Churchy, Porky, and Pogo share the limelight in this wonderful Christmas episode from the sixties. This daily has an image area of 18" x 5", and it is in Excellent condition.

94326  Dale Keown and Mark Farmer The Incredible Hulk #397 page 24 Original Art (Marvel, 1992). Hulk is the strongest one there is! The Green Goliath talks to Ironclad with his fists in this page from "Welcome Home." The art has an image area of 10" x 15" and it is in Excellent condition. Signed by writer Peter David at the bottom right.

94327  Dale Keown Pitt Model Sheet Illustration Original Art (1997). Here are two views of Dale Keown's alien killing machine, Pitt, illustrated by his creator. The art has an image area of 13.5" x 7" and it is in Excellent condition. Signed by Dale Keown at the lower right.

94328  Jack Kirby Super Powers #5 Batman and Robin page 7 Pencils Original Art (DC, 1986). Kirby is "King," and here's a chance to experience pure, unadulterated Kirby. Batman and Robin come face to face with a monument to Darkseid in this fantastic penciled page. Kirby inker Greg Theakston inked the finished art for the Super Powers series using a lightbox and thus Kirby's peerless pencils were preserved for posterity. The page has an image area of 12" x 18", and the art is in Excellent condition.

94329  Jack Kirby Super Powers #5 Batman, Robin, and Flash page 21 Pencils Original Art (DC, 1986). The DC superhero icons experience a dynamic Jack Kirby makeover, as the "King" spotlights Batman, Robin, and Flash in this rough and tumble rumble from "Once Upon Tomorrow." Inker Greg Theakston finished the art using a lightbox so as to save Kirby's penciled page. Theakston recalled in The Jack Kirby Collector #17, "Working with Kirby was a dream come true. Some kids fantasized about being a major ball player, or an astronaut, or a rock star, but never realized their dreams. As a child I fantasized about working with Kirby, and being his friend, and ultimately my dream came true — a rare thing in the real world." The page has an image area of 12" x 18", and the art is in Excellent condition.

94330  Bernard Kliban Playboy Cartoon Preliminary Illustration Original Art (undated). This adults only, ink on vellum cartoon preliminary by the master of offbeat humor, B. Kliban, has an overall size of 12.5" x 10". The art is in Very Good condition. Inscribed and signed by Kliban.
94331 Harold Knerr The Katzenjammer Kids Sunday Comic Strip Original Art dated 3-7-48 (King Features Syndicate, 1948). Vot der dumboozle...? The Kids hail the mightiest shooter of them all in this hilarious Sunday. The art has an image area that measures 17” x 15”, and aside from some paper tanning and light soiling, it is in Very Good condition.

94332 Roy G. Krenkel Portrait of a Warrior Original Art (undated). Perhaps best known for his Ace paperback covers, Roy Krenkel preferred working on fantasy drawings at his own pace — his commercial assignments were taken only as a means to keep bread on the table. This pen and ink drawing is delicately rendered, in lines that seem almost etched in ink, almost like a lithographic print. This piece has an overall size of 6.5” x 9.25”. Aside from irregular borders and corners, the art is in Excellent condition. Signed with the “RGK” monograph at the lower right.

94333 Roy Krenkel Zaftig Female Nude Illustration Original Art (undated). Roy Krenkel’s classic approach to his craft combined a masterly hand with the sensitive soul of a fantasist, which allowed him to produce delicate masterpieces such as this sensuous nude. Few artists understood human anatomy as well as Roy G. Krenkel. A master draftsman with a pencil, or pen and brush, his work has enlightened and inspired scores of fantasy artists and fans. This piece has an overall size of 4.75” x 8” and the art is in Excellent condition. Signed with the “RGK” monograph at the lower right.

94334 Andy Kubert and John Severin Semper Fi #3 page 15 Original Art (Marvel, 1989). This dramatic page from “Trench Warfare” by two of the greatest names in war comics has an image area of 10” x 15”, and it is in Excellent condition. Severin signed the page at the lower right.

94335 Greg Land Halle Berry as Storm Specialty Drawing Original Art (2003). Luxurious graphite drawing featuring the lovely Halle Berry in her role as Ororo Munroe by fan fave, Greg Land. The art has an image area of 10” x 15” and it is in Excellent condition.

94336 Stanley Link The Dailys Daily Original Art Comic Strip Group (Chicago Tribune, 1948-51). This “fun-tastic” group lot features 40 episodes of Stanley Link’s The Dailys. Each daily has an image area of 20” x 6”, and they average Very Good condition.


94338 Jack Manning Rose Bowl Illustration Original Art (undated). Hanna-Barbera promotional artist, and Gold Key Comics cartoonist, Jack Manning, lends his phenomenal talent to this colorful sports cartoon which features caricatures of Howard Cosell and Betty White. Rendered in watercolor on heavy illustration board, the art has an image area of 14.5” x 18.75” and it is in Very Good condition. Signed and inscribed by Jack Manning at the lower left.

94339 Maren (Mariano Perez Clemente) Dark Wanderers Cover Original Art (2003). Book cover illustration by leading Spanish illustrator, Maren. This piece was published in Europe as a poster as well. Matted to an image area of 13” x 18.75”. In Excellent condition.

94340 Clifford McBride Hand Colored Napoleon Sunday Comic Strip Original Art dated 12-28-41 (Arthur J. Lafave, 1941). A hand colored Sunday is always a special treat and even more so when it was created by the great penman, Clifford McBride. This episode has an image area of 21” x 15”; and it is in Very Good condition.
94341 Wilson McCoy The Phantom Daily Comic Strip Original Art Group (King Features Syndicate, 1955). While he doesn't appear in costume in these episodes, the Phantom still manages to tackle a sinister case of shanghaiing. His undercover urban garb of a trench coat, dark glasses, and a hat. Devil tags along to help his master. Each of these episodes has an image area of 20.5" x 6", and aside from a fold through each daily, and some yellowed Zipatone, they average Very Good condition.

94342 Mickey Mouse Standard Oil Credit Card Folder Illustration Original Art (Disney, 1939). Watercolor on heavy illustration board, with an image area of 9.75" x 5.75". This piece was created by the Kay Kamen Studio (the authorized agency for ad campaigns featuring the Disney characters), and it has a production date notation of 6-30-39. Some light glue residue in several spots at the extreme edge of image area, and a diagonal crease in the upper left corner; otherwise, the art is in Very Good condition.

94343 Mike Mignola and Kevin Nowlan Aliens: Salvation page 20 Original Art (Dark Horse, 1993). The fallen ship Nova Maru is a welcome sight in this page from this one-shot Aliens book. The art has an image area of 9" x 14" and it is in Excellent condition.

94344 Frank Miller Barney Baxter Daily Original Art Comic Strip Art dated 3-10-42 (King Features Syndicate, 1942). This wartime daily spotlights beautiful pen work with Miller's hallmark, crisp cross-hatching. This episode displays fighter planes in the air in medium shot, and also has a terrific close-up of Barney. This piece has an image area of 20" x 5". There is light paper aging; otherwise, the art is in Excellent condition.

94345 Gray Morrow IF Worlds of Science Fiction Vol. 15 #5 Illustration Original Art (Galaxy Publishing, 1965). Gray Morrow illustrates the John Brunner story, "The Altar on Asconel." The art has an image area of 3" x 9.5". Some paper tanning; otherwise the art is in Very Good condition.

94346 Gray Morrow Magnus, Robot Fighter and Leela Clane Illustration Original Art (c. 1966). Science Fiction artist supreme Gray Morrow presents his take on the mighty Magnus in this superb ink on vellum illustration from the sixties. This piece has an image area of 7" x 10" and the art is in Very Good condition.

94347 Rudy Nebres and Ernie Chan The Savage Sword of Conan #93 Splash page 1 Original Art (Marvel, 1983). Conan experiences his double in an alternative world in this splash/title page from "The World Beyond the Mist!" Ink with wash, with an image area of 10" x 15". In Excellent condition.

94348 Michael Avon Oeming Powers Annual #1 Cover Original Art (Marvel Icon, 2007). Award-winning writer and Powers co-creator Mike Oeming presents another chapter in Christian Walker's colorful epic past, in this cover which is also an homage to the great Frank Frazetta! The art has an image area of 10.5" x 13.5" and it is in Excellent condition.

94349 Brant Parker Wizard of Id Sunday Comic Strip Original Art dated 1-29-67 (Publishers Syndicate, 1967). The Messenger is coming! Brant Parker and Johnny Hart were masters of the ironic one-liner, and Wizard of Id was awarded a Reuben Award by the National Cartoonists Society in 1984. The paper has some light tanning, and the strip has been cut horizontally between each tier of panels and conjoined on the back with tape; otherwise, the art is in Excellent condition. Signed and inscribed by Brant Parker at the upper left.


Caption: "Ever wonder how the other half lives?" This ink and watercolor on board illustration has an image area of 10" x 12.5", and the piece has been matted to an overall size of 14" x 18.5". The art is in Excellent condition. From the Playboy Collection.

94351 Shea Anton Pensa and Vince Locke The Sandman #55 page 14 Original Art (Vertigo, 1993). The traveler appears in the Necropolis Litharge in this page from part five of "World's End." This tremendous page features a rare appearance of Destruction, who shows up far less than any of the other Endless in this series. The art has an image area of 10" x 15" and it is in Excellent condition.
94352 George Perez and Jerry Ordway Crisis on Infinite Earths #7 page 14 Original Art (DC, 1985). Stellar page from the seventh issue of this series written by Marv Wolfman with visuals by the astounding George Perez. The page has an image area of 10” x 15” and it is in Excellent condition.

94353 George Perez Green Goblin Illustration Original Art (undated). Stylized illustration of Spidey’s eternal foe, the Green Goblin, by George Perez. Rendered in ink and graphite on a sheet of 9” x 12” Bristol, this piece is in Excellent condition. Signed by Perez at the lower left.

94354 Henry Pitz Charging Minutemen Illustration Original Art (undated). Henry Pitz, celebrated illustrator, author, and historian presents a rousing and patriotic scene brimming with bravura pen work. This ink on board masterwork has an image area of 15” x 10.5”. There is paper residue from where an overmat had been glued and then removed from the illustration board; otherwise, the art is in Very Good condition.

94355 John Romita Jr. and Dan Green The Amazing Spider-Man #249 page 15 Original Art (Marvel, 1984). Hobgoblin makes a play for extortion with a group of prominent businessmen, in this page from “Secrets!” The art has an image area of 10” x 15” and, aside from light paper tanning, it is in Excellent condition.

94356 John Romita Sr. Mary Jane Watson Specialty Sketch Original Art (2006). Webhead’s main squeeze, Mary Jane Watson, is caught in graphite by her designer, John Romita Sr. in this sparkling drawing. The art has an overall size of 11” x 17” with an image area of 7” x 10”. In Excellent condition and signed by John Romita Sr. at the center right.

94357 P. Craig Russell Science Fiction Illustration Original Art (1972). Framed and matted, with an image area of 8” x 12”. Some paper tanning; otherwise the art is in Excellent condition. Signed by the artist at the lower right.

94358 John Severin Cracked #83 “Join the Dodge Rebellion” Splash Page Original Art (Major Magazines, 1970). This daffy Dodge ad parody, drawn on Craftint paper, has an image area of 11.5” x 15”, and the art is in Very Good condition.


94360 Bill Sienkiewicz Elektra: Assassin Sketch Original Art (undated). In 1986, Frank Miller teamed with Bill Sienkiewicz to create the experimental and ultraviolent mini-series, Elektra: Assassin. Sienkiewicz’s unfettered illustration technique took Miller’s tale to dizzying heights of innovative storytelling. This pen and ink with pencil sketch measures 11” x 17” and it is in Excellent condition. Signed by Sienkiewicz at the lower right.

94361 Otto Soglow The Little King Sunday Comic Strip Original Art dated 8-14-60 (King Features Syndicate, 1960). The lighthearted humor of Otto Soglow never ceases to amuse. This Sunday has an image area of 19” x 13” and aside from some paper aging, the art is in Very Good condition.

94362 Otto Soglow The Little King Sunday Comic Strip Original Art dated 8-8-65 (King Features Syndicate, 1965). Look, up in the sky! It’s a flying carpet! This Sunday has an image area of 19” x 13”, and aside from a glue-stained title logo stat, the art is in Very Good condition. Signed by Otto Soglow in the final panel.
Spain Rodriguez Screw Magazine #1,346 Cover Original Art (Al Goldstein, 1994). Braless babes on board! This high-flying Spain Rodriguez cover illustration for the premier magazine of the sex industry, Screw, has an image area of 12” x 10” and it is Excellent condition. Includes a tear sheet of the printed cover.

Curt Swan and Al Vey Aquaman #5 Splash page 1 Original Art (DC, 1989). The Atlantean military struggles to defend their underwater home in a deadly “Battle Royal,” in this first splash page to this tale. The art has an image area of 10” x 15”, and it is in Excellent condition. Signed by Curt Swan in the middle right.

Curt Swan and Dave Hunt Superman #417 page 9 Original Art (DC, 1986). Look! Up in the sky... Skaggerak... Son of Norr! This page from the imaginative tale, “Warrior of Mars,” has an image area of 10” x 15”, and it is in Excellent condition. Signed by Curt Swan in the second panel.

Larry Stroman Alien Legion: On the Edge #1 Splash page 20 Original Art (Epic, 1991). Force Nomad is parked at the event horizon of a black hole, in this unique splash page by Larry Stroman. The art has an image area of 10” x 15”, and it is in Excellent condition.

Alex Toth Four Color #845 The Land Unknown page 28 Original Art (Dell, 1957). The brilliantly staged storytelling and remarkable draftsmanship of Alex Toth are the highlights of these scenes from Dell Comics’ movie adaptation of The Land Unknown. This page has an image area of 12.5” x 18.5”, and aside from corner wear at the upper left, the art is in Excellent condition. Alex Toth inscribed and signed this page, “To Tomo Dachi Ito-San Kom Pai — Alex Toth 15 May 73.”

Bill Ward (as McCartney) Cracked Complete 1-page Story “The Visitor in Africa” Original Art (Major Magazines, undated). This Bill Ward laugh-riot from an unidentified issue has an image area of 11” x 14”, and the art is in Very Good condition.

Bill Ward (as McCartney) Cracked #32 “Cleopatra Gives a Party in Cairo and Serves Sphinx” Splash Page Original Art (Major Magazines, 1963). This hilarious page, drawn on Craftint paper, has an overall size of 11.25” x 14.75”, and the art is in Very Good condition.

Bill Ward Torchy Illustration Original Art (1985). Bill Ward re-created this pulchritudinous portrait of Torchy which was originally done for his shapely salute to “Women In Comics” on the cover to Overstreet Comic Book Price Guide #8. This deliriously delightful example of “good girl” art has an overall size of 12.5” x 17”, and the aside from some staining in the lower corners, the art is in Very Good condition. This sizzling scene will make a eye-pleasing addition to any fan-addict Torchy fan's collection.
94372 Bill Wenzel Humorama Cartoon Illustration Original Art (Humorama, 1962). Caption: “Remember — with every deep breath you take, you leave someone else breathless.” An irresistible Bill Wenzel cutie discusses the finer points of being ogled by men. This piece has an overall size of 10” x 12.75” and the art is in Very Good condition.

94373 Gahan Wilson Cartoon Illustration Original Art (undated). This rib-tickler has the caption, “Give my best to everyone.” This ink on paper drawing has an image area of 7” x 10”, and the art is in Excellent condition.

94374 Gahan Wilson Drawing Original Art Group (undated). This lot features five offbeat graphite and charcoal drawings by the master of “way-out” humor, Gahan Wilson. Each masterfully macabre piece has an overall size of 8” x 10.5”, and they average Very Good condition.

94375 Wally Wood If Magazine May 1960 Science Fiction Illustration Original Art (Galaxy, 1960). This hard-hitting, cosmic grey tone illustration for the Christopher Anvil novella “A Tourist Named Death” has an image area of 6.5” x 5”. Aside from some small areas of white-out to crisp up the art, and drawn on Craftint Duotone paper, the piece is in Excellent condition. Signed at the lower right.

94376 Wally Wood If Magazine July 1966 Science Fiction Illustration Original Art (Galaxy, 1966). Here is a fantastic example of Wally Wood’s sixties science fiction art, illustrating the Keith Laumer and Rosel George Brown story, “Earthblood Part 4” from If magazine, July, 1966. This is a classic piece of “Wood-work,” with dramatic shadows, and superb figure drawing. Ink and Zipatone on paper, with an image area of 9” x 6.5”. Aside from yellowed Zipatone, the art is in Excellent condition.

94377 Chic Young Blondie Daily Comic Strip Original Art (King Features Syndicate, late 1940s). Cookie keeps her eyes on the prize in this Blondie daily titled, “By the Sweat of Her Brow.” The image area measures 17.75” x 5.25”, and aside from paper tanning, edge wear, and light soiling, the art is in Good condition.

94378 Chic Young Blondie Sunday Comic Strip Original Art dated 4-6-52 (King Features Syndicate, 1952). Dagwood’s vacuum repair brings justice to hen-pecked Herbert in this slapstick Sunday. The art consists of two pieces, cut between tiers two and three, with a combined image area of 16.75” x 15”. Aside from some paper tanning, slight discoloration along the joined area, and red pencil numbers in each frame, the art is in Very Good condition.

94379 Chic Young Blondie Sunday Comic Strip Original Art dated 3-6-55 (King Features Syndicate, 1955). A midnight snack inspires Dagwood’s dreams in this Sunday. The art consists of two pieces, cut between tiers two and three, with a combined image area of 16.75” x 15”. Aside from some paper tanning, slight discoloration along the joined area, the art is in Very Good condition.

94380 Bill Zaboly Popeye Daily Comic Strip Original Art dated 3-9-42 (King Features, 1942). Bela “Bill” Zaboly helped take over Popeye’s adventures shortly after E. C. Segar’s untimely death in 1938. Zaboly did a fine job of drawing the Popeye/Thimble Theatre daily from 1939-59. This daily has an image area of 20.5” x 5”, and the art is in Excellent condition.
**ANIMATION ART**

**94381 Bugs in Love Model Sheet Illustration Original Art (Disney, 1932).** This original pen and ink model sheet illustration (not a reproduction) for the 1932 *Silly Symphony, Bugs in Love* featuring the three main characters — the Boy, the Girl, and the Crow. Notes indicate the original title of this short was *Bug Symphony,* and the back of this piece bears the Disney Studio’s old Hyperion address. This piece includes a Disney Studio stamp at the lower left. Some paper tanning, and edge wear; otherwise the art is in Very Good.

**94382 Chuck Jones Bugs Bunny Sketch Original Art (1985).** “Eh... your carrot flambe is served, doc!” Chuck Jones drew this one-of-a-kind sketch of Warner Bros’ one grey hare, Bugs (Cordon Blue) Bunny, on a Hilton hotel tablecloth and signed and inscribed it at the lower left. Framed with an image area of 13.75” x 15.5”, the art is in Excellent condition. The Hilton logo can be seen on the tablecloth material.

**94383 Mickey’s Garden Animation Production Drawing Original Art (Disney, 1935).** Armed with a flint gun and determination, Mickey tries to get his garden bug problem under control in the 1935 short, *Mickey’s Garden.* Rendered in graphite and colored pencil on a 12” x 10” sheet of animation paper, this key color guide includes color notations for the cel painters to use for thousands of cels. The paper has a bit of tanning and light edge wear; otherwise the condition is Very Good.

**94384 Virgil Ross The Bugs Bunny Show Drawing Original Art (Warner Bros., undated).** Bugs Bunny and Daffy Duck know every part by heart in this colorful illustration by animation industry legend, Virgil Ross. Colored pencil on a 10.5” x 12.5” sheet of animation paper and in Excellent condition. Signed by Virgil Ross at the lower right.

**94385 Virgil Ross The Grinch Drawing Original Art (Warner Bros., undated).** He’s a vile one, Mr. Grinch! Virgil Ross captures Dr. Suess’ bad banana in this multi-figure drawing rendered in colored pencil on a 10.5” x 12.5” sheet of animation paper. In Excellent condition and signed by Virgil Ross at the lower right.

**94386 Virgil Ross A Wild Hare Drawing Original Art (Warner Bros., undated).** Virgil Ross is credited with animating the first true Bugs Bunny cartoon, *A Wild Hare,* directed by Tex Avery, which was released in 1940. The short was nominated for an Academy Award for Best Short Subject: Cartoons. Ross returns to his work with Elmer and Bugs in this illustration, rendered in colored pencil on a 12.5” x 10.5” sheet of animation paper. In Excellent condition and signed by Virgil Ross at the lower right.

**94387 Virgil Ross Southern Fried Rabbit Drawing Original Art (Warner Bros., undated).** In the 1953 short, *Southern Fried Rabbit,* Yosemite Sam attempts to keep Bugs Bunny out of Alabama. Virgil Ross brings us both characters in this drawing which was rendered in colored pencil on a 10.5” x 12.5” sheet of animation paper. In Excellent condition. Signed by Virgil Ross at the lower right.

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**END OF AUCTION**
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 stamp and coin business at age 15 and soon discovered he had a nearly photographic memory for coins. In 1969 at age 16 Jim scored a perfect 800 on his math SATs and received early acceptance to Harvard College, but by his third semester there Jim was enjoying his coin business more than his studies, so he took a permanent leave of absence to pursue a 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. In 1984, Jim wrote a book later re-titled “How to Grade U.S. Coins”, which outlined the grading standards upon which NGC and PCGS would later be based. Jim is also a well-known futurist, an active collector of comic books, comic art and early 20th-century American art (view parts of his collection 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, was optioned as a feature film by Warner Brothers, and is now under development at Lions Gate. Jim's second novel, The First Immortal, was published in early 1998 and optioned as a Hallmark Hall of Fame television miniseries. All of Jim's royalties are donated to health and education charities.

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.

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 one of 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 systems have catapulted Heritage to the top collectible and Fine Art website (Forbes Magazine's “Best of the Web”). Paul came to Heritage in 1984. Since 1994 Paul has been the 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 - Managing Director, Beverly Hills
Leo has been involved in the business of collectibles and rare coins for four decades, starting as a professional numismatist in 1971. He has been with Heritage for more than 20 years, literally working his way up the Heritage ladder before becoming Director of Consignments. Leo has been actively involved in assisting clients sell nearly $500,000,000 of material at auction, and recently relocated to Los Angeles to head up Heritage Auction Galleries Beverly Hills, the West Coast branch of Heritage Auctions. Leo was recently accepted as a member of PNG, is a life member of the ANA, and holds membership in FUN, CSNS among other 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, Pulp 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 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.
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'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.

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. He is an advisor to the Overstreet Comic Book Price Guide.

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 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 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 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.

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 / Consignment Director
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.

Aaron White - Comic Grader/ Consignment Director
Aaron has been with the Comics division of Heritage since Spring 2008, and he attracted notice in the comic hobby by finishing second in the CGC grading contest held at the Baltimore and New York comic conventions in 2009. Aaron received his BA from the University of Kentucky in 2002. He is also a member of the North Texas chapter of Mensa.

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.
Conducting the Auction:

11. Caveat as to Bid Increments. Bid increments (over the current bid level) determine the lowest amount you may bid on a particular lot. Bids greater than one increment over the current bid can be any whole dollar amount. It is possible under several circumstances for winning bidders to be between increments, sometimes only $1 above the previous increment. Please see: “How can I lose by less than an increment?” on our website. Bids will be accepted in whole dollar amounts only. No ”buy” or ”unlimited” bids will be accepted.

The following chart governs current bidding increments.

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12. If a bidder 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, but will be seen as an extraordinary request. 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 RESERVE THE RIGHT TO OFFER 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 INSOLENT PERSON, A PERSON UNDER THE AGE OF EIGHTEEN, OR IS NOT MADE BY SATISFACTORY CREDIT. REGARDLESS OF THE REFERENCES OF THE ENTITY, ANY BID BY A CONSIGNOR OR HIS AGENT ON A LOT CONSIDERED BY HIM TO BE "Good Faith." ANY PERSON APPEARING ON THE LENDER'S LIST IS NOT ELIGIBLE TO BID.

14. The sale of the qualified Bidder recognized by the Auctioneer shall be the buyer. In the event of a tie bid, the earliest bid received or recognized wins. In the event of any dispute between any Bidders at an Auction, the Auctioneer may at his sole discretion reoffer the lot. Auctioneer's decision is final and binding. The Auctioneer shall Bill Bid(s) in the event of a tie bid, regardless of whether the tie bid was 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 the tie bid was (or was not) properly offered. The Auctioneer reserves the right to reoffer 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. Regardless of the references of the entity, any bid by a consignor or his agent on a lot consigned by him is deemed to be made in “Good Faith.” Any person appearing on the OFAC list is not eligible to bid.

15. Auctioneer reserves the right to rescind the sale in the event of nonpayment, breach of warranty, disputed ownership, auctioneer’s clerical error or omission in excising bids and reserves, or for any other reason and in Auctioneer’s sole discretion. In cases of nonpayment, Auctioneer may declare the sale void at any time prior to the hammer, and 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. The Auctioneer may have the right to sell certain unsold items after the close of the Auction. Such lots shall be considered sold during the Auction and all terms and conditions shall apply to such sales including but not limited to the Buyer’s Premium, returns, rights, and duties. Payment:

26. In the event that a Bidder’s payment is dishonored upon presentation(s), Bidders shall pay the maximum statutory processing fee set by applicable state law. If you attempt to pay via eCheck and your bank or financial institution denies this transfer from your account, or if your bank or financial institution denies this transfer from your account, you agree to pay full Buyer’s Premium, returns, rights, and duties.
Terms and Conditions of Auction

30. Auctioneer shall have a lien on 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 other invoices, 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 Uniform Commercial Code, including but not limited to the right of sale. 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. The buyer’s right to claim a lien shall be deemed to have expired if the buyer has failed to pay the U.S. custom duties, or other duties, as required for the importation of the lot. The buyer shall have to the right of 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 Bidder 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/sothebys helpdesk.php for more information. 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 credited extended, except when third-party shipment occurs.

33. Successful international bidders will 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 will 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 prepare shipping costs.

34. All shipping charges will be borne by the successful Bidder. On all domestic shipments, any risk of loss during shipment will be borne by Heritage until the shipping carrier’s confirmation of delivery to the address of record in Auctioneer’s file (carrier’s confirmation is conclusive to prove delivery to Bidder; if the client has a Signature on file with the carrier, the package is considered delivered). If signature is not available, Bidder will be charged the amount of actual and reasonable costs incurred by the Auctioneer in administering Bills of Lading 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. If the buyer is responsible for the costs of insured shipment by Auctioneer.

35. The laws of various countries regulate the import or export of certain plant and animal properties, including (but not limited to) ivory, whalebone, turtleshell, coral, crocodile, or other wildlife. Transport of such lots may require special licenses for export, import, or both. Bidder is responsible for obtaining all information concerning such restrictions, 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 compliance with the applicable sections of the New York City Department of Consumer Affairs Rules and Regulations concerning the sale or purchase of such items. In the event that the buyer fails to comply with such requirements, the Auctioneer shall have the right to recover all reasonable costs incurred by the Auctioneer in connection with such shipments.

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

Cataloging, Warranties and Disclaimers:

37. NO WARRANTY, WHETHER EXPRESSED OR IMPLIED, IS MADE WITH RESPECT TO ANY DESCRIPTION CONTAINED IN THIS AUCTION OR ANY OTHER SOFTLINE. Any description of the item or warranty, expressed or implied, made in these Terms and Conditions of 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 does not constitute a representation that the goods are free of defects or the bidders have a warranty or have any rights. In the event that the bidder or buyer fails to properly inspect the lot and does not comply with any other provisions of these Terms and Conditions of Auction, and specifically agrees to the dispute resolution provided herein.

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 agrees to the dispute resolution provisions 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 within thirty (30) days of the hearth date of the claim in accordance with the American Arbitration Act. 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 negligence which results in damage to a person. Purchaser accepts all risk of loss or damage from the purchase of these items and Auctioneer disclaims any liability whether under contract or tort for damages and losses, direct or indirect, and expressly disclaims any warranty as to safety or usage of any lot sold.
COMICS & COMIC ART TERM A: Signature® Auctions are not on approval. No certified material
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 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: WBFIUS6S

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 had previously bid higher than your amount. If you bid your maximum amount and someone has already bid higher, you will immediately know so you can concentrate on other lots.
8. Before the auction, if another bidder surpasses your “Secret Maximum Bid”, you will be notified automatically by e-mail containing a link to review the lot and possibly bid higher.
9. Interactive Internet™ bidding closes at 10 P.M. Central Time the night before the session is offered in a floor event. Interactive Internet™ bidding closes two hours before live sessions where there is no floor bidding.
10. The Interactive Internet™ system generally opens the lot at the next increment above the second highest bid. As the high bidder, your “Secret Maximum Bid” will compete for you during the floor auction. Of course, it is possible in a Signature® or Grand Format live auction that you may be outbid on the floor or by a Heritage Live bidder after Internet bidding closes. Bid early, as the earliest bird wins in the event of a tie bid. For more information about bidding and bid increments, please see the section labeled “Bidding Increments” elsewhere in this catalog.
11. After the auction, you will be notified of your success. It's that easy!
Choose Your Bidding Method, (Cont’d.)

2 **HERITAGE Live!™** Bidding  
(participate in the Live auction via the Internet)

1. Look on each auction’s homepage to verify whether that auction is “HA.com/Live Enabled.” All Signature® and Grand Format auctions use the HERITAGE Live!™ system, and many feature live audio and/or video. Determine your lots of interest and maximum bids.

2. Note on the auction’s homepage the session dates and times (and especially time zones!) so you can plan your participation. You actually have two methods of using HERITAGE Live!™: a) you can leave a proxy bid through this system, much like the Interactive Internet™ (we recommend you do this before the session starts), or b) you can sit in front of your computer much as the audience is sitting in the auction room during the actual auction.

3. Login at HA.com/Live.

4. Until you become experienced (and this happens quickly!) you will want to login well before your lot comes up so you can watch the activity on other lots. It is as intuitive as participating in a live auction.

5. When your lot hits the auction block, you can continue to bid live against the floor and other live bidders by simply clicking the “Bid” button; the amount you are bidding is clearly displayed on the console.

3 Mail Bidding  
(deposit your maximum Bid with the U.S.P.S. well before the auction starts)

Mail bidding at auction is fun and easy, but by eliminating the interactivity of our online systems, some of your bids may be outbid before you lick the stamp, and you will have no idea of your overall chances until the auction is over!

1. Look through the printed catalog, and determine your lots of interest.

2. Research their market value by checking price lists and other price guidelines.

3. Fill out your bid sheet, entering your maximum bid on each lot. Bid using whole dollar amounts only. Verify your bids, because you are responsible for any errors you make! Please consult the Bidding Increments chart in the Terms & Conditions.

4. Please fill out your bid sheet completely! We also need: a) Your name and complete address for mailing invoices and lots; b) Your telephone number if any problems or changes arise; c) Your references; if you have not established credit with Heritage, you must send a 25% deposit, or list dealers with whom you have credit established; d) Total your bid sheet; add up all bids and list that total in the box; e) Sign your bid sheet, thereby agreeing to abide by the Terms & Conditions of Auction printed in the catalog.

5. Mail early, because preference is given to the first bid received in case of a tie.

6. When bidding by mail, you frequently purchase items at less than your maximum bid. Bidding generally opens at the next published increment above the second highest mail or Internet bid previously received; if additional floor, phone, or HERITAGE Live!™ bids are made, we act as your agent, bidding in increments over any additional bid until you win the lot or are outbid. For example, if you submitted a bid of $750, and the second highest bid was $375, bidding would start at $400; if no other bids were placed, you would purchase the lot for $400.

7. You can also Fax your Bid Sheet if time is short. Use our exclusive Fax Hotline: 214-443-8425.

4 Telephone Bidding (when you are traveling, or do not have access to HERITAGE Live!™)

1. To participate in an auction by telephone, you must make preliminary arrangements with Client Services (Toll Free 866-835-3243) at least three days before the auction.

2. We strongly recommend that you place preliminary bids by mail or Internet if you intend to participate by telephone. On many occasions, this dual approach has reduced disappointments due to telephone (cell) problems, unexpected travel, late night sessions, and time zone differences. Keep a list of your preliminary bids, and we will help you avoid bidding against yourself.

5 Attend in Person (whenever possible)

Auctions are fun, and we encourage you to attend as many as possible – although our HERITAGE Live!™ system brings all of the action right to your computer screen. Auction dates and session times are printed on the title page of each catalog, and appear on the homepage of each auction at HA.com. Join us if you can!
We’re collectors too, and we understand that on occasion there is more to buy than there is cash. Consider Heritage’s Extended Payment Plan [EPP] for your purchases totaling $2,500 or more.

**Extended Payment Plan [EPP] Conditions**

- Minimum invoice total is $2,500.
- Minimum Down Payment is 25% of the total invoice.
- A signed and returned EPP Agreement is required.
- The EPP is subject to a 3% *fully refundable* Set-up Fee (based on the total invoice amount) payable as part of the first monthly payment.
- The 3% Set-up Fee is refundable provided all monthly payments are made by eCheck, bank draft, personal check drawn on good funds, or cash; and if all such payments are made according to the EPP schedule.
- Monthly payments can be automatically processed with an eCheck, Visa, or MasterCard.
- You may take up to four equal monthly payments to pay the balance.
- Interest is calculated at only 1% per month on the unpaid balance.
- Your EPP must be kept current or additional interest may apply.
- There is no penalty for paying off early.
- Shipment will be made when final payment is received.
- All traditional auction and sales policies still apply.

There is no return privilege once you have confirmed your sale, and penalties can be incurred on cancelled invoices. To avoid additional fees, you must make your down payment within 14 days of the auction. All material purchased under the EPP will be physically secured by Heritage until paid in full.

To exercise the EPP option, please notify Eric Thomas at 214.409.1241 or email at EricT@HA.com upon receipt of your invoice.

We appreciate your business and wish you good luck with your bidding.
HERITAGE AUCTION GALLERIES ANNOUNCES ITS NEWEST LOCATION

Heritage's newest location brings state-of-the-art technology, professional and friendly service and our roster of the most knowledgeable experts in their respective fields – Rare Coins and Currency, Estate & Fine Jewelry, American & European Paintings & Sculpture, Comics & Comic Art, Art of the American West, Furniture & Decorative Arts, Illustration Art, Modern & Contemporary Art, Silver & Vertu, 20th Century Design, Photography, American Indian Art, Americana & Political Memorabilia, Civil War & Arms & Militaria, Historical Manuscripts, Rare Books, Space Exploration, Fine Watches & Timepieces, Music & Entertainment Memorabilia, Natural History, Sports Collectibles, Vintage Movie Posters, Fine & Rare Wines and more!

Whether it's your entire collection or a single valuable piece, we can provide practical answers and help you decide which of our different auction venues is most appropriate. Heritage Auctions Beverly Hills is dedicated to putting your consignment in front of the right buyers to maximize your prices realized. We provide confidential appraisal and estate services to individuals, corporations, museums and other institutions in our offices, or we can gladly come to you.

Call today to discuss your collection and discover all the possibilities that only Heritage can provide.

Leo Frese
Managing Director – Beverly Hills
Leo@HA.com
800-872-6467 ext. 1294

Michael Moline
Senior Vice President – Beverly Hills
MMoline@HA.com
800-872-6467 ext. 1361

Shaunda Fry
Consignment Director
ShaundaF@HA.com
800-872-6467 ext. 1159

Carolyn Mani
Consignment Director
CarolynM@HA.com
800-872-6467 ext. 1677

David Michaels
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TX Auctioneers licenses: Samuel Foose 11727; Robert Korver 13754; Mike Sadler 16129; Andrea Voss. This auction is subject to a 19.5% buyer’s premium.
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Inquiries:
Frank Martell
800.872.6167 ext. 1752
FrankM@HA.com

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**Visit us at HA.com/Entertainment**

"Doncha’ Think It’s Time" Experimental
Disc 1 of 2 (1976)
Opening Bid: $1,500
HA.com/7026-12012

Stay Away Joe - Special Location
Radio Program LP (1967)
Opening Bid: $15,000
HA.com/7026-12006

**OTHER HIGHLIGHTS INCLUDE:**
- **Elvis As Recorded Live at Madison Square Garden Experimental Picture Disc (RCA AFL1-4776, 1978)**
  Opening bid: $1,000

- **Elvis Autographed How Great Thou Art LP (RCA LPM-3758, 1967)**
  Opening bid: $900

- **“Could I Fall In Love” Picture Sleeve Prop for Double Trouble (1967)**
  Opening bid: $500

- **To Elvis: Still Burning Picture Discs (Fotoplay FSP-1001, 1978)**
  Opening bid: $500

- **Elvis... The Beginning Years Test Pressing (Indianapolis Test Pressing LH-3061B, 1983)**
  Opening bid: $500

And many more!

To Consign to this Auction Contact:

- **DOUG NORWINE**
  800-872-6467
  ext. 1452
  DougN@HA.com

- **GARRY SHRUM**
  800-872-6467
  ext. 1585
  GarryS@HA.com

- **JIM STEELE**
  800-872-6467
  ext. 1328
  JimSt@HA.com

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TN licenses: Heritage Numismatic Auctions, Inc.: 5231; TN Auctioneer license: Sam Foose 6093; Robert Korver 6439; Chris Dykstra 6463; Mike Sadler 6487

This auction is subject to a 19.5% buyer’s premium.
### United States Coin Auctions

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<tr>
<td>Jewelry &amp; Textiles Auctions</td>
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<td>Fine Jewelry</td>
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<tr>
<td>Music &amp; Entertainment Memorabilia Auctions</td>
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<td>Music, Celebrity &amp; Hollywood Memorabilia</td>
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### Historical Grand Format Auctions

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<tr>
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<th>Auction Dates</th>
<th>Consignment Deadline</th>
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<td>Natural History</td>
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### Heritage Auctions

- **Heritage Weekly Internet Coin Auctions**: Begin and end every Sunday; subject to change after press time.
- **Heritage Monthly Internet World Coin Auctions**: Begin and end every Sunday of each month at 10 PM CT.
- **Heritage Tuesday Internet Currency Auctions**: Begin and end every Tuesday at 10 PM CT.
- **Heritage Weekly Internet Numismatic Match Auctions**: Begin and end every Monday at 10 PM CT.
- **Heritage Weekly Internet Sports Auctions**: Begin and end every Tuesday at 10 PM CT, subject to change after press time.
- **Heritage Weekly Internet Auctions**: Begin and end every Sunday at 10 PM CT.
- **Heritage Weekly Internet Auctions**: Begin and end every Monday at 10 PM CT.