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PUBLIC LOT VIEWING
3500 Maple Avenue, 17th Floor | Dallas Texas 75219
Monday, Nov. 12 thru Thursday, Nov. 15 | 9:00 AM - 5:00 PM CT
By Appointment Only

FAX BIDDING
Deadline Wednesday, November 14, 2007
12 Noon CT • 214-409-1425

INTERNET BIDDING
HA.com/Comics
Closes at 10:00 PM CT, the night prior to session on sale

LIVE TELEPHONE BIDDING
Must be arranged on or before
Wednesday, November 14, 2007 by Noon CT
Toll Free: 1-866-835-3243

AUCTIONEERS
TX licenses: Samuel Foose: 11727; Scott Peterson: 13256;
Robert Korver: 13754; Steve Roach: 16338; John Petty: 13740;
Ed Griffith: 16343; Bob Merrill: 13408

NEW! BID LIVE USING HERITAGE LIVE
This auction is “HA.com/Live Enabled” and has continuous
bidding from the time the auction is posted on our site
through the live event. When normal Internet bidding
ends, visit HA.com/Live and continue to place Live Proxy
bids. When the item hits the auction block, you can continue
to bid live against the floor and other live bidders.

LOT PICK UP- DALLAS: Available immediately following each session or Weekdays, 9:00 AM - 5:00 PM CT, by appointment only.

LIVE, INTERNET & MAIL BID AUCTION #826
SESSION I:
Golden Age Comics
Thursday, November 15, 2007 at 1:00 PM CT
Lots 41001-41612

SESSION II:
Silver Age and Bronze Age Comics
Magazines
Bound Comic Volumes
Pulps
Memorabilia
Hanna-Barbera Collectibles
Animation Art
Thursday, November 15, 2007 at 6:00 PM CT
Lots 42001-42457

SESSION III:
Original Art
Friday, November 16, 2007 at 6:00 PM CT
Lots 43001-43652

FINAL SESSION:
(Online Only)
Online bidding ends two hours prior to the opening of the live auction.
After internet bidding closes, live bidding will take place at HA.com/Live
Tuesday, November 20, 2007 at 6:00 PM CT
Lots 52001-52418

AUCTION RESULTS - Immediately available at: HA.com/Comics
Lots are sold at an approximate rate of 150 lots per hour, but it is
not uncommon to sell 100 lots or 200 lots in any given hour.

LOT PICK UP- DALLAS: Available immediately following each session or Weekdays, 9:00 AM - 5:00 PM CT, by appointment only.

Ed Jaster
Vice President Heritage Auction Galleries
EdJ@HA.com
Lon Allen
Director of Sales
LonA@HA.com

Catalogers: Gary Dowell, Greg Holman, Don Mangus, Andrew Norton, Simon Sanchez, Barry Sandoval, Jim Steele, Mark Stokes, David Tosh, and Mark Walters.
Special Thanks to: Jim Amash, Marcelo Anciano, Goldfarb Baer, Doug Ellis, Michael Eury, Caitlin McKay, David Pardee, Charlie Roberts, Lawrence Shell, Jerry Stephon, Andrew Steven, Roy Thomas, Titan Comics, and Zeus Comics.
Production and Design by: Carlos Cardoza, Cindy Brenner, Katie Brown, Mary Hermann, Mark Masat, Kelley Norwine, and Matt Pegues.
Photography by: Mariel Cazares, Leticia Crawford, Daniel Driensky, Beatriz Faustino, Andrew Fitzpatrick, Kevin Gaddis Jr., Steve Garcia, Patric Glenn, Courts Griner, Haley Hagen, Tim Hose, Lindsey Johnson, Brittany Lovelace, Lori McKay, Cece Parker, Matt Roppolo, Craig Smith, Audra Stroud, Brandon Wade, and Jennifer Yarbro.

This auction is subject to a 19.5% Buyer’s Premium.
Dear Fellow Collector,

Looking for something special for your collection? As our coverboy Mr. Natural would say, “I got all the answers.” The following pages have over 2,000 lots for your bidding pleasure, from the collections of 135 different consignors.

 Pixar The original cover art to Mr. Natural #2 by Robert Crumb is the marquee Underground item of our sale, but we’ve also got Bobby London’s original art to the controversial Air Pirates Funnies #1 as well as a high-grade copy of the seminal God Nose.

 Pixar We have four original cover paintings for The Overstreet Comic Book Price Guide, none of which has ever been offered to the public before. And these are great ones, by Alex Schomburg, Alex Ross, L. B. Cole, and Bill Ward!

 Pixar Carl Barks’ “Menace of the Myths” is just one of several works we’re offering by the famous Duck artist.

 Pixar One of the biggest selections of Charles Schulz original art we’ve ever offered has nine Peanuts strips from 1953 to 1983.

 Pixar The last page of the wildly popular story “Batman: The Killing Joke” will mean a second chance for everyone who was outbid on the one we offered in August!

 Pixar And I haven’t even mentioned a vintage comic book yet, but we literally have a thousand of them! We’ve got the Lamont Larson Marvel Comics #1, one of the highest-graded copies of Flash Comics #1, DC war keys from the Keith Marlow collection, and much more from the Golden and Silver Ages.

 Be forewarned that more bidders than ever – 49,550 as I write this – will be competing with you for these choice lots. But we have introduced one more way for you to try to trump the competition: “HA Live” lets any registered Heritage bidder place bids live during the floor session. Of course, you can still place your secret maximum bid on the Internet starting right now, you can participate by mail, fax, or phone, or you can join us live in the auction room in Dallas.

 I hope you enjoy browsing the pages that follow.

 Sincerely,

 Barry Sandoval
### Upcoming Auctions

**Over 300,000 Online Registered Bidder-Members • Annual Sales Exceeding $500 Million**

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**United States Coin Auctions**

**World Coin Auctions**

**Currency Auctions**

**Fine & Decorative Arts Auctions**

**Jewelry & Timepieces Auction**

**Movie Posters Auctions**

**Comics Auctions**

**Music & Entertainment Memorabilia Auctions**

**Political Memorabilia & Americana Grand Format Auctions**

**Sports Collectibles Auctions**

**Grand Format Autographs Auction**

**United States Coin Auctions**

**World Coin Auctions**

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**Fine & Decorative Arts Auctions**

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**Political Memorabilia & Americana Grand Format Auctions**

**Sports Collectibles Auctions**
Steve Ivy - Co-Chairman and CEO

Steve Ivy began collecting and studying rare coins in his youth, and as a teenager in 1963 began advertising coins for sale in national publications. Seven years later, at the age of twenty, he opened Steve Ivy Rare Coins in downtown Dallas, and in 1976, Steve Ivy Numismatic Auctions was incorporated. Steve managed the business as well as serving as chief numismatist, buying and selling hundreds of millions of dollars of coins during the 1970s and early 1980s. In early 1983, James Halperin became a full partner, and the name of the corporation was changed to Heritage Rare Coin Galleries. Steve's primary responsibilities now include management of the marketing and selling efforts of the company, the formation of corporate policy for long-term growth, and corporate relations with financial institutions. He remains intimately involved in numismatics, attending all major national shows. Steve engages in daily discourse with industry leaders on all aspects of the rare coin/currency business, and his views on grading, market trends and hobby developments are respected throughout the industry. He serves on the Board of Directors of the Professional Numismatists Guild (and was immediate past president), is the current Chairman of The Industry Council for Tangible Assets, and is a member of most leading numismatic organizations. Steve's keen appreciation of history is reflected in his active participation in other organizations, including past or present board positions on the Texas Historical Foundation and the Dallas Historical Society (where he also served as Exhibits Chairman). Steve is an avid collector of Texas books, manuscripts, and national currency; he owns one of the largest and finest collections in private hands. He is also a past Board Chair of Dallas Challenge, and is currently the Finance Chair of the Phoenix House of Texas.

James Halperin - Co-Chairman

Jim Halperin and the traders under his supervision have transacted billions of dollars in rare coin business, and have outsold all other numismatic firms every year for over two decades. Born in Boston in 1952, Jim attended Middlesex School in Concord from 1966 to 1970. At the age of 15, he formed a part-time rare coin business after discovering that he had a knack (along with a nearly photographic memory) for coins. Jim scored a perfect 800 on his math SATs and received early acceptance to Harvard College, but after attending three semesters, he took a permanent leave of absence to pursue his full-time numismatic career. In 1975, Jim personally supervised the protocols for the first mainframe computer system in the numismatic business, which would catapult New England Rare Coin Galleries to the top of the industry in less than four years. In 1983, Jim merged with his friend and former archival Steve Ivy, whom Jim had long admired. Their partnership has become the world’s largest and most successful numismatic company, as well as the third-largest auctioneer in America. Jim remains arguably the best “eye” in the coin business today (he won the professional division of the PCGS World Series of Grading). In the mid-1980s, he authored “How to Grade U.S. Coins” (now posted on the web at www.CoinGrading.com), a highly-acclaimed text upon which the NGC and PCGS grading standards would ultimately be based. Jim is a bit of a Renaissance man, as a well-known futurist, an active collector of EC comics and early 20th-century American art (visit www.jhalpe.com), venture capital investor, philanthropist (he endows a multimillion-dollar health education foundation), and part-time novelist. His first fictional novel, “The Truth Machine,” was published in 1996 and became an international science fiction bestseller, and was optioned for movie development by Warner Brothers. Jim’s second novel, “The First Immortal,” was published in early 1998 and immediately optioned as a Hallmark Hall of Fame television mini-series. Jim is married to Gayle Ziaks, and they have two sons, David and Michael. In 1996, with funding from Jim and Gayle’s foundation, Gayle founded Dallas’ Dance for the Planet, which has grown to become the largest free dance festival in the world.

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 ten, he was already buying and selling coins from a dealer’s table at trade shows in his hometown of Seattle. His business grew rapidly, and by 1985 he had offices in both Seattle and Minneapolis. He joined Heritage in 1987 as Executive Vice-President and Manager of the firm’s rare coin business. Today, as an owner and as President of Heritage, his responsibilities include overseeing the firm’s private client group and working with top collectors in every field in which Heritage is active. Greg has been involved with many of the rarest items and most important collections handled by the firm, including the purchase and/or sale of the Ed Trompeter Collection (the world’s largest numismatic purchase according to the Guinness Book of World Records), the legendary 1894 San Francisco Dime, the 1838 New Orleans Half Dollar, and the 1804 Silver Dollar. During his career, Greg has handled more than $1 billion of rare coins, collectibles and art, and provided expert consultation concerning the authenticity and grade condition of coins for the Professional Coin Grading Service (PCGS). He has provided expert testimony for the United States Attorneys in San Francisco, Dallas, and Philadelphia, and for the Federal Trade Commission (FTC). He has worked with collectors, consignors, and their advisors regarding significant collections of books, manuscripts, comics, currency, jewelry, vintage movie posters, sports and entertainment memorabilia, decorative arts, and fine art. Additionally, Greg is a Sage Society member of the American Numismatic Society, and a member/life member of the PNG, ANA, and most other leading numismatic organizations. Greg is also Chapter Chairman for North Texas of the Young Presidents’ Organization (YPO), and is an active supporter of the arts. Greg co-authored “The Collectors Estate Handbook,” winner of the NLG’s Robert Friedberg Award for numismatic book of the year. Mr. Rohan currently serves on the seven-person Advisory Board to the Federal Reserve Bank of Dallas, in his second appointed term. He and his wife, Lyra, are avid collectors of rare wine, Native American artifacts, and American 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 the driving force behind Heritage’s web development, now a significant portion of Heritage’s future plans. As the only numismatic auction house that combines traditional floor bidding with active Internet bidding, the totally interactive system has catapulted Heritage to the top rare coin website (according to Forbes Magazine’s “Best of the Web”). Paul was born in Michigan and came to Heritage in 1984 after 12 years as the General Manager of a plastics manufacturing company in Ann Arbor. Since 1987, he has been a general partner in Heritage Capital Properties, Sales Manager, Vice President of Operations, and Chief Operating Officer for all Heritage companies and affiliates since 1996. Paul maintains an active interest in sports and physical fitness, and he and his wife have three children.
Ed Jaster - Vice President, Heritage Auction Galleries

Even before joining the Heritage team, Ed Jaster was one of the most experienced, trusted and well-known comics dealers in America. Ed's client list (now part of Heritage's) is almost as legendary as his knowledge of comics. He has bought and sold complete runs of Mile Highs, multiple copies of Detective Comics #27, Captain America Comics #1, Batman #1, and Amazing Fantasy #15, to name just a few. Ed is a Senior Overstreet Advisor, has won several CBG Customer Service Awards, and served as an AACC Grading and Certification panelist for Christie's auctions in 1994 and 1995. He has been published in the Overstreet Comic Book Price Guide, Comic Book Marketplace and The Comics Buyer's Guide.

Ed sez: Jack Kirby was the King, and he was at the top of his game during his decade-long reign on Fantastic Four. Many consider his work was never finer than when inked by Joe Sinnott, who began working regularly with Kirby in 1965. Check out the original art we're offering from that classic collaboration, page 12 from Fantastic Four #57 (1966).

James “Lon” Allen - Director of Sales, Comcs

Lon attended Truman State University from 1991-1995, and, while there, turned his love of comics into a part-time business. His successful part-time business became an even more successful full-time business when he started J.L.A. Comics in 2000. In 2002, Lon joined Heritage as Auction Coordinator, and was promoted to Director of Sales in 2005. He is an advisor to both the Overstreet Comic Book Price Guide and to GPAnalysis.com, and is a confirmed fan of both the Atlanta Braves and the Kansas City Chiefs.

Lon sez: I didn't buy Fantastic Four #12 off the newsstand, but I got it as soon as I came of (Marvel) age. It's absolutely one of my favorite issues of any era, and Heritage is offering the nicest copy we've ever had. See for yourself!

Barry Sandoval - Director of Operations, Comics

After graduating from Southern Methodist University, Barry relocated to Europe to begin a career in book publishing. He edited “The Encyclopedia of Photographers, 1900 to Present” (which won the Kodak Prize for best photography book of the year) as well as books on digital and conventional photography, a German-English dictionary, and other foreign-language reference works. He has been interested in comics since the day his parents bought him a copy of Amazing Spider-Man #148. Barry also enjoys football, history, international travel, and the novels of Len Deighton and Agatha Christie.

Barry sez: Mort! Mort! Mort! I refer not to Mr. Downey Jr. but to Mr. Drucker. His movie parody "Chinatown" is pure genius -- get it for your mother, or your sister, or your mother and your sister!

Jim Steele - Chief Cataloger

Most of his fellow Heritage catalogers figure Jim bought Golden Age comics right off the stands, but he claims to be much younger than he looks. In reality, he began reading comics in the mid-1950s, and didn't read anything published in the '40s until years later. He's spent the last few decades trying to catch up. Years of collecting, setting up as a dealer at comic book conventions, and owning a collectibles bookstore -- all the while working in the 'real' world -- finally paid off in 2002 when he found a company (Heritage) that would pay him to be around comic books full-time. When he's not cataloging or editing the latest Comic and Comic Art Signature Sale, he pursues his "other" job of assisting in the production of Heritage's Entertainment Memorabilia catalogs.

Jim sez: L. B. Cole was one of the very best of the Golden Age cover artists, with a style so distinctive, his work was easily recognized no matter the genre. See the range of his covers on the copies of Blue Bolt #105, 106, and 107; Contact Comics #8; Target Comics V9#10; and Thrilling Crime Cases #49, in our Golden Age Comcs section.

Gary Dowell - Comic Cataloger

After receiving a Bachelors degree in Journalism from the University of Texas at Arlington in 1998, certified movie geek Gary Dowell went to work as an section editor/entertainment reporter/film critic for alternative weekly, The Met, and later the Dallas Morning News, as one of its youngest arts and entertainment reporters. He joined Heritage in late 2004, where he found a new outlet for his extensive knowledge of pop culture as a cataloger in the Comics and in the Entertainment departments. Still freelancing from time to time, Gary is also involved with the USA Film Festival, the Dallas Video Festival, and AFI Dallas International Film Festival as a writer, co-ordinator, and juror. He spends his free time expanding his personal and mental pop culture libraries with books, music, and movies.

Gary sez: Pulp fans will want to seriously consider the bound volume lots, which include some mind-blowing runs of issues from the early years of Amazing Stories, Astounding Stories, and Science Wonder Stories.

Greg Holman - Cataloger & Consignments

Greg Holman has been a comic fan since 1972, when he started purchasing comics from his local pharmacy in Austin, Texas. An artist in his own right, Greg's artistic bent is only natural, as his father, George, is a well-known artist and designer. After attending Southwest Texas State University and serving a tour in the Dallas art gallery community, Greg 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. He has done radio and television interviews on the subject of comic books and has been a panelist at many conventions. When the comics industry crashed in the 1990s, Greg went into the IT field, and now returns to his original passion for comics by joining Heritage. Greg and his wife Lisa raise dogs. He is an award-winning cook, a musician in his spare time, and as you'd expect from a Heritage employee, he still enjoys collecting comics as well as entertainment memorabilia.

Greg sez: Original Tick covers never became available, as Ben Edlund is well-known for keeping all of his artwork and particularly his covers. This one somehow got away from him and is awaiting a bid from you! This is a unique opportunity to own possibly the only Tick cover to ever come up for auction... oh, bidder of comic related things. Spoon!
Another superlative kid strip was Crockett's Johnson's "Barnaby," Bronze Age pages, but just about any sequential from his most famous DC title would make a prized addition to even the most impressive art collections.

Simon sez: Percy Crosby was a seminal talent in the field of cartooning and American art. His kid strip, "Skippy," had a profound influence on such comic strip phenomena as "Peanuts" and "Calvin and Hobbes." Be sure to scope out the lots spotlighting Crosby's work — if you've never seen it before, you're in for a treat! Another superlatice kid strip was Crockett's Johnson's "Barnaby," and — Casalamochee!! — we're pleased to offer a superb daily to our bidders.

Mark Stokes - Comic Art Cataloger

Mark's life-long love of comic books began in the mid-1970s, when a 7-11 spinner rack of new issues first reeled him in. Those Bronze Age Marvels and DCs have resonated with him ever since. Mark is a graduate of the Art Institute of Dallas, with an art career spanning over twenty-five 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 Warner Cable. Mark is the former president of the Southwest Society of Comic Creators, and the mastermind behind his own self-published comic book, Zombie Boy. He's even had a brief stint as a standup comic. Since 2002, Mark has

Mark sez: One of writer Peter Milligan's most sympathetic collaborators, Duncan Fegredo, puts his titanic talent to the task of illustrating two covers for Shade, the Changing Man, issues #55, and 59. Check 'em out!

Andrew Norton – Consignment Director / Internet Sales Specialist

Andrew joined Heritage in 2005. He is originally from Fredericton, New Brunswick, Canada and moved to Dallas in 2001. He graduated from the University of New Brunswick with degrees in Engineering and Economics in 2001. Andrew manages all eBay sales not only for Heritage's Comics Division, but for Sports, Americana, and Entertainment as well. He also serves as a Consignment Director to many new clients introduced to Heritage through eBay sales. Since 2005 alone, he's completed over 15,000 transactions for Heritage. Andrew has been a hockey fan and player since he was 5 years old. He has played junior, college, and pro hockey during his career, and has operated hockey camps and helped train many young goalies in the DFW area since 2002. His interests include sports, investing, and several areas of economics. Andrew married his wife Jennifer in 2001 and has a daughter, Mabel, born in 2006.

David Tosh - Collectibles Specialist/Cataloger

Veteran describer David Tosh, now entering his fifth year at Heritage, has seen a lot of changes in comics over the years. From his early comic book reading days during the Silver Age, through the wild 'n' woolly Underground Comix craze and the self-publishing boom of the 1980s, up to today's anything-goes world of internet access and big-budget movie adaptations of Spider-Man and more, David is convinced we are in a new Golden Age of comics. His training as a graphic designer, with over thirty years experience in advertising and printing, has given David a good eye for detail, plus a wealth of behind-the-scenes knowledge of the production of comic books, including original artwork done for the medium. As a Nostalgia dealer in the 1990s, David also dealt extensively with vintage toys and memorabilia, which often makes him the go-to man at Heritage for comic-related collectibles like toys and advertising pieces. His current projects include his self-published 'zine Mumbo, and several comic-related book projects. David and his wife Sonia are both native Texans and long-time Dallas residents.

Andrew sez: For fans of painted comic art, this Signature sale is absolutely brimming with wondrous masterworks. Check out the flights of fantasy by such fan-favorites as Alex Ross, Bill Sienkiewicz, Duncan Fegredo, Jon J. Muth, and Simon Bisley. Be sure to take a moment to consider the Boris Vallejo and Sanjulian offerings — the brilliant painted art just goes on and on.

Simon Sanchez – Comic Cataloger

Native Dallasite 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 and especially loves to collect comics from that era. Another pastime is music - Simon has played in many bands in the Dallas area and loves the music scene here. Other passions include collecting celebrity autographs and original comic art. Simon and his wife Theresa enjoy taking their dog Prince for long walks.

Simon sez: (T’ve been waiting to say that): Check out the fantastic offering of high grade Bronze Age beauties such as X-Men #94 in 9.6, Giant Size X-Men #1 in 9.4, and Amazing Spider-Man #129 (1st appearance of Punisher) in 9.0.

Mark Walters – Comic Cataloger

Despite showing an interest in art at a very early age, it took a while before he really took notice of comic books. He started with the comic magazines Mad and Cracked primarily because of their movie parodies which often featured near-perfect likenesses of big-screen actors. It wasn't until the summer of 1990 that Mark really noticed comic books, but he quickly made up for lost time, amassing multiple long boxes in short order. He began attending local conventions as a fan, quickly became a dealer, and by 1993 was working with the Dallas Fantasy Fair booking guests and helping with promotions. He found time to graduate from the Art Institute of Dallas with a degree in Applied Arts and Advertising, which led to his illustrating numerous ad campaigns for major companies, and by 2000 running his own comic book conventions. Mark is a noted authority on Modern Age comic book art, and has his own website (www.bigfanboy.com) where he professionally writes movie reviews and interviews some of the top talent in the film and television industry.

Mark sez: This auction features not one but two fantastic pages from Swamp Thing by Bernie Wrightson. His art is consistently going up in value, especially the Bronze Age pages, but just about any sequential from his most famous DC title would make a prized addition to even the most impressive art collections.
Steven R. Roach, J.D. - Director, Trusts and Estates
As both a licensed attorney and a seasoned numismatist, Steve is in a unique position to help heirs, nonprofit institutions, attorneys, and advisors with their collectible assets. In his more than 15 years in the coin industry, he has worked with many of the best, including positions at Heritage as a senior grader and numismatist, ANACS as a grader, and stints with Christie's and Spink-America in New York, and PCGS in Los Angeles. Steve writes the popular “Inside Collecting” column in Coin World, and has received two Numismatic Literary Guild (NLG) awards. He received his JD from The Ohio State University Moritz College of Law. He was a judicial extern to United States District Court Judge Gregory Frost, and a summer research fellow for the American Bar Association Section on Dispute Resolution in Washington, D.C. Steve received his BA with high honors from the University of Michigan with a dual degree in the History of Art and Organizational Studies, receiving the Tappan award for outstanding performance in the History of Art program, and studied in Florence, Italy. He is a life member of the American Numismatic Association, and a member of the American Bar Association, the Dallas Bar Association, the Dallas Association of Young Lawyers, and the Dallas Estate Planning Council.

Norma L. Gonzalez - VP of Operations - Numismatic Auctions
Born in Dallas, Texas, Norma joined the U.S. Navy in August of 1993. During her five-year enlistment, she received her Bachelor’s Degree in Resource Management and traveled to Japan, Singapore, Thailand and lived in Cuba for three years. After her enlistment, she moved back to Dallas where her family resides. Norma joined Heritage in 1998; always ready for a challenge, she spent her days at Heritage and her nights pursuing an M.B.A. She was promoted to Vice President in 2003. She currently manages the operations departments, including Coins, Currency, World & Ancient Coins, Sports Cards & Memorabilia, Comics, Movie Posters, Pop Culture and Political Memorabilia. Norma enjoys running, biking and spending time with her family. In February 2004 she ran a 26.2-mile marathon in Austin, Texas and later, in March she accomplished a 100-mile bike ride in California.

Kelley Norwine - VP - Marketing
Born and raised in South Carolina, Kelley pursued a double major at Southern Wesleyan University, earning a BA in Music Education and a BS in Business Management. A contestant in the Miss South Carolina pageant, Kelley was later Regional Manager & Director of Training at Bank of Travelers Rest in South Carolina. Relocating to Los Angeles, Kelley became the Regional Manager and Client Services Director for NAS-McCann World Group, an international Advertising & Communications Agency where she was responsible for running one of the largest offices in the country. During her years with NAS Kelley was the recipient of numerous awards including Regional Manager of the Quarter and the NAS Courage and Dedication award. After relocating to Dallas, Kelley took a job as Director of Client Services for TMP/Monster Worldwide and joined Heritage in 2005 as Director of Client Development. She was named VP of Marketing for Heritage in 2007. A cancer survivor, Kelley is an often-requested motivational speaker for the American Cancer Society. In her spare time, she writes music, sings, and plays the piano.

Marti Korver - Manager - Credit/Collections
Marti has been working in numismatics for more than three decades. She 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, running the bid books for such memorable sales as the Garrett Collection and representing bidders as agent at B&R auctions for ten years. She also worked as a research assistant for Q. David Bowers for several years. Memorable events included such clients (and friends) as Richard Lobel, John Ford, Harry Bass, and John J. Pittman. She is married to noted professional numismatist and writer, Robert Korver, (who is sometimes seen auctioneering at coin shows) and they migrated to Heritage in Dallas in 1996. She has an RN daughter (who worked her way through college showing lots for Heritage) and a son (who is currently a college student and sometimes a Heritage employee) and a type set of dogs (one black and one white). She currently collects kitschy English teapots and compliments.
Terms and Conditions of Auction
Auctioneer and Auction:
1.This Auction is presented by Heritage Auction Galleries, a d/b/a/ of Heritage Auctions, Inc., or
their affiliates Heritage Numismatic Auctions, Inc. or Currency Auctions of America, Inc., d/
b/aasidentifiedwiththeapplicablelicensinginformationonthetitlepageofthecatalogoron
the HA.com Internet site (the“Auctioneer”).The Auction is conducted under theseTerms and
ConditionsofAuctionandapplicablestateandlocallaw.Announcementsandcorrectionsfrom
the podium andthosemade through theTerms and Conditions of Auctionsappearingonthe
Internet at HA.com supersede those in the printed catalog.
Buyer’s Premium:
2.OnbidsplacedthroughHeritage,aBuyer’sPremiumoffifteenpercent(15%)willbeaddedtothe
successful hammer price bid on lots in Coin and Currency auctions, or nineteen and one-half
percent (19.5%) on lots in all other auctions. If your bid is placed through eBay Live, a Buyer’s
PremiumequaltothenormalBuyer’sPremiumplusanadditionalfivepercent(5%)ofthehammer
pricewillbeaddedtothesuccessfulbiduptoamaximumBuyer’sPremiumofTwentyTwoand
one-half percent (22.5%). There is a minimum Buyer’s Premium of $9.00 per lot. In Gallery
Auctions(sealedbidauctionsofmostlybulknumismaticmaterial)only,theBuyer’sPremiumis
19.5%.
Auction Venues:
3.The following Auctions are conducted solely on the Internet: HeritageWeekly Internet Coin,
Currency, Comics, andVintage Movie Poster Auctions; Heritage Monthly Internet Sports and
MarketplaceAuctions;FinalSessions.SignatureAuctionsandGrandFormatAuctionsacceptbids
on the Internet first, followed by a floor bidding session; bids may be placed prior to the floor
bidding session by Internet, telephone, fax, or mail.
Bidders:
4.AnypersonparticipatingorregisteringfortheAuctionagreestobeboundbyandacceptsthese
Terms and Conditions of Auction (“Bidder(s)”).
5.AllBiddersmustmeetAuctioneer’squalificationstobid.AnyBidderwhoisnotacustomeringood
standingoftheAuctioneermaybedisqualifiedatAuctioneer’ssoleoptionandwillnotbeawarded
lots.SuchdeterminationmaybemadebyAuctioneerinitssoleandunlimiteddiscretion,atany
timepriorto,during,orevenafterthecloseoftheAuction.Auctioneerreservestherighttoexclude
anypersonitdeemsinitssoleopinionisdisruptivetotheAuctionorisotherwisecommercially
unsuitable.
6.Ifanentityplacesabid,thenthepersonexecutingthebidonbehalfoftheentityagreestopersonally
guarantee payment for any successful bid.
Credit References:
7.BidderswhohavenotestablishedcreditwiththeAuctioneermusteitherfurnishsatisfactorycredit
information(includingtwocollectibles-relatedbusinessreferences)wellinadvanceoftheAuction
or supplyvalid credit card information. Bids placed through our Interactive Internetprogram
willonlybeacceptedfrompre-registeredBidders;BidderswhoarenotmembersofHA.comor
affiliatesshouldpre-registeratleasttwobusinessdaysbeforethefirstsessiontoallowadequate
time to contact references.
Bidding Options:
8. Bids in Signature Auctions or Grand Format Auctions may be placed as set forth in the printed
catalogsectionentitled“Chooseyourbiddingmethod.”ForauctionsheldsolelyontheInternet,
see the alternatives on HA.com. Review at HA.com/common/howtobid.php.
9.PresentmentofBids:Non-Internetbids(includingbutnotlimitedtopodium,fax,phoneandmail
bids) are treated similar to floor bids in that they must be on-increment or at a half increment
(called a cut bid). Any podium, fax, phone, or mail bids that do not conform to a full or half
increment will be rounded up or down to the nearest full or half increment and this revised
amount will be considered your high bid.
10. Auctioneer’s Execution of Certain Bids. Auctioneer cannot be responsible for your errors in
bidding,socarefullycheckthateverybidisenteredcorrectly.WhenidenticalmailorFAXbidsare
submitted,preferenceisgiventothefirstreceived.Toensurethegreatestaccuracy,yourwritten
bidsshouldbeenteredonthestandardprintedbidsheetandbereceivedatAuctioneer’splace
ofbusinessatleasttwobusinessdaysbeforetheAuctionstart.Auctioneerisnotresponsiblefor
executingmailbidsorFAXbidsreceivedonorafterthedaythefirstlotissold,norInternetbids
submittedafterthepublishedclosingtime;norisAuctioneerresponsibleforproperexecutionof
bidssubmittedbytelephone,mail,FAX,e-mail,Internet,orinpersononcetheAuctionbegins.
Internetbidsmaynotbewithdrawnuntilyourwrittenrequestisreceivedandacknowledgedby
Auctioneer(FAX:214-4438425);suchrequestsmuststatethereason,andmayconstitutegrounds
forwithdrawalofbiddingprivileges.LotswonbymailBidderswillnotbedeliveredattheAuction
unless prearranged.
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
canbeanywholedollaramount.Itispossibleunderseveralcircumstancesforwinningbidstobe
betweenincrements,sometimesonly$abovethepreviousincrement.Pleasesee:“HowcanIlose
by less than an increment?” on our website.
The following chart governs current bidding increments.
Please note the changes in our bid increments effective immediately.
Current Bid.................... Bid Increment
Increment
<$10.....................................$1
$10 - $29.............................$2
$30 - $49.............................$3
$50 - $99.............................$5
$100 - $199........................$10
$200 - $299........................$20
$300 - $499........................$25
$500 - $999........................$50
$1,000 - $1,999.................$100
$2,000 - $2,999.................$200
$3,000 - $4,999.................$250
$5,000 - $9,999.................$500
$10,000 - $19,999............$1,000

Current Bid............................. B

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d

$20,000 - $29,999...................... $2,000
$30,000 - $49,999...................... $2,500
$50,000 - $99,999...................... $5,000
$100,000 - $199,999................. $10,000
$200,000 - $299,999................. $20,000
$300,000 - $499,999................. $25,000
$500,000 - $999,999................. $50,000
$1,000,000 - $1,999,999.......... $100,000
$2,000,000 - $2,999,999.......... $200,000
$3,000,000 - $4,999,999.......... $250,000
$5,000,000 - $9,999,999.......... $500,000
>$10,000,000.............................. $1,000,000

12.IfAuctioneercallsforafullincrement,afloor/phonebiddermayrequestAuctioneertoaccept
a bid at half of the increment (“Cut Bid”) which will be that bidders final bid; if the Auctioneer
solicits bids other the expected increment, they will not be considered Cut Bids, and bidders
accepting such increments may continue to participate.
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 Uniform Commercial Code. A ”Minimum Bid” is an
amount below which the lot will not sell. THE CONSIGNOR OF PROPERTY MAY PLACE
WRITTEN ”Minimum Bids” ON HIS LOTS IN ADVANCE OF THE AUCTION; ON SUCH LOTS,
IF THE HAMMER PRICE DOES NOT MEET THE ”Minimum Bid”, THE CONSIGNOR MAY PAY
A REDUCED COMMISSION ON THOSE LOTS. ”Minimum Bids” are generally posted online
several days prior to the Auction closing. For any successful bid placed by a consignor on his
Property on the Auction floor, or by any means during the live session, or after the ”Minimum
Bid”foranAuctionhavebeenposted,wewillrequiretheconsignortopayfullBuyer’sPremium
and Seller’s Commissions on such lot.
14.ThehighestqualifiedBiddershallbethebuyer.IntheeventofanydisputebetweenfloorBidders
ataSignatureAuction,Auctioneermayathissolediscretionreofferthelot.Auctioneer’sdecision
and declaration of the winning Bidder shall be final and binding upon all Bidders.
15.Auctioneerreservestherighttorefusetohonoranybidortolimittheamountofanybidwhich,
inhissolediscretion,isnotsubmittedin“GoodFaith,”orisnotsupportedbysatisfactorycredit,
numismatic references, or otherwise. A bid is considered not made in“Good Faith”when an
insolventorirresponsibleperson,orapersonundertheageofeighteenmakesit.Regardlessof
the disclosure of his identity, any bid by a consignor or his agent on a lot consigned by him is
deemed to be made in“Good Faith.”Any person apparently appearing on the OFAC list is not
eligible to bid.
16.NominalBids.TheAuctioneerinitssolediscretionmayrejectnominalbids,smallopeningbids,
orverynominaladvances.Ifalotbearingestimatesfailstoopenfor40–60%ofthelowestimate,
the Auctioneer may pass the item or may place a protective bid on behalf of the consignor.
17.LotsbearingbiddingestimatesshallopenatAuctioneer’sdiscretion(approximately50%ofthe
lowestimate).Intheeventthatnobidmeetsorexceedsthatopeningamount,thelotshallpass
as unsold.
18. All items are to be purchased per lot as numerically indicated and no lots will be broken. Bids
will be accepted in whole dollar amounts only. No“buy”or“unlimited”bids will be accepted.
Off-incrementbidsmaybeacceptedbytheAuctioneeratSignatureAuctionsandGrandFormat
Auctions. Auctioneer reserves the right to withdraw, prior to the close, any lots from the
Auction.
19.Auctioneerreservestherighttorescindthesaleintheeventofnonpayment,breachofawarranty,
disputedownership,auctioneer’sclericalerrororomissioninexercisingbidsandreserves,or
otherwise.
20.AuctioneeroccasionallyexperiencesInternetand/orServerserviceoutagesduringwhichBidders
cannotparticipateorplacebids.Ifsuchoutageoccurs,wemayatourdiscretionextendbidding
fortheauction.Thispolicyappliesonlytowidespreadoutagesandnottoisolatedproblemsthat
occurinvariouspartsofthecountryfromtimetotime.Auctioneerperiodicallyschedulessystem
downtimeformaintenanceandotherpurposes,whichmaybecoveredbytheOutagePolicy.
BiddersunabletoplacetheirBidsthroughtheInternetaredirectedtobidthroughClientServices
at 1-800-872-6467.
21.TheAuctioneeroritsaffiliatesmayconsignitemstobesoldintheAuction,andmaybidonthose
lotsoranyotherlots.Auctioneeroraffiliatesexpresslyreservetherighttomodifyanysuchbids
atanytimepriortothehammerbasedupondatamadeknowntotheAuctioneeroritsaffiliates.
TheAuctioneermayextendadvances,guarantees,orloanstocertainconsignors,andmayextend
financing or other credits at varying rates to certain Bidders in the auction.
22.TheAuctioneerhastherighttosellcertainunsolditemsafterthecloseoftheAuction;Suchlots
shallbeconsideredsoldduringtheAuctionandalltheseTermsandConditionsshallapplytosuch
sales including but not limited to the Buyer’s Premium, return rights, and disclaimers.
Payment:
23. All sales are strictly for cash in United States dollars. Cash includes: U.S. currency, bank wire,
cashierchecks,travelerschecks,andbankmoneyorders,allsubjecttoreportingrequirements.
Checksmaybesubjecttoclearingbeforedeliveryofthepurchases.Heritagereservestherightto
determineifacheckconstitutes“goodfunds”whendrawnonaU.S.bankfortendays,andthirty
days when drawn on an international bank. Credit Card (Visa or Master Card only) and PayPal
paymentsmaybeacceptedupto$10,000fromnon-dealersatthesolediscretionoftheauctioneer,
subjecttothefollowinglimitations:a)salesareonlytothecardholder,b)purchasesareshippedto
thecardholder’sregisteredandverifiedaddress,c)Auctioneermaypre-approvethecardholder’s
creditline,d)acreditcardtransactionmaynotbeusedinconjunctionwithanyotherfinancing
or extended terms offered by the Auctioneer, and must transact immediately upon invoice
presentation,e)rightsofreturnaregovernedbytheseTermsandConditions,whichsupersede
those conditions promulgated by the card issuer, f ) floor Bidders must present their card.
24.PaymentisdueuponclosingoftheAuctionsession,oruponpresentmentofaninvoice.Auctioneer
reservestherighttovoidaninvoiceifpaymentinfullisnotreceivedwithin7daysaftertheclose
of the Auction.
25.LotsdeliveredintheStatesofTexas,California,orotherstateswheretheAuctionmaybeheld,
aresubjecttoallapplicablestateandlocaltaxes,unlessappropriatepermitsareonfilewithus.
Bidder agrees to pay Auctioneer the actual amount of tax due in the event that sales tax is not
properlycollecteddueto:1)anexpired,inaccurate,inappropriatetaxcertificateordeclaration,2)
anincorrectinterpretationoftheapplicablestatute,3)oranyotherreason.Theappropriateform
orcertificatemustbeonfileatandverifiedbyHeritagefivedayspriortoAuctionortaxmustbe
paid;onlyifsuchformorcertificateisreceivedbyHeritagewithin4daysoftheAuctioncanatax
refund be made. Lots from different Auctions may not be aggregated for sales tax purposes.
26.In theeventthataBidder’s paymentis dishonored upon presentment(s), Biddershallpaythe
maximum statutory processing fee set by applicable state law.
27.IfanyAuctioninvoicesubmittedbyAuctioneerisnotpaidinfullwhendue,theunpaidbalance
will bear interest at the highest rate permitted by law from the date of invoice until paid. If the
Auctioneerrefersanyinvoicetoanattorneyforcollection,thebuyeragreestopayattorney’sfees,
courtcosts,andothercollectioncostsincurredbyAuctioneer.IfAuctioneerassignscollectionto
itsin-houselegalstaff,suchattorney’stimeexpendedonthemattershallbecompensatedatarate
comparable to the hourly rate of independent attorneys.
28.IntheeventasuccessfulBidderfailstopayallamountsdue,Auctioneerreservestherighttoresell
themerchandise,andsuchBidderagreestopayforthereasonablecostsofresale,includinga0%
seller’scommission,andalsotopayanydifferencebetweentheresalepriceandthepriceofthe


45. By placing a bid or otherwise participating in the auction, Bidder accepts these Terms and Conditions of Auction, and specifically agrees to the alternative dispute resolution provision set forth herein. Arbitration replaces the right to go to court, including the right to a jury trial.

46. Auctioneer invoiced shall be responsible for consequential damages, incidental damages, compensatory damages, any term or condition of sale and any arbitration or mediation rights existing under the rules of any professional society or other property of the buyer then held by the Auctioneer. In the event that a Buyer’s Premium and any other property of the buyer then held by the Auctioneer is awarded substantial and material relief from an order or judgment, such relief shall be the exclusive remedy. Bidder, by non-compliance to these express terms of a granted license, shall have the right to offset such unpaid account by any credit balance due Bidder, and it may seize property, or lien any unpaid amount by any of the Bidder’s property in their possession.

13. Title shall pass to the Bidder upon full payment of all full and final invoices are paid in full. In the event of bankruptcy of the buyer, the buyer may not be assigned. Any statement made by the Auctioneer is an opinion or an estimate. The Auctioneer does not guarantee the accuracy of the description and is not responsible for any defects, in any event, shall not be liable for any claim, request for return or purchase price reversal. For further information, please contact Bill Taylor at 800-872-6467 ext. 1280.

40. Translations of foreign language documents may be provided as a convenience to interested parties. For further information, please contact Bill Taylor at 800-872-6467 ext. 1280.

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

48. Arbitration Clause: All controversies or claims under this Agreement or arising from or pertaining thereto, shall be within the jurisdiction of the State of Texas. In the event that any matter including arbitrations to compel arbitration, construe the agreement, actions in aid of arbitration or the buyer is not otherwise be entitled to such relief, the arbitration provision shall be the exclusive remedy for any claim or defense). Any party (including the successful Bidder, a Bidder, a purchaser and/or other Auction participant or registrant) agrees that in no case whatsoever shall the Auctioneer's maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot.

47. In the event of an arbitration order, Auctioneer may act in a sole discretion, correct the error on the Internet, or, if discovery is deferred at a later date, to refund the buyer’s purchase price without further obligation.

48. Arbitration Clause: All controversies or claims under this Agreement or arising from or pertaining thereto, shall be within the jurisdiction of the State of Texas. In the event that any matter including arbitrations to compel arbitration, construe the agreement, actions in aid of arbitration or otherwise needs to be litigated, such matter shall be litigated in the Courts of the State of Texas, in Dallas County, Texas, or in the State's or any applicable sections of the New York City Department of Consumer Affairs Rules and Regulations. Notice as to an Auction in California. Auctioneer has in compliance with Title 2.95 of the California Civil Code as amended, October 11, 1993. Sec. 1812.600, provided with the California Secretary of State its bonds and furnished to employees, and the auctioneers are being conducted in compliance with Sec. 2338 of the Commercial Code and Sec. 535 of the Penal Code.

46. Auctioneer invoiced shall be responsible for consequential damages, incidental damages, compensatory damages, and other damages arising from the auction of any lot. In the event that an Auctioneer cannot deliver the lot, subsequently established the lot has a bid, title or other transfer of condition issues are claimed, Auctioneer’s liability shall be limited to the lesser of the value of the lot plus any charges paid on its behalf or the maximum bid placed by the Bidder, which bid shall be deemed for all purposes the value of the lot. After a year has elapsed, Auctioneer’s maximum liability shall be limited to any commissions and fees Auctioneer earned on that particular lot.

47. In the event of a termination error, Auctioneer may act in sole discretion, correct the error or refund the buyer’s purchase price without further obligation.

46. By placing a bid or otherwise participating in the auction, Bidder accepts these Terms and Conditions of Auction, and specifically agrees to the alternative dispute resolution provision set forth herein. Arbitration replaces the right to go to court, including the right to a jury trial.
COMICS & COMIC ART TERM A: Signature Auctions are not on approval. No certified material may be returned because of possible differences of opinion with respect to the grade offered by any third-party organization, dealer, or service. No guarantee of grade is offered for uncertified Property sold and subsequently submitted to a third-party grading service. There are absolutely no exceptions to this policy. Under extremely limited circumstances, (e.g. gross cataloging error) a purchaser, who did not bid from the floor, may request Auctioneer to evaluate voiding a sale; such request must be made in writing detailing the alleged gross error, and submission of the lot to the Auctioneer must be pre-approved by the Auctioneer. A bidder must notify the appropriate department head (check the inside front cover of the catalog or our website for a listing of department heads) in writing of such request within three (3) days of the non-floor bidder’s receipt of the lot. Any lot that is to be evaluated must be in our offices within 30 days after Auction. Grading does not qualify for this evaluation process nor do such complaints constitute a basis to challenge the authenticity of a lot. AFTER THAT 30-DAY PERIOD, NO LOTS MAY BE RETURNED FOR REASONS OTHER THAN AUTHENTICITY. Lots returned must be housed intact in the original holder. No lots purchased by floor Bidders may be returned (including those Bidders acting as agents for others). Late remittance for purchases may be considered just cause to revoke all return privileges.

COMICS & COMIC ART TERM B: Auctions conducted solely on the Internet have a THREE (3) DAY RETURN POLICY: Lots paid for within seven days of the Auction closing are sold with a three (3) day return privilege. You may return lots under the following conditions: Within three days of receipt of the lot, you must first notify Auctioneer by contacting Client Service by phone (1-800-872-6467) or e-mail (Bid@HA.com), and immediately mail the lot(s) fully insured to the attention of Returns, Heritage, 3500 Maple Avenue, 17th Floor, Dallas TX 75219-3941. Lots must be housed intact in their original holder and condition. You are responsible for the insured, safe delivery of any lots. A non-negotiable return fee of 5% of the purchase price ($10 per lot minimum) will be deducted from the refund for each returned lot or billed directly. Postage and handling fees are not refunded. After the three-day period (from receipt), no items may be returned for any reason. Late remittance for purchases revokes all Return-Restock privileges.

COMICS & COMIC ART TERM C: Bidders who have inspected the lots prior to the auction will not be granted any return privileges.

COMICS & COMIC ART TERM D: Comic books sold referencing a third-party grading service are sold “as is” without any express or implied warranty. Certain warranties may be available from the grading services and the Bidder is referred to them for further details: Comics Guaranty Corporation (CGC), P.O. Box 4738, Sarasota, FL 34230.

COMICS & COMIC ART TERM E: Bidders who intend to challenge authenticity or provenance of a lot must notify Auctioneer in writing within thirty (30) days of the Auction’s conclusion. In the event Auctioneer cannot deliver the lot or subsequently it is established that the lot lacks title, provenance, authenticity, or other transfer or condition issue is claimed, Auctioneer’s liability shall be limited to rescission of sale and refund of purchase price; in no case shall Auctioneer’s maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot. After one year has elapsed, Auctioneer’s maximum liability shall be limited to any commissions and fees Auctioneer earned on that lot.

COMICS & COMIC ART TERM F: All comics are guaranteed genuine, but are not guaranteed as to grade, since grading is a matter of opinion, an art and not a science, and therefore the opinion rendered by the Auctioneer or any third party grading service may not agree with the opinion of others (including trained experts), and the same expert may not grade the same item with the same grade at two different times.

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

COMICS & COMIC ART TERM H: Due to changing grading standards over time, differing interpretations, and to possible mishandling of items by subsequent owners, Auctioneer reserves the right to grade items differently than shown on certificates from any grading service that accompany the items. Auctioneer also reserves the right to grade items differently than the grades shown in the prior catalog should such items be 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: JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017
Account Name: HERITAGE NUMISMATIC AUCTIONS MASTER ACCOUNT
ABA Number: 021000021
Account Number: 1884827674
Swift Code: CHASUS33

Rev. 02_15_07
**Mail Bidding at Auction**

Mail bidding at auction is fun and easy and only requires a few simple steps.

1. **Look through the catalog, and determine the 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.**
4. **Verify your bids!**
5. **Mail Early. Preference is given to the first bids received in case of a tie.**

When bidding by mail, you frequently purchase items at less than your maximum bid.

Bidding is opened at the published increment above the second highest mail or Internet bid; we act on your behalf as the highest mail bidder. If bidding proceeds, we act as your agent, bidding in increments over the previous bid. This process is continued until you are awarded the lot or you are outbid.

**An example of this procedure:** You submit a bid of $100, and the second highest mail bid is at $50. Bidding starts at $51 on your behalf. If no other bids are placed, you purchase the lot for $51. If other bids are placed, we bid for you in the posted increments until we reach your maximum bid of $100. If bidding passes your maximum: if you are bidding through the Internet, we will contact you by e-mail; if you bid by mail, we take no other action. Bidding continues until the final bidder wins.

**Telephone Bidding**

To participate by telephone, please make arrangements on or before Wednesday, November 14, 2007 by Noon CT with Client Services, Toll Free 866-835-3243.

We strongly recommend that you place preliminary bids by mail, fax, or Internet, even if you intend to participate by telephone. On many occasions this dual approach has helped reduce disappointments due to telephone problems, unexpected travel, late night sessions and time zone differences, etc. We will make sure that you do not bid against yourself.

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**Mail Bidding Instructions**

1. **Name, Address, City, State, Zip**
   - Your address is needed to mail your purchases. We need your telephone number to communicate any problems or changes that may affect your bids.

2. **References**
   - If you have not established credit with us from previous auctions, you must send a 25% deposit, or list dealers with whom you have credit established.

3. **Lot Numbers and Bids**
   - List all lots you desire to purchase. On the reverse are additional columns; you may also use another sheet. Under "Amount" enter the maximum you would pay for that lot (whole dollar amounts only). We will purchase the lot(s) for you as much below your bids as possible.

4. **Total Bid Sheet**
   - Add up all bids and list that total in the appropriate box.

5. **Sign Your Bid Sheet**
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GOLDEN AGE COMICS

41001 Action Comics #18 (DC, 1939) CGC GD/VG 3.0 Cream to off-white pages. You know you’re looking at an early Action issue when Superman doesn’t have sole cover billing! But this was from the days when he shared the book with the likes of Tex Thomson, Clip Carson, and the Three Aces (this was the last non-Superman cover of the title’s long run). Most of the top DC artists of the Golden Age had a hand in this one, with Fred Guardineer drawing the cover, and Joe Shuster, Bernard Baily, and Bob Kane drawing interior features. CGC notes, “Very minor amount of glue on cover.” Overstreet 2007 GD 2.0 value = $363; VG 4.0 value = $726. CGC census 10/07: 2 in 3.0, 7 higher.

41002 Action Comics #20 (DC, 1940) CGC VG+ 4.5 Off-white pages. Unrestored copies of this one are few and far between, and of the mere three graded higher to date, none is better than VF. The Joe Shuster cover is unique in that the “S” is missing from Superman’s chest! The Man of Tomorrow’s foe this issue is the Ultra-Humanite, one of the first supervillains in comics. Overstreet 2007 VG 4.0 value = $1,000. CGC census 10/07: 1 in 4.5, 3 higher.

41003 Action Comics #27 (DC, 1940) CGC FN+ 6.5 Cream to off-white pages. Superman didn’t always battle supervillains in his early days — after taking on a lion on this cover by Paul Cassidy, he fights for justice inside the book by taking on Mr. and Mrs. Tweed, the corrupt owners of a home for wayward boys. Notable backup features include the Black Pirate by Sheldon Moldoff, and Tex Thomson with art by Bernard Baily. Overstreet 2007 FN 6.0 value = $879; VF 8.0 value = $1,831. CGC census 10/07: 1 in 6.5, 6 higher.

41004 Action Comics #29 (DC, 1940) CGC FN/VF 7.0 Cream to off-white pages. By half a grade, this just misses being the highest-graded copy of this early issue. This is the first Lois Lane cover according to Overstreet. The cover art has been attributed to Wayne Boring. Overstreet 2007 FN 6.0 value = $900; VF 8.0 value = $1,937. CGC census 10/07: 2 in 7.0, 1 higher.

41005 Action Comics #30 (DC, 1940) CGC FN+ 6.5 White pages. Note the page quality of this early issue! The artist of this Superman cover remains a mystery. Overstreet 2007 FN 6.0 value = $879; VF 8.0 value = $1,831. CGC census 10/07: 2 in 6.5, 11 higher.

41006 Action Comics #37 Davis Crippen (“D” Copy) pedigree (DC, 1941) CGC VG/FN 5.0 Off-white to white pages. Fred Ray drew this issue’s Superman cover and also contributed interior art, not on the Man of Steel, but on Congo Bill, who moved to this title after first appearing in More Fun Comics. Bill’s origin is told in the issue. Bernard Baily handled art chores on the Mr. America story. Overstreet 2007 VG 4.0 value = $364; FN 6.0 value = $546. CGC census 10/07: 2 in 5.0, 7 higher.
41007  Action Comics #81 (DC, 1945) CGC NM 9.4 Off-white to white pages. Awfully tough finding this one is high grade — to date CGC has certified just three copies with grades nicer than VF 8.0. This striking copy is bested in grade by only the Mile High Copy in CGC’s latest census. Wayne Boring did the cover, and Mort Meskin contributed interior art for the issue. Overstreet 2007 NM- 9.2 value = $1,150. CGC census 9/07: 1 in 9.4, 1 higher.

41010  Adventure Comics #64 (DC, 1941) CGC Qualified FN+ 6.5 Off-white pages. Starman cover by Jack Burnley. CGC notes, “Centerfold detached.” Overstreet 2007 GD 2.0 value = $200; VG 4.0 value = $400; FN 6.0 value = $600; VF 8.0 value = $1,250.

41008  Adventure Comics #45 (DC, 1939) CGC VG/FN 5.0 Off-white pages. The high issue number can be deceiving — this one was on newsstands before Flash #1 or Batman #1! The Sandman, drawn by Creig Flessel, was the star character at this point in the run. Fred Guardineer is the cover artist. Overstreet 2007 VG 4.0 value = $626; FN 6.0 value = $939. CGC census 10/07: 1 in 5.0, 4 higher.

41009  Adventure Comics #49 (DC, 1940) CGC VG/ FN 5.0 Off-white pages. This is the second appearance of the Hourman, of future Justice Society fame. The Sandman is the other key feature. This was the last issue to have a non-superhero cover, and the art is tremendous. We have seen this attributed to different artists, none of whom have the initials “C. R.” that appear in the drawing. CGC notes, “Very small amount of dried glue on cover.” Overstreet 2007 VG 4.0 value = $526; FN 6.0 value = $939. CGC census 10/07: 1 in 5.0, 6 higher.

41011  Adventure Comics #72 (DC, 1942) CGC NM- 9.2 Off-white to white pages. It wasn’t only the first Simon and Kirby Sandman, it was also the famed duo’s first work for DC. And this copy’s smokin’! CGC notes, “From the Collection of Nicolas Cage,” and only one other copy has earned a higher grade from CGC to date. Overstreet 2007 NM- 9.2 value = $19,000. CGC census 10/07: 2 in 9.2, 1 higher.

41012  Adventure Comics #75 (DC, 1942) CGC FN 6.0 Off-white pages. Good-looking copy has cover colors even a higher grade would be proud of — all the better to show off the Simon and Kirby cover! The class duo also did interior art for the Sandman feature, and Kirby contributed his first Thor (he would do a few more for another publisher later...). Jack Burnley and Bernard Baily also provided interior art for this 1942 gem. CGC notes, “Very minor amount of glue on spine of cover.” Overstreet 2007 FN 6.0 value = $558. CGC census 9/07: 1 in 6.0, 4 higher. From the Fantastic Frank Collection.

41013  Adventure Comics #76 (DC, 1942) CGC FN+ 6.5 Cream to off-white pages. Simon and Kirby drew the interior feature starring the Sandman and Sandy, and they didn’t stop there, adding a Manhunter story for good measure. Other heroes in the issue include Starman (Jack Burnley art), Hourman (Bernard Baily art), and the Shining Knight. Overstreet 2007 FN 6.0 value = $558; VF 8.0 value = $1,163. CGC census 10/07: 2 in 6.5, 3 higher. From the Janowicz Collection.

41014  Adventure Comics #79 (DC, 1942) CGC FN/FN- 7.0 Off-white to white pages. This is a very solid copy that we think even the high-grade collector would be happy with — have a close look at our scan! Simon and Kirby’s Manhunter cover is one of the classics of the title’s Golden Age run. Overstreet 2007 FN 6.0 value = $756; VF 8.0 value = $1,575. CGC census 10/07: 1 in 7.0, 4 higher.
41015  *Adventure Comics #83 (DC, 1943)*
CGC VG+ 4.5 Cream to off-white pages.
Simon and Kirby cover and art. Overstreet 2007 VG 4.0 value = $238. CGC census 10/07: 1 in 4.5, 7 higher. From the Fantastic Frank Collection.

41016  *Adventure Comics #85 (DC, 1943)*
CGC FN/VF 7.0 Cream to off-white pages.
Finding a higher grade of this issue is not as easy as you might think — this one ranks high in CGC’s census for #85. Simon and Kirby did the cover and the associated Sandman interior story art. Overstreet 2007 FN 6.0 value = $357; VF 8.0 value = $744. CGC census 9/07: 2 in 70, 3 higher. From the Fantastic Frank Collection.

41017  *Adventure Comics #87 (DC, 1943)*
CGC Qualified FN- 5.5 Off-white pages.
Simon and Kirby cover and art. CGC notes, “Staple replaced, 1 piece of tape on interior cover & centerfold at staple.” Overstreet 2007 GD 2.0 value = $119; VG 4.0 value = $238; FN 6.0 value = $357. From the Fantastic Frank Collection.

41018  *Adventure Comics #89 (DC, 1944)*
CGC VG 4.0 Cream to off-white pages.
Simon and Kirby cover and art. CGC notes, “2nd page & centerfold detached.” Overstreet 2007 VG 4.0 value = $238. CGC census 10/07: 1 in 40, 10 higher. From the Fantastic Frank Collection.

41019  *Adventure Comics #97 (DC, 1945)*
CGC VF- 7.5 Cream to off-white pages.
A Simon and Kirby cover adorns this issue, which has adventures of the Sandman (and Sandy), Starman, and the Shining Knight. Overstreet 2007 VF 8.0 value = $600. CGC census 10/07: 4 in 7.5, 5 higher. From the Fantastic Frank Collection.

41020  *Adventure Comics #141 Mile High pedigree (DC, 1949)*
CGC VF/NM 9.0 Off-white to white pages.
The Mile High copy of an issue of a core DC title, that’s a proposition that’s tough to pass up! Superboy, the star of the book, is joined by Green Arrow, Johnny Quick, and Aquaman. Overstreet 2007 VF/NM 9.0 value = $517; NM- 9.2 value = $710. CGC census 9/07: 1 in 90, 2 higher.

41021  *Adventures Into Terror #11 (Atlas, 1952)*
CGC VF+ 8.5 Off-white to white pages.
Russ Heath cover. Gil Kane, Joe Sinnott, and Jim Mooney art. Overstreet 2007 VF 8.0 value = $125; VF/NM 9.0 value = $193. CGC census 9/07: 1 in 8.5, none higher.

41022  *Adventures Into The Unknown #12 Northford pedigree (ACG, 1950)*
CGC NM- 9.2 Cream to off-white pages.
Far and away the finest copy to be certified by CGC to date of this issue, which featured an Ogden Whitney cover, plus Joe Celardo and Charles Sultan interior art. Overstreet 2007 NM- 9.2 value = $340. CGC census 10/07: 1 in 9.2, none higher.
41024  **Adventures Into The Unknown** #21 Mile High pedigree (ACG, 1951) CGC NM 9.4 Off-white to white pages. Pre-Code frights, ACG-style. Ogden Whitney is the cover artist. Overstreet 2007 NM- 9.2 value = $295. CGC census 10/07: 1 in 9.4, 1 higher.

41025  **Adventures Into The Unknown** #27 Mile High pedigree (ACG, 1952) CGC NM 9.4 Off-white to white pages. Eight pages of exquisite story art by the Al Williamson and Roy Krenkel collaboration make this issue more valuable than many earlier issues. And Edgar Church’s copy is the finest known. Overstreet 2007 NM- 9.2 value = $375. CGC census 10/07: 1 in 9.4, none higher.

41026  **Adventures of Alan Ladd** #4 (DC, 1950) CGC NM 9.4 White pages. Gorgeous book is the only copy certified nicer than VF- 7.5 in CGC’s most recent census. A photo cover is featured, with Ruben Moreira, Curt Swan, and Nick Cardy providing interior artwork. Overstreet 2007 NM- 9.2 value = $465. CGC census 10/07: 1 in 9.4, none higher.

41027  **Airboy Comics V#9** Mile High pedigree (Hillman Fall, 1947) CGC NM/MT 9.8 Off-white to white pages. Simon and Kirby contributed an 8-page story to this issue, featuring Airboy, it would be foolish to pass up this copy — the condition’s incredible, and it’s the only copy certified with a grade above 8.0 by CGC to date. Overstreet 2007 NM- 9.2 value = $330. CGC census 9/07: 1 in 9.8, none higher.

41028  **Air Fighters Comics #1** (Hillman Fall, 1941) CGC FN/VF 7.0 Off-white to white pages. This series ran for 22 issues bearing this title, then another decade as Airboy, but the first issue has a different creative team (Funnies Inc.) and a different character (the Black Commander) than the rest of the run. Overstreet 2007 FN 6.0 value = $792; VF 8.0 value = $1,650. CGC census 10/07: 2 in 7.0, 5 higher.

41029  **Air Fighters Comics #6** (Hillman Fall, 1943) CGC NM- 9.2 Off-white to white pages. The very first Sgt. Rock prototype was in this issue’s story “Combat Anchor Man,” drawn by Joe Kubert and featuring a character called “The Rock.” Big Five guru Chris Pedrin pronounced the tale “highly significant” as a Sgt. Rock precursor. Jerry Grandenetti is the cover artist. Overstreet 2007 NM- 9.2 value = $2,000. CGC census 9/07: 2 in 9.2, 1 higher.

41030  **All-American Men of War #5** (DC, 1953) CGC FN+ 6.5 Off-white to white pages. You just can’t find these early war books in high-grade, and in fact we’re tickled to see a mid-grade copy. Jerry Grandenetti is the cover artist. Overstreet 2007 FN 6.0 value = $132; VF 8.0 value = $352. CGC census 10/07: 1 in 6.5, none higher. From the Keith Marlow Collection.

41031  **All-American Men of War #14** (DC, 1954) CGC FN/VF 7.0 Off-white to white pages. Russ Heath art is featured in this early issue. Currently, this remains the only copy of issue #14 to have been graded by CGC. Overstreet 2007 FN 6.0 value = $93; VF 8.0 value = $220. CGC census 9/07: 1 in 7.0, 0 higher. From the Keith Marlow Collection.

41032  **All-American Men of War #28** (DC, 1955) CGC FN/VF 7.0 Off-white to white pages. This series ran for 22 issues bearing this title, then another decade as Airboy, but the first issue has a different creative team (Funnies Inc.) and a different character (the Black Commander) than the rest of the run. Overstreet 2007 FN 6.0 value = $93; VF 8.0 value = $220. CGC census 9/07: 1 in 7.0, none higher. From the Keith Marlow Collection.
41033  All-Flash #1 (DC, 1941) CGC VF 8.0 Cream to off-white pages. The Fastest Man Alive — Golden Age variety — comes zooming your way in his first solo comic, which currently ranks #44 in Overstreet’s list of Top Golden Age Books. E. E. Hibbard drew the Flash cover and stories, which include a retelling of the Flash’s origin, while Sheldon Mayer handled the art for a Hop Harrigan tale. This copy, with its black background and vivid cover colors, looks spectacular. CGC notes, “Small amount of dried glue on cover.” Overstreet 2007 FN 6.0 value = $921.

41034  All-Flash #18 San Francisco pedigree (DC, 1945) CGC NM 9.4 White pages. From one of the very best Golden Age collections ever assembled, this copy’s got it all, from the Near Mint grade to its snowy white pages, a hallmark of the San Francisco pedigree. Martin Naydel provided the cover and interior art for this issue, which also marked the beginning of a Mutt & Jeff series. Overstreet 2007 NM- 9.2 value = $1,065. CGC census 9/07: 2 in 9.4, 1 higher.

41035  All-New Comics #1 (Family Comics, 1943) Condition: FN. Harvey published this one under the name Family Comics, and it’s one of the publisher’s earlier series, an anthology title featuring one-shot characters for the most part. One oddity is the presence of the Master Key in a Harvey issue published after his appearances in Chesler’s Scoop and Dynamic but before his appearances in Chesler’s Punch. This copy’s got a smooth cover, pages are cream to off-white, and tan at the bottom right. Some rust on the staples. Note that this comic could not be encapsulated by CGC because of an overhang. Overstreet 2007 FN 6.0 value = $10,628. CGC census 10/07: 5 in 8.0, 4 higher.

41036  All Select Comics #1 (Timely, 1943) CGC Apparent VG/FN 5.0 Slight (A) Off-white pages. One of the handful of most desirable Timelys and one of Overstreet’s Top 100 Golden Age books, this one is all the rage mostly because of the classic cover by Alex Schomburg, featuring perhaps the best depiction of the publisher’s Big Three: Captain America, the Human Torch, and the Sub-Mariner. CGC notes, “Restoration includes: small amount of color touch on cover, tear seal to cover. (Right & bottom edge trimmed).” Overstreet 2007 GD 2.0 value = $1,162; VG 4.0 value = $2,324; FN 6.0 value = $3,648.

41037  All Select Comics #5 (Timely, 1944) CGC VF+ 8.5 White pages. This is the first time we’ve seen a copy of this issue certified with White pages! In addition to stars Captain America, the Human Torch, and the Sub-Mariner (appearing in separate features) there’s an adventure of the fleet-footed Whizzer here. The book has an Alex Schomburg cover. Overstreet 2007 VF 8.0 value = $1,250; VF/NM 9.0 value = $2,025. CGC census 10/07: 2 in 8.5, 1 higher.

41038  All Star Comics #1 (DC, 1940) Condition: Apparent VF/NM. Thanks to a professional restoration expert, this copy has regained its original newsstand appearance! And who wouldn’t want the first issue of one of the most collectible Golden Age series? This title was a way for DC (and its sister company All-American Comics) to showcase top characters who hadn’t yet been given a series of their own (though most of them were headliners of anthology titles). The lineup here includes the Flash, Hawkman, Hourman, the Spectre, Sandman, Biff Bronson, Red White and Blue, and Gary Concord, Ultra-Man. The extensive restoration includes: pieces added, color touch, tear seals. Page quality is cream to off-white. CGC could not encapsulate this copy because of an overhang. Overstreet 2007 GD 2.0 value = $1,162; VG 4.0 value = $2,324; FN 6.0 value = $3,486; VF 8.0 value = $8,715; VF/NM 9.0 value = $15,108.
41039  All Star Comics #1 (DC, 1940) CGC VG+ 4.5 Cream to off-white pages. Not an easy issue to find in high grade, and in the past year we’ve only offered two other copies of this milestone book. Three of DC’s stalwart artists of the day, Harry Lampert, Bernard Baily, and Creig Flessel combined for the montage cover, and Baily, Flessel, and Sheldon Moldoff contributed story art. Although the Justice Society hadn’t been formed yet, some of the individuals were featured in solo adventures, including the Flash, the Spectre, Hourman, Hawkman, and the Sandman. Overstreet 2007 VG 4.0 value = $2,324. CGC census 10/07: 3 in 4.5, 16 higher.

41040  All Star Comics #3 (DC, 1940) CGC Apparent FN 6.0 Moderate (P) Off-white pages. The third issue of the title is far and away the most valuable of the 57-issue Golden Age run because it had the origin and first appearance of the Justice Society of America. It was also the first time the Atom had appeared on the cover, this one from E. E. Hibbard. Hibbard, Sheldon Moldoff, Bernard Baily, and Creig Flessel contributed interior artwork. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover reinforced. Overstreet 2007 GD 2.0 value = $3,733; VG 4.0 value = $7,466; FN 6.0 value = $11,200.

41041  All Star Comics #5 (DC, 1941) CGC FN+ 6.5 Cream to off-white pages. Shiera Sanders became the first costumed super-heroine in this issue, putting on Hawkman’s spare costume in a story published months before Flash Comics #24. This is just the second Justice Society adventure and their third appearance overall. Howard Purcell is the cover artist. Overstreet 2007 FN 6.0 value = $1,323; VF 8.0 value = $3,087. CGC census 9/07: 2 in 6.5, 14 higher.

41042  All Star Comics #6 (DC, 1941) CGC VG/FN 5.0 Cream to off-white pages. This copy of the black-cover issue displays very well. Justice Society fans will remember the funny yarn in which Johnny Thunder had to jump through some hoops before gaining status as a full-fledged JSA member. He replaced the Flash, who had to step away to see to his All-Flash Quarterly duties. Overstreet 2007 VG 4.0 value = $600; FN 6.0 value = $900. CGC census 9/07: 1 in 5.0, 19 higher.

41043  Amazing-Man Comics #11 (Centaur, 1940) CGC VG/FN 5.0 Cream to off-white pages. This first published comic book work of Bill Everett was this issue’s cover! The cover was the youngster’s only contribution to this first issue of what many would call Centaur’s flagship title. Overstreet 2007 VG 4.0 value = $718; FN 6.0 value = $1,077. CGC census 9/07: 1 in 5.0, 2 higher.

41044  Amazing Comics #1 (Timely, 1944) CGC NM- 9.2 Off-white pages. Get the whole run of this quintessential Timely right here! For some reason the title lasted just one issue, even though its amalgam of Alex Schomburg cover, and Young Allies/Destroyer/Whizzer stories was a tried-and-true winner. Speaking of winners, this copy’s extraordinary, a non-pedigree that ranks with the finest known. Not known as an especially scarce issue, it’s rare in high grade. Mike Sekowsky provided the story art for the Young Allies feature. Overstreet 2007 NM- 9.2 value = $3,400. CGC census 9/07: 1 in 9.2, 1 higher.

41045  Amazing Mystery Funnies V1#1 (Centaur, 1938) CGC VG/FN 5.0 Cream to off-white pages. If this Bill Everett cover strikes you as unfamiliar, you’re not alone — we hadn’t seen a copy in five years, and a mere three have been certified by CGC as of this writing. This is also the first time Amazing-Man donned a costume. Overstreet 2007 VG 4.0 value = $268. CGC census 9/07: 1 in 4.0, 1 higher.
41046 America’s Best Comics #1 (Nedor Publications, 1942) CGC FN+ 6.5 Off-white to white pages. This is the nicest unrestored copy we’ve ever seen of a book that doesn’t come along too often. The series featured the top heroes from the company’s other books: Exciting Comics, Thrilling Comics, and Startling Comics, most notably the ever-collectible Black Terror. The patriotic cover befits the series’ name! Overstreet 2007 FN 6.0 value = $858; VF 8.0 value = $1,788. CGC census 10/07: 1 in 6.5, 1 higher.

41047 America’s Greatest Comics #4 Crowley Copy/File Copy (Fawcett, 1942) CGC VF+ 8.5 Cream to off-white pages. The Captain Marvel story has cameos by Golden Arrow, Ibis the Invincible, and Spy Smasher. Commando Yank begins. Overstreet 2007 VF 8.0 value = $494; VF/NM 9.0 value = $797. CGC census 9/07: 1 in 8.5, 1 higher.

41048 America’s Greatest Comics #6 Crowley Copy pedigree (Fawcett, 1943) CGC VF 8.0 Cream to off-white pages. C. C. Beck cover. Charles Sultan art. Overstreet 2007 VF 8.0 value = $438. CGC census 9/07: 1 in 8.0, 3 higher.

41049 America’s Greatest Comics #7 Crowley Copy pedigree (Fawcett, 1943) CGC VF+ 8.5 Cream to off-white pages. Cover by C. C. Beck. Balbo the Boy Magician appearance. Captain Marvel and Bulletman cameos in Mr. Scarlet story. Overstreet 2007 VF 8.0 value = $438; VF/NM 9.0 value = $707. CGC census 9/07: 1 in 8.5, 1 higher.

41050 An Earth Man on Venus #nn (Avon, 1951) CGC VF+ 8.5 Off-white to white pages. This highlight cover by Gene Fawcette would drive anyone buggy. Wally Wood adds interior art. Overstreet 2007 VF 8.0 value = $825; VF/NM 9.0 value = $1,338. CGC census 10/07: 4 in 8.5, 4 higher.


41052 Animal Comics #16 (Dell, 1945) CGC NM 9.4 Off-white pages. The great Walt Kelly provided cover and interior art for this issue. This is currently atop CGC’s census as the finest known copy. Overstreet 2007 NM- 9.2 value = $140. CGC census 10/07: 1 in 9.4, none higher.

41053 Arrow #1 (Centaur, 1940) CGC GD/ VG 3.0 Cream to off-white pages. One of the earliest costumed heroes in comics, the Arrow finally made it from Funny Pages to his own book in 1940, and none of the series’ three issues are easy to come by. Bob Lubbers is the cover artist. Overstreet 2007 GD 2.0 value = $300; VG 4.0 value = $600. CGC census 9/07: 1 in 3.0, 4 higher.

41054 Atomic Comics #1 Mile High pedigree (Green Publishing Co., 1946) CGC NM 9.4 Off-white pages. Short-lived title launched with a cover inspired by (or “ripped-off from” depending on your point of view!) Creig Flessel’s classic for Detective Comics #8. DC alumni Jerry Siegel and Joe Shuster contributed to this issue with their Radio Squad feature. All four issues were printed without cover gloss, but the Mile High copy still looks great! Overstreet 2007 NM- 9.2 value = $1,775. CGC census 9/07: 3 in 9.4, 1 higher.
41055 Batman #4 (DC, 1940) CGC GD/VG 3.0 White pages. The first mention of Gotham City was in this early issue, as was the third appearance of the Joker! Bob Kane and Jerry Robinson are the cover and interior artists. Overstreet 2007 GD 2.0 value = $706; VG 4.0 value = $1,412. CGC census 10/07: 10 in 3.0, 44 higher.

41056 Batman #10 (DC, 1942) CGC VF 8.0 Cream to off-white pages. Note that the two copies graded higher are just half a grade higher at 8.5! Catwoman’s new costume appears herein, and while she changed outfits a lot, this story’s notable for debuting the purple and black color scheme that she pretty much stuck to thereafter. The book has a Jerry Robinson cover, with interior art by Robinson and Bob Kane. Overstreet 2007 VF 8.0 value = $2,360. CGC census 10/07: 4 in 8.0, 2 higher.

41058 Beware Terror Tales #6 Crowley Copy pedigree (Fawcett, 1953) CGC NM 9.4 Off-white to white pages. The Mummy was perhaps the ugliest 1950s horror-comic host character, and that’s saying something! Here’s the only 9.4, and highest-graded copy overall, that CGC has certified of this pre-Code horror book to date. Overstreet 2007 NM- 9.2 value = $305. CGC census 9/07: 1 in 94, none higher.

41059 Big All-American Comic Book #1 Hawkeye pedigree (DC, 1944) CGC NM-9.2 Off-white pages. Big, early square bound issue is very rare in high grade, but this pedigree copy defies the odds. Only one other copy has earned a higher grade from CGC to date. Joe Kubert art is featured in an issue with Wonder Woman, Flash, Green Lantern, Atom, Hawkman, Wildcat, and Scribby stories filling its 128 pages. Overstreet 2007 NM- 9.2 value = $15,500. CGC census 10/07: 1 in 9.2, 1 higher.

41057 Batman #24 (DC, 1944) CGC NM-9.2 Off-white pages. NM 9.4 is the highest grade CGC has assigned for this issue to date, so we think it’s safe to say this is one of the finest copies you’ll find. Inside the comic, Prof. Carter Nichols makes his first appearance, and Tweedledum and Tweedledee appear. Dick Sprang is the cover artist. Overstreet 2007 NM- 9.2 value = $2,175. CGC census 9/07: 4 in 9.2, 3 higher.

41060 Big Book of Fun Comics #1 (DC, 1935) Condition: FN/VF. Gerber and Overstreet call it “very rare,” Comic Book Marketplace listed it among the “50 Rarest Golden Age Comics,” Gary Carter, whose DC collection was the stuff of legend, dubbed it the second-rarest DC comic issue, and another DC completist, Ian Levine, once dubbed it one of the 20 rarest DCs as well. Must we go on? This giant is the very first comic book annual, and the only thing that kept it off Overstreet’s list of the 100 most valuable comic books is that no NM- value is listed by the Guide. This is a large comic (10 1/4” x 15”), with blank inside covers and no indicia. It has 48 pages, with 32 pages in color and the rest in black and white (note that Overstreet counts the covers as pages in calling the issue a 52-pager). It’s worth noting that “To Shelby Nov. 9, 1935” is written in pen on the inside front cover. This would seem to confirm what we’ve suspected for some time, namely that this came out in fall of 1935, not spring of 1936 as Overstreet says (more proof: there’s an ad for this in New Fun #6, dated October 1935). If that’s the case, this is one of the first 30 comics ever published, and came out at a time that DC had only one series, New Fun. This is an outstanding copy, too — a 3/4-inch spine split at the bottom is the only notable defect. The interior pages are cream to off-white. Overstreet 2007 FN 6.0 value = $6,750; VF 8.0 value = $14,700.

41062 Blackhawk #9 (Quality, 1944) CGC VF/NM 9.0 Cream to off-white pages. Don’t let the issue #9 mislead you; this was the first Blackhawk issue. The features and title changed after issues #1-8 were published as Uncle Sam Quarterly. Seems a smart move, as the new series ran for nearly 40 years! Al Bryant provided cover and story art. Overstreet 2007 VF/NM 9.0 value = $4,080; NM- 9.2 value = $5,800. CGC census 9/07: 1 in 9.0, 2 higher.

41063 Blackhawk #9 (Quality, 1944) CGC VG/FN 5.0 Slightly brittle pages. This is the first issue to bear the Blackhawk title, as the series was formerly called Uncle Sam Quarterly. Chop-Chop and the Blackhawks celebrate their takeover with a sing-along on this cover by Al Bryant, who also contributed interior art. The Ezra back-up story is written and drawn by Harry Sahle. Overstreet 2007 VG 4.0 value = $726; FN 6.0 value = $1,089. CGC census 10/07: 3 in 5.0, 15 higher.

41064 Blue Bolt #105 (Star Publications, 1950) CGC VF 8.0 Cream to off-white pages. L. B. Cole’s cover is the main point of interest here, but Joe Simon fans (like our consignor Fantastic Frank) will note that the issue had an “encore presentation” of the title character’s origin drawn by Simon, which first appeared ten years earlier in the Novelty Press series. The Chameleon and the Target, Novelty Press vets in their own right, also appear. Overstreet 2007 VF 8.0 value = $329. CGC census 10/07: 1 in 8.0, 2 higher. From the Fantastic Frank Collection.

41065 Blue Bolt #106 (Star Publications, 1950) CGC FN 6.0 Cream to off-white pages. It’s tough to say what this one is worth since mid-grade copies are few and far between, and we’ve never seen a VF-or-up copy. L. B. Cole is the cover artist. Completionists of Basil Wolverton and the team of Joe Simon and Jack Kirby need this one too, as the ish reprints Spacehawk and Blue Bolt respectively. Overstreet 2007 FN 6.0 value = $156. CGC census 10/07: 1 in 6.0, 1 higher. From the Fantastic Frank Collection.

41066 Blue Bolt #107 (Star Publications, 1950) CGC VF/ NM 9.0 Off-white pages. By far the nicest copy we’ve seen, this is also the only copy certified above 8.0 by CGC as of this writing. L. B. Cole’s dinosaur cover isn’t one of his most famous, but it probably should be! Overstreet 2007 VF/NM 9.0 value = $490; NM- 9.2 value = $675. CGC census 10/07: 1 in 9.0, none higher. From the Fantastic Frank Collection.

41067 Blue Ribbon Comics #1 (MLJ, 1939) CGC VF+ 8.5 Cream to off-white pages. The first comic book from MLJ (later known as Archie Comics) featured a nice cover by Norman Danberg and interior art by Jack Cole. Unless you’re prepared to pay the premium for a Mile High, Denver, or Carson City pedigree copy, you’ll not find a nicer copy than this! Overstreet 2007 VF 8.0 value = $2,360; VF/NM 9.0 value = $4,080. CGC census 9/07: 2 in 8.5, 3 higher.

41068 Blue Ribbon Comics #2 (MLJ, 1939) CGC VF 8.0 Cream to off-white pages. This was just the second comic book issue published by Archie Comics (then still known as MLJ). We see this issue much less often than we see #1, and as the census data below indicates, it hasn’t been seen in this grade before. Among the issue’s artists are Jack (Plastic Man) Cole and Charles (Crime Does Not Pay) Biro. Overstreet 2007 VF 8.0 value = $850. CGC census 10/07: 1 in 8.0, none higher.

41069 Blue Ribbon Comics #16 (MLJ, 1941) CGC FN/VF 7.0 Off-white to white pages. One of the key issues of this title, #16 comes along very seldom — the only other copy on CGC’s census is a 4.5 that we auctioned some years ago. This is Captain Flag’s first appearance, and on the back cover there’s a full-page pinup of the Shield! This is an all-American affair all right, and Captain Flag’s origin (playboy ne’er-do-well + tragic event + nursed to health by bald eagle) is told in this debut issue as well. Sam Cooper is the cover artist, and he drew in Mr. Justice (the blue guy in the background), the Fox, the Inferno, and other MLJ heroes here. Overstreet 2007 FN 6.0 value = $498; VF 8.0 value = $1,038. CGC census 10/07: 1 in 7.0, none higher.
41070  Boy Comics #3 (Lev Gleason, 1942) CGC FN/VF 7.0 White pages.  This first break-out issue of the title was previously called Captain Battle for issues #1 and 2. It showcases the first appearances and origins of Crimebuster, Bombshell, and Young Robin Hood. It also contains the first appearance of the classic villain Iron Jaw. Charles Biro and Dick Briefer treat us to the art. This copy has the amazing page quality of a pedigree book. Overstreet 2007 FN 6.0 value = $900; VF 8.0 value = $1,937. CGC census 10/07: 1 in 7.0, 4 higher.


41073  Boy Comics #21 Davis Crippen ("D" Copy) pedigree (Lev Gleason, 1945) CGC VF/NM 9.0 Cream to off-white pages.  The "D" Copy is the finest to be certified by CGC to date. Charles Biro cover. Rudy Palais and Dick Briefer art. Overstreet 2007 VF/NM 9.0 value = $234; NM- 9.2 value = $315. CGC census 9/07: 2 in 9.0, none higher.


41076  Boy Commandos #1 (DC, 1942) CGC Apparent VG/FN 5.0 Moderate (A) Off-white to white pages.  The first issue of their own title after a bang-up debut in Detective Comics. Boy Commandos #1 featured the origin of Liberty Belle and a Sandman and Newsboy Legion crossover. Joe Simon and Jack Kirby contributed the memorable cover and interior art as well. Overstreet considers this a "classic" war cover. CGC notes, "Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced." Overstreet 2007 GD 2.0 value = $512; VG 4.0 value = $1,024; FN 6.0 value = $1,536.

41077  Boy Commandos #7 (DC, 1944) CGC NM 9.4 White pages.  It’s hard to believe this beauty’s not from one of the famed pedigrees, with its combination of Near Mint overall and the bonus of white pages. The cover is by Simon and Kirby. Overstreet 2007 NM- 9.2 value = $725. CGC census 10/07: 2 in 9.4, 2 higher.

41078  Boy Commandos #15 (DC, 1946) CGC NM- 9.2 Cream to off-white pages.  The Boys almost meet their match in this issue, which introduces Crazy Quilt, their arch nemesis. Jack Kirby is the featured cover artist. This choice copy will bowl you over with its vibrant cover color! Overstreet 2007 NM- 9.2 value = $510. CGC census 9/07: 2 in 9.2, 1 higher.
41079 Brenda Starr V2#11 (Superior, 1949) CGC VF/NM 9.0 Off-white pages. The Photo-Journal Guide to Comic Books rates this issue “scarce,” and we have offered just a handful of copies in the past five years. Only the Mile High Copy currently ranks ahead of this one in its current census — and by the slimmest of margins — 9.2 to 9.0. Jack Kamen did just two covers for the title, but other early issues like this were known for their Matt Baker-ish and Jack Kamen-ish art, and that’s not a bad thing! Overstreet 2007 VF/NM 9.0 value = $677; NM- 9.2 value = $935. CGC census 10/07: 2 in 9.0, 1 higher.

41080 Buck Rogers #1 (Eastern Color, 1940) CGC VG/FN 5.0 Cream to off-white pages. This beautiful copy reprints Sunday strips, beginning with strip #290. Dick Calkins provided the cover and back cover pin-up art. Don’t let this first issue pass you by. Overstreet 2007 VG 4.0 value = $626; FN 6.0 value = $939. CGC census 10/07: 2 in 5.0, 1 higher.

41081 Bulletman #1 Pennsylvania pedigree (Fawcett, 1941) CGC FN+ 6.5 Off-white pages. Fawcett pulled out all of the stops on this unique silver metallic cover by Mac Raboy, one of the hottest cover artists of the time. Bulletgirl also makes a saucy cover appearance! A stunning pedigree copy. Overstreet 2007 FN 6.0 value = $1,125; VF 8.0 value = $2,438. CGC census 10/07: 1 in 6.5, 3 higher.

41082 Bulletman #1 Crowley Copy pedigree (Fawcett, 1941) CGC FN- 5.5 Light tan to off-white pages. The silver metallic cover of this issue must have made quite an impression on comic readers in 1941, but probably not as much as the striking visage of Bulletgirl, courtesy of cover artist supreme Mac Raboy. The grade of this copy seems modest, but with only four copies certified at higher grades to date, this is one of the nicer ones around. Overstreet 2007 FN 6.0 value = $1,125. CGC census 9/07: 1 in 5.5, 4 higher.

41083 Bulletman #2 Mile High pedigree (Fawcett, 1941) CGC NM 9.4 Off-white pages. It’s hard to beat a dynamic Mac Raboy cover on a Mile High Copy — Bulletgirl has never looked lovelier! And CGC hasn’t certified a nicer copy of this early issue to date. Overstreet 2007 NM- 9.2 value = $2,350. CGC census 10/07: 1 in 9.4, none higher.

41084 Bulletman #3 Crowley Copy/File Copy (Fawcett, 1942) CGC VF- 7.5 Cream to off-white pages. Mac Raboy’s covers on most of the early issues of the title ensured that collectors would still be looking for the issues 65 years later, especially in as rare a grade (for #3 anyway) as this. Overstreet 2007 VF 8.0 value = $738. CGC census 9/07: 1 in 7.5, 2 higher.

41085 Bulletman #8 Crowley Copy pedigree (Fawcett, 1942) CGC VF+ 8.5 Off-white to white pages. Uncommonly nice copy for this title and issue, which featured a story and artwork by future Mad mainstay Dave Berg. Overstreet 2007 VF 8.0 value = $513; VF/NM 9.0 value = $832. CGC census 9/07: 1 in 8.5, 2 higher.

41086 Bulletman #9 (Fawcett, 1942) CGC VF+ 8.5 Cream to off-white pages. Dave Berg story and art. Overstreet 2007 VF 8.0 value = $513; VF/NM 9.0 value = $832. CGC census 9/07: 3 in 8.5, 3 higher.
41087 Cannonball Comics #1 Rockford pedigree (Rural Home, 1945) CGC FN+ 6.5 Cream to off-white pages. Skull cover. Overstreet 2007 FN 6.0 value = $267; VF 8.0 value = $556. CGC census 9/07: 1 in 6.5, 2 higher.

41088 Canteen Kate #1 (St. John, 1952) CGC VF- 7.5 Off-white to white pages. Oh, that Matt Baker! The renowned “good girl” artist provided the cover and interior art for this issue. Overstreet 2007 VF 8.0 value = $400. CGC census 9/07: 1 in 7.5, 7 higher.

41089 Captain America Comics #7 (Timely, 1941) CGC Apparent VF 8.0 Extensive (P) Off-white to white pages. This classic bondage cover by Jack Kirby and Syd Shores features a Cap pose that was swiped by many other comic artists of the day. Inside, it’s Simon and Kirby doing what they do best, and the Red Skull appears. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced. (Right edge trimmed.)” Overstreet 2007 GD 2.0 value = $665; VG 4.0 value = $1,330; FN 6.0 value = $1,995; VF 8.0 value = $4,655.

41090 Captain America Comics #9 (Timely, 1941) CGC Apparent FN/VF 7.0 Extensive (P) Off-white to white pages. Simon and Kirby’s ten-issue run on this series will always be one of the high points of the Golden Age. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced. (top and right edge trimmed.)” Overstreet 2007 GD 2.0 value = $471; VG 4.0 value = $942; FN 6.0 value = $1,413; VF 8.0 value = $3,297.

41091 Captain America Comics #14 (Timely, 1942) CGC VF 8.0 Cream to off-white pages. This copy comes mighty close to being the top-ranked copy CGC has certified to date, with only a VF+ 8.5 copy above it. Al Avison provided the cover and interior art, with other stories done by Syd Shores and Don Rico. Overstreet 2007 VF 8.0 value = $2,477. CGC census 9/07: 1 in 8.0, 1 higher.

41092 Captain America Comics #31 (Timely, 1943) CGC VG- 3.5 Cream to off-white pages. All of the elements that you have come to expect from an Alex Schomburg cover are present here on this Cap cover. Bullets flying, a woman in bondage, an evil war faction, and plenty of swinging action will thrill the winning bidder of this beauty. At first glance, it appears to deserve a higher grade than CGC has awarded it. Syd Shores and Sid Greene also contributed art. Overstreet 2007 VG 4.0 value = $472. CGC census 9/07: 1 in 3.5, 14 higher.

41093 Captain America Comics #40 (Timely, 1944) CGC VF 8.0 Off-white to white pages. The Japanese WWII cover is by Syd Shores, who also provided interior story art for this issue. According to CGC’s census, the grade here is about as good as it gets for this issue. You can wait for one of the slightly nicer VF+ copies to surface (we haven’t offered one in over a year), but why take a chance on that! Overstreet 2007 VF 8.0 value = $1,475. CGC census 9/07: 1 in 8.0, 4 higher.

41094 Captain America Comics #43 (Timely, 1944) CGC VF 8.0 Off-white to white pages. The fan fave title is hard to find in this grade, so look no further! Syd Shores furnished the cover, with Vince Alascia and Al Bellman contributing interior art. Overstreet 2007 VF 8.0 value = $1,275. CGC census 9/07: 1 in 8.0, 3 higher.
41095 Captain America Comics #44 (Timely, 1945) CGC NM 9.4 Off-white pages. Unheard-of grade for issue #44, at least except for this beauty! The Alex Schomburg cover is supported by interior art from Vince Alascia, Al Bellman, and Al Gabriele. That’s all fine and well, but the story here is the Near Mint condition. Overstreet 2007 NM- 9.2 value = $2,850. CGC census 9/07: 1 in 9.4, none higher.

41096 Captain America Comics #45 (Timely, 1945) CGC VF 8.0 Off-white pages. As WWII wound down in 1945, Alex Schomburg’s covers increasingly took on domestic crime themes, but the action-packed quality continued. Vince Alascia provided interior art in an issue that had a Human Torch story and an electrocution panel (yikes!). Overstreet 2007 VF 8.0 value = $1,275. CGC census 9/07: 2 in 8.0, 6 higher.

41097 Captain America Comics #47 (Timely, 1945) CGC FN 6.0 Cream to off-white pages. This would be the last German War cover that Alex Schomburg would do for the series. The Human Torch gets a backup story. Overstreet 2007 FN 6.0 value = $612. CGC census 10/07: 2 in 6.0, 9 higher.

41098 Captain America Comics #49 (Timely, 1945) CGC NM 9.4 Off-white to white pages. Alex Schomburg’s cover art highlights this issue, which also features interior art from Carmine Infantino (on a Human Torch story) and Vince Alascia. Overstreet 2007 NM- 9.2 value = $2,100. CGC census 9/07: 1 in 9.4, 1 higher.

41099 Captain America Comics #51 (Timely, 1945) CGC NM- 9.2 Off-white to white pages. But for the 9.4 “D” Copy, this exemplar book would be ranked at the top of CGC’s census for issue #51. Alex Schomburg did the cover art, Carmine Infantino some interior story art. Overstreet 2007 NM- 9.2 value = $2,100. CGC census 9/07: 3 in 9.2, 1 higher.

41100 Captain America Comics #53 Crowley Copy pedigree (Timely, 1946) CGC NM- 9.2 Off-white pages. We don’t recall seeing many Crowley copies of Timely books, but then owners of high-grade Timelys seldom want to part with them, period! The combination of a beautiful copy, an Alex Schomburg cover, and great characters makes this a standout lot. Overstreet 2007 NM- 9.2 value = $2,100. CGC census 9/07: 2 in 9.2, 1 higher.

41101 Captain America Comics #60 (Timely, 1947) CGC VG/FN 5.0 Off-white to white pages. Cap and Bucky take on the Human Fly (not to be confused with the Bronze Age superhero of the same name) in this issue. There’s also a Human Torch story with Carmine Infantino art. The cover is by Syd Shores. Overstreet 2007 VG 4.0 value = $300; FN 6.0 value = $450. CGC census 10/07: 1 in 5.0, 12 higher.

41102 Captain America Comics #61 (Timely, 1947) CGC VG/FN 5.0 Cream to off-white pages. Syd Shores treated us to a cover with all the action that you would expect from Alex Schomburg, including a Red Skull appearance and a bound damsel in distress. The issue also contains a Human Torch story. Overstreet 2007 VG 4.0 value = $600; FN 6.0 value = $900. CGC census 10/07: 1 in 5.0, 11 higher.
41103 Captain America Comics #65 (Timely, 1948) CGC FN 6.0 Off-white to white pages. Syd Shores did the cover for this issue, which featured a Human Torch story and an installment of Harvey Kurtzman’s “Hey Look.” Shores, Ken Bald, and Al Avison provide the interior art. Overstreet 2007 FN 6.0 value = $579. CGC census 10/07: 1 in 6.0, 10 higher.

41104 Captain Battle Comics #1 (New Friday, 1941) CGC FN/VF 7.0 Cream to off-white pages. It worked for Alex Schomburg on his classic Timely covers, so artist George Harrison tried the hooded cultists motif on this premiere issue. The title character had previously appeared in Silver Streak #10, earlier the same year. Don Rico contributed interior story art on the Blackout origin feature. Overstreet 2007 FN 6.0 value = $438; VF 8.0 value = $913. CGC census 9/07: 2 in 7.0, 4 higher.

41105 Captain Marvel Adventures #44 Davis Crippen ("D" Copy) pedigree (Fawcett, 1945) CGC NM 9.4 Cream to off-white pages. In this issue, Captain Marvel visits Washington, D. C., and the Mr. Mind serial continues (ending two issues later). C. C. Beck provides the cover and story art. This mostly black-background cover shows practically no wear, and is currently unsurpassed in the CGC census report for this issue. Overstreet 2007 NM- 9.2 value = $500; VF 8.0 value = $913. CGC census 9/07: 2 in 9.4, 0 higher.


41107 Captain Marvel Jr. #7 Crowley Copy pedigree (Fawcett, 1943) CGC VF+ 8.5 Cream to off-white pages. For this and other titles during the early to mid-1940s, a prime factor in their collectibility quotient was the signature covers by Mac Raboy. This Crowley Copy is unsurpassed in grade by any other that has been certified by CGC to date. Overstreet 2007 VF 8.0 value = $500; VF/NM 9.0 value = $813. CGC census 9/07: 2 in 8.5, none higher.

41108 Captain Marvel Jr. #19 Crowley Copy pedigree (Fawcett, 1944) CGC VF 8.0 Cream to off-white pages. One of the nicer copies around of this issue, which features a sensational cover by Mac Raboy, plus Captain Nazi and Captain Nippon appearances inside. Overstreet 2007 VF 8.0 value = $356. CGC census 10/07: 3 in 8.0, 4 higher.

41109 Captain Marvel Jr. #21 Crowley Copy/File Copy (Fawcett, 1944) CGC NM- 9.2 Cream to off-white pages. The War stamp cover is by Mac Raboy, who also contributed interior artwork for this issue. Just one other copy has received a higher grade (NM 9.4) from CGC to date for issue #21. Overstreet 2007 NM- 9.2 value = $635. CGC census 9/07: 1 in 9.2, 1 higher.

41110 Captain Marvel Jr. #27 Crowley Copy pedigree (Fawcett, 1945) CGC NM- 9.2 Cream to off-white pages. Mac Raboy cover and art. Overstreet 2007 NM- 9.2 value = $635. CGC census 9/07: 2 in 9.2, 1 higher.

41111 Captain Marvel Jr. #43 Crowley Copy pedigree (Fawcett, 1946) CGC NM- 9.2 Cream to off-white pages. The Crowley Copy comes through again with this great copy. CGC has certified just one other with a higher grade to date. Highlights include the cover by Bud Thompson, and a story by Otto Binder. Overstreet 2007 NM- 9.2 value = $320. CGC census 10/07: 2 in 9.2, 1 higher.
41112 Captain Midnight #3 Crowley Copy/File Copy (Fawcett, 1942) CGC FN/VF 7.0 Off-white pages. This early issue featured a Nazi war cover deemed “classic” by Overstreet. Other features include a full-page ad for Captain Marvel Jr. #1 and interior art by Jack Binder. Overstreet 2007 FN 6.0 value = $387; VF 8.0 value = $806. CGC census 10/07: 1 in 70, 5 higher.

41113 Captain Midnight #12 Crowley Copy/File Copy (Fawcett, 1943) CGC VF 8.0 Cream to off-white pages. Red Skye and Johnny Blair backup stories. Overstreet 2007 VF 8.0 value = $344. CGC census 10/07: 2 in 8.0, 5 higher.

41114 Captain Midnight #15 Pennsylvania pedigree (Fawcett, 1943) CGC NM 9.4 Off-white pages. This cover’s blue background has never looked better than on this copy, and we dare say our hero has never looked tougher! Overstreet 2007 NM- 9.2 value = $775. CGC census 9/07: 2 in 94, 1 higher.


41116 Captain Midnight #41 Mile High pedigree (Fawcett, 1946) CGC NM- 9.2 Off-white pages. This Edgar Church copy is sure to please — only one copy has been graded higher to date. Overstreet 2007 NM- 9.2 value = $325. CGC census 9/07: 3 in 92, 1 higher.

41117 Captain Midnight #46 Davis Crippen (“D” Copy) pedigree (Fawcett, 1946) CGC VF+ 8.5 Off-white pages. Len Frank cover and art. Overstreet 2007 VF 8.0 value = $155; VF/ NM 9.0 value = $240. CGC census 10/07: 1 in 8.5, 2 higher.

41118 Captain Midnight #65 Davis Crippen (“D” Copy) pedigree (Fawcett, 1948) CGC VF/NM 9.0 Cream to off-white pages. Flag cover. Overstreet 2007 VF/NM 9.0 value = $240; NM- 9.2 value = $325. CGC census 10/07: 2 in 90, 2 higher.

41119 Champion Comics #2 (Harvey, 1939) CGC VF 8.0 Off-white to white pages. This is the first issue of the title, only Harvey’s second series, debuting a couple of months after Speed Comics. The series soon converted to superhero fare, but this first issue stars the Champ, a he-man’s he-man who bears a passing resemblance to gridiron great Bronko Nagurski! Overstreet 2007 VF 8.0 value = $1,119. CGC census 9/07: 1 in 8.0, none higher.

41120 Champion Comics #6 Larson pedigree (Harvey, 1940) CGC VF/NM 9.0 White pages. This is the only copy graded above VG/FN by CGC to date, and from outside the slab it’s not clear what kept this one from being a 9.2! Overstreet 2007 VF/NM 9.0 value = $813; NM- 9.2 value = $1,125. CGC census 10/07: 1 in 90, none higher.
41121  **Charlie Chan #1** (Crestwood/Headline, 1948) CGC VF+ 8.5 Cream to off-white pages. Simon and Kirby meet Charlie Chan — how can you beat that? In addition to the S&K cover, this issue’s got Carmine Infantino interior art. Overstreet 2007 VF 8.0 value = $513; VF/NM 9.0 value = $832. CGC census 10/07: 1 in 8.5, 1 higher.

41122  **Cheerios 3-D Giveaways Group** (Walt Disney Productions, 1954) Condition: Average Qualified VF. Here are all but one issue of the 24-issue, 3-set, 3-D giveaways that Cheerios distributed in 1954. All starred Donald Duck or Mickey Mouse. Each of the three sets consisted of eight different titles, and only the “Donald Duck & Witch Hazel” issue is missing from the third set. Glasses are not included. Each book has the set number (1, 2, or 3) written on its front; otherwise the average grade is VF. Overstreet 2007 FN 6.0 value for group = $414; VF 8.0 value for group = $621. From the Robert M. Overstreet Collection.

41123  **Circus the Comic Riot #1** (Globe Syndicate, 1938) CGC VF+ 8.5 Off-white pages. This 1938 oldie seems innocuous enough, but lurking behind the cover was Basil Wolverton’s *Spacehawks* and *Disk Eyes*, *Pewee Throttle* by Jack Cole (his second comic book book ever), *Jack Hinton* by Will Eisner, and *Van Bragger* by Bob Kane. To make it even more intriguing, it’s rated “scarce” by both Overstreet and Gerber! CGC’s certified only one higher grade for the issue to date. Overstreet 2007 VF 8.0 value = $4,500; VF/NM 9.0 value = $6,850. CGC census 9/07: 2 in 8.5, 1 higher.

41124  **Cisco Kid Comics #1** (Baily Publication, 1944) CGC NM- 9.2 Cream to off-white pages. All together now — “The Cisco Kid was a friend of mine…” This uncommon issue (according to Gerber) features the first appearance of the Cisco Kid and Superbaby, plus a Funnymen story. John Giunta provided the cover and interior art on Funnymen. Overstreet 2007 NM- 9.2 value = $575. CGC census 10/07: 2 in 9.2, 2 higher.

41125  **Classics Illustrated #1 Original Edition** (Gilberton, 1941) CGC of Apparent VF/NM 9.0 Slight (P) Off-white to white pages. This is the sharpest copy of this issue we’ve seen in years, and while it did get some help from a professional restorer, this would still be the centerpiece of many a Classics collection. CGC notes, “Restoration includes: tear seals to cover, cover & centerfold reinforced, staples replaced.” Overstreet 2007 GD 2.0 value = $429; VG 4.0 value = $585; FN 6.0 value = $1,287; VF 8.0 value = $3,003; VF/NM 9.0 value = $5,152.

41126  **Classics Illustrated Giants: An Illustrated Library of Exciting Mystery Stories** (Gilberton, 1949) Condition: VG/FN. Dubbed “rare” by both Gerber and Overstreet. Collects issues #13, 21, 30, and 40 of the regular series. Collectors of Holmesiana will want to note that this is probably the scarcest comic book to feature Sherlock Holmes. This comic can’t be encapsulated by CGC because of its thickness. Overstreet 2007 VG 4.0 value = $310; FN 6.0 value = $465.

41127  **Classics Illustrated Giants: An Illustrated Library of Great Adventure Stories** (Gilberton, 1949) Condition: FN/VF. The highlight of the trio of Giants we’re offering is also the nicest copy we’ve seen of the issue. Gerber and Overstreet both classify this comic as “rare.” The book can’t be encapsulated by CGC because of its thickness. Reprints “A Tale of Two Cities,” “Robin Hood,” “Arabian Knights,” and “Robinson Crusoe.” Henry Kiefer cover. Pages are cream to off-white. Overstreet 2007 FN 6.0 value = $429; VF 8.0 value = $894.

41129 Comedy Comics #9 (Timely, 1942) CGC FN- 5.5 Cream to off-white pages. Superhero alert! Don’t let the wacky cover fool you—half the issue is filled with Daring Mystery heroes who stuck around after the title change to Comedy. The Fin (by Bill Everett) and Citizen V are two of the heroes seen inside. There’s also Basil Wolverton art, plus other funny stuff including a satire of Hitler and Stalin. As for the cover, is this humor or sadism, you be the judge! The issue is called “scarce” by both Overstreet and Gerber. Overstreet 2007 FN 6.0 value = $912. CGC census 10/07: 1 in 5.5, 3 higher.

41130 The Comics #1 (Dell, 1937) CGC Apparent VG/FN 5.0 Slight (A) Cream to off-white pages. First appearance of Tom Mix in comics. CGC notes, “Restoration includes: very small amount of glue on cover, staples cleaned.” Overstreet 2007 GD 2.0 value = $186; VG 4.0 value = $372; FN 6.0 value = $558.

41131 Complete Comics #2 (Timely, 1945) CGC FN 6.0 Cream to off-white pages. This Timely series only lasted two issues, with this issue preceded by Amazing Comics #1. Alex Schomburg delivered the action-packed cover, while the Young Allies, the Destroyer, and the Whizzer filled out the interior. Mike Sekowsky art. Overstreet 2007 FN 6.0 value = $492. CGC census 10/07: 1 in 6.0, 6 higher.

41132 Complete Comics #2 (Timely, 1945) CGC VG+ 4.5 Cream to off-white pages. Alex Schomburg cover featuring the Young Allies. The only issue of the title. Overstreet 2007 VG 4.0 value = $328. CGC census 9/07: 1 in 4.5, 7 higher.

41133 Contact Comics #8 Big Apple pedigree (Aviation Press, 1945) CGC NM- 9.2 Off-white to white pages. Cover artist supreme L. B. Cole submits a stirring design for this issue. Of the current four copies of this issue to be certified by CGC, this one easily tops the chart. Overstreet 2007 NM- 9.2 value = $480. CGC census 9/07: 1 in 9.2, none higher.

41134 Crackajack Funnies #9 Mile High pedigree (Dell, 1939) CGC NM/MT 9.8 Off-white to white pages. Here’s a big one! It’s the first cover and comic book appearance of Red Ryder, with creator Fred Harman doing the cover and interior art, and this copy is brought to you in fresh minty Mint condition (okay... only Near Mint/Mint 9.8) by Edgar Church, who compiled the most famous collection in the world. That a comic book from 1939 could look so good would be suspicious, if it were anything but a Mile High Copy! To date CGC hasn’t certified another copy of #9 nicer than VF/NM 9.0. Overstreet 2007 NM- 9.2 value = $2,600. CGC census 10/07: 1 in 9.8, none higher.

41135 Crash Comics #4 Cosmic Aeroplane pedigree (Tem Publishing Co., 1940) CGC FN 6.0 Off-white to white pages. It’s the first appearance and origin of Catman, yes, that Catman! The series was renamed Catman Comics starting with #6. And the character's first story, with the character still in a green costume, was drawn by Irwin Hasen. Simon and Kirby also contributed art to the issue; the cover is by Bert Whitman. Overstreet 2007 FN 6.0 value = $939. CGC census 10/07: 1 in 6.0, none higher.
41136  Crime Does Not Pay #33 (Lev Gleason, 1944) CGC FN 6.0 Off-white pages. The most memorable cover of this entire series is the hanging/hatchet cover by Charles Biro seen here. Overstreet 2007 FN 6.0 value = $138. CGC census 9/07: 2 in 6.0, 8 higher.

41137  Crime Patrol #15 Gaines File pedigree 11/11 (EC, 1950) CGC NM 9.4 Off-white pages. Before EC’s horror titles were launched, this milestone issue had the first appearances of the Crypt Keeper and the Crypt of Terror. After one more issue, the title would, in fact, change to Crypt of Terror. Johnny Craig provided the cover for this issue, and Craig and Al Feldstein did the interior artwork. Overstreet 2007 NM- 9.2 value = $4,200. CGC census 9/07: 2 in 9.4, 5 higher.

41138  Crime Patrol #16 Gaines File pedigree (EC, 1950) CGC NM+ 9.6 White pages. The last issue of the title had the second appearance of the Crypt Keeper, a Johnny Craig cover, and interior art by Craig, Al Feldstein, and George Roussos. This copy is another to-die-for example of pristine copies stowed away by EC head man William Gaines. While CGC has certified this as a Gaines File copy, a certificate does not accompany the book. Overstreet 2007 NM- 9.2 value = $2,775. CGC census 10/07: 4 in 9.6, 2 higher.

41139  Crime SuspenStories #5 Gaines File pedigree 3/10 (EC, 1951) CGC NM+ 9.6 Off-white to white pages. Beautiful copy from the Gaines Files. It’s been bested in grade by only one other copy of #5 to date, according to the latest CGC census. Johnny Craig created the cover, with Craig, Jack Kamen, Graham Ingels, and Jack Davis providing the interior art. Overstreet 2007 NM- 9.2 value = $567. CGC census 9/07: 3 in 9.6, 1 higher.


41141  Crypt of Terror #18 Gaines File pedigree (EC, 1950) CGC NM+ 9.6 Cream pages. Historical issue was the first New Trend to hit the stands. It boasted a Johnny Craig cover, and interior art by Craig, Al Feldstein, Wally Wood, and Harvey Kurtzman. It had the first EC horror story for both Wood and Kurtzman. CGC has certified this as being from the Gaines Files, but no certificate accompanies the lot. Overstreet 2007 NM- 9.2 value = $2,650. CGC census 9/07: 4 in 9.6, 3 higher.
41142 Crypt of Terror #19 Gaines File pedigree 11/11 (EC, 1950) CGC NM+ 9.6 Cream pages. After this issue, the series became Tales From the Crypt. Johnny Craig provided the cover, as well as interior artwork, along with Al Feldstein and Graham Ingels. A single copy has been graded higher than this Gaines beauty. Overstreet 2007 NM- 9.2 value = $2,650. CGC census 10/07: 1 in 9.6, none higher.

41144 Dale Evans Comics #6 Mile High pedigree (DC, 1949) CGC NM/MT 9.8 White pages. America’s favorite cowgirl movie star has a smile as wide as the plains of Texas, as this cheery photo cover shows. The talented Mr. Alex Toth contributed to the interior art. Even as Mile Highs go, this example is pristine, mind-blowing, and is also the highest-graded CGC copy to date. Overstreet 2007 NM- 9.2 value = $360. CGC census 10/07: 1 in 9.8, none higher.

41145 Dale Evans Comics #8 Mile High pedigree (DC, 1949) CGC NM+ 9.6 Off-white to white pages. The Mile High Copy rules again! It’s easily the finest copy of this issue that CGC has certified to date. The photo cover outside and Alex Toth art inside make this one a “Queen of the Westerns” collector’s fave. Overstreet 2007 NM- 9.2 value = $360. CGC census 10/07: 1 in 9.6, none higher.


41148 Daredevil Comics #1 (Lev Gleason, 1941) CGC Apparent FN/VF 7.0 Moderate (P) Off-white to white pages. “Daredevil Battles Hitler” is one of the most memorable comics of the Golden Age, and it’s on Overstreet’s list of the 100 most valuable Golden Age books. Incidentally, the Silver Streak, Lance Hale, Cloud Curtis, Dickey Dean, and the Pirate Prince also battle Hitler inside. CGC notes: “Restoration includes: moderate amount of color touch on cover, pieces added, spine split sealed.” Overstreet 2007 GD 2.0 value = $1,216; VG 4.0 value = $2,432; FN 6.0 value = $3,648; VF 8.0 value = $9,120.

41149 Daredevil Comics #18 (Lev Gleason, 1943) CGC VF/NM 9.0 Off-white to white pages. This highest graded copy is packed with appearances like Mussolini, Hitler, Tojo, and believe it or not, Mickey Mouse, who grace the Charles Biro cover. The Claw also makes an appearance. There is a new Daredevil origin story and Basil Wolverton, Dick Briefer, and Biro art. Overstreet 2007 VF/NM 9.0 value = $1,319; NM- 9.2 value = $1,825; CGC census 10/07: 1 in 9.0, none higher.


41153 Detective Comics #1 (DC, 1937) CGC Apparent VG 4.0 Slight (P) Cream to off-white pages. The strong demand for this one was underlined by the recent sale of an unrestored GD/VG for $23,900! The fact is that surviving copies of this scarce issue have restoration more often than not, so we expect this professionally restored specimen to do very well. Please note that this particular copy was graded by CGC to be one entire point higher than the previous 3.0 GD/VG. Although this copy has a little restoration, the work on it is professionally considered to be minor and therefore very close to its natural, original state. This is the first issue of the longest-running comic book series of all time (it’s still going strong 70 years later) and the series that the company DC was named after! This was only the third title the company published, following New Fun Comics and New Adventure Comics. Overstreet ranks the premiere issue among the 15 most valuable comic books of all. A word about the cover: the character is often mistaken for Fu Manchu, and though that Sax Rohmer character did appear in later issues of Detective, the fellow you see here is Chin Lung, drawn by Vincent Sullivan. CGC notes, “Restoration includes: spine splits sealed, reinforced,” and adds “1st 3 wraps married/trimmed.” Overstreet 2007 GD 2.0 value = $9,150; VG 4.0 value = $18,300.

41154 Detective Comics #19 (DC, 1938) CGC Qualified FN/VF 7.0 Cream to off-white pages. This issue rarely changes hands, and even those skeptical of “qualified” grades would have to agree that the defect noted below is fairly inconsequential. Note the nice cover colors and the moody cover art (possibly by Leo O’Mealia). CGC notes, “Moderate size pieces out of margin of most pages, does not affect story.” Overstreet 2007 GD 2.0 value = $537; VG 4.0 value = $1,074; FN 6.0 value = $1,611; VF 8.0 value = $2,819.

41155 Detective Comics #31 (DC, 1939) CGC VG/FN 5.0 Cream to off-white pages. Batman’s resurgent popularity over the past 20 years has propelled this issue to 16th place (and climbing) among Overstreet’s Top 100 Golden Age Books. The reason? It starts with Bob Kane’s brilliant cover, which Overstreet has dubbed “classic”. Then there are all these “firsts”: first appearances of the Monk, Julie Madison, the Batplane, and the Batarang. This one’s a tough find; just ask CGC - no copies certified to date nicer than VF 8.0 and only four nicer than this mid-grade copy. Overstreet 2007 VG 4.0 value = $6,800; FN 6.0 value = $10,200. CGC census 10/07: 4 in 5.0, 4 higher.
**41156**  
**Detective Comics #32 (DC, 1939)**  
CGC VG- 3.5 Off-white pages. Not only does Batman use a gun in this issue, he shoots two villains while they’re asleep! Overstreet calls it the “first time a costumed hero used a gun in comic books.” You can tell just how early this issue is by the fact that Batman’s not even the featured character on the cover, though this was the first issue to have the “Batman head” vignette on the front. The detectives in the issue include Speed Saunders (drawn by Fred Guardineer) and Slam Bradley (with a Jerry Siegel story and Joe Shuster art). The cop on the cover is none of the above, but Guardineer’s image is certainly an attention-grabber. Overstreet 2007 VG 4.0 value = $1,354. CGC census 10/07: 3 in 3.5, 7 higher.

**41158**  
**Detective Comics #38 (DC, 1940)**  
CGC Apparent FN- 5.5 Slight (A) Cream to off-white pages. The first appearance of Robin the Boy Wonder puts this issue among the 20 most valuable Golden Age books. Robin was the first superhero sidekick, arguably the best, and undoubtedly the best-known to this day. Bob Kane and Jerry Robinson are the cover artists of this key issue. We were interested to see the name “Claire Moe” written at the top of the front cover. Mr. Moe was a comic artist who worked for several Golden Age publishers — he’s perhaps best known as the cover artist of *Marvel Mystery* #2. CGC notes, “Cover and centerfold detached.” Overstreet 2007 GD 2.0 value = $3,750; VG 4.0 value = $1,236. CGC census 9/07: 1 in 3.0, 13 higher.

**41159**  
**Detective Comics #39 (DC, 1940)**  
CGC Apparent FN- 5.5 Slight (A) Cream to off-white pages. The first Joker story in this title highlights this issue as a must-have for the serious Batman collector. Overstreet 2007 GD 2.0 value = $3,750; VG 4.0 value = $724; VG 4.0 value = $1,148. CGC census 9/07: 1 in 4.0, 5 higher.

**41160**  
**Detective Comics #40 (DC, 1940)**  
CGC GD/VG 3.0 Cream to off-white pages. When an unrestored copy of this issue surfaces it tends to be in the lowest grades. A VG is better than most — note how few have been graded higher! Bob Kane and Jerry Robinson’s cover featuring the Dynamic Duo is notable because Robin first appeared in the previous issue. Overstreet 2007 VG 4.0 value = $1,236; VG 4.0 value = $724; VG 4.0 value = $1,148. CGC census 10/07: 1 in 4.5, 21 higher.

**41161**  
**Detective Comics #43 (DC, 1940)**  
CGC FN- 5.5 Cream to off-white pages. Bob Kane and Jerry Robinson are credited with the cover art for this early Dynamic Duo outing. Note that a small plastic stabilizing peg is loose inside the CGC holder, not affecting the comic itself or the integrity of the holder. Overstreet 2007 FN 6.0 value = $813. CGC census 9/07: 3 in 5.5, 9 higher.

**41162**  
**Detective Comics #45 (DC, 1940)**  
CGC VG+ 4.5 Off-white pages. It’s the first Joker story in this title highlights this issue as a must-have for the serious Batman collector. It additionally contains an ad for the 1940 New York World’s Fair. Bob Kane and Jerry Robinson illustrated the Robin-pounding cover and interior art. Overstreet 2007 VG 4.0 value = $724. CGC census 10/07: 1 in 4.5, 21 higher.

**41163**  
**Detective Comics #46 (DC, 1940)**  
CGC VG- 3.5 Slightly brittle pages. Death of Hugo Strange. Bob Kane and Jerry Robinson cover and art. Overstreet 2007 VG 4.0 value = $508. CGC census 9/07: 3 in 3.5, 11 higher.
41164
*Detective* Comics #62 (DC, 1942) CGC FN- 5.5 Cream to off-white pages.
Is this the first “real” Joker cover? You could certainly make that argument, as the only previous comic book cover the Joker appeared on (*Detective* #40) has him barely recognizable, and with the wrong skin color, no less. This book’s got the real thing — we think you’ll agree that this cover art by Jerry Robinson shows the quintessence of the Mephistopheles of Mirth himself. The story involves a nationwide competition for the funniest joke, to which the Joker isn’t invited. He’s mad at being left out, and no, he doesn’t write a nasty letter, he starts murdering the contestants! Overstreet 2007 FN 6.0 value = $858. CGC census 10/07: 1 in 5.5, 7 higher.

41165
*Detective* Comics #67 (DC, 1942) CGC FN+ 6.5 Cream to off-white pages.
Jerry Robinson provided the first Penguin cover for this issue, and also contributed interior art, as did Bob Kane and the Simon/Kirby duo. Inside, there's a Penguin story and a half-page ad for *Wonder Woman* #1. Overstreet 2007 FN 6.0 value = $792; VF 8.0 value = $1,650. CGC census 10/07: 3 in 6.5, 5 higher.

41167
*Detective* Comics #138 Mile High pedigree (DC, 1948) CGC Qualified VF+ 8.5 Off-white pages. Note that this “qualified” copy stacks up well against the blue-label competition, as the highest “universal” grade yet assigned by CGC is 7.5. This issue marked the start of the Robotman backup feature that would be seen in almost every issue for the next five years. Win Mortimer is the cover artist. Overstreet CGC notes, “Piece out of bottom back cover. Tears bottom back cover.” 2007 GD 2.0 value = $113; VG 4.0 value = $226; FN 6.0 value = $339; VF 8.0 value = $706; VF/NM 9.0 value = $1,141.

41168
*Detective* Comics #140 (DC, 1948) CGC FN- 5.5 Off-white to white pages. This key issue has the first appearance of the Riddler. Win Mortimer is the cover artist. Overstreet 2007 FN 6.0 value = $1,341. CGC census 9/07: 1 in 5.5, 12 higher.

41169
*Detective* Comics #141 Mile High pedigree (DC, 1948) CGC NM- 9.2 Off-white to white pages. A black-cover comic from the forties is not easy to find in NM-, and we wouldn’t suggest holding out for a copy that’s nicer than the Mile High, as such a thing might not exist. Bob Kane and Charles Paris are the cover artists. Overstreet 2007 NM- 9.2 value = $875. CGC census 10/07: 1 in 9.2, none higher.

41170
*Detective* Comics #157 Mile High pedigree (DC, 1950) CGC NM+ 9.6 Off-white pages. Have a look at the bright yellows on the front and back covers of this beaut. Speaking of beauties, this is about as close to a “good girl” *Detective* cover as you’re going to find (it’s by Win Mortimer). In addition to a Batman tale, this issue has an adventure of Pow-Wow Smith, Indian Lawman, drawn by Carmine Infantino. Overstreet 2007 NM- 9.2 value = $875. CGC census 10/07: 1 in 9.6, none higher.

41171
*Doll Man* Quarterly #4 (Quality, 1942) CGC VF+ 8.5 Cream to off-white pages. Doll Man a wanted man? This cover would seem to back that up. Fred Guardineer and Rudy Palais art. Overstreet 2007 VF 8.0 value = $556; VF/NM 9.0 value = $903. CGC census 10/07: 2 in 8.5, 1 higher.

41173  Doll Man Quarterly #10 Davis Crippen (“D” Copy) pedigree (Quality, 1946) CGC VF/NM 9.0 Off-white pages. A bondage cover of an unusual sort makes this one somewhat shocking! This copy and the Mile High are the only two we have ever seen (and the only two CGC has certified), leading us to suspect that most copies bought by kids were thrown away by disapproving parents. Overstreet 2007 VF/NM 9.0 value = $424; NM- 9.2 value = $585. CGC census 10/07: 1 in 9.0, 1 higher.

41174  Donald and Mickey Merry Christmas #nn (K.K. Publications, 1947) CGC FN/VF 7.0 Cream to off-white pages. This Firestone giveaway features the “Three Good Little Ducks” story by Carl Barks. Overstreet 2007 FN 6.0 value = $219; VF 8.0 value = $456. CGC census 9/07: 3 in 7.0, 7 higher.

41175  Donald Duck #nn (K.K. Publications, 1944) CGC VF 8.0 Cream to off-white pages. We had only seen this Christmas giveaway once before, and never in high grade. The cover art is by Walt Kelly. Overstreet 2007 VF 8.0 value = $525. CGC census 10/07: 1 in 8.0, 2 higher.

41176  Don Winslow of the Navy #1 (Merwil Publishing, 1937) CGC VF- 7.5 White pages. This first issue of only two from Merwil, was a hybrid pulp/comic, with 16 pages of comics in color and a complete Don Winslow novel. The cover is a striking painted cover, and DC great Sheldon Mayer contributed interior art. This is the highest-graded copy CGC has certified to date — only two copies have been certified in any grade. Overstreet doesn’t even list a value above VF 8.0! Overstreet 2007 VF 8.0 value = $4,900. CGC census 9/07: 1 in 7.5, none higher.

41177  Don Winslow of the Navy #65 - Double Cover - Davis Crippen (“D” Copy) pedigree (Fawcett, 1951) CGC NM 9.4 Off-white pages. Star of radio, movie, TV, and comic books faces a flying saucer attack in this issue. This is the highest-graded copy known, and it sports a double cover. CGC notes, “1st cover 9.0 interior cover 9.4.” Overstreet 2007 NM- 9.2 value = $210. CGC census 9/07: 1 in 9.4, none higher.

41178  Down with Crime #6 Crowley Copy pedigree (Fawcett, 1952) CGC NM 9.4 Off-white pages. Hard-hitting title managed to get cited in Parade of Pleasure for two separate issues in its short run (7 issues), including this one. This pedigree copy is notable in that CGC hasn’t certified a higher grade to date. Overstreet 2007 NM- 9.2 value = $150. CGC census 10/07: 2 in 9.4, none higher.

41179  Dynamic Comics #1 (Chesler, 1941) CGC FN/VF 7.0 White pages. Chesler books are so collectible because of the unique covers, and this one by Charles Sultan is no exception. Overstreet 2007 FN 6.0 value = $579; VF 8.0 value = $1,206. CGC census 10/07: 2 in 7.0, 1 higher.
41180  Dynamic Comics #1 (Chesler, 1941) CGC Apparent VG 4.0 Slight (A) Off-white to white pages. Origin of Major Victory, Charles Sultan cover and art. CGC notes, "Restoration includes: piece re-attached, tear seal, glue on spine of cover. (1 piece of tape on cover & 3 on interior cover)" Overstreet 2007 GD 2.0 value = $193; VG 4.0 value = $386.

41181  Edgar Bergen Presents Charlie McCarthy #764 (Whitman, 1938) Condition: VF+. This is the nicest copy you'll ever see of this oversized comic — 15" x 10.5"! Very minor edge wear is the only defect. Pages are off-white. Overstreet 2007 VF 8.0 value = $475; VF/NM 9.0 value = $770.

41182  Exciting Comics #9 (Nedor Publications, 1941) CGC Apparent VG 4.0 Moderate (P) Off-white to white pages. The first appearance of the Black Terror, this is a tough, tough book to get hold of. We hadn't seen one in four years, so we will definitely second Gerber's "scarce" designation. The Black Terror, who soon went on to his own series, is easily the most-collectable Nedor character. And guess what — Alex Ross is about to bring the masked hero (who's now in the public domain) back in a new series later this year. That means even more interested parties hunting for this first appearance, so secure a copy while you can. CGC notes, "Restoration includes: color touch, pieces added, tear seals, reinforced." Overstreet 2007 GD 2.0 value = $941; VG 4.0 value = $1,882.

41183  Exciting Comics #57 (Nedor Publications, 1947) CGC VF+ 8.5 Off-white pages. An Alex Schomburg airbrushed cover highlights this great Nedor book which features the Black Terror and art by Al Hartley, Ralph Mayo, and Ed Good. Overstreet 2006 VF 8.0 value = $336; VF/NM 9.0 value = $543. CGC census 9/07: 3 in 8.5, 4 higher.

41184  Fairy Tale Parade #4 Crowley Copy pedigree (Dell, 1942) CGC NM 9.4 Cream to off-white pages. The title is renowned for its Walt Kelly art. This pedigree copy is renowned as the finest CGC has certified to date! Overstreet 2007 NM- 9.2 value = $600. CGC census 9/07: 1 in 9.4, none higher.

41185  Famous Funnies #210 (Eastern Color, 1954) CGC NM 9.4 White pages. Frank Frazetta's spectacular cover is matched by the Near Mint condition of this beautiful copy, one of the finest known. Note the white pages! Overstreet 2007 NM- 9.2 value = $1,656. CGC census 9/07: 7 in 9.4, 2 higher.

41186  Famous Funnies #211 (Eastern Color, 1954) CGC NM 9.4 Cream to off-white pages. The eight covers Frank Frazetta drew for this series rank among some of the best of all time, making the highest-graded copy of any of them quite a prize. Buck Rogers as rendered by Frazetta is a man's man! Overstreet 2007 NM- 9.2 value = $1,656. CGC census 9/07: 2 in 9.4, none higher.
Famous Funnies: A Carnival of Comics #nn with Original Mailing Envelope (Eastern Color, 1933) CGC FN- 5.5 Off-white to white pages. Collectors had long suspected that these early Famous Funnies were not only in-store giveaways but also used as mail-away premiums. Yet this wasn’t confirmed until 1995, when Mark Wilson’s article in Comic Book Marketplace pictured a copy. We’re excited to finally see an original envelope in person, and it looks just like the one in Wilson’s article. We opted to have the comic inside CGC-certified to demonstrate what a nice copy it is! And of course, the comic is nothing less than the second comic book ever published. M. C. Gaines, the “father of the comic book,” marketed it to various retailers to use as a promotional giveaway for their customers. The content consists of reprints of popular strips of the day, with Mutt and Jeff, Reg’lar Fellers, Joe Palooka and the like all appearing. The envelope, which bears the imprint of the Wheatena corporation, is — unsurprisingly — torn open at one end and has all the usual small tears and wear you’d expect from something that got sent through the mails. Quite a memento indeed of the earliest days of the modern-format comic book. Overstreet 2007 FN 6.0 value = $2,400. CGC census 10/07: 4 in 5.5, 10 higher.

Fantastic Comics #9 (Fox, 1940) CGC VG+ 4.5 Cream to off-white pages. Featuring Samson. Overstreet 2007 VG 4.0 value = $192. CGC census 9/07: 3 in 4.5, 3 higher.

Feature Books #9 Dick Tracy (David McKay, 1938) Condition: VF. This is the nicest copy of this Gerber “uncommon” book that we’ve seen. The scarcity index may be even higher — we’ve offered a copy on only two previous occasions in our auctions, and CGC has yet to certify a copy in any grade! Featuring Dick Tracy and the Famon Boys. Very slight foxing. Overstreet 2007 VF 8.0 value = $600.

Fighting American #6 (Prize, 1955) CGC VF 8.0 Cream to off-white pages. Here’s the only copy graded above FN by CGC as of this writing. Simon and Kirby are the cover artists here, and inside there’s an encore presentation of the origin of Speedboy (a satirical version of Marvel’s then-deceased and still-deceased Bucky). Overstreet 2007 VF 8.0 value = $375. CGC census 10/07: 1 in 8.0, none higher. From the Fantastic Frank Collection.
41191 Flash Comics #1 (DC, 1940) CGC FN+ 6.5 Cream to off-white pages. Only two copies have been graded higher to date, a VF+ 8.5 and the 9.6 Mile High. And the fact that the latter sold for $273,125 should tell you a lot about the demand for this comic, the first appearance of the Flash, Hawkman, Johnny Thunder, Shiera Sanders (the future Hawkgirl), and others. Since those first two are among the most famous comic characters of all time, no wonder this comic is in Overstreet’s Top Ten! This is a well-centered copy without the smudging that plagues so many specimens. Also, don’t get us started on how many existing copies have been restored — this one’s Universal (unrestored) certification puts it in the sought-after minority. The cover art for this milestone issue is credited to Sheldon Moldoff. Overstreet 2007 FN 6.0 value = $20,250; VF 8.0 value = $51,000. CGC census 9/07: 2 in 6.5, 2 higher.
Flash Comics #8 Rockford pedigree (DC, 1940) CGC VF 8.0 Cream to off-white pages. This Sheldon Moldoff cover earned Overstreet’s “classic” designation, and note that while the Flash was of course the title character, this was only his third cover after #1 and #6! Overstreet 2007 VF 8.0 value = $1,950. CGC census 10/07: 1 in 8.0, 3 higher.

Flash Comics #11 (DC, 1940) CGC VG 4.0 Cream to off-white pages. Last title appearance of Rod Rian. Sheldon Moldoff gorilla cover and interior art. E. E. Hibbard and Stan Aschmeir art. CGC notes, “1 piece of tape in cover.” Overstreet 2007 VG 4.0 value = $436. CGC census 10/07: 1 in 4.0, 9 higher.

Flash Comics #25 (DC, 1942) CGC FN- 5.5 Cream to off-white pages. The lush rendering of Hawkman’s wings as seen on this cover was a trademark of Sheldon Moldoff that subsequent artists never quite matched. Overstreet 2007 FN 6.0 value = $369. CGC census 9/07: 1 in 5.5, 5 higher.

Flash Comics #53 (DC, 1944) CGC VF/NM 9.0 White pages. Only the San Francisco Copy has won a higher grade (NM- 9.2) from CGC to date, but even that illustrious pedigree can’t boast better page quality! Sheldon Moldoff did the cover and the Hawkman story. Martin Naydel contributed the Flash story. Overstreet 2007 VF/ NM 9.0 value = $888; NM- 9.2 value = $1,225. CGC census 9/07: 2 in 9.0, 1 higher.

Flash Comics #73 (DC, 1946) CGC NM 9.4 Cream to off-white pages. Joe Kubert was but a teenager when this book came out, but his skills were such that he was entrusted with this issue’s cover as well as its Hawkman story. Other features in the book include Flash, Ghost Patrol, and Johnny Thunder. Overstreet 2007 NM- 9.2 value = $1,085. CGC census 9/07: 2 in 9.4, none higher.

Flash Comics #79 (DC, 1947) CGC VF/NM 9.0 Off-white to white pages. Superior copy ranks high on CGC’s census for this issue, which features a Chet Koslak cover. Koslak and E. E. Hibbard contributed interior art. Overstreet 2007 VF/NM 9.0 value = $787; NM- 9.2 value = $1,085. CGC census 9/07: 1 in 9.0, 2 higher.

Flash Comics #90 (DC, 1947) CGC FN 6.0 Cream to off-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 issue’s resident baseball player, the Flash! Overstreet 2007 FN 6.0 value = $375. CGC census 10/07: 3 in 6.0, 7 higher.
**41201** Flash Comics #97 (DC, 1948) CGC FN/VF 7.0 Cream to off-white pages. Irwin Hasen is this issue’s cover artist, and Carmine Infantino, and Joe Kubert added interior art. Overstreet 2007 FN 6.0 value = $396; VF 8.0 value = $825. CGC census 10/07: 1 in 7.0, 4 higher.

**41202** Forbidden Worlds #1 Mile High pedigree (ACG, 1951) CGC VF+ 8.5 White pages. Frank Frazetta was known for occasionally lending a helping pen to Al Williamson when his pal was under deadline pressure — this issue’s got one of those collaborations by the two greats. The other two-headed monster here (the one on the cover) is courtesy of artist Ken Bald. Overstreet 2007 VF 8.0 value = $981; VF/NM 9.0 value = $1,591. CGC census 9/07: 3 in 8.5, 4 higher.

**41203** Forbidden Worlds #5 Mile High pedigree (ACG, 1952) CGC NM 9.4 Off-white to white pages. Here’s a pre-Code issue we had never offered in high grade before. If you see CGC’s notation “Roy Williams art” and wonder if they’ve been watching too much football, we’ll note that a story in this issue was signed with that name... but the Roy is Roy Krenkel and the Williams is Al Williamson! Overstreet 2007 NM-9.2 value = $750. CGC census 10/07: 1 in 9.4, none higher.

**41204** Forbidden Worlds #6 Mile High pedigree (ACG, 1952) CGC NM+ 9.6 White pages. We’re offering the only copy graded above 9.2 by CGC to date. Any resemblance between the gorilla cover and a famous movie is strictly King Kong-cidental! The artist “Roy Williams” credited here is actually the team of Roy Krenkel and Al Williamson. Overstreet 2007 NM-9.2 value = $650. CGC census 10/07: 1 in 9.6, none higher.

**41205** Four Color (Series One) #3 Myra North File Copy (Dell, 1940) CGC FN/VF 7.0. Myra North, Special Nurse strip reprints. This Western Publishing file copy has an “Editorial Department” stamp on the front cover. Currently the highest graded copy certified by CGC. Overstreet 2007 FN 6.0 value = $279; VF 8.0 value = $581. CGC census 9/07: 1 in 7.0, none higher.

**41206** Four Color (Series One) #8 Dick Tracy File Copy (Dell, 1940) CGC VG 4.0 Off-white pages. Tracy lets his Tommy gun do the talking on this third collection of Dick Tracy strip reprints, by Chester Gould. Some edge chipping on the back cover. The front cover has an “Editorial Department” stamp. Overstreet 2007 VG 4.0 value = $300. CGC census 9/07: 1 in 4.0, 1 higher.

**41207** Four Color (Series One) #15 Tillie the Toiler (Dell, 1940) CGC FN 6.0 Off-white to white pages. First Tillie comic book, featuring strip reprints by Russ Westover. Overstreet 2007 FN 6.0 value = $135. CGC census 9/07: 1 in 6.0, 3 higher.

**41208** Four Color (Series One) #16 Mickey Mouse (Dell, 1941) CGC VG/FN 5.0 Off-white to white pages. Featuring “Mickey Mouse Outwits the Phantom Blot”, the first full-length Mickey comic book. Art by Floyd Gottfredson, Ted Thwaites, and Bill Wright. Always a tough book to find, especially in high grade; this mid-grade copy is one of the nicest we’ve seen. Overstreet 2007 VG 4.0 value = $2,900; FN 6.0 value = $4,350. CGC census 9/07: 3 in 5.0, 10 higher.

**41209** Four Color (Series One) #16 Mickey Mouse (Dell, 1941) CGC GD 2.0 Cream to off-white pages. “Mickey Mouse Outwits The Phantom Blot” is the first “regular” Mickey Mouse comic book; i.e., the first standard-format, four-color Mickey comic. The only reason it’s not on the Top 100 Golden Age books list is that Overstreet doesn’t list a value above VF for it! Floyd Gottfredson is the artist. CGC notes, “2 tape stains on 2 center wraps.” Overstreet 2007 GD 2.0 value = $1,450. CGC census 10/07: 5 in 2.0, 23 higher.
41210 Four Color (Series One) #19 Barney Google and Snuffy Smith — File Copy (Dell, 1941) CGC VF 8.0 Cream to off-white pages. Barney Google and Snuffy Smith strip reprints. First issue of series to say Four Color Comic on cover. Overstreet 2007 VF 8.0 value = $263. CGC census 9/07: 1 in 8.0, 1 higher.

41211 Four Color (Series One) #24 Captain Easy — File Copy (Dell, 1942) CGC VF 8.0 Cream to off-white pages. A slug to Wash Tubbs’ eye qualifies this issue as an “Injury to eye” cover. Western Publishing file copy, with an “Editorial Department” stamp in the front cover. Overstreet 2007 VF 8.0 value = $210. CGC census 9/07: 1 in 8.0, 1 higher.

41212 Four Color (Series One) #25 Popeye (Dell, 1942) CGC FN+ 6.5 Cream to off-white pages. Last issue of Series One. Overstreet 2007 FN 6.0 value = $150; VF 8.0 value = $400. CGC census 9/07: 1 in 6.5, 1 higher.

41213 Four Color #3 Alley Oop (Dell, 1942) CGC FN 6.0. First comic book devoted to Alley Oop. Overstreet 2007 FN 6.0 value = $138. CGC census 9/07: 1 in 6.0, 5 higher.

41214 Four Color #5 Raggedy Ann and Andy (Dell, 1942) CGC VF 8.0 Off-white to white pages. First comic book devoted to Johnny Gruelle’s rag doll characters. This copy currently sits at the top of the CGC census for issue #5. Overstreet 2007 VF 8.0 value = $376. CGC census 9/07: 1 in 8.0, 0 higher.

41215 Four Color #6 Smitty (Dell, 1942) CGC VF/NM 9.0 Cream to off-white pages. Smitty gets into double trouble in this second collection of strip reprints. Overstreet 2007 VF/ NM 9.0 value = $269; NM- 9.2 value = $375. CGC census 9/07: 2 in 9.0, none higher.

41216 Four Color #7 Smokey Stover (Dell, 1942) CGC VF 8.0 Off-white pages. Bill Holman’s kooky fireman, in his first solo comic book appearance. Overstreet 2007 VF 8.0 value = $263. CGC census 9/07: 4 in 8.0, 1 higher.

41217 Four Color #8 Tillie the Toiler (Dell, 1942) CGC NM- 9.2 Off-white pages. Strip reprints, featuring the office romance saga of Mac and working girl Tillie. This splendid copy is the better of only two currently certified by CGC. Overstreet 2007 NM- 9.2 value = $400. CGC census 9/07: 1 in 9.2, none higher.

41218 Four Color #9 Donald Duck (Dell, 1942) CGC Apparent VF 8.0 Moderate (P) Off-white pages. “Donald Duck Finds Pirates Gold,” the beloved Carl Barks story, is first printed here in this early Four Color. This would be the first Barks duck story in a long line. Donald’s nephews also put in an obligatory appearance. Jack Hannah collaborated with Barks on the story art. CGC notes, “Restoration includes: color touch, pieces added, spine splits sealed, reinforced, staples cleaned. (Right Edge Trimmed).” Overstreet 2007 GD 2.0 value = $865; VG 4.0 value = $1,730; FN 6.0 value = $2,595; VF 8.0 value = $6,500.
animal adventure comic book” was Thomas Andrae’s summary of this one, and we couldn’t begin to count how many Dell put out thereafter! “Donald Duck Finds Pirate Gold” is also the first Donald story drawn by Carl Barks. Overstreet 2007 VG 4.0 value = $1,730. CGC census 10/07: 6 in 4.0, 30 higher.

41220  Four Color #10 Flash Gordon (Dell, 1942) CGC VF/NM 9.0 Cream to off-white pages. Here’s a great old comic that used to be on every serious collector’s want list, back in the early days of comic fandom — in one of the early Overstreet guides it had the same value as All Star #3! It features 68 pages of gorgeous Alex Raymond Flash Gordon strip reprints, as well as Raymond photos and a biography, plus a back cover pin-up of Flash, Dale, and the gang. This sweet example currently ranks among the higher-graded copies in CGC’s census. Overstreet 2007 VF/NM 9.0 value = $1,211; NM- 9.2 value = $1,725. CGC census 10/07: 2 in 9.0, 2 higher.

41221  Four Color #10 Flash Gordon (Dell, 1942) CGC VF/ 7.0 Cream to off-white pages. Flash Gordon. Alex Raymond art. Raymond photos and biography. Back cover pin-up. Overstreet 2007 FN 6.0 value = $246; VF 8.0 value = $697; CGC census 9/07: 1 in 7.0, 7 higher. From the Keith Marlow Collection.

41222  Four Color #11 Wash Tubbs (Dell, 1942) CGC FN/VF 7.0 Cream to off-white pages. Poor Wash finds himself up to his waist in trouble — again! Nice, solid copy with great cover color. Overstreet 2007 FN 6.0 value = $132; VF 8.0 value = $268. CGC census 10/07: 2 in 7.0, 3 higher.

41223  Four Color #12 Bambi (Dell, 1942) CGC VF- 7.5 Cream to off-white pages. Ken Hultgren cover and art. Overstreet 2007 VF 8.0 value = $413. CGC census 10/07: 2 in 7.5, 4 higher.

41224  Four Color #14 Smilin’ Jack (Dell, 1942) CGC VF+ 8.5 Cream to off-white pages. Nice looking copy (currently the highest CGC-rated), featuring Zack Mosely strip reprints. Overstreet 2007 VF 8.0 value = $268; VF/NM 9.0 value = $434. CGC census 10/07: 1 in 8.5, none higher.


41226  Four Color #19 Thumper Meets the Seven Dwarfs (Dell, 1943) CGC VF- 7.5 Cream to off-white pages. Thumper Meets the Seven Dwarfs. Carl Von Buettner story, cover, and art. Overstreet 2007 VF 8.0 value = $392. CGC census 10/07: 1 in 7.5, 2 higher.

41227  Four Color #23 Raggedy Ann and Andy (Dell, 1943) CGC VF+ 8.5 Cream to off-white pages. This is the second Four Color issue devoted to the beloved children’s characters. Overstreet 2007 VF 8.0 value = $278; VF/NM 9.0 value = $469. CGC census 10/07: 1 in 8.5, 1 higher.
41228  Four Color #25 Andy Panda (Dell, 1943) CGC NM- 9.2 Cream to off-white pages. Overstreet considers this to be issue #1 of the series that ran into the early 1960s, although the Walter Lantz character had first appeared in Crackajack Funnies in 1941, and both The Funnies and New Funnies in 1942. Overstreet 2007 NM- 9.2 value = $950. CGC census 9/07: 1 in 9.2, 1 higher.

41229  Four Color #27 Mickey Mouse - Rockford pedigree (Dell, 1943) CGC FN/VF 7.0 Cream to off-white pages. "Mickey Mouse and the Seven-Colored Terror." Overstreet 2007 FN 6.0 value = $237; VF 8.0 value = $672. CGC census 10/07: 1 in 7.0, 7 higher.

41230  Four Color #27 Mickey Mouse (Dell, 1943) CGC FN+ 6.5 Off-white to white pages. Featuring "Mickey Mouse and the Seven Colored Terror." Appearances by Goofy, Pluto, and Minnie Mouse. Minnie Mouse and Mickey Mouse pin-ups. Overstreet 2007 FN 6.0 value = $237; VF 8.0 value = $672. CGC census 9/07: 2 in 6.5, 8 higher.

41231  Four Color #29 Donald Duck (Dell, 1943) CGC GD/VG 3.0 Cream to off-white pages. "Donald Duck and the Mummy’s Ring" was the next Donald adventure Carl Barks drew after the famous "Donald Duck Finds Pirate Gold." The cover is by Barks as well. Overstreet 2007 GD 2.0 value = $295; VG 4.0 value = $1,190. CGC census 10/07: 2 in 3.0, 18 higher.

41232  Four Color #44 Terry and the Pirates (Dell, 1944) CGC VF+ 8.5 Off-white to white pages. Milt Caniff art. Overstreet 2007 VF 8.0 value = $278; VF/NM 9.0 value = $469. CGC census 10/07: 1 in 8.5, 2 higher.

41233  Four Color #49 Snow White and the Seven Dwarfs (Dell, 1944) CGC FN/VF 7.0 Off-white to white pages. Dumbo appearance. Walt Kelly cover. Overstreet 2007 FN 6.0 value = $150; VF 8.0 value = $419. CGC census 10/07: 1 in 7.0, 7 higher.

41234  Four Color #52 Little Orphan Annie (Dell, 1944) CGC VF/NM 9.0 Cream to off-white pages. Reprints strips from June to November 1938. Overstreet 2007 VF/NM 9.0 value = $384; NM- 9.2 value = $479. CGC census 10/07: 1 in 9.0, none higher.

41235  Four Color #56 Dick Tracy (Dell, 1944) CGC VF 8.0 Cream to off-white pages. Overstreet 2007 VF 8.0 value = $285. CGC census 10/07: 1 in 8.0, 2 higher.

41236  Four Color #84 Flash Gordon - File Copy (Dell, 1945) CGC NM 9.4 Cream to off-white pages. Many consider Alex Raymond’s work on the early sci-fi hero to be his best. What’s certain about this copy is that CGC hasn’t certified a higher grade to date than for this File Copy. Overstreet 2007 NM- 9.2 value = $800. CGC census 9/07: 2 in 9.4, none higher.
41237  Four Color #108 Donald Duck (Dell, 1946) CGC VF/NM 9.0 Off-white to white pages. Donald Duck and his nephews make an early Four Color appearance in the classic “Terror of the River,” a story by Carl Barks who also furnished the interior artwork. Carl Von Buettner created the “startling” cover image. Overstreet 2007 VF/NM 9.0 value = $2,037; NM- 9.2 value = $2,900. CGC census 9/07: 5 in 9.0, 3 higher.

41238  Four Color #108 Donald Duck (Dell, 1946) CGC VF- 7.5. This issue features “Terror of the River,” a classic Carl Barks written and drawn adventure. A very attractive copy. Overstreet 2007 VF 8.0 value = $1,173. CGC census 10/07: 6 in 7.5, 20 higher.

41239  Four Color #147 Donald Duck (Dell, 1947) CGC FN/VF 7.0 Cream to off-white pages. Everybody’s favorite duck by everybody’s favorite duck artist Carl Barks, in “Volcano Valley.” Barks also wrote the story. Overstreet 2007 FN 6.0 value = $270; VF 8.0 value = $765. CGC census 10/07: 6 in 7.0, 26 higher.

41240  Four Color #159 Donald Duck (Dell, 1947) CGC VF 8.0 Off-white pages. Donald and nephews Huey, Dewey, and Louie in “Ghost of the Grotto” by Carl Barks (story and art). Carl Von Buettner did the cover. Overstreet 2007 VF 8.0 value = $689. CGC census 9/07: 4 in 8.0, 9 higher.

41241  Four Color #178 Donald Duck (Dell, 1947) CGC VF/NM 9.0 Off-white to white pages. Donald Duck stars in “Christmas on Bear Mountain.” The first appearance of Uncle Scrooge is a key in anyone’s book! The character’s creator Carl Barks handled the story and art. Overstreet 2007 VF/NM 9.0 value = $1,651; NM- 9.2 value = $2,350. CGC census 10/07: 3 in 9.0, 3 higher.

41242  Four Color #386 Uncle Scrooge (Dell, 1952) CGC VF 8.0 Off-white to white pages. Bidding frenzies tend to break out when high-grade copies of this one are auctioned. “Only a Poor Old Man” is the first Uncle Scrooge solo story, Scrooge’s first cover appearance, and the book that counts as Uncle Scrooge #1 — the character would appear in two more Four Color issues before his own title began with #4. Overstreet 2007 VF 8.0 value = $969. CGC census 10/07: 6 in 8.0, 20 higher.

41243  Four Color #535 I Love Lucy - File Copy (Dell, 1954) CGC VF/NM 9.0 Cream to off-white pages. This is essentially I Love Lucy #1, as she had one more Four Color appearance before her regular series began with #3. Overstreet 2007 VF/NM 9.0 value = $675; NM- 9.2 value = $950. CGC census 10/07: 2 in 9.0, 2 higher. From the Keith Marlow Collection.

41244  Four Color #666 Santa Claus Funnies - File Copy (Dell, 1955) CGC NM 9.4 Off-white pages. The only CGC-graded copy as of this writing. Overstreet 2007 NM- 9.2 value = $90. CGC census 10/07: 1 in 9.4, none higher. From the Keith Marlow Collection.

41245  Frontline Combat #5 Gaines File pedigree (EC, 1952) CGC NM/MT 9.8 Off-white to white pages. Since our first comics auction in 2001, we’ve become known for our Gaines File offerings, but a 9.8 specimen like this still gives us goosebumps! It’s simply closer to perfect than you would have found on the newsstand in 1952. The reality title featured Harvey Kurtzman stories, cover art, and interior art. Other contributors were John Severin, Bill Elder, and Jack Davis. While CGC has certified this as a Gaines File Copy, no certificate accompanies the book. Overstreet 2007 NM- 9.2 value = $360. CGC census 9/07: 3 in 9.8, none higher.
41246 **Front Page Comic Book #1** (Harvey, 1945) CGC VF- 7.5 Off-white to white pages. Origin and first appearance of the Man in Black. Joe Kubert, Bob Powell, and Bob Fujitani art. Overstreet 2007 VF 8.0 value = $235. CGC census 9/07: 1 in 75, 1 higher.

41247 **The Funnies #9** Mile High pedigree (Dell, 1937) CGC VF- 7.5 Off-white to white pages. One of the earliest Dell titles launched 19 months before Action Comics #1 hit the stands. This copy of #9 from 1937 might seem to be a modest grade for the pedigree, but just like so many from the Mile High Collection, this is the finest copy yet certified by CGC. Finding any copy of the earliest issues is a real coup. Overstreet 2007 VF 8.0 value = $413. CGC census 9/07: 1 in 75, none higher.

41248 **The Funnies #57** (Dell, 1941) CGC NM 9.4 Cream pages. One of Dell’s first titles had already been publishing for nearly five years when this issue came out, but this one’s the most valuable in the entire 64-issue run because it has the origin and first comic book appearance of Captain Midnight, a character normally associated with Fawcett Publications. It’s an uncommon issue, and, at this grade, all but unique! Overstreet 2007 NM- 9.2 value = $5,600. CGC census 10/07: 1 in 94, 1 higher.

41249 **Funny Pages V3#7** (Centaur, 1939) CGC Apparent FN/VF 7.0 Slight (P) Cream to off-white pages. The first cover appearance of the Arrow makes this a very desirable issue. Paul Gustavson drew the bondage cover as well as the story featuring the mysterious bowman. CGC notes, “Restoration includes: moderate color touch, cover cleaned, cover reinforced.” Overstreet 2007 GD 2.0 value = $257; VG 4.0 value = $514; FN 6.0 value = $771; VF 8.0 value = $1,606.

41250 **Funny Pages V3#9** (Centaur, 1939) CGC VG 4.0 Slightly brittle pages. We do not envy anyone who has taken on the ridiculously difficult task of assembling the run of Funny Pages, but if you have done so, we can at least help with the first copy we’ve seen in five years of this issue (also known as issue #32 in some quarters). The cover art is by Tarpe Mills. Overstreet 2007 VG 4.0 value = $240. CGC census 10/07: 1 in 40, 1 higher.

41251 **Gabby Hayes Western #22** Crowley Copy pedigree (Fawcett, 1950) CGC NM 9.4 Off-white pages. Photo cover. Overstreet 2007 NM- 9.2 value = $100. CGC census 9/07: 1 in 94, none higher.

41252 **Gabby Hayes Western #25** Crowley Copy pedigree (Fawcett, 1950) CGC NM 9.4 Off-white pages. Photo cover. Overstreet 2007 NM- 9.2 value = $100. CGC census 9/07: 1 in 94, none higher.

41253 **Gabby Hayes Western #27** Crowley Copy pedigree (Fawcett, 1951) CGC NM 9.4 Off-white to white pages. Photo cover. Overstreet 2007 NM- 9.2 value = $100. CGC census 9/07: 1 in 94, none higher.

41254 **Gabby Hayes Western #29** Crowley Copy pedigree (Fawcett, 1951) CGC NM 9.4 Off-white pages. Photo cover. Overstreet 2007 NM- 9.2 value = $100. CGC census 9/07: 1 in 94, none higher.
41255  **Gene Autry Comics #1 Mile High pedigree (Fawcett, 1942) CGC NM+ 9.6 Off-white to white pages.** The premiere issue of the Fawcett series of this title is a scarce book by any definition. In fact, both Overstreet and *The Photo-Journal Guide to Comic Books* go one step further, giving it “rare” accolades. It’s easily #1 in value on Overstreet’s Top 10 Western Books — by far. But this particular copy attains “unique” status because it’s the Mile High Copy. It’s simply a peerless book, bright beyond belief, with sharp corners, pristine spine, and superior page quality — in other words, all those qualities you’ve come to expect from comicdom’s greatest pedigree. There’s not another copy of the issue that’s earned a grade higher than VF 8.0 to date, so rest assured you’ll own the finest copy in existence with your winning bid. Overstreet 2007 NM+ 9.2 value = $13,500. CGC census 10/07: 1 in 9.6, none higher.
41256  Gene Autry Comics #9 Mile High pedigree (Fawcett, 1943) CGC NM+ 9.6 Off-white to white pages. Edgar Church’s (the Mile High guy) copy is at NM+ 9.6 appreciably nicer than the VF 8.0 second-best copy of #9 that CGC has certified to date. The colors on the cover are just astounding! This was the penultimate issue in the 10-issue Fawcett series, all of which are more uncommon than those from the Dell series, which began later in 1943. Jim Chambers did the cover. Overstreet 2007 NM- 9.2 value = $1,185. CGC census 10/07: 1 in 9.6, none higher.

41257  Giant Comics Edition #15 (St. John, 1950) CGC FN- 5.5 Off-white pages. One of the ten most valuable romance comics according to Overstreet, this one has cover art by Matt Baker. The reason this copy sold for $1,434 the last time we offered it is that it’s probably the nicest penciled copy in existence. It’s at the top of CGC’s census, and the way these issues were bound (inside the cover are four re-bound romance comics) probably precludes a true high-grade copy existing. Overstreet 2007 FN 6.0 value = $171. CGC census 9/07: 1 in 5.5, none higher.

41258  Green Hornet Comics #39 (Harvey, 1948) CGC VF/NM 9.0 Off-white pages. This high-grade beauty has the penciled initials “nd” on the cover, identifying it as from the Cape Cod collection. Timely artist Al Avison provided the cover for this issue which featured a Stuntman story by Simon and Kirby. Overstreet 2007 VF/NM 9.0 value = $434; NM- 9.2 value = $600. CGC census 10/07: 2 in 9.0, 3 higher.

41259  Green Lantern #1 (DC, 1941) CGC VF- 7.5 Cream to off-white pages. It ranks 19th in value for Golden Age comic issues, according to the 2007 version of Overstreet. The Photo-Journal Guide to Comic Books rates the issue “scarce,” and the iconic cover by Howard Purcell is designated a “classic” by Overstreet. So, this issue just has to be on your “I want that!” list, if you call yourself a serious comic collector! The origin of Green Lantern is retold in this premiere issue, and bios and photos of co-creators Bill Finger and Martin Nodell are featured. Relatively few copies have been certified with a higher grade by CGC to date, and none better than VF/NM 9.0. Overstreet 2007 VF 8.0 value = $22,000. CGC census 9/07: 5 in 7.0, 7 higher.

41260  Green Lantern #11 (DC, 1944) CGC VG/FN 5.0 Off-white to white pages. Here’s one we haven’t seen in a couple of years, featuring a Paul Reinman cover and story art by Martin Nodell. Overstreet 2007 VG 4.0 value = $308; FN 6.0 value = $462. CGC census 9/07: 3 in 5.0, 10 higher.

41261  Green Lantern #22 Davis Crippen (“D” Copy) pedigree (DC, 1946) CGC VF 8.0 Cream to off-white pages. This title is notorious in general for the absence of high grade copies; this issue, with its white background cover, even more so. CGC hasn’t awarded a higher grade for #22 to date. Paul Reinman cover. Martin Nodell art. Overstreet 2007 VF 8.0 value = $738. CGC census 9/07: 3 in 8.0, none higher.

41262  Green Lantern #24 (DC, 1947) CGC FN+ 6.5 Off-white pages. Doiby’s beloved taxi, Goitrude, makes a special cover appearance, courtesy of artist Irwin Hasen. Martin Nodell handles the story art chores inside. Overstreet 2007 FN 6.0 value = $354; VF 8.0 value = $738. CGC census 9/07: 2 in 6.5, 6 higher.
Haunt of Fear #15 (#1) Gaines File pedigree 3/11 (EC, 1950) CGC NM+ 9.6 Off-white to white pages. This is the first issue of one of EC’s famous horror titles, and it has the first story Harvey Kurtzman produced for EC (though not the first to make it into print). Johnny Craig’s cover gave way to exquisite drawings by himself, Harvey Kurtzman, Al Feldstein, and the team of Harry Harrison and Wally Wood. Overstreet lists the following issue as the first appearance of the Old Witch; while that does look like her on this issue’s cover, some have speculated that she’s her fellow GhouLunatic, the Vault Keeper. This is one of the hardest copies for Fan-Addicts to scare up — it’s rated “scarce” by Overstreet. Overstreet 2007 NM+ 9.2 value = $4,600. CGC census 9/07: 3 in 9.6, none higher.

Haunt of Fear #12 Gaines File pedigree (EC, 1952) CGC NM+ 9.6 Off-white to white pages. Graham “Ghastly” Ingels did his first cover on #11, and would keep the job through the end of the run with #28. The title would be forever identified with the Ingels “look”, and the first two covers, including this one, rate Overstreet’s “classic” designation. The story art was provided by Ingels, Johnny Craig, Joe Orlando, and Jack Davis. CGC has certified this as from the Gaines Files, but no certificate accompanies the book. Overstreet 2007 NM+ 9.2 value = $570. CGC census 9/07: 4 in 9.6, 4 higher.

Haunt of Fear #4 Gaines File pedigree (EC, 1950) CGC NM+ 9.6 Off-white to white pages. Graham Ingels becomes the regular artist for the Old Witch, and before long would take over the cover art duties. Here, Al Feldstein provided the cover, and besides Ingels, Wally Wood, Jack Kamen, and Jack Davis contributed interior art. The issue marked the first appearances of the Vault Keeper and the Crypt Keeper in Haunt of Fear. While CGC has certified this as from the Gaines Files, no certificate accompanies the book. Overstreet 2007 NM+ 9.2 value = $1,220. CGC census 9/07: 1 in 9.6, 4 higher.

Haunt of Fear #13 Gaines File pedigree (EC, 1952) CGC NM+ 9.6 Off-white to white pages. So fine, so fresh, so eye-appealing, it must be from the Gaines Files! The Graham Ingels cover is supported by interior art by Ingels, Jack Kamen, Johnny Craig, and Jack Davis. CGC has certified this as from the Gaines Files, but the certificate does not accompany the book. Overstreet 2007 NM+ 9.2 value = $540. CGC census 9/07: 2 in 9.6, 1 higher.
Haunt of Fear #14
Gaines File pedigree (EC, 1952) CGC NM 9.4 Off-white to white pages.
In his first seven covers for the title, Graham Ingels produced four covers now deemed "classic" by Overstreet. This is one of them, the issue made even more desirable by its inclusion of the Old Witch's origin story, also by Ingels. Additional artists this issue included Jack Kamen, Sid Check, and Jack Davis. Overstreet 2007 NM- 9.2 value = $785. CGC census 9/07: 3 in 9.4, 6 higher.

Haunt of Fear #28
The last (choke!) issue of the title had low distribution, so a Gaines File Copy is even more special. Graham Ingels provided his 25th consecutive HOF cover, and contributed interior artwork, along with Bernie Krigstein, Jack Kamen, and Jack Davis. The issue featured a Ray Bradbury adaptation. CGC has certified this as from the Gaines Files, but no certificate accompanies the book. Overstreet 2007 NM- 9.2 value = $510. CGC census 9/07: 2 in 9.2, 2 higher.

Heroic Comics #1
(Eastern Color, 1940) CGC FN- 5.5 Cream to off-white pages.
We hadn't seen this first issue in years, and we'll wager that some collectors didn't know this was a superhero title in its early run before it went to a "real-life heroes" format. Eastern Color, who started the comic book phenomenon with Famous Funnies, didn't launch a second regular series until this one, seven years later! Any similarities between Hydroman, who makes his first appearance here, and the Sub-Mariner were not coincidental, since they were both created by Bill Everett, who also drew this issue's cover. Overstreet 2007 FN 6.0 value = $567. CGC census 10/07: 1 in 5.5, 6 higher.

House of Mystery #1 (DC, 1952) CGC FN+ 6.5 Off-white pages.
This was the first DC horror comic, and since so many people collect the later run of this title, there's lots of competition when #1 comes up for sale. Overstreet 2007 FN 6.0 value = $729; VF 8.0 value = $1,519. CGC census 10/07: 1 in 6.5, 12 higher.

Howdy Doody #9 File Copy (Dell, 1951) CGC NM 9.4 Cream to off-white pages.
Highest grade certified by CGC for this issue to date. Overstreet 2007 NM- 9.2 value = $265. CGC census 9/07: 2 in 9.4, none higher.

How Stalin Hopes We Will Destroy America #nn (Joe Lowe Co., 1951) CGC NM+ 9.6 Off-white to white pages.
The nation's fear and loathing of communism ran rampant in the early 1950s, and this was a timely expression of those feelings, a 16-page giveaway with a paper cover. It's in extraordinary condition — Josef's mustache never looked better! Overstreet 2007 NM- 9.2 value = $675. CGC census 9/07: 3 in 9.6, 2 higher.

How Stalin Hopes We Will Destroy America #nn (Joe Lowe Co., 1951) CGC VF+ 8.5 Off-white to white pages.
This promotional 16 page comic has a paper cover by design, not because its cover has been ripped off! This anti-communism giveaway pictures Josef Stalin in a less than flattering manner. Overstreet 2007 VF 8.0 value = $305; VF/NM 9.0 value = $490. CGC census 10/07: 2 in 8.5, 6 higher.

The Human Torch #2 (F1) (Timely, 1940) CGC Apparent GD/VG 3.0 Slight (A) White pages.
This is one of the 20 most valuable comic issues, and don't assume that even a low-grade copy with restoration can be had cheaply... we saw a PR copy with three wraps missing selling for $1,400! This issue has the first appearance and origin of Toro, the Human Torch's sidekick. The Sub-Mariner appears in a backup feature with Bill Everett art. The cover art is by Alex Schomburg. CGC notes, "Restoration includes: spine split sealed to cover, tear seals to cover, small amount of glue on spine of cover." Overstreet 2007 GD 2.0 value = $2,950; VG 4.0 value = $5,900.
41278 The Human Torch #3 (#2) (Timely, 1940) CGC Apparent VG 4.0 Moderate (P) Slightly brittle pages. Let us get this straight: you could buy a comic with a 40-page lead story and a 20-page backup feature, plus an Alex Schomburg cover, for ten cents? The abovementioned features make this book highly collectible now. Bill Everett drew the Sub-Mariner feature, while Carl Burgos handled the interior adventures of the Torch. CGC notes, “Restoration includes: color touch, tear seals, spine splits sealed, reinforced.” Overstreet 2007 GD 2.0 value = $529; VG 4.0 value = $1,058.

41279 The Human Torch #5 (Timely, 1941) CGC Apparent VG/FN 5.0 Slight (A) Cream to off-white pages. A Human Torch versus Sub-Mariner battle is exciting enough, but note that this one raged over a 60-page story (we wish comics even had 60 pages today...). Note Subby’s far-out vehicle and how intricately it’s rendered on this Alex Schomburg cover. Have a look at our scan and you’ll agree that this copy has great eye appeal. CGC notes, “Restoration includes: small amount of color touch on cover.” Overstreet 2007 GD 2.0 value = $529; VG 4.0 value = $1,058; FN 6.0 value = $429.

41280 The Human Torch #19 (Timely, 1945) CGC FN 6.0 Off-white to white pages. This is a very nice copy — from outside the slab it appears that the only thing that kept it from a much higher grade was an extra staple that was added and later removed. But look at the cover colors and the overall freshness! Plus the issue has an outstanding bondage cover by Alex Schomburg. Overstreet 2007 FN 6.0 value = $429. CGC census 10/07: 1 in 6.0, 10 higher.

41281 The Human Torch #21 (Timely, 1945) CGC VF 8.0 Off-white pages. We’re proud to present a high-grade copy for your bidding pleasure. This one has everything you look for, including one of Alex Schomburg’s trademark covers with the Torch busting up yet another secret society. Overstreet 2007 VF 8.0 value = $1,200. CGC census 10/07: 2 in 8.0, 1 higher.

41282 The Human Torch #26 (Timely, 1947) CGC FN+ 6.5 Off-white pages. What a striking cover by Syd Shores! The artist added lots of creepy little details here, not least of which is the villainess’ diary entry “Today Toro met his doom! He was ...ured.” Shuddering Shad, as the Sub-Mariner might say, which reminds us that Subby appears in the issue too. Overstreet 2007 FN 6.0 value = $387; VF 8.0 value = $806. CGC census 10/07: 1 in 6.5, 13 higher.

41283 Ibis The Invincible #2 (Fawcett, 1943) CGC VF+ 8.5 Cream to off-white pages. Bondage cover. Overstreet 2007 VF 8.0 value = $625; VF/NM 9.0 value = $1,013. CGC census 10/07: 3 in 8.5, 2 higher.

41284 Hyper Mystery Comics #1 (Hyper Publications, 1940) CGC VG- 3.5 Cream to off-white pages. Pay attention, Golden Age collectors, because who knows when you’ll see this one again: we hadn’t seen a copy in five years. This and #2 of this series were the only comics this publisher put out. Some credit Dick Calkins as a contributor here — it’s not clear if this is really the case, or if the character’s similarity to Buck Rogers simply extended to the art. Overstreet 2007 VG 4.0 value = $422. CGC census 9/07: 1 in 3.5, 6 higher.
41285  Jackie Robinson #4 Crowley Copy pedigree (Fawcett, 1950) CGC NM/MT 9.8 Off-white pages. Photo cover of the great Hall of Famer in action. This issue had the Charles Dexter story. Incredible copy — nearly perfect after 57 years! Overstreet 2007 NM- 9.2 value = $625. CGC census 10/07: 2 in 9.8, none higher.

41286  Jackie Robinson #5 Crowley Copy pedigree (Fawcett, 1951) CGC NM- 9.2 Off-white pages. Unique photo-in-photo cover has a closeup shot with smaller inset showing the groundbreaking star in action. The back cover is a brilliant color pinup of Robinson. This is the finest known copy of #5, according to CGC’s most recent census. Overstreet 2007 NM- 9.2 value = $625. CGC census 10/07: 1 in 9.2, none higher.

41287  Johnny Hazard #7 (King Features Syndicate, 1949) CGC NM/MT 9.8 Off-white pages. Here’s another issue that neither Overstreet nor Gerber finds particularly scarce, but we note we have offered this issue just a few times over the past six years, and that CGC has certified a grand total of just three copies to date. The other two can’t hold a candle to this pristine offering! Frank Robbins cover. Overstreet 2007 NM- 9.2 value = $120. CGC census 9/07: 1 in 9.8, none higher.

41288  Jo-Jo Comics #7 (#8) (Fox Features Syndicate, 1947) CGC VF/NM 9.0 Off-white pages. Basil Wolverton art was featured in this Timely humor issue. This copy’s tied in grade with another pedigree’s (the Crippen “D” Copy), but the page quality of this gem is nicer. Overstreet 2007 NM- 9.2 value = $475. CGC census 10/07: 2 in 9.4, 0 higher.


41290  Journey Into Mystery #2 Bethlehem pedigree (Marvel, 1952) CGC VF 8.0 Off-white to white pages. This pedigree copy is one of the finest known for the early Atlas issue, and close in grade (8.0 to 9.0) to the highest grade CGC has certified to date for #2. Russ Heath and Gene Colan art are featured. Overstreet 2007 VF 8.0 value = $581. CGC census 10/07: 1 in 8.0, 2 higher.


41295  Jungle Comics #80 Davis Crippen ("D" Copy) pedigree (Fiction House, 1946) CGC NM- 9.2 Off-white pages. Joe Doolin's covers provided the distinctive "look" for Fiction House books for most of the mid- to late-1940s. He provided a bondage cover here, and is supported by interior artwork from John Celardo, Bob Lubbers, and Fran Hopper in this issue. Overstreet 2007 NM- 9.2 value = $265. CGC census 9/07: 1 in 9.2, 1 higher.


41297  Jungle Comics #159 Mile High pedigree (Fiction House, 1953) CGC NM 9.4 Off-white to white pages. The Mile High copy blows away all others for this issue, according to CGC's most recent census. Only two copies have earned certified grades better than VF 8.0. The Tiger Girl features "good girl" artist Matt Baker. Maurice Whitman did the cover and also contributed interior art. Overstreet 2007 NM- 9.2 value = $195. CGC census 9/07: 1 in 9.4, none higher.

41298  Junior #9 (Fox Features Syndicate, 1947) CGC FN/VF 7.0 Off-white to white pages. Al Feldstein may be better known for his EC work, but Feldstein fans have other reasons to cheer his work, including the "good girl" work he did for Fox Features in the late 1940s. Take this one, for instance... no we mean it, please bid on this one! This was the first issue of the title that was formerly known as Li'l Pan. Overstreet 2007 FN 6.0 value = $300; VF 8.0 value = $625. CGC census 9/07: 2 in 7.0, 2 higher.

41299  Junior #10 (Fox Features Syndicate, 1947) CGC FN+ 6.5 Off-white pages. Fox Features knew full well that one way to impressionable, red-blooded young lads' dimes was the "highlight" cover, and artist Al Feldstein gave 'em what they wanted! He also provided interior artwork in this issue. Overstreet 2007 FN 6.0 value = $267; VF 8.0 value = $556. CGC census 9/07: 1 in 6.5, 5 higher.

41300  Kid Eternity #1 (Quality, 1946) CGC NM 9.4 Off-white to white pages. Kid Eternity finally gets his own title. The Grand Comic Database Project credits Al Bryant with cover and interior art. This sparkling copy ranks at the top of CGC's current census for the first issue. Overstreet 2007 NM- 9.2 value = $1,475. CGC census 9/07: 2 in 9.4, none higher.

41301  Kid Comics #1 (Timely, 1943) CGC GD/VG 3.0 Off-white pages. This is just plain weird — for the second time we're offering a copy of this issue that has "Flap Flip Flop" written somewhere on the cover in red pen. That's the name of the feature drawn by the great Basil Wolverton in this issue. Other far-out things here: the first appearance of the Subbie, a kid who has the powers of the Sub-Mariner; the first (and second-to-last) appearance of Captain Wonder and Tim; and a one-time-only adventure for Whitewash and Knuckles without the rest of the Young Allies. Syd Shores is the cover artist. A weird and wonderful Timely #1! CGC notes, "3 pieces of tape on spine of cover & on spine of interior cover." Overstreet 2007 GD 2.0 value = $423; VG 4.0 value = $846. CGC census 10/07: 2 in 3.0, 8 higher.
**41302** Kid Komics #3 (Timely, 1943) CGC FN/VF 7.0 Off-white pages. Alex Schomburg's "death-trap" cover offers yet another chance for Bucky and Toro to save the day for the Young Allies. Also featured in this issue: the Vision, the Daredevils, and Red Hawk. A solid, attractive copy that's sure to please the next lucky owner. Overstreet 2007 FN 6.0 value = $456; VF 8.0 value = $950. CGC census 9/07: 1 in 70, 7 higher.

**41303** Large Feature Comic (Series II) #8 Bugs Bunny (Dell, 1942) Condition: VG+. This is the very first Bugs Bunny solo comic book, and a tough issue to find — in fact, this is the first copy to come our way. Oversized, with black and white interiors. Overstreet 2007 VG 4.0 value = $300.

**41304** Lash LaRue Western #23 Crowley Copy pedigree (Fawcett, 1951) CGC NM 9.4 Off-white to white pages. Striking photo cover is perfectly matched with a supreme copy, the only copy of the issue to be certified by CGC to date. Overstreet 2007 NM- 9.2 value = $200. CGC census 9/07: 1 in 94, none higher.

**41305** Lash LaRue Western #25 Crowley Copy pedigree (Fawcett, 1952) CGC NM 9.4 Off-white pages. Everyone's favorite whipster — at least before Indiana Jones came along — had a nice run of movies and comics in the early 1950s. Throw a good puppy dog into a photo cover — shrewd marketing! Overstreet 2007 NM- 9.2 value = $200. CGC census 9/07: 2 in 9.4, none higher.

**41306** Lash LaRue Western #30 Crowley Copy pedigree (Fawcett, 1952) CGC NM 9.4 Off-white pages. Photo cover. Overstreet 2007 NM- 9.2 value = $200. CGC census 9/07: 1 in 94, 1 higher.

**41307** Lash LaRue Western #33 Crowley Copy pedigree (Fawcett, 1952) CGC NM 9.4 Off-white to white pages. Photo cover. Overstreet 2007 NM- 9.2 value = $170. CGC census 9/07: 2 in 9.4, none higher.

**41308** Lash LaRue Western #35 Crowley Copy pedigree (Fawcett, 1952) CGC NM 9.4 Off-white to white pages. Photo cover. Only copy on the current CGC census. Overstreet 2007 NM- 9.2 value = $170. CGC census 9/07: 1 in 9.4, none higher.

**41309** Leading Comics #5 San Francisco pedigree (DC, 1942) CGC NM+ 9.6 White pages. Often compared to the Mile High Collection for its copies' high grades and page quality, the San Francisco Copy boasts the highest grade assigned to date for issue #5. The cover's by Mort Meskin. Overstreet 2007 NM- 9.2 value = $1,240. CGC census 10/07: 2 in 9.6, none higher.

**41310** Leading Comics #8 Pennsylvania pedigree (DC, 1943) CGC NM+ 9.6 White pages. This wonderful pedigree copy is unsurpassed in grade by even the Mile High Copy! The Dummy (not a puppet but a small, evil man who looked like a puppet) menaces the Seven Soldiers of Victory in this issue. The eighth member of the Seven Soldiers, the Crimson Avenger's pal Wing, makes one of his few cover appearances. The issue has a Jon Smalle cover. Overstreet 2007 NM- 9.2 value = $1,085. CGC census 10/07: 2 in 9.6, none higher.
41311 Lightning Comics V2#3 (Ace, 1941) CGC FN/VF 7.0 Off-white to white pages. This is the only CGC-graded copy as of this writing, and it's the first one we've ever offered. The issue (also known as #9) stars Lash Lightning, formerly known as Flash Lightning. The ageless Jim Mooney is the cover artist. Overstreet 2007 FN 6.0 value = $165; VF 8.0 value = $336. CGC census 10/07: 1 in 7.0, none higher.

41312 The Lone Ranger Group (Various, 1954-55) Condition: Average NM. Remarkably fresh copies of five different promotional comics, including two Cheerios giveaways, "The Lone Ranger and the Story of Silver" and "The Lone Ranger, His Mask, and How He Met Tonto"; Dairy Association's "Milk For Big Mike"; and Merita Bread's "How to Be a Lone Ranger Health and Safety Scout" and "Official Lone Ranger and Tonto Coloring Book." The coloring book is not listed in Overstreet. For the others, Overstreet 2007 NM- 9.2 value for group = $730.

41313 Looney Tunes and Merrie Melodies Comics #1 (Dell, 1941) CGC VG 4.0 Off-white pages. Four household names made their comic book appearances here: Bugs Bunny, Porky Pig, Daffy Duck, and Elmer Fudd! That makes this one of the few most important cartoon-character comics. No fan of comic books or animation should be without this one. Overstreet 2007 VG 4.0 value = $2,066. CGC census 10/07: 1 in 4.0, 11 higher.

41314 Looney Tunes and Merrie Melodies Comics #5 (Dell, 1942) CGC FN/VF 7.0 White pages. The highlight of this issue is the "Bugs Bunny the Super-Duper Rabbit" story, the first funny animal super hero tale. This copy just misses being the highest-graded by CGC to date for #5. Overstreet 2007 FN 6.0 value = $258; VF 8.0 value = $731. CGC census 10/07: 1 in 7.0, 1 higher.

41315 Looney Tunes and Merrie Melodies Comics #9 File Copy (Dell, 1942) CGC NM+ 9.6 Cream to off-white pages. This copy's so bright, it glows! It's a File Copy of what's arguably the most electric cover in the entire run of the classic title. Leon Schlesinger's studio artists created a painted cover for this issue, setting it apart from other covers, and the colors really shine. CGC lists a FN+ 6.5 copy as the next highest-graded copy after two currently tied for top honors at NM+ 9.6. Overstreet 2007 NM- 9.2 value = $1,000. CGC census 10/07: 2 in 9.6, none higher.

41316 Looney Tunes and Merrie Melodies Comics #9 (Dell, 1942) CGC FN+ 6.5 Off-white to white pages. This issue's painted cover was quite a departure from others in the series. It makes for a very impressive cover, on a nice looking copy. Overstreet 2007 FN 6.0 value = $150; VF 8.0 value = $413. CGC census 10/07: 2 in 6.5, 2 higher.


41318 Looney Tunes and Merrie Melodies Comics #20 (Dell, 1943) CGC VF/ NM 9.0 Off-white pages. This issue featured a timely patriotic, war-themed cover, and Walt Kelly contributed interior art on the Pat, Patsy, and Pete feature. The copy currently boasts the highest grade CGC has certified for #20. Overstreet 2007 VF/NM 9.0 value = $444; NM- 9.2 value = $625. CGC census 10/07: 1 in 9.0, none higher.

41319 Looney Tunes and Merrie Melodies Comics #25 (Dell, 1943) CGC VF+ 8.5 Cream to off-white pages. Pat, Patsy, and Pete by Walt Kelly is a highlight of this issue, this copy of which is unsurpassed in grade by any other in CGC's current census. Overstreet 2007 VF 8.0 value = $263; VF/NM 9.0 value = $444. CGC census 10/07: 2 in 8.5, none higher.
41320 Mad #1 (EC, 1952) CGC FN/VF 7.0 Cream to off-white pages. Nice copy of one of the industry's most historic first issues. It's considered the first satire comic book of all, and with a Harvey Kurtzman cover and scripts, plus the outrageous interior artwork by Wally Wood, Jack Davis, and Bill Elder, it may be the best. Overstreet 2007 FN 6.0 value = $1,272; VF 8.0 value = $3,328. CGC census 6/07: 13 in 7.0, 40 higher.

41321 Mad #3 Mile High pedigree (EC, 1953) CGC VG+ 4.5 Off-white pages. The grade is misleading, because this is a nice looking book, as one would naturally expect from the Mile High Collection. Close inspection reveals an accumulation of stress wear, small dents and wrinkles to effect the final grade assessment. But it may be the nicest VG+ book we've ever seen! Stan Lee is mentioned in this issue, which features a signature Harvey Kurtzman cover, and interior Mad-ness from the likes of Bill Elder, John Severin, Wally Wood, and Jack Davis. Overstreet 2007 VG 4.0 value = $152. CGC census 9/07: 5 in 4.5, 43 higher.

41322 Mad #12 Gaines File pedigree (EC, 1954) CGC NM+ 9.6 Off-white to white pages. Outside of William Gaines II's collection, it's mighty hard finding this cover — with its predominant white, contrasted by mostly black print — in anything better than slightly dingy condition. But this one's a notable exception, one of the five nicest copies known. Wally Wood, Jack Davis, Bill Elder, and Bernie Krigstein provided genius artwork for the nutty stories inside. While CGC has certified this as from the Gaines Files, no certificate accompanies the book. Overstreet 2007 NM- 9.2 value = $775. CGC census 9/07: 4 in 9.6, 1 higher.

41323 Magic Comics #1 (David McKay Publications, 1939) CGC Apparent NM- 9.2 Slight (P) Off-white pages. This first issue is rated "scarce" by Gerber. Amazing as it seems today, Mandrake and Blondie didn't get a cover appearance, taking a back seat to none other than... Henry! CGC notes, "Restoration includes: spine split sealed to cover, cover cleaned." Overstreet 2007 GD 2.0 value = $347; VG 4.0 value = $694; FN 6.0 value = $1,041; VF 8.0 value = $1,943; VF/NM 9.0 value = $2,922; NM- 9.2 value = $3,900.

41324 Man of War #1 (Centaur, 1941) CGC FN/VF 7.0 Off-white pages. You thrilled to his adventures in the pulse-pounding pages of Liberty Scouts! Actually probably not, since it's almost impossible to find Liberty Scouts. At any rate, this #1 issue, which continues the adventures of the heroes from the earlier title, is one of the tougher flag-cover books to come by. Paul Gustavson is the cover artist. Overstreet 2007 FN 6.0 value = $513; VF 8.0 value = $2,922; NM- 9.2 value = $3,900.

41326 March of Comics #20 Donald Duck (K. K. Publications, Inc., 1948) CGC FN 6.0 Off-white pages. "Donald Duck in Darkest Africa" is one of the more controversial Donald Duck stories, and this Carl Barks tale was never reprinted in unensored fashion (a panel showing cannibals with pointed teeth was taken out of all reprints). Walt Kelly is the cover artist. This particular copy was a giveaway for the Giesche Shoe Store. CGC notes, "3 tiny pieces of tape on interior cover." Overstreet 2007 FN 6.0 value = $900. CGC census 10/07: 1 in 6.0, 8 higher.

41327 Marvel Boy #1 (Marvel, 1950) CGC VF- 7.5 Off-white pages. The title just lasted two issues, so if you've never seen a copy of the title before, you're not alone! It's a Gerber "uncommon" issue, and we've only offered a copy on three previous occasions in the past six years. Highlights include the flying saucer cover, and inside, the origin of Marvel Boy with art by Russ Heath. Overstreet 2007 VF 8.0 value = $681. CGC census 9/07: 1 in 7.5, 3 higher.
41328 Marvel Comics #1 Larson pedigree (Timely, 1939) CGC VF 8.0 Off-white to white pages. Over the past 50 years, this book has vied with Action Comics #1, Detective Comics #27, and, earlier, Whiz Comics #2 (#1) for the honor of being the most valuable Golden Age comic book. It currently sits at #3, behind the first two aforementioned, and ahead of fourth place Superman #1 by some $60,000 (NM- 9.2 value).

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

This copy, from one of the most renowned of pedigrees, ranks high on CGC’s census among the 17 unrestored copies certified to date. Only two VF/NM 9.0 copies and a single VF+ 8.5 copy (from the Denver pedigree) have received higher grades to date. We're privileged to bring you this extraordinary offering! CGC notes, “Very minor amount of glue on cover.” Overstreet 2007 VF 8.0 value = $147,000. CGC census 9/07: 1 in 8.0, 3 higher.
41329 The Marvel Family #3 Crowley Copy pedigree (Fawcett, 1946) CGC VF/NM 9.0 Off-white pages. C. C. Beck contributed the cover to this, the third outing for the Marvel clan. Overstreet 2007 VF/NM 9.0 value = $543; NM- 9.2 value = $750. CGC census 9/07: 1 in 9.0, 1 higher.


41332 The Marvel Family #9 Crowley Copy pedigree (Fawcett, 1947) CGC VF+, 8.5 Cream to off-white pages. C. C. Beck cover. Jack Binder art. Overstreet 2007 VF 8.0 value = $240; VF/NM 9.0 value = $535. CGC census 9/07: 1 in 8.5, 1 higher.

41333 The Marvel Family #17 Crowley Copy pedigree (Fawcett, 1947) CGC VF/NM 9.0 Cream to off-white pages. C. C. Beck contributed the cover to this, the third outing for the Marvel clan. Overstreet 2007 VF/NM 9.0 value = $300. CGC census 10/07: 4 in 9.0, none higher.

41334 Marvel Mystery Comics #4 (Timely, 1940) CGC GD+, 2.5 Cream to off-white pages. It was nearly two years before the US would enter WWII, but the young medium of comic books was a leader in publicizing the evil of Nazi Germany. This early issue of Timely/Marvel’s flagship Golden Age title was the first to have a Nazi flag on the cover, and the second to have the German swastika in any form. The dynamic cover was by Timely legend Alex Schomburg, and this was the first Sub-Mariner cover ever. The classic lineup of the Human Torch, the Sub-Mariner, and the Angel were rendered by Carl Burgos, Bill Everett, and Paul Gustavson. We haven’t offered this issue many times in the past six years, and only twice in the past four. It’s tough to find in any grade; in fact, CGC has certified only one copy to date in a grade higher than FN- 5.5. Check out the yellow background behind the title’s logo on the front cover — only four of the 92 issues had other than a red background to the logo. CGC notes, “Cover and centerfold detached.” Overstreet 2007 GD 2.0 value = $1,150. CGC census 9/07: 3 in 2.5, 5 higher.

41335 Marvel Mystery Comics #13 (Timely, 1940) CGC Apparent FN- 5.5 Extensive (P) Cream to off-white pages. The introduction and first appearance of the Vision by Joe Simon and Jack Kirby mark this seminal issue. The Sub-Mariner also dons a new costume and the back cover features an ad for Human Torch #1. Oh, did we forget to mention the cover by Alex Schomburg and interior art by Bill Everett, Carl Burgos, and Bob Oksner? CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover cleaned, reinforced, re-glossed.” Overstreet 2007 GD 2.0 value = $518; VG 4.0 value = $1,036; FN 6.0 value = $1,554.

41336 Marvel Mystery Comics #15 (Timely, 1941) CGC VG/FN 5.0 Cream to off-white pages. An Alex Schomburg German War cover fronts this early issue, and a Vision story by Joe Simon and Jack Kirby awaits the reader inside. Interior art by Carl Burgos, Paul Gustavson, Bill Everett, and Bob Oksner. Overstreet 2007 VG 4.0 value = $572; FN 6.0 value = $858. CGC census 10/07: 1 in 5.0, 7 higher.

41337 Marvel Mystery Comics #25 (Timely, 1941) CGC Apparent VG+ 4.5 Moderate (P) Slightly brittle page. “Marvel Get Together” text story by Stan Lee. Alex Schomburg cover. Bill Everett, Carl Burgos, Jack Kirby, Bob Oksner, Sid Greene, and Al Avison art. CGC notes, “Restoration includes: tear seals, spine splits sealed to cover & all interior wraps, cover & all interior wraps reinforced.” Overstreet 2007 GD 2.0 value = $250; VG 4.0 value = $500.
41338 Marvel Mystery Comics #26 (Timely, 1941) CGC FN/VF 7.0 Cream to off-white pages. A very nice copy. Carl Burgos draws the Human Torch, Paul Gustavson illustrates the Angel, Bill Everett handles the art chores on the Sub-Mariner, and Simon and Kirby do the Vision story. The cover is by action master Alex Schomburg. Overstreet 2007 FN 6.0 value = $663; VF 8.0 value = $1,381. CGC census 10/07: 2 in 7.0, 6 higher.

41339 Marvel Mystery Comics #27 (Timely, 1942) CGC VG/FN 5.0 Off-white pages. The colors look fresh and fantastic here! One man's VG/FN is another's... well, you be the judge after you've scrutinized our scan. Alex Schomburg is credited with the cover art. CGC notes, "CF DET," which we presume means the centerfold is detached. Overstreet 2007 VG 4.0 value = $442; FN 6.0 value = $663. CGC census 10/07: 2 in 5.0, 10 higher.

41340 Marvel Mystery Comics #29 (Timely, 1942) CGC Apparent FN 6.0 Extensive (P) Off-white pages. A classic Alex Schomburg bondage cover fronts this ish which also contains a decapitation panel. The phenomenal group of interior artists includes Carl Burgos, Bill Everett, Syd Shores, Bob Oksner, and Al Fagaly. Mickey Spillane even offers up a story inside. CGC notes, "Restoration includes: color touch, pieces added, tear seals, cover cleaned, interior lightened, reinforced." Overstreet 2007 GD 2.0 value = $221; VG 4.0 value = $442; FN 6.0 value = $663.

41341 Marvel Mystery Comics #29 (Timely, 1942) CGC VG+ 4.5 Off-white to white pages. An Alex Schomburg bondage cover from one of comics' most-collected titles makes this one a winner all the way. Overstreet 2007 VG 4.0 value = $442. CGC census 9/07: 3 in 4.5, 8 higher.


41343 Marvel Tales #104 (Atlas, 1951) CGC VF/NM 9.0 Off-white to white pages. This is one of the standout issues of the run thanks to Basil Wolverton's contribution! And as of this writing, the only higher-graded copies are both just 9.2. Russ Heath is the cover artist. Overstreet 2007 VF/NM 9.0 value = $922; NM- 9.2 value = $1,275. CGC census 9/07: 1 in 9.0, 2 higher.

41344 Mary Marvel Comics #8 Crowley Copy/File Copy (Fawcett, 1946) CGC VF 8.0 Cream to off-white pages. Christmas cover. Features a Bulletgirl crossover. Bears a "Checking Copy" stamp on the cover. Overstreet 2007 VF 8.0 value = $235. CGC census 9/07: 1 in 8.0, 1 higher.


**41347** Master Comics #19 (Fawcett, 1941) CGC FN+ 6.5 Off-white pages. Mac Raboy is credited with the cover art for this issue, which stars Bulletman and Bulletgirl. Overstreet 2007 FN 6.0 value = $306; VF 8.0 value = $638. CGC census 10/07: 1 in 6.5, 4 higher.

**41350** Mickey Mouse Book Later Printing (Bibo & Lang, 1931) Condition: VG. Disney's first licensed publication doesn’t turn up often, and very few copies have pages 9 and 10 intact the way this one does (page 9 featured a puzzle meant to be cut out). In fact, a couple of penciled check marks in the margin of one page are the only signs of use, and the only reason this didn’t grade higher is because of a three-inch spine split at the top and a two-inch split at the bottom. It couldn’t be determined whether this is a second, third, or fourth printing. The content is simply delightful, with song lyrics, Win Smith strip reprints, and a text story telling how Mickey met Walt. Bonus fact: the cover art is by Ub Iwerks, and as the Overstreet guide noted some years ago, “This may be the only Disney book to have an originally drawn Iwerks cover.” Overstreet 2007 GD 2.0 value = $1,050; FN 6.0 value = $5,000.

**41351** Mickey Mouse Magazine (first series) V1#9 (Kay Kamen Inc., 1933) CGC FN+ 6.5 White pages. The scarce first series was published from January to September 1933 before an almost identical series followed with a new V1#1 in November of ’33. This is the first time we’ve ever offered an issue from the first series, and this is the first copy CGC has certified of any issue of the first series. Unlike the second-series issues which were dairy giveaways, these were distributed at department stores and at theatres showing Disney cartoons. — this copy’s from the San Francisco department store O’Connor, Moffatt & Co. We can’t recall another comic cover that has the name of merchandising ace Kay Kamen spelled out, though of course we all know the ubiquitous K. K. Publications. The icing on the cake is the cover co-starring Groucho Marx and other stars of the day. Overstreet 2007 FN 6.0 value = $700; VF 8.0 value = $1,350. CGC census 10/07: 1 in 6.5, none higher.

**41352** Mickey Mouse Magazine V1#4 (Walt Disney Productions, 1934) CGC FN+ 6.5 White pages. This dairy giveaway is a Gerber “7,” and our copy is the only one on the CGC census to date. Different copies have names of different dairies; this one is from Telling-Belle Vernon of Cleveland. Overstreet 2007 FN 6.0 value = $320; VF 8.0 value = $475. CGC census 10/07: 1 in 6.5, none higher.

**41353** Mickey Mouse Magazine V1#7 (Walt Disney Productions, 1934) CGC NM 9.4 White pages. If we weren’t holding the book in our hands we probably wouldn’t believe that one of these dairy giveaways could exist in true NM. This particular one was put out by Pittsburgh’s Rieck-McJunkin Dairy Co. Overstreet 2007 NM- 9.2 value = $900. CGC census 10/07: 1 in 9.4, none higher.

**41354** Mickey Mouse Magazine V1#7 (Walt Disney Productions, 1934) CGC VF 8.0 Off-white to white pages. These promotional comics were given away by dairies across the USA, with this particular one hailing from Washington D.C’s Chestnut Farms Chevy Chase dairy. Overstreet 2007 VF 8.0 value = $475. CGC census 10/07: 1 in 8.0, 1 higher.
41355 Mickey Mouse Magazine V1#9 (Walt Disney Productions, 1934) CGC VF/NM 9.0 White pages. These dairy giveaways don't come along very often, and a truly high-grade copy is quite a find. This one is from Chestnut Farms-Chevy Chase in our nation's capital. Overstreet 2007 VF/NM 9.0 value = $688; NM- 9.2 value = $900. CGC census 10/07: 1 in 9.0, 1 higher.

41356 Mickey Mouse Magazine V2#9 (K. K. Publications, Inc., 1937) Condition: VF. Remarkably fresh copy of a Platinum Age beauty! It's almost impossible to find a copy in this condition — we've never before offered a copy in any condition! The title was the forerunner to the decades-spanning Walt Disney's Comics and Stories. These are Mickey Mouse movie cut-outs on Page 29, or, to be clear, there's a Mickey Mouse cut-out inside that hasn't been cut out of the book! Perhaps we should call it a "to be cut out cut-out". The puzzle on Page 27 has been partially filled out in pencil (one word). Overstreet 2007 VF 8.0 value = $310.


41358 Mickey Mouse Magazine V3#3 (K. K. Publications, Inc., 1937) Condition: FN/ VF. This may be the first printed appearance anywhere of Walt Disney's Snow White and the Seven Dwarfs! The issue came out shortly before the movie was released, making this a special "sneak preview" of Disney's first feature-length cartoon. The Christmas cover is a winner too. These magazines are seldom found in such nice condition! Overstreet 2007 FN 6.0 value = $321; VF 8.0 value = $669.

41359 Mighty Midget Comics Group (Fawcett, 1942-43) Condition: VF+. Here are some extra nice copies of these 5" x 4", 36 paged mini-comics. Included are Balbo the Boy Magician (2 copies), Commando Yank, Golden Arrow (2 copies - cover color variations), Ibis the Invincible (origin - predates Fawcett's Ibis the Invincible #1), Lance O'Casey (2), Minute Man (2), Mr. Scarlet and Pinky, The Phantom Eagle (2), and Spy Smasher (2 copies - cover color variations). For Balbo and Lance O'Casey, these were the first comic books devoted entirely to the characters; for Commando Yank, Mr. Scarlet, and Phantom Eagle, the only comic books ever devoted entirely to the characters. Overstreet 2007 VF 8.0 value for group = $1,355; VF/NM 9.0 value for group = $2,049. From the Robert M. Overstreet Collection.

41360 Mister Mystery #1 (Mikeross Pub., 1951) CGC NM- 9.2 White pages. By far the highest-graded copy on CGC's census, this is the only one certified above 8.0 to date. This series is collectible because it was one of the more graphic horror titles. Go to the head of the class if you knew that the publisher Mikeross stands for Mike Esposito and Ross Andru. Overstreet 2007 NM- 9.2 value = $1,275. CGC census 10/07: 1 in 9.2, none higher. From the Cary and Cheryl Porter Collection.


41362 Monte Hale Western #42 Crowley Copy pedigree (Fawcett, 1949) CGC NM 9.4 Cream to off-white pages. Photo cover. Overstreet 2007 NM- 9.2 value = $170. CGC census 9/07: 1 in 9.4, none higher.

41363 More Fun Comics #59 (DC, 1940) CGC FN- 5.5 Cream to off-white pages. This issue is wrapped by a Spectre cover by Bernard Baily, at what many would say was the peak of his craft. George Papp, Howard Sherman, and John Lehti art fills the interior. Overstreet 2007 FN 6.0 value = $1,182. CGC census 10/07: 1 in 5.5, none higher.
**41364 More Fun Comics #83 (DC, 1942)**
CGC VF- 7.5 White pages. George Papp gets the nod on this underwater cover. Green Arrow and Speedy are joined in the issue by Aquaman, Johnny Quick, Doctor Fate, and of course the Spectre. Papp, Mort Meskin, Bernard Baily, and Henry Boltinoff art. Overstreet 2007 VF 8.0 value = $838. CGC census 10/07: 1 in 7.5, 2 higher.


**41366 Motion Picture Comics #113 Crowley Copy pedigree (Fawcett, 1952) CGC NM 9.4 Cream to off-white pages.** Features an adaption of “Walk East on Beacon.” George Murphy and Virginia Gilmore photo cover. Kurt Schaffenberger art. Overstreet 2007 NM- 9.2 value = $150. CGC census 9/07: 1 in 9.4, 1 higher.

**41367 My Date Comics #1 Davis Crippen (“D” Copy) pedigree (Hillman Publications, 1947) CGC NM 9.4 Cream to off-white pages.** Conventional wisdom calls Young Romance the first romance comic, but look at this other Simon and Kirby title that preceded the competition by a few months! Whether you call this teen humor or romance, there’s no disputing that we’ve got a superb copy on offer here. It’s the only copy graded above 7.5 by CGC as of this writing. Overstreet 2007 NM- 9.2 value = $450. CGC census 10/07: 1 in 9.4, none higher. From the Fantastic Frank Collection.

**41368 Mystery in Space #1 (DC, 1951) CGC FN 6.0 Off-white to white pages.** We know some collectors who get extremely passionate about this book, and how can you blame them? It’s the start of a very collectible series, it’s got a memorable cover by Carmine Infantino, and great ones Frank Frazetta and Alex Toth contributed interior art. Overstreet 2007 FN 6.0 value = $717. CGC census 9/07: 4 in 6.0, 18 higher. From the Cary and Cheryl Porter Collection.

**41369 Mystery in Space #2 (DC, 1951) CGC VF+ 8.5 White pages.** This is the nicest copy we’ve ever offered of this science fiction issue. Carmine Infantino is the cover artist. Overstreet 2007 VF 8.0 value = $765; VF/NM 9.0 value = $1,333. CGC census 10/07: 1 in 8.5, 2 higher.

**41370 Mystery in Space #16 Cosmic Aeroplane pedigree (DC, 1953) CGC Apparent NM 9.4 Slight (P) Off-white to white pages.** Early issue of DC’s second sci-fi issue had a Murphy Anderson cover and interior art by Anderson, Carmine Infantino, and Gil Kane. CGC notes, “Restoration includes: small amount of color touch on cover, tear seals to interior.” Overstreet 2007 GD 2.0 value = $33; VG 4.0 value = $56; FN 6.0 value = $99; VF 8.0 value = $248; VF/NM 9.0 value = $424; NM- 9.2 value = $600.

**41371 Mystic #5 Bethlehem pedigree (Atlas, 1951) CGC VF+ 8.5 Cream to off-white pages.** Pre-Code horror. Jerry Robinson and Mike Sekowsky interior artwork. Overstreet 2007 VF 8.0 value = $198; VF/NM 9.0 value = $307. CGC census 10/07: 1 in 8.5, none higher.

**41372 Mystic Comics #1 (Timely, 1940) CGC Apparent GD+ 2.5 Moderate (P) Off-white pages.** A Gerber “7” and one of Overstreet’s 100 most valuable Golden Age books, this one is sought after in any grade. Alex Schomburg’s striking bondage cover adorns the issue. It’s from early in Timely’s publishing history, when the group’s only other comic series were Marvel Mystery and Daring Mystery. CGC notes, “Restoration includes: spine splits sealed, tear seals, reinforced, staples cleaned.” Overstreet 2007 GD 2.0 value = $1,333.
41373  Mystic Comics #3 (Timely, 1940) CGC Apparent VG- 3.5 Slight (A) Off-white to white pages. Alex Schomburg cover. CGC notes, “Restoration includes: tear seals to interior, centerfold reattached with glue, small amount of glue on spine of cover.” Overstreet 2007 GD 2.0 value = $331; VG 4.0 value = $662.

41374  Mystic Comics #5 (Timely, 1941) CGC FN 6.0 Cream to off-white pages. Three new heroes, the Black Marvel, the Terror, and the Blazing Skull, made their debuts in this issue. The former stars on the Alex Schomburg cover. Readers also learned the Black Marvel’s origin tale (Dan Lyons, who owes a debt to the Blackfoot Indians, passes their tribal tests to become their champion), and it was from the pen of youngster Stan Lee! Overstreet 2007 FN 6.0 value = $993. CGC census 10/07: 1 in 6.0, 5 higher.

41375  Mystic Comics (second series) #1 (Timely, 1944) CGC NM+ 9.6 Off-white pages. Two jaw-dropping stats for you: 1) the grade - no typo here, it really is an eye-popping 9.6; and 2) it’s not a pedigreed book! Timely’s second version of the title after the first series ran 10 issues from 1940 to 1942 premiered with a bondage cover, and stories featuring Angel, Human Torch, the Destroyer, and Tommy Tyme. Syd Shores provided interior art. Overstreet 2007 NM- 9.2 value = $3,700. CGC census 9/07: 1 in 9.6, none higher.

41376  Mystic Comics (second series) #1 (Timely, 1944) CGC FN+ 6.5 Off-white pages. One of the few Angel covers for Timely just happens to also be a Nazi bondage cover. The Human Torch, the Destroyer, and Tommy Tyme begin title runs. Syd Shores art. Overstreet 2007 FN 6.0 value = $792; VF 8.0 value = $1,650. CGC census 10/07: 1 in 6.5, 3 higher.

41377  New Comics #4 (DC, 1936) CGC Apparent VF 8.0 Slight (P) Cream to off-white pages. DC’s second comic book title is a tough run to put together, even though it lasted just 11 issues before changing to New Adventure Comics (and eventually Adventure Comics, one of the longest-running titles of all time). Every single issue rates a “scarce” (or higher) index from The Photo-Journal Guide to Comic Books. Overstreet doesn’t even bother listing a value nicer than VF 8.0! CGC has certified just four copies total to date, including both unrestored and restored copies. We’ve haven’t offered a copy of #4 in over two years, and only twice before ever. So, you’d better jump on it now! Contributors include Vincent Sullivan on the cover, and Sheldon Mayer and Joe Shuster with interior art. Jerry Siegel wrote one of the stories for this issue that pre-dated Action Comics #1 by over two years. CGC notes, “Restoration includes: spine splits sealed to cover, cover reinforced. Overstreet 2007 GD 2.0 value = $733; VG 4.0 value = $1,466; FN 6.0 value = $2,200; VF 8.0 value = $5,300.

41378  New Comics #6 (DC, 1936) CGC VG- 3.5 Off-white pages. One of the first 20 DC comic issues published, this one is a very tough find in any grade. It’s an early installment of the decades-long series that was eventually known as Adventure Comics. The tagline “All Original!” was quite a selling point in those days, as almost every other comic had newspaper strip reprints rather than new material. The most notable feature is Jerry Siegel and Joe Shuster’s Federal Men. The cover art is credited to Whitney Ellsworth. Overstreet 2007 VG 4.0 value = $1,466. CGC census 9/07: 1 in 3.5, 3 higher.
41379  New York World’s Fair Comics 1940 (DC, 1940) CGC FN/VF 7.0 Cream pages. This title was the precursor to the longrunning title World’s Finest Comics, from its Superman/Batman-shared spotlight to those infamous cardboard covers that proved so difficult to preserve wrinkle-free. Two of DC’s greatest Golden Age artists, Creig Flessel and Jack Burnley, contributed interior artwork for the issue, and Burnley’s cover was his first ever. Inside Batman, Robin, Hourman, the Sandman, and Superman appeared. To date, CGC has certified just one copy nicer than VF-7.5, a testament to the cardboard cover frailty. Overstreet 2007 FN 6.0 value = $3,384; VF 8.0 value = $7,895. CGC census 9/07: 2 in 7.0, 6 higher.

41380  Nickel Comics #1 (Dell, 1938) CGC FN/VF 7.0 Cream to off-white pages. This rare pocket-sized one-shot came out two years before the better-known Fawcett publication of the same title. The famed Felix the Cat artist Otto Messmer contributed art on the Bobby & Chip feature. The book rates a “scarce” in Gerber’s The Photo-Journal Guide to Comic Books, and we’ve only offered two other copies in the past six years. Overstreet 2007 FN 6.0 value = $240; VF 8.0 value = $500. CGC census 9/07: 2 in 7.0, 1 higher.

41381  Nyoka the Jungle Girl #17 Crowley Copy pedigree (Fawcett, 1948) CGC NM 9.4 Cream to off-white pages. Contains a Sam Spade ad by Lou Fine. Overstreet 2007 NM- 9.2 value = $245. CGC census 9/07: 3 in 9.4, none higher.

41382  Nyoka the Jungle Girl #65 Crowley Copy pedigree (Fawcett, 1952) CGC NM 9.4 Off-white to white pages. Sam Spade ad/cover. Carmine Infantino drew the cover for this first issue of a series that ran for three decades. Note that the only copy graded higher by CGC is just one notch above this one at 7.5! Overstreet 2007 VF 8.0 value = $70; VF- 7.5 value = $285; VF 8.0 value = $808. CGC census 10/07: 3 in 7.0, 1 higher. From the Keith Marlow Collection.

41383  Our Army at War #1 Bethlehem pedigree (DC, 1952) CGC VF 8.0 Cream to off-white pages. This newly certified copy is by far the nicest we’ve seen of this first issue! The runner-up in the current CGC census is the FN- 5.5 copy we sold for $956 in our last auction. And since we’re talking about the first issue of the longest-running war title of all time, you’d have to say that this copy is one of the most desirable war books we’ve ever offered. The title ran for 36 years, with a name change to Sgt. Rock for its final decade. Carmine Infantino drew the cover for this first issue, and Gil Kane, Irv Novick, and Frank Giacoia contributed interior art. Overstreet 2007 VF 8.0 value = $1,275. CGC census 10/07: 1 in 8.0, none higher. From the Keith Marlow Collection.

41384  Our Army at War #21 (DC, 1954) CGC VF- 7.5 Cream to off-white pages. Irv Novick cover and art. Overstreet 2007 VF 8.0 value = $170. CGC census 9/07: 1 in 7.5, none higher. From the Keith Marlow Collection.

41385  Our Fighting Forces #1 (DC, 1954) CGC FN/VF 7.0 Off-white pages. Jerry Grandenetti drew the cover for this first issue of a series that ran for three decades. Note that the only copy graded higher by CGC is just one notch above this one at 7.5! Overstreet 2007 FN 6.0 value = $285; VF 8.0 value = $808. CGC census 10/07: 3 in 7.0, 1 higher. From the Keith Marlow Collection.

41386  Pep Comics #1 (MLJ, 1940) CGC VG/FN 5.0 Off-white to white pages. This milestone issue hit the stands two months after MLJ’s first comic (Blue Ribbon Comics #1), but it’s much more sought-after and valuable because of the first appearances of superheroes the Shield and the Comet. Irv Novick did the cover and also contributed interior art, along with another Golden Age fave, Jack Cole. It’s currently ranked in Overstreet’s Top 100 Golden Age Books, and it’s tough finding a nicer copy of the Gerber “uncommon” issue than this offering. Overstreet 2007 VG 4.0 value = $1,942; FN 6.0 value = $2,913. CGC census 9/07: 2 in 5.0, 6 higher.
41387  Pep Comics #2 (MLJ, 1940) CGC VG/FN 5.0 Cream to off-white pages. Since the highest-graded copy to date is just FN/VF, don't overlook this specimen, featuring the second outing for America's first patriotic superhero. Irv Novick is the cover artist. Overstreet 2007 VG 4.0 value = $514; FN 6.0 value = $771. CGC census 9/07: 3 in 5.0, 3 higher.

41388  Pep Comics #8 (MLJ, 1940) CGC VF- 7.5 Off-white to white pages. Irv Novick cover featuring the Shield. Overstreet 2007 VF 8.0 value = $758. CGC census 9/07: 2 in 7.5, 3 higher.

41389  Pep Comics #39 (MLJ, 1943) CGC VF+ 8.5 Off-white to white pages. An angular Irv Novick cover wraps this copy that has the appearance of a pedigree book. Gil Kane, Mort Sahle, and Bob Fujitani all contributed art. This is the only copy on the current CGC census. Overstreet 2007 VF 8.0 value = $344; VF/NM 9.0 value = $560. CGC census 10/07: 1 in 8.5, none higher.

41390  Phantom Lady #14 (Fox Features Syndicate, 1947) CGC VG/FN 5.0 Off-white pages. Matt Baker interior art. Lingerie panels inside. Overstreet 2007 VG 4.0 value = $514; FN 6.0 value = $771. CGC census 10/07: 2 in 5.0, 7 higher.

41391  Phantom Lady #15 (Fox Features Syndicate, 1947) CGC VF/NM 9.0 Off-white to white pages. Finding a Fox book in this condition is a tall order, and of course no Fox series is more coveted than this one. The whites of the cover really impress. Matt Baker drew the cover and the interior here. Like many a Fox publication, this one had semi-scandalous stuff inside: Phantom Lady gets injected with experimental drugs, and before the issue's over she stabs a guy in the throat with a hat pin! Overstreet 2007 VF/NM 9.0 value = $2,603; NM- 9.2 value = $3,600. CGC census 10/07: 1 in 7.5, 1 higher.

41392  Phantom Lady #16 (Fox Features Syndicate, 1948) CGC VG 4.0 Cream to off-white pages. Matt Baker provides the “good girl” negligee cover and interior art. Lingerie covers and panels were plentiful on this title and this is no exception! There is a “bullet-in-the-head” panel and “True Crime Stories” begins in this issue as well. Overstreet 2007 VG 4.0 value = $514. CGC census 10/07: 2 in 4.0, 17 higher.

41393  Phantom Lady #22 (Fox Features Syndicate, 1949) CGC VF- 7.5 White pages. A shocking cover featuring an atom bomb explosion makes this first issue a real sleeper. This short-lived series was intended to be the comics' answer to Life magazine, yet distribution problems limited the series to nine issues. Simon and Jack Kirby contributed interior art. Overstreet 2007 VF 8.0 value = $241. CGC census 10/07: 1 in 7.5, 5 higher. From the Fantastic Frank Collection.

41394  Picture News #1 (Lafayette Street Corp., 1946) CGC VF- 7.5 Cream to off-white pages. A shocking cover featuring an atom bomb explosion makes this first issue a real sleeper. This short-lived series was intended to be the comics' answer to Life magazine, yet distribution problems limited the series to nine issues. Simon and Jack Kirby contributed interior art. Overstreet 2007 VF 8.0 value = $241. CGC census 10/07: 1 in 7.5, 5 higher. From the Fantastic Frank Collection.

41395  Picture Stories From American History #2 Gaines File pedigree 3/11 (EC, 1946) CGC NM+ 9.6 Off-white to white pages. How EC (Educational Comics) started and what it became (Entertaining Comics) offers an interesting study in contrasts. Don't look for plot twists 'n' turns, supernatural creatures, or even fiction in this 1946 fare! Overstreet 2007 NM- 9.2 value = $285. CGC census 9/07: 2 in 9.6, 1 higher.
41396  Picture Stories from Science #2
Gaines File pedigree 8/11 (EC, 1947) CGC
NM 9.4 Off-white to white pages. Allen Simon
cover. Don Cameron art. Overstreet 2007 NM- 9.2
value = $300. CGC census 9/07: 1 in 94, 2 higher.

41397  Picture Stories from the Bible
- Complete Old Testament - Gaines File
pedigree (DC, 1943) CGC NM+ 9.6 Off-white
to white pages. Sparkling copy from William Gaines’
primo stack. While CGC has certified this as from the Gaines Files, no cer-
tificate accompanies the book. Overstreet 2007
NM- 9.2 value = $290. CGC census 10/07: 3 in 96, 2
higher.

41398  Picture Stories from the Bible
- Complete Life of Christ - Gaines File pedigree
(EC, 1945) CGC NM+ 9.6 Cream to off-white
pages. The second nicest copy known, accord-
ing to CGC’s most recent census. While CGC has
certified this as from the Gaines Files, no cer-
tificate accompanies the book. Overstreet 2007
NM- 9.2 value = $330. CGC census 9/07: 1 in 96, 1
higher.

41399  Picture Stories From the Bible
- Complete New Testament - Gaines File
pedigree (EC, 1946) CGC NM+ 9.6 Off-white
to white pages. Contains issues #1-3 of Picture
Stories From the Bible - New Testament, which
had been issued previously from 1944-46. CGC
notes, “6 pages siamese.” While CGC has cer-
tified this as from the Gaines Files, no certificate accompanies the book. Overstreet 2007
NM- 9.2 value = $330. CGC census 9/07: 1 in 96, 1 higher.

41400  Piracy #2 Gaines File pedigree (EC,
1955) CGC NM+ 9.6 White pages. This issue of
EC’s “New Direction” title featured Reed Crandall
cover art, and interior stories by Crandall, Wally
Wood, Al Williamson, and Jack Davis. While CGC
has certified this as from the Gaines Files, no cer-
tificate accompanies the book. Overstreet 2007
NM- 9.2 value = $275. CGC census 9/07: 3 in 96, 1
higher.

41401  Planet Comics #1
(Fiction House, 1940) CGC
Apparent FN/VF 7.0 Off-white pages. Gerber credits this
issue’s cover to Charles Sultan, and we credit Sultan
with a creative idea — why zap an alien with a ray
gun when you can just punch him out? Inside the comic is the first appearance of Gale Allen and the Girl Squadron; those ladies
would be featured on many a cover of this title in
years to come. CGC notes, “Restoration includes:
piece re-attached to cover. (Tape stain to cover.)”
Overstreet 2007 GD 2.0 value = $279; VG 4.0 value
= $558; FN 6.0 value = $837; VF 8.0 value = $1,744.

41402  Planet Comics #4
(Fiction House, 1940) CGC
Apparent FN/VF 7.0 Slight (P)
Off-white pages. Gerber credits this
issue’s cover to Charles Sultan, and we credit Sultan
with a creative idea — why zap an alien with a ray
gun when you can just punch him out? Inside the comic is the first appearance of Gale Allen and the Girl Squadron; those ladies
would be featured on many a cover of this title in
years to come. CGC notes, “Restoration includes:
piece re-attached to cover. (Tape stain to cover.)”
Overstreet 2007 GD 2.0 value = $279; VG 4.0 value
= $558; FN 6.0 value = $837; VF 8.0 value = $1,744.

41403  Planet Comics #9
(Fiction House, 1940) CGC VG/ FN 5.0 Off-white
pages. We’re fortunate enough to see later Planet issues fairly regularly, but ones from early in the run are another story. Artists in
these pages include H. C. Kiefer, Charles Sultan,
and George Tuska. Overstreet 2007 VG 4.0 value =
$418; FN 6.0 value = $627. CGC census 10/07: 1 in
50, 5 higher.

41404  Planet Comics #36
(Fiction House, 1945) CGC NM 9.4 Cream to off-white pages. The black background on this super cover by Joe Doolin,
subject to the slightest of blemishes and wear being exaggerated, means high grade copies are
even harder to find. And that makes this
CGC-certified NM 9.4 copy all the more impres-
sive. To date, CGC’s census lists just two copies of
#36 earning a grade higher than VF/NM 9.0, none
higher than our offering. Murphy Anderson and
Lee Elias contributed interior art. Overstreet 2007
NM- 9.2 value = $1,225. CGC census 10/07: 2 in 94,
one higher.
Planet Comics #51 (Fiction House, 1947) CGC NM 9.4 Off-white to white pages.

Not only is this tied for the top spot in CGC's census, this copy has nicer page quality than the other 9.4, which is certified with cream to off-white pages. Our resident Fiction House expert points to Joe Doolin as the cover artist here. Overstreet 2007 NM- 9.2 value = $875. CGC census 9/07: 2 in 9.4, none higher.

Planet Comics #53 (Fiction House, 1948) CGC NM+ 9.6 White pages.

What a marvelous copy of one of our favorite issues of this title. Joe Doolin's bondage cover is as good as any of his "good girl" 'n' aliens fare — and he did dozens for Planet. So good that this issue got cited by Seduction of the Innocent (page 32 if you're reaching for your copy!). Doolin also provided interior art, along with masters Matt Baker, George Evans, and Maurice Whitman. But back to the condition — this one stands at the head of the CGC census class in overall grade and page quality, begging the question, "Where has this non-pedigree beauty been, and where can we get more?" Don't get ahead of yourself... start this non-pedigree beauty been, and where can you glued to every panel. This pedigree copy is bested in grade by only one other copy in CGC's most recent census. Overstreet 2007 NM- 9.2 value = $875. CGC census 10/07: 1 in 9.4, 1 higher.

Planet Comics #55 (Fiction House, 1948) CGC NM 9.4 White pages.

We love these issues from #55 through #59! They have those great Joe Doolin "good girl" covers, of course, but also interior art from perhaps the best proponent of "good girl" art ever, Matt Baker. Additional story art was provided by Doolin, Murphy Anderson, George Evans, and Maurice Whitman. Don't hold out for that 9.6 copy — it probably doesn't exist. At least, CGC hasn't certified one higher than this 9.4 gem to date. In fact, the second highest grade certified to date is just VF+ 8.5. Overstreet 2007 NM- 9.2 value = $875. CGC census 9/07: 1 in 9.4, none higher.

Planet Comics #58 (Fiction House, 1949) CGC VF+ 8.5 Cream to off-white pages.

Matt Baker, George Evans, Maurice Whitman, and Graham Ingels art. Overstreet 2007 VF 8.0 value = $394; VF/NM 9.0 value = $635. CGC census 10/07: 1 in 8.5, 5 higher.

Planet Comics #59 Rockford pedigree (Fiction House, 1949) CGC NM 9.4 Off-white pages.

In 1949 (and today) Joe Doolin's Mysta of the Moon cover reels you in, and the interior work by Matt Baker, George Evans, and Graham Ingels was sure to keep you glued to every panel. This pedigree copy is bested in grade by only one other copy in CGC's most recent census. Overstreet 2007 NM- 9.2 value = $875. CGC census 10/07: 3 in 9.4, 1 higher.
41414  Police Comics #11 (Quality, 1942) CGC FN+ 6.5 Off-white to white pages. This issue was loaded with coolness, including the first comic book appearance of the Spirit by Will Eisner. Gill Fox did the Plastic Man cover and also contributed interior art, as did notables Al Bryant, Jack Cole, Fred Gardineer, Paul Gustavson, and Arthur Peddy. Overstreet 2007 FN 6.0 value = $729; VF 8.0 value = $1,519. CGC census 10/07: 1 in 6.5, 8 higher.

41415  Police Comics #22 Mile High pedigree (Quality, 1943) CGC NM 9.4 Off-white pages. The Jack Cole covers are reason enough to collect this title, but there's much more here, including the marvelous condition of this Mile High copy. CGC hasn't awarded a higher grade to date, and we'll go out on a limb to claim this is the nicest copy in existence! Along with Cole, Paul Gustavson and Gill Fox also contributed interior art for this issue, which featured the Raven and Spider Woman in a crossover Phantom Lady story. Overstreet 2007 NM- 9.2 value = $1,150. CGC census 9/07: 1 in 9.4, none higher.

41416  Popular Comics #80 File Copy (Dell, 1942) CGC NM+ 9.6 Cream to off-white pages. Smilin' Jack and Terry and the Pirates are the headliners here. Overstreet 2007 NM- 9.2 value = $320. CGC census 10/07: 1 in 9.6, none higher.

41417  Popular Comics #91 File Copy (Dell, 1943) CGC NM 9.4 Off-white pages. The only copy certified with a grade above VF as of this writing. Overstreet 2007 NM- 9.2 value = $220. CGC census 10/07: 1 in 9.4, none higher.


41419  Real Western Hero #73 Crowley Copy pedigree (Fawcett, 1948) CGC NM+ 9.6 Cream to off-white pages. Features the adventures of Tom Mix, Monte Hale, Gabby Hayes, and Hopalong Cassidy. Overstreet 2007 NM- 9.2 value = $245. CGC census 9/07: 1 in 9.6, none higher.

41420  Red Ryder Comics #23 (Dell, 1945) CGC VF+ 8.5 Off-white pages. This copy's so fresh, it's surprising it isn't from one of the famous pedigree collections. Fred Harman cover. Overstreet 2007 VF 8.0 value = $118; VF/NM 9.0 value = $197. CGC census 10/07: 1 in 8.5, 2 higher.


41422  Red Ryder Comics #25 (Dell, 1945) CGC NM- 9.2 Off-white pages. Terrific Fred Harman cover on one of only two copies earning a grade this high from CGC. Overstreet 2007 NM- 9.2 value = $275. CGC census 10/07: 2 in 9.2, none higher.
41423 Red Ryder Comics #26 (Dell, 1945) CGC VF+ 8.5 Off-white pages. Fred Harman cover. Overstreet 2007 VF 8.0 value = $118; VF/NM 9.0 value = $197. CGC census 10/07: 2 in 8.5, 2 higher.

41424 Reform School Girl #nn (Realistic Comics, 1951) CGC FN- 5.5 Off-white to white pages. This one must've stood out among the other titles on the comic book spinner rack! Dr. Fredric Wertham noticed, and he cited this book in his Seduction of the Innocent (excuse us, while we look this one up...). The lingerie photo cover enticed; the interior art by Everett Raymond Kinstler and Jack Abel delivered the goods. This is a nice copy of an uncommon comic book. Overstreet 2007 FN 6.0 value = $750. CGC census 10/07: 1 in 5.5, 4 higher.

41425 Rocket Comics #1 (Hillman Publications, 1940) CGC VG/FN 5.0 Cream to off-white pages. We like the bold cover colors on this one, and wish we knew who provided the well-rendered cover art! This was just the second comic series Hillman put out, coming on the heels of the previous month's Miracle Comics. Rocket Riley is the cover character. Overstreet 2007 VG 4.0 value = $514; FN 6.0 value = $771. CGC census 10/07: 1 in 5.0, 5 higher.

41426 Rocket to the Moon #nn (Avon, 1951) CGC FN+ 6.5 Off-white to white pages. Joe Orlando branched out from his sci-fi duties over at EC with this stylish one-shot. The cover colors are vibrant and attractive on this choice mid-grade example. Overstreet 2007 FN 6.0 value = $327; VF 8.0 value = $681. CGC census 9/07: 2 in 6.5, 9 higher.

41427 Rocky Lane Western #47 Crowley Copy pedigree (Fawcett, 1953) CGC NM 9.4 Off-white pages. Photo cover. Overstreet 2007 NM- 9.2 value = $110. CGC census 9/07: 1 in 9.4, none higher.

41428 Rocky Lane Western #53 Crowley Copy pedigree (Fawcett, 1953) CGC NM 9.4 Off-white pages. Photo cover. Overstreet 2007 NM- 9.2 value = $110. CGC census 9/07: 1 in 9.4, none higher.


41430 Rod Cameron Western #1 (Fawcett, 1950) CGC VF 8.0 Cream to off-white pages. Photo front and back cover. CGC notes, “From the estate of Lloyd Jacquet.” Overstreet 2007 VF 8.0 value = $305. CGC census 9/07: 2 in 8.0, 3 higher.

41432  Rod Cameron Western #8 Crowley
Copy pedigree (Fawcett, 1951) CGC NM+ 9.6
Off-white pages. Photo cover. Overstreet 2007
NM+ 9.2 value = $210. CGC census 9/07: 1 in 9.6,
none higher.

41435  Rulah Jungle Goddess #20 (Fox
Features Syndicate, 1948) CGC VF 8.0
Off-white to white pages. A very nice copy.
Overstreet 2007 VF 8.0 value = $406. CGC census
10/07: 1 in 8.0, 1 higher.

41433  Rod Cameron Western #10 Crowley
Copy pedigree (Fawcett, 1951) CGC NM+ 9.6
Off-white pages. Photo cover. Overstreet 2007
NM+ 9.2 value = $210. CGC census 9/07: 1 in 9.6,
none higher.

41436  Samson #1 (Fox Features
Syndicate, 1940) CGC VF- 7.5 Off-white
pages. Samson made the jump to his own title
after debuting in the pages of Fantastic Comics.
The interior art is by Bob Powell and George Tuska.
Overstreet 2007 VF 8.0 value = $1,675. CGC census
10/07: 1 in 7.5, 2 higher.

41434  Roy Rogers Comics #1 Davis
Crippen (“D” Copy) pedigree (Dell, 1948)
CGC VF/NM 9.0 Cream to off-white pages.
This one has galloped to near the top of CGC's
census, with only a sole 9.2 topping it. The first of
a 145-issue run. Overstreet 2007 VF/NM 9.0 value
= $1,073; NM- 9.2 value = $1,525. CGC census 9/07:
3 in 9.0, 1 higher.

41437  Science Comics #1 (Fox, 1940)
CGC Apparent FN+ 6.5 Slight (P) Cream to
off-white pages. Lou Fine drew this issue’s bondage/
hypodermic needle cover. As for the issue’s
characters, the most notable is the Eagle, who was
just the second winged hero in comics after Hawkman.
It’s the Eagle’s first appearance. CGC notes, “Restoration
includes: spine splits sealed to cover, cover cleaned, reinforced.” Overstreet 2007
GD 2.0 value = $431; VG 4.0 value = $862; FN 6.0
value = $1,293; VF 8.0 value = $2,802.

41439  Seven Seas Comics #1 (Universal
Phoenix Feature, 1946) CGC VF 8.0 Cream
to off-white pages. Matt Baker art is featured in
this premiere issue, which introduces South Sea
Girl, Captain Compass, and Tugboat Tessie stories.
CGC notes, “From the estate of Lloyd Jacquet.”
Overstreet 2007 VF 8.0 value = $550. CGC census
9/07: 2 in 8.0, 7 higher.
the greatness of artist Matt Baker, this title has gained in popularity. The renowned “good girl” creator contributed interior art to all six issues of the series. Overstreet 2007 VF/NM 9.0 value = $707; NM- 9.2 value = $975. CGC census 10/07: 2 in 9.0, 1 higher.

41441 Shadow Comics #2 (Street & Smith, 1940)
Condition: FN. We see this much less often than #1, and a look at the CGC census reveals only two copies as of this writing. This copy couldn’t be encapsulated because of an overhang at the bottom, but aside from that this is an attractive copy. The page quality is cream, and there’s tanning at the edges of the inside covers. This issue has a painted cover that we believe to be the only one on the newsstands at the time! The Shadow is joined by Doc Savage and the Avenger (both of whom appeared under the pen name Kenneth Robeson in the pulps), plus two characters who first saw print in the 19th century, Frank Merriwell and Nick Carter. Overstreet 2007 FN 6.0 value = $612.

41442 Sheena, Queen of the Jungle #2 (Fiction House, 1942) CGC VF 8.5 Off-white pages. Sheena gets right to the point on this swingin’ Dan Zolnerowich cover. Robert Webb art. Overstreet 2007 VF 8.0 value = $706; VF/NM 9.0 value = $1,141. CGC census 10/07: 1 in 8.5, 1 higher.

41443 Shield-Wizard Comics #1 (MLJ, 1940) CGC FN/VF 7.0 Cream to off-white pages. One of MLJ’s key Golden Age issues had the origins of both the Shield and the Wizard, plus a patriotic flag cover by Irv Novick cover. Novick and Edd Ashe Jr. contributed interior art. Overstreet 2007 FN 6.0 value = $1,482; VF 8.0 value = $3458. CGC census 10/07: 3 in 7.0, 4 higher.

41444 Shield-Wizard Comics #2 (MLJ, 1940) CGC GD/VG 3.0 Cream to off-white pages. We had never laid eyes on this issue before, and we notice that it’s one of only two on GCC’s census. The bad guy looks to us like the Skull who appeared on many Top-Notch covers. And while Overstreet credits Irv Novick with the cover art, we notice the signature “Al C...” at the bottom right, pointing to MLJ stalwart Al Camy as the artist. Overstreet 2007 GD 2.0 value = $254; VG 4.0 value = $308. CGC census 9/07: 1 in 3.0, 1 higher.

41445 Shield-Wizard Comics #12 (MLJ, 1943) CGC FN/VF 7.0 Off-white to white pages. This is the only CGC-graded copy of this issue, and we can see why Gerber gave this issue the lone “7” rating of the series. We had only ever seen a low-grade copy before (and look at the Photo-Journal pic if you want to see a real beater!). This series was like the early World’s Finest in that the big-time heroes teamed up on the covers but appeared in separate stories inside. Meanwhile, sidekicks Dusty and Roy the Super-Boy also had solo stories herein, an unusual honor for 1940s second bananas. Harry Sahle is the cover artist. Overstreet 2007 FN 6.0 value = $273; VF 8.0 value = $569. CGC census 10/07: 1 in 7.0, none higher.

41446 Shock SuspenStories #1 Gaines File pedigree 8/11 (EC, 1952) CGC NM/MT 9.8 Off-white to white pages. The shocking electricution cover by Al Feldstein highlighted the premise issue, and rates an Overstreet “classic” designation. And what a copy from the Gaines Files! Jack Kamen, Jack Davis, Joe Orlando, and Graham Ingels provided interior art. Overstreet 2007 NM- 9.2 value = $1,320. CGC census 9/07: 4 in 9.8, 1 higher.

41447 Shock SuspenStories #7 Gaines File pedigree 3/11 (EC, 1953) CGC NM/MT 9.8 Off-white to white pages. Al Feldstein provided one of EC’s more gruesome covers with this classic face-melting scorcher. And this is an unbelievable copy — you’d know without us telling you that it’s from Bill Gaines’ unmatched collection! Overstreet 2007 NM- 9.2 value = $785. CGC census 10/07: 2 in 9.8, none higher.
41448  Smash Comics #1 (Quality, 1939) CGC VF/NM 9.0 Off-white pages. Attention robot cover fans and gorilla cover fans: this book is one of the earliest examples of both genres! In fact, it’s the first robot cover in comic book history according to Overstreet. The “Iron Man” on the cover is better known as Bozo the Robot, and his owner Hugh Hazzard is actually inside of him manning the controls (mind you, Bozo the Robot predated Bozo the Clown by several years). The great Will Eisner drew a story for this issue, “Espionage”, featuring Black X. Also of note here are the first appearances of Hooded Justice (not to be confused with the “Watchmen” character, this is the hero later known as the Invisible Hood), Chic Carter of later Police Comics fame, and Wings Wendall. Overstreet 2007 VF/NM 9.0 value = $3,518; NM- 9.2 value = $5,000. CGC census 10/07: 3 in 9.0, none higher.

41449  Smash Comics #2 (Quality, 1939) CGC Apparent VF 8.0 Slight (P) White pages. A bondage/torture cover isn’t what you’d expect from a Quality book! The Black Ace is the fellow in a bit of a jam on the cover; inside were characters such as Invisible Justice and self-explanatory stalwarts Bozo the Robot and Abdul the Arab. CGC notes, “Restoration includes: cover reinforced.” Overstreet 2007 GD 2.0 value = $129; VG 4.0 value = $258; FN 6.0 value = $387; VF 8.0 value = $806.

41450  Smash Comics #45 Mile High pedigree (Quality, 1943) CGC VF/NM 9.0 White pages. The unmistakable “look” and the page quality give this copy away — yes, it’s a Mile High Copy! Reed Crandall did the striking Midnight cover, while associates Paul Gustavson, Fred Guardineer, Gll Fox, and Klaus Nordling helped with interior story art for this issue. This is the finest copy of #45 that CGC has certified to date. Overstreet 2007 VF/NM 9.0 value = $383; NM- 9.2 value = $525. CGC census 10/07: 1 in 9.0, none higher.

41451  Sparkler Comics #1 Mile High pedigree (United Features Syndicate, 1941) CGC VF+ 8.5 Off-white to white pages. The premiere issue of the series that ran for nearly 14 years had the origin and first appearance of Spark Man, and featured some of United Features’ most popular strips of the day, including Tarzan (with Burne Hogarth art), Captain and the Kids, Ella Cinders, Nancy, Abbie & Slats, and others. CGC hasn’t certified a higher grade for this issue to date. Overstreet 2007 VF 8.0 value = $1,538; VF/NM 9.0 value = $2,494. CGC census 10/07: 3 in 9.0, none higher.

41452  Sparkler Comics #5 Lost Valley pedigree (United Features Syndicate, 1941) CGC VF/NM 9.0 Off-white to white pages. Nice pedigree copy of a book that doesn’t turn up often in any grade. CGC has certified only two unrestored copies to date. Overstreet 2007 VF/ NM 9.0 value = $568; NM- 9.2 value = $785. CGC census 10/07: 1 in 9.0, 1 higher.


41454  The Spirit #22 (Quality, 1950) CGC FN+ 6.5 Off-white to white pages. The classic cover by Will Eisner makes this one worth a look even for those who don’t collect the rest of the series. This issue was used by the New York Legislative Commission in its hearings on comic books. Overstreet 2007 FN 6.0 value = $210; VF 8.0 value = $438. CGC census 9/07: 1 in 6.5, 8 higher.

41455  The Spirit (weekly newspaper insert) 6/2/40 (Sunday Star, 1940) Condition: VG-. This is where it all began, Spirit fans! This is the historic Sunday comic section that introduced Will Eisner’s classic crime fighter, his secret identity of Denny Colt, and his run-in with Dr. Cobra that left Colt declared dead — and began his career as the Spirit. Also making their debut: back-up features Lady Luck and Mr. Mystic. This attractive copy has some minor edge chipping, but is otherwise supple and pleasing. Overstreet 2007 VG 4.0 value = $114.
**The Spirit** (weekly newspaper insert) 7/27/52 (Baltimore Sun, 1952) Condition: VF. For the final few Spirit sections, Will Eisner devised a space-age storyline that took his hero to the Moon. Enlisting the aid of EC’s top sci-fi artist Wally Wood resulted in some of the most incredible Spirits ever. Here’s the first week of the adventure, “Denny Colt in Outer Space”, which Overstreet notes as “Rare”. Overstreet 2007 VF 8.0 value = $150. From the Robert M. Overstreet collection.

**The Spirit** (weekly newspaper insert) 8/3/52 (Baltimore Sun, 1952) Condition: VF. This second issue of the celebrated “Spirit on the Moon” sequence is perhaps the high-water mark of this time-honored series. Wally Wood’s art provided a certain eerie claustrophobic feel to the pages, allowing the reader experience the airless, inky-black shadows of the cratered Moon. Incredible stuff; even more incredible is the fact that the pages were never trimmed at the top. Overstreet lists this issue as “Rare”. Overstreet 2007 VF 8.0 value = $150.

**The Spirit** (weekly newspaper insert) Mid to Late 1940 Group (Various Publishers, 1940) Condition: Average VF+. The complete second half of the first year of Will Eisner’s Spirit — does it get much better? And even though you may have purchased DC’s lavish Spirit Archives with these stories, you still didn’t get all the Lady Luck and Mr. Mystic stories, available only in these 16-pagers! Included is the classic “spanking” splash from December 1, 1940. Most sections look great for their age, but several do have some minor foxing. There are two copies of 12/29/40 included. Approximate Overstreet value for group = $1,650. From the Robert M. Overstreet collection.

**The Spirit** (weekly newspaper insert) June, 1940 Group (Various Publishers, 1940) Condition: Average FN/VF. Four of the earliest Spirit Sections make up this group — June 9, 16, 23, and 30. All are original 16-page Sunday comics sections, from the Sunday Star and Baltimore Sun. All feature art and stories by Will Eisner, plus Lady Luck and Mr. Mystic stories. Approximate value for group = $235.

**The Spirit** (weekly newspaper insert) 1941 Complete Year Group (Baltimore Sun, 1941) Condition: Average VF. More fantastic Spirit sections, from the second year of the feature, are what you’ll find here. And what a find — some of Will Eisner’s greatest early stories are included, like “Wrath of the Black Bow”, “1,000 Years in the Future”, and the story that introduced the Spirit to many modern fans, due to its inclusion in Jules Feiffer’s Great Comic Book Heroes, the “Sheik Ali Bey” tale. Plus, the first appearance of Silk Satin — wow! A few sections have some light foxing and staining, but are overall in great shape. Approximate Overstreet value for group = $1,475. From the Robert M. Overstreet collection.

**The Spirit** (weekly newspaper insert) 1942 Complete Year Group (Baltimore Sun, 1942) Condition: Average VF+. For once, we’re going to mention something other than Spirit in these descriptions — namely, Lady Luck! The March 15, 1942 Section provided the first in a series of LL tales drawn by Klaus Nordling, and they are terrific! As far as our main hero goes, 1942 was the year Eisner entered the military, which meant he had to enlist the talented Quality staffers to help out on the Spirit, including Lou Fine. Not a bad back-up plan! This batch of sections features a few lightly stained copies, but overall they are a pretty nice-looking collection. Approximate Overstreet 2007 value for group = $2,500. From the Robert M. Overstreet collection.

**The Spirit** (weekly newspaper insert) 1943 Complete Year Group (Baltimore Sun, 1943) Condition: Average VF+. The year 1943 found Will Eisner in the Army, and other hands occasionally helping out on the Spirit. Meanwhile, Klaus Nordling continued to work on the Lady Luck backup feature, and Fred Guardineer taking up the Mr. Mystic stories. An extra copy of the June 20th section is included. Approximate Overstreet value for group = $1,400. From the Robert M. Overstreet collection.
41463 The Spirit (weekly newspaper insert) 1944 Complete Year Group (Baltimore Sun, 1944) Condition: Average VF. The page count drops down to eight on these World War II sections originating from the Baltimore Sunday Sun (which went to the smaller page count earlier than some other papers), with Jack Cole and Lou Fine acting as primary artists on the Spirit, while Will Eisner served in the Army. With Sunday falling on the 2nd, an extra 53rd section rounded out the year. Most pages look great, although a few have minor spotting. Approximate Overstreet 2007 VF 8.0 value = $1,200. From the Robert M. Overstreet collection.

41464 The Spirit (weekly newspaper insert) 1945 Complete Year Group (Baltimore Sun, 1945) Condition: Average VF/NM. Will Eisner made his triumphant return from the Army in the last part of 1945, handling once again the story and art chores for the last two sections in this good-looking group. There are still some great Spirit storylines here, though, with Lou Fine acting as primary artist on the feature. Approximate Overstreet value for group = $1,450.

41465 The Spirit (weekly newspaper insert) 1946 Complete Year Group (Baltimore Sun, 1946) Condition: Average VF/NM. For most Spirit fans, this is where things really get good, as Will Eisner returns to full-time duties on the feature, after his World War II service duties. These fifty-two eight-page Sunday Spirit sections contain some of Eisner’s most memorable tales, with characters including P’Gell, Silk Satin, Nylon Rose, and more. Many of the section are folded only, and were never cut at the top! The page quality is pretty nice at the majority, although a few may have minor stains. Approximate Overstreet value for group = $2,200. From the Robert M. Overstreet collection.

41466 The Spirit (weekly newspaper insert) 1947 Complete Year Group (Baltimore Sun, 1947) Condition: Average VF/NM. More great Eisner Spirit stories in this batch, containing all fifty-two sections for 1947. In these episodes, the Spirit goes blind for several weeks, encounters the Octopus, Pinhead, Witch Hazel Macbeth, Slippery Eel, Powder Pouf, and plenty more. Fantastic stuff! Great copies, too — you could search for years to build a collection like this... except we’ve done it for you! Approximate Overstreet value for group = $2,000. From the Robert M. Overstreet collection.

41467 The Spirit (weekly newspaper insert) 1948 Complete Year Group (Baltimore Sun, 1948) Condition: Average VF/NM. Lots more classic Will Eisner stories in this fantastic group! Sparrow Fallon, Wild Rice, “The Thing”, Plaster of Paris, and more make appearances here. While a few sections have minor tears or stains, the majority of these remain extremely nice. Approximate Overstreet value for group = $2,000. From the Robert M. Overstreet collection.

41468 The Spirit (weekly newspaper insert) 1949 Complete Year Group (Baltimore Sun, 1949) Condition: Average VF/NM. Some of Eisner’s best stories are from 1949: “Ten Minutes”, “Autumn News”, “Lurid Love”, and “The Story of Rat-Tat the Toy Machine Gun” are among the classics found in this stack of Spirits. Again, great paper quality overall, although a few may feature minor staining. Approximate Overstreet value for group = $2,000. From the Robert M. Overstreet collection.

41469 The Spirit (weekly newspaper insert) 1950 Complete Year Group (Baltimore Sun, 1950) Condition: Average VF/NM. This bonus batch of Spirit Sections contains 53, instead of 52 episodes! Among them are some very memorable stories — including the introduction of Sand Serif, the Half Dead Mr. Lox (called “classic horror” in Overstreet), “Sound”, the Talking Cockroach, and plenty more. These are for the most part beautiful examples, although a small stain or two might appear on some. Approximate Overstreet value for group = $1,625. From the Robert M. Overstreet collection.

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caused him to devote less time to the Spirit during 1951, but that doesn’t mean there are some great stories in this batch: “The Meanest Man in the World”, “Rife Magazine”, “Quiet”, and appearances by Mr. Carrion and P’Gell all figure in the fun. Another selection of high-quality paper, with but a few stains here and there. Approximate Overstreet value for group = $1,600. From the Robert M. Overstreet collection.

This group of twenty-nine Spirit Sections brings us closer to the end of the run for Will Eisner’s masked manhunter. And while it’s true the Eisner let others handle the art chores on these stories, there remain plenty of great Eisner touches — including featuring himself in the last tale of this group, “The Wedding of Miss Ellen Dolan,” which has, as its last page, the announcement that the Spirit was headed for... the Moon! Page quality is generally excellent in these examples, some of which were never trimmed. Approximate Overstreet value for group = $875. From the Robert M. Overstreet collection.

Star Spangled Comics #36 San Francisco pedigree (DC, 1944) CGC NM+ 9.6 White pages. Let’s get right to what’s on everyone’s mind, namely how this copy compares to the other 9.6, the Mile High, which we sold a while back. Both copies have unbelievable cover colors, but this specimen has better page quality, better centering, and sharper corners than the Edgar Church book. The issue features the Simon and Kirby-created group the Newsboy Legion. Overstreet 2007 NM- 9.2 value = $825. CGC census 10/07: 2 in 9.6, none higher.

Star Spangled Comics #36 (DC, 1943) CGC FN/VF 7.0 Off-white to white pages. The Newsboy Legion stars, with Simon and Kirby handling the art. Overstreet 2007 FN 6.0 value = $312; VF 8.0 value = $650. CGC census 10/07: 1 in 7.0, 6 higher. From the Fantastic Frank Collection.

Starling Comics #49 (Better Publications, 1948) CGC VF/NM 9.0 Off-white pages. The classic robot cover by Alex Schomburg is so outstanding, it’s made this the most in-demand issue of the 53-issue run. We do love our robots, but the bondage babe motif makes this truly fine art! And this is one of the finest known copies. Overstreet 2007 VF/NM 9.0 value = $4,431; NM- 9.2 value = $6,300. CGC census 10/07: 2 in 9.0, 2 higher.

Startling Comics #41 Davis Crippen (“D” Copy) pedigree (Better Publications, 1946) CGC VF/NM 9.0 Cream to off-white pages. Alex Schomburg did the A-bomb cover for this issue, which features the first Front Page Peggy. Bob Oksner provided interior art. Overstreet 2007 VF/ NM 9.0 value = $424; NM- 9.2 value = $585. CGC census 9/07: 1 in 9.0, 2 higher.

Startling Comics #49 (Better Publications, 1944) CGC VF/NM 9.0 Cream to off-white pages. The classic robot cover by Alex Schomburg is so outstanding, it’s made this the most in-demand issue of the 53-issue run. We do love our robots, but the bondage babe motif makes this truly fine art! And this is one of the finest known copies. Overstreet 2007 VF/NM 9.0 value = $4,431; NM- 9.2 value = $6,300. CGC census 10/07: 2 in 9.0, 2 higher.

Startling Comics #51 (Better Publications, 1948) CGC VF- 7.5 Cream to off-white pages. Striking airbrushed cover is by Alex Schomburg. Charles M. Quinlan and Hal Sherman contributed interior artwork for this issue. Overstreet 2006 VF 8.0 value = $400. CGC census 3/07: 3 in 7.5, 6 higher.
Strange Adventures #1 (DC, 1950) CGC VF 8.0 Off-white to white pages. DC’s long-running sci-fi comic book started with this issue, which featured an adaptation of “Destination Moon” along with a photo cover from the movie. Other highlights included a H. G. Wells feature with art by Dick Sprang, the first Chris KL-99 story with art by Howard Sherman, and the first installment of the Darwin Jones feature. Curt Swan and Jim Mooney contributed interior art. Overstreet 2007 VF 8.0 value = $1,995. CGC census 10/07: 4 in 8.0, 11 higher.

Strange Adventures #3 (DC, 1950) CGC VF+ 8.5 Off-white pages. Writers almost never got cover billing on 1950s comics, but an exception was made here for two fairly big sci-fi names in Edmond Hamilton and Gardner Fox. Howard Sherman provided the cool cover, and Curt Swan and Dan Barry contributed interior art. Overstreet 2007 VF 8.0 value = $646; VF/NM 9.0 value = $2,246. CGC census 9/07: 5 in 8.5, 5 higher.

Strange Adventures #8 (DC, 1951) CGC NM-9.2 Off-white to white pages. This isn’t just any gorilla cover, it’s the cover that started the gorilla craze at DC. As the book Comics: Between The Panels reported, “When circulation figures on the book tumbled in, (editor Julius) Schwartz said, ‘The editor-in-chief came in and said, ‘What happened to the circulation, it almost doubled in sales.’ I looked at it and said, ‘Maybe it was the gorilla.’“ As the saying goes, the rest is history! By the way, the issue has interior art by Alex Toth and Gil Kane. Overstreet 2007 NM- 9.2 value = $1,360. CGC census 9/07: 2 in 9.2, 2 higher.

Strange Adventures #10 (DC, 1951) CGC NM 9.4 Cream to off-white pages. Captain Comet appears on this Bob Oksner cover and inside the issue, for his second time. Carmine Infantino, Murphy Anderson, Gil Kane, and Howard Purcell art. This isn’t just any Captain Comet story, as the saying goes, he was a new superhero who preceded the Martian Manhunter, the new Flash, etc. So call this an early stirring of the Silver Age if you so desire! Carmine Infantino drew the cover. Overstreet 2007 VF 8.0 value = $1,292; VF/NM 9.0 value = $2,246. CGC census 9/07: 5 in 8.5, 5 higher.

Strange Worlds #1 (Avon, 1950) CGC FN 6.0 Off-white pages. The first sword-and-sorcery story in a comic book was this issue’s “Crom the Barbarian,” written by none other than Gardner Fox. The cover art is credited to Gene Fawcette. Overstreet 2007 FN 6.0 value = $381. CGC census 10/07: 1 in 6.0, 15 higher.


Strange Tales #7 (Marvel, 1952) CGC VF- 7.5 Cream to off-white pages. Gene Colan and Joe Maneely art. Overstreet 2007 VF 8.0 value = $350. CGC census 10/07: 1 in 7.5, 2 higher.
41487 Strange Worlds #3 Davis Crippen (“D” Copy) pedigree (Avon, 1951) CGC VF 8.0 Off-white to white pages. Great art in this issue didn’t end with the dynamic cover by Everett Raymond Kinstler. Inside, collaborations by Wally Wood and Joe Orlando and a seven-page group effort by Wood/Orlando/Al Williamson/Frank Frazetta/Roy Krenkel were eye-catching. Featured was an appearance by Malu, Slave Girl Princess. Overstreet 2007 VF 8.0 value = $1,381. CGC census 10/07: 4 in 8.0, 6 higher.

41488 Strange Worlds #3 (Avon, 1951) CGC FN/VF 7.0 Cream to off-white pages. Avon used some of the best illustrators available, but this issue was especially impressive, beginning with the Everett Raymond Kinstler cover. Inside were two supergroup collaborations — a Wally Wood/Joe Orlando story and a seven-pager that boasted a team-up of — get this — Wood/Al Williamson/Frank Frazetta/Roy Krenkel/ Joe Orlando! It makes this the most valuable in the 22 issue run. Overstreet 2007 FN 6.0 value = $663; VF 8.0 value = $1,381. CGC census 10/07: 1 in 7.0, 13 higher.

41489 Sub-MarinerComics #23 (Timely, 1947) CGC VG+ 4.5 Slightly brittle pages. This issue has Namora’s second appearance (her first being Marvel Mystery #82). Syd Shores is the cover artist. Overstreet 2007 VG 4.0 value = $272. CGC census 10/07: 1 in 4.5, 5 higher.

41490 Sun Girl #1 (Marvel, 1948) CGC FN- 5.5 Cream to off-white pages. Miss America backup story. Ken Bald cover and art. Contains an early Stan Lee story. Overstreet 2007 FN 6.0 value = $504. CGC census 10/07: 1 in 5.5, 10 higher.

41491 Super Comics #4 (Dell, 1938) CGC VF 8.0 White pages. One of Dell’s first comic titles got started the same month as Action Comics #1, but the early issues are considerably easier on the budget than are the early issues of the DC title! This marvelous copy (white pages!) is just shy of the finest copy CGC has certified to date. Overstreet 2007 VF 8.0 value = $431. CGC census 9/07: 1 in 8.0, 1 higher.

41492 Super Comics #5 (Dell, 1938) CGC VF/NM 9.0 White pages. Just like the #4 you just reviewed, this copy is remarkable for having white pages, ranking second in grade in CGC’s current census, and boasting an even higher grade. Overstreet 2007 VF/NM 9.0 value = $646; NM- 9.2 value = $860. CGC census 9/07: 1 in 9.0, 1 higher.

41493 Superman #2 (DC, 1939) CGC VF- 7.5 Off-white to white pages. One of the nicest copies we’ve offered, and, according to CGC, one of the nicest copies slabbed to date. Co-creators Jerry Siegel and Joe Shuster continue their work on the world’s greatest superhero they had created just the year before. Inside this second issue is a full-page ad for the 1939 edition of DC’s New York’s World Fair. Overstreet 2007 VF 8.0 value = $9,600. CGC census 10/07: 1 in 7.5, 4 higher.

41494 Superman #2 (DC, 1939) CGC Apparent GD- 1.8 Moderate (A) Cream to off-white pages. As one of the 100 most valuable Golden Age comic books in Overstreet’s ranking, this is one to acquire regardless of condition. Joe Shuster and Paul Cassidy are credited with the cover art. CGC notes, “Restoration includes: piece re-attached, tear seals, spine split sealed, glue on spine of cover, staples cleaned.” Overstreet 2007 GD 2.0 value = $1,275. From the Janowicz Collection.
41495  **Superman #4** (DC, 1940) CGC Apparent VG/FN 5.0 Slight (A) Cream to off-white pages. This is the second appearance of Superman's archfoe Luthor, though we should note that the bald fellow on the cover is not him! The Man of Steel's co-creator Joe Shuster is credited with the cover art. CGC notes, "Restoration includes: spine split sealed to cover, tear seal to cover." Overstreet 2007 VG 4.0 value = $1,176; FN 6.0 value = $1,764. *From the Janowicz Collection.*

41496  **Superman #5** (DC, 1940) CGC Apparent VG 4.0 Slight (A) Off-white pages. Early Luthor appearance. Joe Shuster and Wayne Boring art. CGC notes, "Restoration includes: moderate amount of glue on spine of cover." Overstreet 2007 GD 2.0 value = $471; VG 4.0 value = $942.

41497  **Superman #6** (DC, 1940) CGC Apparent VG 4.0 Moderate (A) Off-white to white pages. Joe Shuster cover. CGC notes, "Restoration includes: color touch, piece added, tear seal, cover & 3 center wraps re-attached with glue." Overstreet 2007 GD 2.0 value = $319; VG 4.0 value = $638. *From the Janowicz Collection.*

41498  **Superman #8 Pennsylvania pedigree** (DC, 1941) CGC VF+ 8.5 Off-white to white pages. Fred Ray's cover presents the Man of Steel thwarting a terrorist plot at a fuel refinery — way to go, Superman! Interior story art is by Wayne Boring, Joe Shuster, and Paul Cassidy. A full-page ad for *All Star Comics* #3 rounds out the issue. A very attractive copy, with great cover color. Overstreet 2007 VF 8.0 value = $1,937; VF/NM 9.0 value = $3,319. CGC census 10/07: 3 in 8.5, 6 higher.

41499  **Superman #14** (DC, 1942) CGC VG- 3.5 Cream to off-white pages. By general consensus, this is one of the greatest comic covers of all time! Fred Ray is the artist. Overstreet 2007 VF 4.0 value = $700. CGC census 9/07: 5 in 3.5, 35 higher.

41500  **Superman #15** (DC, 1942) CGC FN/VF 7.0 Off-white to white pages. Fred Ray's cover, one of 12 he did for the title, is the highlight of this early issue. Overstreet 2007 FN 6.0 value = $750; VF 8.0 value = $1,563. CGC census 9/07: 4 in 7.0, 3 higher.

41501  **Superman #15** (DC, 1942) CGC FN/VF 7.0 Off-white to white pages. Nice, color-rich copy. Fred Ray did the cover. Overstreet 2007 FN 6.0 value = $750; VF 8.0 value = $1,563. CGC census 9/07: 4 in 7.0, 3 higher.

41502  **Superman #25** (DC, 1943) CGC VF/NM 9.0 White pages. Clark Kent joins the Army in this historic issue. Jack Burnley drew the "kid cartoonists" cover art, with Joe Shuster and Fred Ray art featured inside. Incidentally, this was Ray's only superhero story, although he did quite a few covers in the genre. If a real beauty of a copy is your goal, this is the one to bid for, Super-fans! Overstreet 2007 VF/NM 9.0 value = $1,447; NM-9.2 value = $2,000. CGC census 10/07: 4 in 9.0, 2 higher.

41503  **Superman #49** (DC, 1947) CGC VF-7.5 Cream to off-white pages. Wayne Boring and Stan Kaye are credited with the cover art here. The Toymen appears inside. Overstreet 2007 VF 8.0 value = $556. CGC census 10/07: 3 in 75, 3 higher.
41504 Superman #53 (DC, 1948) CGC VG/FN 5.0 Cream to off-white pages. This issue's still somewhat underrated! And while that adjective may seem preposterous for any book with "top of Guide" at $4,300, we'd bet many collectors don't know that this was the first appearance of Jor-El, and that this expanded version of Superman's origin set the standard for all later tellings. Overstreet gave its "classic" designation to Wayne Boring's origin-themed cover. Overstreet 2007 VG 4.0 value = $614; FN 6.0 value = $921. CGC census 10/07: 5 in 5.0, 32 higher.

41505 Superman #85 (DC, 1953) CGC VF 8.0 Off-white pages. It's a bird, it's a plane, it's... Caspar Snelling! That's the fellow on the cover, a professor who constructs a robot likeness of himself, with super powers to boot; alas, he ends up accidentally wreaking havoc, and Superman has to step in. In another of the issue's stories, the Man of Steel takes on his arch-foe Luthor. The issue has a Win Mortimer cover and Wayne Boring art. Overstreet 2007 VF 8.0 value = $356. CGC census 9/07: 1 in 8.0, 1 higher.

41506 Superman (Miniature) Py-Co-Pay Tooth Powder Giveaway nn (DC, Circa 1942) CGC NM+ 9.6 Off-white pages. *A d v e n t u r e s of Superman.* Promotional comic measures 7.25" x 5.25". The first copy that we have had the opportunity to offer, and easily the highest-graded copy CGC has certified to date. Overstreet 2007 NM+ 9.2 value = $800. CGC census 9/07: 1 in 9.6, none higher.


41510 Supersnipe Comics #6 Rockford pedigree (Street & Smith, 1942) CGC VF/NM 9.0 Cream to off-white pages. This first issue of the title, formerly known as *Army & Navy,* has a George Marcoux cover. Rex King - Man of Adventure begins a run and Marcoux, Bill Ward, and Jack Binder contribute art. Overstreet 2007 VF/NM 9.0 value = $1,122; NM- 9.2 value = $1,550. CGC census 9/07: 1 in 9.0, 1 higher.

41511 Supersnipe Comics #12 Davis Crippen ("D" Copy) pedigree (Street & Smith, 1943) CGC VF+ 8.5 Off-white to white pages. George Marcoux cover and art. Overstreet 2007 VF 8.0 value = $317; VF/NM 9.0 value = $509. CGC census 9/07: 2 in 8.5, 2 higher.

41512 Supersnipe Comics V2#2 Pennsylvania pedigree (Street & Smith, 1944) CGC VF/NM 9.0 Off-white pages. A classic shark cover graces this Koppy McFad outing. Overstreet 2007 VF/NM 9.0 value = $443; NM- 9.2 value = $610. CGC census 9/07: 2 in 9.0, none higher.
41513 Superworld Comics #1 (Hugo Gernsback, 1940) CGC VG 3.0 Cream to off-white pages. This issue's a Gerber "7" and an issue seldom found in unrestored condition. Publisher Gernsback and cover artist Frank R. Paul were science fiction VIPs; this probably the closest comics ever came to pure sci-fi as contrasted with the Fiction House "space gals in mini-skirts" approach. CGC notes, "4 pieces of tape on spine of cover & 1 on interior cover." Overstreet 2007 GD 2.0 value = $706; VG 4.0 value = $1,412. CGC census 10/07: 1 in 3.0, 5 higher.

41514 Superworld Comics #1 (Hugo Gernsback, 1940) Condition: GD/VG. Here’s the premiere issue of one of the unique titles of the Golden Age. It lasted just three issues, and we’re offering copies of all of them this auction. This one rates “scarce” from both Overstreet and The Photo-Journal Guide to Comic Books. CGC has certified only five unrestored copies ever! The cover art is by noted pulp sci-fi artist Frank R. Paul. Features include Hip Knox, Super Hypnotist (origin and first appearance), Mitey Powers & Buzz Allen, the Invisible Avenger, and Little Nemo. Two-inch spine splits at the top and bottom. Overstreet 2007 GD 2.0 value = $706; VG 4.0 value = $1,412.

41515 Superworld Comics #2 (Hugo Gernsback, 1940) Condition: VG/FN. The entire 3-issue run is “scarce”, according to Overstreet, but Gerber rates this issue “rare”, even more scarce than issues #1 and 3. The cover’s by Frank R. Paul; inside is the first appearance of Marvo 1-2 Go+, the Super Boy of the Year 2680. That unwieldy series title may have hastened the demise of this short-lived title by wearing the reader out before getting through the splash page! Still, these are pretty cool in a very esoteric way, not to mention raw and ready to read! There has been some color touch on the cover, but it’s hard to detect from the outside. There’s plenty of rich colors and gloss on the black-ground nugget. There’s also a tear that runs through the entire issue, starting as a 1/2 inch blemish on the front cover and gradually diminishing with each progressive page. Overstreet 2007 GD 2.0 value = $413; VG 4.0 value = $826; FN 6.0 value = $1,239.

41516 Superworld Comics #3 Larson pedigree (Hugo Gernsback, 1940) CGC FN 6.0 Off-white pages. Like the preceding two issues, this one’s rated “scarce” by Overstreet, and also earns a Gerber “7”. If that doesn’t pique your interest, this is the highest-graded copy CGC has certified to date. The Frank R. Paul cover really distinguishes this title. CGC notes, “Rusted staples. Heavy transfer stain interior front and back cover.” Overstreet 2007 FN 6.0 value = $957. CGC census 10/07: 1 in 6.0, none higher.

41517 Suspe...
**41519**  Tales From the Crypt #21 Gaines File pedigree 3/10 (EC, 1951) CGC NM/MT 9.8 Off-white pages. When only the best copies of ECs will do, you have to go for one of the Gaines File copies. And this one stands out even among others from the famed collection. It's the second issue of this title that would become the most famous of EC's horror titles. Al Feldstein did the cover and interior artwork, as did Wally Wood and Graham Ingels. Overstreet 2007 NM- 9.2 value = $1,530. CGC census 9/07: 2 in 9.8, none higher.

**41520**  Tales From the Crypt #27 Gaines File pedigree (EC, 1951) CGC NM+ 9.6 Cream to off-white pages. Breathtaking copy that's unsurpassed in grade according to CGC's most recent census. The unnerving guillotine cover is by Wally Wood, while Jack Davis, Joe Orlando, Graham Ingels, and Jack Kamen handled the interior art for this issue. CGC notes, “Light tanning bottom of interior front and back cover.” While CGC has noted that this is a Gaines File Copy, no certificate accompanies the book. Overstreet 2007 NM- 9.2 value = $750. CGC census 9/07: 5 in 9.6, none higher.

**41521**  Tales From the Crypt #31 Gaines File pedigree 7/12 (EC, 1952) CGC NM+ 9.6 Cream to off-white pages. Al Williamson's first art for EC is just one highlight of this issue. There's also a Jack Kamen story in which the EC staff appears as characters — Kamen drawing himself, William Gaines, and Al Feldstein, while Graham Ingels, Johnny Craig, and Jack Davis draw themselves! You want more? The issue gets cited by *Parade of Pleasure*. Overstreet 2007 NM- 9.2 value = $770. CGC census 9/07: 2 in 9.6, 3 higher.

**41522**  Tales From the Crypt #31 Bethlehem pedigree (EC, 1952) CGC VF/NM 9.0 Off-white pages. This issue features the first artwork Al Williamson did for EC (though another story was published first). The immensely talented Williamson quickly took his place among the company's regulars, and speaking of the EC staff, Bill Gaines and crew make an almost Mad-like appearance in a humorous tale drawn by Jack Kamen (and starring Kamen as the main character). The issue also features the artwork of Jack Davis and Graham Ingels. Images from the issue were used in the book *Parade of Pleasure*. Overstreet 2007 VF/NM 9.0 value = $570; NM- 9.2 value = $770. CGC census 10/07: 4 in 9.0, 10 higher.

**41523**  Tales From the Crypt #34 Gaines File pedigree (EC, 1953) CGC NM+ 9.6 Cream pages. Lingere panels in this issue gets EC another censor citation in *Parade of Pleasure*. Jack Davis' cover, with interior art by Davis, George Evans, Jack Kamen, and Graham Ingels (on a Ray Bradbury adaptation) are the artistic highlights. CGC notes, “Tiny pieces off some page corners.” Even so, CGC hasn't awarded a higher grade for this issue to date. While CGC affirms this is from the Gaines Files, no certificate accompanies the book. Overstreet 2007 NM- 9.2 value = $635. CGC census 9/07: 3 in 9.6, none higher.

**41524**  Tales From the Crypt #35 Gaines File pedigree (EC, 1953) CGC NM+ 9.6 Off-white to white pages. “One of EC's most vivid horror images” is what James Van Hise called this Jack Davis cover... how could anyone disagree? The issue also has the infamous story drawn by Joe Orlando in which vampires attach a spigot to their victim's neck. Note that while CGC has certified this book as a Gaines File copy, no certificate accompanies this lot. Overstreet 2007 NM- 9.2 value = $670. CGC census 9/07: 5 in 9.6, none higher.
41525  Tales From the Crypt #36 Gaines  
File pedigree  3/10 (EC, 1953)  CGC NM+ 9.6 
Off-white to white pages. Great artistic talents  
Jack Davis (cover and interior), George Evans, Jack  
Kamen, and Graham Ingels ensure the murder,  
mayhem, and macabre is presented tastefully!  
And the condition grade doesn't get much better  
than this. Overstreet 2007 NM- 9.2 value = $670.  
CGC census 10/07: 2 in 9.6, 2 higher.

41526  Tales From the Crypt #36 (EC, 1953) 
CGC VF 8.0 Off-white to white pages. Jack  
Davis cover. Davis, George Evans, Jack Kamen,  
and Graham Ingels art. Overstreet 2007 VF 8.0 value =  
$322. CGC census 10/07: 2 in 8.0, 12 higher.

41527  Tales From the Crypt #44 Gaines  
File pedigree  3/12 (EC, 1954)  CGC NM+ 9.6  
Off-white pages. Artist Jack Davis starts the  
festivities for this issue with a nice guillotine  
cover... and it just gets worse after that! Er... we  
mean better! Davis, Reed Crandall, Jack Kamen,  
and Graham Ingels provided the story art for this  
issue. This fabulous copy from the Gaines stash  
is as nice as any yet certified by CGC. Overstreet  
2007 NM- 9.2 value = $655. CGC census 10/07: 3 in  
9.6, none higher.

41528  Tales of Terror Annual #2 (EC, 1952)  
CGC VG/FN 5.0 Off-white pages. Compiled of  
four complete remaindered comic books from  
the previous year, the Tales of Terror Annuals  
didn’t have the normal distribution of regular ECs.  
Al Feldstein did the cover. CGC notes, “1 piece of  
tape on interior cover.” Overstreet 2007 VG 4.0  
value = $446; FN 6.0 value = $669. CGC census  
10/07: 1 in 5.0, 9 higher.

41529  Target Comics #1 (Novelty Press, 1940)  
CGC VG 4.0 Slightly brittle pages. This is the  
first comic book published by Novelty Press,  
and the firm made a great decision right from the  
start by having the content produced by Funnies  
Inc., the “shop” of artists that included industry  
heavyweights like Carl Burgos, Joe Simon, Tarpe  
Mills, and of course Bill Everett, who signed his  
middle name “Blake” on the cover. Among the  
characters making their first appearances was  
Burgos’ White Streak, the second android super-  
hero in comics (the first one being the Human  
Torch, also created by Burgos!) Also making their  
debuts in this issue are Manowar, the T-Men,  
and Bull’s Eye Bill. Overstreet notes that marijuana  
use is mentioned in one story. Overstreet 2007 VG  
4.0 value = $1,012. CGC census 10/07: 1 in 4.0, 4  
higher.

41530  Target Comics #3 Mile High pedigree (Novelty Press, 1940)  
CGC NM/MT 9.8 White pages. Blinding cover colors and  
the white pages scream “Mile High!” — the ridiculous  
NM/MT 9.8 grade merely confirms the obvious.  
This is a one-of-a-kind copy of an issue that’s not  
that easy to find in any kind of grade! It rates a  
Gerber “7” (or “scarce”), and we’ve only offered  
two other copies since 2002. The cover’s by  
Claire Moe; story art by an impressive group that  
includes Carl Burgos, Jack Cole, Bill Everett, Tarpe  
Mills, and Joe Simon. Overstreet 2007 NM- 9.2  
value = $2,200. CGC census 10/07: 1 in 9.8, none  
higher.

41531  Target Comics #5 (Novelty Press, 1940)  
CGC VF- 7.5 White pages. The third  
most valuable issue in the entire 9+ year run, this  
Gerber “uncommon” issue featured the origin of  
White Streak (in text) and the beginning of Basil  
Wolverton’s Space Hawk series. Bill Everett did  
the cover, with Wolverton, Carl Burgos, and Tarpe  
Mills contributing interior artwork. Overstreet  
2007 VF 8.0 value = $2,886. CGC census 10/07: 1 in  
7.5, 4 higher.
41532 Target Comics #6 Mile High pedigree (Novelty Press, 1940) CGC NM/MT 9.8 White pages. It’s the kind of copy that separates the famous Mile High Collection apart from all others. This one makes even other Mile Highs bow in submission! Edgar Church’s copy of this Gerber “uncommon” issue is one of only two unrestored copies that have been certified by CGC to date — and the other copy was certified at a mere GD/VG 3.0! The book itself was a blend of interesting, somewhat offbeat heroes such as White Streak, featured on the cover by Bill Everett and drawn on the interior by Carl Burgos. If those artists suggest a Timely connection, so do Basil Wolverton and Tarpe Mills, who also contributed artwork here. Whether you’re looking at this issue for its content, for its rarity factor, and certainly for its pristine condition, this offering has it all. Overstreet 2007 NM- 9.2 value = $3,000. CGC census 10/07: 1 in 9.8, none higher.
41533  **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 2007 NM- 9.2 value = $225. CGC census 10/07: 1 in 9.6, none higher.

41534  **Target Comics V9#10** Mile High pedigree (Novelty Press, 1948) CGC NM 9.4 Off-white to white pages. L. B. Cole covers always stand out, and the same can be said of Mile High copies. So this offering should make you do a double take, because it boasts both attributes. The cover colors are blinding on this copy from Edgar Church’s famed collection. Joe Certa and Don Rico art contributed interior art. Overstreet 2007 NM- 9.2 value = $415. CGC census 10/07: 1 in 9.4, none higher.

41535  **The Thing! #14** (Charlton, 1954) CGC FN/VF 7.0 Off-white to white pages. “Extreme violence/torture,” says Overstreet, and if that weren’t enough to arouse collector interest in #14, the fact that Steve Ditko drew the entire issue would be. It’s early Ditko, too — the artist had only been working in comics for half a year or so. This is the first time we’ve ever offered this issue. Overstreet 2007 FN 6.0 value = $264; VF 8.0 value = $550. CGC census 10/07: 1 in 70, 4 higher.

41536  **3-D Batman (DC, 1953) Condition: VF.** We don’t see the original 1950s issue of this very often! The 3-D glasses are included here (loose, not attached to the comic). Reprints Batman #42 and 48. Overstreet 2007 VF 8.0 value = $706.

41537  **Thrilling Comics #22** (Better Publications, 1941) CGC VF- 7.5 White pages. We hadn’t seen a copy of this issue in years, and this is obviously one of the nicest around, as only the august Mile High copy has been graded higher to date. The artist of this bondage cover is unknown, and the cover hero will be unfamiliar to many — he’s the American Crusader. It’s worth noting that he got his powers from radioactivity, not an unusual origin in later years but unique in the years before the atomic bomb. Overstreet 2007 VF 8.0 value = $311. CGC census 10/07: 1 in 75, 1 higher.

41538  **Thrilling Crime Cases #49** (Star Publications, 1952) CGC VF/NM 9.0 Off-white pages. Overstreet considers this a “classic” L. B. Cole cover, but then arguably all of his covers were classics! Last issue of the nine issue run of this title, formerly 4Most (#1-40) and ultimately Shocking Mystery Cases (#50-60). Overstreet 2007 VF/NM 9.0 value = $543; NM- 9.2 value = $600. CGC census 9/07: 4 in 9.0, none higher.

41539  **Thrills of Tomorrow #19** File Copy (Harvey, 1955) CGC NM- 9.2 Cream to off-white pages. This is the nicest copy we’ve seen of this Simon and Kirby effort. The Stuntman is the featured character. Overstreet 2007 NM- 9.2 value = $375. CGC census 10/07: 2 in 9.2, none higher.

41540  **Tomahawk #1** (DC, 1950) CGC FN+ 6.5 Off-white to white pages. The title lasted an amazing 22 years, thanks in no small part to superb covers art by Fred Ray like this one. Overstreet 2007 FN 6.0 value = $513; VF 8.0 value = $1,069. CGC census 10/07: 3 in 6.5, 8 higher.

41541  **Tom Mix Comics #10** Mile High pedigree (Ralston-Purina Co., 1942) CGC VF- 7.5 White pages. The Ralston-Purina series included issues that cereal-eatin’ kids could get for two box-tops. Neither Overstreet nor Gerber considers this issue especially scarce, but CGC hasn’t certified a higher grade than this to date. The issue had the origin of the Tom Mix Commando Unit (wait a minute…last issue he was a cowboy…), and the Speed O’Dare feature began. All that wrapped in a Japanese sub/WWII-themed cover. Overstreet 2007 VF 8.0 value = $317. CGC census 10/07: 1 in 75, none higher.
41542 Tom Mix Comics #11 Mile High pedigree (Ralston-Purina Co., 1942) CGC FN/VF 7.0 White pages. Wonder if Edgar Church preferred Ralston Whole Wheat Cereal or Instant Ralston. Maybe he sent in a boxtop of each to get this copy. It's got those white pages the Mile High Collection is renowned for. Overstreet 2007 FN 6.0 value = $156; VF 8.0 value = $317. CGC census 10/07: 1 in 70, 1 higher.

41543 Tom Mix Western #2 Crowley Copy/File Copy (Fawcett, 1948) CGC VF+ 8.5 Cream to off-white pages. Second Fawcett issue featuring the early Western star of movies and radio. Photo cover. Overstreet 2007 VF 8.0 value = $256; VF/NM 9.0 value = $408. CGC census 10/07: 2 in 8.5, 1 higher.

41544 Tom Mix Western #6 Crowley Copy/File Copy (Fawcett, 1948) CGC VF+ 8.5 Cream to off-white pages. The combination painted/photo cover is really striking on this issue of the famous Western star. Overstreet 2007 VF 8.0 value = $155; VF/NM 9.0 value = $240. CGC census 10/07: 1 in 8.5, 3 higher.

41545 Tom Mix Western #13 Mile High pedigree (Fawcett, 1949) CGC NM 9.4 Off-white to white pages. The issue's striking painted cover encompassed 52 big pages. The white background is a testament to how fresh Edgar Church's collection appears. ensured that only the Mile High Copy would survive in Overstreet 2007 NM- 9.2 value = $235. CGC census 10/07: 5 in 9.4, none higher.

41546 Tom Mix Western #17 Crowley Copy/File Copy (Fawcett, 1949) CGC VF/NM 9.0 Cream to off-white pages. This issue was a big 52-pages, with a painted cover. Overstreet 2007 VF/NM 9.0 value = $174; NM- 9.2 value = $235. CGC census 10/07: 1 in 9.0, 2 higher.

41547 Top-Notch Comics #1 (MLJ , 1939) CGC GD/VG 3.0 Cream to off-white pages. An MLJ milestone, this issue came just one month after the publisher's first comic book, Blue Ribbon Comics #1, and featured the origin and first appearance of the Wizard. The enticing cover by the Unknown Artist is backed by interior art by Jack Cole. Gerber rates this a "scarce" book. Overstreet 2007 GD 2.0 value = $571; VG 4.0 value = $1,142. CGC census 10/07: 1 in 3.0, 9 higher.

41548 Top-Notch Comics #2 (MLJ , 1940) CGC FN 6.0 Cream to off-white pages. As the first comic book to show a Nazi swastika on the cover, this issue stands out even to collectors who aren't pursuing the rest of the series. The Wizard is the featured character, and Edd Ashe is the cover artist. Overstreet 2007 FN 6.0 value = $738. CGC census 9/07: 1 in 6.0, 5 higher.

41549 Tops In Humor #2 (Wise Publications, 1944) CGC NM 9.4 Off-white to white pages. Digest-sized World War II comic aimed at servicemen. While CGC notes, "No Date", Overstreet lists as from 1944. The back cover cartoon has a topless woman. Currently the only copy of this issue to be certified by CGC. Overstreet 2007 NM- 9.2 value = $115. CGC census 9/07: 1 in 9.4, none higher.

41550 Torchy #5 (Quality, 1950) CGC VF/ NM 9.0 Off-white pages. The title character is usually associated with Bill Ward, but Gill Fox did three of the six covers, and provided interior art in all six. And, as this Fox cover attests, did a pretty good "good girl" job! Overstreet 2007 VF/NM 9.0 value = $1,013; NM- 9.2 value = $1,400. CGC census 9/07: 2 in 9.0, 1 higher.
41551 Treasure Chest #1-6 File Copy Group (George A. Pflaum, 1946) Condition: Average VF/NM. Rare set of first six paper-cover Catholic Guild comic books. All are from the Western Publishing files, and have “Return To Editorial Department” stamps on the covers. Approximate Overstreet value for group = $750. From the Robert M. Overstreet collection.

41552 True Crime Comics #2 (Magazine Village, 1947) CGC FN 6.0 Cream to off-white pages. “Perhaps the single most notorious crime comic book ever published — full of drugs (opium, morphine, marijuana), women ripping off their clothes, and stilettos pressed against eyeballs,” Mike Benton once wrote. Also, people are dragged to their deaths in one story. Seduction of the Innocent, Parade of Pleasure, and the New York Legislative Commission all slammed the issue for the violence and drug use. Other than that, great kiddie fare. This is the second most valuable crime book, behind only Crime Does Not Pay #22, and it’s the work of Jack Cole, who served as artist, writer, and editor. The highest-graded copy to date is VF- 7.5, putting this specimen among the best available. Overstreet 2007 FN 6.0 value = $450. CGC census 10/07: 1 in 6.0, 2 higher.

41553 True Crime Comics #3 (Magazine Village, 1948) CGC FN+ 6.5 Cream to off-white pages. A shocking cover by Jack Cole leads things off, and the interior stories have more drugs than Walgreens. Did we mention this was a pre-Code comic? Overstreet ranks this among the top ten most valuable crime books. Overstreet 2007 FN 6.0 value = $327; VF- 6.0 value = $681. CGC census 10/07: 1 in 6.5, 4 higher.


41555 Two-Fisted Tales #25 Gaines File pedigree 7/10 (EC, 1952) CGC NM 9.4 Off-white to white pages. This is one of those uncommon EC issues of which even William Gaines didn’t have a nicer copy — not that NM 9.4 isn’t astounding enough for a 55 year-old comic book! Harvey Kurtzman cover. Kurtzman, Jack Davis, Wally Wood, John Severin, and Bill Elder art. Overstreet 2007 NM- 9.2 value = $425. CGC census 10/07: 2 in 94, none higher.


41557 USA Comics #16 (Timely, 1945) CGC VF/NM 9.0 Off-white pages. An Alex Schomburg bondage cover is always a good place to start, and this issue has Captain America, Destroyer, and Whizzer stories, not to mention a hanging panel. Guess we just mentioned it! Overstreet 2007 VF/NM 9.0 value = $1,303; NM- 9.2 value = $1,800. CGC census 9/07: 1 in 90, 1 higher.

41558 Valor #1 Gaines File pedigree 8/12 (EC, 1955) CGC NM+ 9.6 Off-white to white pages. One of the first New Direction issues from EC still wasn’t approved by the Comics Code. Wally Wood’s brilliant cover art glows on this Gaines File Copy, while inside more great artistry was provided by Wood, Al Williamson art, Bernie Krigstein, and Graham Ingels. Overstreet 2007 NM- 9.2 value = $425. CGC census 10/07: 2 in 96, none higher.
41559  Vault of Horror #13 Gaines File pedigree (EC, 1950) CGC NM+ 9.6 Off-white to white pages. Forget the #13 issue number for a sec — this is essentially issue #2 of the title. The numbering had continued from the War Against Crime series that ran through 11 issues. Astonishing cover colors — in part because of the unusual use of the yellow logo against a purple background, and in part due to this copy being from the Gaines File stash. Johnny Craig provided the suitably macabre cover, and co-conspirators Al Feldstein, Graham Ingels, Harvey Kurtzman, and Wally Wood drew the interior stories. Johnny Craig did the cover for this and every other issue in the run. Interior art was provided by Craig, Jack Davis, Jack Kamen, and Graham Ingels. CGC has certified this as a Gaines File Copy, but no certificate accompanies the book. Overstreet 2007 NM- 9.2 value = $750. CGC census 10/07: 1 in 9.6, 6 higher.

41560  Vault of Horror #17 Gaines File pedigree (EC, 1951) CGC NM+ 9.6 White pages. Overstreet gives "classic werewolf cover" kudos to Johnny Craig for this issue, which features the fine art of Craig, Jack Davis, Graham Ingels and Jack Kamen on the interior stories. Kudos are also in order for this pristine copy from William Gaines' vault — it’s sensational, and unsurpassed in CGC’s current census! While CGC has certified this as from the Gaines Files, no certificate accompanies the book. Overstreet 2007 NM- 9.2 value = $1,610. CGC census 10/07: 3 in 9.6, 3 higher.

41561  Vault of Horror #18 Gaines File pedigree (EC, 1951) CGC NM+ 9.6 Off-white to white pages. Johnny Craig cover suggests it’s not what you wish for, but the proper protocol that’s important... you’ve got to follow the wishing rules, or your wish could turn out... well, ugly! Johnny Craig did the cover for this and every other issue in the run. Interior art was provided by Craig, Jack Davis, Jack Kamen, and Graham Ingels. CGC has certified this as a Gaines File Copy, but no certificate accompanies the book. Overstreet 2007 NM- 9.2 value = $750. CGC census 10/07: 1 in 9.6, 6 higher.

41562  Vault of Horror #23 Gaines File pedigree (EC, 1952) CGC NM+ 9.6 Off-white to white pages. This issue’s so good, it got cited in Parade of Pleasure. Now that’s a comic book! Johnny Craig’s cover, and the interior art by Craig, Jack Davis, and Graham Ingels was nothing short of inspiring, in a creepy, strangely stimulating way. CGC has certified this as from the Gaines Files, but no certificate accompanies the book. Overstreet 2007 NM- 9.2 value = $620. CGC census 10/07: 2 in 9.6, 4 higher.


41564  Venus #11 (Atlas, 1950) CGC VF+ 8.5 Off-white pages. This issue’s “End of the World” cover makes it one of the most valuable of this series’ run. Inside, Venus investigates the supernatural as a reporter for Beauty Magazine. Don’t ask us, we didn’t write the story! Russ Heath is among the issue’s artists. Overstreet 2007 VF 8.0 value = $538; VF/NM 9.0 value = $869. CGC census 10/07: 2 in 8.5, none higher.


41566  Walt Disney’s Comics and Stories #2 (Dell, 1940) CGC VF- 7.5 Cream to off-white pages. Donald’s turkey dinner plans may have to be changed, judging from this cover! While this difficult second issue does come our way from time to time, it’s rare indeed to find such a nice copy as this. Contents include Mickey Mouse by Floyd Gottfredson and Donald Duck by Al Taliaferro. Overstreet 2007 VF 8.0 value = $4,326. CGC census 10/07: 1 in 7.5, 2 higher.
Walt Disney’s Comics and Stories #3 File Copy (Dell, 1940) CGC FN 6.0 Off-white pages. There’s stiff competition for mid-grade copies of these early issues! Hank Porter is the cover artist. Overstreet 2007 FN 6.0 value = $383. CGC census 10/07: 2 in 6.0, 1 higher.


Walt Disney’s Comics and Stories #6 (Dell, 1941) CGC FN 6.0 Off-white pages. Donald Duck cover. Overstreet 2007 FN 6.0 value = $354. CGC census 10/07: 1 in 6.0, 2 higher.

Walt Disney’s Comics and Stories #7 (Dell, 1941) CGC FN- 5.5 Cream to off-white pages. Tom Wood cover. Overstreet 2007 FN 6.0 value = $354. CGC census 10/07: 1 in 5.5, 3 higher.

Walt Disney’s Comics and Stories #8 (Dell, 1941) CGC VG/FN 5.0 Off-white to white pages. Clarabelle Cow makes a rare solo cover appearance this issue, making this one of the very few Walt Disney’s Comics and Stories covers not to feature Donald Duck. Overstreet 2007 VG 4.0 value = $236; FN 6.0 value = $354. CGC census 10/07: 1 in 5.0, 4 higher.

Walt Disney’s Comics and Stories #9 (Dell, 1941) CGC FN 6.0 Off-white to white pages. Floyd Gottfredson Mickey Mouse story. Overstreet 2007 FN 6.0 value = $354. CGC census 10/07: 1 in 6.0, 1 higher.

Walt Disney’s Comics and Stories #12 (Dell, 1941) CGC FN 6.0 Off-white pages. Al Taliaferro is the cover artist. Overstreet 2007 FN 6.0 value = $279. CGC census 10/07: 1 in 6.0, 1 higher.

Walt Disney’s Comics and Stories #13 (Dell, 1941) CGC FN 6.0 Cream to off-white pages. Al Taliaferro cover. Overstreet 2007 FN 6.0 value = $279. CGC census 10/07: 1 in 6.0, 1 higher.

Walt Disney’s Comics and Stories #14 (Dell, 1941) CGC FN/VF 7.0 Off-white pages. Al Taliaferro cover. Overstreet 2007 FN 6.0 value = $279; VF 8.0 value = $581. CGC census 10/07: 1 in 7.0, 1 higher.
41576 Walt Disney's Comics and Stories #15 (Dell, 1941) CGC Apparent VG+ 4.5 Slight (P) Off-white to white pages. Al Taliaferro art. CGC notes, "Restoration includes: very small amount of color touch on cover." Overstreet 2007 GD 2.0 value = $82; VG 4.0 value = $164.

41577 Walt Disney's Comics and Stories #16 (Dell, 1942) CGC FN+ 6.5 Off-white pages. Christmas cover. Floyd Gottfredson art. Overstreet 2007 FN 6.0 value = $246; VF 8.0 value = $513. CGC census 10/07: 1 in 6.5, 2 higher.

41580 Walt Disney's Comics and Stories #19 (Dell, 1942) CGC FN+ 6.5 Off-white to white pages. Al Taliaferro cover. Overstreet 2007 FN 6.0 value = $213; VF 8.0 value = $444. CGC census 10/07: 2 in 6.5, 1 higher.

41581 Walt Disney's Comics and Stories #21 (Dell, 1942) CGC VF- 7.5 Off-white to white pages. Carl Barks art. Donald's attempt to give Huey, Louie, and Dewey a good Halloween scare have backfired on him, on this issue's colorful cover. Overstreet 2007 VF- 8.0 value = $444. CGC census 10/07: 1 in 7.5, none higher.

41584 Walt Disney's Comics and Stories #38 (Dell, 1943) CGC VF 8.0 Off-white to white pages. Art by Carl Barks. Overstreet 2007 VF 8.0 value = $369. CGC census 10/07: 1 in 8.0, 3 higher.
41585 Walt Disney’s Comics and Stories #41 (Dell, 1944) CGC VF+ 8.5 Cream to off-white pages. Walt Kelly’s cover combines Disney’s two biggest stars, Mickey and Donald, for an oft-reprinted winter-themed cover. Those pesky Gremlins also make an appearance, with art by Kelly, and Carl Barks provides a Donald Duck 10-pager. A sweet copy, surpassed by only one higher in CGC’s current census. Overstreet 2007 VF 8.0 value = $293; VF/NM 9.0 value = $472. CGC census 10/07: 2 in 8.5, 1 higher.

41586 Walt Disney’s Comics and Stories #57 (Dell, 1945) CGC VF+ 8.5 Cream to off-white pages. Walt Kelly cover. Carl Barks art. Overstreet 2007 VF 8.0 value = $205; VF/NM 9.0 value = $338. CGC census 10/07: 1 in 8.5, 1 higher.

41587 Walt Disney’s Comics and Stories #61 (Dell, 1945) CGC VF/NM 9.0 Cream to off-white pages. The highest-graded copy of any Carl Barks issue is guaranteed to be a hot item! Overstreet 2007 VF/NM 9.0 value = $291; NM- 9.2 value = $405. CGC census 10/07: 1 in 9.0, none higher.

41588 Walt Disney’s Comics and Stories #131 (Dell, 1951) CGC NM- 9.2 Off-white to white pages. Carl Barks story, cover, and art. Overstreet 2007 NM- 9.2 value = $140. CGC census 10/07: 2 in 9.2, none higher. From the Keith Marlow Collection.


41590 War Against Crime #11 Gaines File pedigree (EC, 1950) CGC NM+ 9.6 Off-white to white pages. This is the first EC horror cover and featured the second appearance of the Vault Keeper. It’s also the last issue before the name change to Vault of Horror. As with every other issue for this title, Johnny Craig did the cover. Craig and Al Feldstein handled the story art. Note that while CGC has certified this copy as a Gaines File Copy, no certificate accompanies the book. Overstreet 2007 NM- 9.2 value = $1,925. CGC census 10/07: 2 in 9.6, 3 higher.
41591 Weird Science #5 Gaines File pedigree 6/10 (EC, 1951) CGC NM/MT 9.8 Off-white to white pages. Fresh from 1951 to you is this unbelievable Gaines File copy. Ah, the Gaines Files! Why didn’t we think of saving copies right off the press and carefully preserving them for decades... maybe ‘cause we bought funny books to read and read over again and keep in our back pockets... and ‘cause we didn’t have access to the printing presses! Al Feldstein’s atomic explosion cover still scares us, but the colors are absolutely brilliant. Feldstein, Wally Wood, Harvey Kurtzman, and Jack Kamen provided the interior story art for this early issue. Overstreet 2007 NM- 9.2 value for group = $1,050.


41593 Wheaties Premiums Group (Walt Disney Productions, 1950) Condition: Average NM. Sensational copies of the “B” (B1-B8); “C” (C1-C8), and “D” (D1-D8) Wheaties giveaway series from 1950 and 1951. There are two copies of C8 (“Donald Duck Deep Sea Diver”). Each book is pocket-size with soft covers and 32 pages. Donald Duck is featured in eight of the books. Also featured are Mickey Mouse, Minnie Mouse, Pluto, Goofy, and other Disney characters. It’s quite rare to find these books in this pristine condition. Overstreet 2007 NM- 9.2 value for group = $1,050.


41595 Win A Prize Comics #1 (Charlton, 1955) CGC FN/VF 7.0 Off-white to white pages. “Impossible book to find in any grade,” wrote our cataloger four years ago as we offered what was then the only CGC-certified copy. In the meantime, only one other copy has surfaced, namely this one! Even the hardcore Simon and Kirby fan could be forgiven for not knowing that the duo briefly worked for Charlton, and the concept of this two-issue series is certainly unique. Overstreet 2007 FN 6.0 value = $207; VF 8.0 value = $431. CGC census 10/07: 1 in 7.0, none higher. From the Fantastic Frank Collection.

41596 Wonder Comics #16 (Better Publications, 1948) CGC NM 9.4 Off-white pages. As spectacular as Alex Schomburg’s famous covers for Timely were, his “Kela” airbrushed covers for Better Publications in the late 1940s added a new dimension of striking color and sexiness. Look and understand! Overstreet 2007 NM- 9.2 value = $890. CGC census 9/07: 3 in 9.4, 1 higher.

41597 Wonder Woman #2 (DC, 1942) CGC VG+ 4.5 White pages. Four villains make their first appearances here, namely Mars (ruler of the planet of the same name) and his three lieutenants the Duke of Deception, the Earl of Greed, and Lord Conquest. All would pop up in several more Wonder Woman stories in issues to come. H. G. Peter handled the issue’s cover and interior art. CGC notes, “Very minor amount of glue on cover.” Overstreet 2007 VG+ 4.0 value = $846. CGC census 10/07: 2 in 4.5, 12 higher.

41598 Wonder Woman #43 Mile High pedigree (DC, 1950) CGC FN/VF 7.0 Off-white to white pages. This is the only copy graded above GD by CGC to date. Irv Novick is credited with the cover art; the interior story is drawn by the indefatigable H. G. Peter. Overstreet 2007 FN 6.0 value = $162; VF 8.0 value = $329. CGC census 10/07: 1 in 7.0, none higher.
**41599**  Wonderworld Comics #6 (Fox, 1939) CGC VG+ 4.5 Off-white to white pages.
The title was originally Wonder Comics, Fox Features’ very first comic book title. Renowned by collectors for its Lou Fine covers and for interior art by Fine and Will Eisner on early issues such as this, other featured artists for #6 included Klaus Nordling, Bob Powell, and George Tuska. Extremely difficult to find in high grade, just three copies have earned higher grades from CGC to date, only one of which was nicer than FN+ 6.5! Overstreet 2007 VG 4.0 value = $364. CGC census 10/07: 2 in 4.5, 3 higher.

**41600**  Wonderworld Comics #9 (Fox, 1940) CGC VG/FN 5.0 Cream to off-white pages. The superb cover artistry of Lou Fine is reason enough to go after this one. Overstreet 2007 VG 4.0 value = $364; FN 6.0 value = $546. CGC census 9/07: 2 in 5.0, 2 higher.

**41601**  World’s Finest Comics #3 (DC, 1941) CGC VF 8.0 Off-white pages. Extremely rare grade for a cardboard cover, and this one just misses seeing the highest grade CGC has yet to assign for #3. Highlights include the origin and first appearance of the Scarecrow, the Sandman begins, last Johnny Thunder, and the Jack Burnley cover. Creig Flessel, Bob Kane, and Jerry Robinson provided interior art for this early Golden Age DC. Overstreet 2007 VF 8.0 value = $2,152. CGC census 10/07: 3 in 8.0, 2 higher.


**41603**  Worlds of Fear #8 Crowley Copy pedigree (Fawcett, 1953) CGC NM 9.4 Off-white to white pages. A decade before the “Phantom Punch” that knocked out Sonny Liston, this spooky boxing ring was haunted by “The Phantom Gloves”! If you’re seeing this great Sheldon Moldoff cover for the first time, join the club — you just don’t encounter these Fawcett horror books very often. This copy’s from the collection of Fawcett editor Wendell Crowley, and it currently sits alone at the top of CGC’s census for issue #8. Overstreet 2007 NM- 9.2 value = $400. CGC census 9/07: 1 in 9.4, none higher.

**41604**  Young Allies Comics #13 (Timely, 1944) CGC FN+ 6.5 Off-white pages. Only five copies of this issue appear on CGC’s census as we write this. A torture cover by Alex Schomburg makes this one highly collectible. Overstreet 2007 FN 6.0 value = $312; VF 8.0 value = $650. CGC census 10/07: 1 in 6.5, 3 higher.

**41605**  Young Allies Comics #18 (Timely, 1945) CGC VF 8.0 Cream to off-white pages. Overstreet every time — Tubby and Whitewash are captured and in imminent danger, leaving the rest of the Young Allies gang to rescue them! All that and more happens on the action-packed Alex Schomburg cover to this great issue. Overstreet 2007 VF 8.0 value = $650. CGC census 10/07: 1 in 8.0, 5 higher.

**41606**  Ziggy Pig - Silly Seal Comics #5 (Timely, 1946) CGC NM 9.4 Off-white to white pages. One of just two copies to be CGC-certified to date, and this one’s way out in grade. Here’s that reasonably-priced Timely you were pining for. Overstreet 2007 NM- 9.2 value = $130. CGC census 9/07: 1 in 9.4, none higher.

**41607**  Zip Comics #1 (MLJ, 1940) CGC VF/NM 9.0 Off-white pages. One of the Golden Age’s most sought after issues, this one had the origins of the Scarlet Avenger and Steel Sterling. Other features beginning in this issue were Mr. Satan and Captain Valor. Mort Meskin and Edd Ashe contributed interior art. The copies CGC has certified nicer than this: not quite zip, but to date just a single copy ranks ahead of our offering in CGC’s census for issue #1. Overstreet 2007 VF/NM 9.0 value = $6,071; NM- 9.2 value = $8,600. CGC census 10/07: 2 in 9.0, 1 higher.
41608 Zip Comics #1 (MLJ, 1940) CGC FN 6.0 Cream to off-white pages. Steel Sterling was the star character of this anthology series. The cover artist is none other than a pre-Crime Does Not Pay Charles Biro! Overstreet 2007 FN 6.0 value = $1,518. CGC census 9/07: 1 in 6.0, 8 higher.

41609 Zip Comics #2 (MLJ, 1940) CGC VG/FN 5.0 Light tan to off-white pages. Steel Sterling, “The Man of Steel,” was the star of this multi-character comic. There’s also a Captain Valor story with Mort Meskin art, plus an adventure of Western hero Nevada Jones (who, we hasten to add, appeared more than 20 years before novelist Harold Robbins came up with Nevada Smith). Overstreet 2007 VG 4.0 value = $492; FN 6.0 value = $738. CGC census 10/07: 1 in 5.0, 1 higher.

41610 Zip Comics #3 (MLJ, 1940) CGC VG- 3.5 Cream to off-white pages. This is the only early issue of the title to get Gerber’s “scarce” rating, a classification we certainly agree with since we hadn’t ever seen this issue before, and since our copy is one of just two on CGC’s census. The striking robot cover by Charles Biro is one of the best of the series’ run. CGC notes, “Piece off corner of 31st page, slightly affects story.” Overstreet 2007 VG 4.0 value = $392. CGC census 9/07: 1 in 3.5, 1 higher.

41611 Zip Comics #40 (MLJ, 1943) CGC VF+ 8.5 Off-white to white pages. The Red Rube, who first appeared in the previous issue, is featured on this Harry Sahle cover. Overstreet 2007 VF 8.0 value = $268; VF/NM 9.0 value = $434. CGC census 10/07: 1 in 8.5, 1 higher.

41612 Zoot Comics #7 (Fox Features Syndicate, 1947) CGC VF/NM 9.0 Cream to off-white pages. With this issue, the title’s theme took a hard turn from funny animal and teen humor to “good girl” jungle fare. Rulah makes her first appearance, and her origin is told. Very nice copy, especially considering it’s a Fox. Overstreet 2007 VF/NM 9.0 value = $975; NM- 9.2 value = $1,350. CGC census 9/07: 1 in 9.0, 1 higher.

END OF SESSION ONE
### SILVER & BRONZE AGE COMICS

<table>
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<tr>
<th>Lot</th>
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<tr>
<td>42001</td>
<td>Action Comics #252 (DC, 1959) CGC FN 6.0</td>
<td>Cream to off-white pages.</td>
<td>It's the origin and first appearance of Supergirl! While DC was a bit slow to jump on the &quot;superhero family&quot; bandwagon (17 years or so after the Fawcett gang), these days this issue is the one that collectors want, and the cover by Curt Swan is one of the more famous of the Silver Age. Al Plastino supplied the interior art. Overstreet 2007 FN 6.0 value = $456. CGC census 10/07: 8 in 6.0, 31 higher.</td>
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<tr>
<td>42002</td>
<td>Action Comics #278 (DC, 1961) CGC NM 9.4</td>
<td>Off-white pages.</td>
<td>Curt Swan did the cover. DCs from 1961 are very tough in this grade! Overstreet 2007 NM- 9.2 value = $190. CGC census 8/07: 2 in 9.4, none higher.</td>
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<tr>
<td>42003</td>
<td>Action Comics #283 (DC, 1961) CGC NM 9.4</td>
<td>Off-white pages.</td>
<td>This copy sold for over $2,000 in our January auction, so you might want to budget a bit more than the Guide value! Poor Superman had to endure an &quot;all-red Kryptonite&quot; issue here. What saps our powers are tan pages and dinged-up spines; no such problems here, in fact this may be the nicest copy of the issue in existence. Curt Swan drew the cover. Overstreet 2007 NM- 9.2 value = $205. CGC census 8/07: 1 in 9.4, none higher.</td>
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<tr>
<td>42004</td>
<td>Action Comics #342 Boston pedigree (DC, 1966) CGC NM+ 9.6</td>
<td>Off-white pages.</td>
<td>Curt Swan did the cover for this issue, which featured a UFO story. Overstreet 2007 NM- 9.2 value = $70. CGC census 10/07: 7 in 9.6, 1 higher.</td>
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<tr>
<td>42005</td>
<td>Adventure Comics #284 (DC, 1961) CGC NM 9.4</td>
<td>Off-white to white pages.</td>
<td>Curt Swan is the cover artist. Overstreet 2007 NM- 9.2 value = $175. CGC census 8/07: 1 in 9.4, none higher.</td>
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<tr>
<td>42006</td>
<td>Adventure Comics #296 (DC, 1962) CGC NM+ 9.6</td>
<td>Off-white to white pages.</td>
<td>Curt Swan drew the cover for this issue, which sees Superboy traveling through time. Meanwhile, the ever-popular &quot;Tales of the Bizarro World&quot; featured Bizarro Perry Mason. Overstreet 2007 NM- 9.2 value = $160. CGC census 10/07: 1 in 9.6, none higher.</td>
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42007  **Adventure Comics #340 Boston pedigree (DC, 1966) CGC NM+ 9.6 Off-white pages.** It's the first appearance of Computo, who was a villain in his early stories (this one's written by Jerry Siegel by the way). Before the tale is over he kills one of Triplicate Girl's three bodies (that's why she re-named herself Duo Damsel in the next issue). This Legion of Super-Heroes tale has cover art by Curt Swan. Overstreet 2007 NM- 9.2 value = $90. CGC census 10/07: 8 in 9.6, 3 higher.

42008  **Amazing Adventures #12 The Beast (Marvel, 1972) CGC NM/MT 9.8 White pages.** This issue's got a lot going on: the Beast battles Iron Man, Professor X and Jean Grey appearances, Brotherhood of Evil Mutants cameo, Gil Kane cover, and Tom Sutton and Mike Ploog interior art. And this copy's unmatched in CGC's current census. Overstreet 2007 NM- 9.2 value = $75. CGC census 9/07: 1 in 98, none higher. From the Fantastic Frank Collection.

42009  **Amazing Fantasy #15 (Marvel, 1962) CGC Apparent NM- 9.2 Moderate (P) Cream to off-white pages.** What a beautiful copy this is! Granted, it had a helping hand from some professional restoration, but an unrestored copy this nice would likely run you over $50,000. If you're like us you've mooned over low-grade copies of this key of keys, so it's great to look at one with an unblemished spine and colors that look as good as new. This is the origin and first appearance of Spider-Man, the most valuable Silver Age comic book. CGC notes, "Restoration includes: color touch, pieces added, reinforcement, cleaned, re-glossed." Overstreet 2007 GD 2.0 value = $1,600; VG 4.0 value = $3,200; FN 6.0 value = $4,800; VF 8.0 value = $14,000; VF/NM 9.0 value = $29,000; NM- 9.2 value = $44,000.

42010  **Amazing Fantasy #15 (Marvel, 1962) CGC VG 4.0 Off-white pages.** Although this milestone comic book came out some nine months after *Fantastic Four* #1 hit the stands to usher in the Marvel Age, it's surpassed the premiere FF issue and DC's *Showcase* #4 to become the most valuable Silver Age issue of all. Why the hub-bub? The answer is, of course, that here was the origin and first appearance of Spider-Man. Peter Parker's Uncle Ben and Aunt May also make their first appearances. Jack Kirby and Steve Ditko collaborated on the iconic cover art, with Ditko providing the interior art for the entire issue. Some Marvel chipping holds down the grade on this otherwise solid copy. It will be fine while you save up for that NM 9.4 copy! Overstreet 2007 VG 4.0 value = $3,200. CGC census 9/07: 57 in 4.0, 226 higher.
**Amazing Fantasy #15** (Marvel, 1962) CGC VG 4.0 Off-white pages. We dare say the most in-demand comic in the hobby needs no introduction, but for you sticklers we’ll note that it’s the origin and first appearance of Spider-Man. And even sticklers will admit that this VG copy presents well — you can’t fault it too much for having the “Marvel chipping” that so many books had before they even made it to the newsstand. Stan Lee and Steve Ditko collaborated on the history-making story inside, and Jack Kirby is the cover artist. Overstreet 2007 VG 4.0 value = $3,200. CGC census 9/07: 57 in 4.0, 226 higher.

**The Amazing Spider-Man #1** (Marvel, 1963) CGC FN/VF 7.0 White pages. After three full-length movies, Spider-Man’s popularity continues at an unprecedented level, and the first issue in the series is one of the most desired issues in all of comic collecting. Here is the first appearance of J. Jonah Jameson, John Jameson, and the Chameleon. Also, the Fantastic Four ventured outside of the “World’s Greatest Comic Magazine” for their first crossover outing. Jack Kirby and Steve Ditko reprise their cover collaboration from *Amazing Fantasy* #15 (which, of course featured the origin and first appearance of Spidey), with Steve Ditko beginning his classic run (38 issues) as cover and interior artist for the title. Overstreet 2007 FN 6.0 value = $3,075; VF 8.0 value = $9,500. CGC census 9/07: 30 in 7.0, 94 higher.

**The Amazing Spider-Man #1** (Marvel, 1963) CGC FN+ 6.5 White pages. The going rate for this book in this grade has almost doubled in the last five years, so you might want to catch a copy now before they really get pricey! An East Coast collector consigned us a neat Spidey run with white pages throughout, and here’s the crown jewel. Steve Ditko drew this first issue, which features the first appearances of John Jameson, J. Jonah Jameson, and the Chameleon. Ditko and Jack Kirby collaborated on the cover art. Overstreet 2007 FN 6.0 value = $3,075; VF 8.0 value = $9,500. CGC census 10/07: 44 in 6.5, 124 higher.

**The Amazing Spider-Man #1** (Marvel, 1963) CGC VG/FN 5.0 Off-white to white pages. Here’s a solid copy of one of the most desirable Silver Age comic books. Making their first appearances are J. Jonah Jameson (practically a household name these days), John Jameson, and the Chameleon, and of course it’s just the second appearance of Spidey himself. Steve Ditko is the artist. Overstreet 2007 VG 4.0 value = $2,050; FN 6.0 value = $3,075. CGC census 10/07: 66 in 5.0, 267 higher.

**The Amazing Spider-Man #2** (Marvel, 1963) CGC FN 6.0 White pages. In the olden days this was always considered the toughest Spidey issue to find. Steve Ditko is the cover artist here, and inside are the first appearances of the Vulture and the Terrible Tinkerer. Overstreet 2007 FN 6.0 value = $975. CGC census 10/07: 26 in 6.0, 135 higher.

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42017 The Amazing Spider-Man #3 (Marvel, 1963) CGC FN+ 6.5 Off-white pages.
Doctor Octopus makes his first appearance here in the first full-length story in the title’s run. The Human Torch makes a cameo, and Steve Ditko presents a Spidey pinup. Ditko also was responsible for the cover and for the story art in this early issue. Overstreet 2007 FN 6.0 value = $750; VF 8.0 value = $2,188. CGC census 9/07: 31 in 6.5, 150 higher.

42018 The Amazing Spider-Man #8 (Marvel, 1964) CGC FN/VF 7.0 White pages.
We’ve heard people pinpoint this comic as the moment they realized that Marvel was offering a totally different kind of product than the competition over at DC. This “tribute to teen-agers” issue has Steve Ditko cover and interior art. Overstreet 2007 FN 6.0 value = $288; VF 8.0 value = $816. CGC census 10/07: 34 in 7.0, 182 higher.

42019 The Amazing Spider-Man #9 (Marvel, 1964) CGC VF+ 8.5 Off-white to white pages.
It’s the origin and first appearance of Electro, with art by Steve Ditko. Overstreet 2007 VF 8.0 value = $952; VF/NM 9.0 value = $1,651. CGC census 10/07: 22 in 8.5, 64 higher.

42020 The Amazing Spider-Man #10 (Marvel, 1964) CGC VF 8.0 Cream to off-white pages.
The Big Man and his Enforcers (the Ox, Fancy Dan, and Montana) made their first appearance here. Steve Ditko drew the cover with a Jack Kirby assist on Spidey. Overstreet 2007 VF 8.0 value = $884. CGC census 10/07: 42 in 8.0, 109 higher.

42021 The Amazing Spider-Man #13 (Marvel, 1964) CGC VF- 7.5 Light tan to off-white pages.
Mysterio made his first appearance here, and his origin was revealed as well. Steve Ditko is the artist. CGC notes, “From the collection of Joe and Nadia Mannarino.” Overstreet 2007 VF 8.0 value = $808. CGC census 10/07: 32 in 7.5, 101 higher.

42022 The Amazing Spider-Man #14 (Marvel, 1964) CGC VF 8.0 Off-white to white pages.
One of the top Spidey keys is the first appearance of the Green Goblin. The cover and interior artwork are by Steve Ditko. Overstreet 2007 VF 8.0 value = $1,470. CGC census 9/07: 60 in 8.0, 166 higher.

42023 The Amazing Spider-Man #18 (Marvel, 1964) CGC NM 9.4 Off-white pages.
Rife with appearances, this issue features the first appearance of Ned Leeds (who later becomes the Hobgoblin), a Fantastic Four cameo, Daredevil and Avengers cameos, and the third appearance of the Sandman. Steve Ditko provided the cover and interior art. A stellar copy. Overstreet 2007 NM- 9.2 value = $950. CGC census 10/07: 16 in 9.4, 11 higher.

42024 The Amazing Spider-Man #48 (Marvel, 1967) CGC NM 9.4 Off-white to white pages.
Wonderful copy of this issue, which features the first Blackie Drago appearance as the Vulture. John Romita Sr. cover and art. Overstreet 2007 NM- 9.2 value = $250. CGC census 10/07: 29 in 9.4, 14 higher.

42025 The Amazing Spider-Man #91 (Marvel, 1970) CGC NM+ 9.6 White pages.
We’ve heard back from bidders who have won previous lots from the Janowicz Collection, who have said the cover whites are among the best they’ve seen. That’s certainly true for this copy as well. John Romita Sr. is the cover artist. Overstreet 2007 NM- 9.2 value = $115. CGC census 9/07: 27 in 9.6, 3 higher. From the Janowicz Collection.
3 The Amazing Spider-Man #129 (Marvel, 1974) CGC VF/NM 9.0 White pages. A Bronze Age key, this one had the first appearance of the Punisher and the Jackal. Gil Kane and John Romita combined talents for the cover, while Ross Andru and Frank Giacoia did the story art. Overstreet 2007 VF/NM 9.0 value = $444; NM- 9.2 value = $625. CGC census 10/07: 319 in 9.0, 473 higher.

4 The Amazing Spider-Man Annual #6 (Marvel, 1969) CGC NM+ 9.6 Off-white to white pages. This is the nicest copy we’ve ever seen of this one, and no 9.8 is known to exist as of this writing. No high-grade Spidey completist can be without the Silver Age annuals! John Romita Sr. drew this issue’s all-new cover. Overstreet 2007 NM- 9.2 value = $65. CGC census 9/07: 4 in 9.6, none higher.

5 The Amazing Spider-Man #300 (Marvel, 1988) CGC NM/MT 9.8 White pages. The origin and first full appearance of Venom makes this one of the most sought-after books of the 1980s... flip through the market reports in the Overstreet guide to see dealer after dealer singing this book’s praises! The issue marked the last time Spider-Man wore the black costume, and it was one of the first issues in the much-acclaimed tenure of artist Todd McFarlane. Overstreet 2007 NM- 9.2 value = $110. CGC census 9/07: 146 in 9.8, 3 higher.

6 Aquaman #35 (DC, 1967) CGC NM/MT 9.8 Off-white to white pages. Overstreet doesn’t mention it, but so it’s a good thing you’ve got us to tell you that this is the first comic book appearance of the Black Manta, the most memorable of all of the Aquaman villains! And as if that foe (and his henchmen, the Manta-Men) weren’t enough, Aquaman’s evil stepbrother Ocean Master also appears. Nick Cardy drew the cover and illustrated Bob Haney’s story. Overstreet 2007 NM- 9.2 value = $70. CGC census 9/07: 1 in 9.8, none higher.

7 The Atom #1 (DC, 1964) CGC NM+ 9.6 Cream to off-white pages. Every super-hero had to have an arch-nemesis - for the Atom, it was Chronos. Gil Kane and Murphy Anderson do a masterful job on the cover here with the master of time battling the Mighty Mite. CGC notes, “From the collection of Joe and Nadia Mannarino.” Overstreet 2005 NM- 9.2 value = $125. CGC census 9/07: 2 in 9.6, none higher.

8 Aquaman #44 (DC, 1969) CGC NM+ MT 9.8 Off-white to white pages. Here’s the sole highest graded copy of this book in CGC’s census as of this writing. If you’re wondering what our hero is so worried about on Nick Cardy’s cover, don’t forget that Aquaman would die if he stayed out of water for more than an hour! The interior reflects a changing of the guard among this title’s creators, with vets Cardy and Bob Haney giving way to artist Jim Aparo and writer Steve Skeates. Overstreet 2007 NM- 9.2 value = $60. CGC census 9/07: 1 in 9.8, none higher.

9 The Atom #2 (DC, 1962) CGC VF+/8.5 Off-white pages. At the height of DC’s revival of Golden Age superheroes, Editor Julius Schwartz gave the Atom a trial run in Showcase. Nine months after the first appearance, and just five months after the third and final try-out issue (Showcase #36), this premiere issue came out. Inside were the first appearances of the Plant Master (Jason Woodrue) and of Maya. Gil Kane and Murphy Anderson combined for some of their most memorable work together. This one’s a tough find in high grade, as evidenced by the CGC census information here. Overstreet 2007 VF 8.0 value = $689; VF/NM 9.0 value = $1,195. CGC census 10/07: 7 in 8.5, 7 higher.

This is the nicest one of the most sought-after books of the 1980s... flip through the market reports in the Overstreet guide to see dealer after dealer singing this book’s praises! The issue marked the last time Spider-Man wore the black costume, and it was one of the first issues in the much-acclaimed tenure of artist Todd McFarlane. Overstreet 2007 NM- 9.2 value = $110. CGC census 9/07: 146 in 9.8, 3 higher.

Gil Kane and John Romita combined talents for the cover, while Ross Andru and Frank Giacoia did the story art. Overstreet 2007 VF/NM 9.0 value = $444; NM- 9.2 value = $625. CGC census 10/07: 319 in 9.0, 473 higher.

This is the nicest copy we’ve ever seen of this one, and no 9.8 is known to exist as of this writing. No high-grade Spidey completist can be without the Silver Age annuals! John Romita Sr. drew this issue’s all-new cover. Overstreet 2007 NM- 9.2 value = $65. CGC census 9/07: 4 in 9.6, none higher.

The origin and first full appearance of Venom makes this one of the most sought-after books of the 1980s... flip through the market reports in the Overstreet guide to see dealer after dealer singing this book’s praises! The issue marked the last time Spider-Man wore the black costume, and it was one of the first issues in the much-acclaimed tenure of artist Todd McFarlane. Overstreet 2007 NM- 9.2 value = $110. CGC census 9/07: 146 in 9.8, 3 higher.

Overstreet doesn’t mention it, but so it’s a good thing you’ve got us to tell you that this is the first comic book appearance of the Black Manta, the most memorable of all of the Aquaman villains! And as if that foe (and his henchmen, the Manta-Men) weren’t enough, Aquaman’s evil stepbrother Ocean Master also appears. Nick Cardy drew the cover and illustrated Bob Haney’s story. Overstreet 2007 NM- 9.2 value = $70. CGC census 9/07: 1 in 9.8, none higher.

Every super-hero had to have an arch-nemesis - for the Atom, it was Chronos. Gil Kane and Murphy Anderson do a masterful job on the cover here with the master of time battling the Mighty Mite. CGC notes, “From the collection of Joe and Nadia Mannarino.” Overstreet 2005 NM- 9.2 value = $125. CGC census 9/07: 2 in 9.6, none higher.

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42036  The Atom #31 (DC, 1967) CGC NM+ 9.6 Off-white to white pages. Hawkman crossover. Gil Kane and Sid Greene art. Kane and Murphy Anderson cover. Overstreet 2007 NM- 9.2 value = $75. CGC census 10/07: 2 in 9.6, 1 higher.

42037  The Atom #33 (DC, 1967) CGC NM/MT 9.8 White pages. Gil Kane provided cover and interior art for this adventure of the Mighty Mite. Overstreet 2007 NM- 9.2 value = $75. CGC census 9/07: 3 in 9.8, none higher.

42038  The Avengers #13 (Marvel, 1965) CGC NM 9.4 White pages. This issue not only has the first appearance of Count Nefaria, it’s got the first appearance anywhere in the Marvel Universe of that ubiquitous crime family, the Maggia! You want a nicer copy, fuhgeddaboudit — this one is topped by only two others in CGC’s census. Jack Kirby is the cover artist. Overstreet 2007 NM- 9.2 value = $250. CGC census 9/07: 6 in 9.4, 2 higher. From the Janowicz Collection.

42039  Batman #127 (DC, 1959) CGC VF/NM 9.0 Cream to off-white pages. Curt Swan and Stan Kaye are the credited artists of a cover co-starring... Thor? Overstreet 2007 VF/NM 9.0 value = $289; NM- 9.2 value = $390. CGC census 9/07: 2 in 9.8, none higher.


42041  Batman #191 Oakland pedigree (DC, 1967) CGC NM+ 9.6 Off-white to white pages. Carmine Infantino is the cover artist here, and the auction theme makes this issue one of our favorites! Overstreet 2007 NM- 9.2 value = $85. CGC census 9/07: 4 in 9.6, none higher.


42043  Batman #232 (DC, 1971) CGC NM+ 9.6 Off-white to white pages. One of the most valuable Bronze Age issues of this title has the first appearance of Ra’s al Ghul, the origin of Batman and Robin retold, and Neal Adams cover and story art. And what a copy we’re offering! Overstreet 2007 NM- 9.2 value = $220. CGC census 9/07: 38 in 9.6, 6 higher.
42044  **Batman #232 (DC, 1971) CGC NM 9.4 White pages.** The first appearance of Ra's al-Ghul is one of the most memorable comic books of the 1970s. Neal Adams drew the cover in addition to illustrating the masterful script by Denny O’Neil. Overstreet 2007 NM- 9.2 value = $220. CGC census 9/07: 53 in 9.4, 43 higher.

42045  **Batman Annual #1 (DC, 1961) CGC VF 8.0 Off-white to white pages.** Curt Swan took some time off his regular gig as the principal artist for Superman and Superman-related titles to do the cover for Batman’s first annual. Inside, the issue featured reprints of significant Bat stories over the years, plus the one page Secrets OF... about Batman’s utility belt and batarangs. Overstreet 2007 VF 8.0 value = $493. CGC census 9/07: 7 in 8.0, 13 higher. *From the Keith Marlow Collection.*

42046  **Batman Annual #7 (DC, 1964) CGC NM- 9.2 Off-white to white pages.** A tremendous copy of a book seldom found above mid-grade. This 80-Page Giant spotlights the likes of Batwoman, the original Bat-Girl, and Bat-Mite. The back-cover pin-up by Sheldon Moldoff showing the whole Batman Family has been reprinted many a time and deservedly so. Overstreet 2007 NM- 9.2 value = $180. CGC census 10/07: 2 in 9.2, 2 higher.

42047  **Blue Beetle #5 (Charlton, 1968) CGC NM/MT 9.8 Off-white pages.** Steve Ditko provided cover and interior art for the last issue of the Charlton series. The Blue Beetle’s arguably the only Charlton character that a fanboy of today would recognize thanks to his continued career at DC, so this book has potential. Overstreet 2007 NM- 9.2 value = $65. CGC census 10/07: 1 in 9.8, none higher.

42048  **The Brave and the Bold #28 Justice League of America (DC, 1960) CGC VF 8.0 Cream to off-white pages.** The first appearance of the Justice League of America has made this issue one of the most sought-after Silver Age book of all. It’s currently tied for 10th place and inching up the list. Mike Sekowsky and Murphy Anderson combined talents for the cover art and for the interior. Mascot Snapper Carr and the evil would-be Earth conqueror Starro make their first comics appearances. Relatively few copies have earned higher grades from CGC to date. Overstreet 2007 VF 8.0 value = $4,008. CGC census 10/07: 5 in 7.0, 26 higher. *From the Janowicz Collection.*

42049  **The Brave and the Bold #28 Justice League of America (DC, 1960) CGC FN/VF 7.0 Cream to off-white pages.** It’s in the Top 10 among valuable Silver Age books, and it’s climbing. The first appearance of the Justice League of America is why. It was a great idea in the 1940s (Justice Society of America), and it was a great idea for 1960. Superhero popularity had waned during the early 1950s, but beginning with the introduction of the Silver Age Flash in 1956, superheroes were again in vogue. The more, the merrier. Mascot Snapper Carr and villain Starro made their first appearances in this issue, which featured the art of Mike Sekowsky on the interior and on the cover, where Murphy Anderson lent a hand. Overstreet 2007 FN 6.0 value = $1,314; VF 8.0 value = $4,008. CGC census 10/07: 5 in 7.0, 26 higher.

42050  **The Brave and the Bold #30 Justice League of America (DC, 1960) CGC VF- 7.5 Off-white pages.** The third try-out issue for the JLA gave us the first appearance Amazo the Android and Professor Ivo, and a cameo by the Flash’s frequent foe, the Mirror Master. Mike Sekowsky provided the cover and interior art. This is one of the nicer copies of #30 around. CGC’s census currently lists just one copy nicer than VF 8.0! Overstreet 2007 VF 8.0 value = $1,258. CGC census 10/07: 6 in 7.5, 8 higher. *From the Janowicz Collection.*
42051 The Brave and the Bold #30 Justice League of America (DC, 1960) CGC FN 6.0 Cream to off-white pages. The third Justice League tryout issue had the first appearance of Amazo the Android and Professor Ivo, plus a cameo from the Mirror Master, Flash's old nemesis. Mike Sekowsky and Murphy Anderson combined their talents for the cover, with Sekowsky also providing interior art. Overstreet 2007 FN 6.0 value = $444. CGC census 10/07: 7 in 6.0, 29 higher.

42053 The Brave and the Bold #34 Hawkman (DC, 1961) CGC VF-7.5 Cream to off-white pages. DC struck gold again with their revival of a Golden Age character, Hawkman. It was also a stroke of genius to have Joe Kubert interpret the superhero; after all, Kubert had drawn the winged wonder back in the 1940s and was on top of his game in 1961. Besides the origin and first appearances of the Silver Age Hawkman and Hawkgirl, this issue had the first appearance of Mavis Trent and Byth. Overstreet 2007 VF 8.0 value = $1,628. CGC census 10/07: 9 in 7.5, 33 higher.

42055 The Brave and the Bold #42 Hawkman - Massachusetts pedigree (DC, 1962) CGC VF/ NM 9.0 Off-white pages. No copy has been certified above 9.2 as of this writing, so don't miss this copy of the issue that began Hawkman's second tryout series. The issue has the debut of Hawkman's Honor Wings (the ones on his helmet), awarded by Thanagar's powers that be. Joe Kubert drew the cover and the story. Overstreet 2007 VF/NM 9.0 value = $359; NM- 9.2 value = $500. CGC census 9/07: 6 in 9.0, 6 higher.

42056 The Brave and the Bold #44 Hawkman - Bethlehem pedigree (DC, 1964) CGC VF/ NM 9.0 Cream pages. One of the most stunning (we would even gush “classic”) grey tone covers DC used in the early Silver Age days comes courtesy of Joe Kubert, whose work on the Hawkman try-out issues of this title rivals his Sgt. Rock art for sheer excitement and intensity! CGC notes: “Date stamp on back cover.” Overstreet 2007 VF/NM 9.0 value = $338; NM- 9.2 value = $470. CGC census 9/07: 5 in 9.0, 3 higher.

42057 The Brave and the Bold #54 Teen Titans (DC, 1964) CGC VF+ 8.5 Off-white pages. Every now and then a sidekick likes to get out from under the heavy shadow of the boss, and kick some villain butt without heavy-handed supervision. The more sidekicks to kick villain butt, the better... and so the Teen Titans were born! This issue had the origin and first appearance of Robin, Kid Flash, and Aqualad as a group, with cover and interior art by Bruno Premiani. This book has grown steadily in value over the years among collectors, but is still a relative bargain among key issues from the era. Here’s a high grade copy for your collection. Overstreet 2007 VF 8.0 value = $220; VF/NM 9.0 value = $373. CGC census 10/07: 16 in 8.5, 35 higher. From the Keith Marlow Collection.
42059 The Brave and the Bold #77 (DC, 1968) CGC NM+ 9.6 Off-white pages. The Atom teams up with Batman for “So Thunders the Cannoneer!” This amazing copy is sharp, colorful, and well-centered. Overstreet 2007 NM- 9.2 value = $75. CGC census 9/07: 2 in 9.6, 0 higher.

42060 Captain America #109 (Marvel, 1969) CGC NM/MT 9.8 White pages. Wow! Where has this copy been all these years? We suspect it's come straight from 1969 via some cosmic wormhole sort of thing — we'll get back to you on that! “NM/MT 9.8 with White pages” says it all! The retelling of Cap’s origin makes this issue one of the most valuable in the Silver Age run. Jack Kirby created the iconic cover, and also did the interior art. Overstreet 2007 NM- 9.2 value = $105. CGC census 10/07: 8 in 9.8, none higher. From the Janowicz Collection.

42061 Captain America #130 Bowling Green pedigree (Marvel, 1970) CGC NM/MT 9.8 Off-white to white pages. The first appearance of Batroc’s Brigade came in this issue as our favorite saviote master is joined by Whirlwind and the Porcupine. All this and the Hulk too! Marie Severin is the cover artist. Overstreet 2007 NM- 9.2 value = $28. CGC census 9/07: 2 in 9.8, none higher.


42064 Conan the Barbarian #1 (Marvel, 1970) CGC NM 9.4 Off-white to white pages. The premiere issue of Robert E. Howard’s character was a huge success, an instant collector’s item. It had the origin and first comic book appearance of Conan, and also the first appearance of King Kull in a cameo. The distinctive art of Barry Smith was a prime reason the early issues of the title are highly sought-after. Overstreet 2007 NM- 9.2 value = $340. CGC census 9/07: 128 in 94, 58 higher.

42065 Dan Curtis Giveaways 1-9 Group (Western, 1974) Condition: Average NM. A complete set of the 3” x 6” giveaways, including #1 Dark Shadows; #2 Star Trek; #3 Twilight Zone; #4 Ripley’s Believe It or Not; #5 Turok, Son of Stone; #6 Star Trek; #7 Occult Files of Dr. Spektor; #8 Dagar the Invincible; and #9 Grimm’s Ghost Stories. Overstreet NM- 9.2 value for group = $202. From the Robert M. Overstreet collection.

42066 Daredevil #1 (Marvel, 1964) CGC VF 8.0 Off-white to white pages. Appearances by Spider-Man and the Fantastic Four are added bonuses to this very important first issue. It features the origin and first appearance of Daredevil, and his alter-ego Matt Murdock. Also look for the first appearances of Karen Page and Foggy Nelson. A classic story by Stan Lee, and beautiful art by Bill Everett fill a great cover by Jack Kirby and Everett. Overstreet 2007 VF 8.0 value = $2,135. CGC census 10/07: 49 in 8.0, 102 higher.

42067 Daredevil #26 (Marvel, 1967) CGC NM+ 9.6 Off-white to white pages. Gene Colan provided the cover art for this one. Overstreet 2007 NM- 9.2 value = $80. CGC census 9/07: 9 in 9.6, none higher.

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42069  **Daredevil Annual #1** (Marvel, 1967) CGC NM+ 9.6 Off-white pages. None of that reprint nonsense here — this was a showdown with Electro and his Emissaries of Evil (the Leap-Frog, Stilt-Man, the Matador, and the Gladiator). Gene Colan is the cover artist. Overstreet 2007 NM- 9.2 value = $80. CGC census 9/07: 13 in 9.6, 1 higher.

42070  **Dark Shadows #1** (Gold Key, 1969) CGC NM- 9.2 White pages. Here's one of the most valuable Gold Key books of its era. The photo front and back covers feature — who else? — Barnabas Collins. Overstreet 2007 NM- 9.2 value = $425. CGC census 9/07: 4 in 9.2, 4 higher.

42071  **Dell Giant Comics Marge's Little Lulu & Tubby at Summer Camp #5** File Copy (Dell, 1957) CGC NM 9.4 Off-white pages. Irving Tripp art. Overstreet 2007 NM- 9.2 value = $250. CGC census 9/07: 1 in 9.4, none higher.

42072  **Dell Giant Comics Moses and the Ten Commandments #1** File Copy (Dell, 1957) CGC NM+ 9.6 Off-white pages. Mike Sekowsky art. Overstreet 2007 NM- 9.2 value = $130. CGC census 9/07: 3 in 9.6, none higher.

42073  **Dell Giant Comics - Tom and Jerry Toy Fair #1** File Copy (Dell, 1958) CGC NM 9.4 Off-white to white pages. Painted cover. Appearances by Droopy, and Spike and Tyke. Overstreet 2007 NM- 9.2 value = $175. CGC census 10/07: 4 in 9.4, 7 higher.

42074  **Dell Giant Comics - Vacation in Disneyland #1** File Copy (Dell, 1958) CGC NM+ 9.6 Cream to off-white pages. Gorgeous copy of this issue, which features one of the prettier painted covers that characterized the Disney Giants from the era. Highlights were appearances by Mickey Mouse, Donald Duck, the Beagle Boys, Goofy, and Donald Duck’s nephews. Overstreet 2007 NM- 9.2 value = $220. CGC census 9/07: 2 in 9.6, none higher.

42075  **Dell Giant Comics - Western Roundup #13** File Copy (Dell, 1956) CGC NM+ 9.6 Off-white to white pages. Finest copy certified to date by CGC of this issue, which features a photo cover and Russ Manning art. Overstreet 2007 NM- 9.2 value = $180. CGC census 9/07: 1 in 9.6, none higher.

42076  **Dell Giant Comics - Western Roundup #15** File Copy (Dell, 1956) CGC NM+ 9.6 Off-white to white pages. This issue had a nifty photo cover front, plus a keen back cover photo pin-up! And the file copy is unsurpassed in grade by any other copy that’s been certified by CGC to date. Overstreet 2007 NM- 9.2 value = $180. CGC census 9/07: 3 in 9.6, none higher.
42077 DetectiveComics #245 (DC, 1957) CGC VF 8.0 Off-white pages. We get grins on our faces just thinking about this great story featuring Mysteryman — whether you caught it in ’57 or read one of the reprints, you’ll know what we mean! Sheldon Moldoff is the artist. The only copy CGC has graded higher is just one notch above at 8.5. Overstreet 2007 VF 8.0 value = $201. CGC census 10/07: 1 in 8.0, 1 higher.

42078 DetectiveComics #286 (DC, 1960) CGC NM- 9.2 Cream to off-white pages. The only higher-graded copy is just a notch higher at 9.4, so we expect strong interest in this one. Kathy Kane aka Batwoman guest-stars, and the Martian Manhunter appears in a backup feature. Overstreet 2007 NM- 9.2 value = $200. CGC census 9/07: 1 in 9.2, 1 higher. From the Warren Hall Collection.

42079 DetectiveComics #326 (DC, 1964) CGC NM 9.4 Off-white to white pages. This was the end of an era, the 300th and last issue for the original Batman before the “new look” version debuted in the following issue. And this book’s “alien planet” cover epitomizes the era that was drawing to a close. Change was in the offing for the Martian Manhunter, too — not only did he retire his “John Jones” human identity, his feature was moved to House of Mystery after this issue. Overstreet 2007 NM- 9.2 value = $120. CGC census 9/07: 2 in 9.4, 1 higher.

42080 DetectiveComics #329 (DC, 1964) CGC NM 9.4 Off-white to white pages. One of the earliest “New Look Batman” issues is a tale most any Bat-fan will remember. Carmine Infantino is the cover artist. Overstreet 2007 NM- 9.2 value = $120. CGC census 9/07: 2 in 9.4, 2 higher.

42081 DetectiveComics #331 (DC, 1964) CGC NM 9.4 Cream to off-white pages. Carmine Infantino cover and art. Overstreet 2007 NM- 9.2 value = $95. CGC census 10/07: 5 in 9.4, 2 higher.

42082 DetectiveComics #334 (DC, 1964) CGC NM 9.4 Off-white pages. This one’s a challenge to find in high grade because of the purple cover. This issue has the first mention of the Outsider, who later turned out to be the thought-to-be-dead Alfred! Carmine Infantino is the cover artist. Overstreet 2007 NM- 9.2 value = $95. CGC census 9/07: 3 in 9.4, 2 higher.

42083 80 Page Giant #8 Secret Origins (DC, 1965) CGC VF/NM 9.0 Off-white to white pages. Carmine Infantino art is featured in this issue which has origins of the JLA, Aquaman, Robin, the Atom, and Superman. Murphy Anderson did the cover. Overstreet 2007 VF/NM 9.0 value = $408; NM- 9.2 value = $575. CGC census 10/07: 1 in 9.0, 13 higher.

42084 80 Page Giant #9 The Flash (DC, 1965) CGC NM+ 9.6 White pages. Just one 9.8 copy stands between this beauty and first place in CGC’s census for the issue. Included here are reprints from Flash #106, 117, and 123; and from Showcase #14. Carmine Infantino and Murphy Anderson cover art. Overstreet 2007 NM- 9.2 value = $255. CGC census 10/07: 2 in 9.6, 1 higher.

42085 FantasticFour #1 (Marvel, 1961) CGC VG/FN 5.0 Off-white pages. Any serious Marvel collection would have to begin here, with the first Silver Age Marvel comic, the origin and first appearance of the Fantastic Four by Stan Lee and Jack Kirby. In terms of value, it trails only Amazing Fantasy #15 as far as Marvels are concerned, and with the recent second movie, the continued popularity of the characters is assured. Overstreet 2007 VG 4.0 value = $2,100; FN 6.0 value = $3,150. CGC census 10/07: 30 in 5.0, 92 higher. From the Keith Marlow Collection.
(and the first Silver Age Marvel comic), this iconic issue is desirable in any grade, as long as it’s complete! The much-imitated cover is by Jack Kirby. CGC notes, “Restoration includes: small amount of color touch on cover, piece added to cover, tear seal to cover, staples replaced.” Overstreet 2007 GD 2.0 value = $1,050; VG 4.0 value = $2,100.

Fantastic Four #1 (Marvel, 1961)
CGC Apparent VG 4.0 Slight (P)
Slightly brittle pages. The first appearance and origin of the Fantastic Four In The World!” With issues such as this, from the mind of Stan Lee and the artistic talent of Jack Kirby, any doubters would eventually come around! The Fantastic Four don costumes and establish headquarters in issue #3, which also had the introduction of the Fantasti-Car. Was Kirby playing with us when he drew the Human Torch with two left hands on the cover, or was “King” just working too late into the night? Overstreet 2007 VF 8.0 value = $2,170. CGC census 10/07: 17 in 7.5, 25 higher.

Fantastic Four #2 (Marvel, 1962)
CGC FN/VF 7.0
Off-white to white pages. It’s the first Silver Age appearance of the Sub-Mariner! Subby hadn’t been seen in a comic at all since the mid-1950s, and Jack Kirby’s panel sequence that shows the Human Torch “shaving” a derelict’s beard to reveal the Sub-Mariner’s face is one of the most memorable images of early Marvel comics. The cover is by Kirby as well. Overstreet 2007 FN 6.0 value = $822; VF 8.0 value = $2,398. CGC census 10/07: 18 in 7.0, 53 higher.

Fantastic Four #3 (Marvel, 1962)
CGC FN- 7.5
Off-white to white pages. Just look at all of the firsts here: it’s the first appearance of the Fantastic Four’s costumes, the Baxter Building (their headquarters), the Fantasti-Car, and the Pogo Plane, i.e., all of the trappings of their superhero existence for the next 40 years! The visuals are courtesy of Jack Kirby. Overstreet 2007 FN 6.0 value = $744; VF 8.0 value = $2,170. CGC census 10/07: 17 in 7.0, 42 higher.

Fantastic Four #4 (Marvel, 1962)
CGC FN/VF 7.0
Off-white to white pages. This is the nicest copy of #12 we’ve ever offered! The book has the very first meeting of the Fantastic Four and the Hulk, and believe us, hell hath no fury like a superhero whose own book is about to be canceled. This ties with Amazing Spider-Man #1 as the first Marvel crossover issue. Jack Kirby is the cover artist. Overstreet 2007 VF/NM 9.0 value = $3,287; NM- 9.2 value = $4,700. CGC census 10/07: 13 in 9.0, 10 higher.

Fantastic Four #11 (Marvel, 1963)
CGC FN/VF 7.0 Off-white to white pages. This issue saw the origin and first appearance of that comedic quasi-villain, the Impossible Man. Stan Lee is the writer, Jack Kirby the artist. Overstreet 2007 FN 6.0 value = $270; VF 8.0 value = $765. CGC census 10/07: 15 in 7.0, 41 higher.
Fantastic Four #48 (Marvel, 1966) CGC NM- 9.2 White pages. This one was hot even before this summer, and... you know the rest! If you're joining us late, the Silver Surfer's first appearance is here, as is that of Galactus. Jack Kirby is the artist. Overstreet 2007 NM- 9.2 value = $1,075. CGC census 9/07: 72 in 9.2, 133 higher.

Fantastic Four #48 (Marvel, 1966) CGC VF 8.0 Off-white to white pages. It's the first appearances of the Silver Surfer and Galactus... stroll into a comic show with this one under your arm and watch fanboy jaws drop! Jack Kirby is the cover artist of one of the first truly epic comic issues. Overstreet 2007 VF 8.0 value = $434. CGC census 10/07: 6 in 7.5, 7 higher.

Fantastic Four #48 (Marvel, 1966) CGC VF- 7.5 Off-white pages. Currently ranked #10 (in a tie with two other issues) on Overstreet's Top Silver Age Books, this is the first issue of the Silver Age Flash, after four tryout issues in Showcase #4, 8, 13, and 14. Numbering continues from the last Golden Age issue of Flash Comics in 1949. Silver Age DC keys issued before 1960 can be tough to find in high grades, and this is a gem of a copy, looking much nicer on first review than the CGC-assigned grade. The cover colors and the interior's page quality are impressive; and even at VF- 7.5, there are but a handful of nicer copies certified to date. Carmine Infantino picks up where he left off in 1949, as the primary artist, handling both the cover and interior art duties. The Flash's origin is retold, and the issue also has the origin and first appearance of the Mirror Master. Overstreet 2007 VF 8.0 value = $4,000. CGC census 10/07: 6 in 7.5, 7 higher.

The Flash #109 (DC, 1959) CGC VF 8.0 Off-white to white pages. After appearing in the first Silver Age Flash issue (#105), the Mirror Master reprises his super-villain role here. Carmine Infantino cover and art. Overstreet 2007 VF 8.0 value = $425. CGC census 9/07: 6 in 8.0, 5 higher. From the Keith Marlow Collection.

The Flash #110 (DC, 1959) CGC VF 8.0 Off-white to white pages. The origin and first appearance of Kid Flash in this issue makes this one the third most valuable in the Silver Age run. Here also is the origin and first appearance of the Weather Wizard. Carmine Infantino's cover and interior art were never better. Overstreet 2007 VF 8.0 value = $1,071. CGC census 10/07: 8 in 8.0, 7 higher. From the Keith Marlow Collection.

The Flash #111 (DC, 1960) CGC VF 8.0 Cream to off-white pages. We think this will sell for much more than the Guide value since so few VF-and-up copies are known to exist. This issue has the second appearance of Kid Flash. Carmine Infantino is the cover artist. Overstreet 2007 VF 8.0 value = $323. CGC census 10/07: 1 in 8.0, 3 higher. From the Keith Marlow Collection.

The Flash #112 (DC, 1960) CGC VF+ 8.5 Cream to off-white pages. It's the origin and first appearance of the Elongated Man, who though billed as a villain on Carmine Infantino's cover, soon became a beloved superhero. Overstreet 2007 VF 8.0 value = $375; VF/NM 9.0 value = $638. CGC census 10/07: 2 in 8.5, 2 higher. From the Keith Marlow Collection.

The Flash #113 (DC, 1960) CGC VF 8.0 Cream to off-white pages. The last time we auctioned this very copy it sold for double Guide, and as tough as these early Flashes are to find in VF and up, we expect a similar result this time. Carmine Infantino drew the cover for this issue, the first appearance of the villainous Trickster. Overstreet 2007 VF 8.0 value = $323. CGC census 10/07: 3 in 8.0, 5 higher. From the Keith Marlow Collection.

The Flash #114 (DC, 1960) CGC VF 8.0 Cream to off-white pages. The only 9.2 copy just sold for over $5,000, and we expect everyone who was outbid then to go after the only 9.0, offered here. Carmine Infantino and Murphy Anderson are the cover artists. Overstreet 2007 VF/NM 9.0 value = $316; NM- 9.2 value = $440. CGC census 10/07: 1 in 9.0, 1 higher. From the Keith Marlow Collection.
Boomerang, soon to be a regular in the Flash’s Rogues Gallery. Carmine Infantino cover and art. Overstreet 2007 VF/NM 9.0 value = $379; NM- 9.2 value = $535. CGC census 10/07: 3 in 9.0, 1 higher. From the Keith Marlow Collection.

42104 The Flash #119 (DC, 1961) CGC VF/NM 9.0 White pages. The last copy we auctioned in this grade went for five times the Guide value. Flash is just tough to find in this condition! Here’s a note for the ladies: not every superhero is a commitment phobe; in fact, the Elongated Man married his gal Sue in this very issue, one of the most valuable in the run, rivaling the Overstreet values of earlier issues #106 and 110. Featured is the first Golden Age Flash in a Silver Age issue and the first mention of Earth II, which would fuel important storylines in many of DC’s titles. Other highlights of this great issue include the origin of both Flashes, the first appearance of the Silver Age Shade, and appearances by the Thinker and Fiddler... whew! What a jam-packed issue! Carmine Infantino provided the cover and interior art, assisted by Murphy Anderson and Joe Giella respectively. Overstreet 2007 VF 8.0 value = $1,054. CGC census 10/07: 14 in 7.5, 15 higher.

42105 The Flash #119 (DC, 1961) CGC VF+ 8.5 White pages. Nowhere has the demand for high-grade copies of a Silver Age title been more dramatic than with this one. It’s not a Near Mint copy; but, then again, to date CGC hasn’t awarded a grade that high for #119! Plus, only three other copies have earned higher grades than this, and none have nicer page quality! In this issue the Flash battles the Mirror-Master, and the Elongated Man marries Sue Deareborn. Carmine Infantino provided the cover and story art. Overstreet 2007 VF 8.0 value = $191; VF/NM 9.0 value = $316. CGC census 9/07: 5 in 8.5, 3 higher.

42106 The Flash #121 (DC, 1961) CGC VF+ 8.5 Off-white to white pages. While the Guide value is modest, try finding a true VF+ copy for that amount! The census report below will tell you why this book is in high demand in this grade. Carmine Infantino is the cover artist. Overstreet 2007 VF 8.0 value = $153; VF/NM 9.0 value = $252. CGC census 10/07: 3 in 8.5, 1 higher. From the Keith Marlow Collection.

42107 The Flash #123 (DC, 1961) CGC VF- 7.5 Off-white to white pages. Although this was the 19th issue of the Silver Age Flash (numbering started with #105), this issue ranks as the fourth most valuable in the run, rivaling the Overstreet values of earlier issues #106 and 110. Featured is the first Golden Age Flash in a Silver Age issue and the first mention of Earth II, which would fuel important storylines in many of DC’s titles. Other highlights of this great issue include the origin of both Flashes, the first appearance of the Silver Age Shade, and appearances by the Thinker and Fiddler... whew! What a jam-packed issue! Carmine Infantino provided the cover and interior art, assisted by Murphy Anderson and Joe Giella respectively. Overstreet 2007 VF 8.0 value = $1,054. CGC census 10/07: 14 in 7.5, 15 higher.

42108 The Flash #123 (DC, 1961) CGC FN+ 6.5 Off-white pages. The fact that multiple Earths are now returning to DC only adds to the significance of this issue with its classic “Flash of Two Worlds” story. This landmark tale had the first appearance of the Golden Age Flash in the Silver Age and the first mention of another Earth where the DC Golden Age heroes live (later known as Earth-2). Carmine Infantino and Murphy Anderson drew the now-famous cover. Overstreet 2007 FN 6.0 value = $372; VF 8.0 value = $1,054. CGC census 10/07: 13 in 6.5, 51 higher.

42109 The Flash #124 Massachusetts Copy pedigree (DC, 1961) CGC VF/NM 9.0 Off-white to white pages. Note that the only two copies graded higher are just 9.2 as of this writing, and if you scrutinize our scan you’ll have a tough time spotting any flaws that might have kept this one from NM- territory. The issue guest-stars a good guy (the Elongated Man) and a baddie (Captain Boomerang). Carmine Infantino drew the cover for the issue. Overstreet 2007 VF/NM 9.0 value = $204; NM- 9.2 value = $285. CGC census 5/07: 1 in 9.0, 2 higher. From the Keith Marlow Collection.

42110 The Flash #128 (DC, 1962) CGC VF/ NM 9.0 Off-white to white pages. What a pain this one is to find in high grade! The culprit is the purple outside edge which makes any teensy flaw stand out. The issue has the origin and first appearance of Abra Kadabra. Carmine Infantino cover art. Overstreet 2007 VF/ NM 9.0 value = $197; NM- 9.2 value = $275. CGC census 9/07: 2 in 9.0, none higher. From the Keith Marlow Collection.
42112 The Flash #129 (DC, 1962) CGC VF/NM 9.0 Off-white pages. The Golden Age Flash makes his second Silver Age appearance here, and if a flashback counts as an appearance in your book, this is the first Silver Age appearance of the Justice Society. The villains are no oldsters, mind you — Silver Age slimeballs Captain Cold and the Trickster are the issue’s fiends. Carmine Infantino drew the whole issue. Overstreet 2007 VF/NM 9.0 value = $341; NM- 9.2 value = $475. CGC census 9/07: 9 in 9.0, 7 higher. From the Keith Marlow Collection.

42113 The Flash #132 (DC, 1962) CGC NM-9.2 Cream to off-white pages. This is the nicest copy we’ve ever offered of this issue! Carmine Infantino is the cover artist. Overstreet 2007 NM- 9.2 value = $230. CGC census 10/07: 3 in 9.2, none higher. From the Keith Marlow Collection.

42114 The Flash #133 Western Penn pedigree (DC, 1962) CGC NM 9.4 Off-white pages. It doesn’t get better than this — we’re talking about this issue in this grade. Near Mint Flashs are all the rage — getcha one! The issue has the second appearance of Abra Kadabra, plus a Kid Flash backup story. Carmine Infantino and Murphy Anderson teamed up for the cover, while Infantino and Joe Giella art handled the interior art. Overstreet 2007 NM- 9.2 value = $230. CGC census 9/07: 4 in 9.4, none higher.

42115 The Flash #156 Western Penn pedigree (DC, 1965) CGC NM+ 9.6 White pages. A high-grade copy of this black-cover issue is not going to come along often! The fate of the Earth is in the balance this issue, that’s why Iris and Kid Flash are so broken up. Yet another classic cover “hook” by Carmine Infantino. Overstreet 2007 NM- 9.2 value = $140. CGC census 10/07: 2 in 9.6, none higher. From the Keith Marlow Collection.

42116 The Flash #159 (DC, 1966) CGC NM 9.4 Off-white pages. Kid Flash and Dr. Mid-Nite guest-star in this colorfully covered issue, rendered by Carmine Infantino who also supplied the interior art. Will the Flash really call it quits? Overstreet 2007 NM- 9.2 value = $140. CGC census 10/07: 9 in 9.4, 11 higher. From the Keith Marlow Collection.

42117 The Flash #160 (DC, 1966) CGC NM+ 9.6 Off-white to white pages. This 80-Page Giant has cover art by Carmine Infantino and Murphy Anderson. Overstreet 2007 NM- 9.2 value = $210. CGC census 10/07: 3 in 9.6, none higher.

42118 The Flash #160 (DC, 1966) CGC NM 9.4 Off-white to white pages. A square bound 80-Page Giant (G-21 to be precise) in strict NM is tough to come by! Carmine Infantino and Murphy Anderson are the cover artists. Overstreet 2007 NM- 9.2 value = $210. CGC census 10/07: 7 in 9.4, 3 higher. From the Keith Marlow Collection.

42119 The Flash #161 (DC, 1966) CGC NM 9.4 Off-white to white pages. In addition to Flash’s tussle with the Mirror Master, this issue features a new story based on the cover of #159 (which is mistakenly called “last issue” on the cover blurb). Robert Kanigher wrote the new tale, which like the first story was drawn by Carmine Infantino. Overstreet 2007 NM- 9.2 value = $120. CGC census 10/07: 4 in 9.4, 1 higher. From the Keith Marlow Collection.

42120 The Flash #164 (DC, 1966) CGC NM+ 9.6 Off-white to white pages. This is the nicest copy we’ve ever seen of this one, and if you’ve been following our auctions you know that prices for high-grade Flashs have gone through the roof lately. Carmine Infantino is the cover artist. Overstreet 2007 NM- 9.2 value = $120. CGC census 9/07: 3 in 9.6, none higher.

42122 The Flash #167 (DC, 1967) CGC NM+ 9.6 Off-white pages. This is the ultra-controversial “Flash’s new origin” issue. Carmine Infantino is the cover artist. Overstreet 2007 NM- 9.2 value = $120. CGC census 9/07: 12 in 9.6, 3 higher.


42125 The Flash #187 (DC, 1969) CGC NM+ 9.6 Off-white to white pages. What a sharp copy of a square bound, white-cover issue! The book also known as 80-Page Giant G-58 has cover art by Ross Andru. Carmine Infantino art. Overstreet 2007 NM- 9.2 value = $90. CGC census 10/07: 7 in 9.6, 1 higher.

42126 Four Color #690 The Conqueror - River City pedigree (Dell, 1956) CGC NM 9.4 White pages. “Susan Hayward, cast as [John] Wayne’s cutie, seems a rather odd Tartar, what with her red hair and fair skin. But then, Mr. Wayne seems a rather odd Mongolian,” wrote The New Yorker when this epic came out. The only thing harder to believe than that casting is the notion that a non-File Copy could have survived in this condition, especially considering the black cover. Overstreet 2007 NM- 9.2 value = $285. CGC census 10/07: 1 in 9.4, 1 higher. From the Keith Marlow Collection.


42128 Four Color #785 Circus Boy (Dell, 1957) CGC NM 9.4 Cream to off-white pages. Mickey Dolenz of the Monkees was Circus Boy, as this photo cover shows. Overstreet 2007 NM- 9.2 value = $170. CGC census 9/07: 1 in 9.4, none higher.

42130 Four Color #976 Zorro (Dell, 1959) CGC NM- 9.2 Cream to off-white pages. Guy Williams is depicted on the photo cover. The Zorro Four Color had some of the best interior art of the series thanks to Alex Toth. Overstreet 2007 NM- 9.2 value = $205. CGC census 10/07: 1 in 9.2, none higher. From the Keith Marlow Collection.

42133 Four Color #1170 The Three Stooges - File Copy (Dell, 1961) CGC NM 9.4 Off-white pages. The Stooges were in the midst of unexpected popularity when this issue came out, as a new generation was discovering their antics. CGC notes, "From the Random House Archives." Photo cover. Overstreet 2007 NM- 9.2 value = $215. CGC census 10/07: 7 in 9.4, 7 higher.

42131 Four Color #1058 Colt .45 - File Copy (Dell, 1960) CGC NM 9.4 Off-white pages. The only copy graded above 8.5 by CGC as of this writing. Overstreet 2007 NM- 9.2 value = $130. CGC census 10/07: 1 in 9.4, none higher. From the Keith Marlow Collection.


42132 Four Color #1066 - 77 Sunset Strip (Dell, 1960) CGC NM 9.4 Cream to off-white pages. Ed "Kookie" Byrnes not only inspired a novelty song hit, he was the inspiration for DC's Snapper Carr whose debut in Brave and the Bold #28 was dated just a month after this comic. Efrem Zimbalist Jr. and Roger Smith round out the ensemble on this photo cover, and believe it or not, Alex Toth was the issue's artist. Overstreet 2007 NM- 9.2 value = $180. CGC census 10/07: 2 in 9.4, 1 higher. From the Keith Marlow Collection.

42135 Giant-Size X-Men #1 (Marvel, 1975) CGC NM 9.4 White pages. Near Mint with white pages says a lot — this is, after all, one of the most sought-after of all Bronze Age comic books. It's the first appearance of the new X-Men team, as well as the first appearance of most of the members including Nightcrawler, Storm, Colossus, and Thunderbird. Cyclops was from the original team, and Wolverine had made his first appearance a short time before in The Incredible Hulk #181. Gil Kane cover. Dave Cockrum art. Overstreet 2007 NM- 9.2 value = $1,175. CGC census 9/07: 208 in 9.4, 132 higher. From the Janowicz Collection.

42136 G.I. Combat #68 (DC, 1959) CGC FN/VF 7.0 Off-white pages. The last copy of this issue we sold (a VF-) went for five times Guide, and we expect similarly strong interest this time. This is the first appearance of Sgt. Rock... according to some, at least. 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. Jerry Grandenetti is the cover artist. Overstreet 2007 FN 6.0 value = $168; VF 8.0 value = $476. CGC census 10/07: 1 in 7.0, 2 higher. From the Keith Marlow Collection.

42137 G.I. Combat #130 (DC, 1968) CGC NM 9.4 Off-white pages. Attila the Hun meets the Haunted Tank on this Russ Heath cover. Overstreet 2007 NM- 9.2 value = $75. CGC census 10/07: 3 in 9.4, none higher. From the Keith Marlow Collection.


42140  God Nose #1 (Jack Jackson, 1964) Condition: VF+. This is the Granddaddy of 'em all, folks — the Very First Underground Comix book! Texas artist Jack Jackson, who went by the name "Jaxon" for years (after Jax Beer, he used to say), cranked this self-published issue out way back in 1964. Featuring the Holy Father as a comic book character didn't set too well with folks in the Lone Star State; it would be a number of years before California publishers dared to reprint the book (it went through a total of four printings). Heritage set a record price in 2005 when a VG/FN copy was sold for $3,565; this exceptional example should blow the roof off the place! It's by far the better of the two, and could well be one of the finest copies of this scarce item in existence. Fogel's Underground Comix Price Guide FN 6.0 value = $3,000; NM 9.4 value = $5,000.

42141  Green Lantern #1 (DC, 1960) CGC FN/VF 7.0 Off-white pages. Green Lantern got his own series on the heels of a successful tryout in Showcase. It seems odd today, but the Guardians of the Universe didn't figure into GL's first three outings — this is their first appearance. Gil Kane is the artist. Overstreet 2007 FN 6.0 value = $1,038; VF 8.0 value = $3,166. CGC census 10/07: 10 in 7.0, 38 higher.

42142  Green Lantern #40 (DC, 1965) CGC NM- 9.2 White pages. Here's one with tons of upside, because it's got the origin of the DC Universe's infinite Earths! In case you didn't know, the multiple Earths are back in current DC comics after taking a little break from 1986-2006, so more and more collectors will be seeking out this one. To boot, this story has the origin of the Guardians, the first appearance of Krona, and a Golden Age Green Lantern guest appearance. Gil Kane drew the cover and the story. Overstreet 2007 NM- 9.2 value = $875. CGC census 9/07: 16 in 9.2, 15 higher.

42143  Green Lantern #59 (DC, 1968) CGC NM 9.4 Off-white to white pages. Other than #76, the first in the Neal Adams Green Lantern/Green Arrow series two years later, this is the most valuable in the run after 1965. It had the first appearance of Guy Gardner and GL's origin retold. Gil Kane provided cover and interior art. Overstreet 2007 NM- 9.2 value = $275. CGC census 9/07: 15 in 9.4, 6 higher. From the Keith Marlow Collection.

42144  House of Mystery #131 Northland pedigree (DC, 1963) CGC NM 9.4 Off-white to white pages. Mort Meskin and George Roussos cover and art. Comes with the Northland certificate of authenticity. Overstreet 2007 NM- 9.2 value = $100. CGC census 10/07: 2 in 9.4, none higher.

42145  House of Mystery #143 (DC, 1964) CGC NM- 9.2 Off-white to white pages. This has the highest Guide value of any Silver Age issue of the title thanks to the debut in this series of the Manhunter from Mars, who relocated from the pages of Detective. Dick Dillin is the cover artist. Overstreet 2007 NM- 9.2 value = $350. CGC census 9/07: 5 in 9.2, 4 higher.

42146  The Incredible Hulk #1 (Marvel, 1962) CGC Apparent VG+ 4.5 Extensive (P) Off-white pages. The fresh appearance of this copy is a testament to the professional restoration done. The early Marvel Age milestone had the first appearances of the Hulk, Rick Jones, Betty Ross, and Thunderbolt Ross. Jack Kirby did the cover and interior art. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover cleaned, reinforced, re-glossed.” Overstreet 2007 GD 2.0 value = $750; VG 4.0 value = $1,500.
42147  The Incredible Hulk #1 (Marvel, 1962) CGC VG 4.0 Off-white to white pages. Not only is this the Hulk's origin and first appearance, it's just the second #1 of the Marvel Age, following The Fantastic Four. Also debuting are Rick Jones, Betty Ross, and Thunderbolt Ross. Jack Kirby is the artist. Overstreet 2007 VG 4.0 value = $1,500. CGC census 10/07: 31 in 4.0, 150 higher.

42148  The Incredible Hulk #1 (Marvel, 1962) CGC GD/VG 3.0 Off-white pages. One of the key books fueling the advent of the Marvel Age in the early '60s was this bold issue with cover and interior art by Jack Kirby. It currently ranks fifth on Overstreet's Top Silver Age Books listing, and, at its current appreciation rate, is poised to take over the number 4 spot from The Amazing Spider-Man #1 within the next few years. Herein is the origin and first appearance of the Hulk, with first appearances of Rick Jones, Betty Ross, and Thunderbolt Ross as well. Overstreet 2007 GD 2.0 value = $750; VG 4.0 value = $1,500. CGC census 10/07: 33 in 3.0, 209 higher.

42149  The Incredible Hulk #102 (Marvel, 1968) CGC NM+ 9.6 White pages. After a five-year wait the Hulk got his own comic starting with this issue (don't bother looking for #7-101, they don't exist)! And of over 900 “universal” grades certified by CGC, only five have topped this one. Marie Severin is the cover artist. Overstreet 2007 NM- 9.2 value = $375. CGC census 10/07: 42 in 9.6, 5 higher.

42150  The Incredible Hulk #122 (Marvel, 1969) CGC NM+ 9.6 White pages. When it comes to Hulk-Thing battles, don't overlook this one, which preceded the punch-up in Fantastic Four #112 by a year and a half. Herb Trimpe handled the art chores. Overstreet 2007 NM- 9.2 value = $100. CGC census 9/07: 17 in 9.8, 2 higher.

42151  Iron Fist #14 (Marvel, 1977) CGC NM/MT 9.8 White pages. We had never managed to turn this one up in 9.8 before! It's the first appearance of Sabretooth, one of the most fearsome villains Marvel has ever had to offer. Dave Cockrum is the cover artist, and the inside is by artist John Byrne and writer Chris Claremont, pre-dating the duo's X-Men work. Overstreet 2007 NM- 9.2 value = $200. CGC census 9/07: 21 in 9.8, none higher.

42152  Iron Man #1 (Marvel, 1968) CGC NM/MT 9.8 White pages. A pristine copy of this one will be even more prized once the movie featuring the character comes out! Iron Man rocketed into his own comic here after many months of sharing a mag with Captain America. Gene Colan drew the cover as well as both stories. One was a retelling of the hero's origin, the other had Shellhead facing two organizations that he seemingly never stopped fighting: AIM and the Maggia. Overstreet 2007 NM- 9.2 value = $635. CGC census 10/07: 17 in 9.8, 2 higher.

42153  Iron Man #1 (Marvel, 1968) CGC NM 9.4 Off-white to white pages. With a movie being filmed as we speak, Iron Man's all the rage. That should ignite even more interest in this issue, the first of a 28-year run. Gene Colan is the cover artist. Overstreet 2007 NM- 9.2 value = $635. CGC census 10/07: 98 in 9.4, 55 higher.
42154  Jonah Hex #1 (DC, 1977) CGC NM/MT 9.8 White pages. This is the first 9.8 copy of the issue we’ve seen! More and more people are jumping on the Jonah Hex bandwagon, and since he’s got a current series he’s winning new fans by the day. Jose Luis Garcia-Lopez is the cover artist. Overstreet 2007 NM- 9.2 value = $170. CGC census 10/07: 7 in 9.8, none higher.

42155  Journey Into Mystery #83 (Marvel, 1962) CGC FN- 5.5 Off-white to white pages. From late 1961 through 1962, Marvel introduced a passel of superheroes that would change the direction of comics. One of the most prominent was Thor, and this is the issue that introduced the character. Jack Kirby was responsible for the cover and associated story; Steve Ditko provided the art for another story in the issue. Overstreet 2007 FN 6.0 value = $1,650. CGC census 10/07: 14 in 5.5, 115 higher.

42156  Journey Into Mystery #83 (Marvel, 1962) CGC GD/VG 3.0 Off-white to white pages. The origin and first appearance of Thor is a high-demand book neither we nor our bidders can get enough of. Jack Kirby is the artist. Overstreet 2007 GD 2.0 value = $550; VG 4.0 value = $1,100. CGC census 10/07: 25 in 3.0, 252 higher.

42157  Journey Into Mystery #84 (Marvel, 1962) CGC VF+ 8.5 Off-white pages. It’s great to see a copy of this that’s free of any annoying chipping on the dark brown background. 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 2007 VF 8.0 value = $1,356; VF/NM 9.0 value = $2,378. CGC census 10/07: 4 in 8.5, 5 higher.

42158  Journey Into Mystery #85 (Marvel, 1962) CGC NM- 9.2 Off-white to white pages. This is easily the nicest copy we’ve ever offered of this one. Most collectors don’t even know what this looks like in NM-, wow! And note that the few copies graded higher are all just one notch above this one at 9.4. Overstreet and CGC note that this issue’s the first appearance of Loki and Heimdall, but that’s only part of the story. It’s also the first appearance of Asgard itself, plus it’s got the mention (and brief appearance) of Odin! Jack Kirby is the cover artist. Could any self-respecting Thor fan pass on this? We say thee nay! Overstreet 2007 NM- 9.2 value = $2,100. CGC census 10/07: 4 in 9.2, 4 higher.


42160  Journey Into Mystery #86 (Marvel, 1962) CGC VF 8.0 White pages. This issue has the first full appearance of Odin, who was in but one panel of the previous tale. This isn’t a book you’ll often see in VF! Overstreet 2007 VF 8.0 value = $519. CGC census 10/07: 12 in 8.0, 27 higher.

42161  Journey Into Mystery #87 (Marvel, 1962) CGC NM 9.4 Off-white to white pages. Look at the fresh cover colors on this NM copy! In previous issues, Thor had handled Stone Men from Saturn, time travelers, and the God of mischief, but nothing could prepare him for the deadliest menace of 1962... Communists. Jack Kirby is the cover artist. Overstreet 2007 NM- 9.2 value = $950. CGC census 10/07: 2 in 9.4, 3 higher.


42164  Journey Into Mystery #112 (Marvel, 1965) CGC NM 9.4 Off-white to white pages. You can see why this is such a hot issue — it’s Hulk vs. Thor! The “Tales of Asgard” backup feature has the origin of Loki. Jack Kirby is the cover artist. Overstreet 2007 NM- 9.2 value = $825. CGC census 10/07: 9 in 9.4, 5 higher.


42166  Journey Into Mystery #115 (Marvel, 1965) CGC NM 9.4 Off-white to white pages. Sensational copy of a sensational issue that has a detailed origin of Loki. Jack Kirby’s cover and story art on this series is stuff of Marvel Age legend. Overstreet 2007 NM- 9.2 value = $320. CGC census 10/07: 7 in 9.4, 3 higher.

42167  Journey Into Mystery #123 (Marvel, 1965) CGC NM 9.4 Cream to off-white pages. Jack Kirby is the artist of this blockbuster, and the epic cast of characters includes Thor, Odin, Loki, and the Absorbing Man, plus a witch doctor who’s the “guest villain” this issue. Overstreet 2007 NM- 9.2 value = $215. CGC census 10/07: 12 in 9.4, 3 higher.

42168  Justice League of America #1 (DC, 1960) CGC VG/FN 5.0 Cream to off-white pages. Eight months after their first tryout in The Brave and the Bold #28, the Justice League got their own title. Murphy Anderson did the cover on the premiere issue, with regular artist Mike Sekowsky handling the interior art. Super villain Despero’s origin and first appearance provided the backdrop for the full-length story. Aquaman, Batman, Flash, Green Lantern, Jonn J’onnz, Superman, and Wonder Woman appear. Overstreet 2007 VG 4.0 value = $746; FN 6.0 value = $1,149. CGC census 10/07: 22 in 5.0, 75 higher.

42169  Justice League of America #20 (DC, 1963) CGC NM 9.4 Off-white to white pages. This is the nicest copy of this one we’ve ever offered! Mike Sekowsky is the artist. Overstreet 2007 NM- 9.2 value = $320. CGC census 9/07: 2 in 9.4, none higher.

42171 Justice League of America #27
(DC, 1964) CGC NM- 9.2 Off-white pages.
Mike Sekowsky cover. Amazo and Robin appear.

42174 Justice League of America #32
(DC, 1964) CGC NM 9.4 Off-white pages.
Origin and first appearance of Brain Storm. Mike Sekowsky cover and art. Overstreet 2007 NM- 9.2 value = $155. CGC census 9/07: 9 in 9.4, 1 higher.

42177 Justice League of America #38
(DC, 1965) CGC NM 9.4 White pages. JLA/JSA crossovers are a big event to this day, and interest in the earlier ones increases by the year. Mike Sekowsky drew this issue's "Crisis on Earth-A." Overstreet 2007 NM- 9.2 value = $195. CGC census 9/07: 9 in 9.4, 1 higher.


42175 Justice League of America #33
(DC, 1965) CGC NM 9.4 Off-white pages.
Mike Sekowsky cover and art. Overstreet 2007 NM- 9.2 value = $140. CGC census 9/07: 2 in 9.4, 1 higher.

42178 Justice League of America #40
(DC, 1965) CGC NM+ 9.6 Off-white pages. This book is tough in this grade! The issue has the third Silver Age appearance of the Penguin, and other baddies include the Mirror Master, the Shark, and Captain Cold. Mike Sekowsky is the artist. Overstreet 2007 NM- 9.2 value = $140. CGC census 9/07: 2 in 9.6, none higher.

42173 Justice League of America #31

42176 Justice League of America #36
Pacific Coast pedigree (DC, 1965) CGC NM 9.4 Off-white to white pages. From perhaps the most esteemed Silver Age collection of all comes this very sharp copy. Mike Sekowsky drew the cover and also illustrated a Gardner Fox yarn that sees the JLA become handicapped. Overstreet 2007 NM- 9.2 value = $140. CGC census 9/07: 2 in 9.4, 1 higher.

**42180** Mystery in Space #75 White Mountain pedigree (DC, 1962) CGC NM- 9.2 White pages. Marvelous copy of one of the key Adam Strange issues. The ever popular Kanjar Ro appears in a story that features an early Justice League crossover in a sequel to *Justice League of America* #3. Carmine Infantino and Murphy Anderson team up for the cover and interior art. Overstreet 2007 NM- 9.2 value = $410. CGC census 10/07: 6 in 9.2, 6 higher.

**42183** Our Army at War #107 (DC, 1961) CGC VF+ 8.0 Off-white pages. Joe Kubert cover and art. Jack Abel art. Overstreet 2007 VF 8.0 value = $84. CGC census 9/07: 1 in 8.0, none higher. *From the Keith Marlow Collection.*


**42181** Our Army at War #83 (DC, 1959) CGC FN+ 6.5 Off-white to white pages. The first “true” appearance of Sgt. Rock will excite any war collector who has a pulse! We say first “true” appearance 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... and need we say that it was written by Robert Kanigher and drawn by Joe Kubert? The cover art is by Jerry Grandenetti. Overstreet 2007 FN 6.0 value = $492; VF 8.0 value = $1,435. CGC census 10/07: 1 in 6.5, 5 higher. *From the Keith Marlow Collection.*

**42184** Our Army at War #116 (DC, 1962) CGC VF+ 8.5 Off-white pages. Joe Kubert cover and art. Overstreet 2007 VF 8.0 value = $84; VF/NM 9.0 value = $137. CGC census 9/07: 2 in 8.5, 1 higher. *From the Keith Marlow Collection.*


**42185** Our Army at War #144 (DC, 1964) CGC VF/NM 9.0 Off-white pages. Joe Kubert cover and art. Overstreet 2007 VF/NM 9.0 value = $96; NM- 9.2 value = $130. CGC census 9/07: 1 in 9.0, 1 higher. *From the Keith Marlow Collection.*

**42188** Our Army at War #189 (DC, 1968) CGC NM+ 9.6 Off-white to white pages. This issue has the first appearance of Unit 3, the teenage underground fighters who appeared in their share of late-1960s war yarns. We would rank this cover among Joe Kubert’s best in terms of sheer impact! Overstreet 2007 NM- 9.2 value = $70. CGC census 9/07: 1 in 9.6, 0 higher.
42189  Our Fighting Forces #26 (DC, 1957) CGC VF- 7.5 Off-white pages. This is the only copy of this issue that CGC has certified to date, and the first we’ve ever seen. Joe Kubert is the cover artist. Overstreet 2007 VF 8.0 value = $102. CGC census 10/07: 1 in 7.5; none higher. From the Keith Marlow Collection.

42192  Richie Rich #34 File Copy (Harvey, 1965) CGC NM 9.4 Off-white pages. Richie’s train set is like no other on this issue’s colorful cover. Riding along inside are Little Lotta and Little Dot. Overstreet 2007 NM- 9.2 value = $140. CGC census 9/07: 1 in 9.4, 1 higher.

42190  Richie Rich #30 File Copy (Harvey, 1965) CGC NM 9.4 Off-white to white pages. Even the birds benefit from Richie’s wealth! Two of our favorite Harvey “Little” girls, Lotta and Dot, are also featured. Overstreet 2007 NM- 9.2 value = $175. CGC census 9/07: 2 in 9.4, none higher.

42193  Richie Rich #35 File Copy (Harvey, 1965) CGC NM+ 9.6 Off-white to white pages. This newly certified specimen just out-riched the competition to become CGC’s highest-graded copy! Overstreet 2007 NM- 9.2 value = $140. CGC census 9/07: 1 in 9.6, none higher.

42191  Richie Rich #33 File Copy (Harvey, 1965) CGC NM+ 9.6 Off-white pages. This file-fresh copy easily leads the pack among the current CGC census for issue #33, with second place going to a measly 8.0 example. Little Lotta and Little Dot also appear. Overstreet 2007 NM- 9.2 value = $140. CGC census 9/07: 1 in 9.6, none higher.

42194  Richie Rich #36 File Copy (Harvey, 1965) CGC NM 9.4 Off-white to white pages. The only copy graded above FN by CGC as of this writing. Overstreet 2007 NM- 9.2 value = $140. CGC census 9/07: 1 in 9.4, none higher.

42195  No Lot

42196  Sergeant Preston of the Yukon Group (Quaker, 1956) Condition: NM. Here’s the complete 4-book set of a giveaway series from 1956. There were two different sizes of the set; this one is the smaller 5” x 2.5” set. Each book has a soft cover and 16 pages. We’ve never before offered any of this set. Overstreet 2007 NM- 9.2 value for set = $380. From the Robert M. Overstreet Collection.

42197  Showcase #13 The Flash (DC, 1958) CGC VF 8.0 Off-white pages. The coming of the Silver Age Flash is generally considered to have ignited the Silver Age of Comics. This was the Crimson Avenger’s third tryout issue in Showcase, and a difficult issue to find in high grade. We’ve only offered a nicer copy on one previous occasion. This issue has the origin and first appearance of the villain Mister Element. Carmine Infantino handled the cover and story art. Overstreet 2007 VF 8.0 value = $2,919. CGC census 10/07: 2 in 8.0, 3 higher.
Showcase #19 Adam Strange - Double Cover - Big Apple pedigree (DC, 1959) CGC NM+ 9.6 Cream to off-white pages. This is about as good as it gets for the Silver Age DC sci-fi buff. The issue is the third Adam Strange try-out issue and the first to bear the Adam Strange logo (the others were “Adventures On Other Worlds”). Gil Kane is the cover artist. CGC notes, “1st cover 9.4, interior cover 9.6.” Overstreet 2007 NM- 9.2 value = $2,300. CGC census 9/07: 1 in 9.6, none higher.

Showcase #22 Green Lantern (DC, 1959) CGC VF- 7.5 Cream to off-white pages. After earlier reviving the Flash in this same title, DC was ready to update another Golden Age superhero, and update him DC did! The sleek, capeless Green Lantern took the comic world by storm in 1959, and this was the issue that had his origin and first appearance. Abin Sur and Carol Ferris also made their first appearances. Gil Kane provided stellar artwork on both the cover and interior art. As the CGC census date shows, it's tough finding a copy of this milestone book that's this nice. Overstreet 2007 VF 8.0 value = $3,322. CGC census 10/07: 2 in 7.5, 7 higher.

Showcase #24 Green Lantern (DC, 1960) CGC VF 8.0 Cream pages. So you're holding out for that NM 9.4 copy, huh? Good luck with that! CGC's highest-rated copies have scored VF/NM 9.0, so this one's looking pretty darn good! It's the third and final tryout appearance of the Silver Age Green Lantern, who would get his own title just a few months later. Gil Kane provided the cover and interior art. Overstreet 2007 VF 8.0 value = $1,114. CGC census 10/07: 1 in 8.0, 6 higher.

Showcase #27 Sea Devils (DC, 1960) CGC VF+ 8.5 Off-white to white pages. One of the great grey tone covers of the Silver Age was this dynamic cover by Russ Heath. Inside was the origin and first appearance of the Sea Devils, with Russ Heath providing some of his best story art ever. An oft-overlooked nugget from DC's early Silver Age. Overstreet 2007 VF 8.0 value = $604; VF/NM 9.0 value = $1,052. CGC census 10/07: 5 in 8.5, 5 higher.

Showcase #34 The Atom (DC, 1961) CGC VF 8.0 Off-white pages. One of DC's key Silver Age issues had the origin and first appearance of the Silver Age Atom. Gil Kane and Murphy Anderson teamed up on many covers and stories over the years, but their collaboration on the Atom is arguably their best. Remarkably few copies have been certified in high grade by CGC to date; only two nicer than VF/NM 9.0. Overstreet 2007 VF 8.0 value = $986. CGC census 9/07: 8 in 8.0, 9 higher. From the Keith Malrow Collection.

Showcase #35 The Atom (DC, 1961) CGC NM- 9.2 Off-white pages. Beautiful copy of the issue featuring the second appearance of the Silver Age Atom. The artistic team of Gil Kane and Murphy Anderson ranked with the best, and did the cover and interior art for this book. Overstreet 2007 NM- 9.2 value = $1,200. CGC census 10/07: 4 in 9.2, 2 higher.
42206 The Silver Surfer #1 (Marvel, 1968) CGC NM 9.4 Off-white to white pages. These days we can truly say the Silver Surfer needs no introduction! John Buscema is the cover artist. We can’t see a flaw on this book without reaching for a magnifying glass — judge for yourself. Overstreet 2007 NM- 9.2 value = $775. CGC census 10/07: 52 in 9.4, 18 higher.


42209 Special Marvel Edition #15 (Marvel, 1973) CGC NM/MT 9.8 Off-white to white pages. When the kung fu craze hit, Marvel was fast as lightning, bringing out a kung-fu character with expert timing. The fighter in question was Shang Chi, Master of Kung Fu (and son of Fu Manchu) who made his first appearance here. It’s an ancient Chinese art, and everybody knew their part, in this case it was Steve Englehart providing the plot and Jim Starlin the cover and interior art. No copy of this black-cover issue has been graded higher than this one by CGC to date. Overstreet 2007 NM- 9.2 value = $160. CGC census 9/07: 14 in 9.8, none higher.


42211 Star Spangled War Stories #139 (DC, 1968) CGC NM+ 9.6 Off-white pages. The origin of Enemy Ace is revealed here, plus there’s a showdown with his archfoe the Hangman. This is just the second issue of this title to feature the character. Joe Kubert drew the dramatic cover as well as the story. Overstreet 2007 NM- 9.2 value = $180. CGC census 10/07: 1 in 9.6, none higher. From the Keith Marlow Collection.

42212 Star Wars #1 (Marvel, 1977) CGC NM/MT 9.8 White pages. We had never offered a 9.8 copy of this one before — a book that’s quite easy to find in the 9.4 range is tough in this grade thanks to the black cover! This first issue went on sale before the movie reached theatres, and if you’re in your mid-to-late thirties you probably remember this comic almost as fondly as the movie itself. Howard Chaykin is the cover artist. Overstreet 2007 NM- 9.2 value = $75. CGC census 9/07: 72 in 9.8, none higher.


42214 Strange Tales #109 (Marvel, 1963) CGC NM 9.4 White pages. If you’ve seen as many “beater” copies of this one as we have, you’ll be as wowed by a 9.4 as we are! The issue’s Human Torch story guest-stars the rest of the Fantastic Four. Jack Kirby is the cover artist. Overstreet 2007 NM- 9.2 value = $365. CGC census 9/07: 5 in 9.4, 2 higher.
Strange Tales #110 (Marvel, 1963) CGC VF- 7.5 Off-white to white pages. Doctor Strange made his first appearance in this issue's backup feature which was drawn by Jack "The King" Kirby. Also in that story is the first appearance of the Ancient One. Kirby's cover is devoted to the Human Torch story, featuring the Wizard as well as one of our favorite villains, Paste-Pot Pete. Dick Ayers handled interior art on the Torch. This is a sharp-looking copy of a key first appearance. Overstreet 2007 VF 8.0 value = $1,012. CGC census 9/07: 23 in 7.5, 55 higher.

Strange Tales #116 (Marvel, 1964) CGC NM- 9.2 Off-white pages. The first crossover appearance of the Thing has Aunt Petunia's favorite nephew fighting the Human Torch! Wouldn't you know it, the Puppet Master is behind it all. Dick Ayers drew that story, while Steve Ditko contributed his incomparable visuals to a Doctor Strange tale. The cover is by Jack Kirby. Overstreet 2007 NM- 9.2 value = $210. CGC census 9/07: 8 in 9.2, 8 higher.


Sugar and Spike #1 (DC, 1956) CGC VG/FN 5.0 Off-white pages. This is the highest-graded copy on CGC's census, and that doesn't surprise us a bit, as this has long considered one of the scarcest DCs! It's the only unrestored copy we've ever offered here at Heritage. The issue kicked off a 15-year run for Sheldon Mayer's characters. Overstreet 2007 VG 4.0 value = $600; FN 6.0 value = $900. CGC census 9/07: 1 in 5.0, none higher.

Sugar and Spike #67 Boston pedigree (DC, 1966) CGC NM 9.4 Off-white pages. Book-length Halloween story by Sheldon Mayer. This is currently the only copy of issue #67 to be certified by CGC. Overstreet 2007 NM- 9.2 value = $105. CGC census 9/07: 1 in 9.4, none higher.

Sugar and Spike #77 (DC, 1968) CGC NM 9.4 Off-white pages. Sheldon Mayer cover and art. This sharp copy is currently the better of only two certified by CGC. Overstreet 2007 NM- 9.2 value = $105. CGC census 9/07: 1 in 9.4, none higher.

Sugar and Spike #78 Oakland pedigree (DC, 1968) CGC NM 9.4 Off-white to white pages. Bernie the Brain appearance. Sheldon Mayer cover and art. This copy is the better of only two copies currently certified by CGC. Overstreet 2007 NM- 9.2 value = $105. CGC census 9/07: 1 in 9.4, none higher.


Sugar and Spike #81 Oakland pedigree (DC, 1969) CGC NM 9.4 Off-white pages. Our stellar run of high-grade Sugar and Spike comics continues with this issue, which features Bernie the Brain. Sheldon Mayer cover and story art. Currently the only copy of this issue to be certified by CGC. Overstreet 2007 NM- 9.2 value = $80. CGC census 9/07: 1 in 9.4, none higher.

42225  **Sugar and Spike #86** Oakland pedigree (DC, 1969) CGC NM 9.4 Off-white to white pages. Bernie the Brain appearance. Sheldon Mayer cover and story art. This is currently the only copy of issue #86 certified by CGC. Overstreet 2007 NM- 9.2 value = $80. CGC census 9/07: 1 in 9.4, none higher.

42226  **Sugar and Spike #91** Oakland pedigree (DC, 1970) CGC NM 9.4 Off-white to white pages. These two loveable tykes never looked so good as on this super copy! Sheldon Mayer cover and story art. Currently the only copy of this issue to be certified by CGC. Overstreet 2007 NM- 9.2 value = $80. CGC census 9/07: 1 in 9.4, none higher.


42228  **Superman #140** (DC, 1960) CGC NM- 9.2 Off-white pages. This one's got the first appearances of Bizarro Jr. #1 ("the son of Bizarro") and Bizarro Supergirl, and also the debut of Blue Kryptonite (which affects only Bizarros). Curt Swan is the cover artist. We had never seen this one in VF, never mind NM-, so we're not surprised this is the highest-graded copy. Overstreet 2007 NM- 9.2 value = $310. CGC census 9/07: 1 in 9.2, none higher. From the Warren Hall Collection.


42230  **Tales of Suspense #39** (Marvel, 1963) CGC FN/VF 7.0 Off-white pages. With a nice copy of *Iron Man* #1 in hand, you're all set for the coming Iron Man craze, right? Not so fast, my friend. The hero's origin and first appearance are in this key issue right here. And while we're alluding to the upcoming movie, we have seen a still from the film that shows the original gray armor as seen in this comic! Whether that makes the final cut or not, this is one of the most important Silver Age Marvel issues and will remain so. The cover art is by Jack Kirby. Overstreet 2007 FN 6.0 value = $1,314; VF 8.0 value = $4,008. CGC census 10/07: 22 in 7.0, 88 higher.

42231  **Tales of Suspense #49** (Marvel, 1964) CGC VF/NM 9.0 Off-white pages. What was the first crossover appearance of both the X-Men and the Avengers? If you guessed this issue, you're a True Believer, a Real Frantic One, or someone who knew we wouldn't bring it up otherwise! All of the above appear in the Iron Man story drawn by Steve Ditko. The story isn't "book-length" as the cover indicates, but that's OK because the first-ever "Tales of the Watcher" feature fills out the issue. Jack Kirby is the cover artist. Overstreet 2007 VF/NM 9.0 value = $771; NM- 9.2 value = $1,100. CGC census 10/07: 12 in 9.0, 11 higher.
42232  Tales to Astonish #27 (Marvel, 1962) CGC FN 6.0 Off-white pages. One of our in-house grading gurus ranks this as the toughest Silver Age Marvel to find in high grade, and it’s tough to dispute that since only three copies have achieved a 9.2 or better. In other words, FN is a strong grade for this key issue! It’s the first appearance of Henry Pym (Ant-Man), with art by Jack Kirby. It’s tied with Fantastic Four #2 as the second comic of the Marvel Age, and it’s one of the very few to have a 10-cent cover price. CGC notes, “Small address label interior front cover.” Overstreet 2007 FN 6.0 value = $1,026. CGC census 10/07: 10 in 6.0, 39 higher.

42233  Tales to Astonish #27 (Marvel, 1962) CGC VG 4.0 Off-white pages. The first appearance of Henry Pym (Ant-Man) is one of Overstreet’s 20 most valuable Silver Age books. Jack Kirby is the cover artist. Overstreet 2007 VG 4.0 value = $684. CGC census 10/07: 22 in 4.0, 79 higher.

42235  Tales to Astonish #62 (Marvel, 1964) CGC NM- 9.4 White pages. This issue’s Hulk story has the first appearance of the Leader, while the Giant-Man tale presents a fashion update — a change to the Wasp’s costume (different headgear)! Jack Kirby is the cover artist. Overstreet 2007 NM- 9.2 value = $160. CGC census 9/07: 8 in 9.4, 3 higher. From the Janowicz Collection.


42238  T.H.U.N.D.E.R. Agents #2 (Tower, 1966) CGC NM+ 9.6 Off-white to white pages. For the first time we’re offering an investment-grade copy of this one. As for the content, it’s Wally Wood doing what he does best, what more do you need to know? Overstreet 2007 NM- 9.2 value = $165. CGC census 10/07: 2 in 9.6, none higher.

42239  T.H.U.N.D.E.R. Agents #4 Western Penn pedigree (Tower, 1966) CGC NM+ 9.6 Off-white to white pages. It’s the highest grade yet assigned, it’s a pedigree book, and it’s got Wally Wood’s rendition of the Iron Maiden on the cover (if you haven’t tried the zoom feature on our website this is the time to check it out). All of that is more than enough to make any Silver Age fan want this one! Overstreet 2007 NM- 9.2 value = $115. CGC census 10/07: 2 in 9.6, none higher.

42240  Tomb of Dracula #1 (Marvel, 1972) CGC NM+ 9.6 White pages. It’s the first appearance of Marvel’s Dracula, and a series that gets more popular with collectors by the year! The cover is by Neal Adams. Overstreet 2007 NM- 9.2 value = $250. CGC census 9/07: 49 in 9.6, 7 higher.
42241 Unknown Soldier #268 Winnipeg pedigree (DC, 1982) CGC NM/MT 9.8 White pages. The death of the Unknown Soldier makes this a key issue for the DC war fan, all the more so because it’s the last issue of one of the “Big Five” war books (this one was entitled Star-Spangled War Stories for most of its long and distinguished run). Last issues usually meant low print runs, so we doubt many more high-grade copies will surface. This is the only copy certified with a grade above 9.4 by CGC to date. Overstreet 2007 NM- value = $22. CGC census 10/07: 1 in 9.8, none higher. From the Keith Marlow Collection.

42242 Weather-Bird #1-16 Group (Western, 1958-62) Condition: Average NM-. Complete run of shoe-store premium comic books, featuring the adventures of Weather-Bird and his pal Barney Billygoat. These stellar copies have no store stamps or other markings. And you don’t even have to try on a pair of shoes! Overstreet 2007 NM- value = $22. CGC census 10/07: 1 in 9.8, none higher. From the Robert M. Overstreet Collection.

42243 World’s Finest Comics #129 (DC, 1962) CGC NM+ 9.6 Cream to off-white pages. Stan Lee was just about done with his initial phase-in of the Marvel Age when this premiere issue came out in late 1963. There were some ups and downs in the early years, but since 1975, when the revamped lineup re-invigorated the title, it has rivaled The Amazing Spider-Man as Marvel’s most popular title. Stan called on his big gun, Jack Kirby, to do the cover and interior art for the first issue, which had the origin and first appearance of the X-Men — Angel, the Beast, Cyclops, Iceman, and Marvel Girl, as well as first appearances of Professor X and Magneto. High-grade copies of this white-background cover are highly-prized; don’t let this one slip by! Overstreet 2007 VF+ value = $11,400; FN-NM value = $6,300. CGC census 10/07: 25 in 8.5, 28 higher.

42244 World’s Finest Comics #199 (DC, 1970) CGC NM+ 9.6 Off-white to white pages. It’s the conclusion of the third Superman vs. Flash race, and it’s graced with a Neal Adams cover! Overstreet 2007 NM- value = $120. CGC census 9/07: 3 in 9.8, 1 higher.

42245 X-Men #1 (Marvel, 1963) CGC VF+ 8.5 Off-white pages. This copy of the Marvel Age key looks much nicer than the Apparent grade assigned by CGC. The issue, of course, has the origin and first appearance of the X-Men — Angel, the Beast, Cyclops, Iceman, and Marvel Girl comprised that original lineup. Professor X and Magneto also made their first appearances here. Jack Kirby cover and art. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover cleaned, reinforced, re-glossed.” Overstreet 2007 GD value = $685; VG 4.0 value = $1,370; FN 6.0 value = $2,055.

42246 X-Men #1 (Marvel, 1963) CGC NM 9.4 Off-white to white pages. The first appearance of the X-Men is on everyone’s list of most wanted Marvels! Professor X and Magneto debuted here as well. The cover is by Jack Kirby. Overstreet 2007 FN 6.0 value = $2,055. CGC census 9/07: 50 in 6.0, 193 higher.

42247 X-Men #1 (Marvel, 1963) CGC Apparent FN- 5.5 Extensive (P) Off-white to white pages. The first appearance of the X-Men is on everyone’s list of most wanted Marvels! Professor X and Magneto debuted here as well. The cover is by Jack Kirby. Overstreet 2007 VF+ value = $11,400; FN-NM value = $6,300. CGC census 10/07: 25 in 8.5, 28 higher.

42248 X-Men #84 (Marvel, 1973) CGC NM/MT 9.8 White pages. We can guarantee that this copy would be an upgrade for you since as of now it’s the only 9.8! The cover art by Ross Andru is a slightly altered version of the one that graced #36. Overstreet 2007 NM- 9.2 value = $95. CGC census 10/07: 1 in 9.8, none higher.

42250  X-Men #94 (Marvel, 1975) CGC NM+ 9.6 White pages. A sharp-cornered 9.6 copy of this will warm the heart of any Bronze Age fan — note that over 2,000 copies have received Universal (unrestored) grades from CGC and just 26 have scored 9.6 or above — that’s how special a 9.6 is! The dark top and right edges look fantastic here. This is one of the five most valuable Bronze Age books, 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. Gil Kane and Dave Cockrum are the cover artists. Overstreet 2007 NM- 9.2 value = $1,080. CGC census 10/07: 24 in 9.8, 2 higher.


42252  X-Men #96 (Marvel, 1975) CGC NM/MT 9.8 White pages. We had never seen this one in 9.8 before, so this copy will really get the blood of any X-fan pumping. Worth noting: it’s the fourth appearance of the new X-Men, and the first appearance of Moira MacTaggert as well as Sentinel-making mastermind Steven Lang. And for all you X-Maniacs out there, we’ll note that the N’Garai demons seen on this cover would next appear to terrorize Kitty Pryde in a memorable tale in #143! The new X-Men’s co-creator Dave Cockrum drew this issue’s story, while Marie Severin provided the cover art. Overstreet 2007 NM- 9.2 value = $125. CGC census 10/07: 2 in 9.8, none higher.

42253  X-Men #101 (Marvel, 1976) CGC NM+ 9.6 Off-white to white pages. The first appearance of Phoenix was in this issue, some events of which parallel the last X-Men movie. Dave Cockrum is the cover artist. Overstreet 2007 NM- 9.2 value = $175. CGC census 9/07: 74 in 9.6, 8 higher.

42254  X-Men #117 (Marvel, 1979) CGC NM/MT 9.8 White pages. This is essentially a perfect copy, and what an issue to have a perfect copy of! You’re no X-Men fan if you don’t remember the flashback sequence with Professor X and Amahl Farouk battling to the death on a weird astral plane while seated just a few feet from each other in a shadowy African cafe. John Byrne and Terry Austin handled those far-out visuals, and Byrne’s predecessor Dave Cockrum provided the cover art. Overstreet 2007 NM- 9.2 value = $50. CGC census 10/07: 14 in 9.8, none higher.
42255 Creepy #1 (Warren, 1964) CGC NM+ 9.6 Off-white pages. This one's tough in high grade, and with no 9.8 in sight, it seems this NM+ is the best you'll find. This is Warren's first full-length horror comic magazine. Jack Davis was chosen as the inaugural cover artist (reportedly to "soften the blow" a bit with a lighthearted cover, making the mag more acceptable to wary newsmen). Overstreet 2007 NM- 9.2 value = $180. CGC census 9/07: 2 in 9.6, none higher.

42256 Eerie #1 First Printing (Warren, 1965) Condition: NM. This is only the second time we've encountered a first printing, and this is a near-perfect copy. Note that CGC does not currently encapsulate this small-format magazine, so only "raw" copies are available, but this NM specimen is sure to please. The bald-headed man on page 18, panel 5 is not visible in the solid black area (an indication that this is a first printing). The lines on the roof of the house on page 1 are distinct (these lines are broken on one well-known counterfeit of the issue). This issue is for all intents and purposes an ashcan; it never reached newsstands, and only a couple of hundred copies were printed to secure copyright to the title and logo. It's possibly the most difficult Warren item to find, so don't pass this one by! Overstreet 2007 NM- 9.2 value = $800.

42257 Famous Monsters of Filmland #1 (Warren, 1958) CGC VF 8.0 Cream to off-white pages. The first Warren monster magazine is still the most sought-after. Jim Warren and Marion Moore were the principals on the now-famous photo cover. CGC notes, "Warrenest wishes to Tony & Adrienne, Forry Ackerman 1990" written on 2nd page in pen." The milestone magazine isn't listed in Overstreet (it's not a comic book, after all), but when we offered this same copy on a previous occasion it sold for $1,495, and interest in this book has increased in the ensuing two years! CGC census 10/07: 5 in 8.0, 9 higher.

**BOUND COMIC VOLUMES**

**42259** *Archie Superheroes Bound Volume (Archie, 1959-65). The Double Life of Private Strong #1-10; Adventures of the Fly #1-10; and The Shadow #1-8 are bound into this green hardcover volume. Jack Kirby's autograph graces the cover of Private Strong #1, and of course there's Simon and Kirby art inside! The comics have been trimmed, as is customary for bound volumes. The title and issue numbers are embossed on the spine (though only Adventures of the Fly is mentioned), and the previous owner's name is embossed on the front cover. Overstreet 2007 VG 4.0 value for group = $622.

**42260** *Blackhawk #36-59 Bound Volume (Quality, 1951-52). These are copies of Blackhawk #36, 37, 38, 39, 40, 41, 42 (robot cover), 43, 44, 45, 46, 47, 48, 49, 50 (first appearance of Killer Shark), 51, 52, 53, 54, 55, 56, 57, 58, and 59 that have been trimmed and bound into a hardcover volume. Artists include Reed Crandall, Bill Ward, and Paul Gustavson. The front cover to issue #36 and back cover of issue #59 have separated from their respective books; otherwise, the comics are in very nice condition with mild to moderate wear, the occasional small cover tear, and some mild tanning. Overstreet 2007 VG 4.0 value for group = $1,378.

**42261** *The Brave and the Bold #25-38 Partial Issues Bound Volume (DC, 1959-61). This great collection includes the single most valuable issue in the entire run (#28, with the intro and first appearance of the Justice League of America, who also appear in #29 and 30), as well as other significant “firsts”, including the first appearance of the Suicide Squad in #25 (also appearing in #26, 27, 57; and 38); first appearance of Cave Carson in #31 (also appearing in #32 and 33); and the origin and first appearance of the Silver Age Hawkman in #34 (also appearing in #35 and 36). All issues have been trimmed to fit the format of this professionally bound volume. The front covers retain much of their original color and gloss, and the page quality is cream to off-white. The final non-story page and back cover have been removed from each issue. Overstreet 2007 VG 4.0 value = $2,554.

**42262** *Detective Comics #35 and 37-40 Softcover Bound Volume (DC, 1940). The first appearance of Robin in #38 is the highlight of this remarkable volume! We believe this to be an office reference copy that once belonged to Lloyd Jacquet of Funnies Inc. fame (while Funnies Inc. didn’t contribute art to these comics, Jacquet did have DC ties, having edited the first DC comic ever, New Fun #1). The comics are bound in a white soft cover outer binding that’s attached to the spines with an adhesive. Three large staples near the spine hold the comics in place, and as is customary for bound volumes, the three outer edges have been trimmed. There’s a small (quarter-inch) tear going through the outer cover as well as through the cover and first few pages of the first comic. The comics themselves are in excellent condition, with fresh colors. The pages are supple, they’re cream at the edges and off-white at the centers. It would cost a small fortune to assemble “loose” copies of these issues that look this nice! Overstreet 2007 VG 4.0 value for group = $13,654.

**42263** *Fantastic Four #1-60 Bound Volume (Marvel, 1965-67). The incomparable Inhumans and the cosmetrically empowered Galactus and Silver Surfer make their debut in this collection, which includes copies of issues #41 (three-part Frightful Four story), #42-44 (first appearance of Gorgon), #45 (first appearance of the Inhumans), #46 (first full appearance of Black Bolt), #47, #48 (partial origin and first appearance of Silver Surfer), #49 (first full appearance of Galactus), #50, #51 (classic “This Man... This Monster” story), #52 (first appearance of Black Panther), #53 (origin of Black Panther), #54, #55 (Thing vs. Silver Surfer), #56, #57 (vs. Dr. Doom), and #58-60 that have been trimmed and bound into a hardcover volume. Covers and art by Jack Kirby. The books are in beautiful condition with glossy covers and supple off-white pages. Overstreet 2007 VG 4.0 value for group = $710.

**42264** *The Flash #105-149 Partial Issues Bound Volumes (DC, 1959-64). A great run of the first five years’ worth of Silver Age Flash adventures that features a number of first appearances and other key issues. Theses copies of Flash #105 (origin retold, first appearance of Mirror Master), 106 (origins of Gorilla Grodd and Pied Piper, listed as “scarce” by Overstreet), 107, 108, 109, 110 (first appearances and origins of Kid Flash and the Weather Wizard), 111, 112 (origin and first appearance of Elongated Man), 113 (origin and first appearance of Trickster), 114 (Captain Cold appearance), 115, 116, 117 (origin and first appearance of Captain Boomerang), 118, 119, 120 (first Flash/Kid Flash team-up), 121, 122 (origin and first appearance of the Top), 123 (re-intro of original Flash, first mention of Earth II), 124, 125, 126, 127, 128 (first appearance and origin of Abra Kadabra), 129 (Golden Age Flash crossover, JSA cameo), 130, 131 (early Green Lantern crossover), 132, 133, 134, 135, 136, 137, 138, 139 (origin and first appearance of Professor Zoom), 140 (origin and first appearance of Heat Wave), 141, 142, 143, 144, 145, 146, 147, 148, and 149 have been trimmed and bound into a pair hardcover volumes. The back covers and last (non-story) pages were removed prior to binding; otherwise, the comics are in very nice condition with glossy covers, supple pages, mild to moderate wear, the occasional small cover tear, and some mild tanning. Overstreet 2007 VG 4.0 value for group = $3,642.
Green Lantern #76-89 Plus Bound Volume (DC, 1970-74). Don’t forget that The Flash #217-219 and 226 featured the rest of the Neal Adams run on Green Lantern/ Green Arrow after the heroes’ own title was canceled. This bound volume has those complete issues as well as the acclaimed run of Green Lantern #76-89, bound into a (what else?) green hardcover volume. White lettering on the spine says “Green Lantern Neal Adams.” Of course, #76 is one of the hottest Bronze Age books of late, and the copy herein is sharp. Issues #78, 81, 84, and 86 have some cover creasing; #89 has initials on the back cover in pen. Page quality varies from cream to off-white. As usual, all copies have been trimmed in the binding process. Overstreet 2007 VG 4.0 value for group = $302.

Hawkman #1-27 Partial Issues Bound Volume (DC, 1964-68). Here’s the entire 27-issue run of the first series of the Silver Age Hawkman. Murphy Anderson provided the cover and interior art for the first 21 issues. The issues have been trimmed and professionally bound into an attractive hard volume. The front covers retain much of their original color and gloss, and the page quality is nice, averaging off-white. The back covers and last non-story pages are missing, as are the reprint stories in issues #25 and 26. Overstreet 2007 VG 4.0 value = $580.

Justice League of America #1-50 Partial Issues Bound Volumes (DC, 1960-66). Here’s every JLA fan’s dream, the first 50 issues in three fantastic volumes. Extra-nice copies were used, the covers still displaying original gloss and colors, the pages averaging off-white. These are the choice issues in the 261-issue run, with so many highlights, we can’t list ‘em all! But here are a few: #1 (Aquaman, Batman, Flash, Green Lantern, Jonn Jonzz, Superman, and Wonder Woman continue from their tryout series in The Brave and the Bold - origin and first appearance of Despero); #3 (origin and first appearance of Kanjar Ro); #4 (Green Arrow joins); #5 (origin and first appearance of Dr. Destiny); #9 (origin of JLA); #21 (reintro Justice Society of America in this title - first appearance of Silver Age Hourman and Dr. Fate); and other JSA crossovers in #22, 29, 30, 37, 38, 46, and 47. The original owner removed non-story pages and the back covers from the issues, after trimming the books to fit the bound volume format. The issues were then professionally bound into three gorgeous red volumes that will do any fine bookshelf proud! Overstreet 2007 VG 4.0 value = $2,876.

Amazing Stories Group (Ziff-Davis, 1935-58) Condition: Average VG. A large selection of Amazing Stories issues, including multiple copies of many, in nice condition. Highlights include the first appearance of Adam Link, the first published sci-fi story by Isaac Asimov, ‘John Carter and the Giant of Mars’ and other tales by Edgar Rice Burroughs – many with classic covers by J. Allen St. John, the first published story by Charles Beaumont, and works by authors such as Robert Bloch, Ray Bradbury, Richard Shaver, Marion Zimmer Bradley, August Derleth, Philip K. Dick, Richard Matheson, and Harlan Ellison. The average grade is VG, with most of the digest-sized issues grading FN or better. Approximate Bookery’s Guide to Pulps value for group = $3,500.
42269  Superman #1-12 Bound Volume (DC, 1939-41). The fourth most-valuable comic book of all starts off a volume that may be the most impressive we've ever offered. We presume that this was originally a publisher's bound volume (whether DC's or a competitor's). Open up the cover and the first thing you'll see is a very nice copy of #1 -- if you saw a "loose" copy that looked this nice, your first reaction would be "it must be restored" (this one isn't). The page quality is cream to off-white throughout, with no brittleness, and the cover colors have that "pop" that's characteristic of bound volumes. The classic cover to #11, which was used on a U.S. postage stamp, is just one of the many other highlights contained here, in a volume that extends from Summer 1939 to September 1941 (the series was a quarterly for five issues, then a bimonthly). The book has a red cloth binding with the title printed in black on the spine. The volume has head and tail bands and green endpapers. A couple of defects of note: issue #2 has a crease running through the cover (though without breaking color). Also, half of two pages from issue #8 were obviously torn out by accident and scotch-taped back together many years ago -- the tape has browned with age and left a slight stain on the pages immediately before and after. And as always with bound volumes, the comics were trimmed on three sides as part of the binding process. Have a look at our scans of the covers and we think you'll agree that acquiring copies of all twelve of these issues with similar eye appeal would cost well into six figures and wouldn't be easy even with an unlimited budget. Overstreet 2007 VG 4.0 value for group = $49,332.
42270 **Tales of Suspense #49-72 Partial Issues Bound Volume (Marvel, 1964-65).** Copies of *Tales of Suspense* #49 (first X-Men crossover), 50 (first appearance of Mandarin), 51 (first appearance of Scarecrow), 52 (first appearance of Black Widow), 53 (origin of the Watcher), 54, 55, 56 (first appearance of Unicorn), 57 (first appearance of Hawkeye), 58 (Captain America vs. Iron Man, classic cover), 59 (Cap/Iron Man double features begin, first appearance of Jarvis), 60, 61, 62 (origin of Mandarin), 63, 64, 65, 66 (origin of Red Skull), 67, 68, 69 (first appearance of Titanium Man), 70, 71, and 72 that have been trimmed and bound into a hardcover volume. The last (non-story) page and back cover are missing from each issue included here; otherwise, the comics are in nice condition with glossy covers and some wear and tanning. Overstreet 2007 VG 4.0 value for group = $932.

42271 **Tarzan #1-27 Bound Volume (Dell, 1948-51).** This giant volume holds the first 27 issues of the Dell series, all featuring the art of Jesse Marsh. Marsh also did the covers for the first seven issues; then Mo Gollub did the covers for issues #8-12. Lex Barker photo covers began with #13. Highlights include the first Tan tor the Elephant in #6, the first Valley of the Monsters in #7, and the first Brothers of the Spear episode in #25. The covers retain much of their original color and gloss, and the page quality averages cream to off-white. And the back covers are as nice as the front! A brilliant collection! The issues have been trimmed to fit the bound volume format, and professionally bound into this sturdy volume. There's a small (bookworm hole at the lower right corner of issues #18 and 19. It barely affects the front cover of #18, but runs through the rest of the book, then through the front cover and about half of issue #19. But this barely detracts from this very desirable volume! Overstreet 2007 VG 4.0 value for issues = $1,504.

42272 **All Detective Magazine V7#21 (Dell, July 1934) Condition: GD.** The first appearance of Doctor Death who later had his own pulp series. Fred Madan cover art. Pages slightly brittle at edges. Bookery’s Guide To Pulps Good value = $60.

42273 **Amazing Stories Bound Volumes Group (Ziff-Davis, 1926-50).** A great selection of *Amazing Stories* file copies representing the entirety of the title’s first 25 years, that have been trimmed and bound into a set of 44 hardcover volumes. Highlights include the April 1926 debut issue, the only pulp appearances of Buck Rogers, the first appearances of Adam Link, and stories by H. P. Lovecraft, E. E. Smith, Edgar Rice Burroughs, John W. Campbell, Isaac Asimov, Robert Bloch, and others. The back covers of some issues were removed prior to binding; otherwise, the pulps are in overall very nice condition with supple pages, glossy covers, and some instances of wear, tearing, and/or tape repairs. The spines of most of the volumes have faded some, but the overall binding of the set as a whole is tight. Bookery’s Guide to Pulps VG value for group = $8,300.

42274 **Amazing Stories Group (Ziff-Davis, 1935-58) Condition: Average VG.** A large selection of *Amazing Stories* issues, including multiple copies of many, in nice condition. Highlights include the first appearance of Adam Link, the first published sci-fi story by Isaac Asimov, “John Carter and the Giant of Mars” and other tales by Edgar Rice Burroughs — many with classic covers by J. Allen St. John, the first published story by Charles Beaumont, and works by authors such as Robert Bloch, Ray Bradbury, Richard Shaver, Marion Zimmer Bradley, August Derleth, Philip K. Dick, Richard Matheson, and Harlan Ellison. The average grade is VG, with most of the digest-sized issues grading FN or better. Approximate Bookery's Guide to Pulps value for group = $3,500.

42275 **Argosy Edgar Rice Burroughs Group (Munsey, 1932).** The complete ”Pirates of Venus” serial featuring Carson Napier and a near-complete run of “Tarzan and the City of Gold” are included here. Condition averages GD+ except as noted. The March 12, March 26 (FR), April 2, April 9, and April 16 issues comprise parts 1 and 3-6 of the Tarzan tale; September 17, September 24, October 1 (PR), October 8, October 15 (FR), and October 22, 1932 make up all six parts of the Venus story. Bookery’s Guide to Pulps Good value = $146.

42276 **Argosy-All Story Weekly "Tarzan and the Ant-Men" Group (Munsey, 1924) Condition: Average VG.** The complete seven parts serialized Tarzan tale by Edgar Rice Burroughs, as printed in the February 2 (cover by Stockton Mulford), 9, 16, and 23; and March 1, 8, and 15 1924 issues of *Argosy*. Excellent copies with white to off-white pages. Approximate Bookery’s Guide to Pulps value for group = $375.

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42277 Argosy-All Story Weekly Group (Munsey, 1939-40) Condition: Average VG.
Includes the April 22 (dragon cover by Rudolph Belarski) and 29 (FR/GD with water damage, large tear to front cover, loose covers), May 20 (some water damage), July 1, 8, and 22, August 12 and 19, September 9 (Tarzan-esque cover by Belarski) and 30 (Satán cover by Belarski), October 7, and November 4, 1939; and January 6 and 20, March 2 (Cornell Woolrich story), July 20, August 31, September 7, 14 (water damage), and 28, October 5, and December 14, 1940 issues. The books are in overall very nice condition with complete spines, bright covers, and supple, mostly off-white pages. Approximate Bookery’s Guide to Pulps value for group = $225.

42278 Astounding Stories Bound Volumes Group (Street & Smith, 1930-41). These are gorgeous file copies of Astounding Stories that have been trimmed and bound into a set of 33 hardcover volumes. This set represents most of the long-running series’ first decade, considered by many to be the “Golden Age” of science fiction, and a time when Astounding was the pre-eminent sci-fi publication. The featured bylines include Hugh B. Cave, Clark Ashton Smith, E. E. Smith, John W. Campbell, H. P. Lovecraft, A. E. van Vogt, Isaac Asimov, Robert A. Heinlein, Theodore Sturgeon, and others – many of whom where making their debuts at the time. The pulps are in overall very nice condition with complete spines, glossy covers, and some instances of wear and tearing. Some have white or off-white pages. Bookery’s Guide to Pulps VG value for group = $9,000.

42279 Astounding Stories Group (Street & Smith, 1931-36) Condition: Average VG. Includes the January, February, March, April, May, June, July, August (letter to editor from Superman co-creator Jerry Siegel), September (GD, spine missing, spine and cover edges reinforced with tape), and October 1931; May, June, July, August (“Skylark of Valeron” by E. E. “Doc” Smith begins), September, October (most of cover torn away but present), November (“Twilight” — John W. Campbell’s first published work for the title and December 1934; January, February, March, April, May, June, July, August, September, October, November, and December 1935; and January, February (“At the Mountains of Madness” by H. P. Lovecraft), March, April, May, June (“The Shadow Out of Time” by Lovecraft), July, August, and September 1936 issues. The books are in very nice condition with bright covers, complete spines, and supple pages. Most of the 1935-36 issues have minor tape repairs to the spines. Approximate Bookery’s Guide to Pulps value for group = $2,500.


42281 Astounding Stories Group (Street & Smith, 1940-60) Condition: Average VG. A large selection of later issues of the great sci-fi pulp, the highlights of which include “Slan” by A. E. van Vogt, the first appearance of Isaac Asimov’s Three Laws of Robotics, “Second Stage Lensman” and “Children of the Lens” by E. E. Smith, “Arena” by Fredric Brown, “Killdozer!” by Theodore Sturgeon, the first published sci-fi story by Arthur C. Clarke, “The Stainless Steel Rat” by Harry Harrison, and others. Average grade is VG, with many of the later issues grading FN or better. Approximate Bookery’s Guide to Pulps value for group = $1,000.

42282 Blue Book “A Fighting Man of Mars” Group (McCall Co., 1930) Condition: Average VG. The complete six-part serialization of Edgar Rice Burroughs’ seventh Martian tale, as serialized in the April, May, June, July, August, and September 1930 issues of Blue Book, with interior illustrations by Frank Hoban. All but the fifth installment have covers by Laurence Herndon. All have complete spines and supple pages. Approximate Bookery’s Guide to Pulps value for group = $500.

42283 Famous Fantastic Mysteries Group (Frank A. Munsey Co., 1939-51) Condition: Average VG. Includes the debut issue; reprinted works by Lord Dunsany, Algernon Blackwood, Arthur Machen, Talbot Mundy, H. Rider Haggard, and Bram Stoker; and original stories by Ray Bradbury, August Derleth, Theodore Sturgeon and A. Merritt. The books are in overall VG condition with complete spines, glossy covers, and supple pages, with about one third of them grading VG/FN or better. Approximate Bookery’s Guide to Pulps value for group = $1,200.

**Fantastic Adventures Bound Volumes Group (Ziff-Davis, 1939-50).** File copies representing the bulk of series that have been trimmed and bound into a set of 16 hardcover volumes. Highlights include works by Edgar Rice Burroughs, Robert Bloch, Margaret St. Clair, Mack Reynolds, and John Jakes, many making their sci-fi debuts, and several classic covers by R. G. Jones and others. The back covers of some of the older issues were removed prior to binding; otherwise, the pulps are in over-all very nice condition with supple pages, glossy covers, and some instances of wear, tearing, and/or tape repairs. Bookery's Guide to Pulps VG value for group = $2,000.

**Fantastic Novels Magazine Group (New Publications, 1940-51) Condition: Average VG.** Includes the July (first issue), September, and November (Virgil Finlay cover) 1940; January and April (Finlay cover) 1941; March, May, July, September, an November (Finlay cover, 3 copies) 1948; January, March, May (Dalton Stevens cover, 3 copies), July, September, and November 1949; January, March, May, July, September, and November 1950; and January (Rafael DeSoto cover) and April 1951 issues. The books are in overall good condition with solid binding, complete spines, bright covers, and supple pages; average grade is VG, with some grading closer to FN. Approximate Bookery's Guide to Pulps value for group = $400.


**Galaxy Group (Universal Publishing, 1951-57) Condition: Average FN.** Included are the January, February (“The Fireman” by Ray Bradbury), March, April, May, June, July, August, September (“The Puppetmasters” by Robert Heinlein), October, November, and December 1951; January, February, March, April, May, June, July, August, September, October, November, and December 1952; January, February, March, April, May, June, July, August, September, October, November, and December 1954; January, February, March, April, May, June, July, August, September, October, November, and December 1955; January, February, March, April, May, June, July, August, September, October, November, and December 1956; and January, February, March, April, May, June, July, August, September, October, November, and December 1957 issues. Featured authors include Kurt Vonnegut, Philip K. Dick, Richard Matheson, Robert Bloch, and Isaac Asimov. Approximate Bookery's Guide to Pulps value for group = $500.
42293 Science Wonder Stories/Wonder Stories Bound Volumes Group (Standard, 1929-50). These are file copies of Science Wonder Stories, Wonder Stories, and Thrilling Wonder Stories that have been trimmed and bound into a set of 23 hardcover volumes -- roughly the first two decades of the sci-fi series. Authors include Hugo Gernsback, Clark Ashton Smith, Clifford Simak, Manly Wade Wellman, and Leo Zagat. The back covers of most of the issues were removed prior to binding; otherwise, the pulps are in overall very condition with supple pages, glossy covers, and some instances of wear, tearing, water damage, and/or tape repairs. Bookery's Guide to Pulps VG value for group = $3,800.

42294 Shadow Group (Street & Smith, 1935-55) Condition: Average VG. Includes the April 15, 1935 (GD-); February 15, 1937; February 1 (“The Fifth Napoleon”); and December 1, 1938; January 15 and February 15, 1939; March 1 (“The Invincible Shivan Khan,” GO/ VG with tape on spine) and 15, April 15, October 1, and December 1 (2 copies) 1940; March 1, June 1, July 1 and 15, August 15 (“The Shadow Meets the Mask”), October 1, and December 15, 1941; January 1 and February 15 (“Blue Face”), 1942; and February 1, 1943 issues of The Shadow, plus the December 1954 and January, February, and June 1955 issues of the British Shadow Mystery Magazine series. Approximate Bookery’s Guide to Pulps value for the U.S. editions = $1,150.

42295 The Spider Group (Popular, 1934-43) Condition: Average VG. Includes the January, February, April (classic cover), June, July, August, October, November, and December 1934; January, February, March, May, June, July, August, September, October, November (“Death Reign of the Vampire King”), and December 1935; January, February (classic good girl-in-peril cover), March, April, May, July (2 copies), August, September, October, and November 1936; March 1939; February 1942 (101st issue); and February 1943 issues. Most exhibit discolored spines and warping due to what appears to be moisture damage; otherwise, the spines are complete, the front covers are mostly unaffected, and the page quality in most cases is white or off-white with no apparent water staining. Approximate Bookery’s Guide to Pulps value for group = $4,500.

42296 Strange Detective Mysteries V1#1 (Popular, 1937) Condition: FN-. This copy’s spine is about as nice as you’ll ever see on a pulp, and the pages are a supple off-white. The fresh cover colors are impressive too. Bookery’s Guide to Pulps Fine value = $250.


42298 Unknown Group (Street & Smith, 1939-43) Condition: Average VG. Includes the April, May, June, July, August, October, November, and December 1939; February, March, April, May, July, August, September, October, and November (2 copies) 1940; and April and June 1941 issues of Unknown, and the October 1943 issue of Unknown Worlds (the final issue of the title). Featured authors include Robert Bloch, Fritz Leiber, Raymond Chandler, Robert Heinlein, Theodore Sturgeon, and A. E. van Vogt. Complete spines and supple pages. Approximate Overstreet value for group = $500.

42299 Weird Tales Group (Popular Fiction, 1928-53) Condition: Average VG. More than 100 issues of the influential and groundbreaking pulp title, spanning the bulk of its run. Highlights includes the infamous torture story ”The Copper Bowl” by George F. Eliot, “The Opener of the Way” by Robert Bloch, installments of the Conan adventure “Red Nails” and the planetary romance “Almuric” by Robert E. Howard, Ray Bradbury’s first appearance in the title, Robert Heinlein’s only appearance in the series. Other featured writers include Seabury Quinn, Clark Ashton Smith, August Derleth, Richard Matheson, Allison V. Harding, and Manly Wade Wellman, and cover artists include Margaret Brundaghe, Virgil Finlay, Hugh Rankin, Hannes Bok (his first professional pulp cover art) and Frank Kelly Freas. There are many multiple copies, and the overall condition is very nice with complete spines, supple pages, and bright covers, especially the later issues. Approximate Bookery’s Guide to Pulps value for group = $3,000.
42300  Big Little Book nn John Carter of Mars Fast-Action Story (Whitman, 1940) Condition: VF+. We’ve heard this called the most difficult Fast Action title to find, and the Big Little Books featuring Edgar Rice Burroughs characters seem to have the highest demand. This copy is superb. Overstreet 2007 Fine value = $225; VF/NM value = $520.


42302  Overstreet Price Guide #1 Second Printing (Bob Overstreet, 1970) Condition: FN/VF. This is the blue-cover second printing of the very first Comic Book Price Guide, which came out the same year as the first printing. Bob Overstreet and his family collated and stapled every copy, and this book’s thickness means it’s a miracle that staples held it together in the first place. This will take you back to the good old days when Amazing Fantasy #15 guided for $16 in Mint! Overstreet 2007 Fine value = $750; Near Mint value = $1,500. From the Fantastic Frank Collection.

42303  “Sports Drawings by Percy Crosby,” First Edition Hardcover Book in Slipcase (Percy Crosby, 1933). Percy Crosby’s oversized collection of sports sketches was self-published in a limited edition of only 1,000 copies. This impressive volume is bound in its original green linen cloth, with an illustrated paste-on and gilt lettering on the front board. This book comes with its protective slipcase, as issued. The interior features six color plates and 43 monochrome plates of polo, swimming, riding, boxing, and other sports. Crosby is most celebrated for his magazine and newspaper comic strip character, Skippy. This superb collection features his less reproduced fine art. This unnumbered copy from the limited edition has an overall size of 14” x 17.5”, and both the book and the slipcase are in Very Good condition.

42304  Disney Character Pepsodent Store Display (Walt Disney, 1937). Mickey, Minnie, Donald, and the Disney gang gather around for a fantastic and colorful store display, designed as a header for a box of Pepsodent Tooth Paste and Powder containers. The display looks unused, with only a slight amount of storage wear apparent, and measures approximately 19.5” x 15”. Very retro-looking!

42305  Pluto Pepsodent Store Counter Display (Walt Disney, 1937). Mickey Mouse’s playful pooch Pluto puts in a plug for Pepsodent Tooth Powder, in this remarkably fresh-looking vintage store display. The easel-backed, die-cut display measures approximately 13” x 18.25”. Except for a very few minor storage dings, it is in Excellent condition, with vivid color. And remember, “It’s the Irium!”

42306  The Jungle Book One Sheet Movie Poster (Buena Vista, 1967). Here is a folded one sheet (27” X 41”) for the last movie that Walt Disney, himself, would oversee. It starred Phil Harris, Sebastian Cabot, Louis Prima, George Sanders, Sterling Holloway, Bruce Reitherman, Clint Howard, and Verna Felton. Directed by Wolfgang Reitherman. Flat-folded. A colorful, fun image of the cast of characters. Framed and matted.
42307  Mars Attacks Trading Cards Complete PSA-Certified Set of 55 (Topps, 1962). Ranked as the 7th-best current set on the PSA set registry. Forty-five of the cards are certified a sterling NM-MT 8, and the other ten are NM 7. All have been certified with no qualifiers. This set remains one of the favorite non-sports cards in the entire realm of collectibles! The fifty-five cards take us through the Martians’ attempted conquest of Earth, sparing not a drop of blood and gore, a saga culminating in Earth’s eventual counter-attack. The drawings for the series were done by A-listers Wally Wood and Bob Powell and completed in paint by the prolific Norm Saunders.

42308  Mickey Mouse and other Disney Advertising Memorabilia (Walt Disney, c. 1930s). Here’s a very interesting and colorful collection of early Disney ephemera from around the world. Included are several flyers and store display items for a line of French products, including metal polish (most in Near Mint condition); a cardboard store display for the British Ensign “Magic Lantern Outfit” (with some minor water damage); a three-color small paper sign for a “Cafe Donald Duck”, in Excellent condition; a beautiful die-cut 5” x 4” pie-eyed Mickey advertising the Mickey Mouse Pencil Box; a die-cut moving action lollypop container, “Mickey Mouse Pops” (in Very Good condition; moving arm torn but not detached); and a lovely two-sided Good Housekeeping Magazine, with one side advertising the Disney Silly Symphony feature, “The Flying Mouse”, in Excellent condition.

42309  Mickey Mouse “Globe Trotters” Milk Store Poster (Walt Disney, c. 1930s). Mickey urges kids to join his Globe Trotters club and collect stickers to be placed on a special map, in this extremely colorful vintage store advertisement. The approximately 17” x 21” poster is in overall Very Good condition, and has been professionally linen-backed.

42310  Mickey Mouse Bread Store Signs (Walt Disney, c. 1930s). “Boys and girls - buy this bread!” What 1930s kid wouldn’t want mom to buy bread with collectible Mickey Mouse cards inside? Here are three very colorful in-store display paper signs promoting loaves of bread packaged with Mickey’s pie-eyed likeness, including a 20” x 6” window streamer, a 9.75” x 16.75” sign, and an 18” x 25” poster. All were blank generic displays designed to allow local bakeries to imprint their brand names. The items have been professionally restored and linen-backed, and appear in Fine or better condition.
Moon Mullins Big Book 1 with Dust Jacket (Cupples & Leon, 1930) Condition: VG/FN. Frank Willard’s classic Everyman character is nicely showcased in this oversized collection. This copy comes complete with the rare dust jacket; while both have some minor water staining, the book remains easy to thumb through, with clean, still-supple pages. A very solid copy. Overstreet 2007 FN 6.0 value = $732.

Political Campaign Comic Tract Group (1950s-60s) Condition: Average NM. A bizarre and fascinating collection of 24 different 7” x 5” paper cover comic book-style campaign handouts, mainly for various gubernatorial and senate races. Many, including most Southern candidates, espouse pro-segregationist policies, showing what a long way our country has come in the past fifty years. Not listed in Overstreet. From the Robert M. Overstreet collection.

The Spirit Daily Newspaper Comic Strip Group (1941-44). Will Eisner’s classic crimefighter is best known for a series of Sunday newspaper Comic Book Sections, but he also appeared in a daily continuing story strip. This rare collection begins with strip #1, from 10/13/41, and continues on to 3/4/44. Art is by Eisner, Jack Cole, and Lou Fine. Most strips are in excellent condition; however, there are a few with minor tears, foxing, etc. From the Robert M. Overstreet collection.

Star Wars Rolled One Sheet Movie Poster (20th Century Fox, 1977). Offered here is a “Star Wars” one sheet (27” X 41”) Rolled Style A. Starring Mark Hamill, Harrison Ford, Carrie Fisher, Alec Guinness, Peter Cushing, Anthony Daniels, Kenny Baker, Peter Mayhew, David Prowse, and James Earl Jones, it is the seminal science fiction film. Directed by George Lucas. This rolled one sheet is in beautiful condition. It features the iconic Tom Jung artwork of the main characters. Mint.

Wacky Packages Series #1-14 Group (Topps, 1973-75). What a great way to start your Wacky Packages collection, or round out the one that you have already started! This ready-to-go collection includes cards from the first 14 series of the zany parodied household product stickers, and a ton of duplicates to trade. There are 7 complete sets and 7 partial sets in all. Of course the oldest stickers are in lesser condition than those in the later series. Included are: Series 1: 7 different cards and 4 duplicates (includes 2 Lavrus and 2 Mutt’s stickers); Series 2: 11 different cards and 6 duplicates; Series 3: complete set, 19 duplicates (includes 1 Dr. Ono sticker); Series 4: missing 2 cards, has 81 duplicates (includes 2 Mess Clairoil and 3 Windhex stickers); Series 5: complete set, 82 duplicates; Series 6: complete set, 152 duplicates (includes 6 Run-A-Way and 7 Truant stickers); Series 7: complete set, 93 duplicates; Series 8: complete set, 127 duplicates; Series 9: complete set, 113 duplicates (includes 2 Pupsi-Cola stickers); Series 10: missing 2 cards, has 10 duplicates; Series 12: complete set, 159 duplicates; Series 13: complete set, 262 duplicates; Series 14: missing 2 cards with no duplicates. Also included are the checklists for series 2-14 (all have cards checked off, in blue ink). Sets like this do not become available very often. Don’t miss out on your chance to bid!
If you were a kid growing up between 1958 and 1980, chances are there will be an old friend or two awaiting you in this section. Most “Baby Boomers” grew up with a television set close by, and on any given afternoon or Saturday morning, cartoons were on the air. And with “The Flintstones,” even adults got in on the fun, as this Stone Age setting sitcom was the first animated series to be aired during prime time, back in 1960. This and other childhood favorites – like Huckleberry Hound, Yogi Bear, the Jetsons, and many more – were the product of the Hanna-Barbera studios. Bill Hanna and Joe Barbera were geniuses at marketing their programs, including licensing a rich variety of toys for each of their shows that starred some of the most memorable cartoon characters ever. Here is a small selection of some of the very best of those toys, all from a single-owner collection that we’re pleased to offer. The toys are all in beautiful condition, many including the original boxes and packaging.

It’s enough to make a grown man exclaim, “Yabba Dabba Doo!”

-David Tosh

42316 Fred Flintstone on Dino Plush Battery-Operated Toy (Marx, c. 1960s). This whopping big toy features Fred riding a dino, as in the opening credits of the animated television show. The big purple dinosaur (where have we heard that before?) walks, and moves his tail, neck, and mouth, all while whistling! Yabba dabba doo, indeed! In Excellent condition. No box. Estimated value, based on Hake’s 2007 Price Guide to Character Toys = $1,000.

42317 Fred Flintstone Friction Car Tin Toy with Box (Louis Marx Co. Inc., 1960s). This Fred Flintstone friction car was originally produced as a generic Flintstone toy, using the interchangeable heads from a number of Flintstone’s characters. The boxes were the same for each toy. Both the box and toy are in Excellent condition. Estimated value, based on Hake’s 2007 Price Guide to Character Toys = $300.

42318 Fred Flintstone Variant Friction Car Tin Toy (Louis Marx Co. Inc., 1962). This Fred Flintstone friction car is a rare variant of the most common version. It has Fred wearing a red shirt rather than his typical saber-tooth tiger skin suit. It was originally produced as a generic Flintstone toy, using interchangeable heads from a number of Flintstone’s characters. It is in Excellent condition. Estimated value, based on Hake’s 2007 Price Guide to Character Toys = $300.

42319 Wilma Flintstone Friction Car Tin Toy (Louis Marx Co. Inc., 1962). This Wilma Flintstone friction car was originally produced as a generic Flintstone toy, using the interchangeable heads from a number of Flintstone’s characters. The boxes were the same for each toy. Both the box and toy are in Excellent condition. Estimated value, based on Hake’s 2007 Price Guide to Character Toys = $300.

42320 Barney and Betty Rubble Friction Car Tin Toy Group (Louis Marx Co. Inc., 1962). These Barney and Betty Rubble friction cars were originally produced as generic Flintstones toys, using interchangeable heads from a number of Flintstones characters. The boxes were the same for each toy. Both toys are in Excellent condition. One of the boxes has a tape pull on the right side and the other has been damaged during storage. Estimated value, based on Hake’s 2007 Price Guide to Character Toys = $550.

42321 Fred Flintstone Mechanical Flintstone “Pals” on Dino Wind-Up Tin Toy with Box (Louis Marx & Co. Inc., 1962). Fred sits atop his trusty steed... er, pet dinosaur Dino. This tin wind-up comes with its original packaging and both the toy and box are in Excellent condition. Estimated value, based on Hake’s 2007 Price Guide to Character Toys = $650.

42322 Flintstones Battery Operated Car Tin Toy (Louis Marx Co. Inc., 1962). You get to do the job that Fred’s Feet usually handle... control his car, with this battery-operated tin toy from the early 60s. Fred is made of plastic, as is the controller. It is in Excellent condition. Not listed in Hake’s 2007 Price Guide to Character Toys.
42323  Hopping Barney Rubble Tin Toy (Louis Marx & Co. Inc., 1962). A very unique and difficult-to-find item is this mechanical, wind-up, hopping, tin Barney Rubble of Flintstones fame, with the original box. Wind him up and he hops everywhere. This is the kind of toy that you give to your friends kids! It is in Excellent condition and the box is in Very Good condition. Estimated value, based on a similar toy (Hopping George Jetson) in Hake’s 2007 Price Guide to Character Toys = $600.

42324  Hopping Dino Tin Toy (Louis Marx & Co. Inc., 1962). This is a mechanical, wind-up, hopping, tin Dino (he’s the family pet of the Flintstones, in case you didn’t know). An uncommon Hanna-Barbera item. It is in Excellent condition with minor wear. Estimated value, based on a similar toy (Hopping George Jetson) in Hake’s 2007 Price Guide to Character Toys = $300.

42325  Flintstones and Jetsons Express Train Tin Toys Group (Louis Marx Co. Inc., 1962). Here are two unique Hanna-Barbera wind-up tin toys. The Flintstones’ Bedrock Express and the Jetsons’ Express trains, with zig-zag action. Joining Fred, the engineer, on the ride are Wilma, Barney, Betty, Dino, detective Perry Gunite, and some of the townsfolk: Yabba Dabba Choo-Choo! On the Jetson’s train, the whole family, including Jane’s mother, much to George’s chagrin, are along for the ride. They are both in Excellent condition. Estimated value, based on Hake’s 2007 Price Guide to Character Toys = $500.

42326  Fred Flintstone’s Bedrock Band Battery-Operated Toy (Frankonia Toy, 1962). Fred really ‘rocks’ out on his stone-age drum kit, in this Japanese-made toy. Fred’s plastic head is a little loose, but everything else, including his plush cloth outfit and black yarn hair, is in Excellent condition. No box. Estimated value, based on Hake’s 2007 Price Guide to Character Toys = $425.

42327  Casper and Flintstone Turnover Tank Tin Toy Group (Linemar Co. Inc., 1961). Here is a fun lot that includes two Turnover Tanks. Wind them up and a cartoon character picks up the tank and turns it over. One features Casper the Friendly Ghost. Little Audrey, Baby Huey, Catnip, and others appear on it. The other features the Flintstones, with Wilma, Barney, Betty, Dino and Baby Puss putting in appearances. They are both in Excellent condition. No Boxes. Not listed in Hake’s 2007 Price Guide to Character Toys.

42328  Flintstones TV-Tinykins Set of Eight (Louis Marx & Co. Inc., 1961). This group of Flintstones hand-painted, plastic TV Tinykins, in their original boxes, includes the characters Fred, Wilma, Barney, Betty, Dino, Baby Puss, the Fire Chief, and Traffic Cop. They are all in Excellent condition. Not listed in Hake’s 2007 Price Guide to Character Toys.

42329  Flintstone Circus in Box (Kohner, 1965). “Action acrobats you snap together yourself... unlimited combinations” the box touts. You can link the Rubbles, the Flintstones, and their pets together to form your own incredible circus feats. Complete and in the original packaging. Minor wear on the box corners. There are several tape pulls on the box lid and a small 1/2” tear at the corner of the lower die-cut box lid window. Very Fine condition. Not listed in Hake’s 2007 Price Guide to Character Toys.

42330  The Flintstones Dial Telephone Toy in Package (Empire, early 1960s). A Flintstones Dial Telephone awaits the winning bidder of this lot. In its original packaging, it is in Excellent condition. There is some minor wear and a couple of creases on the packaging. Three extra staples have been added. Not listed in Hake’s 2007 Price Guide to Character Toys.

42331  Flintstones Refreshment Bar Toy in Box (Transogram, 1962). Kids - be your own bartender! One of the more unusual toys in this collection is a working Refreshment Bar, with four operating fountain pumps to load with flavored drinks. The plastic base is decorated with images of Fred, Wilma, and Dino, and Barney and Betty Rubble appear on the cutaway box. While the box has some minor storage damage, the toy itself appears to have never been used, and is in Excellent condition. Not listed in Hake’s 2007 Price Guide to Character Toys.
42332
Huckleberry Hound Rare Red Plush Toy (Knickervoctor Toy Co., Inc., 1958).
Your favorite blue...er, we mean red hound? Yes, we said red. This is a rare red version of the 18” Huckleberry Hound plush toy. It was manufactured for the Kellogg Company and still maintains the original tag. Huck is sporting a blue felt hat and bowtie and has a plastic face. There is very light soiling on the face that could be easily cleaned. Excellent condition. Estimated value, based on Hake’s 2007 Price Guide to Character Toys (for the blue version) = $115.

42333
Huckleberry Hound Lamp with Shade (Hanna-Barbera, 1960). This is a very cool lamp that features a 10” tall “red,” instead of blue, plastic likeness of Huckleberry Hound, sitting atop a metal base. The heavy paper shade displays images of Quick Draw McGraw, Huckleberry Hound (in blue), Baba Looey, Yogi Bear, and Augie Doggy. Both are in Excellent condition, showing only minor wear. Not listed in Hake’s 2007 Price Guide to Character Toys.

42334
Hopping Huckleberry Hound Tin Toy (Louis Marx & Co., Inc., 1962). This is a mechanical, wind-up, hopping, tin Huckleberry Hound toy. An uncommon Hanna-Barbera item. It is in Excellent condition with minor wear. Estimated value, based on Hake’s 2007 Price Guide to Character Toys = $300.

42335
Huckleberry Hound Huckleberry Friction Car Tin Toy with Box (Louis Marx Co., Inc., 1962). This Huckleberry Hound friction car was produced in a number of different models, using the interchangeable heads from a number of Hanna-Barbera characters. The boxes were the same for each toy. Both red car/blue body and blue car/red body versions of each character exist. Both the box and toy are in Excellent condition. Estimated value, based on Hake’s 2007 Price Guide to Character Toys = $300.

42336
Huckleberry Hound Huckleberry Go-Mobile Friction Toy in Package (Linemar Co., Inc., 1960s). This friction car, on its original packaging, was made in the 60s and features Huckleberry Hound and a strong friction motor. Several other characters had their own Go-Mobiles as well including Quick Draw McGraw and Yogi Bear, although they all came on the same packaging card. You can turn the steering wheel to choose the direction that your car will travel. The toy and card are both in Excellent condition. Estimated value, based on Hake’s 2007 Price Guide to Character Toys = $400.

42337
Huckleberry Hound and Friends TV Wiggle Blocks Set in Box (Kohner Brothers, c. 1960). Fans of the cable television network Boomerang will recognize these incredibly cool old toys. They are a complete set, in the original box, of TV Wiggle Blocks — plastic building blocks in the shape of old television sets, each with a “Veri-Vue” color screen that changes as you move it. Huck and his pals are featured on these ten blocks, including Yogi, Boo-Boo, Quick Draw McGraw, and the mouse team Pixie and Dixie. While the box shows some storage wear, and has a detached end flap, the blocks themselves are in Excellent condition. Individual blocks show up from time to time, but finding a boxed set is nearly impossible — except for at Heritage! Not listed in Hake’s 2007 Price Guide to Character Toys.

42338
Hopping Astro Tin Toy (Louis Marx & Co., Inc., 1962). This mechanical, wind-up, hopping, tin Astro (originally named Tralfaz), the faithful family pet of the Jetsons, is not seen very often. Wind him up and he hops everywhere. “Jane, stop this crazy thing!” An uncommon Hanna-Barbera item. It is in Excellent condition with minor wear. Estimated value, based on Hake’s 2007 Price Guide to Character Toys = $300.

42339
Jetsons Space Copter (Transogram, 1962). Offered here is a Jetsons Space Copter Mint in the original packaging. Of course this Space-Age toy is powered by a “Powerful Rubber-Band Drive.” This is Transogram item #3089. Rosie the Robot and Astro appear on the packaging. Not listed in Hake’s 2007 Character Toys Price Guide.

42340
Quick Draw McGraw Animal Airplane Friction Toy (Linemar Co., Inc., 1960s). Quick Draw looks very dashing in this sporty plane. This friction toy was also made featuring Huckleberry Hound and Yogi Bear, but the others that we have seen did not have Hanna-Barbera characters painted on the wings and fuselage. We think that makes this one somewhat unique. It is in Excellent condition. Not listed in Hake’s 2007 Character Toys Price Guide.

**42342** Quick Draw McGraw Huckleberry Friction Car Tin Toy with Box (Louis Marx Co. Inc., 1962). This Quick Draw McGraw friction car was originally produced as a Huckleberry Hound toy. A number of different models were then manufactured, using the interchangeable heads from a number of Hanna-Barbera characters. The boxes were the same for each toy. Both red car/blue body and blue car/red body versions of each character exist. Both the box and toy are in Excellent condition. Estimated value, based on a similar toy (Huckleberry Hound Friction Car) in Hake’s 2007 Character Toys Price Guide = $350.

**42343** TV-Tinykins Box Set (Louis Marx & Co., Inc., 1961). A truly rare find is this Mint In Package complete set of 34 TV-Tinykins. These small, plastic, hand-painted figures represent a majority of the popular Hanna-Barbera characters of the early 60s. This set, called the “Gift Box,” is in the nicest condition that we have ever seen. All of your favorites are here including Fred, Wilma, Barney, Betty, Dino, Quick Draw, Huckleberry Hound, Top Cat, Yogi, Snagglepuss, and many more. There is a small 1" tear at the upper right corner of the top box window. Excellent condition. Not listed in Hake’s 2007 Character Toys Price Guide.

**42344** Yogi Bear Friction Car Tin Toy with Box (Louis Marx & Co., Inc. 1962). This Yogi Bear toy was initially produced to be a Huckleberry Hound toy, but those innovative guys at Hanna-Barbera figured out that they could use interchangeable heads and produce a number of different character toys using the same car and body. The boxes were the same for each toy. There are red car/blue body versions and blue car/red body versions of each character. Both the box and toy are in Excellent condition. Estimated value, based on a similar toy (Huckleberry Hound Friction Car) in Hake’s 2007 Character Toys Price Guide = $350.

**42345** Hopping Yogi Bear Tin Toy (Louis Marx & Co. Inc., 1962). This mechanical, wind-up, hopping, tin Yogi Bear toy is not seen very often. Wind him up and he hops everywhere. An uncommon Hanna-Barbera item. It is in Excellent condition with very minor wear. Estimated value, based on Hake’s 2007 Character Toys Price Guide = $200.

**42346** Flintstones Dancing Fred and Wilma Ceramic Bank (1960s). Fred and Wilma make out like a prehistoric version of “Dancing With the Stars” — watch those toes, Fred! Large-sized ceramic bank, standing approximately 8" tall, with nicely detailed character images on front, and a “Fred Loves Wilma” carved heart on back. Some very light cracking of the glazed finish, plus fingerprints in the glaze at top, and one on back, as originally made. No rubber stopper; otherwise in Excellent condition. Estimated value, based on Hake’s 2007 Character Toys Price Guide = $150.

**42347** Flintstones Dino with Golf Bag Ceramic Bank (1960s). This ceramic bank, in the shape of the Flintstones pet, Dino, holding a golf bag filled with Fred’s pre-historic clubs, makes for one cool kid’s bank. It stands approximately 8.5" tall. There is a very small crack along the bottom that looks to have been formed as the piece was fired, rather than from any mishandling. No rubber stopper. Not listed in Hake’s 2007 Character Toys Price Guide.

**42348** Fred Flintstone Golfing Cookie Jar (1960s). Get set to tee off with Fred for a few holes — or get set for tea time with a few cookies! This is one of the harder-to-find jars in the collection, and it stands a whopping 15" tall. The glazed ceramic jar and lid both show a few hairline cracks in the finish, but are overall in Excellent condition. Not listed in Hake’s 2007 Character Toys Price Guide.

**42349** Dino Golf Caddy Cookie Jar (undated). Fred has Dino loaded down with golf clubs, ready for a few holes! You’ll be ready for a few treats when you load him up — with cookies! Attractive cookie jar stands approximately 13" tall. In Excellent condition. Not listed in Hake’s 2007 Character Toys Price Guide.
42350  **Wilma Flintstone with Telephone Cookie Jar (undated).** Wilma chats away on her stone-age phone on this ceramic cookie jar. The jar stands approximately 12.5" tall. Both the lid and jar are in Excellent condition. Not listed in Hake's 2007 Character Toys Price Guide.

42351  **Flintstones Rubble House Cookie Jar (undated).** Peek inside the Rubble household as Barney comes home to find Betty waiting — with cookies! Jar stands approximately 10" tall. The bird atop the roof that serves as a handle shows some small cracks to the ceramic finish, but does not appear to have been completely broken off or repaired; otherwise, the jar is in Excellent condition. Not listed in Hake's 2007 Character Toys Price Guide.

42352  **Yogi Bear with Felt Tongue Cookie Jar (undated).** Yogi's tongue is wagging in anticipation of some yummy treats, on this large and colorful ceramic cookie jar. Stands approximately 13.75" tall, and is in Excellent condition. It's better than the average cookie! Not listed in Hake's 2007 Character Toys Price Guide.

42353  **Yogi Bear Ceramic Cookie Jar (undated).** Hey, there, it's... cookie time! Yogi stands tall (approximately 13.75"), ready to enjoy some *dee-lishous* pic-a-nic desserts, with this attractive ceramic jar. This version does not have the red felt tongue, as did another offering in this sale. In Excellent condition. Not listed in Hake's 2007 Character Toys Price Guide.
42354  **New Adventures of Batman and Robin Original Animation Art (Filmation, 1977).** Go old-school with this fantastic action shot of the Dynamic Duo! This late seventies animated series featured the voice talents of the original TV stars, Adam West and Burt Ward. This set-up includes Batman knocking down two knife-wielding foes, with a trimmed Robin cel in the foreground. Image area measures approximately 10” x 8”, in Excellent condition. Matted and framed.

42355  **The Joker Animation Production Cel and Background Original Art (undated).** The Joker holds the trappings of a real Crown Prince of Crime, in this original production animation cel, possibly from the Filmation production, “The New Adventures of Batman”. Hand-inked and hand-painted on a sheet of acetate, the image area measures 11” x 8”. Includes the original hand-painted background. In Excellent condition. Includes a certificate of authenticity.

42356  **The Penguin Animation Production Cel Set-Up Original Art (undated).** This hand-inked and hand-painted production cel set-up features the Penguin and his henchmen. The art has an image area measuring 11” x 8” and is in Excellent condition. Includes a certificate of authenticity.

42357  **Mary Blair - “Alice in Wonderland” Animation Concept Painting Original Art (Disney, 1951).** Mary Blair brings a fanciful, child-like approach to this concept painting of Alice. Rendered in tempera on heavy illustration paper, the art has an image area of 8” x 6”. In Very Good condition.
42358  Mary Blair - Alice in Wonderland Concept Animation Original Art (Walt Disney, 1951). Beautiful concept painting of the castle and hedge maze of the Queen of Hearts, painted by Disney Legend artist Mary Blair. In gouache on bristol, with an image area of 8" x 6". In Excellent condition.

42359  Mary Blair - “Cinderella” Animation Concept Painting Original Art (Disney, 1950). Majestic concept sketch of the Princess' castle by stylist Mary Blair from Disney’s 16th animated feature, “Sleeping Beauty.” Rendered in tempera on heavy illustration board, the art measures 7.75" x 6", and is in Excellent condition.
42360 Betty Boop Original Production Cel and Drawing Animation Art (King Features, undated). Betty and her pals, Koko the Clown and Bimbo, enter the room with a look of surprise, in this charming framed and matted color production cel. The cel measures approximately 12'' x 9.5'', with an image area of 3.5'' x 5.25'', and is in Excellent condition. A King Features gold seal is affixed to the cel. Also included with this lot are two production sketches of the scene, with one a tightly penciled rendering. Both are on 3-hole animation paper measuring 12.5'' x 10.75'', and are in Excellent condition.

42361 Marc Davis - “The Jumping Frog of Calaveras County” Preliminary Character Model (Gary Goddard Productions, 1982). Legendary animator, Marc Davis, illustrates one of the characters from “The Jumping Frog of Calaveras County,” loosely based on Mark Twain’s tale, The Celebrated Jumping Frog of Calaveras County.” Davis, one of Disney’s fabled “nine old men,” created such characters as Maleficent, Sleeping Beauty (Briar Rose), Tinker Bell, Cinderella, and Cruella De Vill. Rendered in ink and watercolor, the image area measures 16'' x 14.5''. In Excellent condition. Signed by Marc Davis at the bottom right.

42362 Marc Davis - “The Jumping Frog of Calaveras County” Preliminary Character Model (Gary Goddard Productions, 1982). Marc Davis, one of the fabled Disney “nine old men” artists, illustrates the long-legged, bald-headed Comstalk, a character from “The Jumping Frog of Calaveras County.” As a Disneyland “Imagineer,” Davis helped create many of Walt Disney’s attractions, including the Haunted Mansion, Pirates of the Caribbean, It’s a Small World, the Jungle Cruise, and the Country Bear Jamboree. Rendered in ink and watercolor, the image area measures 16'' x 14.5''. Aside from a slight stain at the upper right corner, the art is in Very Good condition. Signed by Marc Davis at the bottom right.

42363 “Canine Patrol” Animation Production Cel and Courvoisier Background with Walt Disney Signature Original Art (Disney, 1945). Coast Guard patrol dog, Pluto, and a baby turtle strut across this hand-inked and hand-painted cel with a Courvoisier background. The image area measures 11'' x 8''. Matted and framed, and in Excellent condition. Matted with a “Walt Disney” studio signature by an unknown hand, possibly Bob Moore.
42364 Mickey Mouse Animation Production Drawing Original Art (Walt Disney, c. 1930). Cowboy Mickey seems to be having a hard time riding his horse in this very early 12" x 9.5" two-hole animation page. We aren't sure of the cartoon, but believe it may be “Pioneer Days”, originally released in November, 1930. It’s a wonderful, full-figure drawing of our favorite pie-eyed mouse, drawn in graphite and red and green pencil. The paper edges are a little ragged, but the image area is in Excellent condition.

42365 “Egyptian Melodies” Background Illustration Original Art (Disney, 1931). Hand-painted original production background featuring an Egyptian vase along with hieroglyphs on the wall from “Silly Symphony” #21, “Egyptian Melodies.” Used in scenes 25 and 27. Watercolor on heavy illustration paper, measures 12" x 9.5". The paper has some tanning; otherwise the condition is Very Good.

42366 “The Klondike Kid” Animation Production Drawing Original Art (Disney, 1932). Mickey feeds Minnie soup in this bouncy animation drawing from the Disney short, “The Klondike Kid” (OPD #9). The art is rendered in graphite on a 12" x 10" sheet of animation paper. Aside from some paper tanning, the art is in Very Good condition.

42367 “Mickey’s Good Deed” Animation Production Drawing Original Art, Group of 2 (Disney, 1932). These two original animation drawings feature Mickey with a bass fiddle (OPD #20), and Pluto (OPD #110). Each is rendered in graphite on a 12 field sheet of animation paper (12" x 10"). Some paper tanning; otherwise the drawings are in Excellent condition.

42368 “Mickey’s Good Deed” Animation Production Drawing Original Art (Disney, 1932). Dressed as Santa, Mickey peers into the window at some children, in this original animation drawing (OPD #11). Rendered in graphite on a 12 field sheet of animation paper (12" x 10"). Some paper tanning; otherwise the drawing is in Excellent condition.

42369 Mickey Mouse “Giant Land” Animation Production Drawing Original Art Group (Walt Disney, 1933). Rumplewatt the Giant has a sneezing fit in these three sequential production drawings from the 1933 Mickey Mouse cartoon, “Giant Land”. Mickey himself appears in a fourth, full-figure drawing, in tiny contrast to the enormous Giant. The four 12" x 9.5" two-hole pages are drawn in graphite, with highlights in yellow, green, and red pencil. Overall condition of the drawings is Excellent.
42370 Mickey Mouse “The Mail Pilot” Animation Production Drawing Original Art (Disney, 1933). Hero Mickey and Minnie are hoisted upon the remnants of Mickey’s improvised mail plane, in this original animation drawing. Rendered in graphite on a 12 field sheet of animation paper. Aside from some paper tanning, the condition is Very Good.

42371 “Mickey’s Gala Premiere” Animation Production Drawing Original Art (Disney, 1933). Joe E. Brown, Marie Dressler, Will Rogers, Jimmy Durante, and Oliver Hardy turn out for Mickey’s film premiere, in this star-filled animation drawing (OPD #185). Rendered in graphite on a 12” x 10” sheet of animation paper. There is some paper tanning; otherwise the condition is Very Good.

42372 “Mickey’s Mellerdrummer” Animation Production Drawing Original Art (Disney, 1933). Mickey and Minnie cut a rug in this spirited original animation drawing (OPD #127). Rendered in graphite on a 12” x 9.5” sheet of animation paper. The paper is slightly tanned; otherwise the condition is Excellent.

42373 “The Pet Store” Animation Production Drawing Original Art (Disney, 1933). Mickey and Minnie walk arm in arm in this romantic expressive animation drawing (OPD #20). Rendered in graphite on a 12” x 10” sheet of animation paper. There is some paper tanning, otherwise the condition is Very Good.

42374 “Puppy Love” Animation Production Drawing Original Art (Disney, 1933). Mickey gives Minnie a box of chocolates, in this animation drawing from the memorable short, “Puppy Love” (OPD #72). Rendered in graphite on a 12” x 10” sheet of animation paper. There is some paper tanning, and light edge wear; otherwise the condition is Very Good.

42375 “Puppy Love” Animation Production Drawing Original Art (Disney, 1933). Decked in his best duds, with flowers and chocolates in hand, Mickey is set to impress his Valentine, Minnie, in this animation drawing from the Disney short, “Puppy Love” (OPD #151). Rendered in graphite, and red and green pencil on a 12” x 10” sheet of animation paper. There is some paper tanning, slight edge wear, and a light tear at the upper middle edge; otherwise the condition is Very Good.
42376  "The Big Bad Wolf" Animation Production Drawing
Original Art, Group of 2 (Disney, 1934). Fiddler and Fifer Pig, and Little Red Riding Hood are interrupted on their journey to Grandma's house by the Big Bad Wolf in fairy disguise, in this set of two original animation drawings from the classic Disney short, "The Big Bad Wolf." Each drawing is rendered in graphite on a 12" x 9.5" sheet of animation paper, and, aside from paper tanning, and light creasing, they average in Very Good condition.

42377  "The Big Bad Wolf" Animation Production Drawing
Original Art, Group of 2 (Disney, 1934). Grandma tries to hide in the closet as the Big Bad Wolf enters her home, in this set of two original animation drawings from Disney short, "The Big Bad Wolf." Each drawing is rendered in graphite on a 12" x 9.5" sheet of animation paper. Aside from paper tanning, the drawings are in Very Good condition.

42378  "The Big Bad Wolf" Animation Production Drawing
Original Art, Group of 2 (Disney, 1934). Grandma tries to hide in the closet as the Big Bad Wolf enters her home, in this set of two original animation drawings from Disney short, "The Big Bad Wolf." Each drawing is rendered in graphite on a 12" x 9.5" sheet of animation paper. Aside from paper tanning, the drawings are in Very Good condition.

42379  Mickey Mouse, Donald Duck "Dognappers" Animation
Production Drawing Original Art (Disney, 1934). Determined police officers, Mickey Mouse, and Donald Duck, are in hot pursuit of the kidnappers of Minnie's dog, in this fast-paced original animation drawing. Rendered in graphite, red, yellow and green pencil, the drawing measures 12" x 10", and is OPD #235. Aside from some paper tanning, the condition is Very Good.

42380  Mickey Mouse, Donald Duck "Dognappers" Animation
Production Drawing Original Art, Group of 3 (Disney, 1934). In their haste to reach the kidnappers of Minnie's dog, Donald flies off the back of Mickey's motorcycle in this set of three drawings. Each drawing measures 12" x 10", (OPDs #244, 247, and 314). Aside from some paper tanning, the drawings are in Very Good condition.
42381  "Ferdinand the Bull" Animation Production Drawing Original Art, Group of 2 (Disney, 1934). Flower-loving Ferdinand and a bouquet of flowers are the subjects of these two original animation drawings from the Academy Award-winning Disney short, "Ferdinand the Bull." Each drawing is rendered in graphite and multi-colored pencil on a 12" x 9.5" sheet of animation paper. Aside from paper tanning, the drawings are in Very Good condition.

42382  "Mickey Plays Papa" Animation Production Drawing Original Art (Disney, 1934). Mickey reads a passage from a scary book, in this detailed animation drawing (OPD #18). Rendered in graphite and blue pencil on a 12" x 10" sheet of animation paper. There is some paper tanning; otherwise, the condition is Very Good.

42383  "Mickey Plays Papa" Background Illustration Original Art (Disney, 1934). Hand-painted original production background featuring the piano that the "Little Mickeys" play in the short, "Mickey Plays Papa." Used in scene 26. Rendered in ink and watercolor on heavy illustration paper, the art measures 11" x 9.5". The paper has some tanning; otherwise the condition is Excellent.

42384  "Mickey’s Fire Brigade" Animation Production Drawing Original Art, Group of 3 (Disney, 1935). These three original animation feature firemen Mickey Mouse (OPD #6), Goofy (OPD #31), and a long-billed Donald Duck (OPD #43D). Each is rendered in graphite on a 12 field sheet of animation paper (12" x 9.5"). Aside from some paper tanning, and light edge wear, the drawings are in Excellent condition.

42385  "Mickey’s Fire Brigade" Animation Production Drawing Original Art (Disney, 1935). Firefighters, Mickey and Donald, use Goofy to ram a bathroom door in order to rescue Clarabelle Cow, in this exuberant animation drawing (OPD #97). The art is rendered in graphite on a 12 field sheet of animation paper (12" x 9.5"). Aside from some paper tanning, and light edge wear, the drawing is in Very Good condition.

42386  Carl Barks - “Alpine Climbers” Animation Production Drawing Original Art (Walt Disney, 1936). Donald Duck takes on a fighting eagle, in this original animation drawing by Carl Barks (OPD #104). Rendered in graphite and red pencil on a 12 field sheet of animation paper (12" x 10"). Some paper tanning; otherwise the drawing is in Excellent condition. Initialed by Carl Barks at the bottom right.
42387  “The Country Cousin” Animation Production Drawing Original Art (Disney, 1936). A butter-covered Morty confronts his cousin,Abner, in this original production animation drawing from the Disney short, “The Country Cousin”. Drawn in graphite and red pencil on a 12” x 10” sheet of animation paper, the art includes inker notes and color references. The paper is tanned with some light edge wear and creasing; otherwise the condition is Very Good.

42388  “Mickey’s Elephant” Animation Production Drawing Original Art (Disney, 1936). Mickey plays with his new pet elephant, in this original animation drawing (OPD #80). Rendered in graphite and red pencil on a 12” x 10” sheet of animation paper. There is paper tanning, and light creasing; otherwise the condition is Very Good.

42389  “Mickey’s Circus” Animation Production Drawing Original Art, Group of 3 (Disney, 1936). Here are three original animation drawings from the Disney short, “Mickey’s Circus,” including the opening title type (OPD #63), and a drawing of ringmaster Mickey Mouse (OPD #136), and a waterlogged Donald Duck (OPD #97). Each is rendered in graphite on a 12” x 9.5” field sheet of animation paper. Aside from some paper tanning, and light edge wear, the drawings are in Excellent condition.

42390  “Moose Hunters” Animation Production Drawing Original Art (Disney, 1937). Dressed in a moose costume, Donald Duck tangles with a bee, in this effervescent animation drawing from the Disney short, “Moose Hunters” (OPD #95A). Rendered in graphite, and red and green pencil on a 12” x 10” sheet of animation paper, there is some paper tanning; otherwise the condition is Very Good.

42391  The Moth and the Flame Production Drawing Animation Original Art Group (Walt Disney, 1937). Three original production pencil drawings from the Silly Symphony short: #26C, with the beautiful Girl Moth; #55, the hero Boy Moth; and #125, featuring the Evil Flame, with color and color notations. All on 12” x 10 five-hole animation paper, and all in Excellent condition.

42392  “Snow White and the Seven Dwarfs” Storyboard Drawing Animation Art (Disney, 1937). Months before “Snow White and the Seven Dwarfs” was released in December, 1937, the Disney artists busied themselves with this storyboard featuring Doc and Dopey. The image area measures 6.5” x 4.5”. Matted and framed, and in Excellent condition.
42393  “Snow White and the Seven Dwarfs” Pencil Animation Drawing Original Art (Disney, 1937). Snow White shares a song with a bird, in this exquisite original animation production drawing. Rendered in graphite and red pencil on a 12” x 10” sheet of animation paper. There is slight paper tanning, light creasing, and some light edge wear; otherwise the condition is Very Good.

42394  “Snow White and the Seven Dwarfs” Pencil Animation Drawing Original Art (Disney, 1937). With a song on his lips, Grumpy works the mine in this chipper original animation production drawing from Disney’s feature, “Snow White and the Seven Dwarfs.” Rendered in multi-colored pencils on a 12” x 10” sheet of animation paper. There is slight paper tanning, light creasing, and some light edge wear; otherwise the condition is Very Good.

42395  “Snow White and the Seven Dwarfs” Pencil Animation Drawing Original Art (Disney, 1937). Four of the seven dwarfs are about to make Grumpy wash his hands, in this animation production drawing from Disney’s first feature film. Rendered in graphite and orange pencil on a 12” x 10” sheet of animation paper. Aside from light paper tanning, and creasing, the art is in Very Good condition.

42396  “Woodland Cafe” Animation Production Drawing Original Art (Disney, 1937). Two jitter-bugging bugs are about to throw down in this animation drawing (OPD #120) from the “Silly Symphony,” “Woodland Cafe.” Rendered in graphite, and red and green pencil on a 12 field sheet of animation paper. In Very Good condition.

42397  Donald Duck “Donald’s Golf Game” Animation Production Drawing Original Art (Walt Disney, 1938). Donald gets into the swing of things in this wonderful production drawing from the thirties. Other than his feet, Donald’s full figure is shown on this 12” x 10” five-hole animation drawing, done in graphite with green and red highlights. In Excellent condition.

42398  “Mickey’s Trailer” Animation Production Drawing Original Art (Disney, 1938). Mickey makes some fresh coffee in this drawing from the Disney short, “Mickey’s Trailer” (OPD #4). The art is rendered in graphite on a 12” x 10” sheet of animation paper. Aside from some paper tanning, the art is in Very Good condition.
42399  “Mother Goose Goes Hollywood” Animation Production Drawing Original Art, Group of 2 (Disney, 1938). Two matched original animation drawings featuring Groucho, Harpo, and Chico Marx as the “Fiddlers Three” (OPDs #8 and 108). Each drawing is rendered in graphite and red pencil on a 12 field sheet of animation paper (12” x 10”). Some paper tanning; otherwise the drawings are in Very Good condition.

42400  “Mother Goose Goes Hollywood” Animation Production Drawing Original Art, Group of 3 (Disney, 1938). Matched set of three original animation drawings featuring the Marx Brothers as the “Fiddlers Three” (OPDs #17, 117, and 217). Each drawing is rendered in graphite and red pencil on a 12 field sheet of animation paper (12” x 10”). Some paper tanning; otherwise the drawings are in Very Good condition.

42401  “Mother Goose Goes Hollywood” Animation Production Drawing Original Art, Group of 3 (Disney, 1938). Three original animation drawings featuring Laurel and Hardy (OPDs #26, 33, and 35) from the Disney short, “Mother Goose Goes Hollywood.” Each is rendered in graphite and red pencil on a 12 field sheet of animation paper (12” x 10”). There is some paper tanning; otherwise the drawings are in Very Good condition.

42402  “Mother Goose Goes Hollywood” Animation Production Drawing Original Art, Group of 5 (Disney, 1938). Laurel and Hardy accompany Cab Calloway and his band, in this set of five original animation drawings (OPDs #5, 436, 268, 428, and 349). Each drawing is rendered in graphite on a 12 field sheet of animation paper (12” x 10”). Some paper tanning; otherwise the drawings are in Very Good condition.

42403  “Mother Goose Goes Hollywood” Animation Production Drawing Original Art, Group of 5 (Disney, 1938). Cab Calloway works his orchestra into a frenzy with the help of Laurel and Hardy, in this set of five original animation drawings (OPDs #13, 424, 240, 444, and 340). Each drawing is rendered in graphite on a 12 field sheet of animation paper (12” x 10”). Some paper tanning; otherwise the drawings are in Very Good condition.

42404  “Mother Goose Goes Hollywood” Animation Production Drawing Original Art (Disney, 1938). “I’ve lost my sheep, really I have”. This original animation drawing features Katherine Hepburn as Little Bo Peep (OPD #29D). Rendered in graphite and blue pencil on a 12 field sheet of animation paper (12” x 10”). Some paper tanning; otherwise the drawing is in Excellent condition.
42405  “Mother Goose Goes Hollywood” Animation Production Drawing Original Art (Disney, 1938). Original animation drawing (OPD #45) of Edward G. Robinson and Greta Garbo from the Oscar-nominated short, “Mother Goose Goes Hollywood.” Rendered in graphite on a 12 field sheet of animation paper (12” x 10”). Some paper tanning; otherwise the drawing is in Excellent condition.

42406  “Mother Goose Goes Hollywood” Animation Production Drawing Original Art (Disney, 1938). Original animation drawing (OPD #46) of Wallace Beery as Little Boy Blue from the short, “Mother Goose Goes Hollywood.” Rendered in graphite, and red pencil on a 12 field sheet of animation paper (12” x 10”). Some paper tanning and light creasing; otherwise the drawing is in Very Good condition.

42407  “Mother Goose Goes Hollywood” Animation Production Drawing Original Art, Group of 2 (Disney, 1938). These two original animation drawings feature W. C. Fields as Humpty Dumpty (OPD #64), and Charlie McCarthy (OPD #21) from the star-filled animated short, “Mother Goose Goes Hollywood.” Each is rendered in graphite on a 12 field sheet of animation paper (12” x 10”). There is some paper tanning; otherwise the drawings are in Excellent condition.

42408  “The Autograph Hound” Animation Production Drawing Original Art, Group of 3 (Disney, 1939). Joe E. Brown and Martha Raye embrace in a kiss, in these three original animation drawings (OPDs #100-H, C19, and 37) from the short, “The Autograph Hound.” Each drawing is rendered in graphite on a 12 field sheet of animation paper (12” x 10”). Some paper tanning; otherwise the drawings are in Very Good condition.

42409  “The Autograph Hound” Animation Production Drawing Original Art (Disney, 1939). Original animation drawing (OPD #80) of Joan Crawford from the short, “The Autograph Hound.” Rendered in graphite on a 12 field sheet of animation paper (12” x 10”). Some paper tanning; otherwise the drawing is in Excellent condition.

42410  “The Autograph Hound” Animation Production Drawing Original Art (Disney, 1939). Elephant-eared Clark Gable caricature (OPD #124) from the Disney short, “The Autograph Hound.” Rendered in graphite on a 12 field sheet of animation paper (12” x 10”). Some paper tanning; otherwise the drawing is in Excellent condition.
42411  "The Autograph Hound" Animation Production Drawing
Original Art (Disney, 1939). With autograph book in hand, Greta Garbo
scampers to get Donald Duck's autograph, in this animation drawing (OPD
#81) from the Disney short, "The Autograph Hound." Rendered in graph-
rite, red and green pencil on a 12 field sheet of animation paper (12" x 10").
Some paper tanning; otherwise the drawing is in Excellent condition.

42412  "The Autograph Hound" Animation Production
Drawing Original Art (Disney, 1939). Screen legends, Greta Garbo
and Clark Gable, share a passionate embrace, despite their well known
and often public animosity, in this unforgettable animation drawing
(OPD #33) from the Disney short, "The Autograph Hound." Rendered in
graphite and red pencil on a 12 field sheet of animation paper (12" x 10").
Some paper tanning; otherwise the drawing is in Excellent condition.

42414  "Beach Picnic" Animation Production Drawing Original
Art (Disney, 1939). Donald and Pluto share a sticky moment on the beach,
in this rousing animation drawing (OPD #49B). The art is rendered in graph-
rite, red and green pencil on a 12 field sheet of animation paper (12" x 10").
Aside from some paper tanning, and light edge wear, the drawing is in Very
Good condition.

42415  Donald Duck "The Hockey Champ" Animation Production
Cel Original Art (Disney, 1939). The irritable Donald Duck challenges his
nephews to a game of ice hockey which leads to all sorts of winter hi-jinks, in
the short, "The Hockey Champ." The original hand-inked and hand-painted
cel has been trimmed and remounted with a 7" x 4.5" image area. Matted
and framed and in Excellent condition.

42416  "The Hockey Champ" Animation Production Drawing
Original Art, Group of 2 (Disney, 1939). The hockey champ of Duck
Swamp, Donald Duck, plays the game with his nephew in these two original
animation drawings from the short, "The Hockey Champ" (OPD's #C-16, and
9). Each drawing is rendered in graphite on a 12" x 10" sheet of animation
paper. Aside from some paper tanning, and light staining, the drawings are
in Very Good condition.
42417 Walt Disney Studios - “Society Dog Show” Animation Production Drawing Original Art (Disney, 1939). The judge bestows the “Public Hero Number One” medal on Pluto in this original animation drawing rendered in multi-colored pencil on a 12” x 10” sheet of animation paper. The paper is a bit tanned, with some light creasing; otherwise the condition is Very Good.

42418 Walt Disney Studios - “Society Dog Show” Animation Production Drawing Original Art (Disney, 1939). While a proud Mickey looks on, Pluto receives a medal of honor for his heroism in this original animation drawing rendered in multi-colored pencil. Measures 12” x 10”, and, aside from some light paper tanning, the art is in Excellent condition.

42419 “Society Dog Show” Animation Production Drawing Original Art (Disney, 1939). Strapped into a pair of roller skates, a reluctant Pluto gets a push from Mickey, in this expressive animation drawing. Rendered in graphite and red pencil on a 12” x 10” sheet of animation paper, the paper is a bit tanned; otherwise the condition is Very Good.

42420 “Society Dog Show” Animation Production Drawing Original Art (Disney, 1939). A dog show judge gives Pluto the once-over, in this original animation drawing (OPD #155B). Rendered in graphite and red pencil on a 12” x 10” sheet of animation paper. There is paper tanning, and light creasing; otherwise the condition is Very Good.

42421 “Society Dog Show” Animation Production Drawing Original Art (Disney, 1939). In this original animation drawing (OPD #18), Mickey edges out from under a stage skirt. Rendered in graphite and red pencil on a 12” x 10” sheet of animation paper. The paper has some tanning, and light creasing; otherwise the condition is Very Good.

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42422  Disney Animation Sample Portfolio Original Art (c. 1940s). This fascinating collection of cels, drawings, and memorabilia came from the estate of Mali McCormack, one of the pioneering female animation artists used by Walt Disney Studios in the Ink and Paint department. Inside is a treasure trove of incredible items, including: McCormack’s original portfolio that has on the inside front cover her “Screen Cartoonist” and “National Writers Club” membership cards and a 1940 Disney Burbank Studios in-house program for an animation art show in which she participated; trimmed color cell of a cat, maybe from Pinocchio; group of nine trimmed painted cells, mounted on one board, seven of Jiminy Cricket and two of cats; two inked outline cells of Donald Duck on a polo pony, one with open eyes, one with black filled eyes; inked outline cel of Donald; inked outline cel of a singing chicken; inked outline cel of Daisy and Donald; inked outline cel of Snow White; inked outline cel of cat from Pinocchio, dated July 3, 1940; inked outline cel of donkey from Fantasia; group of five graphite and red pencil drawings; inked outline cel of Geppetto from Pinocchio; several miscellaneous pencil drawings by Mali, including Mickey and Pinocchio; and Mali’s three Donald Duck style guide copies. An incredible, historic collection for any serious animation collector! Items range from Good to Excellent condition.

42423  Pinocchio Animation Production Drawing Original Art (Walt Disney, 1940). Who can resist a face like this? Fantastic, full-figure pencil drawing of one of Disney’s most beloved characters, with highly detailed face and eyes, makes this sketch a standout. Drawn in graphite, red, and blue pencil, on traditional five-hole animation paper. In Excellent condition.

42424  “Pinocchio” Animation Production Drawing Original Art (Disney, 1940). The wonder of Geppetto’s little wooden boy is expressed beautifully in the original animation drawing. The art is rendered in graphite on a 12-field sheet of animation paper (12” x 10”, OPD #C128), and includes Disney studio stamps. There is some paper tanning, and light wrinkling; otherwise the condition is Very Good.

42425  “Pinocchio” Animation Production Drawing Original Art (Disney, 1940). J. Worthington Foulfellow strikes a devious pose in this original animation drawing from Disney’s second animated feature film. The art is rendered in graphite and red pencil on a 12-field sheet of animation paper (12” x 10”, OPD #53), and includes Disney studio stamps. There is some paper tanning, and light soiling; otherwise the condition is Very Good.

42426  “Pinocchio” Animation Production Drawing Original Art (Disney, 1940). Pinocchio kicks up a Russian dance in this original animation drawing from the “Got No Strings” sequence of Disney’s second animated feature film, “Pinocchio.” The art is rendered in graphite and multi-colored pencil on a 12-field sheet of animation paper (12” x 10”), and includes Disney studio stamps. There is some paper tanning, and light edge wear; otherwise the condition is Very Good.
42427  “Pinocchio” Animation Production Drawing Original Art (Disney, 1940). This detailed animation drawing features the corrupt Coachman who owns and operates Pleasure Island. The art is rendered in graphite and green pencil on a 12-field sheet of animation paper (12” x 10”, OPD #43), and includes Disney studio stamps. There is some paper tanning, and light soiling; otherwise the condition is Very Good.

42428  “Pinocchio” Animation Production Drawing Original Art (Disney, 1940). Stromboli runs his thumb along a very sharp axe blade, in this threatening animation drawing. The art is rendered in graphite and multi-colored pencil on a 12-field sheet of animation paper (12” x 10”, OPD #109), and includes Disney studio stamps. There is some paper tanning, light creasing, and edge wear; otherwise the condition is Very Good.

42429  “The Sorcerer’s Apprentice” Animation Production Drawing Original Art (Disney, 1940). This buoyant production drawing of Mickey in his most famous role is rendered in graphite and yellow pencil. Measures 12” x 10”, and, aside from some light paper aging, and light creasing, the condition is Very Good.

42430  “The Nifty Nineties” Animation Production Drawing Original Art (Disney, 1941). Mickey takes Minnie for a ride in his horseless carriage, in this debonair delineation from the Disney short, “The Nifty Nineties.” Measures 12” x 10”, and, aside from some light paper aging, the art is in Very Good condition.

42431  “Mickey’s Birthday Party” Animation Production Cel Original Art (Disney, 1942). Minnie takes the cake, in this hand-inked and hand-painted cel from the short, “Mickey’s Birthday Party,” featuring the gang throwing Mickey a surprise party for his birthday. The cel has an image area of 13” x 8.75”, and is in Excellent condition. The background is a 1940s-era printed background.

**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.
42432  "Pluto’s Kid Brother” Animation Production Cel and Courvoisier Background with Walt Disney Signature Original Art (Disney, 1946). Pluto’s mischief-making brother, K. B., is the star of this hand-inked and hand-painted cel with a Courvoisier background. The image area measures 7.5” x 6.5”. Matted and framed, and in Excellent condition. Signed and inscribed by Walt Disney.

42433  "Trailer Horn” Donald Duck Animation Production Cel and Background Original Art (Disney, 1950). Donald enjoys a few carefree moments in his house trailer, in this original production animation cell from the short, "Trailer Horn". Hand-inked and hand-painted on a sheet of acetate, the image area measures 12.5” x 9.5”. Includes the original hand-painted background. In Excellent condition.

42434  "Alice in Wonderland” The Mad Hatter and the March Hare Animation Production Cel Original Art (Disney, 1951). Supervised by Walt Disney himself, "Alice in Wonderland" is considered by many to be some of the finest animation in Disney studio history. This hand-inked and hand-painted cel features the Mad Hatter and the March Hare frantically crossing the frame. The cel has an image area of 11.5” x 8.5”, and is in Excellent condition. The background is a color photocopy.

42435  "Alice in Wonderland” Dodo Animation Production Cel Original Art (Disney, 1951). This lively hand-inked and hand-painted cel features the Dodo from Disney’s thirteenth animated feature, "Alice in Wonderland." The cel has an image area of 9.5” x 7.5”, and is in Excellent condition.

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42436 Goofy Animation Production Cel Original Art (Disney, circa 1950s). Mickey’s lovable, gap-toothed friend Goofy sparkles in this hand-inked and hand-painted cel. The art has an image area of 11.5” x 8.5”, and is in Excellent condition. The background is a color photocopy.

42437 “Ben and Me” Animation Production Drawing Original Art (Disney, 1953). Ben Franklin’s assistant, Amos Mouse, examines his lightning-struck tail, in this dynamic animation drawing (OPD #74). Rendered in graphite on a 12” x 10” sheet of animation paper, the art has some light paper tanning; otherwise the condition is Excellent.

42438 “Little Hiawatha” Animation Production Drawing Original Art (Disney, 1953). With bow and arrow in hand, Little Hiawatha shows his courage, in this original animation drawing (OPD #35). Rendered in graphite and red pencil on a 12” x 10” sheet of animation paper, the art has some light paper tanning, and light creasing; otherwise the condition is Very Good.

42439 “Peter Pan” Animation Production Drawing Original Art (Disney, 1953). Captain Hook takes a foot bath after being fished from the water, in this detailed animation production drawing from Disney’s fourteen animated feature, “Peter Pan.” Measures 12” x 10”, and, aside from some light paper aging, the art is in Very Good condition.

42440 “Sleeping Beauty” Production Cel with Presentation Background Original Art (Walt Disney, 1959). Good fairy, Flora, floats through the forest in this buoyant hand-inked and hand-painted production cel. The image area measures 11.5” x 8.5”. Framed and in Excellent condition.
42441  Eyvind Earle - Sleeping Beauty Concept Painting Animation Original Art (Walt Disney, 1959). A lush concept illustration of Princess Aurora’s “Dream Sequence,” with the young princess sitting on the castle balcony; castle tower and spires can be seen behind her. A beautiful piece, with wonderful coloring and stylized graphics. Signed in the lower right corner. Oils on illustration board, measuring approximately 12” x 6”; in Excellent condition.

42442  Eyvind Earle - Sleeping Beauty Concept Animation Original Art (Walt Disney, 1959). The villainous Maleficent surveys her Forces of Evil, high atop her Forbidden Castle turret, in this surreal, moody concept painting by Eyvind Earle. Signed by Earle in the lower right corner. Oils on illustration board, measuring approximately 14” x 6.25”. In Excellent condition.

42443  Eyvind Earle - “Sleeping Beauty” Animation Concept Painting Original Art (Disney, 1959). Maleficent in her guise as a black dragon, pursues the Prince in a stylized background that is pure Eyvind Earle, in this concept painting from Disney’s sixteenth animated feature, “Sleeping Beauty.” Rendered in tempera on heavy illustration board, the art measures 12” x 6”, and is in Excellent condition.
42444 “101 Dalmations” Production Cel with Presentation Background Original Art (Walt Disney, 1961). This hand-painted production cel features Anita and Perdita. Measures 15” x 12.5”. Matted and framed and in Excellent condition.

42445 “The Jungle Book” Hand Painted Production Cel Original Art (1967). Baloo the Bear and Mowgli share a moment together in this wonderful hand-painted production cel from “The Jungle Book”, the last feature that Walt Disney had a personal hand working on. The art has an image area measuring approximately 12” x 9” and is in Very Good condition. The background is a color photocopy.

42446 The Mad Hatter Animation Production Cel Original Art (Disney, undated). Created for an Eastern Airlines television commercial, this hand-inked and hand-painted cel features the manic Mad Hatter. The art has an image area of 11.5” x 8.5”, and is in Excellent condition. The background is a printed background.

42447 “Peter and the Wolf” Television Animation Production Model Cel Original Art (Disney, undated). Peter takes his popgun after a wolf, in this hand-painted cel color guide for an unidentified Disney television production. The background is original airbrushed art on board. The image area measures 11.5” x 8.5”. In Excellent condition.

42448 “The Rescuers” Bernard and Bianca Animation Publicity Cel Set-Up and Background Original Art (Disney, 1977). Bernard hands Bianca a colorful Christmas package in this hand-painted publicity promo cel set-up with original hand-painted background. The image area measures 11.5” x 8.5”, and the art is in Excellent condition.
42449  "The Rescuers" Bernard and Bianca Animation Production Cel Set-Up and Background Original Art (Disney, 1977). This delightful hand-painted holiday promo cel set-up featuring Bernard and Bianca includes an original hand-painted background. The image area measures 8.5" x 11.5", and the art is in Excellent condition.

42450  "The Rescuers" Orville Animation Production Cel Original Art (Disney, 1977). This hand-painted cel features the albatross, Orville, from Disney's twenty third feature production, "The Rescuers". The cel measures 15.5" x 11.75". Aside from some slight buckling at the top and bottom, the art is in Very Good condition. Includes a hand-painted background (not original production art).

42451  Alvin S. White Studio - "May I Have This Dance?" Collector's Plate Illustration and Plate (Knowles/Disney, 1992). Snow White buoyantly dances with Dopey, in this hand-inked and hand-painted cel and background illustration used for the "May I Have This Dance?" limited edition collector's porcelain plate. Inspired by Disney's beloved film, "Snow White and the Seven Dwarfs," the art is matted and framed with a 11" x 11" image area. In Excellent condition. Includes the "May I Have This Dance?" collector's plate.

42452  Alvin S. White Studio - "Yuletide Greetings" Collector's Plate Illustration and Plate (Knowles/Disney, 1993). Scrooge's nephew Fred (Donald Duck), brings a little holiday cheer to Bob Cratchit (Mickey Mouse), in this hand-inked and hand-painted cel and background illustration used for the "Yuletide Greetings" limited edition collector's porcelain plate. Inspired by Disney's beloved film, "Mickey's Christmas Carol," the art is matted and framed with a 13.5" x 12" image area. In Excellent condition. Includes the "Yuletide Greetings" collector's plate.

42453  Charles Schettler - "Gulliver's Travels" Background Concept Illustration Original Art (Fleischer Studio, circa 1935). This delightfully detailed concept painting was created for the landmark 1939 Fleischer Studio full-length feature cartoon, "Gulliver's Travels." The anthropomorphic trees and mushrooms add a cute, whimsical touch to cinematographer Charles Schettler's fantasy scene. This gorgeous piece has an overall size of 13" x 9", and the art is in Excellent condition.
42454  Flintstones Animation Production Cel Original Art Group, with Signed Cel (Hanna Barbera, undated). Round and round rolls Fred, over and around again! This amazing matched set of animation cels from the popular stone-age sitcom is sure to delight any Flintstones fan. The set includes 19 painted cels of Fred in a wheeled cart, zipping along the curled tail of an obliging dinosaur. Series creators Bill Hanna and Joe Barbera have boldly signed the top cel in black marker. In Excellent condition.

42455  "Heavy Metal" Animation Production Cel Original Art (1981). This hand-painted animation production cel is from the "Den" sequence of the ground-breaking "Heavy Metal" feature film. This cel measures 16.5" x 11.5", and is in Excellent condition. The background is a color photocopy.

42456  Winsor McCay - Gertie the Dinosaur Animation Drawing Original Art (1914). Who was the first “superstar” of animated cartoons? If you answered “Gertie”, give yourself a pat on the back. While Winsor McCay’s 1914 short was not the very first animated cartoon, its prehistoric star certainly was the first celebrated personality of this new medium, and the cartoon is considered the first “keyframe” animation. McCay, and his assistant John Fitzsimmons, drew every single drawing for this short feature, without the use of multi-plane cameras, which meant every single background detail had to be recreated for each drawing. This is drawing number 250, showing Gertie rolling around by the shore. Ink on rice paper measuring approximately 8.75" x 6.5", mounted on a slightly larger piece of white board. In Excellent condition. “Gertie the Dinosaur” is currently listed at #6 in a list of the 50 Greatest Cartoons of All Time, and this historic drawing is a wonderful example from that groundbreaking effort.

42457  Alex Toth - “Space Angel” TV Show Illustration Original Art (circa 1962). The late, great Alex Toth was a master at both comic book and animation art. This sleek, streamlined double-portrait of Crystal and Tarus was done for the 1962 TV cartoon, “Space Angel.” This piece has an overall size of 9.5" x 7", and the art is in Very Good condition.

END OF SESSION 2
SESSION THREE

Live, Internet, and Mail Bid Signature Auction #826
Friday, November 16, 2007, 1:00 PM CT, Lots 43001-43652
Heritage Auctions Dallas, Texas

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ORIGINAL COMIC ART

43001  Neal Adams - The Spectre #5, page 21 Original Art (DC, 1968). The fearsome Psycho-Pirate holds both Detective Jim Corrigan and the Spectre at bay in these scenes from "The Spectre Means Death." This Silver Age sensation was both written and drawn by "Nefarious" Neal Adams. This page has an image area of 10" x 15", and the art is in Excellent condition. Adams signed the page in its lower border.

43002  Neal Adams - Vampirella #1, "Goddess From the Sea," page 6 Original Art (Warren, 1969). Neal Adams astonished Silver Age readers when he first appeared on the comics scene in the mid-sixties, and his grey tone art for the Warren horror magazines was some of his most memorable work. This terrifying "twist ending" is drawn purely in pencil, and it came from Don Glut's shocker, "Goddess From the Sea." You'll be gasping for breath (just like the story's protagonist), not only at the final panels of the page, but also at the beauty of this art. As a side note, Nefarious Neal drew this page on the back of DC cover stock. This piece has an approximate image area of 11" x 15", and the art is in Excellent condition.

43003  Mike Allred - Superman/Madman Hullabaloo #1 Inside Cover Painting Original Art (DC, 1997). The Man of Steel and Madman teamed for an offbeat adventure and Mike Allred painted this scene on a large stretched canvas. This piece has an overall size of 24" x 30" with an image area of 14" x 22". The art is in Excellent 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.
43004  Murphy Anderson - Hawkman #20, page 12 Original Art (DC, 1967). For many Silver Age fans, Murphy Anderson took Hawkman to new heights of glory with his crisp, polished artwork. This “half-page” from “Lion-Man, the Tabu Menace” has an image area of 10” x 7.5”, and the art is in Excellent condition.

43005  Murphy Anderson - National Comics #1 Cover Recreation Original Art (undated). Uncle Sam keeps “the stars and stripes” flying. As a heartfelt homage to his artistic idol, Lou Fine, Murphy Anderson recreated several of Fine’s best Golden Age covers in full color. The piece offered here is a recreation of National Comics #1, and Anderson has masterfully drawn the scene in Fine’s fluid style, and topped off this cover recreation with beautiful coloring. This painting has an image area of 15” x 21”, and the art is in Excellent condition. Also included with this lot is a certificate of authenticity signed by Murphy Anderson.

43006  Ross Andru and Mike Esposito - Our Army at War #16, page 1 Original Art (DC, 1953). A “Traffic Cop Soldier” takes a ribbing from his frontline comrades in this early DC war comic’s “story hook” set-up. The image area of this title page measures 13” x 18”, and the condition of the page is Excellent.

43007  Ross Andru and Mike Esposito - Get Lost #2 Title Page 23 Original Art (Mikeross Publications, 1954). Comic book mainstays Ross Andru and Mike Esposito launched their own lampoon comic in the fifties, and this movie parody page is an uproarious example of their inspired lunacy. This laugh-filled title page has an image area of 12” x 18”, and the art is in Excellent condition.

43008  Ross Andru - Fight Against Crime #14 Page Original Art, Group of 11 (Story Comics, 1953). Eleven pages of hard-hitting Ross Andru action-adventure art detail the events of these crime scenes from the fifties. Included in this lot are a complete 6-page yarn, titled “Deaf... But Not Dumb,” and pages 2 through 6 of a second story (its title page is missing). Each page has an image area of 12” x 18”, and aside from a few pasted-on lettering corrections, the pages average Very Good condition.
43009  Ross Andru and Dick Giordano - Superman vs. The Amazing Spider-Man Double-Page Spread, pages 52 and 53 Original Art (DC/Marvel, 1976). Billed as the greatest battle in comics history, Spider-Man seems to have the upper hand over Superman in these bombastic battle scenes. According to recent articles in the fan press, Neal Adams had a hand in some of this issue’s art as well, and the shot of Superman at upper left may be one of these instances. This super-spectacular double-page spread has a combined image area of 19.25” x 12”, and aside from a missing pasted-on thought balloon in panel five, the art is in Excellent condition.

43010  Ross Andru and Bob Smith - The New Adventures of Superboy #30 Cover Original Art (DC, 1982). The horizon has gone topsy-turvy in this thriller, as Superboy is attacked by Glowman in “The Secret of the Crystal Curse.” “Dial H for Hero” makes a cameo at the bottom of the design. This cover has an image area of 9.75” x 15”. The figure of Glowman is on an acetate overlay; otherwise, the art is in Very Good condition.

43011  Ross Andru and Klaus Janson - Heroes Against Hunger #1, page 11 Original Art (DC, 1986). Superman puts a trio of androids out of commission with a blast of heat vision, in this magnificent page from DC’s famine relief benefit book. The art has an image area of 10” x 15” and the condition is Excellent.

43012  Thom Ang - X-Files, Season II, “Soft Light” Illustration Original Art (Topps, undated). “The truth is out there,” but maybe “you can’t handle the truth.” Thom Ang’s work has appeared in Business Week, The Village Voice, Random House, Jim Henson Studios, White Wolf, Topps (X-Files and The Art of Star Wars), and both DC and Marvel Comics. This enigmatic Thom Ang mixed-media illustration, titled “Soft Light,” has an image area of 7.5” x 10.75”, and the piece has been framed to an overall size of 14.5” x 17.5”. The art is in Excellent condition.
43013  Jim Aparo - Adventure Comics #432, page 2 Original Art 
(DC, 1974). Writer Michael Fleisher and artist Jim Aparo set the stage in this
page from probably the best of the sick and twisted Spectre stories from
the Bronze Age. The art has an image area of 10" x 15", and, aside from some
tape stain residue on three edges (mostly outside of the image area), the art
is in Very Good condition.

43014  Jim Aparo - Adventure Comics #432, page 4 Original Art 
(DC, 1974). Tick, tick, tick goes the clock in a countdown to doom, in this
page from writer Michael Fleisher and artist Jim Aparo’s twisted Bronze Age
tale, “The Anguish of... the Spectre”. The art has an image area of 10" x 15",
and, aside from some tape stain residue on three edges (mostly outside of
the image area), the art is in Very Good condition.

We’ve all seen those oh-so-tiny, in-the-mar-
gins drawings that Sergio did for Mad
Magazine, but have you ever seen a really big piece of Aragones
art? Well, look no fur-
ther, friends, ‘cause we
got a real whopper for
you here! This wild and
colorful 30” x 39” illustra-
tion of Mighty Magnor, the space-hopping amnes-
tiac created with Mark Evanier, has got to be the biggest Sergio drawing
ever! Originally done for a 1993 San Diego Comic Con charity auction, this
incredible mixed-media on illustration board portrait has been locked up in
a private collection ever since. Grab this opportunity to add more Sergio art
to your collection — and we do mean more! Boldly signed in black marker.
In Excellent condition.

43016  Dick Ayers and Paul Reinman - Tales
to Astonish #58, Giant-Man page
5 Original Art (Marvel, 1964).
“Giant-Man faces the
most powerful foe of
all, in the coming of
Colossus.” From the
mid-sixties comes
this magnificent page of
Marvel mayhem, in
the signature slam-
bang style of the
House of Ideas. This
Silver Age sensation
has an image area
of 12.5” x 18.5”, and
the art is in Excellent
condition. Darling
Dick Ayers signed
the page in its lower
border.
43017  Dick Ayers - Astonishing Tales #22, Splash Page 1 Original Art (Marvel, 1974). The pulse-pounding power of It, The Living Colossus is unleashed in this Bronze Age blockbuster, drawn by Marvel mainstay Dick Ayers. This power-packed piece has an image area of 10" x 15", and aside from tape residue stains on the borders and a few printer's oil stains, the art is in Very Good condition.

43018  Peter Bagge - Adventures of Bat Boy Comic Strip #1-3 Original Art (Weekly World News, 2004). Who can forget that wild cover of the Weekly World News (that gloriously tacky tabloid once found at checkout stands everywhere), screaming out the discovery of a "Bat Child Found in Cavel!" Wow! Bat Boy's debut appearance helped sell many a copy of the once-popular paper that only recently, after ceasing publication, admitted to making up "news" items like this — no kidding! Anyway, cartoonist Peter Bagge had a great run of strips in WWN featuring the adventures of the Bat Boy in Afghanistan. Here are the first three "Daily"-style strips. Each ink, graphite, and blue-pencil example has an image measuring approximately 13" x 4.5" or 5", and are signed in pencil by Bagge. In Excellent condition.

43019  Bernard Baily - Alarming Adventures #1, Contents Page Original Art (Harvey, 1962). Bernard Baily displays the Code-approved approach to horror comic art in this cataclysmic contents page which also served as the opener for the yarn, "Lost Acre." Although published in 1962, this page was originally approved by the Comics Code in 1958. This page has an image area of 12" x 18", and aside from a stain in the upper right border, the art is in Very Good condition.

43020  Matt Baker - Classics Illustrated #32 "Lorna Doone," page 7 Original Art (Gilberton, 1946). The superb draftsman-ship of Matt Baker is the highlight of these scenes, drawn for the adaptation of R. D. Blackmore's novel. This page has an image area of 12.5" x 18", and aside from a stain panel four, and some light paper aging, the art is in Very Good condition.
43021 **Matt Baker - Classics Illustrated #32 “Lorna Doone,” page 36 Original Art (Gilberton, 1946).** No Matt Baker yarn would be complete without a gorgeous girl, and this page features two in its top panel tier. This piece has an image area of 12.5" x 18", and the art is in Very Good condition.

43022 **Matt Baker - Seven Seas Comics #3, South Sea Girl page 3 Original Art (Universal Phoenix Features, 1946).** Wind-swept Golden Age action and an exotic heroine — what more could a Matt Baker ask for? This page has an image area of 13" x 18". The word balloons and captions are pasted-on, and there is some mild paper aging; otherwise, the art is in Very Good condition.

43023 **Matt Baker - Teen-Age Romances #21, Page 11 Original Art (St. John, 1952).** Whenever Matt Baker drew a story, readers knew it was a sure-fire bet that scenes spotlighting gorgeous gals would be among the highlights of the yarn. This page has an image area of 12" x 18", and aside from a few lettering corrections and a few small stains, the art is in Excellent condition.

43024 **Matt Baker - St. John Romance Comic Page 2 Original Art (St. John, circa 1955).** “Good girl” maestro Matt Baker details a budding romance amongst the fête set. This crisply inked page from an unidentified issue may have been inked by Baker’s favorite inker, Ray Osrin. This beautiful page has an image area of 12" x 18", and the art is in Excellent condition.

43025 **Matt Baker - St. John Romance Comic Page 5 Original Art (St. John, circa 1955).** Matt Baker was at the high point of his career when he drew this sleek and elegant page for an unidentified St. John romance title. This page has an image area of 12" x 18", and the art is in Excellent condition.

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43026  Matt Baker - Flamingo Daily Comic Strip #73 Original Art (Phoenix Features, undated). This hard-riding episode is chock full of delicious detail, drawn by a comic book legend, Matt Baker. The image area of this strip is 19” x 5”, and the art is in Excellent condition.

43027  Matt Baker - Flamingo Daily Comic Strip #92 Original Art, dated 5-26-52 (Phoenix Features, 1952). As always, Matt Baker’s “good girl” art is breathtaking. Flamingo stars in all four panels of this daily. The image area of this episode is 19” x 5”, and the art is in Excellent condition.

43028  Jim Balent and Rick Burchett - Batman: Batgirl #1 Girffrenzy Page 16 Original Art (DC, 1998). This pulchritudinous piece was drawn by “bad girl” artists supreme, Jim Balent and Rick Burchett, so adjust your “bat-bids” accordingly! This page has an image area of 10” x 15”, and the art is in Excellent condition.

43029  Jim Balent - Catwoman Specialty Illustration Original Art (2001). The Catwoman is ready to play in this naughty specialty piece. This drawing has an image area of 17” x 11”, and the art is in Excellent condition.


43031  Carl Barks - Walt Disney’s Comics and Stories #308 Cover Original Art (Gold Key, 1966). Donald and Daisy find a new way to get around in this clever Carl Barks cover illustration. This was done near the time Barks was set to retire from regular comic art production; an enclosed letter from Carl to superfan Ron Goulart, dated May 5, 1966, indicated his future plans to continue occasional work on the Ducks, and concludes, “The rocking chair beckons. I stagger toward it in the gathering twilight. Farewell, farewell, my loyal fans. (I wonder what I’ll use for an Uncle Scrooge story next January, when the larder is low and the glass is empty?) So goes life.” The cover art is ink on bristol, with an image area of approximately 8” x 7”. The logo and type stats are on overlays, and may be replacements. The art is in Excellent condition. A copy of the comic, plus a few photocopies and print-outs of the art are included.

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43032 Carl Barks - “Menace of the Myths” Oil Painting Original Art (circa 1973). This Carl Barks sensation was based upon the 1955 story from Uncle Scrooge #12, “The Golden Fleecing.” This epic adventure opens when Uncle Scrooge decides to buy a new coat made of solid gold. When Duckburg's clothiers tell him there is no such thing, Scrooge becomes more determined than ever to find one. So it is that Scrooge meets with a strange man, known as an “Eikral” from the country of “Seikral” who knows where to find one — the legendary Golden Fleece. Donald, wary of this stranger, asks Huey, Dewey and Louie to look up the name Seikral in their trusty Junior Woodchucks Guidebook — and it seems that “Seikral” is “Larkies” spelled backwards. The mythical Larkies were creatures who were half woman, half bird. Eventually, after several turns of fortune, Scrooge and Donald defeat a dragon and capture the Golden Fleece. After all that, when the ducks return home, Uncle Scrooge retrieves his old coat out of the trash because the new gold coat was just too uncomfortable! The composition, mood, and atmosphere of this supernatural drama are unsurpassed in the Carl Barks canon — any Barks enthusiast would be overjoyed to add this mythic masterpiece to his or her collection. This oil on canvasboard painting has been indexed by Barks scholars as painting #50P. This piece has an overall size of 18.5” x 24.5”, and aside from a few surface scrapes along the bottom edge, the art is in Very Good condition. This piece was signed by Carl Barks at the lower left.
43033 Carl Barks - “Disputed Claim” Oil Painting Original Art (circa 1976). Carl Barks based “Disputed Claim” on a dramatic showdown taken from his 1953 Uncle Scrooge yarn in *Four Color* #456. In that classic duck tale, “Back to the Klondike,” the adventure began when Uncle Scrooge swallowed a handful of “memory pills.” Almost immediately, Scrooge recalled a bag of gold nuggets that he had cached in the Yukon fifty years earlier. When the Duck clan returns to the Klondike to claim Scrooge’s prize, they discover that Scrooge’s claim has been jumped by Glittering Goldie. Scrooge had met the former dance hall girl during his early Gold Rush days. This glowing oil on canvasboard painting has been indexed by Barks scholars as painting #120P. The image area of this magnificent milestone measures 16” x 22”, and the art is in Excellent condition. This painting was signed by Carl Barks at the lower left.
43034  Carl Barks - “Return To Plain Awful” Oil Painting Original Art (1989). Carl Barks’ “Return to Plain Awful” is based on Don Rosa’s 1989 sequel for the famous square-egg story, “Lost in the Andes,” originally published in Four Color #223 and later reprinted in Donald Duck Adventures #12. Barks, who was told jokes about square eggs and chickens throughout his childhood, decided to incorporate the offbeat concepts as a plot “springboard” for one of his yarns. This adventure used classic Barks themes and leitmotifs that were repeated in later duck tales — those of mythical creatures and legendary artifacts that spark an expedition for a “lost city.” This yarn is often cited as Barks’ best, and the “Good Duck” artist himself declared in a 1962 interview, “My best story, technically, is probably the square egg one.” This oil on canvasboard painting has been indexed by Barks scholars as painting #136L. This piece has an overall size of 30” x 24”, and has been framed to an overall size of 39” x 33”. The painting is in Excellent condition. This piece was signed by Carl Barks at the lower right.
43035  Carl Barks - “An Astronomical Predicament” Preliminary Oil Painting Original Art (circa 1990). Carl Barks painted this detailed preliminary oil painting as a study for his larger, finished work, based on the story “Island in the Sky” from *Uncle Scrooge* #29. This out-of-this-word tableau shows Uncle Scrooge, Donald, Huey, Dewey, and Louie as they are met by the hungry inhabitants of a barren asteroid. This richly-hued painting has an image area of 12.5" x 16", and the art is in Excellent condition. The work was signed by Carl Barks at the lower left.

43036  Eduardo Barreto - Superman #399 Cover Original Art (DC, 1984). Here’s the eye-witness view of “The Man Who Saw Superman Die.” It’s a “cover hook” beyond compare! In this yarn, Ed Hamilton (named after the science fiction and Superman author, no doubt) has a vision of the future where he sees Superman shot and killed by a handgun. He then tries to stop that future from happening. This cover has an image area of 9.75" x 15", and the art is in Very Good condition.

43037  Eric Basaldua and Jay Leisten - Tomb Raider #47, page 8 Original Art (Top Cow/Image, 2004). Artist Eric Basaldua is ably inked by Jay Leisten on this scintillating page featuring the sexy Lara Croft. The image area measures 10" x 15" and the art is in Excellent condition.
43038  **The Batwing, “Fright Over Gotham” Theme Park Concept Illustration (Warner Entertainment City, 1993).** Fans of theme park rides are sure to enjoy this sleek concept drawing of a Batwing car. This illustration has an overall size of 15.5” x 24”, and the art is in Very Good condition.

43039  **Edward P. Beard Jr. - Magic: The Gathering, “Puppet Verdict (Mercadian Masques)” Card Illustration Original Art (Wizards of the Coast, 1999).** Here comes the judge — in a scene of otherworldly corruption, painted by Edward P. Beard Jr. This illustration has been matted alongside a certificate of authenticity. The art has an image area of 7.75” x 6.25”, and the entire display has an overall size of 10” x 13”. The art is in Excellent condition.

43040  **Edward P. Beard Jr. - Magic: The Gathering, “Verdant Succession (Odyssey)” Card Illustration Original Art (Wizards of the Coast, 2001).** The rocks and trees of the enchanted forest take on human-oid form in this mystical scene painted by Edward P. Beard Jr. This illustration has been matted alongside a certificate of authenticity and a printed card. The entire display has been framed to an overall size of 14” x 17”, and the art is in Excellent condition.

43041  **Edward P. Beard Jr. - Wizard and Dragon Illustration Original Art (2005).** Magic: The Gathering artist, Edward P. Beard Jr., showcases his robust vision of the fantasy realm with this bold drawing of a wizard and a dragon. This hand colored piece has an image area of 17.5” x 23”, and the art is in Excellent condition.
43042  C. C. Beck - “FCA/SOB” Fanzine Self-Caricature Illustration Original Art (McCarty Publications, undated). Even after Fawcett Comics folded, comics legend C. C. Beck kept in contact with his fans, largely through work in fanzines. This wry self-portrait was created for the fanzine FCA/SOB, which was an acronym for “Fawcett Collectors of America Newsletter/ Some Opinionated Bastards.” This piece has an image area of 8.5” x 10.5”. The typeset caption in the center of the page has aged; otherwise, the art is in Very Good condition. This lot also includes a cover sheet/page protector with a penciled note from C. C. Beck. The note reads, “Dear Bernie — Here’s #12, also a companion piece of art to last month’s, with my compliments. More later. C. C.”

43043  Doug Beekman - “Troll Guard” Painting Original Art (undated). This fearsome fantasy scene has an image area of 12” x 9”, and has been framed to an overall size of 20” x 16”. The art is in Excellent condition.

43044  Julie Bell - Marvel Masterpieces “Spider-Man” Card Illustration Original Art (Fleer, 1996). Julie Bell presents her amazing version of our friendly neighborhood Spider-Man, as he goes “swinging in the rain.” This fantastic piece is a must-have for fans of Julie Bell or Spider-Man. This lighthearted piece has an image area of 10.5” x 14.5”, and the art is in Excellent condition. Also included in this lot is a signed photograph of Julie Bell holding this Marvel milestone.

43045  Alessandro Biffignandi - The Spider Illustration Original Art (1960s). In the late 1960s, Alessandro Biffignandi worked for the British Fleetway agency, doing painted covers for The Spider. This exhilarating illustration was rendered in oil on heavy illustration board, with an image area of 10.5” x 15”. Some light glue stains along the extreme lower edge; otherwise the art is in Very Good condition.

Heritage bears no responsibility for damaged frames, and in some cases will dispose of a frame to protect the purchased item in the shipping process. Please advise Heritage if you wish the framed item shipped as is, bearing in mind that this may increase the incidence of damage and the cost of shipping.
43046  Keith Birdsong - “Larissa” Paperback Cover Painting Original Art (ROC, 1993). “She knows what it means to be human — in an alien-run universe.” Writer Emily Devenport’s fantasy *femme fatale*, Larissa, is a warrior who grew up hard and fast on the mining planet of Hook. As a child, she witnessed the savage murder of her mother, and as a result, she trains herself to be a deadly master with a blade. This painting has an image area measuring 18” x 28”, and the art is in Excellent condition.

43047  Keith Birdsong - “Iron Dawn” Paperback Cover Painting Original Art (ROC, 1998). In this Matthew Wooding Stover novel, “three mercenaries find themselves the sole opponents of an evil necromancer trying to control a city, and the battle that they fight will have an impact on more than just the city of Tyre.” Artist Keith Birdsong’s work, as always, is superb. A talented painter, Birdsong is celebrated for his designs for thirteen U. S. stamps, including an issuance honoring American Indian dance and six “Celebrate The Century” stamps that commemorated the sixties. This fantasy masterwork has an image area of 28.5” x 19”, and aside from some edge and corner wear, the art is in Very Good condition.

43048  Keith Birdsong - “Pearl Necklace” Mermaid Painting Original Art (2001). Diamonds may be a girl’s best friend — but pearls are a mermaid’s. Keith Birdsong’s portrait of this sensuous sea creature is breathtaking and must be seen in person to fully appreciate the visual texture and detail. Keith Birdsong, a former journalist and self-taught artist, has painted spectacular scenes for film projects and book covers, and his designs have been showcased on collectors’ plates for the Hamilton Collection and the Bradford Exchange. Birdsong has also created designs for thirteen U. S. stamps. This piece has an overall size of 16’ x 26’, and aside from some edge and corner wear, the art is in Excellent condition.

43049  Simon Bisley - Melting Pot: Book Four Cover Illustration Original Art (Kitchen Sink, 1994). This magnificent image of Lord Tyler in battle graced the cover of Kevin Eastman and Simon Bisley’s *Melting Pot: Book Four*. Painted by renowned artist, Simon Bisley, this luminous illustration is filled with excellent detail and heavy impasto texturing. Rendered in acrylic on illustration board, the art has an image area of 14” x 23”, and is in Excellent condition.
43050  Simon Bisley - Batman vs. Predator II: Blood Ties Trade Paperback Cover Original Art (DC/Dark Horse, 1995). “A brash young Predator renew the hunt for the Batman, but while Batman is hunted by the Predator, hired assassins also pursue the Dark Knight. Swept into this deadly game is Batman’s occasional ally, the Huntress, and a duo of Predator enforcers.” Leave it to the one and only Simon Bisley to capture the spine-tingling thrills of this mini-series in one explosive image. This pulse-pounding painting has an image area of 23.5” x 19.25”, and the art is in Excellent condition.

43051  Simon Bisley - Mutant Chronicles: Golgotha #3 Cover Original Art (Acclaim, 1996). Five megacorporations struggle for dominance against one another and against the unholy might of the Dark Legion, in the four-issue mini-series, Mutant Chronicles: Golgotha. Simon Bisley tackles this issue’s cover with gusto in a frenzy of power and motion. Rendered in acrylic on heavy illustration board, the art measures 11.5” x 16.5”. In Excellent condition.

43052  Simon Bisley - Point Blank #3 Cover Original Art (Wildstorm, 2002). WildCat Grifter is ensnared in a deadly game of cat and mouse when his old Team 7 associate, John Lynch, is viciously attacked, in the Ed Brubaker mini-series, Point Blank. This cover illustration by the legendary Simon Bisley is rendered in mixed media and measures 12.5” x 18.5”. In Excellent condition. Signed with the Simon Bisley monogram “Biz” at the bottom left.

43053  Simon Bisley - Hulk/Wolverine: 6 Hours #3 Cover Original Art (Marvel, 2003). Covering just six hours in “real time,” writer Bruce Jones’ mini-series, Hulk/Wolverine: 6 Hours, pits two of Marvel’s biggest box-office giants in a race against a ticking clock and on-the-run drug dealers to save the life of a young boy. This stunning Simon Bisley cover illustration was rendered in acrylic on a sheet of heavy illustration board. The art measures 11.5” x 16.5”, and is in Excellent condition. Signed by Simon Bisley at the lower right.
**43054** Simon Bisley - “Tarzan: The Big Kill” Painting Original Art (undated). Kreeghah! Who better to depict the savage world of The Lord of the Jungle than the master of mayhem, artist Simon Bisley? This feral fantasy has an overall size of 11.5” x 16.5”, and the art is in Excellent condition.

**43055** Philip “Tex” Blaisdell, Jon Small, Herb Field, Stan Kaye, and Ralph Mayo - George Roussos Sketchbook Illustration Original Art, Group of 5 (circa 1942). George Roussos’ talented peers each presented their own unique views of cartooning and art with this group of five illustrations. Each page has an overall size of 9” x 11.75”, and the pages average Very Good condition.

**43056** Patrick Block - Walt Disney’s Donald Duck Adventures #30 Hand Colored Cover Original Art (Gladstone, 1995). Witch Hazel makes an out-of-season cameo in this charming Christmas scene. Patrick Block’s delightfully designed cover will make a sensational showpiece for any Donald Duck fan. This cover has an image area of 16” x 25”, and the art is in Excellent condition. This cover art has been matted alongside a signed copy of the comic book, and the entire display has been framed to an overall size of 23” x 44.5”.

**43057** Patrick Block - “Somewhere in Nowhere,” Walt Disney’s Donald Duck Illustration Original Art (undated). Near the end of 1996, Carl Barks worked up his last Donald Duck story idea, titled “Somewhere in Nowhere.” Freelancer John Lustig put Barks’ gags and story together with dialogue, while Pat Block provided the art. This montage of scenes from the story has an image area of 22” x 15”, and the art is in Excellent condition.

**43058** Patrick Block - Donald Duck and Uncle Scrooge Specialty Illustration Original Art (undated). Yo, ho! Patrick Block’s full color illustration will make a sensational showpiece for any Walt Disney Duck fan. This sea-going scene has an image area of 22” x 16”, and the art is in Excellent condition.

**43059** Patrick Block - Disney Christmas Illustration Original Art (undated). Mickey, Goofy, and Donald belt out a holiday tune in this watercolor painting by Patrick Block. The art measures 12” x 16”, and is in Excellent condition. Signed by Patrick Block and his wife, writer Shelly Block.
43060  
**Vaughn Bode - “Freckles” Illustration Original Art (Frank E. Richards, 1967).** Watch the birdie! Underground Comix superstar Vaughn Bode presents us with a very pleasant outdoor scene, in his unmistakable style. This rare early example of Bode's work comes from an interesting project: an illustrated book for children with mental and learning disabilities. The use of “felt dye” (marker) rendering was unique at the time, and the so-called “acid” colors got the book banned for some time. Ink and colored marker on board, measuring approximately 7.5” x 11.25”, in Excellent condition. Framed and matted.

43062  
**Vaughn Bode - “Earthman’s Burden” Color Sketch Original Art (c. 1970).** This interplanetary preliminary sketch gives us a glimpse of a cosmic cowboy in action (and a furry one, at that). Originally done for the book by Poul Anderson and Gordon R. Dickson, with final illustrations completed by Basil Gogos, based on Bode’s sketches. The pencil and colored marker sketch on board measures approximately 6.25” x 10.5”, and is in Excellent condition. Matted and framed.

43063  
**Vaughn Bode - Complete One-page Story “House Mouse” Original Art (1975).** “...Dis is gonna be on of dem nights!” Cheech Wizard artist Vaughn Bode treats us to a colorful cartoon creation featuring characters only he could produce! Dedicated in the final panel to legendary comics fan and small-press publisher Roger May. Ink and colored marker on illustration board, with an image size of approximately 9.25” x 12.5”. Professionally matted and framed. In Excellent condition.

43064  
**Vaughn Bode - Complete One-page Story “Snow Consciousness” Original Art (undated).** It’s Science Fiction, lizard-style, as a space cadet finds himself stranded on a snow-covered planet, in this typically gorgeous Bode color page. Ink and color marker on illustration board, with an image area of approximately 9.5” x 12.5”. Professionally matted and framed. In Excellent condition.
43065  Brian Bolland - Batman: The Killing Joke, page 47 Original Art (DC, 1988).  On the memorable final page of this classic story, Batman and the Joker can't help but laugh about the "Killing Joke" itself. And Alan Moore's story suggests they're also laughing about the absurdity of fighting over and over again until one kills the other one day. Brilliant character shots of comics' greatest villain and greatest hero! A page from this same story sold for $35,252 in our August sale, and we're pleased that another collector has chosen to offer his own page at auction here. The image area of this modern masterpiece measures 10" x 15.75". The last panel of this page is a photostat paste-on. There is some pronounced staining to the back of the page, and the front of the page has some similar paper discoloration, most likely due to the acidity of some matting materials (mostly outside and around the page's image area); otherwise, the art is in Very Good condition.

43066  Brian Bolland - Detective Comics #559 Cover Original Art (DC, 1986).  Brian Bolland is hot! In our last auction, a page from Batman: The Killing Joke attracted extremely competitive bidding, and we expect no less for this great cover. Bolland brings us a skewed view of Batman, Catwoman, Black Canary, and Green Arrow, drawn in his famously confident style, in this fantastic cover illustration. The cover has a 10" x 15" image area, and the art is in Excellent condition.

43067  Brian Bolland - Animal Man #50 Cover Original Art (DC, 1992).  Brian Bolland created this explosive cover scene using two separate pieces of art. First, Bolland drew a small pen and ink figure of Animal Man near the center of a comic art page. Next, he painted a fiery back ground with acrylic paint on a different sheet of paper. Finally, a photostat was made of the figure drawing, and along with the type elements, the photostats were pasted-on to an acetate overlay, and placed over the painted background to create the final cover scene. This lot includes both pieces of art. This cover has an approximate image area of 10" x 15"; and the art is in Excellent condition.
43068  John Bolton - Warrior on Horseback Illustration Original Art (undated). A combination of grace and ferocity, this heavily armed battler sits astride an equally fearsome steed, courtesy of John Bolton’s powerful brush. Illustrated in acrylics on heavy illustration board, the art measures 9.5” x 12” and is in Excellent condition. Signed by John Bolton at the bottom left.

43069  Wayne Boring - Superman Sunday Comic Strip #503 Original Art, dated 6-19-49 (McClure Syndicate, 1949). Superman Sunday page #503 is a top-notch episode, showcasing the Golden Age Superman, as drawn by one of his most celebrated artists — Wayne Boring. In keeping with the production procedures of this period, this art was drawn on two pieces of 14.25” x 22.5” paper, each with an approximate image area of 12.75” x 19.5”. The large Superman Sundays of this era were usually taped together on the reverse, after completion. Overall, aside from some minor aging on the title logo stat, the art is in Excellent condition. This dynamic Superman Sunday is sure to be a treasured showpiece for any fan of the Man of Steel.

43070  Pat Boyette - Korg: 70,000 B.C. #8 Cover Original Art (Charlton, 1976). Life was no picnic in the Stone Age, for death was always crowding in on early man. Charlton Comics’ adaptation of the Hanna-Barbera cartoon, “Korg: 70,000 B.C.” was always a thrill-a-page, with artist/writer Pat Boyette in charge. This painted illustration was created in mixed media and has an image area of 10” x 15”, and the art is in Excellent condition.

43071  Tim Bradstreet - Aliens: Music of the Spears #1 Cover Original Art (Dark Horse, 1994). You’d have to be a first-rate ninja to hope to win a battle with the Alien! Tim Bradstreet’s chilling cover has an image area of 10.5” x 16.5”, and the piece has been matted and framed next to a printed copy of the comic book. The entire framed display has an overall size of 15.5” x 34”, and the art is in Excellent condition.
43072  Norm Breyfogle - Batman: Birth of the Demon Cover Painting Original Art (DC, 1992). The mysterious origins of Batman’s nemesis, Ra’s Al Ghul, and his legendary Lazarus Pit are showcased in this eerie, symbolic montage, painted by Batman mainstay Norm Breyfogle. This modern age marvel was painted on a stretched canvas with an overall size of 20” x 30”, and it has an image area of 18” x 29”. The art is in Excellent condition, and Norm Breyfogle signed it twice, in the upper and lower right corners.

43073  Bob Brown - Tales of Unexpected #54, Space Ranger page 4 Original Art (DC, 1960). Space Ranger and Cryll team up to tackle the menace of “The Dinosaurs of Space.” The image area of this Silver Age “space-tacular” measures 13” x 18”, and the art is in Excellent condition.

43074  Bob Brown - Tales of Unexpected #53, Space Ranger page 6 Original Art (DC, 1960). With spacemen, monsters and mayhem — this page showcases DC Silver Age action as only Bob Brown could draw it. The image area of this drama-drenched page measures 13” x 18”, and the art is in Excellent condition.

43075  Bob Brown - Tales of Unexpected #53, Space Ranger page 8 Original Art (DC, 1960). With Space Ranger, Cryll, a beautiful girl, and a loathsome monster, this page has all the elements of a DC science fiction classic. The image area of this fantastic page measures 13” x 18”, and the art is in Excellent condition.
43076  Bob Brown and Mike Esposito - Avengers #116, page 11 Original Art (Marvel, 1973). Even loathsome Loki is in awe of dread Dormammu’s power in this superb Bronze Age page from “Chapter 2 - Betrayal.” This Marvel milestone has an image area of 10” x 15”, and the art is in Excellent condition.

43077  Frank Brunner - Flower Girl Sketch Original Art (1978). This curvy cutie was rendered in graphite by innovative artist, Frank Brunner on vellum. The art has a 7” x 9.5” image area. There is some paper tanning, and light creasing; otherwise the condition is Very Good.

43078  Mark Buckingham - Morbius Revisited #3 Cover Original Art (Marvel, 1993). Biochemical vampirism is in the eye of the beholder, in this cover illustration by Mark Buckingham. The image area measures 10” x 15”, and the art includes all the original logo and indicia paste-up type. In Excellent condition, and signed by Mark Buckingham at the bottom right.

43079  Rich Buckler and Vince Colletta - Black Lightning #3 Cover Original Art (DC, 1993). Black Lightning gets hosed by the criminal cartel leader known as the Whale, in this cover illustration penciled by Rich Buckler and inked by Vince Colletta. The art has an image area of 10” x 15” and is in Very Good condition. Includes the original logo and title type paste-up art.
43080  Marge Buell - Little Lulu Panel Page Original Art, dated 1-3-42 (Saturday Evening Post, 1942). When things get too hot to handle, you can always count on Little Lulu to throw cold water on everything. Lulu grew so popular she became the subject of children’s books, games, puzzles, coloring books, activity books, greeting cards, dolls, and countless other merchandised items, and is still going strong today. With an image area of 7” x 8.5”, and drawn using ink and grey and red-orange washes, the art is in Excellent condition.

43081  Rick Burchett - Green Arrow #94 Cover Original Art (DC, 1995). A word of advice for evil-doers in the DC Universe — never attempt a shoot out with the Green Arrow! This cover has an image area of 10” x 15”. The title logo and a few overlapping details are on an acetate overlay; otherwise, the art is in Excellent condition.

43082  Rick Burchett and Danny Miki - Robin #56 Cover Original Art (DC, 1998). The Boy Wonder makes a dramatic appearance in this glass-shattering cover illustration penciled by Rick Burchett and inked by Danny Miki. The art has an image area of 10” x 15” and the condition is Excellent.

43083  Rich Burchett and Terry Austin - Superman Adventures #15 Cover Original Art (DC, 1998). Bibbo Bibbowski gets hands-on trying to help Superman foil Lex Luthor’s insurance scam, in this dangerous delineation penciled by Rich Burchett and inked by Terry Austin. The image area measures 10” x 15” and the art is in Excellent condition.
**43084**  Roy Burdine and Thomas Florimonte Jr. - Lady Death “Contemplation” Trading Card Illustration Original Art (Krome Productions, 1994). The half-human, half-Eldritch Lady Death gets a Shakespearian touch by animator Roy Burdine, in this illustration for the “Calendar Shots” Lady Death trading card series. The image area measures 10” x 15”. In Excellent condition and signed by Roy Burdine and Thomas Florimonte Jr. at the bottom right. Includes a Lady Death “Contemplation” trading card.

**43085**  John Buscema and Tom Palmer - The Avengers #77 Page 13 Original Art (Marvel, 1970). John Buscema’s talent for figure drawing shines in this three-panel page featuring the Black Panther as Harlem schoolteacher “Luke Charles.” And Roy Thomas’ script features a blow to the royal one’s ego! If you’re wondering “Wakanda” page this is, it’s from the brief period when Marvel had ads on the bottom halves of some story pages. This piece has an image area of 10” x 7.5”, and aside from a glue stain on the back of the page, the art is in Excellent condition.

**43086**  John Buscema and Mike Esposito - Skull the Slayer #6 Cover Original Art (Marvel, 1976). James Skully finds himself in the jaws of a killer sea beast, in this stupendous cover penciled by John Buscema and inked by Mike Esposito. The image area measures 10” x 15” and the art is in Very Good condition. Includes all the original logo and title type paste-up art.

**43087**  John Buscema and Ernie Chan - The Savage Sword of Conan #64, page 29 Original Art (Marvel, 1981). The jeweler Kalah insists that Conan kill a beautiful girl in this tense page from the Bruce Jones tale, “The Children of Rhan.” Penciled by John Buscema and inked and toned with an ink wash by Ernie Chan, the page has an image area measuring 10” x 15” and is in Excellent condition.
43088  John Buscema - Avengers #57 Cover Recreation Original Art (undated). Behold ...the Vision: John Buscema recreated one of his most striking covers from the late Silver Age, and arguably one of his most popular Marvel Comic covers ever, spotlighting the first Silver Age appearance of the Vision. The image area of this art measures 10" x 15", and the work is in Excellent condition. John Buscema inked the art and signed the piece at the lower center.

43089  Sal Buscema and George Perez - The Defenders Illustration Original Art (undated). Two Marvel mainstays, artists Sal Buscema and George Perez, teamed to present this power-packed illustration featuring three of the Defenders — the Silver Surfer, Dr. Strange, and the Hulk. This piece has an overall size of 15" x 20", and the art is in Excellent condition.

43090  Matt Buscema - Daria Jontak #1 Cover Original Art (Realm Press, 2001). Beauty and the beast — this classic fantasy theme never fails to arouse interest! Meet Daria Jontak, the hottest intergalactic con artist there is. Originally published as ten-page serials in various magazines, this painted cover graced the first of two volumes that collected the entire series. This cover has an image area of 13" x 17", and the art is in Excellent condition. This art has been matted alongside a copy of the comic book, and the entire display has been framed to an approximate overall size of 21" x 37".

43091  John Byrne - Space: 1999 #5 Cover Original Art (Charlton, 1975). Commander John Koenig (played by Martin Landau in the show) takes the spotlight in this vividly colored cover illustration by John Byrne. Rendered in ink and marker, this space age scene has an image area measuring 10" x 15", and the condition is Excellent.

43092  John Byrne - Fantastic Four Try-Out Story, Penciled Page 28 Original Art (circa 1974). John Byrne's pencils pulse with pure power for this unpublished try-out page, as the Crystal of “Counter Earth” bursts into flame and launches an unwarranted attack at Dr. Franklin Storm. Johnny Storm, the Human Torch, is there to douse her flame — it all seems to be a hallucination of the masked Crystal. This penciled page has an image area of 10" x 15", and the art is in Excellent condition.
43094  Eddie Campbell - Alec Page Original Art (1990).  There's more than one way to skin a cat as Eddie Campbell shows in this mixed-media Alec page. This lighthearted lark has an overall size of 9" x 13", and the art is in Excellent condition.

43095  Milton Caniff - Terry and the Pirates Daily Comic Strip Original Art, dated 7-3-35 (Chicago Tribune, 1935).  In the history of comic strip art, Terry and the Pirates stands among the best. The feature was a masterpiece of storytelling wedded with crisp, exciting artwork. For many readers, Milton Caniff perfected the adventure strip. This episode features the main cast of the early years — Pat Ryan, Normandie Drake, Terry Lee, and Connie. This strip has an image area of 20" x 5.5", and the art is in Excellent condition.

43096  Milton Caniff - Terry and the Pirates Daily Comic Strip Original Art, dated 1-11-36 (Chicago Tribune, 1936).  Milton Caniff, and his friend Noel Sickles, virtually reinvented adventure strip cartooning with their bold use of shadows, black areas, and "impressionistic" forms. This daily features Terry Lee and Connie in every panel. This episode has an image area that measures 20" x 5.5", and the art is in Excellent condition.

43097  Milton Caniff - Terry and the Pirates Daily Comic Strip Original Art, dated 6-3-39 (Chicago Tribune, 1939).  Terry Lee trips the light fantastic with the Dragon Lady in this elegant episode, titled "An Old Score — and Not Terpsicore (sic)." Few comic strip artists could top Milton Caniff at creating moods with dramatic lighting and composition, and dailies such as this one made him an admired role model for his cartooning peers. This episode has an image area that measures 20" x 6", and aside from a few tape residue stains, the art is in Very Good condition.

43098  Milton Caniff - Terry and the Pirates Daily Comic Strip Original Art, dated 11-14-39 (Chicago Tribune, 1939).  Pat Ryan and April Kane co-star in these scenes from the episode titled "So Cozy It's a Caution." As often was the case, Milton Caniff used stark black and white contrasts to heighten the dramatic tension of these scenes. This episode has an image area that measures 20" x 6", and the art is in Excellent condition.

43099  Milton Caniff - Terry and the Pirates Daily Comic Strip Original Art, dated 3-5-40 (Chicago Tribune, 1940).  There's no superfluous dialogue to interfere with the all-out action of this dramatically staged daily from the forties. This strip has been folded vertically through panel two, and there is some paper aging (due to being lightstruck); otherwise, the art is in Good condition. From the Jim Logan Collection.

43100  Milton Caniff - Terry and the Pirates Daily Comic Strip Original Art, dated 4-30-45 (Chicago Tribune, 1945).  This episode, titled "Better Make It a Swordfish," is a top-notch example of Milton Caniff's talent as both artist and writer. These four panels spotlight his command at drawing facial expressions, his breakneck pacing, and his compelling dialogue. This episode has an image area that measures 21.75" x 6.5", and the art is in Excellent condition.
43101  Milton Caniff - Terry and the Pirates Sunday Comic Strip Original Art, dated 11-3-46 (Chicago Tribune, 1946). This superb Sunday is only eight episodes away from the end of Milton Caniff’s remarkable run on Terry. In 1946, Milton Caniff requested but was denied ownership of Terry and the Pirates. As a result he left the feature and created a new strip for another syndicate, Steve Canyon. Always a consummate professional, Caniff maintained the first-rate quality of his work on Terry, even though he knew he would soon be leaving. This strip’s image area measures 25” x 17”. Each panel of this Sunday was cut out and glued to a larger support paper, with the art extended to the edges of the panels. There is also some paper aging in the logo stat; otherwise, the art is in Very Good condition.

43102  Milton Caniff - Steve Canyon Daily Comic Strip Original Art, dated 5-29-47 (Field Enterprises Inc., 1947). Things are looking a bit dicey in this episode, “Displaced Person Problem,” but this hallmarked Milton Caniff gal keeps her cool. The image area of this strip is 21.75” x 6.5”, and the art is in Excellent condition.

43103  Milton Caniff - Steve Canyon Daily Comic Strip Original Art, dated 5-1-48 (Field Enterprises Inc., 1948). The masked Maid of Nine stars in this shadow-drenched daily titled, “Falling Calling Card in the Yard.” This thriller has an image area of 21.5” x 6.5”, and the art is in Excellent condition.

43104  Milton Caniff - Steve Canyon Daily Comic Strip Original Art, dated 7-12-48 (Chicago Sun-Times, 1948). Steve Canyon’s colorful sidekick, Happy Easter, delivers the coup de grace in this offbeat episode from the late forties. As an added attraction, the exotic Milton Caniff beauty, Captain Akoola, stars in panel two. This daily has an image area of 21.5” x 6.5”, and the art is in Excellent condition.

43105  Milton Caniff - Steve Canyon Daily Comic Strip Original Art, dated 6-7-50 (Chicago Sun-Times, 1950). Two lovelies, Feeta-Feeta and Princess Snowflower, add some beauty to the Cold War intrigue of this daily. This dramatic strip has an image area of 21.5” x 6.5”, and the art is in Excellent condition.

43106  Milton Caniff - Steve Canyon Daily Comic Strip Original Art, dated 8-22-50 (Chicago Sun-Times, 1950). The bold brushwork technique that Milton Caniff perfected is the highlight of this daily, titled “Boor; Anti-Couture.” This boldly rendered episode has an image area of 21.5” x 6.5”, and the art is in Excellent condition.

43107  Milton Caniff - Steve Canyon Daily Comic Strip Original Art, dated 1-7-60 (Field Enterprises, Inc., 1960). The Cold War is heating up in this strategic planning meeting, spotlighting Steve Canyon. This episode has an image area of 21.75” x 6.75”. There are touches of white-out used for art corrections, and a pasted-on lettering correction in the final panel; otherwise, the art is in Very Good condition.

43108  Milton Caniff - Steve Canyon Daily Comic Strip Original Art, dated 2-24-70 (Field Enterprises Inc., 1970). Copper Calhoun is a real temptress in her sleek, form-fitting cat suit, but “campfire boy” Steve Canyon manages to resist her charms. This episode from the swinging seventies has an image area of 21.75” x 6.75”, and the art is in Excellent condition.

43109  Milton Caniff - Steve Canyon Daily Comic Strip Original Art, dated 5-7-87 (North American Syndicate Inc., 1987). This daily, though a strip drawn near the end of Milton Caniff’s career, is a sterling example of the master’s top-notch “good girl” art. This episode has an image area of 17” x 5”, and the art is in Excellent condition.
43110  Al Capp - Li'l Abner Daily Comic Strip Original Art, dated 2-5-46 (United Feature Syndicate, 1946). A plague of termites hits Dogpatch in this early daily. This episode, titled “Chompin’ at the Savoy,” has an image area of 22” x 6.25”. The art was extended with a pasted on addition at its top border; otherwise, the art is in Very Good condition.

43111  Al Capp - Li'l Abner Daily Comic Strip Original Art, dated 8-19-41 (United Feature Syndicate, 1941). No cartoonist has ever matched Al Capp’s ability to create outrageous satire and colorful characters. Capp’s only serious rival for offbeat characters was Chester Gould's Dick Tracy. This strip has an image area of 22” x 5.5”. This daily was mounted to a backing board; otherwise, the art is in Excellent condition.

43112  Al Capp - Li'l Abner Daily Comic Strip Original Art, dated 11-13-42 (United Feature Syndicate, 1942). Daisy Mae finds the Unmentionable for an unwanted suitor in this uproarious episode from the forties. This daily has an image area of 22” x 5.75”, and aside from a few light stains, the art is in Very Good condition.

43113  Al Capp - Li'l Abner Daily Comic Strip Original Art, dated 1-12-62 (United Feature Syndicate, 1962). Mammy Yokum stars in this offbeat, jet-set aeronautical adventure. This crisply inked episode has an image area of 19” x 5.5”, and the art is in Excellent condition.

43114  Al Capp - Li'l Abner Daily Comic Strip Original Art, dated 1-15-62 (United Feature Syndicate, 1962). No matter the gag in each Li'l Abner episode, Al Capp almost always found room to spotlight a shapely female figure or two. This daily has an image area of 19” x 5.5”, and the art is in Excellent condition.

43115  Al Capp - Li'l Abner Daily Comic Strip Original Art, dated 11-22-67 (United Feature Syndicate, 1967). Lucifer “Pappy” Yokum discusses some way-out theories about marriage with a love-lorn youngster in this daily from the sixties. This episode has an image area of 19” x 5.5”, and the art is in Very Good condition.

43116  Al Capp - Li'l Abner Sunday Comic Strip Original Art, dated 1-2-44 (United Feature Syndicate, 1944). Lonesome Polecat and Hairless Joe are forced to drink a vat of their freshly brewed Kick-a-poo Joy-juice in this tumultuous Sunday — it turns out that’s the only “safe” way to get rid of the stuff. This Sunday is missing its title logo, and each panel tier was cut from the page (and later rejoined with tape). There are some small stains (mostly outside the image area) and some mild paper aging; otherwise, the art is in Very Good condition.

43117  Nick Cardy - Ghosts #3 Cover Original Art (DC, 1972). If you’re going to summon a six-armed goddess of destruction, just remember not to sit too close to a wall-length plate glass window! Unfortunately for this conjurer, the deed is done, and well done we might add, especially with this cover art by Nick Cardy. The image area measures 10” x 15”, and the art is in Excellent condition.
43118  Tommy Castillo and Rod Ramos - Pittsburgh Comic Con Illustration Featuring Batman Original Art (2003). Batman owns the Gotham City nights. This Pittsburgh Comic Con illustration has an image area of 9.5" x 16.5", and the piece has been matted and framed alongside a copy of the printed piece. The entire framed display has an overall size of 27" x 22", and the art is in Excellent condition.

43119  John Celardo - Standard Comics, Complete 1-page Horror Filler Story, Group of 3 Original Art (Standard, 1952). John Celardo detailed these 1-page filler stories for Out of the Shadows and The Unseen. Two of the pages have an image area of 12" x 18", while the third page is a half-page which has an image area of 9" x 12". The art averages Excellent condition.

43120  Keu Cha - Witchblade #40 Pittsburgh Convention Exclusive Cover Original Art (Image/Top Cow, 2000). Comic girls just want to be bad! This special convention grey tone cover has an image area of 11" x 17", and the piece has been matted and framed next to a printed copy of the comic book. The entire framed display has an overall size of 17" x 36", and the art is in Excellent condition.

43121  Paul Chadwick - Concrete Sketch Original Art (1993). The big stone guy shows his soft side as he cuddles with a pet dog in this pastoral sketch by Paul Chadwick. Drawn with ink and graphite on bristol board, this piece has an image area that measures 9.5" x 12". The art is in Excellent condition.
43122  **Ernie Chan - Flash #238 Cover Original Art (DC, 1975).** The Flash's fiendish foe, Mr. Originality, proves himself to be a quick-change artist in this supersonic cover scene for the story, “Switch in Crime.” Aside from missing a pasted-on word balloon and a caption box (which have left behind glue stains), the art is in Excellent condition.

43123  **Howard Chaykin - Apple Pie #1, Count Von Counterpoint pages 75 and 76 Original Art (Lopez, 1975).** Howard Chaykin shows his talent for offbeat humor with these “Count Von Counterpoint” pages. Each page has an image area of 10.5” x 15”. Aside from a missing pasted-on type caption, and some yellowing Zipatone, the pages average Excellent condition.

43124  **Howard Chaykin - “The Stars My Destination” Splash Page 26 Original Art (Byron Preiss, 1979).** Howard Chaykin helped popularize the graphic novel with his pioneering adaptation of Alfred Bester's science fiction classic. The image area of this piece measures approximately 9.5” x 15”, and the art is in Very Good condition. The type captions were pasted to an acetate overlay and this piece is also included in this lot.

43125  **Jim Cheung and John Dell - Hulk Unchained #1 Cover Original Art (Marvel, 2004).** The Green-Skinned Goliath takes the limelight in this gamma ray-powered cover scene. The image area of the cover measures 10” x 15”, and the art is in Excellent condition.

43126  **Classics Illustrated #76 “Prisoner of Zenda” (Fourth Printing) Painted Cover Original Art (Gilberton, 1955).** A daring rope climb is the focus of this cover scene from Anthony Hope’s adventure novel, wherein the protagonist, Rudolf Rassendyll, must impersonate a king, whom he resembles, when the king is abducted by his enemies on the eve of his coronation. This artwork has an image area that measures 13” x 17”, and the art is in Excellent condition.
43127  Classics Illustrated #119 (Second Printing) “Soldiers of Fortune” Painted Cover Original Art (Gilberton, 1967). Richard Harding Davis’s Soldiers of Fortune featured the adventures of Robert Clay, a mining engineer and part-time soldier of fortune, and Hope Langham, the daughter of an American industrialist, as they become caught up in a revolt in Olancho, a fictitious Latin American republic. When a coup, organized by corrupt politicians and generals, threatened the Valencia Mining Company, Clay turned his workers and a small group of Americans visiting the mine into a counter-revolutionary team. This cliff-hanging scene from Richard Harding Davis’ adventure novel has an image area of 12” x 18”, and the art is in Excellent condition.

43128  Classics Illustrated #123 “Fang and Claw” Painted Cover Original Art (Gilberton, 1956). Frank Buck’s wildlife adventures are strikingly symbolized by this handsome scene of a jungle cat. Nicely matted, this piece has an image area of 11” x 16”, and the painting is in Excellent condition.

43129  Classics Illustrated #142 “Abraham Lincoln” Painted Cover Original Art (Gilberton, 1958). This wonderful piece of painted cover art depicts the future president as a strapping young man preparing to wrestle with a rival. The artwork was extended an additional 2.5” at the bottom, with a painted paper overlay (cut into the shape of grass), covering the joined extension. The overall effect of this addition is rather unique, giving a three-dimensional quality to the foreground foliage. The artwork is on heavy illustration board and has an image area of 14.25” x 20.75”. There is masking tape indicating the border of the image area, and extended at the bottom as noted, the piece is otherwise in Very Good condition.

43130  Classics Illustrated #159 “The Octopus” Painted Cover Original Art (Gilberton, 1960). Price-gouging railroads served as the greedy “octopus” in Frank Norris’ novel of the wheat-growing industry, set in the San Joaquin Valley, California. This hard-riding thriller has an image area of 14.5” x 21”, and the art is in Very Good condition.

43131  Dave Cockrum - Captain Marvel Illustration Original Art (1970). The Big Red Cheese pulls a Samson in this fantastic full-color illustration by Dave Cockrum. Rendered in ink and watercolor on illustration paper, the art measures 11.5” x 15”. Aside from some light soiling along the extreme edges, the condition is Very Good.

43132  Dave Cockrum and Bob Wiacek - The Uncanny X-Men #157, page 14 Original Art (Marvel, 1982). Nightcrawler saves the day in these scenes co-starring Kitty Pryde. This mighty Marvel masterwork from “Hide-N-Seek” has an image area of 10” x 15”. Aside from a clipped lower left corner (outside the image area), the art is in Very Good condition. This page was signed by Bob Wiacek in its lower border.
43133  Gene Colan - *The Beyond #18* Cover Original Art (Ace, 1953). “You Cannot Escape the Phoenix!” Gene Colan’s cover art for this pre-Code horror comic packs a real punch, with crisp blacks and expert use of Zipatone shading. All type and logo stats appear to be original; a second word balloon (also original) is included, along with a copy of the comic. This piece has an image area of 10.25” x 10.25”, and is in Excellent condition. Signed by Gene Colan in the lower right corner.

43134  Gene Colan and Frank Giacoia - Tomb of Dracula #40 Cover Original Art (Marvel, 1976). Dracula is presumably dead, and he’s left Rachel van Helsing, Quincy Harker, and his other tormentors behind to face his greatest foe in this rapid-firing cover scene, titled “The Triumph of Dr. Sun.” This Bronze Age blockbuster has an image area of 9.5” x 14.5”, and aside from a few small stains, the art is in Excellent condition.

43135  Gene Colan and Dan Green - Doctor Strange #47, page 22 Original Art (Marvel, 1981). The Master of the Mystic Arts battles Ikonn, the Lord of Illusions in the page from “The Grand Illusion!” written by Roger Stern. The art has an image area of 10” x 15” and, aside from some soiling in the first panel, and the top two corners trimmed, the condition is Very Good. Signed by Gene Colan at the bottom right. The art in the first panel is photostat art.
43136 L. B. Cole - *Overstreet Comic Book Price Guide #11 Cover Original Art (1981).* A demon, bats, and a boudacious 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.
43137  Giorgio Comolo - “Hard Landing” Illustration Original Art (1991). With this unnerving farming scene, Italian artist Giorgio Comolo carries on a European tradition of surreal fantasy art, as popularized in the pages of Metal Hurlant/Heavy Metal magazines. The image area of this sensational scene measures 10” x 13”, and the art is in Excellent condition.


43139  Amanda Conner and Jimmy Palmiotti - “Vampirella: Ascending Evil” Trade Paperback Cover Original Art (Harris, 2001). Vampirella is in the throws of fond memories in this smoking hot scene. This blazing cover scene has an image area of 9.5” x 15”, and the piece has been matted and framed alongside a copy of the printed paperback cover. The entire framed display has an overall size of 18” x 34”, and the art is in Excellent condition.

43140  Richard Corben - Eerie #33, “The Pest,” page 1 Original Art (Warren, 1971). Richard Corben’s provocative prologue for the yelp-yarn, “The Pest,” started out with a blood-curdling death scene, and anyone who has read this page will never look at “roach motels,” “no-pest” strips, or any other insect poisons quite the same way again. Although The Warren Companion story index states that this yarn was written by Steve Skeates, production notes on the page indicate that it was penned by Al Hewetson. No matter who wrote it, Corben’s superb artwork ensured that it would be hailed as an instant classic. Drawn on Craftint Duotone paper, this page has an image area of 10.5” x 15”, and the art is in Very Good condition. Richard Corben signed and dated the art just below the first panel.
43141 Richard Corben - Teenage Mutant Ninja Turtles #33, Hand Colored Page With Black Line Overlay Original Art (Mirage Studios, 1990). Cowabunga — here is a “tur-tlerrific” Richard Corben hand painted “blue-line process” page from the romp, “Teenage Mutant Ninja Turtles Take Time.” This lot also includes the acetate overlay on which the black line art was photomechanically reproduced; only the coloring on the “blue line” page is original art. This piece has an image area of 6” x 9”, and it’s in Excellent condition. Richard Corben signed and dated the hand colored art below its first panel.

43142 Richard Corben - Horror in the Dark #2 Cover Painting Original Art (Fantagor, 1991). Early in his career, Richard Corben sometimes signed his macabre masterpieces with the pen name “Gore,” and although he signed this work with his real name, one can see how, with a startling, sexy, yet sanguine vision such as this, “Gore” made for an apt alias. This paint on paper cover scene has an image area of 10” x 15”, and the art is in Excellent condition.

43143 Johnny Craig - War Against Crime #9, “Scott Edwards, Treasury Agent” Splash Page 1 Original Art (EC, 1949). When it came to drawing symbolic montages, Johnny Craig was one of the best artists in the field, ranking alongside such masters as Will Eisner and Jack Kirby. Scott Edwards, Treasury Agent chases down the hot leads in his secret files. This page has an image area of 13” x 18.5”, and the art is in Excellent condition.

43144 Johnny Craig - Crypt of Terror #19, “Cave Man” page 4 Original Art (EC, 1950). When it came to using the twin emotions of jealousy and envy as the motivations for the events in his terror tales, Johnny Craig was a master. He was the “James M. Cain of comic authors,” and Craig’s crisp, clean art style made a perfect foil to the dark nature of his characters’ despicable personalities. This suspense-filled page from “Cave Man” has an image area of 13” x 18”, and the art is in Excellent condition.

43145 Johnny Craig - Crypt of Terror #19, “Cave Man” page 6 Original Art (EC, 1950). Johnny Craig’s crisp inking and dramatic storytelling were perfect for driving home the twist-ending of “Cave Man.” This blockbuster from the early EC yelp-yarn has an image area of 13” x 18”, and the art is in Excellent condition.

43146 Johnny Craig - Haunt of Fear #5, “Seeds of Death,” page 4 Original Art (EC, 1951). As in so many Johnny Craig yelp-yarns, jilted love serves as the catalyst for the murderous events portrayed in this suspense-filled page from “Seeds of Death.” This chiller spotlights the Vault Keeper in panel two and has an image area of 13” x 18”. The art is in Excellent condition.
Percy Crosby - Skippy Daily Comic Strip Original Art, dated 7-8-30 (King Features Syndicate, 1930). Skippy proves himself to be a born car salesman in this episode —sales pitches haven’t changed much even after 77 years! Percy Crosby was a first-rate pen man —even his signature in panel two is masterful. This strip has an image area of 15.25” x 3.5”, and the art is in Excellent condition.

Percy Crosby - Skippy Daily Comic Strip Original Art, dated 8-10-31 (King Features Syndicate, 1931). The jaunty, oversized hats and slouching gait of Percy Crosby’s kids were perfect foils for lampooning the adult world. This daily has an image area of 15.25” x 3.5”, and the art is in Excellent condition.

Percy Crosby - Skippy Daily Comic Strip Original Art, dated 8-25-32 (King Features Syndicate, 1932). Skippy gets the cold shoulder from a fellow fisherman in this droll episode. This strip has an image area of 15.5” x 3.25”, and the art is in Excellent condition.

Percy Crosby - Skippy Daily Comic Strip Original Art, dated 11-8-37 (King Features Syndicate, 1937). While Skippy may only get an “average” grade in school, Percy Crosby gets an “outstanding” marks in the field of cartooning. This daily has an image area of 15.5” x 3.5”, and the art is in Excellent condition.

Percy Crosby - Skippy Daily Comic Strip Original Art, dated 2-8-44 (King Features Syndicate, 1944). Percy Crosby proves himself to be a master of visual slapstick cartooning with this uproarious episode. Crosby’s brilliant cartooning has influenced many other comic strip features, including such classics as Peanuts, Pogo, Calvin and Hobbes, and Doonesbury. This daily has an image area of 15.5” x 4.5”, and the art is in Excellent condition.
Percy Crosby - Skippy Sunday Comic Strip Original Art, dated 5-7-33 (King Features Syndicate, 1933). Skippy plays the fall guy in this animated laugh-riot. Percy Crosby's early career in American cartooning was brilliantly summed up by noted comics historian, Jim Vadeboncoeur Jr., "The Skippy strip in Life exposed Crosby to a nation and gave him a canvas upon which to experiment even further. There was an energy in Skippy that was new to the comics page. That fluid brush stroke was applied with more surety and speed. The humor and pathos developed a more universal touch, and the public loved it. By 1925, Skippy was a household name. He had a book collection of his Life strips titled Life Presents Skippy, and he was starred in his own newspaper strip." This hilarious Sunday has an image area of 17" x 13.5". The art was cut between panel tiers two and three; otherwise, the art is in Excellent condition.

Percy Crosby - Skippy Sunday Comic Strip Original Art, dated 8-27-33 (King Features Syndicate, 1933). Before Charlie Brown climbed atop the pitcher's mound with dreams of glory, there was another cartoon kid with equally high hopes and equally disastrous results — Skippy! Percy Crosby's expressive line is at its best in this episode. This sand lot Sunday has an image area of 17" x 13.5". The art was cut between panel tiers two and three; otherwise, the art is in Excellent condition.
Robert Crumb
- "Halloween Card Illustration Original Art (American Greetings, c. early 1960s)." Leave it to Robert Crumb to be the one to illustrate a "Happy Halloween" card! Crumb sticks to tradition in his portrait of a classic witch, complete with green skin, nose wart, scraggly hair and jagged teeth, and all-black attire. When the witch mentions "...change into something more comfortable" on this greeting card front illustration, we can't help but wonder what that would be — a beautiful girl? A frog? The art is in two pieces; an india ink drawing on clear acetate, and a color marker rendering on illustration board measuring 3.75" x 9.125". Both are matted together for an overall size of 10.75" x 15.5". In Excellent condition.

Robert Crumb - "Isn't It Great To Be Alive?" Monster Greeting Card Illustration Original Art (Topps, 1966). "...if you were alive!" This mixed-media illustration, done in a key early period in Crumb's life, has an overall size of 3.5" x 4.75", and the art is in Excellent condition.

Robert Crumb - "You Deserve A Big Hand" Monster Greeting Card Illustration Original Art (Topps, 1966). "...right across your face!" Robert Crumb's mastery of cartoon lettering shines on this bold gum card design. Wild! Wacky! This mixed-media illustration has an overall size of 3.5" x 4.75", and the art is in Excellent condition.

Robert Crumb - "You Have A Great Heart" Monster Greeting Card Illustration Original Art (Topps, 1966). "...too bad there's a stake in it!" All the kids loved these wacky cards back in the sixties! This mixed-media illustration has an overall size of 4.75" x 3.5", and the art is in Excellent condition.

Robert Crumb - "You're Just What the Doctor Ordered" Monster Greeting Card Illustration Original Art (Topps, 1966). "...a shock treatment!" Eeewow, what a zinger! This mixed-media, hand lettered illustration has an overall size of 3.5" x 4.75", and the art is in Excellent condition.
Robert Crumb - Mr. Natural #1 Cover Original Art (San Francisco Comic Book Co./Apex, 1970). In the wacky world of Underground Comix, there are few characters as beloved as Robert Crumb’s Mr. Natural. He’s the long bearded, smock-wearing sage who is forever advising hapless Flakey Foont in the ways of life. Legend has it that Crumb was inspired by a character featured in Gene Ahern’s nutty comic strip, *The Squirrel Cage*, who ran around dressed in a similar smock, but the truth is that Crumb created his immortal character while using LSD! At any rate, this momentous piece of art is the cover to the first issue (of three) devoted to Mr. Natural, and it shows him doing what he did best — kicking someone’s keister. The ink and Zipatone on paper art measures approximately 10” x 14”; the “key line” for the logo and border color is drawn in ink on the back side of the page. The art has been professionally matted and framed to an overall size of approximately 15.5” x 19.5”. Other than some minor tanning of the paper, the art is in Excellent condition. Crumb comic art is hotter than ever; here’s a rare opportunity to own one of his most famous cover drawings!
During Robert Crumb’s years in rural California, he was for a time a contributor/staff artist on Stewart Brand’s CoEvolution Quarterly, a “back to the Earth” newspaper for ecologically-minded hippies. Here is the first page of a four-page story focusing on Robert’s experiences covering a “space travel” media event. Think he’ll like what he sees there? A great page, with three wonderful self-portraits, that manages to stand alone as a prime example of late 1970s Crumb art. Drawn in Crumb’s typical mechanical pen style, with nary a trace of penciling (and just a hint of white-out); the image area measures 8.25” x 12”, on a 10.5” x 13.75” piece of bristol. In Excellent condition.

43162  Geof Darrow - Page Original Art (undated). The obsessively detailed pencils of Geof Darrow create a super-sharp, surreal montage for this three-panel page. The art was drawn on mylar film, and the page has an image area of 9.75” x 15.52”. The art is in Very Good condition, and it was signed at the lower left.

43163  Jack Davis - Rawhide Kid #35, Complete 13-page Story “The Raven Strikes” Original Art (Marvel, 1963). Many comic art fans forget that Jack Davis produced some Silver Age art on one of Marvel’s mainstay characters. Jack Davis drew six Rawhide Kid yarns in the early sixties, and he teamed with Stan Lee for this super-scarce Lee-Davis milestone. The Kid battles the menace of the Raven, and this thriller is indicative of how the superhero formula was spreading to all the Marvel titles, even the Westerns. Each page of this sensational story has an image area of 9.25” x 14”, and the art is in Excellent condition.
43164  Jack Davis - Monster Tattoo #25B
Bubble Gum Card Illustration Original Art (Topps, circa 1975). This double-header has an overall size of 2.5" x 3.5", and the art is in Excellent condition. A copy of the printed piece is included in this lot.

43165  Jack Davis - Monster Tattoo #26A
Bubble Gum Card Illustration Original Art (Topps, circa 1975). Add a fresh face to your art collection with this forked-tongued cutie. This illustration has an overall size of 2.5" x 3.25", and the art is in Excellent condition. Two copies of the printed piece are included in this lot.

43166  Jack Davis - Monster Tattoo Bubble Gum Card Illustration Original Art (Topps, circa 1975). Here’s a sharp piece of voodoo art by Mad mainstay, Jack Davis. This illustration has an overall size of 2.5" x 3", and the art is in Excellent condition.

43167  Jack Davis - Monster Tattoo Bubble Gum Card Illustration Original Art (Topps, circa 1975). “You can run — but you can’t Mr. Hyde.” This illustration has an overall size of 2.5" x 3.5", and the art is in Excellent condition. Two copies of the printed piece are included in this lot.

43168  Jack Davis - Monster Tattoo Bubble Gum Card Illustration Original Art (Topps, circa 1975). “Take me to your art collection!” This space alien illustration has an overall size of 2.5" x 3.25", and the art is in Excellent condition.

43169  Topps Trading Card Production Note Written to Artist Jack Davis (undated). This note written in pencil, and decorated with a few monster sketches, reads “Jack, Draw some real whacked up characters as only Davis can.” We second that emotion. This piece has an overall size of 8.5" x 11", and aside from some holes and some thin areas where the backing paper was pulled loose from another glued backing, the piece is in Good condition.
43170  Gabriele Dell’Otto - Annihilation: Nova #2 Cover Original Art (Marvel, 2006). “To protect the legacy of the Xandarian culture, Nova must escape from the burning ruins of the homeworld. But can he trust himself to use his new power wisely, or will he lose control again and pose a threat to the cosmos greater than the invasion itself? And on the subject of trust, how far can he trust his new ‘friend’ — Drax?” Nova has the upper hand in this hard-hitting cover scene by famed Italian talent, Gabriele Dell’Otto. This savage piece has an image area of 9” x 13.5” and is in Excellent condition.

43172  Rudolph Dirks - The Captain and the Kids Sunday Comic Strip Original Art, dated 5-13-45 (United Feature Syndicate, 1945). This wild and woolly Sunday seems to have two dates. The first panel notes 5-6, while the last panel notes 5-13 — say, is this one of Hans and Fritz’s practical jokes? Whatever the case, this Sunday episode is filled with madcap mayhem, as usual. This strip has an image area of 22.5” x 14.5”, and the art is in Excellent condition.

43171  Tony DeZuniga - Savage Sword of Conan #54, Splash Page 31 Original Art (Marvel, 1980). Pygmy warriors get the jump on Conan and his bare-bottomed lady-fair, but luckily the Barbarian King is as deadly with a bow and arrow as he is with a broadsword. Tony DeZuniga packs this pretty pin-up with heart-thumping action, not to mention his gorgeous use of crosshatching. The artwork measures 11” x 17” and is in Excellent condition.

43173  Walt Disney Studios - Good Housekeeping “Bill Posters” Preliminary Illustration Original Art (Disney, 1940). Published in the April, 1940 issue of Good Housekeeping magazine, “Bill Posters” featured Donald Duck and a poster-eating goat. Rendered in graphite and red pencil, the art measures 12” x 10”. Some paper tanning and light edge wear; otherwise the drawing is in Very Good condition.
43174  Dick Kinney - Complete 15-page Preliminary Story Layout, “The Egg and Whom” Original Art (Disney, 1967). This group contains fourteen rough preliminary pages in pencil for the story, “The Egg and Whom,” by Dick Kinney. Each page has an approximate image area of 10” x 12”. Includes a black and white photocopy of the completed eight page story (each page has an image area of 6” x 9”). In Good condition.

43175  Peter Pan Captain Hook Book Illustration Original Art (Walt Disney, undated). Captain Hook has to count his toes after a too-close encounter with the alligator in this amusing book illustration, done as a combination of photocopied and painted cels with color applied to illustration board. The top cel is the main black image; the original art was photocopied onto this cel, which was touched up with india ink. A second cel was painted as portions of the main characters, and the background colors were added to the illustration board with gouache. The three pieces combine for the finished illustration, which has an image area of approximately 9.5” x 11”. In Excellent condition.

43176  “The Lion King” Collector’s Plate Illustration with Plate (Bradford Exchange/Disney, 1995). Created by Disney artists for the Bradford Exchange, this hand-inked and hand-painted cel and background illustration was used for the “We’ll Always Be Friends” limited edition collector’s porcelain plate. The art is matted and framed with a 14” x 11” image area. In Excellent condition. Includes a “We’ll Always Be Friends” collector’s plate.

43177  Steve Ditko - Journey into Mystery #83 Splash Page 1 Original Art (Marvel, 1962). Steve Ditko’s approach to fantasy art was so different, so sensational, Stan Lee soon assigned him to the art for every story in Amazing Adult Fantasy. Meanwhile, over at Journey into Mystery, while the Mighty Thor was battling “The Stone Men of Saturn” in his debut for the lead story of that historic issue, this lion was involved in mysterious doings in the back-up yarn, “When the Jungle Sleeps.” The splash has an approximate image area of 12.5” x 18.5”. The lower left corner has been torn off; otherwise, the art is in Fair condition.
43178  Steve Ditko - Tales of Suspense #29, Splash Page 1 Original Art (Marvel, 1962). Steve Ditko brought a mysterious and magical mood to his early Marvel horror stories, and editor/writer Stan Lee knew how to inspire him to do his best work. Their fantasy yarns are told with the overwhelming force of nightmares. This splash page from the story, "It Was Only a Simple Barber Shop... or Was It?" is a top-notch example of Ditko's Silver Age, "pre-hero" Marvel art. This page has an image area of approximately 12.5" x 18.5" and, aside from a slight glue stain along the bottom border (mostly outside the image area), is in Excellent condition.

43179  Ed Dodd - Mark Trail Daily Comic Strip Original Art, dated 10-20-62 (Hall Syndicate, 1962). Nature and drama go hand-in-hand in this episode from the sixties. This daily has an image area of approximately 22" x 6", and the art is in Excellent condition.

43180  Peter Doherty - Judge Dredd The Megazine #12 Cover Original Art (Fleetway/Quality, 1991). A grinning Judge Death is always a spine-tingling sight, and this Peter Doherty portrait will make a "scare-iffic" showpiece. The image area of this cover measures 13.25" x 19.25", and the art is in Excellent condition. Peter Doherty signed this art in the lower right.

43181  Luis Dominguez - Teen Adventure/Fantasy Cover Painting Original Art (undated). An eerily luminescent vision of a UFO, a spooky swamp, and two courageous teen-agers is the focus of this illustration, possibly done as a paperback cover. This atmospheric and wondrous painting has an overall size that measures 15" x 20", and the piece is in Excellent condition.

43182  Luis Dominguez - UFO Flying Saucers #5 Cover Original Art (Gold Key, 1975). A looming space alien prompts a watchdog to snarl a warning in this stellar Luis Dominguez painting. A production note at the bottom border indicates that Luis Dominguez retouched his cover at the end of 1977 for a new UFO comic, and indeed, this art was used for UFO and Outer Space #16 in 1978. The image area of this acrylic on board thriller measures 13" x 18.75"; and the art is in Excellent condition.
43183 Luis Dominguez - DC Special Series #7 “Ghosts” Cover Original Art (DC, 1977). A burning totem reveals a killer in this eerie Luis Dominguez cover illustration. Includes the original logo, title type, and masthead paste-up art. There is some paper tanning, and glue staining along the edges; otherwise the art is in Very Good condition.

43184 Luis Dominguez - Ghosts #53 Cover Original Art (DC, 1977). A domestic reading room serves as the backdrop for this haunting cover scene drawn by the versatile Luis Dominguez. When mainstay DC cover artist Nick Cardy moved on to other markets, editor Murray Boltinoff turned the coveted cover assignments over to this master draftsman from Argentina. The image area of this chiller measures 9.75” x 15”, and aside from a few small stains, the art is in Excellent condition.

43185 Luis Dominguez - Vampirella Painting Original Art (2002). Luis Dominguez was in the top rank of Warren Publishing's cover artists during the Bronze Age and beyond. This sultry prehistoric scene showcases Dominguez's creativity and also his mastery of figure drawing, brushwork, composition, and color. This fantasy masterwork has an overall size of 13.5” x 20”, and aside from some edge and corner wear, this painting is in Very Good condition.

43186 Evan Dorkin - Pittsburgh Comic Con Illustration, Featuring Milk and Cheese Original Art (2001). Dairy products lead the way to a Pittsburgh Comic Con. Batmite co-stars. This raucous and rowdy illustration has an image area of 7” x 11”, and the piece has been matted and framed alongside a copy of the printed piece. The entire framed display has an overall size of 23” x 18”, and the art is in Excellent condition.
43187  Dave Dorman - Magic: The Gathering, “Battle Strain (Odyssey)” Card Illustration Original Art (Wizards of the Coast, 2000). In this battle to the death, both warriors are near exhaustion. Who will win? Dave Dorman’s illustration has an image area of 9” x 7.5”, and the art is in Excellent condition. A signed copy of the card is included in this lot.

43188  Dave Dorman - Magic: The Gathering, “Dedicated Martyr (Odyssey)” Card Illustration Original Art (Wizards of the Coast, 2000). Dave Dorman’s scene of noble sacrifice has an image area of 8” x 7”, and the art is in Excellent condition. A signed copy of the card is included in this lot.

43189  Dave Dorman - Magic: The Gathering, “Impulsive Maneuver (Odyssey)” Card Illustration Original Art (Wizards of the Coast, 2000). Rash action in the heat of battle seems to be the theme of this card. This barbaric blockbuster has an image area of 9” x 7.5”, and the condition of the art is Excellent. A signed copy of the card is included in this lot.

43190  Dave Dorman - Magic: The Gathering, “Prophetic Bolt (Apocalypse)” Card Illustration Original Art (Wizards of the Coast, 2001). Dave Dorman was the perfect choice to paint this ferocious fantasy scene. This painting has an image area of 10.5” x 8”, and the art is in Excellent condition. A copy of the playing card is included in this lot.
43191 Dave Dorman - Magic: The Gathering, “Savage Gorilla (Apocalypse)” Card Illustration Original Art (Wizards of the Coast, 2001). Fans of Magic: The Gathering have a chance to win this fearsome illustration for their collection. This spectacular Dave Dorman scene has an image area of 10” x 8”, and the condition of the art is Excellent. A playing card of the scene is included in this lot.

43192 Mort Drucker - Mad #48, Complete 4-page Story “The Night That Perry Masonmint Lost a Case” Original Art (EC, 1959). Mort Drucker spoofs the “Perry Mason” TV show in this hilarious four-pager. Each page has an approximate image area of 16” x 22”. The pages were drawn on Craftint Duotone paper, and some of the pasted-on typeset captions are loose and a few have slipped off the page. The title logo on page one is missing and the top panel tier on page three is stapled on; otherwise, the art averages Very Good condition. A copy of Mad #48 is included in this lot.

43193 Mort Drucker - Mad #173, Complete 7-page Story “Chinatown” Original Art (EC, 1975). Mort Drucker’s seven-page send-up of the 1974 hit movie, “Chinatown,” is a five-star side-splitter. Drucker’s uproarious caricatures of stars Jack Nicholson, Faye Dunaway, John Huston, and Roman Polanski will have you howling so loud, it might be a crime. These pages have an approximate image area of 16” x 21”, and they have each been matted and framed to an overall size of 24” x 29”. Aside from a few loose, pasted-on word balloons, some of which are lifting up off the paper surface, the art averages Excellent condition.

43194 Mort Drucker - Mad #291, Complete 4-page Story “Inbanana Jones and His Last Crude Days” Original Art (EC, 1989). Mort Drucker’s art for this “Indiana Jones and the Last Crusade” movie lampoon will have you howling with laughter. Drucker’s caricatures of Harrison Ford and Sean Connery are a scream. The pages of this story have an approximate image area of 17” x 19”, and aside from missing its title logo on page one, the art is in Excellent condition. The amberlith overlays are also included in this lot.
43195  Mike Dubisch - Flesh Crawlers #1 Cover Original Art (Kitchen Sink, 1993). It’s all too common for scientists to get choked up when they first encounter an alien species. Macabre Mike Dubisch presents just such a scene for the cover of *Flesh Crawlers* #1. This creepy-crawly cover has an image area of 7.25” x 11.5”, and the art is in Excellent condition. A copy of the comic book is also included in this lot.

43196  Mike Dubisch - Flesh Crawlers #2 Cover Original Art (Kitchen Sink, 1995). “Weird science” is at work in this creepy-crawling cover scene for *Flesh Crawlers* #2. This cover has an image area of 8.75” x 13.5”, and the art is in Excellent condition. A copy of the comic book is also included in this lot.

43197  Mike Dubisch - Flesh Crawlers #3 Cover Original Art (Kitchen Sink, 1995). Peer pressure to become an alien-host is all around in this spine-tingling cover scene for *Flesh Crawlers* #3. This cover has an image area of 8.5” x 12.75”, and the art is in Excellent condition. A copy of the comic book is also included in this lot.

43198  Felipe Echevarria - Death Illustration Original Art (2003). The artist of this gorgeous ethereal interpretation of Death from Neil Gaiman’s *Sandman* comic series is Felipe Echevarria. Rendered in oil on heavy illustration board, the art has an image area of 13.5” x 5.5”. In Excellent condition. Signed by Felipe Echevarria at the bottom left and on the back.

43199  Ben Edlund and Max Banks - The Tick Special Edition #2 Cover Original Art (NEC, 1988). The Tick grapples his way through a cross-word puzzle on this four-fisted cover scene for *The Tick Special Edition* #2, the “Hi-Rise HiLinx.” The “tick-riffic” cover has an image area of 10” x 15”, and the art is in Very Good condition.
43200  Harvey Eisenberg - Yogi Bear Sunday Comic Strip Original Art, dated 5-28-61 (McNaught Syndicate, 1961). Yogi and Boo Boo Bear try their hand at playing Robin Hood in this hilarious episode from just three months after the comic strip's debut. This Sunday has an image area of 24" x 17.5", and the art is in Excellent condition.

43201  Will Eisner - Smash Comics #3, “Espionage Starring Black Ace” Title Page 1 Original Art (Quality, 1939). Behold — the earliest Will Eisner comic book feature title page yet offered in the market place. It would be hard to overstate the importance of Will Eisner’s storied career to the comic book industry. If any of his Golden Age comic book work cries out for a high-quality reprinting and more study, it would have to be the “Espionage/Black X/Black Ace” series that first ran in Feature Funnies #13-20, then relocated to Smash Comics #1-13. The series continued in Smash Comics to the end of its run, with issue #85, but without Will Eisner’s art. After Eisner left the “Espionage” strip, he went directly to work on his famous feature, The Spirit. The “Espionage/Black X/Black Ace” stories should be collected together, as they display the rapid evolution of Eisner’s work like no other facet of his career — even more so than his Hawks of the Seas. This historic title page has an image area of 13" x 18". There is some paper aging and the edges of the board have been trimmed very closely to the panel borders; otherwise, the art is in Very Good condition. Don’t miss your chance to win this spectacular piece of Golden Age art!

43202  No lot
43203 Will Eisner - The Spirit Section, “The Lamp,” page 6 Original Art, dated 7-27-47 (Des Moines Register and Tribune Syndicate, 1947). Ebony White and his pal, Pierpont, take the limelight of this beautifully drawn page, as they buy, sell, and auction off what appears to be Aladdin’s fabled lamp in the yarn, “The Lamp.” Will Eisner is celebrated as one of the comic book field’s most important artists and thus has an annual awards ceremony named for him. The Spirit Section was a unique hybrid, both a syndicated strip and a comic book. The image area of this page is 13” x 18”, and the condition of the art is Excellent.

43205 Bill Elder - Panic #8, “Irving Oops” page 6 Original Art (EC, 1955). No one can top that Mad-man, Bill (Will) Elder, when it comes to side-splitting comic strip parodies! This page features a vicious hand-to-hand slugfest between those two funnypage strongmen with the fearsome forearms — namely, Irving Oops and Poopik, the sailor man. Only Elder could do such a slam-bang job of lampooning Alley Oop and Popeye. Jam-packed with the kind of Bill Elder sight gags that made him a legend, this page is a true EC masterpiece. This page has an image area of 13” x 18”. The art has pasted-on lettering in many of the word balloons and captions; otherwise, the art is in Excellent condition. Inscribed and signed by Will Elder in the lower border.

43207 Thom Enriquez - “Ghostbusters” Demon-Dog Monster Concept Illustration Original Art (circa 1984). “There’s something weird in the neighborhood, who’re you gonna call? Tell me! Ghostbusters!” This demon-dog looks bad, but he might not feel so feisty after a blast from a proton pack. Signed by Thom Enriquez, the creature design consultant for the hit movie, this mixed-media drawing has an overall size of 11.5” x 9.5”, and the art is in Excellent condition.

43208 Duncan Fegredo - Enigma #5 Cover Original Art (DC, 1993). Here is the cover to the fifth issue of artist Duncan Fegredo and writer Peter Milligan’s ground-breaking eight issue limited series. Rendered in mixed media on heavy illustration paper, the image area measures 10.5” x 15.5” and the art is in Excellent condition. Signed by Duncan Fegredo at the lower right.

43204 Will Eisner - Spirit #14 Cover Original Art (Warren, 1976). Non-stop action is the name of the game for the Spirit. Each of the figures in this cover layout was created by pasting down a photostatted element. The only original art elements in this design are the brick wall background and the leaping Spirit figure in the center of the composition. That Spirit figure was drawn on vellum and then pasted on to the board; otherwise, the art is in Good condition. This piece has an image area of 12” x 16”.

43206 Larry Elmore - “Women of the Woods” Pencil Illustration Original Art (Elmore Productions, 2003). She may look like a little girl, but she has the heart of a young man — in her hand! This spine-tingling pencil illustration, titled “Deadly Child,” has an image area of 12” x 16”, and the art is in Excellent condition. The drawing was signed at the lower right.
43209 Duncan Fegredo - Shade, the Changing Man #55 Cover Original Art (DC, 1995). This psychedelic cover illustration is by one of writer Peter Milligan's most sympathetic collaborators, Duncan Fegredo. Rendered in mixed media on heavy illustration paper, the art has a 10.5" x 15.5" image area, and is in Excellent condition. Signed by Duncan Fegredo at the bottom.

43210 Duncan Fegredo - Shade, the Changing Man #59 Cover Original Art (DC, 1995). Duncan Fegredo is probably best known for his collaborations with writer Peter Milligan on such highly acclaimed projects Enigma, Face, and Girl for DC/Vertigo. From his long runs on the series Shade, the Changing Man, comes this startling cover, a mixed media extravaganza on heavy illustration paper. The image area measures 10.5" x 15.5" and the art is in Excellent condition. Signed by Duncan Fegredo at the lower right.

43211 Duncan Fegredo - Predator vs. Judge Dredd Trade Paperback Cover Original Art (Dark Horse, 1998). Mega-City's toughest lawman, Judge Dredd, takes on a rogue Predator in this deadly cover illustration by Duncan Fegredo. Rendered in mixed media on heavy illustration paper, the image area measures 10.5" x 15.5" and, aside from a horizontal crease in the upper portion of the art, the condition is Excellent. Signed by Duncan Fegredo at the lower left.

43212 Duncan Fegredo - Spider-Man's Tangled Web #5 Cover Original Art (Marvel, 2001). The Rhino and Spider-Man enjoy a rare, pastoral moment together in this whimsical scene for "Flowers for Rhino, Part 2: Rhinoplasty." This acrylic on board painting has an overall size of 14" x 20.5", and the art is in Excellent condition.

43213 Al Feldstein - A Moon, A Girl... Romance #10, page 3 Original Art (EC, 1949). If you've got it — flaunt it, and luscious Lucy does, thanks to the outstanding artistry of Al Feldstein. This pulchritudinous page hails from the melodrama, "I Was a Wild Girl." This page has an image area of 12" x 18", and the art is in Excellent condition.

43214 Al Feldstein - Weird Science #7, page 4 Original Art (EC, 1951). Good Lord — it's a nail-biting, suspenseful page from “Monster From the Fourth Dimension,” and Al Feldstein's super-clean art style makes this shocker seem even more surreal. This page has an image area of 13" x 18", and aside from corner wear (outside the image area), the art is in Excellent condition.
43215 **Al Feldstein** - *Weird Science* #7, page 5 Original Art (EC, 1951). Al Feldstein gives his readers a lesson in how to think in four dimensions with these expository panels from “Monster From the Fourth Dimension.” This classic has an image area of 13” x 18”, and the art is in Excellent condition.

43216 **Lou Fine** - Jumbo Comics “Count of Monte Cristo” Page Original Art (Fiction House, circa 1940). Lou Fine dazzled his cartooning peers with his sterling adaptation of Alexandre Dumas’ *Count of Monte Cristo*. Working closely with fellow comics legend Will Eisner, Lou Fine excelled at the art of inking with a brush. Eisner once remarked, “Lou was the only guy in the shop besides me who used a Japanese brush. When he picked it up, he put me to shame. He began to feather with it. I was good at it, but not as good as Lou. What a line!” This episode most likely ran in an early issue of *Jumbo Comics*. This page has an image area of 15.5” x 22.5”. The paper has aged, and it retains its original title logo; otherwise, the art is in Good condition.

43217 **Lou Fine** (attributed) - “A True Story of Scouts in Action” Comic Strip Original Art (Boy’s Life, undated). Richard Durton of Troop 228 comes to the rescue in this dramatic, true-life Boy Scout story, “ghost-drawn” by Lou Fine for Al Stenzel, using the pen name “Alsten.” This strip has an image area of 12” x 17”. The strip was cut between panel tiers one and two and later rejoined with tape; otherwise, it is in Very Good condition.

43218 **Bud Fisher** - Mutt and Jeff Daily Comic Strip Original Art (undated). This early *Mutt and Jeff* daily is accompanied by an unusual “art bonus,” an *I Just Happened To Think, Ain’t It The Funniest Thing?* strip. This piece has an overall size of 29” x 14” with an approximate image area of 27” x 11”. The page has some heavy edge wear and soiling; otherwise, it is in Good condition.

43219 **Richard Martin Fletcher** - Surgeon Stone Sunday Comic Strip Original Art, dated 8-17-47 (Chicago Tribune, 1947). Richard Fletcher’s bold use of light and shadow effects are showcased in this exciting episode. This Sunday has an image area of 16” x 21”, and aside from a few glue stains on the title logo stat, the art is in Excellent condition.

43220 **Richard Martin Fletcher** - Surgeon Stone Sunday Comic Strip Original Art, dated 8-24-47 (Chicago Tribune, 1947). Richard Fletcher drew this dramatic feature based around the world of health care, and *Surgeon Stone* compares favorably with other medical-themed strips such as *Rex Morgan, M.D.*, *Ben Casey*, and *Dr. Kildare*. This Sunday has an image area of 16” x 21”, and aside from glue stains on the title logo stat, the art is in Excellent condition.
43221  Rudy Florese - Korak Pin-Up Original Art (1974). The Son of Tarzan is lushly illustrated by Filipino pen and ink master, Rudy Florese. Measures 11" x 14", and is in Very Good condition.

43222  Hal Foster - Tarzan Sunday Comic Strip Original Art, dated 7-10-32 (United Features Syndicate, 1932). From an early period of Hal Foster’s run on Tarzan (he took over the Sunday from Rex Maxon in September of 1931), this action-packed Sunday has all the hallmarks a Tarzan collector could want — a deadly battle with a blood-thirsty band of gorillas, underwater fight scenes, superb portraits of Tarzan and Korak, and even a vine-swinging rescue scene. Titled “Through the Top of the Jungle,” this piece has an image area that measures approximately 19" x 26". This page has been professionally cleaned, and a penciled date in the top panel has been erased; otherwise, the art is in Very Good condition.

43223  Hal Foster - Tarzan Sunday Comic Strip Original Art, dated 11-3-35 (King Features Syndicate, 1935). Tarzan and the Vikings, Rabold and Sigreda, face almost certain death in “The Pit of Doom.” The field of action-adventure cartooning was jump-started when Hal Foster took on the assignment of illustrating Tarzan’s adventures. As a result, Foster is often cited as “The Father of the Adventure Strip.” His work has inspired scores of cartoonists and fantasy illustrators. This Sunday has an image area measuring approximately 19.5" x 26.5", and the piece has been professionally restored to Very Good condition. This Sunday was signed and inscribed to the well-known original art collector Murray Harris in its title panel, “To Murray Harris, this reminder of my past, Hal Foster.”
43224  Hal Foster - Tarzan Sunday Comic Strip Original Art, dated 12-6-36 (United Features Syndicate, 1936). The nonpareil action-adventure cartooning talent of Hal Foster shines in this superb Tarzan Sunday. Every panel of this peak-period episode is a masterpiece of composition and figure drawing. Many comic art fans feel that the Foster Tarzans have a spontaneity and dynamism that stands in stark contrast to the more formal qualities of Prince Valiant. A Hal Foster collector should consider having examples of both features for his portfolio. Titled “The Soldier Lion,” this piece has an image area that measures approximately 19.75” x 26.5”. This page has been professionally cleaned and the title logo in the top panel is a carefully color-matched replacement; otherwise, the art is in Very Good condition.

43225  Hal Foster - Prince Valiant Sunday Comic Strip #1246 Original Art, dated 12-25-60 (King Features Syndicate, 1960). With just three large panels, this electrifying Sunday will make a spectacular showpiece for any Prince Valiant or Hal Foster fan. This page was cut between panel tiers one and two, there are numerous small stains, some light paper aging, and the title logo is a replacement; otherwise, the art is in Very Good condition.

43226  Matt Fox and Larry Lieber - Tales of Suspense #43, page 2 Original Art (Marvel, 1963). The eerie science fiction storytelling of Matt Fox is showcased in these unnerving scenes from the yarn, “I Was a Victim of Venus.” This Silver Age spine-tingler has an image area of 10” x 15”, and aside from some stains at the bottom of the page, the art is in Very Good condition.
43227  Ramona Fradon and Joe Sinnott - Fantastic Four #133, Page 14 Original Art (Marvel, 1973). Thundra has kidnapped Alicia, and the F.F. waste no time to get to her (and pass right by Luke Cage in the process), in this fabulous page from “Thundra at Dawn,” written by Gerry Conway. The art has an image area of 10” x 15” and, aside from tape staining on three edges, and light printer’s oil staining, is in Very Good condition. Ramona Fradon has inscribed and signed this page at the lower left.

43228  Ramona Fradon - Metamorpho Illustration Original Art (undated). Rex Mason, former soldier of fortune, has been transformed into Metamorpho, “The Man of 1,000 Elements.” In this superb specialty drawing, “The Fab Freak” locks horns once again with his dastardly antagonists, Simon Stagg and Java, the caveman. Metamorpho was created by Bob Haney and Ramona Fradon for The Brave and the Bold #57, and Fradon created a unique look for the sixties superhero that remains the definitive version. This fantastic scene has an image area of 10.5” x 8”, and the piece has been beautifully matted and framed to an overall size of 17.5” x 16.5”. The art is in Excellent condition, and Roman Fradon signed it at the lower right.

43229  Gary Frank and Cam Smith - The Incredible Hulk #418 Cover Original Art (Marvel, 1994). Wedding bells for Rick Jones and Marlo Chandler bring a tear to the Green-Skinned Goliath’s eye in a rare, tender Hulk cover. This scene has an image area of 9.5” x 14.5”, and the piece has been matted and framed alongside a copy of the comic book. The entire framed display has an overall size of 17” x 35”, and the art is in Excellent condition.

43230  Gary Frank and Cam Smith (attributed) - Rick Jones Wedding Illustration Original Art (Marvel, 1994). The Avengers turn out in their finest formal attire to celebrate Rick Jones’ wedding — check out Captain America’s tuxedo. This drawing has an image area of 19” x 14.5”, and the piece has been matted and framed below a copy of the printed illustration. The entire framed display has an overall size of 25” x 35”, and the art is in Excellent condition.

43231  Frank Frazetta - Durango Kid #13, page 3 Original Art (ME, 1951). Frank Frazetta did a modest amount of comic book artwork, and here is a chance to win a spectacular page from a key, early period in his career. This story, “The Trail of the Traitor,” was reprinted a few years later in White Indian #13, hence the White Indian title note at the top of this page. This beautifully drawn piece has an image area of 12.5” x 18”, and the art is in Excellent condition.
43232  Frank Frazetta (attributed) - “Fire and Ice” Drawing Original Art (Ralph Bakshi Productions, 1983). The modern fantasy master, Frank Frazetta took pencil in hand to produce this energetic drawing spotlighting two falling figures. “Fire and Ice” was a collaborative effort between Frazetta and director Ralph Bakshi, and it was also scripted by Gerry Conway and Roy Thomas of Marvel Comics’ Conan the Barbarian fame. These two warriors were rendered in graphite on a 12.5” x 10.5” sheet of three-hole punch animation paper, and the art is in Very Good condition.

43233  Frank Frazetta - “Mastodon” Preliminary Drawing Original Art (undated). Man versus a wooly mammoth is forcefully rendered in this senses-shattering pencil preliminary for the painting titled “Mastodon” by the legendary Frank Frazetta. This pencil on paper piece has an overall size of 7.25” x 9.75”, and the art is in Very Good condition.

43234  Frank Frazetta - Signed Bareback Rider Sketch Original Art (undated). A trio of horses and one bareback rider are the focus of this evocative sketch by Frank Frazetta. This dynamic scene has an approximate image area of 6” x 2.5”, and the art has been matted and is in Excellent condition.

43235  Frank Frazetta - The Huntress Preliminary Sketch Original Art (undated). A deadly damsel flanked by two man-eaters... it could only be one thing... Frank Frazetta’s preliminary to his famous painting, “The Huntress.” Rendered in graphite, the art has an image area of 4” x 5”, and aside from some paper tanning, and edge wear, is in Very Good condition.

43236  Frank Frazetta - “Nude Woman Lying Down” Pencil Illustration Original Art (2002). This sly, sensuous pencil drawing of a smiling nude woman by Frank Frazetta displays many of his hallmarks. The subject is obviously uninhibited, but still a little bit coy — and just irresistible. The consignor provides a remarkable insight into this piece — Frank Frazetta drew this piece with his left hand! The limitless talents of this “world-beater” artist never cease to amaze. This pencil on paper drawing measures 14” x 11” in overall size, and is in Excellent condition. Frank Frazetta signed the art at the lower right.
43237  **Bob Fujitani - Speed Comics #43, Complete 8-page Story, “The Laughter That Kills” Original Art (Harvey, 1946).** Bob Fujitani’s sinuous line adds real drama to this beautifully drawn Shock Gibson romp. His Golden Age work ranks alongside that of Joe Kubert, Mort Meskin, and Jerry Robinson. The image area of each page measures approximately 13” x 18”. Several pasted-on word balloon lettering corrections have gone missing on page 2, leaving behind holes in the paper; otherwise, the rest of the pages average Very Good condition.

43238  **Paul Fung - Polly and Her Pals Daily Comic Strip Original Art, dated 2-10-40 (King Features Syndicate, 1940).** Paul Fung was a master at ghosting Cliff Sterrett’s Sunday comic art style for the daily strip. This episode has an image area of 25” x 5.5”, and the art is in Excellent condition.

43239  **Rick Geary - San Diego Comic Con Mascot Illustration Original Art (1979).** Rick Geary’s cute, yet iconic San Diego Comic Con logo was used for years as the official logo for this world famous media event — good times. This whimsical illustration has an overall size of 9.5” x 7.5”, and the art is in Excellent condition. It’s a piece of comics history.

43240  **Tom Gill - Billy the Kid Adventure Magazine #15 Page Original Art, Group of 7 (Toby Press, 1953).** Get ready for rough-riding, fast-shootin’ Western action in seven pages from the thriller “The River of Fire.” The image area of each page measures 12” x 18”, and the art averages Excellent condition.

43241  **Dick Giordano and Sal Trapani - Nukla #1 Cover Original Art (Dell, 1965).** When U-2 spy plane pilot Matthew Gibbs is decimated by Red Chinese rockets, he is not killed, but is transformed into a super-being with a command over atomic power — thus was born the superhero named Nukla. With an atomic mushroom cloud cover, this scene was a compelling, eye-scorching reminder of what could happen during the Cold War. Super Heroes were needed now more than ever, and so, Nukla added his name to an ever-growing roster of Silver Age heroes. This cataclysmic cover scene has an image area of 11” x 16”, and aside from carefully color-matched type replacements, the art is in Excellent condition. A copy of the comic book is included in this lot.

43242  **Sam Glanzman - Hello Pal Comics #3 Complete 9-page Story “Zero Hour Strikes” Original Art (Harvey, 1943).** Thrilling battle action — expect no less from Sam Glanzman. Even in this early effort, drawn when Glanzman was 19 years old, nicely detailed artwork is the order of the day. The pages average Very Good condition, with only minor aging, blunted corners, and edge wear.
43243  Frank Godwin - Rusty Riley Daily Comic Strip Original Art, Group of 2 (King Features Syndicate, 1956). A home invasion by burglars at the Miles' household stirs things up in these two consecutive dailies, dated 2-15, and 2-16-56. Mr. Miles and his daughter Patty co-star. Each strip has an image area of 18.5" x 5.25", and aside from yellowed Zipatone, the dailies average Very Good condition.

43244  Frank Godwin - Rusty Riley Sunday Comic Strip Original Art, dated 7-26-59 (King Features Syndicate, 1959). The superb figure drawing and peerless pen work of Frank Godwin is always a pleasure to behold. Any Rusty Riley original art featuring a racehorse is always a coveted example. This strip, near the end of the run of the feature, has an image area of 23" x 15.5", and the art is in Very Good condition.

43245  Danilo Gonzales - Aliens 3-D Theme Park Concept Illustration Original Art (1997). Danilo Gonzales' detailed architectural illustration gives a bird's-eye view of a proposed "Aliens 3-D" theme park building. This piece has an overall size of 21" x 27", and the art is in Excellent condition.

43246  Jose Gonzalez - "Sepulchral (Chantal)" European Erotic Comic Page 1 Original Art (undated). Any Rusty Riley original art featuring a racehorse is always a coveted example. This strip, near the end of the run of the feature, has an image area of 23" x 15.5", and the art is in Very Good condition.

43247  Floyd Gottfredson - "Mickey Mouse and Horace Horsecollar" Painting Original Art (undated). It's Mickey to the rescue in this electrifying scene. Floyd Gottfredson is celebrated as the primary creator of the Mickey Mouse daily newspaper strip. Horace Horsecollar co-stars in this dramatic example of "weird science" gone awry. This piece has an approximate image area of 20.5" x 16" and is in Excellent condition. The painting was signed by Gottfredson at the lower left.
43248 Floyd Gottfredson - “Mickey Mouse and the Pirate Submarine” Painting Original Art (undated). This scene spotlighting the dangerous deep sea-diving adventures of Mickey Mouse was one in the series of 24 paintings originally commissioned by collector Malcolm Willits from 1978-83. Each painting in the commissioned series was based on a storyline that Gottfredson created for the newspaper strip, and this work was based on “Pirate Submarine,” which ran from September 30, 1935 through January 4, 1936. The storyline was also used in the 1939 Big Little Book, *Mickey Mouse and the Pirate Submarine*. This dramatic mixed-media on paper “mouse-terwork” has an approximate image area of 20.5” x 15.5”, and is in Excellent condition. The painting was signed by Gottfredson at the lower left.

43249 Chester Gould - Dick Tracy Sunday Comic Strip Original Art, dated 2-8-53 (Chicago Tribune, 1953). Odds Zonn should know that the chances of any criminal successfully bribing or intimidating Dick Tracy are nothing but long shots. If a frenetic *Dick Tracy* episode from the fifties is what you crave, then this lot is a sure winner. The image area of this Sunday is approximately 27” x 17.5”. Each of the panels have been pasted-on to a support paper, as was typical of the time; otherwise, the art is in Excellent condition.

43250 Bob Gould - Star Reach #6 Elric Page 6 Original Art (Star Reach Productions, 1976). Michael Moorcock’s sword and sorcery hero, Elric, stars in this tightly-penciled page. These scenes from “The Prisoner of Pan Tang” were drawn so precisely and clearly, no inking was necessary. This page has an image area of 10” x 15”, and the art is in Excellent condition. Also included in this lot are the hand lettered captions which were removed from the art. This is “ground level” comics art at its finest.

43251 Mel Graff - Adventures of Patsy Comic Strip Original Art, dated 2-27-36 (Associated Press, 1936). High-flying adventure is the highlight of this unusual comic strip. Although this episode is laid out much like a Sunday strip, the date fell on a Thursday. This piece has an image area of 8.5” x 17”. A few pieces of Zipatone film have come loose; otherwise, the art is in Very Good condition.
43252  George Tuska and Billy Graham - Hero for Hire #11 Splash Page 1 original Art (Marvel, 1973). Billy Graham’s splendid contribution to the Hero For Hire series really shines in this splash page for “Where There’s Life...!” Senor Suerte co-stars. This Bronze Age blockbuster has an image area of 10” x 14”, and aside from a few printer oil stains, the art is in Excellent condition.

43253  Mike Grell and Vince Colletta - Green Lantern #110, Splash Page 1 Original Art (DC, 1978). From Mike Grell’s last issue as interior artist, this is the first page for the story, “Brand of Power,” written by Denny O’Neil. The art has an image area of 10” x 15” and is in Very Good condition. Includes the original title type and indicia paste-up art.

43254  Mike Grell - Green Arrow Illustration Original Art (undated). The many looks of DC’s Emerald Archer are showcased in this magnificent montage by Mike Grell. This mixed-media masterwork has an image area of 10” x 16”, and the art is in Excellent condition.

43255  Mike Grell - Karate Kid #8 Cover Original Art (DC, 1993). His name is Pulsar... and his mission is murder! Karate Kid tangles with the contract killer, Pulsar, in this kickbutt cover illustration by Mike Grell. The art has an image area of 10” x 15” and is in Excellent condition. Signed by Mike Grell along the left edge.

43256  Mike Grell - Jon Sable Freelance #45 Cover Original Art (First Comics, 1987). Mike Grell proves himself a master of the symbolic cover montage with this point-blank thriller. This cover has an image area of 10” x 15”, and the art is in Excellent condition. Mike Grell inscribed and signed the art at the lower right, “For Jack — thanks for the ref! Mike.”

43257  Tom Grummett and Michael Bair - Power Company: Witchfire #1 Cover Original Art (DC, 2002). This sensational cover scene features pulchritudinous portraits of Wonder Woman and the Power Company’s Witchfire in a no-holds barred tussle. The overall paper measures 12” x 17”, and the art is in Excellent condition. The art has been signed in the upper left border by writer Kurt Busiek and penciler Tom Grummett.
Mitch Shelley, the Resurrection Man, squares off against his mortal enemy, Vandal Savage, in this special issue. This eon-spanning cover image by Jackson Guice has an image area of 10" x 15" and is in Excellent condition.

**43260** Paul Gulacy and Jimmy Palmiotti - *Catwoman* #31 Cover Original Art (DC, 2004). The self-proclaimed guardian of Gotham's East End, Catwoman, whips an ancient Egyptian cult into shape in this Paul Gulacy and Jimmy Palmiotti cover collaboration. The "Feline Fatale" never looked sexier than in this slick 10" x 15" image. The art is in Excellent condition. Paul Gulacy signed the page at the lower right.

**43261** Han Hale - *Barbarian Comics* Cover Original Art Group (California Comics/Bob Sidebottom, 1972-74). When Marvel published the first issue of *Conan the Barbarian*, back in 1970, it created a ripple in fandom that grew and spread, even into the so-called Underground Comix genre. In fact, this no-holds barred, adults-only format was a perfect match for the nudity and violence that went hand-in-hand with a title like *Barbarian Comix*. Our offering is the original art to issues #2 and 3 of the series published by Bob Sidebottom, along with a separate illustration, and a cover proof for issue #1, which has been mounted on board. The cover to #2 is ink and watercolor on textured board which has been mounted to a piece of bristol; the image size is approximately 10" x 14", in Very Good condition. Issue #3's cover is ink on bristol mounted on another piece of bristol, with a printed logo pasted on; the art image area is approximately 6" x 7", and in in Excellent condition. The third piece is ink & watercolor on board measuring 5.5" x 9"; it's mounted on bristol, and is in Excellent condition. A great assortment of art, by Crom!

**43262** Bob Hall and Bob Wiacek - *Fantastic Four Annual* #12, page 9 Original Art (Marvel, 1977). Special effects supervisor Luigi Cantalope's 15-foot tall Thing robot runs amok in this page from Marv Wolfman's story, "The End of the Inhumans...and the Fantastic Four." The art has an image area of 10" x 15", and, aside from some light soiling, tape stains, and two trimmed corners at the top, the condition is Very Good.
43263  Bo Hampton - “The Legend Of Sleepy Hollow” Page Original Art, Group of 45 (Tundra, 1992). Beware, Ichabod Crane — of the Headless Horseman! Forty-five pages of mysterious and macabre Bo Hampton painted art are the focus of this huge group lot. Included in this lot are pages 1-24, 16-36, and 42-44, as well as a few unnumbered pages. These pages have an average image area of 10” x 15”. There are no word balloons, captions, or type elements on the pages; otherwise, they average Very Good condition. Each page has been signed and dated by Bo Hampton. Fans of painted graphic novel art are sure to fall in love with this lot.

43264  Hanna-Barbera TV Cartoon Characters, With Yogi Bear, Boo Boo Bear, Quick Draw McGraw, Augie Doggie, Doggie Daddy, Super Snooper, and Loopy De Loop Painted Illustration Original Art, Group of 7 (undated). These fun-filled painted illustrations spotlight many of the wonderful Hanna-Barbera TV cartoon super-stars of the fifties and sixties. Each scene has an approximate overall size of 3.5” x 5”, and they may have been painted as illustrations for a children’s book. The top surface of the illustration board paper was separated from its backing on each scene; otherwise, the art averages Excellent condition.

43265  Neil Hansen - Turok #28 Cover Original Art (Acclaim, 1995). Indian hunter, Turok, takes on a T-Rex in this vibrant cover illustration by Neil Hansen. The image area measures 8” x 12.5” and the art is in Excellent condition.

43266  Johnny Hart - B. C. Sunday Comic Strip Original Art, dated 5-23-65 (Field Enterprises, Inc., 1965). Love hurts — especially back in the Stone Age days. This strip has an image area of 19” x 13”. The strip was cut between each panel tier (and later rejoined using tape on the back of the art); otherwise, the art is in Very Good condition. From the Jim Logan Collection.
43267  Johnny Hart - B. C. Sunday Comic Strip Original Art, dated 3-2-69 (Field Enterprises, Inc., 1969). Johnny Hart's sardonic humor shines in this Sunday from the sixties. This strip has an image area of 19” x 13”. The strip was cut between each panel tier (and later rejoined using tape on the back of the art), and there is a pasted-on lettering correction in panel eight; otherwise, the art is in Very Good condition. From the Jim Logan Collection.

43268  Jon “Bean” Hastings - Johnny the Homicidal Maniac Illustration Original Art (San Diego Comic Con, 2005). So this is Johnny’s idea of a happy birthday? JTHM began as a series of strips in the Goth magazine, Carpe Noctem, and later in seven issues, published by Slave Labor Graphics in the late nineties. A black comedy, laced with irony and social criticism, JTHM is largely a satire of society’s fascination with violence. This darkly humorous, splattered birthday scene has an overall size of 11” x 15”, and the art is in Excellent condition. This piece was published in the 2005 San Diego Comic Con Program Book, on page 104. Signed by series creator Jhonen Vasquez.

43269  Russ Heath - All-American Men of War #20, page 2 Original Art (DC, 1955). When it comes to drawing war comic yarns, nobody does it better than Russ Heath. This detailed page from “The Walking Flier” has an image area of 13” x 19.25”. Aside from a pasted-on lettering correction in panel six and a small tear in the upper border (outside the image area), the art is in Excellent condition.

43270  Russ Heath - Tales of Suspense #2, page 16 Original Art (Marvel, 1959). Russ Heath details the scintillating Space Age suspense of “The Planet That Wasn’t There.” Fans of the Marvel fantasy yarns will have a hard time finding an earlier science fiction page than this beauty. This page has an image area of 12.5” x 18.5”, and aside from a tape residue stain in the lower right corner, this art is in Excellent condition.
43271  Russ Heath - Sea Devils #1, page 6 Original Art (DC, 1961). The Sea Devils take on the menace of a living undersea giant in “The Sea Devils vs. the Octopus Man.” This superb page has an image area of 13” x 18”, and aside from a missing art correction paste-on that has left a glue stain behind, the art is in Excellent condition. Russ Heath signed the page in its lower right border.

43272  Russ Heath - Sea Devils #8, page 24 Original Art (DC, 1962). The “magic realism” of Russ Heath’s art makes even the fantastic seem possible — even these stunningly surreal scenes from the Silver Age yarn, “Curse of Neptune’s Giant.” This page has an image area of 13” x 18”, and the art is in Excellent condition. Russ Heath signed the page in its first panel.

43273  Russ Heath - Sea Devils #4 Cover Recreation Original Art (1995). When it came to creating eye-popping grey tone cover scenes, few DC artists could top the supremely talented Russ Heath. The grey tone cover was a DC innovation, perfected by legendary production man Jack Adler, designed to give a striking illusion of depth to a select number of Silver Age covers. This Heath recreation of the savage scene on the cover of Sea Devils #4 duplicates what the vintage art would have looked like before the color separations were added to the final printed cover. This spectacular piece has an image area of 11” x 16”, and the art is in excellent condition. Russ Heath signed the art in its lower border.

43274  Don Heck - Tales To Astonish #16, Complete 6-page Story “My Touch Means...Doom” Original Art (Marvel, 1961). Don Heck’s artwork shines in these large-sized mystery pages from the dawn of the Marvel Age. Each page of this “morality play” has an image area of 12.5” x 18.5”, and the art is Excellent condition.
43275  Don Heck - Tales To Astonish #45, Ant-Man page 3 Original Art (Marvel, 1963). It's hard to keep a bad egg down — and the unscrupulous scientist known as Egghead plots his revenge in this crisply inked page from the dawn of the Silver Age. Ant-Man comes in panel one. This page has an image area of 12.5" x 18.5", and the art is in Excellent condition.

43276  Don Heck - Tales to Astonish #45, Ant-Man page 9 Original Art (Marvel, 1963). Marvel mainstay Don Heck was at the peak of his form for this detailed page featuring Janet Van Dyne, the wondrous Wasp. This superb page has an image area of 12.5" x 18.5", and the art is in Excellent condition.

43277  Don Heck - Fantastic Four Board Game Illustration Original Art (1979). While best remembered for his stint on The Avengers, Dashing Don Heck shows that he is equally adept at drawing the Fantastic Four in action — it's clobberin' time. This Bronze Age blockbuster was drawn for a board game, and the piece has an image area of 15" x 19". Aside from a few surface scrapes and some light paper aging, the art is in Excellent condition.

43278  Heckle and Jeckle Comics #18 Cover Original Art (St. John, 1954). For slam-bang cartoon slapstick, it's hard to top the antics of Heckle and Jeckle, the Talking Magpies. This cover has an image area of 13" x 19". There was some light water damage to the surface of the paper; otherwise, the art is in Good condition. A copy of the comic book is included in this lot.

43279  Fred Hembeck - Tales to Astonish #63 Cover Reinterpretation Original Art (1994). Face front, true believers — Fred Hembeck takes a fling at reinterpreting Jack "King" Kirby's mighty Marvel, "split-cover" scene featuring Giant-Man and the Hulk. This piece has an image area of 7.5" x 10.25", and the art is in Excellent condition. The art was signed by Hembeck at the lower left.

43280  Fred Hembeck - Vault of Horror #30 Cover Reinterpretation Original Art (1995). Frightful Fred Hembeck pays homage to a "pre-Code horror" classic with his own version of Johnny Craig's cover art for "Practical Choke." This scene has an image area of 7.5" x 10.5", and the art is in Excellent condition. The piece was signed by Hembeck at the lower left.
43281  George Herriman - Krazy Kat Sunday Comic Strip Original Art, dated 12-16-17 (King Features Syndicate, 1917). There’s never a dull moment in Coconino County as Ignatz is hoist on his own petard during a “jam closet” raid. Krazy Kat and Walter Cephus Austrige co-star. This episode has an image area of 18.5" x 22", and aside from a piece out of the lower left corner (outside of the image area), the art is in Very Good condition.

43282  George Herriman - Krazy Kat Sunday Comic Strip Original Art, dated 3-27-21 (King Features Syndicate, 1921). Krazy, Ignatz, and Officer Pupp need to learn to “just say no” when it comes to sniffing strange bottles. This intoxicating episode, drawn at the start of the Prohibition, has an image area of 17” x 19”, and aside from some stress creases in the center of the page, the art is in Very Good condition.

43283  George Herriman - Krazy Kat Sunday Comic Strip Original Art, dated 4-23-22 (King Features Syndicate, 1922). An Ignatz by any other name would still be a little a stinker, as Ignatz’s plan to disguise himself as a brick bearing flower backfires. This ode to the blooming of the Spring flowers features Krazy Kat, Officer Pupp, Ignatz and Bum Bill Bee. This episode has an image area of 19” x 21.5”, and the art is in Very Good condition.

43284  George Herriman - Krazy Kat Sunday Comic Strip Original Art (King Features Syndicate, undated). The romantic cartoon poetry of George Herriman is in full bloom in this sublime Sunday. Krazy dreams of love while the focus of Krazy’s affections, henpecked Ignatz, is forced to stay at home and tend to his brood. This episode has an image area of 17” x 19”, and the art is in Excellent condition.
George Herriman - Krazy Kat Sunday Comic Strip Original Art (King Features Syndicate, undated). A brick, a mouse, a dog, and a kat — that’s *amore* in Coconino County! This inventive Sunday, with its eight vertical panels, has an image area of 17" x 19", and the art is in Excellent condition.

Mike Hoffman - Fantasy Illustration Original Art (2005). It’s beauty versus the beasts in this savage, yet sensual Mike Hoffman “monster-piece.” This mixed-media piece has an overall size of 12" x 15", and the art is Excellent condition.

Mike Hoffman - Demon Girl Sketch Original Art, Group of 2 (2005). Who can resist these teasing temptresses — even if they do have bat wings or a devil tail? Each of these macabre Mike Hoffman pencil drawings measures an overall 11" x 13.5" and they are in Excellent condition.

Burne Hogarth - Hand Colored Tarzan Illustration Original Art (undated). For many fans, Burne Hogarth’s Tarzan was among the most dynamic and expressive characters ever done for the comic strips. This high-swinging, hand colored scene has an image area of 12" x 10.75", and as an added “art bonus,” the back of this page also has several Hogarth silhouette shape studies. There is a tear at the bottom of the page (mostly outside the art area), and some edge wear; otherwise, the art is in Very Good condition.
43290  **Alex Horley - Barbarian Illustration Original Art (1997).** Muscles straining, a savage swordbearer pits his brawn against a horde of demons, in this classic illustration by Alex Horley. Painted in oil on illustration paper, the art measures 10.5” x 16” and is in Excellent condition. Signed by Alex Horley at the lower left.

43291  **Peter Hsu - Eerie #128 Page Original Art, Group of 6 (Warren, 1982).** Peter Hsu’s talent for “good girl” art with a science fiction/fantasy setting shines in these grey tone scenes from the thriller, “Blackstar and the Night Hunter.” Included in this lot are pages 2, 3, 5, 7, 8, and 9. Each page of this sci-fi spectacular has an approximate image area of 11” x 16.” The lettering was done on an acetate overlay and other printing directions were done on an additional vellum overlay. These pages average Very Good condition.

43292  **Carmine Infantino and Murphy Anderson - The Flash #149, page 6 Original Art (DC, 1964).** The Scarlet Speedster stars in every panel of this Silver Age romp from “Robberies By Magic.” With super-streamlined figure art by Carmine Infantino and Murphy Anderson, as well as futuristic Central City skylines, this page is Definitely Cool! This piece has an image area of 13” x 18.5”, and the art is in Excellent condition.

43293  **Carmine Infantino, Dick Dillin, and Joe Giella (attributed) - Justice League of America #66 Unpublished Alternate Cover Original Art (DC, 1968).** An interesting variant on the published cover, this unused version was most likely laid out by Carmine Infantino, tightened up in pencil form by Dick Dillin, and finished with ink by Joe Giella, although the piece is not signed so it is difficult to be sure. A fabulous image of the JLA, this cover has an approximate image area of 10” x 15”. The title, price, and date logos are photocopied elements; otherwise, the art is in Excellent condition.
43294  Carmine Infantino and Sal Trapani - Original Art for The Brave and The Bold #190, page 20 (DC, 1982). Batman, Adam Strange and Alanna make appearances in this bittersweet final page to the “Who Killed Adam Strange?” storyline, written by Mike Barr. The art has an image area of 10” x 15”. Aside from three trimmed corners, the art is in Excellent condition.

43296  Graham Ingels - Vault of Horror #33, “Strung Along,” page 2 Original Art (EC, 1953). Perhaps no other EC artist was as well-suited to the horror genre as “Ghastly” Graham Ingels. Ghastly’s dry brush inking technique combined with heavily shadowed forms created a mood and atmosphere that was nothing short of blood-curdling. In this page, the stage is set for a future, deadly retribution by Tony’s life-like marionettes. This page has an image area of 13” x 18”, and the art is in Excellent condition.

43295  Graham Ingels - Gunfighter #12 Splash Page 1 Original Art (EC, 1950). Old Jasper Smith was just a town bum with no money and no clean clothes. Men jeered at him, mocked him as they came and went from the trading post town of Eagle Rock. But when a letter from his daughter and Gunfighter arrived at the same time, it broke through the surface! Old Jasper’s pride and Gunfighter’s roaring sixguns joined forces against “The Bandits of Eagle Rock!” This blazing splash page by Graham Ingels has an image area of 12” x 18,” and the art is in Excellent condition.

43297  Graham Ingels - Vault of Horror #33, “Strung Along,” page 3 Original Art (EC, 1953). In these beautifully drawn scenes it’s established that Nora was insincere about her wedding vows to Tony, and is a bit of a gold-digger. She’s setting herself up for eventual pay-back, EC-style. This page has an image area of 13” x 18”, and the art is in Excellent condition.

43298  Graham Ingels - Vault of Horror #33, “Strung Along,” page 4 Original Art (EC, 1953). Graham Ingels’ depiction of Nora’s scornful sneer in the last panel of this page is nothing less than classic EC! This spine-tingler has an image area of 13” x 18”, and the art is in Excellent condition.

43299  Graham Ingels - Vault of Horror #33, “Strung Along,” page 5 Original Art (EC, 1953). A spiteful, raving Nora takes center stage in this page, and the masterful storytelling of Graham Ingels is showcased at its best. This page has an image area of 13.5” x 18”; and aside from a pasted-on art correction over Nora’s face in panel two, the art is in Excellent condition.
43300  Graham Ingels - Vault of Horror #33, “Strung Along,” page 6 Original Art (EC, 1953). Few artists could equal Graham Ingels’ mastery of light and shadow to create mood and drama. This starkly lit page of comic book storytelling has an image area of 13.5” x 18”, and the art is in Excellent condition.

43301  Graham Ingels - Vault of Horror #33, “Strung Along,” page 7 Original Art (EC, 1953). The shock-ending, or payoff, to this morbid marionette masterpiece is topped off perfectly with the pernicious puns of the Old Witch — the result is an unforgettable “New Trend” closer. This page has an image area of 13.5” x 18”, and the art is in Excellent condition.

43302  Graham Ingels - Vault of Horror #40, “Ashes to Ashes” Splash Page 1 Original Art (EC, 1954). This moss-covered heap clotted in Wurttemberg’s Black Forest is my home, my laboratory, as it has been for the Frankenstein family for some one hundred years. True, it is bleak, yes even unpleasant, but here we have had the utmost seclusion our great experiment has demanded.” Graham “Ghastly” Ingels’ horror art was at its most macabre for this, his last Vault of Horror splash page. The Old Witch seldom looked more hypnotic as she transfixed her readers with her pernicious puns. Soon after this, Ingels himself would fade from public view and recede into hallowed comic book legend as one of the greatest horror comic artists ever. This splash has an image area of 13” x 18.5”, and the art is in Excellent condition.

43303  Graham Ingels - Valor #5, Complete 6-page Story “Important Man” Original Art (EC, 1955). Off with their heads! “Ghastly” Graham Ingels was the perfect artist to illustrate this EC shocker based on the invention of the guillotine by the headstrong, arrogant Doctor Antoine Louis. Each page of this period piece has an image area that measures approximately 13” x 18”. The words in the first panel’s caption have been pasted-on and a few lines have since come loose. Panels two and four of page 3 are pasted-on art corrections; otherwise, the art is in Very Good condition. A magnificent story from one of comics’ greatest artists, these pages are sure to be a welcome addition to any EC art collection.
43304 Klaus Janson - The Punisher V2#4, Cover and Complete 22-page Story, “The Rev” (Marvel, 1987). The Punisher takes a shot for crimebusters everywhere in this gritty cover and yarn, drawn by modern Marvel master, Klaus Janson. The image area of each page measures approximately 10” x 15”, and the art averages Very Good condition.

43305 Klaus Janson - Blood and Glory #2, Captain America and the Punisher Cover Original Art (Marvel, 1992). Lookin’ for adventure and whatever comes their way — Captain America and the Punisher are two Marvel characters who were “born to be wild.” This explosive wrap-around cover has an image area of 22” x 17.5”, and the art is in Excellent condition.

43306 Kirk Jarvinen and Brad Vancata - Aquaman: Time and Tide #2 Cover Original Art (DC, 1994). Writer Peter David, and artists, Kirk Jarvinen, and Brad Vancata’s four issue mini-series, Aquaman: Time and Tide chronicles the ascension of Aquaman from his abandonment on a reef to become the one of the greatest heroes of the world. This scintillating cover art for the second issue includes all the original logo, an title paste-up copy. The image area measures 10” x 15” and the condition is Excellent. Includes a copy of Aquaman: Time and Tide #2.

43307 Phil Jimenez - Steel Annual #2 Cover Original Art (DC, 1995). Weapons researcher John Henry Irons takes his suit over Washington, D.C. in this monumental cover illustration by Phil Jimenez. The image area measures 10” x 15” and the art is in Excellent condition.

43308 Crockett Johnson - Barnaby Daily Comic Strip Original Art (undated). Cushlamochree! A Crockett Johnson original? Such artistic treasures seldom turn up in the marketplace, and this one’s a real dandy! Barnaby stars in every panel of this daily, dated 8-7 (year unknown), and he’s joined by his supernatural friends, Mr. O’Malley and Gus the Ghost. Crockett Johnson, also renowned for his children’s book classic, Harold and the Purple Crayon, was one of the most creative cartoonists to ever work in the comic strip field. This daily has an image area of 21” x 5.5”. The type is pasted-on, and the last panel was cut from the strip and rejoined; otherwise, the art is in Very Good condition. Crockett Johnson signed and inscribed this strip in its lower border, “To Peter Heywood Wang — Crockett Johnson.” Also included in this lot is an autographed hard back copy (sans dust jacket) of Barnaby, published by Henry Holt. The end paper was signed and inscribed, “To Peter Heywood Wang, Crockett Johnson.”
43309 Paul Johnson - Aliens: Sacrifice Splash Page Original Art (Dark Horse, 1993). If Paul Johnson’s Alien scene doesn’t send a shiver down your spine, nothing will! This piece has an overall size of 11.75" x 16.75", and the art is in Excellent condition.

43310 Jeff Jones - “Yesterday’s Lily,” page 69 Viking Illustration Original Art (circa 1978). The free and loose, evocative drawing style of Jeff Jones is at a peak in this wonderful pencil and watercolor drawing. This piece has an approximate overall size of 8.75" x 13", and the art is in Excellent condition.

43311 Jeff Jones - “Frankenstein’s Monster Descends the Steps To the Laboratory” Painting Original Art (undated). Modern fantasy art master, Jeffrey Jones, created this compelling vision, based on the Universal Studio’s famous version of Frankenstein’s monster. This oil on stretched canvas “monster-work” has been framed to an approximate overall size of 17.5" x 22", and the art is in Excellent condition.

43312 Jeff Jones - Fight Scene Pencil Sketch Original Art (undated). It takes a master draftsman like Jeff Jones to capture so much atmosphere, mood, and action with such a free and lively pencil sketch. This piece, which may have been drawn as a preliminary study for a book cover, has an overall size of 14" x 17". Aside from some light paper aging around the edges, this art is in Very Good condition.

43313 Joe Jusko and Joe Kubert - Conan the King #54 Cover Original Art (Marvel, 1986). Two magnificent Joes team up to present this mighty Conan the King cover, with Joe Jusko penciling and Joe Kubert inking. All type and logo stats are originals, and this 11" x 17" masterpiece is in Excellent condition.

43314 Joe Jusko - “Superman the Gladiator” Pittsburgh Comicon Program Back Cover Original Art (1998). Joe Jusko presents an unpublished “Elseworlds” portrait of the Last Son of Krypton, in this heroic blockbuster from the nineties. This scene has an image area of 8.25" x 11", and the art is in Excellent condition.
43315  Joe Jusko - Pittsburgh Comic Con Program Cover. Featuring Lara Croft, Tomb Raider Original Art (2000). Lara Croft guides fans of all stripes to the Pittsburgh Comic Con in true Tomb Raider style, thanks to the talent of Joe Jusko. This sizzling scene has an image area of 10” x 15”, and the piece has been matted and framed alongside a copy of the convention program book. The entire framed display has an overall size of 28” x 20”, and the art is in Excellent condition.

43316  Michael Kaluta - “The Private Files of the Shadow” Illustration Original Art (DC, 1988). “The weed of crime bears bitter fruit.” That Master of Men, the Shadow, always stands ready to prune the garden of evil. This beautifully detailed profile of the Shadow clutching his deadly .45 automatic was flawlessly inked by Michael W. Kaluta. This piece has an overall size of 8.5” x 11”, and the art is in Excellent condition.

43317  Michael Kaluta and Russ Heath - The Shadow: Hitler’s Astrologer, page 51 Original Art (Marvel, 1988). Crossing blades with the Shadow is a terrible tactic, as a numb-skulled Nazi soon learns. For dramatic comic book storytelling, the team-supreme of Michael Kaluta and Russ Heath is hard to top. This page of pulp-fever perfection is drawn on illustration board and has an image area measuring 11” x 15”, and the art is in Excellent condition.

43318  Michael Kaluta - The Shadow Sketch Original Art (2000-02). Michael Kaluta is considered by many aficionados to be the best contemporary talent to draw the Shadow, the “Master of Men.” This terrific sketch has an overall size of 18” x 24”, and the art is in Excellent condition.

43319  Gil Kane and Joe Giella - Green Lantern #23, page 11 Original Art (DC, 1963). The Emerald Gladiator takes on an offbeat villain from the sixties in the Silver Age yarn, “Threat of the Tattooed Man.” Green Lantern stars in every panel of these streamlined scenes. This page has an image area of 13” x 18”, and the art is in Excellent condition.

43320  Gil Kane and Tom Sutton - Warlock #5, page 14 Original Art (Marvel, 1973). Gil Kane’s mastery at drawing the figure in motion is spotlighted in this dynamic page from the Bronze Age yarn, “The Day of the Doom Birds.” Warlock stars in almost every panel. This piece has an image area of 10” x 15”, and aside from tape residue stains on the borders, the art is in Very Good condition.
43321 Gil Kane and Rudy Nebres - Unknown Worlds #6 Alternative Cover Original Art (Marvel, 1974). Beware “The Thing Called Killdozer”—it’s a Bronze Age blockbuster from the House of Ideas. Judging by the final, printed cover, John Romita and his art ‘raid- ers’ must have reworked the design of the Killdozer and redrawn the ground areas of this scene. Since this page is so clean, the retouching may have been done on a photostat of the drawing. This piece has an image area of 10” x 15”, and aside from a clipped upper left corner (outside the image area), the art is in Excellent condition.

43322 Gil Kane - Star Hawks Sunday Comic Strip, Original Art, dated 8-6-78 (NEA, 1978). A daring rescue planned by Kass is the theme of this action-packed episode from the Star Hawks feature. This Sunday, by writer Ron Goulart and artist Gil Kane, has an image area of 22” x 10”. The title logo is a taped-down panel with a large photostat and the strip was drawn in marker; otherwise, the art is in Excellent condition.

43323 Gil Kane and Rudy Nebres - Amazing Spider-Man #24 Page 19, With Accompanying Layout Sketch Original Art (Marvel, 1990). There’s non- stop, web-swinging action in this page from “Spidey’s Totally Tiny Adventure.” The finished comic book page, inked by Rudy Nebres, is accompanied by a smaller pencil and marker layout drawing, drawn by Gil Kane. The comic page has an image area of 10” x 15”, while the layout page has an overall size of 7” x 11”, and the pieces average Very Good condition. Gil Kane signed the comic page at the lower right.

43324 Gil Kane and Mark Farmer - Green Lantern Corps #224, page 16 Original Art (DC, 1998). Fans of Gil Kane and Green Lantern would have to search high and low to find a more striking page than this gem from the nine- ties yarn, “The Ultimate Testament.” This super- spectacular has an image area of 10” x 15”, and aside from pasted-on word balloons, the art is in Excellent condition.

43325 Gil Kane and Mark Farmer - Green Lantern Corps #224, page 17 Original Art (DC, 1998). Hal Jordan, for many fans, the greatest of the Green Lanterns, is fea- tured in this magnificent montage, along with a Guardian of the Galaxy and Kryssma in a fast- paced page from “The Ultimate Testament.” This page has an image area of 10” x 15”, and aside from pasted-on word balloons, the art is in Excellent condition.

43326 Gil Kane - Green Lantern Pencil Sketch Original Art (undated). This scintillating pencil sketch of the Silver Age Green Lantern was drawn by his designer Gil Kane. This piece has an overall size of 11.5” x 16.5”, and the art is in Excellent condition.
43327  Jack Katz and Aldo Rubano - Lost Worlds #5, Complete 7-page Story “The Quest of the Chlorophyl Monsters” Original Art (Standard, 1952). Jack Katz lends his talented touch to all the “space opera” motifs — spaceships, aliens, flying saucers, and all-out intergalactic war — for this scintillating seven-pager. The image area of each page measures 13” x 18”, and the art is in Excellent condition.

43328  Ken Kelly - “Fantasy Warrior” Painting Original Art (undated). Ken Kelly ranks among the best of the modern sword and sorcery illustrators, as can be seen with this blood-chilling view of an axe-wielding terror. This oil on stretched canvas painting has an overall size of 18” x 24”, and the art is in Excellent condition.

43329  Ken Kelly - Swords-woman Preliminary Painting Original Art (undated). Baring more than her blade, this bikini-clad huntress holds her male captive in bondage. Ken Kelly, one of the modern masters of the fantasy genre, has worked out this composition (most likely done for a finished painting) with an oil on vellum study. The painting measures an overall 9” x 12.5” and is in Very Good condition.

43330  Walt Kelly - Pogo Daily Comic Strip Original Art, dated 7-23-55 (Post Hall Syndicate, 1955). Beauregard and Albert star in this delightful daily. This episode has an image area of 18.5” x 5”, and aside from a fold between panels two and three, the art is in Excellent condition.

43331  Walt Kelly - Pogo Daily Comic Strip Original Art, dated 7-27-61 (Hall Syndicate, 1961). Pogo stars in all four panels of this sixties episode. This daily has an image area of 18.5” x 5”, and aside from a fold between panels two and three, the art is in Excellent condition.

43332  Walt Kelly - Pogo Daily Comic Strip Original Art, dated 2-12-66 (Hall Syndicate, 1966). Pogo and Porky Pine remember President Abraham Lincoln on his birthday. This episode has an image area of 18.5” x 5”, and aside from a fold between panels two and three, the art is in Excellent condition.

43333  Walt Kelly - Pogo Sunday Comic Strip Original Art, dated 4-17-66 (Hall Syndicate, 1966). Churchy LaFemme and Beauregard Hound Dog star in this hilarious episode. This satirical sensation has an image area of 23” x 16”, and aside from a small piece missing from the title logo stat, the art is in Excellent condition.
43334  Walt Kelly - Pogo Sunday Comic Strip Original Art, dated 6-18-67 (Hall Syndicate, 1967). Only the great Walt Kelly could create a “four-sided triangle” between Barnstable Bear, Miz Bear, Basher, the kangaroo, and Termite. This Sunday has an image area of 23” x 16”, and the art is in Excellent condition.

43335  Hank Ketcham - Dennis the Menace Daily Comic Strip Original Art, 9-22-76 (Field Newspaper Syndicate, 1976). Dennis sees the “big” picture during a trip to the zoo, in this great Ketcham daily. The appearance of the entire Mitchell family makes this a wonderful prize exhibit for some lucky bidder. Ink on bristol, with an image area of approximately 6.5” x 7.75”, in Excellent condition.

43336  Hank Ketcham - Dennis the Menace Daily Comic Strip Original Art, 6-29-77 (Field Newspaper Syndicate, 1977). Dennis is persistent in getting through to his pal, “Good Ol’” Mr. Wilson, in this sharply silhouetted daily. The ink on bristol artwork has an image area of approximately 6.5” x 8.25”, and is in Excellent condition.

43337  Saho Kim - House of Yang #2 Cover Original Art (Charlton, 1975). In the seventies, thanks largely to Bruce Lee, everybody was kung fu fighting. The delicacy of Saho Kim’s watercolor cover scene for “The Invaders” is impressive. This war-torn scene has an image area of 10” x 15”, and the art is in Excellent condition.

43338  Hannibal King - Magic: The Gathering, “Adaptability (The Sabbat)” Card Illustration Original Art (Wizards of the Coast, 1996). A brawny warrior fends off a deadly dagger attack in this tawny tableau. This 14.5” x 12” illustration has been matted next to a printed card. The entire display has been framed to an overall size of 20” x 20”, and the art is in Excellent condition.
43339  Hannibal King - Magic: The Gathering, “Aftershock (Tempest)” Card Illustration Original Art (Wizards of the Coast, 1997). Hannibal King spotlights a cataclysmic event in this earth-shaking spectacular. This piece has an image area of 18" x 16", and the art is in Excellent condition. A copy of the playing card is included in this lot.

43340  Dick Kinney - Complete 14-page Preliminary Story Layout, “The Big Leap” Original Art (Disney, 1967). Donald Duck and Uncle Scrooge are featured in these fourteen rough preliminary pages for the story, “The Big Leap,” penciled by Dick Kinney. Each page has an approximate image area of 10" x 12". Includes two black and white photocopies of the completed story (approximately 28 copies, each page has an image area of 6" x 9"). In Good condition.

43341  Dick Kinney - Complete 9-page Preliminary Story Layout, “The Termite Fight” Original Art (Disney, 1967). These nine rough preliminary penciled pages feature Mickey Mouse and Goofy in the the story, “The Termite Fight.” Each page has an approximate image area of 10" x 12". Includes two black and white photocopies of the completed story (approximately 12 copies, each page has an image area of 6" x 9"). In Very Good condition.

43342  Dick Kinney - Complete 7-page Preliminary Story Layout, “The Prize” Original Art (Disney, 1967). Dick Kinney sketched these seven rough preliminary penciled pages for the story, “The Prize.” Each page has an approximate image area of 10" x 12". Includes seven black and white photocopies of the completed story (approximately 49 copies, each page has an image area of 6" x 9"). In 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.
**43343** Jack Kirby and Dick Ayers - The Incredible Hulk #3, page 20 Original Art (Marvel, 1962). The Hulk’s third issue showcased the first appearance of the Ringmaster and his Circus of Crime, and the Green-Skinned Goliath sends the Human Cannonball into orbit in this hard-hitting page from “The Ringmaster.” This Silver Age sensation has an image area of 12.5” x 18.5”, and aside from a few small stains, this Marvel milestone is in Excellent condition.

**43344** Jack Kirby and Chic Stone - Fantastic Four Annual #2, page 17 Original Art (Marvel, 1964). It’s Doctor Doom versus Mr. Fantastic and the Invisible Girl in this pulse-pounding page from the Marvel masterwork, “The Final Victory of Doctor Doom.” Any fan of Silver Age superheroics would be thrilled to add this page to his or her collection. Face front, and bid! This page has an image area of 12.5” x 18.5”. Aside from a few small stains around the borders, the art is in Excellent condition.

**43345** Jack Kirby and George Roussos (as George Bell) - Fantastic Four #23, page 15 Original Art (Marvel, 1964). It’s not wise to take candy from strangers — or flowers either, as Sue Storm finds out when she falls victim to “The Master Plan of Doctor Doom.” Con man “Handsome Harry” Phillips’ victory over the Invisible Girl has Dr. Doom gloating in the final panel of this page, but you can bet the Thing will wipe that smirk off of Doom’s face by the end of the yarn! The image area of the page measures 12.5” x 18.5”. The art is in Excellent condition and Jack Kirby signed the page at the lower right.

**43346** Jack Kirby and Vince Colletta - Fantastic Four #43, page 16 Original Art (Marvel, 1965). Seldom has the bone-crushing power of the Thing been more savage than in these unforgettable scenes from the Silver Age thriller, “Lo There Shall Be An Ending.” This Marvel masterwork also spotlights the Wizard, Mr. Fantastic, and Johnny Storm, the Human Torch. This page has an image area of 12.5” x 18.5”, and the art is in Excellent condition. Jack Kirby signed the page in its final panel.
43347  **Jack Kirby and Joe Sinnott - Fantastic Four #53, page 7 Original Art (Marvel, 1966).** The art-team supreme of Jack Kirby and Joe Sinnott was in peak form for this page from the Marvel milestone, "The Way It Began." The Black Panther recalls, in flashback form, his first, deadly encounter with Klaw, the Master of Sound. Now it can be told — according to Jack Kirby's penciled plot notes, written in the margins of this page, he originally intended for the character Klaw to be named "Ahab." With that in mind, the character does resemble Gregory Peck's appearance in the film "Moby Dick" as Ahab quite a bit. This piece has an image area of 12.5" x 18.5". The page's borders have been trimmed; otherwise, this masterpiece is in Excellent condition.

43348  **Jack Kirby and Joe Sinnott - Fantastic Four #57, page 12 Original Art (Marvel, 1966).** The collector of Marvel Silver Age original art, and Jack Kirby art in particular, could hardly hope to find a finer page than this masterpiece! Start with two of the most-collected characters ever, Doctor Doom and the Silver Surfer (only the fifth appearance of the latter, by the way). Then top it off with an epic storyline burned into the memory of every true Marvelite — Doctor Doom's megalomaniacal plan to rob the Surfer of his "power cosmic" through a combination of technological acumen and out-and-out dishonesty. While the top panel offers a taste of spectacular action, it's the "King's" unparalleled ability to stage the drama of a Machiavellian conversation filled with guile and deception that's the ultimate highlight of this page. Kirby imbued the masked Doom and the ever-impassive Surfer with emotions befitting the cat-and-mouse game unfolding. The art shines with the polish that Joe Sinnott, Kirby's best inker in the minds of many fans, brought to Kirby's pencils. The page also provides a fascinating insight into the workings of the Stan Lee/Jack Kirby team and their "Marvel method," and how Lee turned Kirby's succinct summaries of the dialogue (written in the margins in Kirby's distinctive handwriting) into the peerless Lee prose that proved to be the ultimate complement to Kirby's pictures. The image area of the page is 12.5" x 18.5". Aside from a few small stains in panel one, the art is in Excellent condition. So put in your best bid on this gem, or you too will suffer "the ultimate punishment" — watching someone else walk away with it!

Heritage bears no responsibility for damaged frames, and in some cases will dispose of a frame to protect the purchased item in the shipping process. Please advise Heritage if you wish the framed item shipped as is, bearing in mind that this may increase the incidence of damage and the cost of shipping.
43349 Jack Kirby and Mike Royer - *Forever People* #8 Cover Original Art (DC, 1972). Those Fourth World free spirits, the Forever People, are held in bondage as “The Prisoners of the Power.” This cataclysmic cover scene is a Bronze Age blockbuster that only Jack “King” Kirby could have penciled. Mike Royer, perhaps Kirby’s most faithful inker, added the perfect finishing touches to this shocker. This cover retains all of its original title logo and type stats, and the cover drawing has been pasted to a larger support piece of DC cover stock; otherwise, the art is in Excellent condition. The image area is 10” x 15”, and Jack Kirby has signed the art at the lower left.

43350 Jack Kirby and Alfredo Alcala - *Destroyer Duck* #4 Cover Original Art (Eclipse, 1983). The Marauding Mallard of Vengeance’s battle against GodCorp continues in this kinetic cover illustration penciled by Jack Kirby and inked by Alfredo Alcala. The image area measures 10” x 15”, and the art is in Excellent condition.

43351 Josh Kirby - Tarzan of the Apes Illustration Original Art (1967). The original jungle swinger himself, Tarzan of the Apes, gets the deluxe Jack Kirby treatment with this handsome rendering. Check out those spread toes — this man looks as if he *really has* spent time with apes! This mixed media piece has an image area of approximately 4.5” x 7.5”, and is in Excellent condition.

43352 Josh Kirby - Werewolf Illustration Original Art (1974). English artist Josh Kirby cooks up another killer illustration with this stunning Werewolf portrait — and you can believe his hair is perfect, too! Ah-wooooo! This bloody beauty, rendered in oils on board, has an image area of approximately 9.25” x 12”, and is in Excellent condition. It’s been tasteful matted for an overall size of 15.25” x 20.75”.

43353 Josh Kirby - Frankenstein’s Head Illustration Original Art (undated). Celebrated Sci-Fi illustrator Josh Kirby outdid himself on this outrageous portrait of the Frankenstein monster — or at least *part* of him! Brrrr! This impressive piece, originally part of the Forrest J. Ackerman collection, has an image area of approximately 10.25” x 11”, and has been matted to an overall size of 15.75” x 17.75”. In Very Good condition.

43354 Josh Kirby - “Skull Head” Illustration Original Art (undated). The late Sci-fi and Fantasy artist Josh Kirby had many fans of his richly detailed work, including *Famous Monsters of Filmland* editor Forrest J. Ackerman. This incredible and gruesome masterpiece was once part of Forry’s fantastic collection. Now it can be yours! The art appears to be oils or acrylics on board, with an image area of approximately 6” x 7.5”, and is in Excellent condition. It’s been nicely double-matted to an overall size of 13.25” x 15.25”.

Visit [HA.com](http://HA.com) to view enlargeable images and bid online.

43356  Goseki Kojima - Daigoro, the Cub of "Lone Wolf and Cub" Specialty Illustration Original Art (undated). Lone Wolf and Cub fans, take notice — here’s a rarity, an original Goseki Kojima brush painting of Daigoro, the "Cub" of the series. Original Kojima art is scarcely seen in the marketplace as most of the published art for the interior pages of the series is still being held by the publisher. The few pieces that have surfaced have been known to sell for as much as $15,000. This whimsical piece was most likely done as a private commission and the calligraphic legend on this drawing translates roughly as, "Thank you all for coming to this summer party." This delightful piece has an overall size of 6" x 27.5", and the art is in Excellent condition.

43357  Roy Krenkel - Fantasy Scenes Sketch Page Original Art (undated). The influence of the great fantasy draftsmen of the past, John Allen St. John, Joseph Clement Coll, Norman Lindsay, and Daniel Vierge, resonate in these handsome pen and ink studies by Roy Krenkel. Three vignettes display the hallmarks of Krenkel’s career — barbarians, swordsmen, and ancient cities. The overall image area of the page is 8" x 10", and the art is in Excellent condition. The page was signed with the “RGK” monograph at the lower right.

43359  Harvey Kurtzman - A Christmas Carol, “Marley’s Ghost” Page Original Art, Group of 4 (circa 1962). Hoo-hah! What could be more jolly than four pages of Harvey Kurtzman’s uproarious adaptation of the Charles Dickens classic, “A Christmas Carol?” This lot features pages 23, 24, 25, and 27 of the chapter titled “Marley’s Ghost.” Each of these mixed-media “mad-sterpieces” has an image area of 9” x 13.5”. The pages have each been framed to an overall size of 16.5” x 21”, and the art averages Excellent condition.

43360  Roger Langridge - Zoot #1 “The Tea Party” Page Original Art (Fantagraphics, 1992). The “Tea Party” is an offbeat, surreal yarn that was inspired by Yoko Ono, and as you can see, it’s far-out! This mixed-media page has an image area of 10.5” x 15”, and the art is in Excellent condition.

43361  Roger Langridge - Zoot #6 Back Cover Original Art (Fantagraphics, 1993). Life is often stranger than fiction as we see in Roger Langridge’s scenes of “More Real People.” This mixed-media page has an image area of 7.5” x 11”. The word balloons are pasted on elements; otherwise, the art is in Excellent condition.

43362  Bob Layton - Iron Man #137 Cover Original Art (Marvel, 1980). The Golden Gladiator has his hands full in this rousing rescue mission. This cover has an image area of 9.75” x 15”. The title caption that reads “Inferno” is a replacement; otherwise, the art is in Excellent condition. Bob Layton signed the piece at the lower left.
43363  Larry Lieber - The Amazing Spider-Man Daily Comic Strip Original Art, Group of 6 (King Features Syndicate, 2000). There’s plenty of web-spinning, wall-crawling action in these six consecutive dailies, dated 8-21 to 8-26-2000. J. Jonah Jameson, Robbie Robertson, and Mary Jane co-star. Each daily has an image area of 13” x 4”, and they average Excellent condition.

43365  Larry Lieber - The Amazing Spider-Man Daily Comic Strip Original Art, Group of 6 (King Features Syndicate, 2001). Our friendly neighborhood wall-crawler takes on the Werewolf in six consecutive dailies, which ran from 11-13 to 11-18-2000. Each strip has an image area of 13” x 4”, and they average Excellent condition.

43367  Larry Lieber - The Amazing Spider-Man Daily Comic Strip Original Art, Group of 6 (King Features Syndicate, 2002). The Green Goblin cameo in one of the panels of this web-slinging week of dailies. These six consecutive strips ran from 7-29 to 8-3-2002. Each episode has an image area of 13” x 4”, and they average Excellent condition.

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43369  Larry Lieber - The Amazing Spider-Man Daily Comic Strip Original Art, Group of 6 (King Features Syndicate, 2002).  Spidey battles Hammerhead in this hard-hitting week of dailies. These six consecutive strips ran from 10-21 to 10-26-2002. Each episode has an image area of 13" x 4", and they average Excellent condition.

43370  Larry Lieber - The Amazing Spider-Man Daily Comic Strip Original Art, Group of 6 (King Features Syndicate, 2003).  Spider-Man matches wits with the loathsome Lizard in this week of dailies. These six consecutive strips ran from 6-9 to 6-14-2003. Each episode has an image area of 13" x 4", and they average Excellent condition.

43371  Larry Lieber - The Amazing Spider-Man Daily Comic Strip Original Art, Group of 6 (King Features Syndicate, 2003).  That mutant of mayhem, the Wolverine, co-stars with Spider-Man in this week of dailies. These six consecutive strips ran from 6-9 to 6-14-2003. Each episode has an image area of 13" x 4", and they average Excellent condition.

43372  Joseph Michael Linsner - Dawn Illustration Original Art (2000).  The voluptuous, full-figured fantasy female, Dawn, strikes a pretty pose for her many admiring fans. This mixed-media sensation has an overall size of 11" x 14", and the art is in Excellent condition.

43373  Joseph Michael Linsner - Dawn Illustration Original Art (2000).  The curvaceous Dawn models her provocative bodysuit in this superbly rendered illustration. This mixed-media masterpiece has an overall size of 11" x 14", and the art is in Excellent condition.

43374  Joseph Michael Linsner - Dawn Illustration Original Art (2000).  Dawn looks smoking hot in her crimson ensemble and any red-blooded "good girl" art collector will want to add this sultry delight to his or her collection. This mixed-media marvel has an overall size of 11" x 14", and the art is in Excellent condition.
Joseph Michael Linsner - Pittsburgh Comicon Program Cover Dawn Illustration Original Art (2002). Double your viewing pleasure with this double-keyhole peep of Dawn. Each provocative portrait has an approximate image area of 10.5” x 13”, and the two pieces have been matted and framed for an overall size of 20” x 40”. The art is in Excellent condition.

David Lloyd - V For Vendetta Page Original Art (DC, 1988). The stark, dystopian world of writer Alan Moore’s V for Vendetta thriller was realized perfectly with David Lloyd’s high-contrast, hard-edged art. For many fans, the art was much more effective in black and white than in color. V for Vendetta was first published in black and white from 1982 to 1985 in Warrior, the British anthology published by Quality Comics. V for Vendetta was structured as three “books.” The Warrior series was canceled at the end of the second book and three years later, DC reunited Alan Moore and David Lloyd to finish the series. The whole story was published in color by DC as ten monthly issues, and then also collected as a graphic novel. This superb page has an image area of 12” x 17.5”. The lettering was done on stick-on balloons. The image area of the bottom panel tier was extended with an art paste-on; otherwise, the art is in Excellent condition.

Bobby London - Air Pirates Funnies #1 Cover Original Art (Hell Comics, 1971). The story behind Air Pirate Funnies could fill a book — it fact, it has (Bob Levin’s 2003 book, The Pirates and the Mouse: Disney’s War Against the Counterculture). It began with cartoonist Dan O’Neill, who recruited Bobby London along with several other San Francisco artists to produce two issues of a satirical Underground comic book, using Mickey Mouse and other Disney characters. Disney wasted little time bringing the Air Pirates gang to court, and the lawsuit went on for years (it was finally settled out of court). London got picked by O’Neill to do the cover to issue #1, which featured a version of Mickey swiped from a Big Little Book, “Mickey Mouse the Mail Pilot”; only on London’s cover, that wasn’t mail Mickey was hauling! London, of course, went on to fame as a National Lampoon and Playboy cartoonist and artist on the Popeye newspaper strip. This ink and blue pencil on bristol piece has an image area of 7.5” x 10” and is in Very Good condition.

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43378  Bobby London - Dirty Duck Comic Strip (1973). Dirty and his pal Weevil are “entertained” on their way home from a hard night on the town, in this Sunday-style strip by underground cartoonist Bobby London. London’s work first made waves in the infamous Air Pirate Funnies comic books, which were the subject of a lawsuit by Walt Disney over the unauthorized use of Mickey Mouse and other characters. London then went on to work for National Lampoon (where this strip probably first saw print), Playboy, and finally in the newspapers as artist for Popeye. This ink and blue pencil on bristol piece has an image area of 17.5” x 12, and is in Excellent condition.

43379  Bobby London - Dirty Duck “Landlady” Comic Strip and Color Keyline Original Art (Playboy, undated). The rent is due again — and it’s up to Dirty’s pal Weevil to satisfy Ms. Moneybags’ amorous demands! It all makes for a typically raunchy Playboy strip by former Air Pirates cartoonist Bobby London. Included in this lot is the original black and white line art for the strip, drawn in ink, blue pencil, and white-out on bristol, with an image area of approximately 19” x 12.5”, although there are several pasted corrections on the art and considerable white-out, the art is in Excellent condition. Also included is the keyline art (as a film positive) over a hand-colored background which were also done by London in watercolor. This keyline includes the logo masthead, which was not on the original line art, and was done the same size as the line art; it, too, is in Excellent condition.

43380  Carl Lundgren - Fantasy Scene Illustration Original Art (1984). Carl Lundgren conjures up a few of his fantasy folk in this whimsical self-portrait. The talented Lundgren has painted over 300 book covers and is also celebrated for his rock and roll posters for The Grande Ballroom venue in Detroit. This scene has an image area of 16.5” x 22”, and the piece has been matted and framed to an overall size of 24” x 30”. The art is in Excellent condition.

43381  Tom Lyle - Venom#1 Cover Original Art (Marvel, 1993). The “men in black” strike back, as the Punisher co-stars on this cover. This scene has an image area of 10” x 15”, and the piece has been matted and framed next to a printed copy of the comic book. The entire framed display has an overall size of 16” x 34”, and the art is in Excellent condition.
**43382**  Pablo Marcos and Don Perlin - The Defenders #88, page 18 Original Art (Marvel, 1980). The Hulk and the Valkyrie take center stage on this action-packed scene from the story, "Lord of the Whales." This page has an image area of 10" x 15". The first panel is taped in art correction; otherwise, the art is in Very Good condition. Pablo Marcos signed the art in its third panel.

**43383**  Don Martin - Mad #48 Page Original Art (EC, 1959). From the "Don Martin department," comes this looney laugh-riot from Mad's maddest artist — "And now, Don Martin, who loves the men who go down to sea (mainly because they leave lonesome women behind), tells about a parrot and his master, The Old Salt." This hilarious gag from the fifties has an approximate image area of 18.5" x 21". Each of the panels has been cut out and glued to a larger piece of support paper (as was Martin's practice in the early years), and there are no type elements; otherwise, the art is in Excellent condition.

**43384**  Rocco Mastroserio - Eerie #5, Complete 7-page Story, "Dr. Griswold's File" Original Art (Warren, 1966). When Jim Warren uncorked his EC-inspired black and white horror titles, Creepy, Eerie, and Vampirella, Rocco Mastroserio, formerly a workhorse at Charlton Comics, drew several spectacular spine-tinglers for Warren. The grey tone effects Mastroserio laid down for this yelp-yarn, "Dr. Griswold's File," are infused with a rich warmth. The image area of each page measures 12.75" x 18.5", and the art is in Excellent condition.

**43385**  Sheldon Mayer - Sugar & Spike #53, Complete Story Original Art, Group of 5 (DC, 1964). Fans of Sugar & Spike and Sheldon Mayer are in for a treat with this group lot. This laugh-filled lot includes the stories, "The Big Bad Ball Fight" (8 pages), "Deep Sea Adventure" (6 pages), "Go Figure Grown-Ups" (6 pages; the last page of the yarn is a "half-page"), a "Pint-Sized Pin Ups" page featuring Spike, and "Write Your Own Comic Page (1 page). All in all, that's 22 pages of merry Mayer art. The pages have an approximate image area of 13" x 18", and they average Very Good condition.

**43386**  Sheldon Mayer - Sugar & Spike #70, page Original Art, Group of 19 (DC, 1967). From the spy-crazed sixties come 18 pages of fun from the yarn, "Pocket-Size Counter Spies." This lot is missing the last page of Chapter Two (page 14), and the first page of Chapter Three (page 15) of the story. Included in this lot is the art for the 1-page feature, "Write Your Own Comic Page," and a smaller page of the typeset, pasted-up letters page. Each page has an approximate image area of 10" x 15", and the pages average Very Good condition.
**43387 Sheldon Mayer** - Rudolph, the Red Nosed Reindeer Penciled Cover Preliminary Original Art (1976). Always a meticulous artist, Sheldon Mayer penciled this alternate, preliminary design for the cover to Limited Collector's Edition #C-42. The final version featured the rest of Santa's reindeer crew, and the Santa figure was drawn much smaller in the printed cover than in this scene. This piece has an image area of 11" x 15.5", and the art is in Excellent condition.

**43388 Sheldon Mayer and Tenny Henson** - Rudolph, the Red-Nosed Reindeer Easter Parade Page Original Art, Group of 46 (DC, circa 1981). Heads up, Sheldon Mayer fans — this lot showcases 46 pages of festive holiday fun with Rudolph and Grover, as they celebrate Easter. Some of the pages have sketches and notes on the back of the paper. Each page has an image area of 11.5" x 16", and the pages average Very Good condition.

**43389 Gonzalo Mayo** - Vampirella #81, page 10 Original Art (Warren, 1979). The Darling of Drakulon stars in almost every panel of page ten of the yarn, “Scourge of the Dragon Queen.” Gonzalo Mayo’s beautifully detailed page has an image area of 11" x 16". Its pasted-on word balloons have gone missing; otherwise, this page is in Excellent condition.

**43390 Ralph Mayo** - Adventure into Darkness #5, Complete 5-page Story “The Thing From the Sea” Original Art (Standard, 1952). The Standard Comics editors and art directors were so taken with Alex Toth’s design-oriented approach to comic art, that his work became the model for the “house style” at Standard. Ralph Mayo accepted that mandate and rendered this 5-page chiller with stark, dramatic lighting and fast-paced storytelling. Each page has an image area that measures 12" x 18", and the art is in Excellent condition.

**43391 David Mazzucchelli** - Daredevil #211 Cover Original Art (Marvel, 1984). Face Front, True Believers, the Man Without Fear swings to the rescue in this sacrificial cover scene for “This Hungry God.” David Mazzucchelli’s Daredevil covers are rarely offered in the marketplace — indeed, this is the first we have offered. This cliff-hanging cover scene has an image area of 9.75" x 15". The title logo type was done an acetate overlay which has rippled somewhat; otherwise, the art is in Excellent condition.
43392 David Mazzucchelli and Danny Bulanadi - Daredevil #212, page 15 Original Art (Marvel, 1984). Daredevil knocks Micah Synn and his tribe of vicious hoods silly in these two-fisted fight scenes from “Lies.” David Mazzucchelli choreographed this slug-fest in the true Marvel manner. This thriller has an image area of 10” x 15”, and aside from clipped corners (outside the image area), the art is in Very Good condition. David Mazzucchelli signed the page in its lower border.

43393 Scott McDaniel and Brad Vancata - Lethal Foes of Spider-Man #1 Cover Original Art (Marvel, 1993). Bring on the bad guys — Spider-Man will have his webbed hands full battling Doctor Octopus, the Rhino, the Vulture, Boomerang, and Leila in this Marvel masterpiece. This cover has an image area of 10” x 15”, and the art is in Excellent condition. This cover art has been matted alongside a copy of the comic book, and the entire display has been framed to an approximate overall size of 18” x 36”.

43394 Scott McDaniel - Daredevil #324 Cover Original Art (Marvel, 1994). Morbius, the living vampire takes center stage in this bold, graphic cover treatment for “Fall From Grace, Chapter 5.” This cover is matted and framed alongside a copy of the comic book. The cover has an image area of 10” x 15”, and the art is in Excellent condition. The cover art has been signed at the lower left by Scott McDaniel.

43395 Scott McDaniel - Detective Comics #692 Cover Original Art (DC, 1995). Batman’s under the gun in this stark cover scene for “Underworld Unleashed,” drawn by Scott McDaniel. This piece has an image area of 9.75” x 15”. The type elements are pasted-on an acetate overlay, and the art is in Excellent condition.

43396 Scott McDaniel - Pittsburgh Comic Con II Program Cover Featuring Batman, Daredevil, and Electra Original Art (1995). Scott McDaniel’s boldly dramatic cover scene has an image area of 10” x 15”, and the piece has been matted and framed alongside a copy of the convention program book. The entire framed display has an overall size of 16” x 36”, and the art is in Excellent condition.

43397 Scott McDaniel - Superman Illustration Original Art (undated). The Man of Steel illustrated by unique visual stylist and DC mainstay, Scott McDaniel. Rendered in ink and watercolor, the art measures 11” x 17”. In Excellent condition, and signed by Scott McDaniel at the bottom right.
43398  Mike McKone and Mark McKenna - Exiles #5 Cover Original Art (Marvel, 2001). In an alternate Canada, the Exiles engage the Hulk in battle in this super-cool cover illustration penciled by Mike McKone and inked by Mark McKenna. The image area measures 10" x 15" and the art is in Excellent condition. Signed by Mark McKenna at the bottom.

43399  Angel Medina and Jim Sinclair - Vanguard #5 Cover Original Art (Image, 1993). Chaos erupts between the insane cyborg Berzerker and Vanguard in this cataclysmic cover illustration penciled by Angel Medina and inked by Jim Sinclair. The image area measures 10" x 15" and the art is in Excellent condition. Signed by Angel Medina at the bottom right. Includes a copy of Vanguard #5.

43400  Otto Messmer - Felix the Cat #20, Complete 12-page Story “Felix the Shutter Bug” Original Art (Toby Press, 1951). Has there ever been a more photogenic cartoon cat than Felix? We don’t think so — snap this twelve-pager up, Felix fans! Each page has an approximate image area of 12" x 18", and the art is in Excellent condition.

43401  Ken Meyer Jr. - Vampirella Illustration Original Art (1999). The Darling of Drakulon struts her stuff in this sultry scene. The overall size of this mixed-media “monster-piece” measures 13.75" x 21.25", and the art is in Excellent condition.

43402  Ken Meyer Jr. - Magic: The Gathering, “Benalish Trapper (Invasion)” Card Illustration Original Art (Wizards of the Coast, 2000). Primal scream therapy seems to be the only option left for this trapped warrior. Ken Meyer Jr.’s illustration has an image area of 11.5" x 9.5". This illustration has been matted alongside a trading card for an overall size of 16.5" x 19.5", and the piece is in Excellent condition.
43403  Mike Mignola and Rick Burchett - The Chronicles of Corum #1, page 6 Original Art (First, 1987). **Hellboy**'s Mike Mignola illustrates this page from *The Chronicles of Corum*, based on Michael Moorcock's popular novel series. The art has an image area of 10” x 15” and is in Excellent condition. Signed by Mike Mignola at the bottom right.

43404  Mike Mignola and Newman - Batman: Gotham By Gaslight Specialty Piece Illustration Original Art (1989). Mike Mignola, celebrated artist of *Batman: Gotham by Gaslight (Elseworlds)* drew this moody specialty piece of the DarkKnight Detective of Elseworlds at the 1989 San Diego Con convention. An artist who signed the work "Newman" airbrushed in the spectacular color effects. This dramatic piece has an image area of 18” x 26”, and the art is in Excellent condition.

43405  Frank Miller and Bob Wiacek - Marvel Team-Up #100, page 16 Original Art (Marvel, 1980). Frank Miller's bombastic breakdowns laid out the dramatic storytelling for Bob Wiacek's finishes, as the Fantastic Four and Spider-Man star on this battle royal from "And Introducing Karma! She Possesses People." This page has an image area of 10” x 15”. Aside from having clipped corners (outside the image area), this art is in Excellent condition.

43406  Frank Miller and Joe Rubinstein - Wolverine Limited Series #3, page 18 Original Art (Marvel, 1982). Logan, the Wolverine, is spotlighted in every one of these stark, gritty scenes from the third issue of his very first solo comic title. The image area of this Marvel masterwork measures 10” x 15”, and aside from three clipped corners (outside of the image area), and a few art correction paste-ons, the art is in Very Good condition. This page was signed and inscribed by Frank Miller in its third panel.
43407  Ron Miller - Firebrands Card Illustration “Angels of Angel Island” Original Art (Comic Images, 1989). It's certainly a beautiful day in this neighborhood! Fantastic fantasy artist Ron Miller takes us to a very special place with this lovely illustration, done for his 1989 card series, “Ron Miller’s Firebrands Heroines of Science Fiction and Fantasy”. The illustration depicts a scene from Inez Haynes' novel *Angel Island*, published in 1949. The painting is in oils on board, with an image area of approximately 19” x 14”. The art has been matted together with two examples of the card, for an overall size of 23.75” x 22”. In Excellent condition.

43408  Ron Miller - The Genesis of Vampirella Card Illustration Original Art (Topps, 1995). Together with publisher Jim Warren, legendary Famous Monsters of Filmland editor Forrest J. Ackerman created Vampirella. Renowned fantasy artist Ron Miller turned the tables on the facts with this cool painting, which presents Vampi “creating” Forry by chiseling his likeness out of rock! The 18.5” x 20” airbrushed gouache painting was then presented to Ackerman, who kept it hanging in his collection for years. It’s been attractively double matted and framed, and is in Excellent condition. Included is a copy of the original Topps card.

43409  Sheldon Moldoff - Hawkman Sketch Original Art (undated). Recalling the glory days of the Golden Age, comic book pioneer Sheldon Moldoff presents this rousing portrait of the first Hawkman. This colorful sketch has an overall size of 9” x 12”, and the art is in Excellent condition.

43410  Sheldon Moldoff - Batman Rogues’ Gallery Sketch Original Art (undated). The Joker, the Penguin, Catman, and the Batman — this Gotham City group portrait features the remarkable characters that have made the Batman legend world-famous. Sheldon Moldoff’s sketch has an overall size of 12” x 9”, and the art is in Excellent condition.

43411  Sheldon Moldoff - Hawkman Sketch Original Art (undated). The fast-paced action of the Golden Age Hawkman’s adventures is recreated in this splendid, hand colored sketch by Sheldon “Shelly” Moldoff. This piece has an overall size of 9” x 12”, and the art is in Excellent condition.
43412  Bob Montana - Archie Daily Comic Strip Original Art, dated 3-16-49 (McClure Newspaper Syndicate, 1949). Miss Grundy and Archie have another “failure to communicate” in this episode. This strip has an image area of 19” x 6”, and the art is in Excellent condition.

43413  Bob Montana - Archie Daily Comic Strip Original Art, dated 6-30-49 (McClure Newspaper Syndicate, 1949). Betty takes the direct approach with Archie in this hilarious episode. This daily has an image area of 19” x 6”, and the art is in Excellent condition.

43414  Bob Montana - Archie Daily Comic Strip Original Art, dated 7-23-46 (McClure Newspaper Syndicate, 1946). Jughead raises a red flag on a stop during a road trip, but of course Archie ignores it. Superb, early Bob Montana art is the highlight of this episode. This daily has an image area of 19” x 6”, and the art is in Excellent condition.

43415  Bob Montana - Archie Daily Comic Strip Original Art, dated 8-11-49 (McClure Newspaper Syndicate, 1949). Jughead and Archie’s attempts to disguise themselves as girls fail thanks to Betty Cooper. This strip has an image area of 19” x 6”, and the art is in Excellent condition.

43416  Bob Montana - Archie Daily Comic Strip Original Art, dated 9-12-49 (McClure Newspaper Syndicate, 1949). Miss Grundy, Archie, and Jughead demonstrate how the mathematics can be used in everyday life. This daily has an image area of 19” x 6”, and its condition is Excellent.

43417  Bob Montana - Archie Sunday Comic Strip Original Art, dated 4-20-47 (McClure Newspaper Syndicate, 1947). Poor Fred Andrews — he just can’t win! Archie and his mother, Mary, co-star in this gag. This early Sunday hails from within six months of the Sunday feature’s debut. This episode has an image area of 19.5” x 25.5”, and aside from being cut between panel tiers two and three, the art is in Excellent condition.

43418  Bob Montana - Archie Sunday Comic Strip Original Art, dated 5-18-47 (McClure Newspaper Syndicate, 1947). Jughead puts the hurt on both Archie and Reggie in this early Sunday. Coach Kleats co-stars. This strip has an image area of 19.5” x 25.5”, and aside from being cut between panel tiers two and three, the art is in Excellent condition.
43419  Bob Montana - Archie Sunday Comic Strip Original Art, dated 6-12-49 (McClure Newspaper Syndicate, 1949). After getting swept up in a wild and wooly, all-women wrestling match, Archie finally learns to appreciate Betty's all-American, girlish demeanor. This socko Sunday has an image area of 20.5" x 14.5", and aside from a missing lettering correction in panel eight, the art is in Excellent condition.

43420  Bob Montana - Archie Sunday Comic Strip Original Art, dated 7-20-47 (McClure Newspaper Syndicate, 1947). Wow, what a Sunday — this is not your typical Archie fare! Although this Sunday seems to be brimming with suggestive scenes, this strip was drawn during a more innocent era. Even so, such risqué scenes probably wouldn't make it past today's editors. This episode has an image area of 19.5" x 25.5", and aside from being cut between panel tiers two and three, the art is in Excellent condition.

43421  Bob Montana - Archie Sunday Comic Strip Original Art, dated 8-3-47 (McClure Newspaper Syndicate, 1947). Archie shows Jughead the power of advertising, with madcap results. This strip has an image area of 19.5" x 25.5", Panel two has been cut from the page and is now missing, and the page was cut between panel tiers two and three; otherwise, the art is in Very Good condition.

43422  John Monteleone - Science Fiction Age, May, 1999, “Star Trek: Deep Space Nine” Magazine Cover Illustration Original Art (Sovereign Media Co., 1999). “Orbiting the liberated planet of Bajor, a Federation space station guards the opening of a stable wormhole to the far side of the Galaxy.” Crew members Lt. Commander Worf, Major Kira, and Quark take the limelight in this star-studded montage. This oil on paper painting was mounted on masonite, and it has an image area of 14" x 19". The piece is signed at the lower right, and the art is in Excellent condition. A tear sheet of the printed cover is included in this lot.
43423  **Terry Moore - Strangers in Paradise #82 Cover Original Art (Abstract Studio, 2006).** Katchoo, David, Casey, and Francine mix it up in a bit of lighthearted winter fun for the cover for this cult favorite comic book. This scene has an image area of 10” x 15”, and the art is in Excellent condition. This lot also includes a copy of the comic book.

43424  **Terry Moore - Strangers in Paradise #89, page 12 Original Art (Abstract Studio, 2007).** After years and years, and many misunderstandings and anger and false starts, Francine and Katchoo finally decide to accept their fate and make a go of it, in this page from Terry Moore's *Strangers in Paradise*. The image area measures 8.5” x 13.5”, and the art is in Excellent condition. Signed by Terry Moore at the bottom right.

43425  **Edvard Moritz - Classics Illustrated #134 (Sixth Printing) "Romeo and Juliet" Cover Original Art Cover (Classics Illustrated, 1969).** What young boy didn’t wish for a beautiful princess to look longingly down at him from her balcony? Young Romeo has just that in this lovely painted cover by Edvard Moritz. Earlier printings of this issue had a different cover featuring a sword fight, but this 1969 edition centers on the beautiful Juliet. The artwork has an image area that measures 14” x 20.5”, and it has been professionally framed to an overall size of 21.5” x 28”. The art is in Excellent condition.

43426  **Gray Morrow - The World Around Us #19, “Jungle,” page 54 Original Art (Gilberton, 1960).** Gray Morrow’s finely detailed, realistic cartooning brings the landscapes and inhabitants of the jungle to life. This beautifully drawn page has an image area of 10.5” x 18”, and aside from a pasted-on art correction over panel two, the art is in Excellent condition.

43427  **Gray Morrow - Catwoman Pencil Illustration Original Art (1989).** Beautiful, but deadly — that describes both the Catwoman and her precious pet. This superb Gray Morrow pin-up was rendered entirely in pencil. The piece has an overall size of 13” x 20”, and the art is in Excellent condition.

43428  **Win Mortimer, Mike Esposito, and Tony Mortellaro - Spidey Super Stories #11 Doctor Octopus Page Original Art (Marvel, 1975).** The origin of one of Spider-Man’s greatest foes is recounted in the Silver Age sensation, “The Story of Doctor Octopus.” This page has an image area of 10” x 15”, and aside from some yellowed Zipatone, the art is in Very Good condition.
43429  Win Mortimer and Mike Esposito (attributed) - Spidey Super Stories #22, Ms. Marvel Back Cover Original Art (Marvel, 1977). Carol Danvers takes center stage in “Who Is Ms. Marvel?” This action-packed page has an image area of 9.5” x 13.5”, and the art is in Very Good condition.

43430  Joe Musial - Ace Comics #7 Cover Original Art (David McKay Publications, 1937). Calling all Platinum and Golden Age collectors — this Halloween hullabaloo actually predates the landmark event of the publication of Action Comics #1, and it features the world-famous cast of the Katzenjammer Kids, and also Barney Google, Snuffy Smith, and Krazy Kat. This cover has an image area of 9” x 12”, and is in Excellent condition. This piece has been matted alongside a copy of the comic book.

43431  Joe Musial - King Comics #18 Cover Original Art (David McKay Publications, 1938). Henry's gone too far with this prank — the last person you'd want to make fighting mad is Popeye! This superb cover from the dawn of the Golden Age features many of the great newspaper strip characters, Popeye, Swee'pea, Wimpy, and Henry. This piece has an approximate image area of 9.5” x 11”, and it's in Very Good condition. This cover art has been matted alongside a copy of the comic book.

43432  Joe Musial (attributed) - King Comics #126 Popeye Cover Original Art (David McKay Publications, 1946). Why chance a kick when you can leap over the goal post like Popeye? This glorious Golden Age gridiron scene has an image area of 9” x 13”, and the art is in Excellent condition. A copy of the comic book is included in this lot.

43433  Joe Musial (attributed) - Magic Comics #78 Dagwood Cover Original Art (David McKay, 1946). Poor Dagwood has skated right into a sawfish's sinkhole. This uproarious cover has an image area of 9” x 13”, and aside from a missing issue number photostat, the art is in Excellent cover. This cover was matted alongside a copy of the comic book.
43434  Joe Musial (attributed) - Blondie Comics #8 Cover Original Art (David McKay Publications, 1948). It looks like the game is getting a tad too rough for Dagwood in this hilarious scene from the forties. This cover has an image area of 9” x 13”. The piece was drawn on cover stock with a King Comics logo, and most likely a Blondie Comics logo was pasted over that, but now it has gone missing; otherwise, the art is in Very Good condition.

43435  John J. Muth - Moonshadow #4 Cover Original Art (DC, 1994). John J. Muth’s painting prowess is astounding in this cover illustration from the coming-of-age tale by J. M. DeMatteis. Rendered in watercolor on board, the art has an image area of 7.5” x 10”. In Excellent condition.

43436  Jon J. Muth - Moonshadow #10 Cover Original Art (Marvel, 1995). The delicacy of Jon J. Muth’s watercolor work has to be seen in person to be fully appreciated. This enigmatic cover scene was painted for the reprinted version of “Book Ten: A Liberal Dosage.” This piece has an image area of 7.5” x 11”, and the art is in Excellent condition.

43437  Joel F. Naprstek - Science Fiction Age Magazine Cover Original Art (Sovereign Media Company, 1991). This weird, wild cover painting by Joel F. Naprstek was created for Science Fiction Age Magazine. Vivid, over-the-top colors and shocking displays of light and shadows intensify Naprstek’s bizarre scenario. The art has an image area measuring 9” x 13”, and the condition is Excellent. Signed by Joel F. Naprstek.

43439  Alex Niño - Rima #2 Complete 5-page Space Voyagers Story “The Delta Brain Original Art (DC, 1974). For far-out Bronze Age science fiction/fantasy, it’s hard to top the incredible combination of writer Robert Kanigher and artist Alex Niño! Each page of this psychedelic sensation has an image area of 10" x 15". Aside from a few glue stains, a taped-in art correction of panel two on page 1, and a few missing lettering corrections on page 5, these pages average Very Good condition.


43441  Irv Novick - Our Army at War #8, Complete 8-page Story “One Man Army” Original Art (DC Comics, 1953). Here is a fantastic, almost cinematic Big 5 yarn that will make a worthy addition to any DC war fan’s collection. Irv Novick detailed the hard-hitting action and orchestrated the kind of visual staging that made the DC war titles a resounding success. Credit writer Robert Kanigher for scripting this blockbuster. Each thrilling page has an image area of 13" x 18", and the art is in Excellent condition.

43442  Irv Novick and Mike Esposito - Superman’s Girl Friend, Lois Lane #90 Splash Page 1 Original Art (DC, 1969). “Darn you, Dahr-Nel!” So says the Man of Steel, as Lois Lanes dumps Superman for a husband-to-be in the future — Dahr-Nel. Irv Novick’s talent for “good girl” art is showcased in this Silver Age spectacular. This page has an image area of 10" x 13.5", and aside from aging pasted-on type elements, the art is in Very Good condition.

43443  Irv Novick and Dick Giordano - Batman #252, Splash Page 1 Original Art (DC, 1973). “Never in his wildest nightmares did the Batman dream he would meet death at the hands of a dead man.” Nothing says Bronze Age quite like a Batman splash by the talented twosome of Irv Novick and Dick Giordano. Add scripting by Frank Robbins and you have the total Bronze Age Batman package. This splash has an image area of 10" x 15”, and the art is in Excellent condition. Irv Novick signed the art to the right of Batman’s feet.
43444  **Michael Avon Oeming - Pittsburgh Comic Con Illustration Featuring Powers Original Art (2002).** The super folks of *Powers* remind fantasy fans of the dates for a Pittsburgh Comic Con. This splendid illustration has an image area of 9.75" x 9.5", and the piece has been matted and framed alongside a copy of the printed piece. The entire framed display has an overall size of 18.5" x 22.5", and the art is in Excellent condition.

43445  **Pat Oliffe and Al Williamson - Spider-Girl #29 Cover Original Art (Marvel, 2001).** Spider-Girl co-stars with Nova in this cover scene for “Strange Allies.” EC alumnus Al Williamson added his award-winning inks to this action-packed drama. This cover scene has an image area of 10" x 15", and the piece has been matted and framed alongside a copy of the comic book. The entire framed display has an overall size of 15.5" x 26.5", and the art is in Excellent condition.

43446  **Olivia de Berardinis - Pin-Up Study Illustration Original Art (1989).** To quote the Beatles, “Oh dear, what can I do; baby’s in black, and I’m feeling…” well, rather *randy* baby! *Rroowww!* Bedroom eyes, fluffy blond hair, and frilly black lace make this saucy dish one to savor — Olivia does it again! Even though this piece is a study for a finished painting, it has all the eye appeal this describer can handle! Gouache on illustration board, measuring 15" x 20". In Excellent condition.

43447  **Olivia de Berardinis - Pin-Up Study Illustration Original Art (1990).** When it comes to depicting beautiful Marilyn Monroe-type blonds, Olivia really delivers the goods. Even in this preliminary painting, the detail is sharp enough to give the feeling of a fully finished piece. The gouache art is on a 15" x 20" piece of illustration board, and is in Excellent condition. Pucker up and place that bid!

43448  **Olivia de Berardinis - Bettie Page Study Illustration Original Art (1990).** Olivia’s study drawing of 1950s pin-up queen Bettie Page is sure to turn a few heads wherever it is displayed. Looking remarkably finished for a preliminary study, this 15" x 20" gouache painting on illustration board is in Excellent condition. In fact, the facial features are so detailed, you can almost hear Bettie purring “bid on me, big boy!” Dare you resist her?
43449  Joe Orlando - Panic #8, Complete 6-page Story “Carmen” Original Art (EC, 1955). Sight gags galore are the hallmark of this offbeat send-up of the Georges Bizet opera, “Carmen.” Each page of this uproarious laugh-riot has an image area of 13” x 18”, and aside from a missing type paste-up on page one, and some mild paper aging, the art is in Excellent condition.

43450  Thomas Oughton - Classics Illustrated #37 “The Pioneers” Painted Cover Original Art (Gilberton, 1968). A simply fabulous piece of painted cover art, this adaptation of James Fenimore Cooper’s Leatherstocking Tales spotlights a scene taken from the frontier life of the aged Natty Bumppo. This torrid tableau is painted in thrilling detail with a wonderful treatment of light as the beleaguered band flees from a forest fire. Nicely matted and framed, this piece has an image area of 14.25” x 20.5”, and has an overall size of 25” x 31, and the painting is in Excellent condition.

43451  Rudy Palais - Modern Love #5, Complete 6-page Story “I Was Cursed By My Past” Original Art (EC, 1950). The powerful storytelling of Rudy Palais is spotlighted in this moody melodrama. This is one of the few EC stories drawn by this comic book mainstay. The image area of each heart-throbbing page measures 13” x 18”. There are two glue stains left behind by loose caption paste-ups on pages 3 and 6; otherwise, these pages average Excellent condition.

43452  George Perez and Bruce Patterson - Wonder Woman #14, page 18 Original Art (DC, 1988). The superb figure drawing of George Perez and Bruce Patterson is showcased in these scenes of grandeur from the epic, “For the Glory Gaea.” This page has an image area of 10” x 15”, has been framed to an overall size of 18.5” x 23.5”, and the art is in Excellent condition.

43453  George Perez - Pittsburgh Comicon 10th Anniversary Program Cover Illustration Original Art (2003). George Perez shows once again that he is the supreme master of the superhero-studded scene. The Avengers and the Justice League congregate for this celebratory scene. This cover has an image area of 10” x 15”, and the art is in Excellent condition. This art has been matted alongside a copy of the convention book, and the entire display has been framed to an approximate overall size of 20” x 38”.

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43454  George Perez - Teen Titans Illustration Original Art (2005). This detailed, dynamic George Perez illustration is sure to make a treasured showpiece for fans of the Teen Titans. This drawing has an overall size of 11” x 17”, and the art is in Excellent condition.

43455  Eric Powell - The Goon #2, page 19 Original Art (Avatar Press, 1999). The Goon trashes Fishy Pete in these rough and tumble scenes from Pete’s first appearance. Early Eric Powell Goon art from the original series published by Avatar is scarce and always highly sought-after, so be sure to adjust your bid accordingly. Current publisher Dark Horse Comics describes The Goon as, “A hilarious blend of pulpy horror and slapstick comedy following the ongoing misadventures of the man they call the Goon and his spastic sidekick Franky as they battle the legions of the undead.” This blockbuster page has an overall size of 11” x 17”, and the art is in Excellent condition.

43456  George Pratt - Enemy Ace Sketch Original Art (undated). George Pratt’s expressive portrait of Robert Kanigher’s creation, Hans Von Hammer, “The Hammer of Hell,” has an overall size of 11” x 14”, and the art is in Excellent condition.

43457  Rob Prior - “The Lost World: Jurassic Park” Illustration Original Art (1997). Something has survived — and Dr. Ian Malcolm will have to deal with new, deadly predators. Four years after the disaster at Jurassic Park, John Hammond, who had lost control of his InGen company, saw a way to redeem himself for his previous mistakes. Hammond sends an expedition led by Ian Malcolm to reach the island before a rival team of mercenaries gets control of the situation. Rob Prior’s moody montage has an image area of 28” x 18”, and the art is in Excellent condition.
43458 Don Ivan Punchatz - Count Dracula, Pepsi "Monster Match" Illustration Original Art (Pepsi, 1991). This blood-chilling scene featuring Don Ivan Punchatz's rendition of Bela Lugosi as Count Dracula has to be seen in person to be fully appreciated — the detail is spine-tingling. Dracula commands all of his fan-addicts to bid now! This mixed-media on board painting has an approximate image area of 14” x 14”. Dracula's portrait and the background mountains are a carefully pasted-on element, and the art is in Excellent condition.

43459 Don Ivan Punchatz - Frankenstein's Monster, Pepsi "Monster Match" Illustration Original Art (Pepsi, 1991). "It's alive, it's alive — it's alive!" Any fan of the Universal Studio movie monsters would be thrilled to hang this, pardon the pun, riveting illustration on his wall. Don Ivan Punchatz, renowned contemporary illustrator and influential teacher, has brought Frankenstein's monster into sharp focus with his electrifying portrait. This mixed-media on board painting has an approximate image area of 14” x 14”. The monster's portrait is a carefully pasted-on element, and the art is in Excellent condition.

43460 Don Ivan Punchatz - The Bride of Frankenstein, Pepsi "Monster Match" Illustration Original Art (Pepsi, 1991). Every monster must have his mate and here's a real dream ghou! It's Don Ivan Punchatz's sizzling portrait of the dolled-up "Bride of Frankenstein," as played by Elsa Lanchester in the 1935 Universal Studios film. This mixed-media on board heart-throb has an approximate image area of 14” x 14”. The Bride's portrait is a carefully pasted-on element, and the art is in Excellent condition.

43461 Don Ivan Punchatz - The Mummy, Pepsi "Monster Match" Illustration Original Art (Pepsi, 1991). Im-ho-tep, the Mummy, gets some quality "face time" in Pepsi’s "Monster Match" game promotion, thanks to the supremely talented Don Ivan Punchatz. As one nostalgia collector put it, "It's a soda pop box — with the Mummy on it. This just proves that monsters make anything cooler." This mixed-media on board sensation has an approximate image area of 14” x 14”. The Mummy's portrait is a carefully pasted-on element, and there is a glue stain at the lower left border (outside of the image area); otherwise, the art is in Excellent condition.

43462 Don Ivan Punchatz - The Wolf Man, Pepsi "Monster Match" Illustration Original Art (Pepsi, 1991). "Clap for the Wolf Man — you're gonna dig him 'til the day you die." That ditty celebrates a different Wolf Man perhaps, but the sentiment still rings true for Universal Studios' Wolf Man. Larry Talbot roams the night again, thanks to Don Ivan Punchatz's hair-raising portrait. Punchatz has illustrated the covers of countless science fiction classics, as well as many articles in Playboy and Oui magazines. His "super-realism" painting technique was at its best for this chiller from the nineties. This mixed-media on board "monster-piece" has an approximate image area of 14” x 14”. The Wolfman's portrait is a carefully pasted-on element, and the art is in Excellent condition.

43463 Mac Raboy - Flash Gordon Sunday Comic Strip Original Art, dated 6-29-58 (King Features Syndicate, 1958). Mac Raboy's talent for strong design and fine detail shines in this episode. Each panel is a work of art in itself. Check out Flash's futuristic, fifties "fin-mobile" in panels three, seven, and eight — that's a sweet ride. This Sunday has an image area of 18” x 13”, and the art is in Excellent condition.
43464  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 Excellent condition.

43465  Nestor Redondo - Rima Pencil Illustration Original Art (1991). Rima is running wild in this gorgeous pencil drawing by the late, great Nestor Redondo. For many American comic book fans, DC’s Rima, the Jungle Girl showcased the most beautifully drawn pages of the Bronze Age. This piece has an overall size of 14” x 17”, and the art is in Excellent condition.

43466  John Rheume - Clive Barker’s Nightbreed #14, page 25 Original Art (Epic, 1991). Clive Barker’s storyline continues in this page from “All the King’s Men,” by veteran illustrator John Rheume. Fully painted in acrylics on illustration paper, the art has an image area of 10.5” x 15.5” and is in Excellent condition. Signed by John Rheume in the fourth panel.

43467  Ted Richards - Dopin’ Dan Sketch Original Art (1976). For comics fans during the Zap Comix/Viet Nam years, especially those serving our country in the military, Dopin’ Dan was a big favorite. Carrying on in the tradition of Sad Sack and Beetle Bailey, Underground cartoonist Ted Richards created characters and situations that were easy to identify with. Here’s a great color sketch of our hero, in yet another SNAFU’ed scenario. Ink and color marker on bristol, measuring 11” x 14”. Some light staining; overall condition Very Good.

43468  Darick Robertson and Rodney Ramos - Transmetropolitan #31 Splash Page 1 Original Art (Vertigo, 2000). The mind and television of Spider Jerusalem is presented here in this first splash page from the Warren Ellis story, “Nobody Loves Me.” The image area measures 10” x 15” and the art is in Excellent condition. Signed by Darick Robertson at the bottom right.
43469  **Spain Rodriguez - Winged Women Illustration Original Art** (Screw Magazine, 1992). You just never know who you might run into on the street these days — in this case, a Bat Woman, a Butterfly Woman, and a lovely (and saucy) Angel Woman, all decked out for a night on the town! Spain really pours on the fine-line detail in this incredible piece; be sure to read all the signs on the buildings! Ink, pencil and Zipatone shading film on board, with an image area of approximately 12” x 10”. In Excellent condition. Framed and matted.

43470  **Marshall Rogers and Joe Rubinstein - Silver Surfer #5, page 30 Original Art** (Marvel, 1982). The second Kree-Skrull war begins even as the Silver Surfer and Mantis are reunited in the final page of “Obliteration.” This page has an image area of 10” x 15”, and the art is in Excellent condition.

43471  **Marshall Rogers and Joe Rubinstein - Silver Surfer #6, page 16 Original Art** (Marvel, 1987). The Silver Surfer and Mantis surf the cosmos in this beautifully designed page from the yarn, “War.” This page has an image area of 10” x 15”, and the art is in Excellent condition.

43472  **John Romita Sr. - Spidey Super Stories #5 Back Cover Original Art** (Marvel, 1975). It’s almost impossible to score a touchdown against Spider-Man. This lighthearted Spidey-scene has been matted with a cool web design mat and framed to an overall size of 22.5” x 28”. The art is in Very Good condition and the piece was signed by John Romita Sr. in its lower border.
43473  John Romita Sr. and Dan Green - Kingpin, page 23 Original Art (Marvel, 1997). Even a roomful of super-powered Spider-Man impersonators is no match for the real wall-crawler — especially when he's teamed with his pal, Daredevil. This action-packed donnybrook has an image area of 10" x 15", and the art is in Excellent condition. Make yours Marvel!

43474  Alex Ross - Astro City: Dark Age #1 Cover Original Art (DC, 2005). Jack-in-the-Box, Astro City’s bouncy, clown-themed vigilante with his own arsenal of clown-themed weaponry, springs into action in this “in-your-face” cover scene. The image area of this dizzying cover measures approximately 12" x 19", and the art is in Excellent condition.

43475  Alex Ross - Kurt Busiek’s Astro City #7 Cover Original Art (Image, 1997). The Enelsians, invaders from space, serve as the fearsome focal point in Alex Ross' cover scene for the extraterrestrial thriller “Eye of the Storm.” This “super-space-tacular” scene has an image area of 12.25" x 18.5", and the art is in Excellent condition.

43476  Alex Ross - “Prime” Paperback Cover Original Art (undated). Alex Ross pays homage to C. C. Beck’s famous Captain Marvel cover for Whiz Comics #22 with his own cover for a Prime trade paperback cover. This electrifying scene has an image area of 14" x 22", and the art is in Excellent condition.
43477  Alex Ross - Overstreet Comic Book Price Guide #27 Cover Featuring The Golden Age Flash Original Art (1997). What a rush — Alex Ross has freeze-framed the moment of Jay Garrick’s victorious race against the bullet fired pointblank at his girlfriend, Joan Williams. This heroic deed is a re-imagining of Sheldon Moldoff’s classic cover scene for one of the most important comic books of any age — Flash Comics #1. Ross, renowned for a “magic realism” which makes even the fantastic seem plausible, remained faithful to Moldoff’s scene even as he added his own superb contribution to the continuing legacy of the Golden Age Flash. This gouache on board thriller has an image area of 12.75" x 20", and the art is in Excellent condition.
Alex Ross - Overstreet Comic Book Price Guide #29 Cover Featuring Superboy and the Legion of Super-Heroes Original Art (1999). Could any die-hard Silver Age fan ever forget Superboy’s initiation into the Legion of Super-Heroes? You could argue that no super-group ever has had as fanatical a following as the Legion of Super-Heroes, who debuted in a similar scene drawn by Curt Swan for the cover of Adventure Comics #247, way back in 1958. Alex Ross has updated this signature event and made it even more mysterious with his dramatic use of light and shadow. This Decidedly Cool masterwork has an image area of 13” x 20”, and the art is in Excellent condition.
43479  Dave Ross and Tim Dzon - Avengers West Coast #102 Cover Original Art (Marvel, 1994). It’s a battle royal when Avengers collide! This cover scene from the final issue has an image area of 10” x 15”, and the piece has been matted and framed alongside a copy of the comic book. The entire framed display has an overall size of 16” x 35”, and the art is in Excellent condition.

43480  Steve Rude - Saucer People Trading Card “Who Goes There?” Preliminary Illustration Original Art (Kitchen Sink, 1992). This close encounter is a preliminary for a more detailed illustration painted by Steve Rude for the Saucer People trading card series. Rendered in watercolor on illustration board, the art has an image area measuring 4.5” x 6.5”, and is in Excellent condition. Initialed by Steve Rude at the lower right. Includes a “Who Goes There?” Saucer People trading card.

43481  Steve Rude - “Testament” Book Cover Original Art (Metron Press, 2003). Writer Jim Krueger’s innovative graphic novel retold the stories of the Old Testament in the modern setting of a bar room and this compelling Steve Rude still life captures the mood of the book perfectly. This acrylic on board painting has an image area of 12” x 18”, and the art is in Excellent condition. The painting is signed and dated at the lower right.

43482  P. Craig Russell and Vince Colletta - Fear #23, page 22 Original Art (Marvel, 1974). Paging Dr. Wertham — this wild and wooly page featuring Morbius, the living vampire, has more suggestive symbols for “those that know how to look” than a barrel full of Seduction of the Innocents. This spine-tingling scene hails from the chiller-diller, “Alone Against Arcturus.” This page has an image area of 10” x 15”, and aside from a few stains and pieces of tape in the borders, the art is in Very Good condition.
43483  Art Saaf and Mike Peppe - Intimate Love #27, Complete 8-page Story “Borrowed Romance” Original Art (Standard, 1953). Art Saaf’s superb art is the highlight of this eight-pager. Alex Toth revolutionized the art of romance comics in the fifties and set the direction for the “house style” at Standard Comics. Many artists, such as Art Saaf, Ross Andru, Gene Fawcette, and others, picked up on Toth’s trend-setting techniques and streamlined, sophisticated storytelling was the result. The image area of each page measures 12” x 18”, and the condition is Excellent.

43484  Sanjulian - “Knight” Painting Original Art (undated). Manuel Perez Clemente, better known as Sanjulian, is one of the top artists working today in the field of illustration. His facile handling of realistic subject matter with a somber, rich palette and virtuoso brushwork carries on a tradition of Spanish painting exemplified by the Old Master paintings of Diego Velazquez. This unstretched oil on canvas painting has an approximate image area of 36” x 48”, and the art is in Excellent condition.

43485  No lot

43486  Warren Sattler - Yang #9 Cover Original Art (Charlton, 1975). Warren Sattler’s innovative montage cover has created an eye-grabbing scene, one that is sure to attract the attention of all Bronze Age fans. The main figures of the cover were painted in watercolor, then cut out and glued atop a photostat of panel scenes of the interior line art. This piece has an image area of 10” x 15”, and the art is in Excellent condition. A copy of the comic book is included in this lot.
43487 Norman Saunders - Classics Illustrated #26 (Eighth Printing) “Frankenstein” Painted Cover Original Art (Gilberton, 1958). "It's alive - it's alive" — Mary W. Shelley's famous creation is spotlighted here by one of the greatest pulp, paperback, trading card, and comic cover artists that ever worked in those genres. Norman Saunders (1907-1989) became one of the top pulp magazine cover artists of his time, beginning in the late 1920s. During his later years he found renewed fame working for Topps Gum Cards on several series, including the celebrated Mars Attacks cards issued in 1962. During the late 1950s he painted five covers for the Classics Illustrated line and this classic thriller is the third one he produced. This spine-tingling scene, with the monster being pursued across the ice, is painted so boldly and realistically, you can almost feel the bite of the Antarctic chill. The image area of this cover scene measures 16" x 22.5." This painting, executed with oils on canvas, has been professionally cleaned and archivally mounted onto a new stretched canvas. Signed by the artist in lower left, it is in Excellent condition.

Batman is menaced by a green, ghostly, glowing figure in this sizzling scene. This piece has an overall size of 4.75” x 3.5”. The top surface of the illustration board was separated from its backing board, leaving only the painted paper top surface and some of the paint has chipped off in spots; otherwise, the art is in Good condition.


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 Sus,” 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.


Batman scores a winning blow for crimefighting in this camp scene titled, “Batman Wins a Prize.” Norman Saunders painted this slam-bang scene based on a sketch drawn by fellow comic book legend, Bob Powell. This “batsterpiece” 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.


The Joker lords it over Batman in this eerie tableau, painted for card number thirteen of the “Blue Bat” series. The painting, titled “Batman’s Coffin,” has an overall size of 4.75” x 3.5”. The art has been matted and framed alongside a printed card, and the framed piece has an overall size of 18” x 14”. The art is in Excellent condition.

**43492** Stuart Sayger - Captain Cold Illustration Original Art (undated).

Stuart Sayger breathes icy life into this depiction of Leonard Snart, Captain Cold! Rendered in mixed media, this stone cold illustration measures 11” x 17”, and is in Excellent condition. Signed by Stuart Sayger at the bottom right.

**43493** Kurt Schaffenberger - Unknown Worlds #53 Cover Original Art (ACG, 1967).

The missing word balloon of this thriller-chiller read, “The man in the painting — it’s me! The haunted brush is revealing my future!” This Silver Age shocker was drawn by Kurt Schaffenberger, using his pen name of “Lou Wahl,” and it has an image area of 14” x 21”. Aside from missing its title logo elements and that absent pasted-on word balloon, this piece is in Excellent condition.
43494 Alex Schomburg - Overstreet Comic Book Price Guide #10 Cover Featuring Captain America, The Human Torch, And The Sub-Mariner Original Art (1980). Bombs away — it’s a super-powered counter attack on a Nazi U-boat pen by Captain America, the Human Torch, and the Sub-Mariner! The Golden Age “Timely trio” had star billing on the cover of 1980’s Overstreet Comic Book Price Guide. This gouache on board bombshell has an image area of 13” x 19”, and the art is in Excellent condition.
43495 Ernie Schroeder - Tales of Horror #4, Complete 7-page Story “The Man Who Imagined a Monster” Original Art (Toby Press, 1952). No stranger to marauding monsters, Ernie Schroeder, renowned artist-writer of Hillman Publications’ the Heap, details the slithering creatures of this seven-pager with real zest. Each page of this pre-Code chiller has an image area of 12” x 18”, and the art is in Excellent condition.

43496 Mark Schultz - The Jack Kirby Collector #41 Back Cover, Jack Kirby/Devil Dinosaur Homage Illustration Original Art (Two Morrows, 2004). The talents of two masters of dinosaur comic books were blended together in the creation of this rip-roaring sensation. Starting with a reproduction of a Jack Kirby image of his cult-favorite character Devil Dinosaur, Cadillacs and Dinosaurs artist Mark Schultz produced this crisply inked tribute piece. This scene has an image area of 9.5” x 14”, and the art is in Excellent condition. Mark Schultz signed this piece with a monograph at the lower right.

43497 Charles Schulz - Peanuts Daily Comic Strip Original Art, dated 9-11-53 (United Features Syndicate, 1953). As Charlie Brown soon learns in this episode from the early days of Peanuts, Schroeder has but one musical muse -- the great Ludwig van Beethoven. In Charles Schulz’ 1975 book, Peanuts Jubilee, the cartoonist revealed how Schroeder came by his name, “Schroeder was named after a young boy with whom I used to caddy at Highland Park golf course in St. Paul. I don’t recall ever knowing his first name, but just ‘Schroeder’ seemed right for the character in the script, even before he became the great musician he now is.” Charlie Brown, Schroeder, the piano, and the Beethoven bust (which is featured prominently in the strip’s punch line) appear in all four panels, and a few of those famous music notes show up at the top of panel four. The image area of this daily measures 27” x 5”. Aside from a fold between panels two and three, a pasted-on lettering correction in panel two, and missing a piece of its title logo in panel one, the art is in Very Good condition.

43498 Charles Schulz - Peanuts Daily Comic Strip Original Art, dated 5-20-55 (United Feature Syndicate, 1955). When it comes to expressing righteous indignation, few comic strip characters can top good ol’ Charlie Brown. Charlie and Violet star in each panel of this hilarious episode. This daily was folded between panels two and three (as was the custom at the time). The Schulz signature, copyright notice, and publication date were whited-out, most likely for a reprinting of the strip in a paperback book format; otherwise, the art is in Excellent condition. This daily was inscribed and signed in its second panel, “Kindest regards — Charles M. Schulz.”

43499 Charles Schulz - Peanuts Daily Comic Strip Original Art, dated 11-2-55 (United Feature Syndicate, 1955). Judging by Snoopy’s sentiments in this daily, he has anticipated the Mike Tyson/Evander Holyfield heavyweight championship fight by 42 years. With Snoopy starring in every panel, this episode is a knockout. This fifties daily has an image area of 27” x 5”. This strip has been folded in half between panels two and three, and there is some light paper aging; otherwise, the art is in Very Good condition.

43500 Charles Schulz - Peanuts Daily Comic Strip Original Art, dated 4-14-64 (United Feature Syndicate, 1964). For Linus, security is a warm, fuzzy blanket — Linus and his beloved blanket were inseparable in the early sixties, no thanks to Lucy! Leave it to the crabby cutie to turn her brother into a science project. This first-rate Peanuts daily from 1964 was drawn during a peak period of the strip, and spotlights two of Schulz’s most popular characters. This episode has an image area of 27” x 5.5”. The art was folded between the second and third panels, as almost all Peanuts dailies are, and it was mounted to a backing board; otherwise, it is in Excellent condition. Charles Schulz inscribed and signed the strip in its final panel.
and Linus in every panel, this sensational daily from the sixties will be a treasured addition to any Peanuts art collection. This daily was folded between panels two and three; otherwise, the art is in Very Good condition. This strip was signed, "Best Wishes — Charles M. Schulz" in its first panel.

43502 Charles Schulz - Peanuts Daily Comic Strip Original Art, dated 7-11-67 (United Feature Syndicate, 1967). Lucy lays down the law for Linus — crabby big sisters are like that. This sixties daily has an image area of 27" x 5.5". This strip has been folded in half between panels two and three, and there are a few small stains and light paper aging; otherwise, the art is in Very Good condition. From the Jim Logan Collection.

43503 Charles Schulz - Peanuts Daily Comic Strip Original Art, dated 8-19-70 (United Feature Syndicate, 1970). Little sisters can be vexing at times, just ask Good ol’ Charlie Brown. Sally Brown’s way of looking at things is always good for a laugh — unless you’re Charlie. This lighthearted daily has an image area of 27" x 5.5". The art was folded between the second and third panels; otherwise, it is in Excellent condition. Charles Schulz inscribed and signed the strip in its upper border.

43504 Charles Schulz - Peanuts Daily Comic Strip Original Art, dated 5-27-83 (United Feature Syndicate, 1983). Snoopy stars in all four panels of this episode, as Linus offers a bit of theological thought to the sun-basking beagle. Charles Schulz’s comic strips often went beyond the mere “gag-a-day format” of other features. Schulz looked past the surface events of everyday life to explore spiritual and philosophical concepts. As a result, in 1965, author Robert Short wrote a still-popular book based on Schulz’s spirituality, The Gospel According to Peanuts. World War II cartoonist Bill Mauldin compared Schulz’s influence to that of Gandhi, adding that the same message is expressed — “Love thy neighbor even when it hurts. Love even Lucy.” The image area of this daily measures 21" x 5" and aside from the typical fold between panels two and three, the art is in Excellent condition.

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43505 Charles Schulz - Peanuts Sunday Comic Strip Original Art, dated 4-10-55 (United Feature Syndicate, 1955). When it comes to playing baseball, Charlie Brown doesn’t know the meaning of the word quit. Defeat, maybe — but not quit! This fantastic Sunday features most of the early Peanuts cast of boys. Pigpen, Schroeder, and Shermy all co-star. This stormy Sunday has an image area of 22.75” x 15.25”, and the art is in Excellent condition.
**43506** Charles Schulz - Charlie Brown and Snoopy Specialty Sketch Original Art (undated). This large charcoal on light brown pastel paper sketch of Charlie Brown and Snoopy has an overall size of 12” x 17.5”. The piece has been inscribed, “For Bill — thank you for coming to see us — Schulz.” The lower left corner has a very small bit of paper loss; otherwise, the piece is in Excellent condition.

**43507** E. C. Segar - Popeye Daily Comic Strip Original Art, dated 9-2-32 (King Features Syndicate, 1932). Mysterious doings are afoot and when Merlock and Popeye investigate, it seems there’s a woman stowaway on board Popeye’s ship. This suspenseful episode has an image area of 20.5” x 4.5”, and the art is in Excellent condition.

**43508** E. C. Segar - Popeye Daily Comic Strip Original Art, dated 4-2-36 (King Features Syndicate, 1936). With Popeye, Olive Oyl, and an early appearance of the Jeep, this daily will make a sensational showpiece for any E. C. Segar or Popeye fan. This strip has an image area of 20.5” x 4.5”, and the art is in Excellent condition.

**43509** E. C. Segar - Popeye Daily Comic Strip Original Art, dated 7-26-36 (King Features Syndicate, 1936). Popeye is ready to give up his kingdom for a lady, for there are no women in Spinachova! This outrageous premise is nothing less than classic E. C. Segar humor at play. This daily has an image area of 20.5” x 4.5”, and the art is in Excellent condition.

**43510** E. C. Segar - Popeye Daily Comic Strip Original Art, dated 9-25-36 (King Features Syndicate, 1936). In this episode, Popeye uncorks his famous “twisker sock” in a raucous rumble with a gigantic ghost-ridden “g’rilla.” With the irresistible mystery of the shrouded figure and the daily’s dramatic black backgrounds, an E. C. Segar fan would be hard-pressed to find a more dramatic daily than this thriller. This strip has an image area of 20.5” x 4.5”, and the art is in Excellent condition.
E. C. Segar - Popeye Sunday Comic Strip Original Art, dated 8-24-30 (King Features Syndicate, 1930). To turn a popular phrase on its ear, those than can, do — but they don’t necessarily make good teachers. Case in point, Popeye as a boxing instructor — what was Castor Oyl thinking? This eighteen-panel extravaganza hails from early in the sailor man’s storied career, about a year and a half after his debut on January 17, 1929. This piece has an image area of 20” x 19”, and the art is in Very Good Condition.

E. C. Segar - Popeye Sunday Comic Strip Original Art, dated 2-14-32 (King Features Syndicate, 1932). E. C. Segar was a first-rate humorist, with an impeccable command of pacing and witty dialogue. Popeye stars in every panel of this laugh-riot, and this hilarious episode is chock-full of gentle humor, and loaded with charm. This Sunday has an image area of 20.5” x 16”, and the art is in Excellent condition.
43513  **Mike Sekowsky and Bernard Sachs - Justice League of America #7, page 7 Original Art (DC, 1961).** Green Lantern takes center stage on this page, but he is also joined by teammates Superman, Wonder Woman, Batman, the Flash, Aquaman, Martian Manhunter, and Snapper Carr — the Super-Friends are all here! The back of the page features some pencil sketches by Mike Sekowsky. The page has an image area of 13" x 18", and the art is in Excellent condition.

43514  **Mike Sekowsky and Bernard Sachs - Justice League of America #7, page 13 Original Art (DC, 1961).** Green Lantern, Wonder Woman, the Flash, and Green Arrow are held captive by the aliens from Angellax. The page has an image area of 13" x 18", and the art is in Excellent condition.

43515  **Mike Sekowsky and Bernard Sachs - Justice League of America #7, page 22 Original Art (DC, 1961).** Alien impostors from Angellax face a distorted, but still deadly, group of Justice Leaguers, in this page penciled by Mike Sekowsky and inked by Bernard Sachs. We guarantee you won’t find a wackier page than this one from the Gardner Fox’s story, “The Cosmic Fun-House!” The image area measures 13" x 18" and the work is in Excellent condition.

43516  **Mike Sekowsky - Showcase #92 Manhunter 2070 Cover Original Art (DC, 1970).** Starker, the revenge-minded bounty hunter of 2070 A.D., takes center stage on the penultimate issue of *Showcase* in 1970 (the title would be revived in 1977). This Space Age cover scene has an image area of 10" x 15", and aside from a few small missing type elements and some mildly aging stat elements, this Bronze Age beauty is in Excellent condition.

43517  **Val Semeiks and Prentis Rollins - JLA Incarnations #1 Cover Original Art (DC, 2001).** Attention, fishnet stocking fans — Black Canary takes center stage on this explosive cover scene for the thriller, “The Justice League of America is Dead.” This cover has an image area of 10.5" x 15.5", and the art is in Excellent condition. This cover art has been matted alongside a copy of the comic book, and the entire display has been framed to an approximate overall size of 20" x 37".
**43518 John Severin - Two-Fisted Tales #38, Complete 6-page Story “Bullets” Original Art (EC, 1954).** John Severin’s superb talent for drawing “period pieces” is showcased in this story, set south of the Khyber Pass, in the northwest frontier between India and Afghanistan. Colin Dawkins, the writer of the cover story for issue #38, has acknowledged that he based this tale on Rudyard Kipling’s story, “Slaves of the Lamp, Part 2,” from the book *Stalky and Co.* Each page of “Bullets” was drawn on a small scale, yet Severin still managed to fill each scene with fine detail and rich visual textures. These stunning pages have an image area of 8.75” x 12”, and the art is in Excellent condition.

**43519 John Severin - Our Fighting Forces #135, Complete 14-page Losers Story “Death Picks a Loser” Original Art (DC, 1972).** For many DC war comic enthusiasts, known as “Big 5” fans, among the high points of the Bronze Age were the “Losers” stories written by Robert Kanigher and drawn by John Severin. While a few pages from that series have surfaced here and there, rarely, if ever, has a complete story been offered in the marketplace — until now. One of the Losers “dies” in this suspenseful tale — who could it be — Captain Storm, Gunner, Sarge, or Johnny Cloud? John Severin’s art is at a peak for this adventure, and his pen work is breathtaking. On a humorous note, at the end of the yarn where the famous “Make War No More” logo was to be placed, Severin wrote in blue pencil the darkly humorous alternate slogan, “Bomb th’ Bastards!” Each page has an image area of approximately 10” x 15”. Some of the panels have pasted-on art corrections, drawn on vellum which has aged over the years; otherwise, the pages average Very Good condition.

**43520 Gilbert Shelton and Tony Bell - Wonder Wart-Hog Quarterly #1 “Battle of the Titans” Panel Page Original Art (Millar Publishing, 1968).** Underground cartoonist Gilbert Shelton may be best known for his immortal trio of slackers, the Fabulous Furry Freak Brothers, but his first brush with fame came about because of a “wart-hog”! It was while attending University of Texas in Austin that Sheldon and pal Tony Bell first unleashed the mighty power of Wonder Wart-Hog, in the pages of a campus publication. Soon, WW was appearing in Harvey Kurtzman’s *Help!* and Pete Millar’s *Drag Cartoons.* All too briefly, the Hog of Steel starred in two issues of his own mag; the first issue ended with this very page, which left our hero face down and floating — not a good thing! There’s nothing bad about this original page, though. It’s ink and blue pencil on illustration board, with an image area of 10” x 13.25”, and is in Excellent condition. And don’t worry; things managed to work out by the next issue — didn’t they always?

**43521 Joe Shuster and Wayne Boring - Superman #1515 Daily Comic Strip Original Art (McClure Newspaper Syndicate, 1943).** With Superman flying through every panel, an awesome shot of the Metropolis skyline, three scenes featuring a speeding locomotive, and the signatures of Superman’s creators, Joe Shuster and Jerry Siegel, this strip is sure to make a treasured showpiece for any true-blue “Super-fan.” Drawn on Craftint paper, this daily has an image area of 19.25” x 3.75”. There are two vertical folds through the strip and a small glue stain in the copyright notice; otherwise, the art in Very Good condition. This daily was signed and inscribed in its upper border, “To Peter Heywood Wang with best wishes, Joe Shuster and Jerry Siegel.”
43522  Bill Sienkiewicz - Dune the Official
Comic Book Paperback Cover Original Art
(Berkeley Books, 1984). Bill Sienkiewicz brings
his highly unique and recognizable style to the
cover of Marvel’s comic adaptation of the David
Lynch film, “Dune.” Rendered in mixed media on
board, the art has an image area of 9.5” x 15” and
is in Excellent condition.

43523  Bill Sienkiewicz - The New Mutants
#29 Cover Original Art (Marvel, 1985). Bill
Sienkiewicz left a remarkable impression in X-
Men history with his highly expressive work on
The New Mutants. Sunspot is featured here.
This kinetic cover art has an image area of 10” x
15” and is in Excellent condition. Signed by Bill
Sienkiewicz.

43524  Bill Sienkiewicz - Judge Dredd:
City of the Damned Graphic Novel Cover
Original Art (Titan, 1986). Mega-City cop
Judge Dredd is on the beat in this cinematic
cover image by Bill Sienkiewicz. The image area
measures 13.5” x 16” and the art is in Excellent
condition. Signed by Bill Sienkiewicz.

43525  Bill Sienkiewicz - Stray Toasters
Splash Page Original Art (Marvel, 1988). This
eerily beautiful Bill Sienkiewicz splash page was
featured in the critically acclaimed miniseries,
Stray Toasters. Mixed media with an image area
of 10” x 15”. In Excellent condition.

43526  Bill Sienkiewicz - Stray Toasters
#1, page 16 Splash Page Original Art (No
Publisher, 2000). With Stray Toasters, the
master of mixed-media comics, Bill Sienkiewicz,
expanded the storytelling possibilities of comic
books away from simple linear plots and into the
multi-faceted narratives of poetry, philosophy,
metaphysics, and conceptual art. This enigmatic
splash page has an approximate image area of
9.75” x 15.5” and is in Excellent condition. The red
lines are pasted-on pieces of wire.

43527  Bill Sienkiewicz - Stray Toasters
#1, Splash Page 29 Original Art (Marvel,
1988). Welcome to the mad, brilliant world of
Bill Sienkiewicz. This painted splash page has an
image area of 10” x 16”, and the art is in Excellent
condition. The page was signed at the lower left.
43528  Bill Sienkiewicz - Stray Toasters #1, page 31 Original Art (Marvel, 1988). The critically acclaimed miniseries, Stray Toasters, has been described as “an idiosyncratic work about a criminal psychologist investigating a series of murders.” This page of naughty fun and games has an approximate image area of 10” x 18” and is in Excellent condition. Also included in the lot is a vellum overlay with the dialogue balloons and captions.

43530  Bill Sienkiewicz - Stray Toasters #3, page 36 Original Art (Marvel, 1988). Bill Sienkiewicz will use any artistic medium necessary for his comics storytelling — pen and ink, oil painting, or collage. He has even used a mimeograph. Many fans have noted the profound influence of abstract and expressionist art on Sienkiewicz’s comics work. As a result of his experiments, Sienkiewicz has had a major influence on the style of comic illustration from the eighties onwards. This mixed-media montage has an image area of 6.5” x 9.5”, and an overall size of 11” x 17”. The art is in Excellent condition.

43529  Bill Sienkiewicz - Stray Toasters #1, Splash Page 41 Original Art (Marvel, 1988). This Bill Sienkiewicz splash page showcases the multi-talented artist’s portrait painting ability. The image area is 10” x 16”, and the piece, which is signed at the lower left, is in Excellent condition.

43531  Bill Sienkiewicz - Stray Toasters #4, “Toast” Splash Page 1 Original Art (Marvel, 1988). The cutting-edge storytelling of Bill Sienkiewicz is spotlighted in this offbeat splash page. This piece has an overall size of 13” x 20”, and is in Excellent condition.

43532  Bill Sienkiewicz - Marc Spector: Moon Knight #28 Cover Original Art (Marvel, 1991). Bill Sienkiewicz’s sketchy, almost ethereal, image of the Fist of Khonshu fills this cover illustration for issue #28 of Marc Spector: Moon Knight. The art has an image area of 10” x 15” and is in Excellent condition. Includes the original logo and indicia paste-up type, and a hand-drawn effects layer featuring hieroglyphic symbols, both on separate overlays. Signed by Bill Sienkiewicz.

43533  Bill Sienkiewicz - Thor #75 Cover Original Art (Marvel, 2004). The heavens tremble in this climactic cover illustration of the Thunder God by Bill Sienkiewicz! Mixed media on illustration paper, with an image area of 10” x 15”. In Excellent condition.
43534  **Bill Sienkiewicz - “Reader’s Digest” Haunted House Illustration Original Art (undated).** Bill Sienkiewicz sets a macabre mood with his inventive color scene for this spooky illustration of an old house. This piece has an overall size of 9” x 7.75”, and is in Excellent condition.

43535  **Abe Simon - Chamber of Chills #14, Complete 6-page Story “The Spider Man” Original Art (Harvey, 1952).** Before there was Marvel Comics’ Peter Parker, there was an earlier “Spider Man” — Charles Frage. This grim and gritty tale of terror from the pen of Abe Simon is drenched with skin-crawling atmosphere. This bone-chiller spotlights pre-Code horror at its finest. Each page has an image area of 12” x 18” and the art is in Excellent condition.

43536  **Allen Simon - Classics Illustrated Special Edition #159A “Rockets, Jets, and Missiles” Painted Cover Original Art (Gilberton, 1960).** The Space Age was in full swing, “Rockets, Jets, and Missiles” was the theme for this issue, and Allen Simon’s painted cover certainly delivers on that promise! This jet-age gem has an image area 15.25” x 21.75”, and sports brilliant colors that glow like the after-burner of a jet fighter on takeoff. Painted on illustration board, there is some chipping and soiling at the edges, outside the image area, the piece is otherwise in Very Good condition.

43537  **Barry Smith - “Hooded Woman” Pencil Drawing Original Art (circa 1976).** This never-before published pencil drawing was done for a collector who was artist Bob Gould’s roommate at a time when Barry Smith visited the two in 1976. Our consignor bought this piece directly from the collector to whom it was originally given. Drawn with graphite on bond paper, this romantic figure drawing was initialed at the lower right. As an added “art bonus,” this piece also has a partially drawn head on the back of the page. This piece measures an overall 9” x 12”, and is in Excellent condition.

43538  **Barry Smith - Winged Figure Sketch Original Art (1979).** There’s a monumental quality to this expressive sketch, drawn by a modern master of comic book and fantasy art. This piece has an overall size of 10.5” x 13.75”, and the art is in Excellent condition.
43539  Barry Smith - Cloaked Figure Sketch Original Art (1979). There's plenty of mystery and suspense in this evocative sketch by one of the founding members of "The Studio." This piece has an overall size of 10" x 13.25". The left edge is irregular and there is a tape residue stain at the upper left; otherwise, the art is in Very Good condition.

43540  Barry Smith - Lady Death Illustration Original Art (undated). This mystical model sheet, titled "Lady Death," was drawn by one of the top talents comic artists to emerge from the fabled Bronze Age — Barry Smith. As an added "art bonus," the back of this page features several detailed pencil studies of ancient sea-going vessels. This piece has an overall size of 11" x 17", and the art is in Very Good condition.

43541  Spectacular Stories Magazine #4, Complete 10-page Story "Jay Peters, The Human Fly" Original Art (Fox Comics, 1950). Carnival acrobat Jay Peters, the Human Fly, turns his high-wire skills to crime after he browbeats contortionist Evonne Bayes into joining him on a series of capers. Terrific pre-Code drama in this crime noir thriller. The image area of each page measures 12" x 18". Aside from a glue stain left behind where a pasted-on lettering correction slipped off of panel one of page two, and a small tear (mostly outside of the image area), and some soiling to the upper and lower corners of page ten, the art is in Very Good condition.

43542  Dick Sprang - World’s Finest Comics #49, Batman, Robin, and the Penguin Splash Page Recreation Original Art (DC, 1998). The hard-edged precision and supreme artistry of Batman artist Dick Sprang is showcased in this whimsical recreation of the splash page to "A White Feather for Batman." This mixed-media on board "bats-terpiece" has an image of 13" x 18", and the art is in Excellent condition.
43543  Jim Starlin (attributed) - Man-Thing #2 Cover Original Art (Marvel, 1974).
Hell hath no fury like the searing touch of the Man-Thing. Marvel’s muck-monster makes the scene in this eerie tableau from “Nowhere To Go But Down.” This pulse-pounding cover has an image area of 9.75” x 14.5”, and the art is in Very Good condition.

43544  Jim Starlin - Marvel Graphic Novel #1 The Death of Captain Marvel, page 59 Original Art (Marvel, 1982). In this hard-hitting blockbuster, an image of Thanos poses a sobering challenge, even as Captain Marvel demonstrates his formidable spirit and will to live. The Death of Captain Marvel storyline was inspired by the death of Jim Starlin’s own father, who died from cancer. The image area of this Marvel milestone measures 11.75” x 17.5”. This page was inked in marker; otherwise, the art is in Excellent condition.

43545  Leonard Starr - Mary Perkins On Stage Sunday Comic Strip Original Art, dated 2-24-74 (Chicago Tribune, 1974). The crisp, detailed art of Leonard Starr set a new standard of excellence for the modern soap opera comic strip. This Sunday was drawn on two separate pieces of paper. Each half has an image area of 14.5” x 9.5”, and the art is in Excellent condition.

43546  Joe Staton - Scary Tales #1 Cover Original Art (Charlton, 1975). Countess Von Bludd has her hands full battling back not one, but two creepy-crawlers on this blood-curdling cover scene for the premiere issue of Scary Tales. This painted cover has an overall size of 12” x 16”. The sides have been masked off with tape; otherwise, the art is in Excellent condition.

43547  Joe Staton and Bob Layton - All-Star Comics #67 page 13 Original Art (DC, 1978). The ample-chested Power Girl takes on the Underlord, in this page from the Paul Levitz story, "Attack of the Underlord!" The art has an image area of 10” x 15” and is in Excellent condition.

43548  Joe Staton and Bob Layton - All-Star Comics #70, Splash page 11 Original Art (DC, 1978). Before the Star Spangled Kid and Wildcat can face off against the legendary and fearsomely named Strike Force, they have to change out of their street clothes! This page is from the Paul Levitz tale, “A Parting of the Ways.” The art has an image area of 10” x 15” and is in Excellent condition.
43549  Brian Stelfreeze - Mars Attacks Illustration Original Art (undated). This lissome, emerald green Mars alien struts her stuff to lampoon the movie poster for the 1995 film, "Showgirls." But can she sing? This provocative piece has an image area of 10.5" x 16", and the art is in Excellent condition.

43550  Brian Stelfreeze and Rick Burchett - Underworld Unleashed Arkham: Devil’s Asylum #1, Splash page 35 Original Art (DC, 1995). Batman puts his boot into action in this painful page penciled by Brian Stelfreeze and inked by Rick Burchett from this special Underworld Unleashed one-shot special crossover issue. The art has an image area of 10" x 15" and the condition is Excellent.

43551  Cliff Sterrett - Polly and Her Pals Sunday Comic Strip Original Art, dated 3-3-53 (King Features Syndicate, 1953). Cliff Sterrett created a unique, off-kilter, and syncopated Art Deco universe for Polly and Her Pals. Many comic strip aficionados feel Sterrett’s cartoon art rivals that of George Herriman and John Held Jr. for innovative abstraction. This Sunday has an image area of 24" x 17.5", and aside from a glue-stained title logo, the art is in Excellent condition.


43553  William Stout - “The Witch’s Threat,” Wicked Witch of the West Painting Original Art (1999). The timeless, evil appeal of Margaret Hamilton’s portrayal of the Wicked Witch of the West, for the 1939 MGM musical, “The Wizard of Oz” is captured perfectly in William Stout’s show-stopping painting. Hamilton’s role as the Wicked Witch of the West was ranked #4 on the American Film Institute’s list of the “100 Years of the Greatest Screen Heroes and Villains.” As a bonus, the Emerald City gleams in the background of this scene. This painting was created for “The Wonderful World of Oz” project, “Cowardly Lion’s Dark Ride.” This acrylic on board painting has an overall size of 30” x 20”, and the art is in Excellent condition.
43554  William Stout - Female Figure Sketch Original Art (2000). William Stout renders the female figure with a sensitive line in this superb study. This piece has an overall size of 11" x 14", and it’s in Excellent condition.

43555  William Stout - Eve and the Snake Illustration Original Art (2004). This coy, yet sensuous, sketch of Eve is enough to tantalize any red-blooded fan of the female form! This mixed-media drawing has an overall size of 8.5" x 11", and the art is in Excellent condition.

43556  Tom Sutton - Marvel Premiere #61 Star-Lord Cover (Marvel, 1981). “Presenting a truly bizarre science fiction blockbuster” — this Star-Lord cover is a Bronze Age brain-blower by Tom Sutton. This piece has an image area of 10" x 15", and the art is in Excellent condition.

43557  Tom Sutton and Ricardo Villagran - Star Trek #29, Page 15 Original Art (DC, 1986). Bones gives an inhuman anatomy lesson in this page from the Tony Isabella story, “The Trouble With Bearclaw.” The art has an image area of 10" x 15" and is in Excellent condition.

43558  Arthur Suydam - “Batman Zombie” Painting Original Art (2006). Marvel Zombies cover artist Arthur Suydam has brought more than Marvel characters back from the beyond — case in point, here is his bone-chilling painting of DC’s “Batman Zombie.” Perhaps instead of being dubbed the Darknight Detective, this fellow should be described as the Deadnight Detective. This macabre “monsters-piece,” painted in oil on canvas, has an overall size of 15.5" x 11" and the art is in Excellent condition. This fantastic painting was signed at the lower right.

43559  Paul Terry’s Comics #99 Cover Original Art (St. John, 1953). Gandy Goose has figured out how to enjoy the winter outdoors, while Sourpuss shivers with envy. This cover has an image area of 13" x 19", and the art is in Very Good condition. A copy of the comic book is included in this lot.
43560  Time Changers Theme Park Illustration Original Art (Landmark Entertainment Group, 1990). This exhilarating science fiction scene bears many of the artistic hallmarks of Neal Adams’ Continuity Associates studio. This mixed-media illustration has an overall size of 19” x 24”. Some of the type elements are on an acetate overlay, which has a few tears in it; otherwise, the art is in Very Good condition.

43561  Tom and Jerry Comics #64 Cover Original Art (Dell, 1949). Jerry and Tuffy cut Tom’s concert short in this lighthearted scene from the forties. This cover has an approximate image area of 9” x 12”, and the art is in Excellent condition. A copy of the comic book is included in this lot.

43562  Alex Toth and Dick Giordano - Young Romance Comics #163, page 1 Original Art (DC, 1970). Two masters of the art of romance, Alex Toth and Dick Giordano, teamed to draw this page to the melodrama, “Next Door to Love.” This Bronze Age beauty has an image area of 10” x 15”. The indicia has gone missing, leaving behind a few pieces of tape and a light stain at the bottom of the page; otherwise, the art is in Very Good condition.

43563  Alex Toth - “Sealab 2020” Prop Design Illustration Original Art (Hanna-Barbera, 1972). The late, great Alex Toth was a genius at drawing character and prop design illustrations for the Hanna-Barbera animated TV shows. This marker drawing of hi-tech equipment has an overall size of 8.5” x 11”, and the art is in Excellent condition.

43564  Herb Trimpe and Jack Abel - Shogun Warriors #4 Cover Original Art (Marvel, 1979). The menace of the Mech-Monster is showcased on this Bronze Age bombshell. This cover has an image area of 9.5” x 15”, and the art is in Excellent condition.

43565  Tim Truman - JLA: Gatekeeper #3, page 2 Original Art (DC, 2002). Aquaman arrives at the gates of Eridu in his quest for the Vase of Streams, in this page from the final issue of Tim Truman’s JLA: Gatekeeper. This page has an image area of 10” x 15.5”, and the art is in Excellent condition. Signed by Tim Truman at the lower left.
Billy Tucci and Wilfredo Feliciano - Shi/Daredevil Preliminary Cover Original Art (1996). The gorgeous living embodiment of Death, Shi, joins forces with the Man Without Fear, Daredevil, in this stunning penciled cover illustration. The image area measures 10" x 15", and the art is in Excellent condition. Signed by Billy Tucci at the upper right.

Billy Tucci - Shi Cover Illustration Original Art (2003). Lustrous image of the lethal but lovely Ana Ishikawa by her creator, Billy Tucci. Rendered in graphite on illustration paper with a 10" x 15" image area. Signed by Billy Tucci at the bottom right.

Billy Tucci - Shi Pin-Up Original Art (Crusade, undated). Ana Ishikawa's road to vengeance continues in this pen and ink illustration. The image area measures 9.5" x 12" and the art is in Excellent condition. Signed by Billy Tucci at the bottom right.

Billy Tucci - Wolverine/Shi: Dark Night of Judgement #1, page 22 Original Art (Crusade/Marvel, 2000). The feral X-Man, Wolverine comes right at ya, in this fierce pin-up executed by Billy Tucci. The image area measures 10" x 15", and the art is in Excellent condition. Signed by Billy Tucci at the lower right.

Billy Tucci - Heroes For Hire #5 Cover Pencils Original Art (Marvel, 2007). Cat-fight — Misty Knight and Ricadonna mix it up in this penciled cover scene by "good girl" artist supreme, Billy Tucci. This pulchritudinous piece has an image area of 10" x 15", and the art is in Excellent condition. A copy of the comic book is included in this lot.

Michael Turner and Joe Weems - Pittsburgh Comic Con Program Cover Featuring Fathom Original Art (1999). Fathom welcomes fans to the Pittsburgh Comic Con. This refreshing cover scene has an image area of 10" x 15", and the piece has been matted and framed alongside a copy of the convention program book. The entire framed display has an overall size of 16" x 36", and the art is in Excellent condition.
43572  George Tuska - Captain Marvel Adventures #2, page 9
Original Art (Fawcett, 1941). Billy Batson and Beautia star in page 9 of
"World of the Microscope." This page features one of the earliest appear-
ces of "The Big Red Cheese." Production notes at the top of the page
indicate that this piece was slated for "Cap. Marvel One Shot #3." The pub-
lisbers must have considered Special Edition Comics #1 as the first issue
of the series. This page has an image area of 13" x 18", and the art is in Very
Good condition.

43573  George Tuska and Billy Graham - Hero for Hire #3 Splash
Page 1 Original Art (Marvel, 1972). Luke Cage is showcased front and
center on George Tuska's dynamic splash for "Mark of the Mace." The late
Billy Graham supplied the picture-perfect inks for this series. This splash has
an image area of 10" x 14", and aside from a few printer's oil stains, the art is
in Excellent condition.

43574  George Tuska - Iron Man and Doctor Spectrum Illustration
Original Art (2003). The diabolical Doctor Spectrum dodges a repulsor
ray blast, and the Golden Gladiator, Iron Man, shines in this high-flying,
mixed-media masterpiece by George Tuska. This mighty Marvel scene has
an image area of 10.5" x 15.5", and the art is in Very Good condition.

43575  Charles Twelvetrees - Calendar Illustration Original Art
(Charles Murphy Calendar and Blotter Company, circa 1930s). You'd
be hard-pressed to find a more precious illustration of innocent youth than
this colorful cutie. The caption for the printed version of this scene reads, "I
wonder if they could make me look like a movie queen for thirty-five cents."  
Charles Twelvetree's mixed-media painting has an image area of 11' x 14.75",
and the art is in Excellent condition. This lot includes a printed example of
this piece.
**43576**  Boris Vallejo - “Priest Kings of Gor” Paperback Cover Painting Original Art (Del Rey/Ballantine Books, 1976).  “Once Tarl Cabot had been the mightiest warrior of Gor. But now on all the planet, he had no friends except the tam, the mighty bird on which he flew. He was an outcast, with every hand against him. His home city destroyed, his loved ones scattered or killed. And that was at the orders of the Priest-Kings, those mysterious beings who ruled absolutely over Gor.” Boris Vallejo has captured all the drama of the third Gor novel in this eerie scene painted for the cover of John Norman’s science fiction counter-earth saga. This painting has an image area of 17.5” x 18”, and it is in Very Good condition.

**43577**  Boris Vallejo - “Eagle” Painting Original Art (1979). Renowned the world over for his fabulous paperback cover scenes and calendar art, Boris Vallejo is also acclaimed for his bold, provocative, and superb erotic fantasy art. For his collection, *Mirage*, accompanied with text by Doris Vallejo, the fantasy master supplied this scene for Doris’ poem that begins, “I Perch On the Moment’s Edge...” This sensational painting has been framed to an overall size of 29” x 40”, and the art is in Excellent condition.

**43578**  Boris Vallejo - “A Matter For Men” Paperback Cover Painting Original Art (Timescape, 1983).  “Earth is invaded! Civilization crumbles! Not since *Starship Troopers* has there been such a compelling SF adventure!” Indeed, Boris Vallejo has spotlighted a spine-tingling scene from the first “War Against the Chtor” novel in this creepy-crawly cover painted for David Gerrold’s science fiction saga. This painting has an image area of 18” x 27.5”, and it has been framed to an overall size of 28” x 40”. The art is in Excellent condition.

**43579**  Boris Vallejo - “Red Sonja #5: Against the Prince of Hell” Paperback Cover Original Art (Ace, 1983).  “From Robert E. Howard’s savage Hyborian Kingdom comes a mercenary who is as beautiful as she is deadly — Red Sonja!” Boris Vallejo spotlights the sultry sword and sorcery she-warrior for the cover of David C. Smith and Richard Tierney’s novel. This spectacular scene has an image area of 16.5” x 26”, and it has been professionally framed to an approximate overall size of 26” x 35.5”. The piece is in Excellent condition.
43580  Boris Vallejo - “Fantasy Olympics: Gymnastics” Painting Original Art (1986). These well-balanced beauties took center stage in one of the plates of Boris Vallejo’s 1987 Fantasy Olympics calendar. This painting has an image area of 22” x 25”, and has been framed to an approximate overall size of 31” x 34.5”. The art is in Excellent condition.

43581  Boris Vallejo - “The Sun and the Moon” Painting Original Art (1987). Vive la différence, as Boris Vallejo explores the union of woman and man with cosmological and mythological imagery in this fantasy scene inspired by the Zodiac. This scintillating scene has an image area of 14” x 27”, and the art has been professionally framed to an overall size of 21.5” x 35”. The painting is in Excellent condition.

43582  Boris Vallejo - “Neryds” Water Nymphs Painting Original Art (1989). From Greek mythology: A nymph was the personification of the creative and nurturing aspects of nature, and the nymphs were most often identified with the life-giving outflow of springs. The naiads were the nymphs of water. These bodysurfing naiads appeared in Boris Vallejo’s 1990 Mythology calendar. This gorgeous scene has an image area of 18” x 22.5” and the piece has been framed to an approximate overall size of 26” x 31”. The art is in Excellent condition.
43583  Boris Vallejo - “The Lasas” Painting Original Art (1990). In Etruscan mythology, the Lasas were gods and goddesses who accompanied Turan, the goddess of love, and three of the beauties star in this Boris Vallejo masterpiece. This painting has an image area of 19" x 24", and has been framed to an approximate overall size of 29" x 34", and is in Excellent condition.

43584  Boris Vallejo - “The Hydra” Painting Original Art (1991). From Greek Mythology: The second labor of Hercules called for him to kill the Hydra. A monstrous offspring of Typhon and Echidna, the Hydra was a water-serpent with the body of a hound and heads numbering from five to a hundred, according to various versions. This scene was printed in Boris’ 1992 mythology calendar, and the painting has an approximate image area of 19" x 25". The art is in Excellent condition.

43585  John Van Fleet - Shadows Fall #5 Cover Original Art (Vertigo, 1995). This gothic illustration by John Van Fleet graced the cover of the fifth issue of one of Vertigo’s first series, Shadows Fall. The image area is 6.75” x 10.25”, and the art is matted and framed and in Excellent condition.

43586  John Van Fleet - Shadows Fall #5 Cover Original Art (Vertigo, 1995). This gothic illustration by John Van Fleet graced the cover of the fifth issue of one of Vertigo’s first series, Shadows Fall. The image area is 6.75” x 10.25”, and the art is matted and framed and in Excellent condition.

43586  Gus Vazquez and Rob Hunter - Vesper #1 Variant Cover Original Art (Acetylene Comics, 2001). Former CIA agent, Sabina Reeves stands poised to take on any assignment given by the Council, in this alternate cover illustration for this special Vesper preview issue. The image area measures 10” x 15” and the art is in Excellent condition. Includes a copy of Vesper #1, signed by writer, John LaFleur and artist, Hannibal King.
Charles Vess - “Lord of the Rings: The Two Towers, Shelob’s Lair” Illustration Original Art (1979). Sam Gamgee holds the fearsome Shelob at bay after she has subdued Frodo Baggins in this eerie tableau painted by famed fantasy artist Charles Vess. “There agelong she had dwelt, an evil thing in spider-form, even such as once of old had lived in the Land of the Elves in the West that is now under the Sea, such as Beren fought in the Mountains of Terror in Doriath, and so came to Luthien upon the green sward amid the hemlocks in the moonlight long ago. How Shelob came there, flying from ruin, no tale tells, for out of the Dark Years few tales have come. But still she was there. who was there before Sauron, and before the first stone of Barad-Dur and she served none but herself, drinking the blood of Elves and Men, bloated and grown fat with endless brooding over her feasts, weaving webs of shadow; for all living things were her food, and her vomit darkness.” This magnificent mixed-media painting has an image area of 15.75” x 10.5”, and the art is in Excellent condition.

Charles Vess - “Sanctum and Sigil: Mage the Awakening” Book Cover Original Art (White Wolf Publishing, 2005). Modern fantasy master Charles Vess has worked as an illustrator for National Lampoon, Heavy Metal, Readers Digest, and he has also drawn and painted scores of pages of comic book pages for both Marvel and DC. Vess has also illustrated Shakespeare’s A Midsummer Night’s Dream and a version of “Little Red Riding Hood.” The image area of this magical scene, used as the cover for a sourcebook about the game, Mage: The Awakening, measures 11” x 16.5”, and the art is in Excellent condition.

Tim Vigil and Tony Bledsoe - Jack the Lantern #1, page 12 Original Art (DC, 1998). This moody Tim Vigil and Tony Bledsoe page was published in the first issue of the critically acclaimed cult mini-series, Jack the Lantern. The art measures 11” x 17” and is in Excellent condition. Signed by Tim Vigil and Tony Bledsoe on the back.

Neil Vokes - Pittsburgh Comic Con Illustration Featuring the Universal Studio Monsters Original Art (2002). It’s creepy and it’s spooky — it’s an invitation to a Halloween comic book show from the Universal Studio monsters. This ghostly grey tone illustration has an image area of 10” x 13”, and the piece has been matted and framed alongside a copy of the printed piece. The entire framed display has an overall size of 27” x 22”, and the art is in Excellent condition.
43591  Wacky Packages “Ditch Boy Paint” Trading Card Illustration Original Art (Topps, 1974). This uproarious painting from the Topps card company (whose freelancers included such talented artists as Norm Saunders and Art Spiegelman) was produced for the sixth series of Wacky Packages stickers. These originals seldom come on the market and are highly sought after by collectors of comic art and non-sports card collectors. The image area of this piece measures approximately 4.5” x 6”, and the art is in Excellent condition.

43592  Wacky Packages “Kong Fu Bubble Gum” Trading Card Illustration Original Art (Topps, 1974). Kung Fu is no match for Kong Fu! The image area of this hard-hitting piece from the 8th Series measures approximately 4” x 5.5”, and the art is in Excellent condition.

43593  Desmond Walduck - Dan Dare: Phantom Fleet, Vol. 9, page 2 Original Art (undated). Jumping Jets! The Dan Dare saga continues in this classic page from the “Phantom Fleet” storyline. The image area measures 9.5” x 12”. There is some light glue staining; otherwise the condition is Very Good.

43594  Bill Ward - Pin Up Girl Humorama Illustration Original Art (undated). Bill Ward was the undisputed master when it came to humorous, sexy “good girl” art. Drawn with pencil, ink, and opaque white on light brown paper, this measures approximately 15.5” x 21.5” overall. This piece is in Fair condition — there’s a small chunk missing at the top right, and the bottom right corner (with the lovely lady’s foot and Ward’s signature) is torn off but included.
43595  Bill Ward - Overstreet Comic Book Price Guide #8 Cover Featuring Torchy and Women In Comics Original Art (1978). Torchy is in the frontline of Bill Ward's shapely salute to "Women In Comics." Hawkgirl, Bulletgirl, Sheena, Miss Fury, Wonder Woman, Lady Luck, and the Phantom Lady add their considerable charms to this top-drawer example of "good girl" art. This mixed-media on board masterwork has an image area of 12.5" x 20", and aside from a pasted-on word balloon, the art is in Excellent condition. A Bill Ward comic art fan would have a hard time topping this sensational scene — Ward's super-sizziling salute to the heroines of the Golden Age of comics!
43596 Bill Ward - Torchy #1 Cover Recreation Original Art (1979). Uncle Sam, the United States Navy, and every "good girl" art fan with a pulse wants a date with Torchy! Bill Ward’s curvaceous cutie, Torchy, certainly piped a few hearts aboard in the late forties, and this star-spangled cover recreation of her first issue is a winner. This mixed-media on board sensation has an overall size of 17.5” x 24”, and aside from a stress crease starting along the lower right edge and running towards the recruiting poster (around the sailor’s knee area), the art is in Very Good condition.

43597 Keith Watson - Eagle V14 #9, Dan Dare “Operation Dark Star” Page Original Art (Eagle, 1963). When it comes to handsome grey tone art, few artists can top the clean-cut artwork of Keith Watson. This page from the early sixties spotlights the fabulous, futuristic spacecraft and military uniforms that have made Dan Dare a world-wide fan-favorite. This action-packed page has an image area of 14” x 18”. Aside from missing its title logo in panel one, this page is in Excellent condition.

43598 Web of Mystery #3 Cover Original Art (Ace Magazines, 1953). Weird! Eerie! Startling! Monstrous creatures are bubbling up from behind the Web of Mystery on this pre-Code spine-tingler. This blood-curdling cover scene has an image area of 10” x 15”. The title logo and the word balloon are carefully color-matched replacement elements; otherwise, the art is in Very Good condition. A printed copy of the comic book is included with this lot.

43599 Morgan Weistling - “Richie Rich,” One-Sheet Movie Poster Comprehensive Painting Original Art (Warner Brothers, 1994). “An adventure so big — even the world’s richest kid can’t afford to miss it!” Macaulay Culkin stars as the richest boy in the world in Morgan Weistling’s finely detailed study for a one-sheet poster. Weistling’s incredible paintings have been used to promote such movies as “Anastasia,” “The Santa Clause,” “Last Action Hero,” “The Lost World,” as well as numerous action-thrillers. This oil on masonite painting has an overall size of 20” x 30”, and the piece is in Excellent condition.

43600 Larry Welz - Cherry #9 Cover Original Art (Last Gasp, 1990). Keep on truckin’, with Cherry! This all-American comix cover has an image area of 13.5” x 15”, and the piece has been matted and framed alongside a printed copy of the comix. The entire framed display has an overall size of 31.5” x 31.5”, and the art is in Excellent condition.

43601 Kevin West and Rick Burchett - Justice League America #81, Splash Page 4 Original Art (DC, 1993). The Justice League fight Captain Atom and his trio of peacekeepers over the fate of the aliens Blake and Corbett, in this page from the story, “Do the Right Thing,” written by Dan Vado. The page has an image area of 10” x 15” and is in Excellent condition.
43602  **Alvin S. White Studios - Disney Characters Christmas Painting Original Art (undated).** A colorful Christmas scene of Dumbo, candy cane in trunk, pulling a golden sleigh far above the North Pole. Santa’s helpers Timothy Q. Mouse, Mickey Mouse, Goofy, and Pluto are ready to hand out jolly gifts. Meanwhile, Donald Duck wraps the entire globe in a bright yellow ribbon. This attractive illustration came from the Alvin S. White Studios, producers of many Disney Press children’s books. The overall size of the art board measures 18” x 18.25”, and is in Excellent condition. Gear up for the holidays with mistletoe, candy canes, and Mickey Mouse!

43603  **Maurice Whitman (attributed) - Jungle Comics #137, page 12 Original Art (Fiction House, 1951).** Kaa’anga’s athletic girlfriend, Ann Mason, proves herself to be master of jungle battle tactics in this stampede scene from the thriller, “The Safari of Golden Ghosts.” This romp has an image area of 12” x 18”, and the art is in Excellent condition.

43604  **Mike Wieringo and Jose Marzan Jr. - Flash #81, page 14 Original Art (DC, 1993).** Flash confronts the Combine, in this page from the Mark Waid story, “Friends and Lovers.” The art has an image area of 10” x 15” and is in Excellent condition. Signed by Mike Wieringo at the upper right.

43605  **George Wildman - Looney Tunes #282 Complete 12-page Story “Chateau Snow” Original Art (DC, 1993).** Both Daffy and Elmer take a few days off and head to the slopes for some winter fun in this twelve-page gagfest. Guess who winds up being chipped out of a solid block of ice... again? George Wildman’s wacky way with a brush provides some excellent graphics! Ink and blue pencil on bristol; a few panels use photostats and white-out. Signed on the first page. Image area is approximately 10” x 15”, and all pages are in Excellent condition. As a bonus, this lot also includes copies of Wildman’s original penciled pages, plus Wildman’s copy of the typed script by John Walker.

43606  **Richard Williams - Mad #464, “I Hear You,’ Thanks to Unwarranted Wiretapping” Illustration Original Art (EC, 2006).** Richard Williams’ beautifully painted lampoon of James Montgomery Flagg’s famous “I Want You” recruitment poster offers a wise double-take on American government and freedom, in true Mad fashion. This piece has an overall size of 12” x 18”, and the art is in Excellent condition.
43607  Richard Williams - Mad #468, “Bill Clinton Rejected Portraits” Illustration Original Art (EC, 2006). Can you blame Monica? Who could resist this cute, little fellow? Richard Williams lays the truth bare in this hilarious illustration. This oil on canvas piece has an image area of 19” x 11”, and the art is in Excellent condition.

43608  Richard Williams - Mad #468, “Bill Clinton Rejected Portraits” Illustration Original Art (EC, 2006). Potrzebie — President Clinton’s nozzle runneth over in this outrageous scene, painted by Richard Williams. This painted illustration has an image area of 12” x 19”, and the art is in Excellent condition.

43609  Richard Williams - Mad #468, “Bill Clinton Rejected Portraits” Illustration Original Art (EC, 2006). Words fail us — Richard Williams has done it again, with his priceless portrait of the forty-second President of the United States of America. This “Mad-sterpiece has an image area of 17.5” x 12”, and the art is in Excellent condition.

43610  Richard Williams - Mad #468, “Bill Clinton Rejected Portraits” Illustration Original Art (EC, 2006). President Clinton is on track for a whole lot of fun in this highly suggestive scene, painted by the irrepressible Richard Williams. This oil on canvasboard painting has an image area of 13.75” x 9.5”, and the art is in Excellent condition.

43611  Richard Williams - Mad #468, “Bill Clinton Rejected Portraits” Illustration Original Art (EC, 2006). Let the good times roll — it appears it’s time for more stain-remover from the looks of this bubbly Richard Williams portrait of President William Jefferson Clinton. The Pres asks only that we don’t tell Kenneth W. Starr about any other dirty-laundry! This oil on canvasboard painting has an image area of 11” x 17”, and the art is in Excellent condition.

43612  Richard Williams - Mad #468, “Bill Clinton Rejected Portraits” Illustration Original Art (EC, 2006). Folks, this offbeat Bill Clinton portrait is so provocative, we were just too afraid to let any of our own “usual gang of idiots” write any double-entendre one-liners about it — so, please imagine your own personal “Mad-lib!” Richard Williams’ oil on canvas-board illustration has an image area of 12” x 18.5”, and the art is in Excellent condition.
43613  Richard Williams - Britney Spears Mad Magazine Illustration Original Art (EC, undated).
Oops, she ate it again — it seems pop star Britney Spears has to eat, drink, and smoke for two now, in this fine piece of “humor in a jugular vein,” painted by Mad artist Richard Williams. This piece has an overall size of 17.5” x 23”, and the art is in Excellent condition.

43614  Richard Williams - Mad #474 “Gap Celebrity Ads You May Have Missed — Kevin Federline” Mad Illustration Original Art (EC, 2007). Richard Williams captures the irresistible appeal of Kevin Federline, the ex-husband of pop diva, Britney Spears. This piece has an overall size of 18.5” x 13.5”, and the art is in Excellent condition.

43615  Al Williamson - Flash Gordon Record Jacket Preliminary Illustration (MGM, undated). This splendid pencil and ink preliminary, drawn on vellum, was a key step in the creation of Al Williamson’s record jacket illustration for a Flash Gordon album. The Ming figure is very similar to the one used in the final version. This piece has an overall size of 13.5” x 16.5”, and the art is in Very Good condition.

43616  Al Williamson - Gold & Silver Overstreet Comic Book Quarterly #4 Hand Colored Science Fiction Cover Production Piece (Gemstone, 1994). Science fiction heroes and space opera fantasy have made a life-long impression on Al Williamson. As a youngster, he was raised in the South American city of Bogota, Columbia, and his love affair with science fiction began when he was mesmerized by the 1940 “Flash Gordon” movie serial starring Buster Crabbe. Williamson has admitted, “I was immediately taken with it. It took over my life.” This beautiful, hand colored production piece (the color was hand painted over a photostat of the black line work to produce the “camera-ready” image for the printed cover) features many of the Williamson science fiction hallmarks — vast cosmic vistas, sleek rocket ships, handsome heroes and heroines, and speckled space lizards. This piece has an image area of 11.5” x 17”, and it has been framed to an overall size of 18.5” x 24”. The piece is in Excellent condition.

43617  Skip Williamson - Snappy Sammy Smoot Complete One-Page Story Original Art (c.1990). Underground mainstay and Playboy cartoon editor Skip Williamson’s Snappy Sammy Smoot reflects on the big picture, only to be rudely interrupted by Bozo Rebebo, in this sharp one-pager. Williamson’s distinctive crosshatch-heavy art style is well showcased in this piece, which has an image area of approximately 6.75” x 11.25”, on a 10.75” x 15.25” piece of illustration board. In Excellent condition.
43618  **George Wilson - Boris Karloff Tales of Mystery #17 Cover Original Art (Gold Key, 1967).** "A tormented sculptor molds volcanic sand into works of art — and terror," read the blurb on the printed cover of this issue. Talk about "life-like sculpture!" The painting has an approximate image area of 12" x 15", and the art is in Very Good condition.

43619  **George Wilson - UFO Flying Saucers #3 Cover Original Art (Gold Key, 1972).** "Are They Alive? Strange events - ominous encounters — that confront and baffle mankind." This colorful crew of space-critters is sure to send a shiver down your spine. The image area of this painting is approximately 12" x 15", and the art is in Very Good condition.

43620  **S. Clay Wilson - “A Crippled Beggar” Illustration Original Art (1982).** When it comes to showing the seedier side of life (and death), no one can match S. Clay Wilson. The artist best known as the raunchiest of all the Zap Comix crew (and that’s one raunchy group), Wilson has honed his skills over the years without compromising the grittiness and no-punches-pulled style that has kept him a fan favorite for over thirty-five years. This piece, titled "A Crippled Beggar Robbing a Corpse..." gives us a quick glimpse at the horrors of war, poverty, and pain, all at once. Brilliant! Mixed media on board, with an image area of approximately 9.5" x 6.5". In Excellent condition. Framed and matted.

43621  **S. Clay Wilson - “Irish Giant” Illustration Original Art (1993).** Faith and begorra! That Zap Comix madcap strikes again with this rude 'n' crude color extravaganza. The full title is "Irish Giant Loves to Lick Sisterly Ginch" — Wilson’s never been one to mince words! Dig those wild background colors! This mixed-media creation measures approximately 9.5" x 10", and is in Excellent condition. Framed and matted. Adult themes.
43622  Chuck Wojtkiewicz and Bob Dvorak - Justice League America #99 Cover Original Art (DC, 1995). Hail, hail — the gang’s all here! With “The Coming of Strange Brood,” a whole new Justice League America reformed under Wonder Woman. The team members included Hawkman III, Nuklon, and Obsidian. Other members answering the roll call were the Flash, Crimson Fox, and Metamorpho. This new band of heroes used the Overmaster’s former escape pod, The Refuge, as their orbiting headquarters. This cover scene has an image area of 10” x 15”. The type elements are pasted-on an acetate overlay, and the art is in Excellent condition.

43623  Basil Wolverton - Plop #9 Cover Original Art (DC, 1974). Few comic artists’ drawings are as instantly recognizable as Basil Wolverton’s. His comical, often twisted, views of life provided an uproarious change of pace from the staid conventions of reality. Underground comic legend Robert Crumb was one of the many cartoonists influenced by the outrageous humor of such “wolvertoons,” and Wolverton’s covers for Plop are regarded by many fans to be among his definitive works. This calamitous cover portrait has an overall size of approximately 18.75” x 12.5”, and the art is in Excellent condition.

43624  Tom Wood - Walt Disney “Donald and Pluto” Good Housekeeping Illustration Original Art (Good Housekeeping, 1936). The Good Housekeeping series of Walt Disney illustrated verse pages ran for ten years, beginning in 1934. This incredible framed presentation showcases five of the wonderful Tom Wood watercolor illustrations from the September, 1936 issue. Starring in this sequence are plumber Donald Duck and his trusty assistant, Pluto, both attempting to upgrade Pluto’s doghouse with running water. The illustrations range in size from 6.5” x 4.5” to 14.5” x 6”, and are matted and framed to an overall size of 25” x 33”. The frame has a few minor nicks and scratches, but the art remains in Excellent condition. Some of these superb illustrations were printed on page 105 of David Gerstein’s recent history, Walt Disney’s Mickey and the Gang, Classic Stories in Verse.

43625  Wally Wood - Frontline Combat #14, “Albatross” Title Page 1 Original Art (EC, 1953). The hyper-realism of EC’s ace artist, Wally Wood, is showcased in this detailed title page for an airplane story featuring the Grumman SA-16 Albatross. Only a storytelling genius like writer-editor, Harvey Kurtzman, could layout a battle tale for Wood that was both obsessively accurate and still thrilling. This page has an image area of 13” x 18”. Aside from some small stains in the lower right of the first panel, a pasted-on caption at the top of the first panel, and a sealed tear at the lower right corner of the page (outside the image area), the art is in Very Good condition.
43626  Wally Wood - Three Dimensional EC Classics “V-Vampires,” page 7 Original Art (EC, 1954). For EC’s debut into the 3-D craze, four fan-favorite yarns, one from each of the titles, *Mad*, *Weird Science*, *Frontline Combat*, and *Crime SuspenStories*, were retold in this one-shot, published in the Spring of 1954. Offered here is page 7 of Wally Wood’s reworked version of the Mad #3 classic, “V-Vampires.” The art is rendered on Craftint paper and four pieces of acetate, each piece having art and consecutively numbered pages. The five pieces were then stacked together, with eye-popping results. The 3-D effect is striking, and then there’s added attraction of the voluptuous ‘doll’ — a Wood specialty. Aside from some mild aging of the acetate and some very minor paint loss, this art is in Excellent condition.

43627  Wally Wood - Sally Forth Comic Strip #S111 Original Art (Wood and Richter, 1973). Humor, action-adventure, fantasy, and erotic art — Wally Wood could draw it all, and he did, in this Sally Forth episode! This far-out thriller was drawn on two boards, each with an image area measuring 16.5” x 10.25”. Aside from an aging title logo, both pieces average Excellent condition.

43628  Wally Wood - Sally Forth Comic Strip #S120 Original Art (Wood and Richter, 1973). Sally Forth, ‘Smorky, and Lt. Q. P. Dahl share an extra-dimensional adventure in this sultry science fiction/fantasy lampoon by the great Wally Wood. This strip was drawn on two boards, each with an image area measuring 16.5” x 10.25”. Aside from pasted-in yellowing newspaper type and special op-art effects and a few small stains, both pieces are in Very Good condition.

43629  Wally Wood - Eerie #60, “The Man Hunters,” page 3 Original Art (Warren, 1974). This action-packed page from “The Man Hunters” displays the superb handling of figure drawing and creepy-crawly alien life-forms that made Wally Wood a legend in the science fiction genre. These scenes spotlight Wood’s hallmark use of lighting effects and fantastic visual textures. This bombastic Bronze Age page has an approximate image area of 12” x 18”, and the art is in Excellent condition.

43630  Wally Wood - Weird Sex-Fantasy Portfolio Plate Illustration Original Art (Collector’s Press, 1977). It’s *déjà vu* all over again, as “Mars attacks” with a new dirty trick. According to notes written on the back of this piece, this deadly mantrap was originally created for one of the Warren publications, but the piece was rejected and ended up seeing print in Wally Wood’s *Weird-Sex Portfolio* instead. This mixed-media on paper illustration has an image area of 10.5” x 15”, and the art is in Very Good condition.

43631  Wally Wood - Men’s Magazine Panel Page Original Art (undated). Wally Wood delighted in showing the funny side of sex, and his drawing ability made such art both titillating and hilarious at the same time. This detailed page has an image area of 11.5” x 14’’, and the art is in Excellent condition. Adult themes. Note: Due to the graphic nature of this piece, we must censor our catalog image; if you are 21 or older, you can see all the unexpurgated details online! Sorry, kids!
43632  Bernie Wrightson - Seraphim #5, Conan Illustration Original Art (1970). Robert E. Howard’s immortal barbarian, Conan, is cloaked in shadow and mystery in this moody masterwork, drawn by fantasy art master Bernie Wrightson. This striking portrait has appeared in the pages of the fanzine Seraphim, and also in such Wrightson collections as A Look Back and The Mutants. This piece has an overall size of 9” x 12”, and the art is in Very Good condition.

43633  Bernie Wrightson - Swamp Thing #5, page 3 Original Art (DC, 1973). The Swamp Thing stars in every panel of this moody breath-taker, and Bernie Wrightson’s fine-lined inking is at its best. This fantastic page is sure to be a showstopper in any Bronze Age art collection. This page has an image area of 10” x 15” and the art is in Excellent condition.

43634  Bernie Wrightson - Swamp Thing #8, page 17 Original Art (DC, 1974). Swamp Thing gets the lowdown on the horrible, tentacled mass known as M’Nagalah, in this Bronze Age page by Bernie Wrightson. The art has an image area of 10” x 15”, and aside from a few tape residue stains on the edges of the page, the art is in Excellent condition.

43635  Bernie Wrightson - Hand Painted Logo for “The Berni Wrightson Treasury” Original Art (Omnius Publishing Co, 1975). In the hands of a great cartoonist, a title logo can be a thing of beauty. There are several pencil layout roughs on the back of this page. This acrylic on paper painting has an overall size of 17” x 14”, and the art is in Very Good condition.
Bernie Wrightson - Dark Horse Presents #102, Aliens Part II, page 1 Original Art (Dark Horse, 1995). Bernie Wrightson detailed the eerie and unearthly anatomy of the Alien with his masterful brushwork in these shocking scenes. The master of the macabre delineated each horrible Alien sinew, tendon, scale, and tonsil with his senses-shattering style. The image area of this chiller-thriller is 11.5" x 17.5", and the art is in Excellent condition. Bernie Wrightson signed the page at the lower right.

Bernie Wrightson - “The Faculty #24” Movie Concept Illustration Original Art (circa 1998). This monstrous alien was one of the teachers at Herrington High — leave it to “monster-master” Bernie Wrightson to create such a blood-curdling creature. This pencil drawing has an overall size of 10.5" x 8.5", and the art is in Excellent condition.

Bernie Wrightson - “The Faculty #27” Movie Concept Illustration Original Art (circum 1998). This pencil drawing has an overall size of 10.5" x 8.5", and the art is in Excellent condition.

George Wunder - Terry and the Pirates Daily Comic Strip Original Art, dated 2-24-47 (Chicago Tribune- NY News Syndicate, 1947). This daily, from within the first two months of George Wunder’s debut on the feature, features Terry Lee, Hotshot Charlie, Ermine, and Lhassa. Wunder had a tall order to fill in the assignment of taking over Terry from comic strip legend Milton Caniff. However, Wunder was so successful, his tenure on the feature ran for over 25 years. This strip has an image area of 21.75" x 6.5", and the art is in Excellent condition.

George Wunder - Terry and the Pirates Daily Comic Strip Original Art, dated 5-15-48 (Chicago Tribune- NY News Syndicate, 1948). George Wunder showcases his bravura brush technique in this Cold War thriller, titled “Who Fathoms Females?” This dazzling daily has an image area of 21.75" x 6.5", and the art is in Excellent condition.
43641  XNO - Monster Girl Illustration Original Art (Blab!, c. 1995). Outrageous is the word for celebrated “Lowbrow” artist XNO, whose bizarre creations have seen print in minicomix, artzines (like Blab!, where this piece was originally published), on skateboards and surfboards, and on television (as an animator for MTV). Ink and white-out on board, with an image area of approximately 5” x 6.5”. In Excellent condition.

43642  Chic Young - Dumb Dora Daily Comic Strip Original Art, dated 2-26-30 (Newspaper Feature Service, 1930). Chic Young’s flair for “good girl” art in the Art Deco style is showcased in this episode from the thirties. This daily has an image area of 18” x 4”, and the art is in Excellent condition.

43643  Chic Young - Dumb Dora Daily Comic Strip Original Art, dated 3-19-30 (Newspaper Feature Service, 1930). Apparently Dora hasn’t heard the adage about “A bird in the hand...” This episode has an image area of 18” x 4”, and the art is in Excellent condition.

43644  Chic Young - Blondie Daily Comic Strip Original Art, dated 8-14-40 (King Features Syndicate, 1940). Mosquitoes have turned the normally mild-mannered Dagwood into a berserker in this beautifully drawn episode from the forties. This daily has an image area of 19” x 5”, and aside from missing its Zipatone, the art is in Excellent condition.

43645  Chic Young - Blondie Sunday Comic Strip Original Art, dated 7-11-71 (King Features Syndicate, 1971). Mr. Dithers’ surprise birthday party proves to be a smash hit — but Dagwood still takes a few lumps on the way, as usual. This hilarious strip has an image area of 17” x 15”. The Sunday was cut between panel tiers two and three, and there is a light stain through the center of the strip; otherwise, the art is in very good condition.

43646  Mike Zeck and John Beatty - Secret Wars #11, page 8 Original Art (Marvel, 1985). This eighties epic was the best-selling series of its day, and a star-studded cast of heroes and villains appears here. The Molecule Man, the Enchantress, the Lizard, Dr. Octopus, the Absorbing Man, the Wrecker and his Wrecking Crew, Iron Man, Thor, Hawkeye, the Fantastic Four, and even Spider-Man are among them. This piece has an image area of 10” x 15”. This page has stick-on word balloons; otherwise, the art is in Excellent condition.

43647  Michael Zulli - Remembering Ireland Angel Illustration Original Art (2007). Veteran illustrator, Michael Zulli, renders this lush illustration in pen and ink with watercolor. The image area measures 10” x 13” and the art is in Excellent condition. Signed by Michael Zulli at the lower right.
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PRODUCTION ART & PRINTS

43648  **Fantastic Four #33 - Marvel House Ad Production Piece (Marvel, 1964).** Face Front, True Believer! Mighty Marvel is on the march again with this house ad featuring a photostat layout of four Jack Kirby cover classics. This page has an overall size of 14" x 22.5", and this production piece is in Excellent condition.

43649  **Mickey’s 25th Anniversary Print with Walt Disney Signature (Disney, circa 1953).** Lovely full-color print featuring the main mouse, Mickey, with a mat featuring a Walt Disney signature. The print is in Excellent condition. The mat is in Very Good condition.

43650  **Frank Frazetta - “Golden Girl” Signed Limited Edition Print #286/2000 (Russ Cochran, 1978).** “Golden Girl” remains one of the most popular of Frank Frazetta’s limited edition prints. This print was reproduced at the exact size of Frazetta’s original art, with an image area measuring approximately 11.25" x 13.25" and an overall size of 18" x 17.25". Printed on museum quality paper, and individually signed and numbered by Frank Frazetta. This lot includes the original print sleeve, both items are in Excellent condition.

43651  **Walter Lantz - “Woody’s Triple Self Portrait” Lithograph (1979).** This “Happy Art” by Walter Lantz is an homage to Norman Rockwell, and features Woody painting Woody. This unique item was created by Walter Lantz, and includes his signature at the lower right. This print has been augmented with touches of paint in various spots and then varnished. The image area measures approximately 23.5" x 17", and this piece is in Excellent condition.

43652  **Wally Wood’s Weird Sex-Fantasy Limited Edition Signed Portfolio, 1470/2000 (Collector’s Press, 1981).** Wally Wood’s legion of fans have always known about Woody’s taste for a bit of, shall we say — erotic fantasy — in many of his private drawings. Here’s his infamous Weird Sex-Fantasy portfolio, in which Wood really ran wild with his super-charged imagination. A total of eleven 12" x 16" plates showcase Wood’s “good girl,” black and white art, all in a science fiction setting that would otherwise be right at home in any classic EC science fiction title. And those Wood girls — *hey, now!* This handsome portfolio is definitely “the kind spacemen like” — and how. Wally Wood has signed and numbered the first plate in black marker. All pf the plates, plus the intro page and cover, are in Excellent condition.

END OF SESSION THREE
52001  Alarming Adventures #1 File Copy
(Harvey, 1962) CGC NM 9.4 Cream to off-white pages.
John Severin cover. Reed Crandall, Dick Ayers, and
CGC census 9/07: 2 in 9.4, none higher.

52002  Annie Oakley and Tagg #10 File Copy
(Dell, 1957) CGC NM 9.4 Off-white pages.
Photo cover. Overstreet 2007 NM- 9.2 value = $130.
CGC census 10/07: 2 in 9.4, 2 higher.

52003  Annie Oakley and Tagg #12 File Copy
(Dell, 1957) CGC NM- 9.2 Cream to off-white pages.
CGC census 10/07: 1 in 9.2, 2 higher.

52004  Annie Oakley and Tagg #15 File Copy
(Dell, 1958) CGC NM 9.4 Off-white pages.
CGC census 10/07: 1 in 9.4, none higher.

52005  Annie Oakley and Tagg #17 File Copy
(Dell, 1958) CGC NM 9.4 Cream to off-white pages.
CGC census 10/07: 3 in 9.4, none higher.

52006  Baby Huey and Papa #2 File Copy
(Harvey, 1962) CGC NM+ 9.6 Cream to off-white pages.
CGC census 9/07: 1 in 9.6, none higher.

52007  Baby Huey and Papa #27 File Copy
(Harvey, 1967) CGC NM+ 9.6 Off-white pages.
Overstreet 2007 NM- 9.2 value = $22. CGC census 9/07: 1 in 9.6, none higher.

52008  Baby Huey and Papa #29 File Copy
(Harvey, 1967) CGC NM+ 9.6 Cream to off-white pages.
Overstreet 2007 NM- 9.2 value = $22. CGC census 9/07: 1 in 9.6, none higher.

52009  Baby Huey and Papa #30 File Copy
(Harvey, 1967) CGC NM+ 9.6 Off-white pages.
Overstreet 2007 NM- 9.2 value = $22. CGC census 9/07: 1 in 9.6, none higher.

52010  Beverly Hillbillies #2 File Copy
(Dell, 1963) CGC NM 9.4 Off-white to white pages.
Overstreet 2007 NM- 9.2 value = $140.
CGC census 10/07: 2 in 94, 1 higher.

52011  Blondie and Dagwood Family #1 File Copy
(Harvey, 1963) CGC NM+ 9.6 Off-white pages.
Overstreet 2007 NM- 9.2 value = $60. CGC census 9/07: 1 in 9.6, none higher.

52012  Blondie Comics Monthly #40 File Copy
(Harvey, 1952) CGC NM 9.2 Cream to off-white pages.

52013  Blondie Comics #43 File Copy
(Harvey, 1952) CGC NM 9.2 Cream to off-white pages.

52014  Blondie Comics #44 File Copy
(Harvey, 1952) CGC NM 9.2 Cream to off-white pages.

52015  Blondie Comics #51 File Copy
(Harvey, 1953) CGC NM 9.4 Cream to off-white pages.
Overstreet 2007 NM- 9.2 value = $32. CGC census 9/07: 1 in 9.4, none higher.

52016  Blondie Comics #140 File Copy
(Harvey, 1960) CGC NM 9.4 Off-white pages.

52017  Blondie Comics #148 File Copy
(Harvey, 1961) CGC NM+ 9.6 Cream to off-white pages.

52018  Blondie Comics #155 File Copy
(Harvey, 1962) CGC NM+ 9.4 Off-white to white pages.

52019  Blondie Comics #156 File Copy
(Harvey, 1963) CGC NM+ 9.6 Off-white pages.


52026 Captain Marvel Jr. #19 (Fawcett, 1944) CGC VF 8.0 White pages. Captain Nazi and Captain Nippon appearances. Mac Raboy cover. Sid Lazarus and Art Helfant art. Overstreet 2007 VF 8.0 value = $356. CGC census 10/07: 3 in 8.0, 4 higher.

52027 Captain Marvel Jr. #27 (Fawcett, 1945) CGC VF 8.0 Cream to off-white pages. Mac Raboy cover and art. Art Helfant art. Overstreet 2007 VF 8.0 value = $287. CGC census 10/07: 1 in 8.0, 3 higher.

52028 Captain Marvel Jr. #42 Davis Crippen (“D” Copy) pedigree (Fawcett, 1946) CGC VF/NM 9.0 Off-white to white pages. Robot cover by Bud Thompson, Sid Lazarus art. Overstreet 2007 VF/NM 9.0 value = $237; NM- 9.2 value = $320. CGC census 9/07: 1 in 9.0, 4 higher.


52044 Casper and Wendy #7 File Copy (Harvey, 1973) CGC NM+ 9.6 White pages. Overstreet 2007 NM- 9.2 value = $16. CGC census 10/07: 1 in 9.6, 0 higher.


52046 Cheyenne #8 Mile High pedigree (Dell, 1958) Condition: FN/VF. Clint Walker photo cover. Overstreet 2007 FN 6.0 value = $24; VF 8.0 value = $47.


52049 Dagwood #30 File Copy (Harvey, 1953) CGC NM 9.4 Cream to off-white pages. Overstreet 2007 NM- 9.2 value = $60. CGC census 10/07: 1 in 9.4, none higher.
52050 Dagwood #32 File Copy (Harvey, 1953) CGC NM 9.4 Cream to off-white pages. Overstreet 2007 NM- 9.2 value = $50. CGC census 10/07: 1 in 94, none higher.

52051 Dagwood #34 File Copy (Harvey, 1953) CGC NM- 9.2 Cream to off-white pages. Overstreet 2007 NM- 9.2 value = $50. CGC census 10/07: 1 in 92, none higher.

52052 Dagwood #35 File Copy (Harvey, 1953) CGC NM- 9.2 Cream to off-white pages. Overstreet 2007 NM- 9.2 value = $50. CGC census 10/07: 1 in 92, none higher.

52053 Dell Giant Comics - Bugs Bunny's Vacation Funnies #3 File Copy (Dell, 1953) CGC VF+ 8.5 Off-white pages. Overstreet 2007 VF: 8.0 value = $80; VF/NM 9.0 value = $135. CGC census 10/07: 1 in 8.5, 2 higher.

52054 Dell Giant Comics Bugs Bunny Vacation Funnies File Copy #6 (Dell, 1956) CGC NM 9.4 Off-white to white pages. Overstreet 2007 NM- 9.2 value = $170. CGC census 9/07: 2 in 94, none higher.


52062 Dell Giant Comics - Donald Duck Beach Party #5 File Copy (Dell, 1958) CGC VF+ 8.5 Off-white pages. Donald Duck, Mickey Mouse, and Goofy appear. Tony Strobl, Paul Murry, and Jack Bradbury art. Overstreet 2007 VF: 8.0 value = $56; VF/NM 9.0 value = $103. CGC census 10/07: 1 in 8.5, 1 higher.

52063 Dell Giant Comics Nancy and Sluggo Travel Time File Copy (Dell, 1958) CGC NM+ 9.6 Off-white to white pages. Overstreet 2007 NM- 9.2 value = $160. CGC census 9/07: 1 in 96, none higher.

52064 Dell Giant Comics Western Roundup #16 File Copy (Dell, 1956) CGC NM- 9.2 Off-white pages. Dale Evans back cover photo. Currently, the only CGC-certified copy. Overstreet 2007 NM- 9.2 value = $180. CGC census 10/07: 1 in 92, none higher.


52066 Dell Giant Comics Western Roundup #23 File Copy (Dell, 1958) CGC NM 9.4 Off-white to white pages. Russ Manning art. Overstreet 2007 NM- 9.2 value = $180. CGC census 10/07: 3 in 94, none higher.


52070 Dell Giant Comics Woody Woodpecker Country Fair File Copy #5 (Dell, 1956) CGC VF 8.0 Off-white to white pages. Overstreet 2007 VF: 8.0 value = $64. CGC census 9/07: 2 in 8.0, 2 higher.


52076  Doll Man Quarterly #9 (Quality, 1946) CGC VF 8.0 Cream to off-white pages. Second appearance of Torch by Bill Ward. Al Bryant cover and art. Overstreet 2007 VF 8.0 value = $336. CGC census 10/07: 1 in 8.0, 2 higher.


52078  Donald Duck #58 File Copy (Dell, 1958) CGC NM 9.4 Cream to off-white pages. Overstreet 2007 NM- 9.2 value = $80. CGC census 10/07: 0 in 9.4, 0 higher.

52079  Family Affair #2 File Copy (Gold Key, 1970) CGC NM 9.4 Off-white to white pages. Photo cover. Overstreet 2007 NM- 9.2 value = $42. CGC census 9/07: 1 in 9.4, 6 higher.


52085  Four Color #836 Man in Flight (Dell, 1957) CGC NM+ 9.6 Off-white to white pages. Overstreet 2007 NM- 9.2 value = $105. CGC census 9/07: 2 in 9.6, none higher.


52089  Four Color #1114 Huckleberry Finn - File Copy (Dell, 1960) CGC NM 9.4 Off-white pages. Overstreet 2007 NM- 9.2 value = $75. CGC census 10/07: 1 in 9.4, 1 higher.

52090  Four Color #1117 The Boy and the Pirates - File Copy (Dell, 1960) CGC NM 9.4 Off-white pages. Overstreet 2007 NM- 9.2 value = $95. CGC census 10/07: 1 in 9.4, 1 higher.

52091  Four Color #1126 Sundance - File Copy (Dell, 1960) CGC NM+ 9.6 Off-white pages. Overstreet 2007 NM- 9.2 value = $95. CGC census 10/07: 2 in 9.6, none higher.

52092  Four Color #1136 Jungle Cat - File Copy (Dell, 1960) CGC NM 9.4 Cream to off-white pages. Photo cover. From the Disney movie "Jungle Cat." Overstreet 2007 NM- 9.2 value = $95. CGC census 10/07: 4 in 9.4, none higher.

52093  Four Color #1140 Donald Duck Album - File Copy (Dell, 1960) CGC NM+ 9.6 Off-white pages. Overstreet 2007 NM- 9.2 value = $95. CGC census 10/07: 1 in 9.6, none higher.


52095  Four Color #1149 Goofy - File Copy (Dell, 1961) CGC NM+ 9.4 Off-white pages. Overstreet 2007 NM- 9.2 value = $70. CGC census 10/07: 1 in 9.6, none higher.


52098  Four Color #1172 Fury File Copy (Dell, 1961) CGC NM+ 9.4 Cream to off-white pages. Fury. Photo cover. Overstreet 2007 NM- 9.2 value = $100. CGC census 9/07: 2 in 9.4, 1 higher.


52101  Four Color #1196 Pixie and Dixie and Mr. Jinks File Copy (Dell, 1961) CGC NM+ 9.6 Off-white pages. Featuring Pixie and Dixie and Mr. Jinks. Overstreet 2007 NM- 9.2 value = $80. CGC census 9/07: 6 in 9.6, none higher.


52120 Friendly Ghost Casper #61 File Copy (Harvey, 1963) CGC NM/M+ 9.8 Off-white to white pages. Overstreet 2007 NM- 9.2 value = $32. CGC census 10/07: 1 in 9.8, none higher.


52122 Friendly Ghost Casper #63 File Copy (Harvey, 1963) CGC NM+ 9.6 Cream to off-white pages. Overstreet 2007 NM- 9.2 value = $32. CGC census 10/07: 2 in 9.6, 0 higher.

52123 Friendly Ghost Casper #64 File Copy (Harvey, 1963) CGC NM 9.4 Off-white pages. Overstreet 2007 NM- 9.2 value = $32. CGC census 10/07: 1 in 9.4, 1 higher.

52124 Friendly Ghost Casper #65 File Copy (Harvey, 1964) CGC NM 9.4 Off-white pages. Overstreet 2007 NM- 9.2 value = $32. CGC census 10/07: 2 in 9.4, 0 higher.

52125 Friendly Ghost Casper #66 File Copy (Harvey, 1964) CGC NM 9.4 Off-white pages. Overstreet 2007 NM- 9.2 value = $32. CGC census 10/07: 2 in 9.4, 0 higher.

52126 Friendly Ghost Casper #67 File Copy (Harvey, 1964) CGC NM 9.4 Cream to off-white pages. Overstreet 2007 NM- 9.2 value = $32. CGC census 10/07: 1 in 9.4, 2 higher.

52127 Gabby Hayes Western #16 Mile High pedigree (Fawcett, 1950) Condition: FN/VF. Photo front and back covers. Overstreet 2007 FN 6.0 value = $39; VF 8.0 value = $72.


52129 Gabby Hayes Western #37 Mile High pedigree (Fawcett, 1951) Condition: FN+. Photo cover. Overstreet 2007 FN 6.0 value = $30; VF 8.0 value = $58.

52130 Gene Autry's Champion #3 Mile High pedigree (Dell, 1951) Condition: VF-. Painted Cover. Overstreet 2007 VF 8.0 value = $45.


52133 Gene Autry Comics #44 Mile High pedigree (Dell, 1950) Condition: VF-. Photo cover. Overstreet 2007 VF 8.0 value = $60.


52138 Get Smart #5 File Copy (Dell, 1967) CGC NM 9.4 Off-white to white pages. Don Adams and Barbara Feldon photo cover. Overstreet 2007 NM- 9.2 value = $80. CGC census 10/07: 1 in 9.4, 2 higher.


52142 Harvey Hits #52 Casper and Nightmare - File Copy (Harvey, 1962) CGC NM 9.4 Cream to off-white pages. Casper and Nightmare star. Overstreet 2007 NM- 9.2 value = $60. CGC census 10/07: 1 in 94, none higher.


52145 Hoppy the Marvel Bunny #1 Davis Crippen (“D” Copy) Pedigree (Fawcett, 1945) CGC VF- 7.5 Cream to off-white pages. Overstreet 2007 VF 8.0 value = $170. CGC census 9/07: 1 in 75, 2 higher.

52146 Hot Stuff Sizzlers #7 File Copy (Harvey, 1962) CGC NM 9.4 Off-white to white pages. Giant size issue. Overstreet 2007 NM- 9.2 value = $75. CGC census 10/07: 1 in 94, 1 higher.


52150 Huckleberry Hound #24 File Copy (Gold Key, 1964) CGC NM 9.4 Cream to off-white pages. Overstreet 2007 NM- 9.2 value = $50. CGC census 10/07: 1 in 94, none higher.

52151 Huckleberry Hound #26 File Copy (Gold Key, 1964) CGC NM 9.4 Off-white pages. Overstreet 2007 NM- 9.2 value = $50. CGC census 9/07: 1 in 94, none higher.

52152 Huckleberry Hound #26 File Copy (Gold Key, 1964) CGC NM 9.4 Off-white pages. Overstreet 2007 NM- 9.2 value = $50. CGC census 10/07: 1 in 94, none higher.


52154 Huckleberry Hound #28 File Copy (Gold Key, 1966) CGC NM 9.4 Off-white to white pages. Back cover pin-up. Overstreet 2007 NM- 9.2 value = $50. CGC census 10/07: 1 in 94, 1 higher.

52155 Huckleberry Hound #29 File Copy (Gold Key, 1967) CGC NM+ 9.6 Off-white to white pages. Overstreet 2007 NM- 9.2 value = $50. CGC census 10/07: 3 in 96, none higher.


52165 Indian Chief #4 Mile High pedigree (Dell, 1951) Condition: VF. Painted cover. Overstreet 2007 VF 8.0 value = $25.

52166 Indians #5 Mile High pedigree (Fiction House, 1951) Condition: VF-. Maurice Whitman cover. Overstreet 2007 VF 8.0 value = $76; VF/NM 9.0 value = $108.


52168 The Invaders #3 File Copy (Gold Key, 1968) CGC NM+ 9.6 Off-white to white pages. Photo cover. Dan Spiegle art. Overstreet 2007 NM- 9.2 value = $105. CGC census 10/07: 11 in 96, none higher.


52181  Journey Into Mystery #16 (Atlas, 1954) CGC FN/VF 7.0 Off-white to white pages. This one’s a tough find in any grade, and this is as high a grade that CGC has awarded to date for the pre-Code issue #16. Featured artists include Bill Everett on the cover and Doug Wildey with story art. Overstreet 2007 FN: 6.0 value = $129; VF: 8.0 value = $262. CGC census 10/07: 3 in 9.0, none higher.


52188  Jungle Comics #64 Rockford pedigree (Fiction House, 1945) CGC NM- 9.2 Cream to off-white pages. Overstreet 2007 NM- 9.2 value = $300. CGC census 10/07: 2 in 9.2, 1 higher.


52203 Little Lotta #3 File Copy (Harvey, 1956) CGC VF/NM 9.0 Cream to off-white pages. Overstreet 2007 VF/NM 9.0 value = $197; NM- 9.2 value = $275. CGC census 9/07: 1 in 90, 1 higher.

52204 Little Lotta #4 File Copy (Harvey, 1956) CGC VF+ 8.5 Light tan to Off-white pages. Overstreet 2007 VF 8.0 value = $73; VF/ NM 9.0 value = $119. CGC census 9/07: 1 in 8.5, 3 higher.

52205 Lone Ranger #25 (Dell, 1950) Condition: VF. Note that this copy could not be encapsulated due to a cover overhang. Overstreet 2007 VF 8.0 value = $76.


52209 Marge’s Tubby #11 File Copy (Dell, 1955) CGC NM- 9.2 Off-white pages. Overstreet 2007 NM- 9.2 value = $75. CGC census 10/07: 3 in 92, none higher.

52210 The Marvel Family #4 Crowley Copy pedigree (Fawcett, 1946) CGC VF 8.0 Cream to off-white pages. Jack Binder art. Overstreet 2007 VF 8.0 value = $275. CGC census 10/07: 3 in 80, 3 higher.


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52237  Patsy Walker #2 Davis Crippen ("D" Copy) pedigree (Atlas, 1945) CGC VF+ 8.5 Cream to off-white pages. Overstreet 2007 VF 8.0 value = $161; VF/NM 9.0 value = $248. CGC census 10/07: 1 in 8.5, 1 higher.


52245  Popular Comics #83 File Copy (Dell, 1943) CGC VF+ 8.5 Off-white pages. Overstreet 2007 VF 8.0 value = $155; VF/NM 9.0 value = $240. CGC census 9/07: 1 in 8.5, 2 higher.


52248  Popular Comics #125 (Dell, 1946) CGC VF 8.0 Cream to off-white pages. Overstreet 2007 VF 8.0 value = $72. CGC census 9/07: 1 in 8.0, none higher.

52249  Popular Comics #139 (Dell, 1947) CGC VF 8.0 Cream to off-white pages. Overstreet 2007 VF 8.0 value = $64. CGC census 9/07: 1 in 8.0, 1 higher.


52254  Rawhide #2 File Copy (Gold Key, 1964) CGC VF+ 8.5 Off-white pages. Clint Eastwood and Eric Fleming photo cover. Back cover photo pin-up. Overstreet 2007 VF 8.0 value = $87; VF/NM 9.0 value = $144. CGC census 9/07: 2 in 8.5, 6 higher.

52255  Red Ryder Comics #26 Davis Crippen ("D" Copy) pedigree (Dell, 1945) CGC VF- 8.5 Off-white to white pages. Fred Harman cover. Overstreet 2007 VF 8.0 value = $118; VF/NM 9.0 value = $197. CGC census 9/07: 2 in 8.5, 2 higher.


52265  Richie Rich #19 File Copy (Harvey, 1963) CGC VF+ 8.5 Cream to off-white pages. Little Dot and Little Lotta stories. Overstreet 2007 VF 8.0 value = $112; VF/NM 9.0 value = $186. CGC census 10/07: 2 in 8.5, 4 higher.

52266  Richie Rich #25 File Copy (Harvey, 1964) CGC VF+ 8.5 Cream to off-white pages. Little Dot and Little Lotta stories. Overstreet 2007 VF 8.0 value = $76; VF/NM 9.0 value = $126. CGC census 10/07: 1 in 8.5, 4 higher.


52299  Richie Rich Millions #8 File Copy (Harvey, 1964) CGC NM/MT 9.8 Off-white to white pages. Overstreet 2007 NM- 9.2 value = $135. CGC census 10/07: 1 in 9,8, none higher.


52301  Richie Rich Millions #14 File Copy (Harvey, 1965) CGC NM+ 9.6 Off-white to white pages. Overstreet 2007 NM- 9.2 value = $75. CGC census 10/07: 1 in 9,6, none higher.


52311  Ruff and Reddy #10 (Dell, 1961) CGC NM 9.4 Off-white pages. Overstreet 2007 NM- 9.2 value = $100. CGC census 10/07: 1 in 9,4, none higher.

52312  Sad Sack Comics #18 File Copy (Harvey, 1952) CGC NM- 9.2 Cream to off-white pages. Story, cover, and art by George Baker. Overstreet 2007 NM- 9.2 value = $105. CGC census 9/07: 2 in 9,2, 1 higher.


52315  Sad Sack Comics #169 File Copy (Harvey, 1965) CGC NM+ 9.6 Cream to off-white pages. Overstreet 2007 NM- 9.2 value = $20. CGC census 10/07: 1 in 9,6, none higher.


52320  Sad Sack Laugh Special #1 File Copy (Harvey, 1959) CGC NM 9.4 Off-white pages. Giant-size issue. Overstreet 2007 NM- 9.2 value = $75. CGC census 9/07: 1 in 9,4, 2 higher.


52322  Scooby Doo #20 File Copy (Gold Key, 1973) CGC NM 9.4 Off-white pages. Overstreet 2007 NM- 9.2 value = $70. CGC census 9/07: 4 in 9,4, none higher.

52323  Spooky #4 File Copy (Harvey, 1956) CGC VF+ 8.5 Light tan to off-white pages. Wendy backup story. Overstreet 2007 VF 8.0 value = $87; VF/NM 9.0 value = $144. CGC census 9/07: 1 in 8,5, 2 higher.

52324  Spooky #51 File Copy (Harvey, 1961) CGC NM 9.4 Off-white pages. Overstreet 2007 NM- 9.2 value = $55. CGC census 10/07: 1 in 9,4, none higher.

52325  Spooky #89 File Copy (Harvey, 1965) CGC NM 9.4 Off-white pages. Overstreet 2007 NM- 9.2 value = $30. CGC census 10/07: 1 in 9,4, none higher.

52326  Spooky Haunted House #4 File Copy (Harvey, 1973) CGC NM+ 9.6 Off-white to white pages. Overstreet 2007 NM- 9.2 value = $18. CGC census 10/07: 1 in 9,6, none higher.


52328  Spooky Spooktown #33 File Copy (Harvey, 1970) CGC NM+ 9.6 Off-white to white pages. Overstreet 2007 NM- 9.2 value = $35. CGC census 10/07: 2 in 9,6, none higher.
52329 Stumbo Tinytown #1 File Copy (Harvey, 1963) CGC VF/NM 9.0 Off-white to white pages. Overstreet 2007 VF/NM 9.0 value = $173; NM- 9.2 value = $240. CGC census 9/07: 1 in 9/0, 3 higher.


52331 Stumbo Tinytown #8 File Copy (Harvey, 1965) CGC NM 9.4 Off-white to white pages. Giant size issue. Overstreet 2007 NM- 9.2 value = $75. CGC census 10/07: 1 in 9.6, none higher.


52342 Wendy, the Good Little Witch #4 File Copy (Harvey, 1961) CGC VF+ 8.5 Cream to off-white pages. Overstreet 2007 VF 8.0 value = $53; VF/NM 9.0 value = $82. CGC census 9/07: 1 in 8.5, 1 higher.


52350 Yogi Bear #35 File Copy (Gold Key, 1969) CGC NM+ 9.6 Off-white to white pages. Overstreet 2007 NM- 9.2 value = $32. CGC census 9/07: 4 in 9.6, 1 higher.
If you've been collecting these little treasures for any amount of time, you know how difficult it is to find really decent copies – ones that haven't been read to death, and are now missing pieces from the spine, or with pages turning brown and detaching, or even copies without damage to those fragile overhanging covers. We're very proud to offer an exceptional collection of BLBs that look so sharp and new, that most appear to have been publisher’s file copies, even though none actually were. Included are a few softcover premium editions that are remarkably fresh and supple, as well as several hard-to-find regular editions that don’t turn up often, especially in this kind of condition. Don’t let ‘em slip past without placing a bid or two – it may be a long time before we uncover another batch this nice!

**Big Little Book #770 The Tarzan Twins (Whitman, 1935) Condition: VF.** Story by Edgar Rice Burroughs. Painted cover by Hal Arbo. This one is really tough to find in high grade. Overstreet 2007 FN 6.0 value = $162; VF/NM value = $380.

**Big Little Book #772 Erik Noble and the Forty-Niners (Whitman, 1934) Condition: VF.** Sharp looking copy, with only minimal wear to the cover's edges. 384 pages. Overstreet 2007 FN 6.0 value = $30; VF/NM 9.0 value = $68.


**Big Little Book #1163 Dick Tracy and the Boris Arson Gang (Whitman, 1935) Condition: VF+.** Chester Gould art. Nice, solid copy with minimal wear; does have a slight bit of color break damage on the back cover. 432 pages. Overstreet 2007 FN 6.0 value = $63; VF/NM 9.0 value = $145.


**Big Little Book #1194 Buffalo Bill Plays a Lone Hand (Whitman, 1936) Condition: VF/NM.** Hal Arbo art. 432 pages. Excellent copy — it'll be tough to top this one. Overstreet 2007 VF/NM 9.0 value = $62.

52369  Big Little Book #1409 Mickey Mouse and His Own Newspaper (Whitman, 1937) Condition: VF/NM. Floyd Gottfredson art. 432 pages. Great front and back covers; a long-billed Donald Duck is seen on the spine. Overstreet 2007 VF/NM 9.0 value = $95.


52380  Big Little Book #1453 Green Hornet Strikes! (Whitman, 1940) Condition: VF+. Robert Weisman art. 432 pages. One of the most desirable BLBs in this collection, with a great painted cover. Overstreet 2007 FN 6.0 value = $135; VF/NM 9.0 value = $315.


52392  Big Little Penny Book Group (Whitman, 1938) Condition: Average VF/NM. Includes Adventures of Terry and the Pirates (Milton Caniff art); Dick Tracy; Don Winslow U.S. Navy and the Missing Admiral, and Little Orphan Annie. All are pretty copies that appear to have never been read by a child. Approximate Overstreet value for group = $290.

THE STAN LEE COLLECTION

Clad all in black, using only suction cups and their pen flashlights, a crack team we'll call The Collectible Collectors, stealthily scaled the side of Stan "The Man" Lee's Hollywood apartment building in the pale moonlight, safe in the knowledge that Mr. Lee was on vacation in Hawaii. As they reached the penthouse (Stan only goes for the best), they deftly cut a hole in the bedroom window using their patented H. L. G. C. (you know, the Heritage Laser Glass Cutter). Jarvis, Mr. Lee's trusty butler, awakened by a nagging sensation that something was awry, stumbled across our boys and had to be sedated. Sorry Jarvis! They made their way to the closet, where a bounty awaited. As the door opened, row upon row of shiny new promotional jackets and golf shirts glittered in the dim light. Seizing as many as they could carry, the group quickly rappelled down the side of the building to an awaiting getaway van. Chuckling to ourselves... er, themselves, they quickly realized they'd been set up. The jackets had been neatly autographed, with instructions for auctioning! Nah! Not really. Stan just sent us these jackets to auction for him. These are promotional jackets and shirts from Stan's personal collection. He has lovingly signed them all, some twice! Some have been lightly worn (by The Man himself!); others are brand new. Here is your chance to get clothes and personal with one of the kings of the industry!


52396 Stan Lee Autographed Marvel Knights Baseball Jersey (Athletic Knit). Black Marvel Knights baseball jersey with Marvel Knights logo patch stitched onto front chest. Daredevil embroidered on front; a #66 patch is stitched in small numbers on the front and in large numbers on the back. One sleeve has the Captain America shield and the other, the Punisher logo. All in purple, red, white, and black. Size medium. Signed by Stan Lee, in silver ink, under Daredevil. New condition.


52401 Stan Lee Autographed Kiss Army Leather Motorcycle Jacket (Sony Signatures Collection). Distressed leather motorcycle jacket with five patches stitched onto the back. Two of them combine to say "Kiss Army, No Substitutes." They surround a patch depicting a winged "defiant digital salute." Size large. Signed by Stan Lee in silver ink, on the front left of the jacket. Excellent condition.
52402 Stan Lee Autographed Marvel Comics Golf Shirt (Gildan, 1999). Black golf shirt with Marvel Comics logo embroidered on front left chest. “60 Years of Super Heroes” embroidered in yellow, below. Size large. Stan Lee has signed, in silver ink, under logo and text. New condition.


52405 Stan Lee Autographed Satin Marvel Comics Video Library Baseball Jacket (East West Enterprises). Dark red satin baseball jacket with Marvel Comics Video Library logo and Spider-Man embroidered on the back. “Stan Lee” embroidered in white, on front left chest. Signed by Stan Lee on back, in black, on the logo. Large size. Excellent condition with light wear.


52407 Stan Lee Autographed Rocky Horror Picture Show 20th Anniversary Black Satin Baseball Jacket (Empire, 1995). Black satin baseball jacket. Large size. 20th anniversary Rocky Horror logo on back and front left chest pocket. Signed by Stan Lee in silver pen, on the back, under the logo.

52408 Stan Lee Autographed Stanleemedia.com Golf Shirt (Outer Banks). Black golf shirt with Stan “the Man” Lee’s likeness, in yellow and orange, on the front left chest. “stanleemedia.com” is embroidered, in orange, underneath. Size large. Stan Lee has signed, in silver ink, under “stanleemedia.com.” New condition.

52409 Stan Lee Autographed Varsity Style Spider-Man Jacket (Over Wear Co.Inc). Heavily padded black cloth varsity jacket. Large size. McFarlane style Spider-Man embroidered on back. Stan Lee has signed, in silver ink, under Spidey. New World Entertainment logo on front left chest, in red. Excellent condition with light soiling.


52413 Stan Lee Autographed Satin Spider-Man Baseball Jacket (High 5 Sports Wear, 1986). Red satin baseball jacket with Spider-Man in the black symbiotic suit embroidered on back, with Marvel Comics logo. Large size. Signed by Stan Lee on back, in black, to the left of Spidey. Excellent condition. Lightly soiled with a small 1.5” run on the front left shoulder.


52415 Stan Lee Autographed Spider-Man Varsity Jacket (Marvel). Black varsity jacket with leather sleeves and trim. Embroidered Spider-Man on back, shooting a web over the shoulder to form a ring around the Marvel Films logo on the front left chest. Extra large size. Signed twice by Stan Lee, in silver ink, once on the upper left sleeve and once on the back, to the right of Spidey. Excellent condition. Lightly soiled.


52417 Stan Lee Autographed X-Men Varsity Jacket (Sichel, 1993). Black varsity jacket with sky blue leather sleeves and trim. Large size promotional jacket for the animated X-Men television series. Wolverine appears on the back with his claws open and crossed. Stan Lee has signed Wolvie’s chest. There are logos of the sponsors below him and the X-Men logo on the front right chest. In new condition.


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