

Auction - Sale 717: Comic Books 12/10/2020 11:00 AM PST

Lot	Title/Description
1	<p>SEDUCTION of the INNOCENT</p> <p>397 + [16] black & white illustrated pp. Lacks bibliography, which was removed from most copies at the insistence of the comics publishers named therein. (8vo) cloth-backed boards, jacket. First Edition, second printing, without "circle R" colophon on copyright page. Very good in Good/VG jacket. Tears and creases to jacket, chips to corners and spine ends, spine lettering faded, spine and edges of front and rear panels toned, not price-clipped; a few bumps to cloth, binding solid but very slightly leaning; 1958 ownership inscription to front free endpaper with blacked-out previous inscription, occasional underlinings and marginal notes in ink with some erasures.</p> <p>Est. 300 - 500</p>
2	<p>THE WORLD OF FANZINES: A SPECIAL FORM OF COMMUNICATION</p> <p>144 pp., with 32 pp. of black & white illustrations. (8vo) boards, dust jacket. First Edition. VG- in VG- jacket. Small nicks and short tears to jacket, 4mm x 5mm chip to foot of spine, spine a bit sunned, front panel a bit rubbed; boards rubbed at extremities, top edge of textblock foxed.</p> <p>Est. 50 - 80</p>
3	<p>PARADE OF PLEASURE: A STUDY of POPULAR ICONOGRAPHY in the U.S.A.</p> <p>192 + [12] illustrated pp., including 12 pp. of black & white and color reproductions of comic book covers and pages. (8vo) red cloth, cover vignette in gilt, with illustrated dust jacket. First American Edition. Good to very good in fair dust jacket. Jacket is heavily chipped, particularly the rear panel, which has losses of about 1/3rd and some tape repairs to verso; cloth binding has white residue to bottom edge of front panel; crossed-out ownership inscription to front pastedown, water-warp to top corner of textblock. Still, a better than usual copy of an increasingly uncommon book, in the rare dust jacket.</p> <p>Est. 300 - 500</p>
4	<p>A1 Comics No. 13: GUNS OF FACT AND FICTION</p> <p>Magazine Enterprises (Indicia: "Magazine Enterprises, Inc."). 1948. Fine+ (6.5). Nice clean copy, a few stress lines at spine, crimped spot to top edge of covers and pages, nicked at top spine. Pencil distributor's mark to back cover ("N"). Off-white pages. Fred Guardineer cover. No script credits. Art by Graham Ingels, Frank Bolle, Johnny Craig. Used in Seduction of the Innocent.</p> <p>Est. 120 - 180</p>
5	<p>ASTONISHING No. 30</p> <p>Atlas Comics. February, 1954. CGC certified: VG- (3.5). Off-white pages. 1 piece of tape on cover. Joe Sinnott, Tony DiPreta, Ed Winiarski, Pete Tomlinson and Al Carreno art. Joe Maneely cover.</p> <p>Est. 400 - 600</p>
6	<p>ASTONISHING No. 36</p> <p>Atlas (Indicia: "20th Century Comic Corp."). December, 1954. Solid VG (4.0). If not for staple rust, mild spine stress, a tiny amount of color loss near spine ends, a thin printing mark to the "A" in "Astonishing" and a few soft creases, this mag would grade Fine or better. White pages. Rich cover colors, decent sheen. Carl Burgos cover (lettered by Artie Simek). Scripts: Uncredited. Art by Pete Tumlinson, Dave Berg, Ed Winiarski, Al Eadeh, Paul Reinman.</p> <p>Est. 80 - 120</p>
7	<p>BAFFLING MYSTERIES No. 20</p> <p>Ace (Indicia: "Periodical House, Inc."). April, 1954. VG+ (4.5). Slight curve to spine, light edgewear and a few light crease marks, 1/2" tear to back cover and short transverse tear to spine. Grease-penciled distributor's marks to yellow logo field ("C 12/12") and probable bookseller's or second-hand shop's price ("50")? White pages. Cover by Jim McLaughlin (?). No script credits. Art by Lou Cameron, Sy Grudko, Louis Zansky, Ken Rice, Jim McLaughlin.</p> <p>Est. 100 - 150</p>
8	<p>BEWARE No. 6</p> <p>Trojan Magazines. November, 1953. CGC certified: VG (4.0). Myron Fass, Henry Kiefer, John Belfi and Al Tyler art. Used in Seduction of the Innocent.</p> <p>Est. 200 - 300</p>
9	<p>BEWARE No. 7</p> <p>Trojan (Indicia: "Trojan Magazines, Inc."). Good/VG (3.0). Chipped at bottom spine, affecting front and back covers; back cover chipped at open edge and with several tears up to 2"; spine and edge wear, both staples pulled, small ink scribble to back cover (distributor's mark?), ownership rubberstamp to back cover. White to off-white pages. Cover by Harry Harrison (?). No script credits. Art by Myron Fass, Sid Check, Vince Napoli (?), Henry Kiefer.</p> <p>Est. 100 - 150</p>
10	<p>BEWARE No. 12</p> <p>Trojan Magazines. November, 1954. CGC certified: Fine- (5.5). Off-white to white pages. Art Gates art. Myron Fass cover.</p> <p>Est. 200 - 300</p>

Lot	Title/Description
11	<p>BEWARE! TERROR TALES No. 3</p> <p>Fawcett. September, 1952. CGC certified: Fine- (5.5). Sheldon Moldoff and Bob McCarty art. Bernard Bailly cover.</p> <p>Est. 200 - 300</p>
12	<p>BLACK CAT MYSTERY No. 39</p> <p>Harvey Publications. September, 1952. CGC certified: VG/Fine (5.0) Purple Label. "Slight (B-1)." White pages. Restoration includes: small amount of color touch on cover. Warren Kremer, Joe Certa and Rudy Palais art. Lee Elias cover. Hanging cover and panels. Used in Seduction of the Innocent.</p> <p>Est. 100 - 150</p>
13	<p>BLACK CAT MYSTERY No. 46</p> <p>Harvey (Indicia: "Home Comics, Inc."). October, 1953. VG+ (4.5). Spine a bit rolled, a few light nicks and a touch of edgewear to top edge, small rubbed spot near base of spine. Grease-penciled distributor's mark to "T" in "CAT." Off-white pages. Pressable to 5.0 or better? Lee Elias cover. Scripts by Bob Powell and, possibly, Howard Nostrand. Art by Manny Stallman, Howard Nostrand, Bob Powell.</p> <p>Est. 100 - 150</p>
14	<p>BLACK CAT MYSTERY No. 50</p> <p>Harvey Publications. June, 1954. CGC certified: Fair (1.0). Cream to off-white pages. Lee Elias cover. Frank Frazetta, Bob Powell, Sid Check, Manny Stallman & Howard Nostrand art. In a recent conversation with PBA's Director of Comics, Roger Hill, the dean of pre-Code scholars, stated his belief that this mag's classic cover was composed by the great Warren Kremer: "Years ago when I visited Warren Kremer at his home, he pulled out and showed me all his cover prelims. The Black Cat 50 was not one of those that he showed me, however I am convinced he must've done one for this cover. Lee Elias could not have come up with that design by himself. So I presume the prelim is lost."</p> <p>Est. 1,000 - 1,500</p>
15	<p>BLUE BOLT WEIRD TALES No. 114</p> <p>Star Publications. August, 1952. CGC certified: VG+ (4.5). Light tan to off-white pages. Jay Disbrow art. L.B. Cole cover.</p> <p>Est. 1,500 - 2,500</p>
16	<p>BLUE BOLT WEIRD TALES No. 115</p> <p>Star (Indicia: "Star Publications"). October, 1952. Fair/Good (1.5). Bottom spine of cover and pages chipped (rat chew?). A few chips and tears to back cover. Bottom staple pulled. Off-white pages. L.B. Cole cover. Three stories drawn by Jay Disbrow.</p> <p>Est. 150 - 250</p>
17	<p>BLUE BOLT WEIRD TALES No. 118</p> <p>Star Comics. April, 1953. CGC certified: Good/VG (3.0) Purple Label. "Slight (C-1)". Cream to off-white pages. Restoration includes: small amount of color touch on cover. One small piece of tape on interior cover. Jay Disbrow story. Jay Disbrow and Wally Wood art. L.B. Cole cover.</p> <p>Est. 100 - 150</p>
18	<p>BLUE BOLT WEIRD TALES No. 119</p> <p>Star Publications. June, 1953. CGC certified: VG/Fine (5.0). Off-white to white pages. Jay Disbrow story and art. L.B. Cole cover. Last issue.</p> <p>Est. 800 - 1,200</p>
19	<p>CHAMBER OF CHILLS No. 7</p> <p>Harvey Publications. April, 1952. CGC certified: Fine- (5.5). Off-white to white pages. Bob Powell, Don Perlín, Abe Simon, Joe Certa and Manny Stallman art. Al Avison cover. Used in Seduction of the Innocent.</p> <p>Est. 300 - 500</p>
20	<p>CLAIRE VOYANT No. 3</p> <p>Leader Enterprises. 1947. CGC certified: VF- (7.5). Purple Label. "Slight (C-1)". Restoration includes: small amount of color touch on cover, tear seals to cover. Jack Kamen cover. Lingerie panels. Used in Love and Death.</p> <p>Est. 500 - 800</p>
21	<p>CLASSIC COMICS No. 13: Dr. JEKYLL and Mr. HYDE [HRN 20]</p> <p>Gilberton. June, 1944. CGC certified: VG (4.0). Off-white to white pages. HRN 20. Dr. Jekyll and Mr. Hyde. Used in Seduction of the Innocent.</p> <p>Est. 100 - 150</p>
22	<p>CLASSICS ILLUSTRATED No. 43: GREAT EXPECTATIONS (HRN 62)</p> <p>Gilberton. August, 1949. CGC certified: Fine+ (6.5). Cream to off-white pages. Harry Kiefer cover and art. Used in Seduction of the Innocent.</p> <p>Est. 200 - 300</p>
23	<p>CONFESSIONS ILLUSTRATED NO. 2</p> <p>EC (Indicia: ""). May, 1956. VG+ (4.5). Clean and flat. Tiny chip at spine crown, small abrasion at bottom spine. Off-white pages. Cover by Rudy Nappi. Scripts by Daniel Keyes. Art by Kame, Crandall, Orlando and Craig.</p> <p>Est. 100 - 150</p>

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24	CRIME MYSTERIES No. 3 Ribage Publishing Co. September, 1952. CGC certified: Good/VG (3.0). Off-white to white pages. 1 piece of tape on cover. Rocco Mastroserio art. Hanging panels. Est. 300 - 500
25	CRIME SUSPENSTORIES No. 1 EC (Indicia: "L.L. Publishing Co., Inc."). October-November, 1950. Poor+ (.8). The cover and pages show signs of water wear, while the upper spine region and top edge are singed. Small chip to bottom corner of front cover. Staples rusty with rust migration to pages, spine chipped at top staple. Cover detached at bottom staple and likely to detach from top staple if jostled. Pages are a rich George Hamilton tan, browning around the edges, but still floppy and reasonably supple. Johnny Craig cover. Plots and scripts: Gaines-Feldstein. All-star artists: Craig, Wood, Ingels, Kurtzman. First State, with "Formerly Vault of Horror" in the indicia blacked out and "Vol. 1, No. 1" inserted above. According to Grant Geissman, "The first printing reads 'Crime SuspenStories, Oct.-Nov. 1950, Vol. 1, No. 15 (Formerly Vault of Horror),' with this lettering blacked out and 'Vol. 1, No. 1.' inserted above. The second printing simply reads 'Vol. 1, No. 1.' The first version is much more rare." Est. 120 - 180
26	CRIME SUSPENSTORIES No. 6 EC (Indicia: "L.L. Publishing Co., Inc."). August-September, 1951. VG (4.0). Flat and tidy, ¾" tear at spine crown, crease to top right corner of cover, a few nicks. Two distributor's marks to back cover: a grease-penciled "K 51" and a penciled "H 5/16". Off-white pages. Johnny Craig cover. Scripts by Gaines-Feldstein and Johnny Craig. Art by Johnny Craig, Jack Kamen, George Roussos, Graham Ingels. Est. 100 - 150
27	CRIME SUSPENSTORIES No. 7 EC (Indicia: "L.L. Publishing Co., Inc."). October-November, 1951. VG (4.0). A nice, flat, clean copy that would grade higher but for a ¾" tear above the bottom staple, with a protruding paper tag. light creases to top and bottom corners of front cover. Off-white pages. Johnny Craig cover. Plots and scripts by Bill Gaines and Al Feldstein. Johnny Craig script. Art by Johnny Craig, Jack Kamen, Jack Davis and Graham Ingels. Est. 100 - 150
28	CRIME SUSPENSTORIES No. 8 EC (Indicia: "L.L. Publishing Co., Inc."). December, 1951-January 1952. VG+ (4.5). Conservatively graded; this mag comes darn close to a solid Fine). There's the merest hint of curvature to the spine, and there's a crease to the top corner of the back cover. The flaw that precludes a higher grade is mild rubbing to the "C" in "CRIME," caused by an apparent attempt to erase a grease-penciled distributor's mark ("R"). Johnny Craig cover. Plots and scripts by Bill Gaines and Al Feldstein. Johnny Craig script. Art by Johnny Craig, Jack Kamen, George Roussos and Graham Ingels. Est. 100 - 150
29	CRIME SUSPENSTORIES No. 9 EC (Indicia: "L.L. Publishing Co., Inc."). February-March, 1952. VG/Fine (5.0). Nice clean, flat mag that would probably come back from CGC as a 5.5 or better. Light spine stress, rubbed spots to back cover at corners. Small penciled distributor's mark to back cover ("1-11/20"). Off-white pages. Johnny Craig cover. Plots and scripts by Bill Gaines and Al Feldstein. Johnny Craig script. Art by Johnny Craig, Jack Kamen, Jack Davis, Graham Ingels. Artist's biography: Johnny Craig ("This tall, dark and handsome purveyor of violence was born...."). Est. 100 - 150
30	CRIME SUSPENSTORIES No. 10 EC (Indicia: "L.L. Publishing Co., Inc."). April-May, 1952. Good+ (2.5). Soft and pulpy, moderate surface wear, 1/3" tear to spine foot, nicks and edgewear (particularly to right edge of front cover), two short tears to back cover. Ownership rubberstamp to bottom margin of inside front cover and first page, with name effected with Sharpie. Off-white pages. Johnny Craig cover. Plots and scripts by Bill Gaines and Al Feldstein. Johnny Craig script. Art by Johnny Craig, Jack Kamen, Jack Davis and Graham Ingels. Artist biography: Al Feldstein ("Al is especially famous for his S-F covers... easily the finest in the comics field!"). Est. 80 - 120
31	CRIME SUSPENSTORIES No. 14 EC (Indicia: "L.L. Publishing Co., Ltd."). December, 1952-January, 1953. VG- (3.5). Super slight spine roll, small (5mm) tear to bottom spine. Light vertical center crease. Diagonal crease from mid-cover to bottom corner. Touch of rust to staples. Bottom corner of back cover creased. Ownership rubberstamps to bottom margin of inside front cover and first page, with name effaced in black Sharpie, and another non-effaced rubberstamp to top of first page. Off-white pages, edges tanning. Johnny Craig cover. Plots and scripts by Gaines-Feldstein. Johnny Craig and Jerry De Fuccio scripts. Art by Craig, Jack Kamen, Fred Peters, Graham Ingels. Est. 80 - 120

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32	CRIME SUSPENSTORIES No. 18 EC (Indicia: "L.L. Publishing Co., Inc."). August-September, 1953. Good/VG (3.0). 1"x 1/3" chip to top edge of front cover. Spine stress, staples rusty and slightly pulled. sun shadow and foxing to right edge of front cover. Bit of whitish soiling to top corner of back cover. Johnny Craig cover. Plots and scripts by Bill Gaines and Al Feldstein. Art by Johnny Craig, Will Elder, Jack Kamen and Reed Crandall. Est. 80 - 120
33	CRIME SUSPENSTORIES No. 19 EC (Indicia: "L.L. Publishing Co., Ltd."). October-November, 1953. Apparent grade: VG (4.0). Cover and pages trimmed about 5mm at edges. Moderate wear to spine, 1½" split at bottom spine, small abrasion to front cover near "V" in "NOV." Off-white pages. Al Feldstein cover. Plots and scripts by Gaines and Feldstein (and one story, a reprint, by Craig). Art by Reed Crandall, Johnny Craig, and George Evans (2 stories). Est. 100 - 150
34	CRIME SUSPENSTORIES No. 20 EC Comics. December, 1953-January, 1954. CGC certified: VG (4.0). Cream to off-white pages. Craig, Gaines and Feldstein stories. Johnny Craig, Jack Kamen, Jack Davis & Reed Crandall art, Johnny Craig cover. Used in Seduction of the Innocent. Classic hanging cover. Est. 500 - 800
35	CRIME SUSPENSTORIES No. 20 EC. December, 1953-January, 1954. CGC certified: Good (2.0). Cream to off-white pages. Craig, Gaines & Feldstein stories. Johnny Craig, Jack Kamen, Jack Davis & Reed Crandall art. Johnny Craig cover. Used in Seduction of the Innocent. Est. 300 - 500
36	CRIME SUSPENSTORIES No. 21 EC (Indicia: "L.L. Publishing Co., Inc."). February-March, 1954. VG- (3.5). Spine rubbed and stressed by with full structural integrity. Light edgewear. ¼" nick at spine foot, staples a bit pulled. Ownership rubberstamps bottom margin of inside front cover and first page, with name crossed out in black Sharpie. Johnny Craig cover. Plots and scripts by Bill Gaines and Al Feldstein. Johnny Craig script. Art by Reed Crandall, Jack Kamen, Johnny Craig and George Evans. Est. 80 - 120
37	CRIME SUSPENSTORIES No. 22 EC (Indicia: "L.L. Publishing Co., Inc."). April-May, 1954. Apparent grade: Good/VG (3.0). ½"x¾" black color touch to dark area of man's shirt above the hand holding the head; 2" sealed tear near lady's legs and a few smaller sealed tears to right edge of front cover; spine reinforced with small bits of conservator's paper at top and bottom spine. Moderate spine stress, ¾" split at mid-spine, tiny chip to bottom right corner of front cover, some creasing to bottom cover, mild edgewear, ¼" creased tear to open edge of back cover. A few slight color irregularities to color field in logo box. Off-white pages. Despite flaws, a striking cover with excellent eye appeal. Johnny Craig cover. Plots and scripts by Bill Gaines and Al Feldstein. Art by Reed Crandall, Bernie Krigstein, Jack Kamen, Joe Orlando. Used in the 1954 Senate Subcommittee on Juvenile Delinquency. Est. 1,000 - 1,500
38	CRIME SUSPENSTORIES No. 23 EC (Indicia: "L.L. Publishing Co., Inc."). June-July, 1954. VG- (3.5). Spine stress, two tears to top edge of front cover (the largest being ½"), some creasing to cover, bottom corner soft, staples lightly pulled. Ownership rubberstamp to bottom margin of inside front cover and first page, with name crossed-out in black Sharpie. Off-white pages. George Evans cover. Scripts by Otto Binder and Carl Wessler. Art by Reed Crandall (two stories), Jack Kamen, George Evans. Used by the Senate Subcommittee to Investigate Juvenile Delinquency, 1954. Est. 80 - 120
39	CRIME SUSPENSTORIES No. 26 EC (Indicia: "L.L. Publishing Co., Inc."). December, 1954-January, 1955. Good/VG (3.0). Spine stress, small folded tear at spine crown, 1/4" x 1/3" chip to bottom corner of front cover, a few tiny chips to back cover. Staples a bit pilled. A few small damp spots visible on inside front and back covers. Off-white pages. Jack Kamen cover. Scripts by Carl Wessler and, possibly, Jack Oleck. Art by Jack Kamen (two stories), Joe Orlando, Reed Crandall. Est. 80 - 120
40	CRIME SUSPENSTORIES No. 27 EC (Indicia: "L.L. Publishing Co. Inc."). February, March, 1955. Good (2.0). 2¼" split at bottom spine, ½" split at top spine, bottom corners of front and back covers chipped, small abrasions with color loss to logo, spine stress, staples pulled. Off-white pages, edges tanning. Kamen cover. Scripts by Wessler and, perhaps, Oleck. Art by Evans, Krigstein, Kamen, Ingels. Est. 80 - 120

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41	CRYPT OF TERROR No. 17 (1st issue) EC. April-May, 1950. CGC certified: VG (4.0). Cream to off-white pages. Feldstein, Fox and Craig stories. Al Feldstein and George Roussos art. Johnny Craig cover and art. 1st issue, numbering continued from Crime Patrol #16. Est. 1,000 - 1,500
42	CRYPT OF TERROR No. 18 (2nd Issue) EC (Indicia: "I.C. Publishing Co., Inc."). June-July, 1950.VG- (3.5). An otherwise gorgeous copy with a few significant setbacks: there's a 3x10mm chip to the right edge of the front cover, a 3" tear with paper loss to the back cover from spine to midsection, and the staples are rusty. If not for these flaws, the book would grade 7.5 at a minimum. Tiny losses to spine ends (about 1mm); a few small debris spots to front cover at bottom right text box. Off-white pages. Johnny Craig cover. Scripts by Al Feldstein, Ivan Klapper and Johnny Craig. Art by Feldstein, Wood, Kurtzman, Craig. Est. 400 - 600
43	CRYPT OF TERROR No. 19 (3rd Issue) EC (Indicia: "I.C. Publishing Co., Inc."). August-September, 1950. Good (2.0). Evidence of dampwear to covers and pages, some creasing and soiling, 1½" strip of yellowing tape to bottom spine, transverse tears at bottom staple, bottom staple pulled, short folded tear near bottom corner of front cover, a few small abrasions to back cover. Partially legible reseller's rubberstamp to "RRO" in "TERROR." Off-white pages with slight yellowish cast, 1" tear to margin of one page. Johnny Craig cover. Scripts by Al Feldstein, Gardner Fox and Johnny Craig. Art by Feldstein, Ingels, and two Craig stories. Est. 200 - 300
44	DAGAR DESERT HAWK No. 19 Fox Features Syndicate. August, 1948. CGC certified: Fine (6.0). Cream to off-white pages. Jack Kamen art. Used in Seduction of the Innocent. Hanging panels. Est. 200 - 300
45	DAGAR DESERT HAWK No. 21 Fox Features Syndicate. December, 1948. CGC certified: VG (4.0). Cream to off-white pages. Edmond Good art. Jack Kamen cover and art. Used in Seduction of the Innocent. Bondage cover. Est. 100 - 150
46	EERIE No. 2 Avon. August-September, 1951. CGC certified: Good (2.0). Off-white to white pages. Cover detached. Tape on cover and interior cover. Manny Stallman and Louis Ravelli art. Wally Wood cover and art. Est. 400 - 600
47	EERIE ADVENTURES No. 1 Ziff-Davis. Winter, 1951. CGC certified: Fine- (5.5). Gerald McCann, Bob Powell and Al Carreno art. Allen Anderson cover. Used in Seduction of the Innocent. Bondage cover. Est. 300 - 500
48	FAMOUS CRIMES No. 3 Superior (Indicia: "Superior Publishers, Ltd."). 1948. VG- (3.5).¾" split at bottom spine, ½" tear to bottom edge of front cover, a few nicks and tiny chips to right edge. Centerfold loose. Off-white pages. Cover artist unknown. No script credits. Art by Louis Ravelli, other uncredited artists. Canadian variant of a comic originally published by Fox in October, 1948. Used in Seduction of the Innocent. Est. 100 - 150
49	FAMOUS CRIMES No. 7 Fox Features Syndicate. March, 1949. CGC certified: Fine+ (6.5). Cream to off-white pages. Est. 200 - 300
50	FAMOUS FUNNIES No. 211 Eastern Color. May, 1954. CGC certified: VG (4.0). Cream to off-white pages. Frank Frazetta cover. Fran Matera and John Belfi art. Est. 400 - 600
51	FIGHT AGAINST CRIME [HORROR and SUSPENSE] No. 15 Story (Indicia: "Story Comics, Inc."). September, 1953. Good/VG (3.0). Spine stress, chips to top edge of front cover, small chip to right edge of front cover, sun shadows to back cover, bottom corner soft, staples slightly pulled. Off-white pages. Some tears to bottom margin of pages from the printing machine "gripper," and small corner chips to some pages. Cover and scripts uncredited. Art by Doug Wildey, Ross Andru, Edward Goldfarb. Used in Parade of Pleasure. Est. 200 - 300
52	FIGHT AGAINST CRIME [HORROR and SUSPENSE] No. 16 Story Comics. November, 1953. CGC certified: Fine (6.0). Cream to off-white pages. Doug Wildey and Ross Andru art. Est. 300 - 500

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53	FRONTIER ROMANCES No. 1 Avon. November-December, 1949. CGC certified: VG/Fine (5.0). Cream to off-white pages. Walter T. Johnson, Ed Waldman and Howard Larsen art. Used in Seduction of the Innocent. Airbrushed cover. Spanking panel. Est. 200 - 300
54	FRONTLINE COMBAT No. 4 EC (Indicia: "Tiny Tots Comics, Inc."). January-February, 1952. CGC certified: VF (8.0). Harvey Kurtzman story, cover and art. Jack Davis, Wally Wood, John Severin and Bill Elder art. Used in Seduction of the Innocent. Est. 250 - 350
55	GHOST COMICS No. 1 Fiction House. Winter, 1951. CGC certified: VG+ (4.5). Slightly brittle pages. Maurice Whitman cover. Est. 300 - 500
56	GUNFIGHTER No. 5 (1st Issue) EC Comics. Summer, 1948. CGC certified: VG (4.0). Off-white to white pages. Gardner Fox story. Graham Ingels and Sheldon Moldoff art. Johnny Craig cover and art. Moon Girl story. Formerly Fat and Slat. CGC: "Origin of the Buckskin Kid." Est. 150 - 250
57	HAUNTED THRILLS No. 6 Ajax-Farrell. February, 1953. CGC certified: VG- (3.5). Carl Burgos art. The indicia lists Robert W. Farrell as publisher, S.M. Iger as art editor, and Ruth Roche as editor. Est. 500 - 800
58	HAUNTED THRILLS No. 7 Ajax-Farrell (Indicia: "Farrell Comics, Inc."). March, 1953. Fair/Good (1.5). Cover detached. Tiny chips to corners of front and back covers. Spine 2/3rds split. ¼" tear to back cover at spine. Name written on logo. Off-white pages. Distributor's mark in grease pencil to "H" in "HAUNTED" ("12/23"). Early resale shop rubberstamp to one page with valuable data on old-time resale rates: "Henry's Novelty Shop / Magazine Exchange / Comic Books 6 for 25¢ / "Rocket Books" 3 for 25¢ / Bring Two—Take One / Henry Kindig / 820 A.E. 12th K.C., MO." Est. 50 - 80
59	HAUNTED THRILLS No. 15 Ajax-Farrell (Indicia: "Farrell Comics, Inc."). May-June, 1954. CGC certified: Good/VG (3.0).Off-white pages. By reputation, Haunted Thrills #15 is the scarcest issue in the run. GPAnalysis only records one CGC sale (a 5.0 copy that sold for \$1100 last December). Est. 200 - 300
60	HAUNT OF FEAR No. 8 EC (Indicia: "Fables Publishing Co., Inc."). July-August, 1951. Good+ (2.5). Chipping to bottom front corner, horizontal crease, light edgewear, general agedness, top staple pulled. Off-white pages. Nice reading copy—pulpy, floppy, intact, with pleasant whiff of old newsprint. Al Feldstein cover. Stories by Bill Gaines and Al Feldstein. Art by Graham Ingels, George Roussos, Ed Smalle?, Jack Davis. Est. 60 - 90
61	HAUNT OF FEAR No. 9 EC (Indicia: "Fables Publishing Co., Inc."). September-October, 1951. Fair/Good (1.5). Nicks, creases, tiny chip at top corner of front cover. Spine heavily taped, with tape on front cover adhering to first page through chip near top staple. Two distributor's rubberstamps to "F" in "FEAR" ("AUG 22 Rec'd). A fully-intact reading copy with off-white pages. Al Feldstein cover. Scripts by Bill Gaines and Al Feldstein. Art by Graham Ingels, Joe Orlando, Jack Kamen and Jack Davis. Est. 60 - 90
62	HAUNT OF FEAR No. 11 EC (Indicia: "Fables Publishing Co., Inc."). January-February, 1952. Fair-Good (1.0).Several spine splits, the largest being 3". Cover just barely attached at bottom staple and likely to launch with little provocation. Tiny chip to top right corner of front cover, numerous signs of spine stress, including short transverse tears. Soft and pulpy, eerily redolent of the grave. Off-white to cream pages. Ownership rubberstamp to bottom margin of inside front cover and first page, effaced with black Sharpie. Graham Ingels cover. Scripts by Al Feldstein and Bill Gaines. Art by Graham Ingels, Jack Kamen, George Roussos and Jack Davis. Est. 60 - 90

Lot	Title/Description
63	<p>HAUNT OF FEAR No. 12</p> <p>EC (Indicia: "Fables Publishing Co., Inc."). March-April, 1952. VG+ (4.5). Nice solid mag, floppy yet firm in the hand, corners just a bit soft. Dusty handling soil to white parts of back cover and spine edge. Top right corner of front cover has tiny crimp with no paper loss. Off-white pages, cream edges. Press-and-cleanable to 5.0 or better? Distributor's mark: Tiny penciled "52" (front cover sidebar), larger penciled "52" (back cover top margin). House ad heralding Shock SuspenStories #2 ("Yuh don't LIKE it here, why don't yuh GO BACK WHERE YUH COME FROM?"). Cover by "Ghastly" Graham Ingels. Scripting: Al Feldstein, Bill Gaines, Johnny Craig. Art: Graham Ingels, Joe Orlando, Johnny Craig, Jack Davis.</p> <p>Est. 150 - 250</p>
64	<p>HAUNT OF FEAR No. 15</p> <p>EC (Indicia: "Fables Publishing Co."). Good- (1.8). Small chip bottom corner front cover, ¼x½" chip back cover. Nicks and stress at spine. Soft and pulpy, edgewear, handling soil especially to back cover. Bottom staple rusty. Cream pages, tanned at edges. Well-read but solid and intact. Graham Ingels cover. Scripts by Al Feldstein and Bill Gaines. Art by Graham Ingels, George Evans, Jack Kamen, Jack Davis. House ad for MAD #1 featuring Jack Davis caricatures of EC staffers and artists.</p> <p>Est. 60 - 90</p>
65	<p>HAUNT OF FEAR No. 16</p> <p>EC (Indicia: "Fables Publishing Co."). November-December, 1952. Good+ (2.5). Soft and pulpy, with creases and soiling to back cover. Bottom corner of back cover dogeared. 1" tear to one page. Off-white pages. Graham Ingels cover. Stories by Al Feldstein and Bill Gaines (Ray Bradbury's "The Coffin" adapted by Feldstein). Art by Graham Ingels, George Evans, Jack Davis and Jack Kamen. House ads: MAD #2 ("It's ENOUGH to drive you SANE!"), Weird Fantasy #16 (Earth smashed by Mars and Venus).</p> <p>Est. 80 - 120</p>
66	<p>HAUNT OF FEAR No. 19</p> <p>EC. May-June, 1953. CGC certified: Fine- (5.5). Cream to off-white pages. Bill Gaines and Al Feldstein stories. Jack Kamen, Jack Davis, George Evans art. Graham Ingels cover and art. Used in Seduction of the Innocent: "A comic-book baseball game. Notice the chest protector and other details in the text and pictures."</p> <p>Est. 200 - 300</p>
67	<p>HAUNT OF FEAR No. 20</p> <p>EC (Indicia: "Fables Publishing Co., Inc."). July-August, 1953. Good+ (2.5). Small chip to top spine. Soft, pulpy, creased and worn but solid and intact. Off-white pages. Ownership rubberstamp to bottom margin of inside front cover and first page, with name effaced in black Sharpie. Graham Ingels cover. Scripts by Feldstein and Gaines. Art by Graham Ingels, Al Feldstein, Jack Davis, Reed Crandall. Reprints Feldstein's "Terror Train" from Vault of Horror #12, 1950.</p> <p>Est. 80 - 120</p>
68	<p>HAUNT OF FEAR No. 21</p> <p>EC (Indicia: "Fables Publishing Co."). September-October, 1953. 3.0 (Good/VG). Soft, pulpy, edgeworn but solid and intact. Off-white pages with tanning edges. Ownership rubberstamps to bottom margin of inside front cover and first page, with name crossed out with black Sharpie. House ad for Weird Fantasy #21 (Williamson-Frazetta cover). Graham Ingels cover. Scripts by Al Feldstein and Bill Gaines. Art by Graham Ingels, Jack Davis, Reed Crandall, and Jack Kamen & Will Elder in collaboration.</p> <p>Est. 80 - 120</p>
69	<p>HAUNT OF FEAR No. 22</p> <p>EC (Indicia: "Fables Publishing Co."). November-December, 1953. Good/VG (3.0). Soft and pulpy, spine stress, bottom corner crease, short curved tear at top edge of cover with tiny paper fold but no paper loss. Off-white pages. Ownership rubberstamp to margin of inside front cover and first page with name blacked out with Sharpie. Graham Ingels cover. Scripts by Al Feldstein and Bill Gaines. Art by Graham Ingels, George Evans, Jack Kamen and Jack Davis. House ad: EC Fan-Addict Club, art by Davis.</p> <p>Est. 80 - 120</p>
70	<p>HAUNT OF FEAR No. 23</p> <p>EC (Indicia: "Fables Publishing Co."). January-February, 1954. Good (2.0). Soft and pulpy with spine wear (including a small chip near the Crypt-Keeper's cover vignette). Nicks, fox marks and two tiny chips to back cover. Staples pulled. Nice off-white pages. Ownership rubberstamp to margin of inside front cover and first page. Graham Ingels cover. Scripts by Al Feldstein and Bill Gaines. Art by Graham Ingels, George Evans, Jack Davis and Jack Kamen. Incorrectly listed in old Overstreet guides as a Seduction of the Innocent book.</p> <p>Est. 80 - 120</p>

Lot	Title/Description
71	<p>HAUNT OF FEAR No. 24</p> <p>EC (Indicia: "Fables Publishing Co."). March-April, 1954. VG- (3.5). Nice solid copy chiefly marred by spine stress and small color rubs to top edge of front cover. No chips or tears. Off-white pages, heady newsprint waft. Ownership rubberstamps to margin of inside front cover and first page, with name blacked out with Sharpie. Cover by Graham Ingels. Scripts by Carl Wessler and Otto Binder. Art by Graham Ingels, Jack Davis, George Evans and Jack Kamen. Sexy house ad by Jack Davis, featuring a coed covering her ample bosom with a Panic mag ("I was uplifted from the depths of despair by this revealing experience! I laughed so hard I almost bust the binding!") Used in the 1954 Senate Subcommittee to Investigate Juvenile Delinquency.</p> <p>Est. 80 - 120</p>
72	<p>HAUNT OF FEAR No. 25</p> <p>EC (Indicia: "Fables Publishing Co., Inc."). VG- (3.5). Spine stress, moderate general wear, nicks and a few small chips to back cover. Centerfold loose at bottom staple. Off-white pages. Nice reading copy. Cover by Graham Ingels. Scripts by Al Feldstein, Bill Gaines, Carl Wessler and Otto Binder. Art by Graham Ingels, George Evans, Jack Davis, Jack Kamen.</p> <p>Est. 80 - 120</p>
73	<p>HAUNT OF FEAR No. 26</p> <p>EC (Indicia: "Fables Publishing Co., Inc."). July-August, 1954. VG (4.0). Bit of edgewear, corner wear, and spine stress. Faint vertical crease. Back cover a bit dusty, ¼" closed tear to edge. Slight pull to bottom staple. Off-white pages. A very attractive mid-grade mag. Graham Ingels cover. Scripts by Otto Binder. Art by Graham Ingels, Reed Crandall, Jack Davis, Jack Kamen. House ad: "Are You a Red Dupe?" by Gaines and Davis.</p> <p>Est. 80 - 120</p>
74	<p>HAUNT OF FEAR No. 27</p> <p>EC (Indicia: "Fables Publishing Co., Inc."). September-October, 1954. Good- (1.8). Spine stress, light edgewear including nicks and two small chips to bottom edge of back cover, vertical cover crease. Cover miscut so that right edge is not flush with page edges. Two extra staples (all staples show rust & age). Off-white pages. Ownership rubberstamps to bottom margin of inside front cover and first page, with names effaced with Sharpie. Description makes book sound rougher than it is—not a bad reading copy. Classic cover by Graham Ingels. Stories by Carl Wessler, possibly Jack Oleck, and one last "Grim Fairy Tale" by Gaines and Feldstein. Art by Graham Ingels, George Evans, Reed Crandall and Jack Kamen.</p> <p>Est. 80 - 120</p>
75	<p>HAUNT OF FEAR No. 28</p> <p>EC (Indicia: "Fables Publishing Co., Inc."). November-December, 1954. VG- (3.5). Clean, bright copy with small chip to front cover near bottom spine, light nicks and edgewear, a tiny tab of protruding paper near the bottom staple, diagonal crease to bottom corner of front cover. Top staple slightly puled. Off-white pages with cream edges. Distributor's date stamp to back cover: "OCT 14 REC'D." Ingels cover. Scripts by Carl Wessler. Art by Graham Ingels, Bernie Krigstein, Jack Kamen and Jack Davis.</p> <p>Est. 100 - 150</p>
76	<p>HAUNT OF FEAR No. 1 (UK Edition—"An ABC Chiller")</p> <p>Arnold Book Company. No date listed, but published in July, 1954. Good (2.0). Wear to spine, with nicks, tears and abrasions to square binding. Nicks and fraying to edges, top corner of front cover clipped, bottom corner soft, 1" piece of tape to inside front cover, tape residue to length of back cover parallel to spine. Off-white pages. Ingels cover. Reprints Haunt of Fear #23 and Shock SuspenStories #14 for the British comics crowd. Contents in black and white. According to EC ace Thommy Burns, this is the scarcest of ABC's three EC reprint books. Uncommon in any grade.</p> <p>Est. 250 - 350</p>
77	<p>HUNTED No. 13 (1st Issue)</p> <p>Fox (Indicia: "Fox Feature Syndicate, Inc."). July, 1950. VG- (3.5). Spine stress, spine split from crown to top staple, ¼x½" chip at top spine of front cover, tiny chip to top edges of front cover (1mm x 3mm), staples a bit pulled. White to off-white pages. Used in Seduction of the Innocent.</p> <p>Est. 150 - 250</p>
78	<p>IMPACT No. 1 (Charlton Variant)</p> <p>EC (Indicia: "I.C. Publishing Co. Inc."). March-April, 1955. VG (4.0). Moderate general surface wear, ¼x¼" abrasion to bottom edge of front cover, smaller abrasion beneath the "T" in "IMPACT," tiny creased nick at top edge, staples a bit pulled. White to off-white pages. Cover by Jack Davis. Scripts by Feldstein, Wessler, and possibly another uncredited scribe. Art by Krigstein, Evans, Crandall, Ingels. Charlton variant with "IMPACT" logo in white.</p> <p>Est. 80 - 120</p>

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Lot	Title/Description
79	INTERNATIONAL COMICS No. 4 EC Comics. September-October, 1947. CGC certified: VG+ (4.5). Off-white pages. Gardner Fox story, Lee Bachelor cover. Kurt Schaffenberger, Sheldon Moldoff and Lee Bachelor art. Est. 200 - 300
80	JOURNEY INTO FEAR No. 10 Superior (Indicia: "Superior Publishers, Ltd."). November, 1952. Fair (1.0). Lousy but legible. Chips and tears to cover, which is entirely split at spine, and which is likely to shed more flakes with time and handling; page edges tanning but not brown. The off-register colors on the cover gal's face give her a drunken, smeared-lipstick sort of look. Inked name and penciled distributor's mark to the "F" in "FEAR" ("H"). Art by Iger Studios talent, likely including Ruth Roche, others. Est. 80 - 120
81	JOURNEY INTO FEAR No. 13 Superior (Indicia: "Superior Publishers Ltd."). May, 1953. Good- (1.8). Soft and pulpy with edgewear, tears and small chips. Cover detached at top staple, bottom staple pulled. Cream pages. Uncredited stories and art by Iger Shop talent. Est. 50 - 80
82	JOURNEY INTO FEAR No. 19 Superior (Indicia: "Superior Publishers Ltd."). Good+ (2.5). Spine stress, small chip above top staple, top staple pulled, short splits at spine ends, chips to top edge of front cover and top and open edge of back cover. Off-white to cream pages. ¾" tear to one page. Penciled distributor's mark: "A-3-16." Stories and art by uncredited Iger Shop talent. Est. 80 - 120
83	JOURNEY INTO FEAR No. 20 Superior (Indicia: "Superior Publishers Ltd."). July, 1954. VG- (3.5). Cover torn and detached at bottom staple, top staple pulled, ½" split at spine crown. Tiny chip to back cover corner and some chipping to overhanging open edge of back cover (a flaw endemic to Superiors, which often had back covers mistrimmed so that the open edge protrudes beyond the page edges). Off-white pages. Stories and art by uncredited Iger Shop talent. Est. 150 - 250
84	JOURNEY INTO MYSTERY No. 3 Atlas (Indicia: "Canam Publishers Sales Corp."). October, 1952. Good/VG (3.0). Spine roll, ¾" chipped split at spine crown, spine rubbed with occasional small chips, a few small edge nicks. Penciled distributor's mark to "M" in "MYSTERY" ("N"). Small soil spot to margin of one page. White to off-white pages. An attractive mag with bright cover colors. According to Atlas ace Dr. Michael J. Vassallo, "Issue #3's cover is a 'best guess' of Sol Brodsky, who becomes a frequently seen cover artist in the post-Code period." No script credits. Art by Joe Maneely, Carmine Infantino, Mike Sekowski, Louis Zansky. Est. 150 - 250
85	JOURNEY INTO MYSTERY No. 4 Atlas (Indicia: "Canam Publishers Sales Corp."). December, 1952. Good (2.0). Cover well-handled with spine, corner and edgewear, including a few tiny chips. Cover detached at top staple, bottom staple pulled. Off-white pages. ¾" marginal tear to one page. Three small letters marked in ink to the margin of one page. Bill Everett cover. No script credits. Art by Tony DiPrea, Carl Hubbell, Ed Winiarski, George Roussos, John Romita. Est. 150 - 250
86	JOURNEY INTO UNKNOWN WORLDS No. 36 (1st Issue) Atlas Comics. September, 1950. CGC certified: VG- (3.0). Cream to off-white pages. Russ Heath art. First issue (formerly Teen Comics). Unknown Worlds in indicia. "End of the Earth" cover and story. Est. 200 - 300
87	JUNGLE COMICS No. 23 Fiction House. November, 1941. CGC certified: Fine (6.0). Light tan to off-white pages. Dan Zolnerowich cover and art. Jim Chambers, Harry Kiefer, Al Walker, Bill Bossert and Oscar Lebeck art. Est. 150 - 250
88	JUSTICE TRAPS THE GUILTY No. 58 Prize Publications. January, 1954. CGC certified: VF+ (8.5). Off-white to white pages. Marvin Stein cover. Used in Seduction of the Innocent (not noted by CGC). Est. 200 - 300
89	The KILLERS No. 1 Magazine Enterprises (Indicia: "Magazine Enterprises, Inc."). 1947. Good+ (2.5). Soft, pulpy and rumpled, spine stress, ¾" tear to bottom edge, tears up to ¾" radiating from staples, staples pulled, ¼x¼" chip to bottom spine at back cover. Grease-penciled distributor's mark above tommy-gunner's hat ("P"). Off-white pages. L.B. Cole cover. Uncredited scripts. Text story by Gardner Fox. Art by Paul Parker, Charles Quinlan, Vernon Henkel. Used in Seduction of the Innocent. Est. 200 - 300

Lot	Title/Description
90	MAD No. 2 EC Comics. December, 1952-January, 1953. CGC certified: VG/Fine (5.0). Light tan to off-white pages. Harvey Kurtzman stories, Jack Davis cover. Jack Davis, John Severin, Bill Elder and Wally Wood art. CGC: "Tarzan of the Apes parody." Est. 350 - 450
91	MAD No. 9 EC (Indicia: "Educational Comics, Inc."). March, 1954. VG- (3.5). Spine stress, ¾" split at top spine, smaller split at mid-spine, staple rust, tiny chip to top corner or front cover, crease to bottom corner. Off-white pages. Harvey Kurtzman cover and scripts. Art by Wally Wood, Bill Elder, Jack Davis, John Severin. Est. 80 - 120
92	MAD No. 15 EC (Indicia: "Educational Comics, Inc."). September, 1954. VG/Fine (5.0). Passable as 5.5? Fine stress lines at spine, fine creases at spine crown and corners of front cover. Bottom corner of back cover creased; very tip of corner bumped (approx. 1mm). Spine ends slightly rounded (up to 1mm). One tiny nick to front cover above the "A" in "TALES" (1mm). Off-white pages, edges toned. Not a bad mag. Cover by Harvey Kurtzman and John Tenniel. Kurtzman scripts. Two stories drawn by Elder, one each by Davis and Wood. Est. 100 - 150
93	MAD No. 20 EC (Indicia: "Educational Comics, Inc."). February, 1955. VG- (3.5). "Composition Book" cover by Harvey Kurtzman. Kurtzman scripts. Art by Bill Elder, Jack Davis, Wally Wood. Est. 80 - 120
94	MAD No. 22 EC (Indicia: "Educational Comics, Inc."). Fine/VF (7.0). Very light spine wear, tiny creased nick at base of spine (1mm), very faint spiderweb crease at top right cover—barely visible, almost invisible short tear to spine between "E" and "I" in "VEIN." ¼x½" chip to margin of one page. Cream pages with edges quite tan but still supple. Cover by Kurtzman and Picasso. Kurtzman scripts ("Will Elder had considerable input on the stories of this issue" -Geissman, Tales of Terror: The EC Companion), Will Elder art. Est. 100 - 150
95	MAN O'MARS No. 1 Fiction House. 1953. CGC certified: VG/Fine (5.0). Off-white pages. Maurice Whitman cover. Maurice Gutwirth and Murphy Anderson art. Only issue. Est. 400 - 600
96	MEET CORLISS ARCHER No. 1 Fox Features Syndicate. March, 1948. CGC certified: VG (4.0). Cream to off-white pages. Al Feldstein cover and art. Used in Seduction of the Innocent. Est. 200 - 300
97	MISTER MYSTERY No. 10 Aragon Publications. March-April, 1953. CGC certified: Fine- (5.5). Cream to off-white pages. Bernard Baily cover. Ross Andru, Ed Robbins, Moe Marcus, Eugene Hughes and Rocco Mastroserio art. Est. 400 - 600
98	MODERN LOVE No. 3 EC (Indicia: "Tiny Tots Comics, Inc."). October-November, 1949. VG- (3.5). Soft and pulpy. Small chips to corners of covers; back corner corners dog-eared. Small chip and a few small nicks and tears to right edge of front cover. Spine stress, spine crown bumped, toning to covers. Penciled distributor's mark to "O" in "LOVE" ("Sept 1 49"). Off-white pages. Al Feldstein cover. Scripts by Feldstein, uncredited others. Art by Feldstein, Lou Morales (with Johnny Craig inks), and a chap named John Sink. Est. 100 - 150
99	MURDER INCORPORATED No. 8 Fox Features Syndicate. February, 1949. CGC certified: Fine/VF (7.0). Cream to off-white pages. Gerald Altman art. Used in Seduction of the Innocent. Est. 150 - 250
100	MYSTERIES WEIRD and STRANGE No. 6 Superior (Indicia: "Randall Publishers Ltd."). March, 1954. Fair (1.0). Cover loose, chipped at spine. Nicks, chips and creased tears to front and back covers. Off-white pages. Bright cover colors. Penciled distributor's mark to "N" in "STRANGE." Text story "The Kill" is credited to writer John Martin; all other stories are by uncredited Iger Shop talent. Est. 100 - 150

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Lot	Title/Description
101	MYSTERIES WEIRD AND STRANGE No. 7 Superior (Indicia: "Randall Publishers Limited"). May, 1954. Good+ (2.5). Spine rolled, chipped and shabby-looking, but structurally sound. Cover looks a big baggy at the spine but it's still firmly attached at both staples. Near-chip to top edge front cover near spine, likely to launch if agitated. Tiny chip bottom right corner front cover. Cover miscut with losses to "SUPERIOR / COMIC" emblem. Off-white paper, looks a bit jaundiced, typical of Superiors. Distributor's mark in grease pencil to "M" in "MYSTERIES" ("A-3-25"). Stories edited and possibly scripted by the enigmatic Ruth Roche. Includes art by two unknown but stylistically distinctive Iger Shop hacks whose work pops up regularly in Superior mags, henceforth to be designated, in the absence of proper identification, as "Mr. Weird" and "Mr. Strange." Est. 80 - 120
102	MYSTERIES WEIRD and STRANGE No. 8 Superior (Indicia: "Randall Publishers Ltd."). July, 1954. VG- (3.5). Pretty nice copy. Spine stress, ¼" split at spine foot. Rubbed spot, a few nicks and creases to back cover, 1/3" transverse tear to cover and pages above top staple. Mild staple pull. Off-white pages. Pencil distributor's mark ("A-6-8" on the lady's arm). Credits: None. Very little is known about the misfit crew who wrote and drew Superiors. Est. 100 - 150
103	MYSTERY TALES No. 2 Atlas Comics. May, 1952. CGC certified: Fine- (5.5). Off-white pages. Bill Everett, Bernie Krigstein and Ogden Whitney art. Est. 150 - 250
104	MYSTERY TALES No. 17 Atlas (Indicia: "20th Century Comic Corp."). January, 1954. VG (4.0). Spine roll. Tiny nick bottom spine. Light edgewear with tiny color flake to top edge front cover. Nice cover gloss, especially the super-saturated reds. Off-white pages. Dusty handling marks to back cover. Grease-penciled distributor's mark to "M" in "MYSTERY" ("10/9"). Nice mag, clean-and-pressable to 5.0 or better? Russ Heath cover. No script credits. Art by Syd Shores, Paul Reinman, Dave Berg, Tony DiPreta, Al Luster. Est. 100 - 150
105	MYSTIC No. 28 Atlas. March, 1954. CGC certified: Fine- (5.5). Joe Maneely cover. Doug Wildey, Tony DiPreta, Vince Colletta and Vic Carrabatta art. Est. 400 - 600
106	OUT OF THE NIGHT No. 11 ACG (Indicia: "Scope Magazines, Inc."). October-November, 1953. VG- (3.0). Nicks to spine ends and top edge of front cover. ¾" tear to bottom edge of back cover. Slight bend to top corner of pages, somehow not affecting front cover. Crease to front cover and first pages parallel to right edge. Small crease to bottom corner of front cover. Off-white pages. Distributor's mark in blue ballpoint to electrical creature's bread box ("L"). Ken Bald cover. Richard Hughes scripts? Art by Dick Beck, Harry Lazarus, Pete Riss, Robert McCarty. Est. 100 - 150
107	OUT OF THE SHADOWS No. 6 (2nd Issue) Standard (Indicia: "Visual Editions, Inc."). October, 1952. Good/VG (3.0). Slightest curvature to spine, light spine stress and edgewear, a few nicks, cover creased at top corner, 1/3x½" chip top spine at back cover. Not a bad-looking mag except for some dried schmutz on the cover, affecting the "DOW" in "SHADOWS" and the buzzard's wings (looks kind of like ancient dried Coca-Cola?). Distributor's mark in ink to back cover ("AP/12"). Off-white pages. Cover possibly by Rocco "Rocke" Mastroserio, according to Jim Vadeboncoeur, Jr. No script credits. Art by Alex Toth, Ross Andru, Jack Katz, Rocco Mastroserio. Est. 100 - 150
108	PANIC No. 1 EC (Indicia: "Tiny Tot Comics, Inc."). February-March, 1954. VG/Fine (5.0). Flat and clean, decent cover sheen, light spine and corner wear, bit of stress to top staple. A handsome copy. Pencil distributor's mark to back cover ("12/15"). Al Feldstein cover. Feldstein scripts (one script is a Gaines-Feldstein collaboration). Art by Jack Davis, Joe Orlando, Jack Kamen and Will Elder. Elder's story is adapted from Charles Clement Moore's poem "The Night Before Christmas." Est. 80 - 120
109	PANIC No. 9 EC (Indicia: "Tiny Tot Comics, Inc."). June-July, 1955. Fine (6.0). Nice copy. Spine slightly lifted but not rolled, slight bump to bottom spine, bit of dusty soil to spine near top staple. Faint corner crease. Off-white pages. Photo-collage cover by Al Feldstein. Scripts by Jack Mendelsohn. Art by Will Elder, Jack Davis, Joe Orlando, Wally Wood. 1st Code-approved issue. EC ace ThommyBurns points out that "visual clues to Code non-approval are on every page," with numerous blank spaces indicating where objectionable content was censored. Bill Gaines remarked that "Panichad a hell of a job going through the Association. We had to emasculate it." Est. 60 - 90

Lot	Title/Description
110	The PHANTOM WITCH DOCTOR No. 1 Avon. 1952. CGC certified: VG (4.0). Cream to off-white pages. Everett Raymond Kinstler cover and art. Only issue. Est. 200 - 300
111	PICTURE STORIES FROM THE BIBLE: NEW TESTAMENT EDITION No. 2 All-American Publications (Indicia: Educational Comics, Inc.). 1945. Good- (1.8). Chips, splits and tape repair to spine. Tiny chip to bottom right corner of front cover, dog-ear and 2" tear to back cover, edges of covers toned. Staples quite pulled but cover still attached. Cream pages, edges tanning. Text by Montgomery Mulford (with revisions by Edward L. Wertheim). Art by Don Cameron and S. Harrison. Est. 60 - 90
112	ROCKET TO THE MOON (One-shot) Avon. 1951. CGC certified: VG/Fine (5.0). Off-white pages. Walter Gibson story. Joe Orlando cover and art. Est. 300 - 500
113	SHEENA, QUEEN OF THE JUNGLE No. 4 Fiction House. Fall, 1948. CGC certified: Fine+ (6.5). Robert Webb art. Joe Doolin cover. New logo. Jumbo Comics #20 bondage homage. Est. 100 - 150
114	SHEENA, QUEEN OF THE JUNGLE No. 6 Fiction House. Spring, 1950. CGC certified: VG (4.0). Off-white pages. Est. 100 - 150
115	SHOCK SUSPENSTORIES No. 1 EC (Indicia: "Tiny Tot Comics, Inc."). February-March, 1952. Fair+ (1.5). 1x2" chip to top corner of front cover, frayed spots at top spine and mid-spine, small tears and nicks to covers, covers rumpled, dusty soiling to back cover, penciled name to "H" in "SHOCK," spine somewhat rolled, some pages chipped at bottom corner. Cream pages with tanning edges. Feldstein cover. Plots and scripts by Gaines & Feldstein. Art by Kamen, Davis, Orlando, Ingels. Est. 150 - 250
116	SHOCK SUSPENSTORIES No. 4 EC (Indicia: "Tiny Tot Comics, Inc."). August-September, 1952. VG+ (4.5). Tiny chip to bottom right cover of front cover, even tinier chip to top corner (1mm or so). A few short, creased nicks to top edge of front cover, and a minor sun shadow to top edge of back cover. The main flaw precluding higher grade is a rusty top staple, with rust migration to back cover and centerfold. Intoxicating newsprint odor, plummy with hints of cedar. Off-white pages. Wally Wood cover. Plots and scripts by Bill Gaines and Al Feldstein. Art by Kamen, Wood, Orlando, Davis. Used in Seduction of the Innocent. Est. 150 - 250
117	SHOCK SUSPENSTORIES No. 5 EC (Indicia: "Tiny Tot Comics, Inc."). October-November, 1952. VG (4.0). Some crinkling and dustiness to back cover. Centerfold loose at bottom staple. Cream pages. Wally Wood cover. Scripts by Bill Gaines and Al Feldstein. Art by Wally Wood, Jack Kamen, Jack Davis and Joe Orlando. Est. 100 - 150
118	SHOCK SUSPENSTORIES No. 10 EC (Indicia: "Tiny Tot Comics, Inc."). August-September, 1953. VG (4.0). Moderate spine wear including a short transverse tear. Bindery crease to cover affecting logo. Cover bound slightly askew. Off-white pages. Jack Kamen cover. Scripts by Bill Gaines and Al Feldstein. Art by Wally Wood, Jack Kamen, Reed Crandall and Joe Orlando. Est. 80 - 120
119	SHOCK SUSPENSTORIES No. 12 EC (Indicia: "Tiny Tot Comics, Inc."). December, 1953-January, 1954. Good/VG (3.0). Moderate handling wear and creasing; ½" chip and 2" tape-repaired tear to back cover. Staples lightly pulled. ¾" split at bottom spine. Rubberstamped distributor's mark to "K" in "SHOCK" ("Oct 2 1953"). Off-white pages. Small black ink spot to bottom margin of first page. Al Feldstein cover. Scripts by Bill Gaines and Al Feldstein. Art by Wally Wood, Jack Kamen, Reed Crandall and Joe Orlando. Est. 100 - 150
120	SHOCK SUSPENSTORIES No. 13 EC Comics. February-March, 1954. CGC certified: Fine- (5.5). Off-white pages. Bill Gaines and Al Feldstein stories. Jack Kamen, Wally Wood, Reed Crandall and Frank Frazetta art. Kamen cover. Frank Frazetta's only solo story for EC. Est. 200 - 300

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Lot	Title/Description
121	SHOCK SUSPENSTORIES No. 14 EC (Indicia: "Tiny Tot Comics, Inc."). April-May, 1954. VG- (3.5). Spine stress, light edgewear, faint creases to front and more conspicuous creases to back cover; chipping to open edge of back cover. Off-white to cream pages. Wally Wood cover. Two scripts either by Bill Gaines and Al Feldstein or, possibly, Jack Oleck. One script by Otto Binder, another possibly by Carl Wessler. Art by Wally Wood, Jack Kamen, Bernie Krigstein and George Evans. Used in the 1954 Senate Subcommittee to Investigate Juvenile Delinquency hearings. Est. 100 - 150
122	SHOCK SUSPENSTORIES No. 14 EC (Indicia: "Tiny Tot Comics, Inc."). April-May, 1954. VG (4.0) or better. Light edgewear, parallel crease at spine, a few small nicks and a tiny partial chip to top edge of front cover, tiny fleck of rust to top staple (1mm or less). Lots of white showing at spine. Off-white pages. Wally Wood cover. Two scripts either by Bill Gaines and Al Feldstein or, possibly, Jack Oleck. One script by Otto Binder, another possibly by Carl Wessler. Art by Wally Wood, Jack Kamen, Bernie Krigstein and George Evans. Used in the 1954 Senate Subcommittee to Investigate Juvenile Delinquency hearings. Est. 100 - 150
123	SHOCK SUSPENSTORIES No. 15 EC (Indicia: "Tiny Tot Comics, Inc."). June-July, 1954. VG (4.0). Spine quite stressed. Edgewear to covers, with nicks and a 1" tear to top edge back cover. Off-white pages. Ownership rubberstamp to bottom margin of inside front cover and first page, with name effaced in Sharpie. Jack Kamen cover. Scripts by Otto Binder, Carl Wessler, and either Gaines-Feldstein or Jack Oleck. Art by Jack Kamen, Wally Wood, Reed Crandall and George Evans. Est. 80 - 120
124	SHOCK SUSPENSTORIES No. 16 EC (Indicia: Tiny Tot Comics, Inc.). August-September, 1954. VG (4.0). Modest general wear, decent cover gloss, cover bound off-center so that extra white shows at spine. Small chip and ink spot to back cover. Off-white pages. Ownership rubberstamp to bottom margin inside front cover and first page with name effaced with black Sharpie. Cover by George Evans. Scripts by Carl Wessler. Art by George Evans, Joe Orlando, Reed Crandall, Jack Kamen. Est. 80 - 120
125	SHOCK SUSPENSTORIES No. 17 EC (Indicia: "Tiny Tot Comics, Inc."). October-November, 1954. VG (4.0). Moderate spine and edge wear, cover creased at top corner, staples a bit pulled. Ownership rubberstamp to bottom margin of inside front cover and first page, with name effaced by Sharpie. Off-white pages. George Evans cover. Scripts by Carl Wessler and, possibly, Jack Oleck. Art by Jack Kamen, George Evans, Reed Crandall, Joe Orlando. Est. 80 - 120
126	STARTLING TERROR TALES No. 9 (Double Cover) Star (Indicia: "Star Publications, Inc."). May, 1954. DOUBLE COVER. Outer cover: VG- (3.5). Spine toned, edgewear, bottom right cover curled a bit and finely creased. Rubs to "STARTLING." Distributor's marks: finely-penciled "A-2-11" to "T" in "TERROR," crudely penciled "V" shape to central cushion in casket lining. 1/3" closed tear to right edge back cover; small tears and tiny chips to top edge back cover. Inner cover: Fine- (5.5). Glossy and bright. A few stress lines to top edge of cover, with one microscopic color fleck not quite detached (measuring .5mm). Bottom right corner slightly curled and very finely creased. A few tiny nicks and signs of stress to top edge back cover. Off-white pages, cream edges. L.B. Cole cover. Art by Rudy Palias and uncredited others. Est. 500 - 800
127	STRANGE FANTASY No. 12 Ajax-Farrell (Indicia: "Farrell Comics, Inc."). June-July, 1954. Fair-Good (1.5). Cover loose, spine 40% split. Otherwise, a VG-looking copy with off-white pages. Edited by Ruth Roche. Uncredited Iger Shop stories and art. Est. 50 - 80
128	STRANGE MYSTERIES No. 17 Superior (Indicia: "Superior Publishers Ltd."). May, 1954. Fair (1.0). Cover detached and split down spine. The cover is bright and lovely, the book is flat and the pages are off-white. Est. 50 - 80
129	STRANGE MYSTERIES No. 19 Superior (Indicia: "Superior Publishers Ltd."). September, 1954. Fair (1.0). Extra soft and pulpy, creased, worn and rubbed. Centerfold loose, torn, repaired and reattached with yellowing old tape; centerfold page edges ragged. A low-grade copy but with a certain moldering graveyard charm. Two Matt Baker stories. Est. 50 - 80

Lot	Title/Description
130	STRANGE SUSPENSE STORIES No. 3 Fawcett (Indicia: "Fawcett Publications, Inc."). October, 1952. VG- (3.5). Small chips to top spine, top edge of front and back covers, and bottom corner of front cover, bottom corner a bit curled. Small distributor's mark in ink near "S" in "SUSPENSE," larger penciled distributor's mark below logo ("M 7/23"). Cream paper, edges tan. George Evans cover. No script credits. Art by George Evans, Bernard Baily, Morris "Mo" Marcus. Est. 100 - 150
131	STRANGE SUSPENSE STORIES No. 18 Charlton (Indicia: "Charlton Comics Group"). May, 1954. VG (4.0). Tiny chips at spine ends and top corner of front cover, bottom corner lightly creased and slightly curled, sun shadow to back cover. Penciled distributor's mark to "ST" in "STRANGE" (C / 3-12"). Off-white pages. Steve Ditko cover. Scripts by Carl Memling. Art by Steve Ditko (2 stories), Dick Ayres, Dick Giordano. Est. 100 - 150
132	STRANGE SUSPENSE STORIES No. 21 Charlton (Indicia: "Charlton Comics Group"). September, 1954. VG+ (4.5). No chips, tears or nicks. Cover rubbed, especially along spine. Bottom right corner a bit curled. Staples very slightly pulled. Penciled distributor's mark ("C-7-29"). Cover pencils by Steve Kinkel (?), inks by Ray Osrin (?). Scripts: Uncredited. Art by Bill Molno (ghosting as Joe Shuster), Dick Giordano, Sy Moskowitz. Indicia states that design is by Al Fago Studios. Est. 100 - 150
133	STRANGE TALES No. 4 Atlas (Indicia: "Chipiden Publishing Corp."). December, 1951. Good/VG (3.0). Edge and corner chips, some nicks, short tears and light creases to covers. Nice cover gloss. Staple pull. Off-white pages, edges tanning. 1" whitened spot to last 2 pages. Centerfold loose. Cover pencils by Carl Hubbell, inks by Don Rico? Scripts uncredited. Art by Bill Everett, Sol Brodsky, John Romita, Bill La Cava. Overstreet says: "Cosmic eyeball story 'The Evil Eye.'" Est. 150 - 250
134	STRANGE TALES No. 5 Atlas (Indicia: "Chipiden Publishing Corp."). February, 1952. Good/VG (3.0). Front cover chipped at top edge, spine foot and bottom corner; back cover chipped at bottom corner. Nicks, edgewear. Nice cover gloss. Staples pulled. Off-white pages, cream edges. Penciled distributor's marking to "S" in "Strange" ("B IO 24"). Cover art: Uncredited. Scripts: Hank Chapman, Carl Wessler; other writing credits unknown. Art by Joe Maneely, Jim Mooney, Manny Stallman, Tony DiPrea. Est. 150 - 250
135	STRANGE TALES No. 6 Atlas (Indicia: "Chipiden Publishing Corp."). April, 1952. VG (4.0). Light wear to spine and edges, top edge slightly ragged with tiny corner chip; two small chips to right edge. Slight curl to bottom corner of cover and pages. Decent gloss. Off-white pages, cream edges. Russ Heath cover. Scripts by Carl Wessler and uncredited others. Art by Russ Heath, Sy Grudko, Pete Morisi, Harry Lazarus, Vernon Henkel. Est. 150 - 250
136	STRANGE TALES No. 8 Atlas (Indicia: "Chipiden Publishing Corp."). July, 1952. VG- (3.5). Moderate spine roll, light spine stress, tiny chip top corner front cover. Back cover has a small corner chip, crease, and chips to top edge. ¼" split to bottom spine. Staples a bit pulled. Mild curvature to book. Pressable to 4.0. Bill Everett cover. Scripts uncredited. Art by Gene Colan, Manny Stallman, Vic Carrabotta, Ed Goldfarb, Joe Maneely. Est. 100 - 150
137	STRANGE TALES No. 14 Atlas (Indicia: "Chipiden Publishing Corp."). January, 1953. Fine- (5.5). Light bump to bottom spine, light rubs to top spine, very light edgewear, bottom right corner a bit curved. Off-white pages, edges tanning. ½" tear to margin of first page. Wonderful cover gloss. Pressable to 6.5 or higher? Cover artist uncertain (Atlas ace Doc V. suggests Sol Brodsky or Carl Burgos). Scripts by Stan Lee and, possibly, uncredited others. Art by Joe Maneely, Werner Roth, George Tuska, Mike Sekowski (possible Carmen Infantino inks), Carl Burgos. Est. 200 - 300
138	STRANGE TALES No. 15 Atlas (Indicia: "Chipiden Publishing Corp."). February, 1953. VG (4.0). Nicks, edgewear, partial chip to mid-spine, small dogear to bottom corner front cover, Marvel chips affecting 2" of the back cover. Staples pulled. Gorgeous cover gloss. Off-white pages, cream edges. Some internal nicks, short tears, and one small chip. Bill Everett cover. Scripts: Uncredited. Art by Bernie Krigstein, Larry Woronay, George Roussos, Sam Kveskin, Vic Dowling. Est. 150 - 250

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Lot	Title/Description
139	<p>STRANGE TALES No. 17</p> <p>Atlas (Indicia: "Chipiden Publishing Corp."). April, 1953. VG- (3.5). Marvel chips to top edge of front and back covers. Moderate spine stress, bottom corner slightly curled. Sun shadow to bottom edge of back cover. White to off-white pages. Pencil distributor's mark to "T" in "Strange" (L-2-3). Carl Burgos cover. At least one story scripted by Stan Lee. Art by Joe Sinnott, Jerry Robinson, Charles A. Winter, Sol Brodsky (?), and Dick Briefer.</p> <p>Est. 150 - 250</p>
140	<p>STRANGE TALES No. 18</p> <p>Atlas (Indicia: "Chipiden Publishing Corp."). May, 1953. VG- (3.5). Marvel chips to top edge of front and back covers, 1/3" chip at bottom spine. Off-white pages. Russ Heath cover. Scripts by Stan Lee, Paul S. Newman and uncredited others. Art by Joe Maneely, George Tuska, Larry Woromay (inks by Matt Fox), Gene Colan.</p> <p>Est. 150 - 250</p>
141	<p>STRANGE TALES No. 19</p> <p>Atlas (Indicia: "Chipiden Publishing Corp."). June, 1953. VG (4.0). Light spine stress and edgewear, tiny nicks to spine ends, ¼" tear to top edge of front cover, a few small edge chips to back cover, tiny crease to bottom right corner of front cover. Pencil distributor's mark to "T" in "STRANGE" ("L-3-31"). Nice cover colors. Off-white to cream pages. Russ Heath cover. Scripts by Stan Lee, Carl Wessler, uncredited others. Art by Larry Woromay, Fred Kita, Joe Certa, Bob Fujitani, George Tuska.</p> <p>Est. 100 - 150</p>
142	<p>STRANGE WORLDS No. 6</p> <p>Avon (Indicia: "Avon Periodicals, Inc."). February, 1952. Good/VG (3.0). Spine roll, small chips to top edges of front and back covers, small chips to open edge of back cover, ½" tear to bottom edge front cover, bottom right corner a bit curled. Tiny chip to base of spine, 2" split at top spine, top staple pulled. Spine hanging tough but seems vulnerable. Blue ballpoint distributor's mark to "S" in "STRANGE" ("a"). Off-white pages. Cover by Joe Orlando and Wally Wood, with pencil and ink contributions from both, according to Grand Comics Database. Scripters unknown. Art by Raymond Everett Kinstler, Norman Model, possibly Sid Check.</p> <p>Est. 100 - 150</p>
143	<p>TALES FROM THE CRYPT No. 21</p> <p>EC. December, 1950-January, 1951. CGC certified: Fine- (5.5). Cream to off-white pages. Bill Gaines and Al Feldstein stories. Al Feldstein, Harvey Kurtzman and Wally Wood art. Al Feldstein cover. 4th issue.</p> <p>Est. 400 - 600</p>
144	<p>TALES FROM THE CRYPT No. 23</p> <p>EC. April-May, 1951. CGC certified: Fine- (5.5). Bill Gaines and Al Feldstein stories. Al Feldstein, Graham Ingels, Jack Davis and Johnny Craig art. Al Feldstein cover.</p> <p>Est. 500 - 800</p>
145	<p>TALES FROM THE CRYPT No. 28</p> <p>EC Comics. February-March, 1952. CGC certified: Fine (6.0). Cream to off-white pages. Bill Gaines and Al Feldstein stories. Jack Davis, Joe Orlando, Jack Kamen and Graham Ingels art. Al Feldstein cover. Joe Orlando photo and biography.</p> <p>Est. 300 - 500</p>
146	<p>TALES FROM THE CRYPT No. 30</p> <p>EC (Indicia: "I.C. Publishing Corp."). June-July, 1952. Fair (1.0). Strictly graded. Looks VG- except for cat claw marks below the "R" in "CRYPT." There are three distinct claw punctures, which penetrate the pageblock and rapidly attenuate into one pinprick puncture affecting slightly more than half of the pages. The puncture, as if partaking in the good fortune of cats, manages to avoid rendering the affected areas unsightly. As far as pet-mangled mags go, this one's not bad. Cream pages, edges deeper cream but still supple. Jack Davis cover. Plotted and scripted by Gaines and Feldstein. Art by Davis, Orlando, Ingels, Kamen.</p> <p>Est. 80 - 120</p>
147	<p>TALES FROM THE CRYPT No. 32</p> <p>EC. October-November, 1952. CGC certified: VG/Fine (5.0). Bill Gaines and Al Feldstein stories. Jack Davis, George Evans, Fred Peters and Graham Ingels art. Jack Davis cover. Features the Feldstein-Davis classic, "Taint the Meat... It's the Humanity!"</p> <p>Est. 300 - 500</p>
148	<p>TALES FROM THE CRYPT No. 33</p> <p>EC (Indicia: "I.C. Publishing Co., Inc."). December, 1952-January, 1953. Good/VG (3.0). Spine roll, staple rust, tiny chip at mid-spine, 1/3" split to spine foot. Crease and ½" tear to back cover. Dusty finger-soiling. Off-white pages. Ownership rubberstamps to top margin inner front cover and bottom margin first page, with name effaced with black Sharpie. Despite flaws a solid and attractive copy, downgraded due to spine roll and staple rust. Clean-and-press it to a higher grade. Jack Davis cover. Plots and scripts by Bill Gaines and Al Feldstein. Art by Jack Davis, George Evans, Jack Kamen, Graham Ingels. Origin of the Crypt Keeper.</p> <p>Est. 150 - 250</p>

Lot	Title/Description
149	<p>TALES FROM THE CRYPT No. 35</p> <p>EC (Indicia: "I.C. Publishing Co., Inc."). April-May, 1953. Good (2.0). Soft and pulpy. Spine roll. Chip and 3" split at top spine. Staple rust, staple pull. Ownership rubberstamp to top margin of front cover and bottom margin of first page, name effaced with black Sharpie. Off-white to cream pages. Jack Davis cover. Plots and scripts by Bill Gaines and Al Feldstein. Art by Jack Davis, Joe Orlando, Jack Kamen, Graham Ingels.</p> <p>Est. 80 - 120</p>
150	<p>TALES FROM THE CRYPT No. 37</p> <p>EC. August-September, 1953. CGC certified: VG+ (4.5). Bill Gaines and Al Feldstein stories. Jack Davis, Joe Orlando, Will Elder and Graham Ingels art. Jack Davis cover.</p> <p>Est. 250 - 350</p>
151	<p>TALES FROM THE CRYPT No. 43</p> <p>EC (Indicia: "I.C. Publishing Co., Inc."). October-September, 1954. VG- (3.5). Light spine stress, 1x½" chip to top corner of front cover, ¼" tear to back cover. Off-white pages. Jack Davis cover. Scripts by Gaines-Feldstein, Carl Wessler, Otto Binder. Art by Davis, Kamen, Wood, Evans, Ingels. Includes "Are You A Red Dupe" editorial.</p> <p>Est. 100 - 150</p>
152	<p>TALES FROM THE CRYPT No. 44</p> <p>EC (Indicia: "I.C. Publishing Co., Inc."). October-November, 1954. VG- (3.5). Moderate spine stress. Top corner creased, bottom corner soft. A few small rusty specks to staples. Decent cover sheen. Ownership rubberstamp to top margin of inside front cover and bottom margin of first page, with name crossed-out with black Sharpie. White to off-white pages. Jack Davis cover. Scripts by Carl Wessler. Art by Jack Davis, Reed Crandall, Jack Kamen and Graham Ingels.</p> <p>Est. 100 - 150</p>
153	<p>TALES FROM THE CRYPT No. 2 (UK Edition—"An ABC Chiller")</p> <p>Arnold Book Company. No date listed, but published in 1954. Good (2.0). Wear to spine, with nicks, tears and abrasions to square binding. 3¼" tear to front cover parallel to bottom spine, 12" tear to back cover at top spine. Nicks, fraying and small chips to edges, large "X" in ballpoint pen on back cover crossing out Elder's ad illustration. 60% of spine and back cover parallel to spine reinforced with tape. Off-white pages. Davis cover. Reprints Tales from the Crypt #41 and Crime Suspense Stories #19 for the UK market. Contents in black and white. Uncommon in any grade.</p> <p>Est. 250 - 350</p>
154	<p>TALES OF HORROR No. 3</p> <p>Toby (Indicia: "Minoan Publishing Corp."). November, 1952. Good/VG- (3.0). Some spine wear. Light crease and tiny corner chip to bottom right corner of front cover, thin sun shadow to top edge. Staples a bit pulled, ¼" split at bottom spine. White pages. Note: small color touch near bottom staple. Myron Fass cover. Art by Myron Fass, Mel Keefer, Ben Brown, Al Helfant.</p> <p>Est. 100 - 150</p>
155	<p>TALES OF HORROR No. 11</p> <p>Toby (Indicia: "Toby Press, Inc."). June, 1954. VG- (3.5). Spine rubbed, stressed and a bit curved. Tiny creased tear to right edge of front cover, small nicks and chips to top edge of covers. Off-white pages. Ben Brown cover art. No script credits. Art by Ben Brown, Chas. Kuhn, Art Helfant.</p> <p>Est. 100 - 150</p>
156	<p>TERRIFYING TALES No. 15</p> <p>Star Publications. April, 1954. CGC certified: VG+ (4.5). L.B. Cole cover.</p> <p>Est. 200 - 300</p>
157	<p>TERRORS OF THE JUNGLE No. 17 (1st Issue)</p> <p>Star Publications. May, 1952. CGC certified: VG (4.0) Purple Label Slight (C-1). Off-white pages. Restoration includes: small amount of color touch on cover, spine split sealed to cover. L.B. Cole cover. 1st issue. Numbering continued from Jungle Thrills #16. Used in Seduction of the Innocent. Bondage cover.</p> <p>Est. 100 - 150</p>
158	<p>TERRORS OF THE JUNGLE No. 10</p> <p>Star Publications. September, 1954. CGC certified: Fine+ (6.5). Off-white to white pages. Jay Disbrow art. L.B. Cole cover. Last issue.</p> <p>Est. 250 - 350</p>
159	<p>TERROR ILLUSTRATED No. 1</p> <p>EC (Indicia: "I.C. Publishing Co., Inc."). November-December, 1955. VG (4.0). Clean and flat, nicks at spine ends, small chips to edges of front cover, larger chips to back cover. Tanning pages. Reed Crandall cover. Scripts by Al Feldstein, John Lerner, Jack Oleck. Art by Orlando, Evans, Ingels, Crandall, Craig.</p> <p>Est. 100 - 150</p>

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Lot	Title/Description
160	THE THING! No. 2 Charlton (Indicia: "Song Hits, Inc."). April, 1952. VG- (3.5). Slight spine roll, spine bumped and chipped at crown, 1" split at top spine, tiny chip to bottom right corner of front cover and top corner of back cover. Top edge of front cover creased and nicked with tears up to ¼", top edge of back cover not creased but with two tears up to 1/3". Small tear to top margin of pages. Off-white pages, tanning at edges. Bob Forgiione cover. Edited by Al Fago. No script credits. Art by Albert Tyler, John Belfi, Bob Forgiione. Est. 100 - 150
161	THE THING! No. 3 Charlton. June, 1952. CGC certified: Fine (6.0). Cream to off-white pages. Bob Forglione, John Belfi and Dick Giordano art. Albert Tyler cover and art. Est. 200 - 300
162	THE THING! No. 9 Charlton. July, 1953. CGC certified: Fine- (5.5). Cream to off-white pages. Bob Forgiione cover and art. John Belfi and Vince Alascia art. Used twice in Seduction of the Innocent. Est. 400 - 600
163	The THING! No. 16 Charlton (Indicia: "Charlton Comics Group"). September, 1954. VF (8.0). Gorgeous copy with spine just slightly curling, an impression to the front cover near the mid-spine, and a crease to the top corner of the back cover. Off-white pages. Relatively common in high grade due to a 1990s warehouse find. Art by Dick Ayres, Joe Shuster (as Bill Molno), Seymour Moskowitz. Good mag to have slabbbed. Est. 150 - 250
164	THIS MAGAZINE IS HAUNTED No. 8 Fawcett (Indicia: "Fawcett Publications, Inc."). December, 1952. VG- (3.5). Slight curvature to spine, crease and tiny chip to bottom right corner of cover, nicks and small chips to top edge of front and back covers. Tiny chip to right edge of front cover, 1" split at top spine. Cover nice and bright. Penciled distributor's mark to "H" in "HAUNTED" ("L-9-11"). Off-white pages. Cover by Sheldon Moldoff. No script credits. Art by Moldoff and Bob McCarty. Est. 100 - 150
165	THIS MAGAZINE IS HAUNTED No. 15 Charlton (Indicia: Charlton Comics). February, 1954. Fair (1.0). Soft, pulpy, creased. Chip and tear to back cover. 2x2" stain to back cover, affecting about a third of the pages. Spine splits up to 2" at both ends, staples pulled. The comics equivalent of a rotting corpse. Dick Giordano cover. No writing credits. Art by Shelly Moldoff, Bob McCarty, Ed Waldman (?). Est. 50 - 80
166	TRUE LIFE SECRETS No. 23 Charlton (Indicia: "Charlton Comics Group"). November-December, 1954. Fine- (5.5). Nice copy. Tiny (1mm) color rub to base of spine. Corners slightly curled. Light sun shadow to top edge of front cover. Some apparent rubs and printing glitches which seem to be common to all copies of this book (see the "scratches" to the word "TRUE" in the diagonal black sidebar at the top left, and the color irregularities in the text box at the bottom of the front cover). Even the high-grade copy shown in Gerber's "Photo-Journal Guide to Comic Books" shows identical flaws. Cleaned and pressed, this mag would likely grade 6.5 at a minimum. White to off-white pages. Cover possibly by Leon Winik. Scripts by Joe Gill? Art by Leon Winik, inks by Joe Osrin. Est. 100 - 150
167	TWO-FISTED TALES No. 35 EC (Indicia: "Fables Publishing Co., Inc."). October, 1953. VG- (3.5). Spine wear, 1/3" chip to base of spine, bottom front cover creased. Staples lightly pulled. Off-white pages with deep cream edges. Cover by Jack Davis. Scripts by Harvey Kurtzman. Art by Jack Davis, John Severin, Wally Wood, and Reed Crandall. Est. 60 - 90
168	TWO-FISTED ANNUAL No. 2 EC (Indicia: "Educational Comics, Inc."). 1953. Good/VG- (3.0). Some cover creasing, bottom edge a bit ragged near spine, spine ends frayed, a few soil spots to spine, dampsoiling to back cover. Off-white pages, edges cream. Cover by Jack Davis. Contains: Two-Fisted Tales #31; Frontline Combat #9; Frontline Combat #8; Two-Fisted Tales #33. Est. 100 - 150
169	VAULT OF HORROR No. 12 (First issue) EC. April-May, 1950. CGC certified: Good/VG (3.0). Cream to off-white pages. Johnny Craig and Al Feldstein stories. Harvey Kurtzman and Al Feldstein art. Johnny Craig cover and art. 1st issue. Formerly War Against Crime. Bondage torture cover. Est. 500 - 800

Lot	Title/Description
170	VAULT OF HORROR No. 16 (5th Issue - Canadian SUPERIOR) Superior (Indicia: "Superior Publishers Limited"). No date given, but 1950-51. Good/VG (3.0). Spine rolled and soft, transverse tears at spine, staples pulled, a few tears to top edge of front cover up to ¾", ½" tear to right edge, abrasion to front cover under Vault-Keeper vignette, general surface wear. Distributor's rubberstamp to "AU" in "VAULT" ("JUN 13 195*" -final digit indistinguishable), with rubberstamp offset to back cover. Off-white pages. Johnny Craig cover. Plots and scripts by Gaines and Feldstein. Art by Craig, Ingels, Kamen, Feldstein. Est. 100 - 150
171	VAULT OF HORROR No. 18 EC (Indicia: "L.L. Publishing Co., Inc."). April-May, 1951. Good- (1.8). Soft, pulpy and wrinkled. Spine wear, including transverse tears, some of which extend to pages. Splits at spine ends to a maximum depth of 1/3". Edgewear, including nicks and tears to covers. Dusty handling soil to back cover. Book is flat but the front cover overhangs the pageblock a bit, as if from spine roll. Off-white to cream pages. Grease-penciled distributor's mark to "H" in "HORROR" ("2/9"). Cover by Johnny Craig. Craig script. Plots and scripts by Gaines and Feldstein. Art by Craig, Davis, Kamen and Ingels. Est. 80 - 120
172	VAULT OF HORROR No. 20 EC (Indicia: "L.L. Publishing Co., Inc."). August-September, 1951. VG+ (4.5). Light edge and surface wear, staples slightly pulled, modest cover creases, small soil spot to back cover. Off-white pages. Johnny Craig cover. Plots and scripts by Craig and Gaines and Feldstein. Art by Craig, Davis, Kamen, Ingels. Est. 100 - 150
173	VAULT OF HORROR No. 22 EC (Indicia: "L.L. Publishing Co., Inc."). December, 1951-January, 1952. VG (4.0). Spine rolled, with parallel crease to back cover—press it and pow, watch the grade zoom. Flat and clean, nice cover lustre, slight bindery crimp to right edge of cover, no nicks, tears or chips. If not for the rolled spine, Fine or better. Penciled distributor's mark to "H" in "HORROR" ("R"). Off-white pages. Johnny Craig cover. Craig script. Plots and scripts by Gaines and Feldstein. Art by Craig, Ingels, Davis, Kamen. Est. 100 - 150
174	VAULT OF HORROR No. 23 EC Comics. February-March, 1952. CGC certified: VF- (7.5). Cream to off-white pages. Craig, Gaines and Feldstein stories. Jack Davis and Graham Ingels art. Johnny Craig cover and art. Graham Ingels photo and bio. Used in Parade of Pleasure. Est. 300 - 500
175	VAULT OF HORROR No. 25 EC (Indicia: "L.L. Publishing Co., Inc."). June-July, 1952. VG (4.0). Spine stress, light surface wear, bottom right corner a tiny bit soft, faint residue streak visible on back cover in raking light. Off-white to cream pages. Johnny Crain cover. Craig script. Plots and scripts by Gaines and Feldstein. Art by Craig, Davis, Kamen, Ingels. Est. 100 - 150
176	VAULT OF HORROR No. 26 EC (Indicia: "L.L. Publishing Co., Inc."). August-September, 1952. Good/VG- (3.0). Spine roll, staples pulled, spine stress including transverse tears affecting pages, surface wear. Small chips to bottom spine and bottom corner of back cover. Ownership rubber stamp to inside front cover and bottom margin of first page, with name effaced with black Sharpie. Off-white to cream pages. Johnny Craig cover. Craig script. Plots and scripts by Gaines and Feldstein. Art by Johnny Craig, Jack Davis, Sid Check and Graham Ingels. Est. 80 - 120
177	VAULT OF HORROR No. 29 Superior (Indicia: "Superior Publishers Limited"). No date listed, but 1953. VG (4.0). Conservatively graded; could easily rate a grade of 4.5. ¾" tear, nicks and tiny chip to right edge of front cover, crease parallel to top half of right edge of front cover, top staple pulled, fingermark to "R" in "HORROR." White to off-white pages. Johnny Craig cover. Plots and scripts by Gaines and Feldstein. Art by Craig, Ingels, Davis, Kamen. Est. 100 - 150
178	VAULT OF HORROR No. 30 EC (Indicia: "L.L. Publishing Co., Inc."). April-May, 1953. Fair/Good (1.5). Spine split, top spine dog-eared, top corners of front and back covers chipped. Off-white to cream pages. Johnny Craig cover. Craig script. Plots and scripts by Gaines and Feldstein. Art by Craig, Davis, Evans, Ingels. Est. 80 - 120

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179	VAULT OF HORROR No. 30 EC (Indicia: "L.L. Publishing Co., Inc."). April-May, 1953. Fair/Good (1.5). Spine slightly rolled, spine a bit rubbed, crease to top corner, 1½x1" chip to front cover, staple rust. Rubberstamped distributor's mark to "H" in "HORROR" ("Jan 23 1953"). Off-white pages. Johnny Craig cover. Craig script. Plots and scripts by Gaines and Feldstein. Art by Craig, Davis, Evans, Ingels. Est. 80 - 120
180	VAULT OF HORROR No. 32 EC (Indicia: "L.L. Publishing Co., Inc."). August-September, 1953. Good/VG (3.0). Spine rubbed and worn, staples a bit pulled, edge and corner wear, ¼" tear at top edge of front cover, ½" tear at right edge of front cover. Some nicks and a tiny chip or two (2mm or less). Johnny Craig cover. Craig script. Plots and scripts by Gaines and Feldstein. Art by Craig, Davis, Evans, Ingels. Est. 100 - 150
181	VAULT OF HORROR No. 33 EC (Indicia: "L.L. Publishing Co., Inc."). October-November, 1953. VG- (3.5). Rubbing to spine, light wear to bottom edge of front cover, small nick at spine crown, small curved tear with abrasion to top edge of back cover. Ownership rubberstamp to bottom margin of inside front cover and first page, with name effaced in black Sharpie. Off-white pages. Johnny Craig cover. Craig script. Plots and scripts by Gaines and Feldstein. Art by Reed Crandall, Jack Davis, George Evans and Graham Ingels. Est. 100 - 150
182	VAULT OF HORROR No. 34 EC (Indicia: "L.L. Publishing Co., Inc."). December, 1953-January, 1954. VG- (3.5). Spine stress, moderate edgewear, nearly 12" tear to bottom front cover, tiny nicks to spine ends, top corner of front cover a bit rubbed. Ownership rubberstamp to bottom margin of inside front cover and first page, with name effaced in black Sharpie. Off-white pages. Johnny Craig cover. Craig script. Plots and scripts by Gaines and Feldstein. Art by Craig, Davis, Crandall, Evans. Est. 100 - 150
183	VAULT OF HORROR No. 35 EC. February-March, 1954. CGC certified: VG/Fine (5.0). Cream to off-white pages. Johnny Craig and Jack Oleck stories. Johnny Craig, Jack Davis, Jack Kamen and Graham Ingels art. Johnny Craig cover. Christmas cover and stories. Est. 400 - 600
184	VAULT OF HORROR No. 36 EC (Indicia: "L.L. Publishing Co., Inc."). April-May, 1954. Good/VG (3.0). Spine stress, moderate edgewear, 1" split at top spine, 2" split at bottom spine, tiny bit of schmutz to man's back on front cover, tiny chip to back cover, small spot of schmutz to back cover. Rubberstamped distributor's mark to back cover ("5 2 10"). Johnny Craig cover. Three Craig scripts and one possibly by Jack Oleck. Art by Craig, Davis, Krigstein, Ingels. Est. 80 - 120
185	VAULT OF HORROR No. 37 EC (Indicia: "L.L. Publishing Co., Inc."). June-July, 1954. VG- (3.5). Light spine, edge and corner wear. ½" tear to back cover, 2" split to bottom spine. Nice, clean, flat mag—if not for the 2" spine split, it would grade 4.5. Johnny Craig cover. Scripts by Craig, Wessler, Binder, and, perhaps, Oleck. Art by Craig, Davis, Williamson, Ingels. Est. 100 - 150
186	VAULT OF HORROR No. 38 EC (Indicia: "L.L. Publishing Co., Inc."). August-September, 1954. Good/VG (3.0). Spine wear, including partial split between staples, 1/3" split at spine crown and 1/3" creased split at spine foot. Light edgewear and crease to front cover, short creased tear to right edge. Off-white pages. Johnny Craig cover. Scripts by Carl Wessler. Art by Craig, Davis, Krigstein and Ingels. Est. 80 - 120
187	VAULT OF HORROR No. 39 EC Comics. October-November, 1954. CGC certified: VG/Fine (5.0). Cream to off-white pages. Carl Wessler story, Johnny Craig cover. Johnny Craig, Reed Crandall, Bernard Krigstein and Graham Ingels art. Drusilla appearance. Bondage cover. Est. 300 - 500
188	VAULT OF HORROR No. 40 EC (Indicia: "L.L. Publishing Co., Inc."). December, 1954-January, 1955. VG- (3.5). Spine stress, corners rubbed, 1/3" tear to right edge, 1/4" creased tear at top edge of front cover. Ownership rubberstamp to bottom margin of inside front cover and first page, with name effaced in black Sharpie. Off-white pages. Overstreet says: "Low distribution." Est. 80 - 120

Lot	Title/Description
189	WAR AGAINST CRIME No. 7 EC (Indicia: "L.L. Publishing Co. Inc."). June-July, 1949. VG (4.0). Mild general wear, front cover rumpled and dampsoiled at logo, crease parallel to spine, small tear at spine foot with small tape repair to reverse side, two small nicks to right edge, a bit of dampwear and a few small marks to back cover. Penciled distributor's mark to "E" in "CRIME" ("3/30/E"). Off-white pages approaching cream. Johnny Craig cover. Plots and scripts by Gaines and Feldstein, and, possibly, Craig. Art by Craig, Feldstein and Kiefer. Est. 100 - 150
190	WAR AGAINST CRIME No. 8 * Signed by Feldstein EC (Indicia: "L.L. Publishing Co., Inc."). August-September, 1949. Good+ (2.5). Spine reinforced with yellowing old tape at staples. Soft and pulpy with nicks and a few short tears to covers, creases to bottom right corner of front cover, and a ¾" slash to the "E" in "CRIME." Bit of a curvature to covers and pages at right edge. Off-white pages. Johnny Craig cover. Scripts by Feldstein, uncredited others. Art by Feldstein, Ingels and Rudy Palais. Signed by Al Feldstein in the center of the cover in black ballpoint ink. With a "Certificate of Authenticity" from mycomicshop.com attesting the veracity of the autograph. Est. 100 - 150
191	WEB OF EVIL No. 20 Quality (Indicia: "Comic Magazines"). November, 1954. VG (4.0). Moderate general wear to spine and edges, including small nicks, small chip to top corner of front cover, crease and sun shadow to back cover, top staple a bit pulled. Off-white pages. Chuck Cuidera cover? No script credits. Art by Harry Lazarus, Charles Nicholas, Louis Ravielli. Est. 100 - 150
192	WEB OF MYSTERY No. 24 Ace (Indicia: "A.A. Wyn, Inc."). May, 1954. VG- (3.5). Shallow chip at top edge of front cover, with more such chips to top edge of back cover. Dampsoiling to bottom corner of back cover and last few pages. Cream paper. Cover by Ken Rice? No script credits. Art by Lou Cameron, Sy Grudko, Jim McLaughlin, Ken Rice, Chic Stone (?). Est. 100 - 150
193	WEIRD MYSTERIES No. 2 Gilmor Magazines. December, 1952. CGC certified: Fine- (5.5) Purple Label. "Slight/Mod (C-2)". Off-white to white pages. Restoration includes: small amount of color touch on cover, small amount of glue on cover, tear seals to cover. Basil Wlverton, Hy Fleishman, Tony Mortellaro and Charles Stern art. Bernard Baily cover. Est. 400 - 600
194	WEIRD MYSTERIES No. 7 Gilmor Magazines. October-November, 1953. CGC certified: Fine (6.0). Off-white to white pages. Bernard Baily cover. Stories and art by Tony Mortellaro, Vince Fodera, S. Finocchiaro, Sal Trapani and Eugene Hughes. Used in Seduction of the Innocent. Est. 1,000 - 1,500
195	WEIRD FANTASY No. 14 (2nd Issue) [EC Comics]. July-August, 1951. CGC certified VG (4.0). Off-white to white pages. Fox, Kurtzman, Gaines, Feldstein stories. Harvey Kurtzman, Jack Kamen and Wally Wood art. Al Feldstein cover and art. Al Feldstein and Bill Gaines appearance. Atomic explosion cover and panels. Est. 150 - 250
196	WEIRD FANTASY No. 16 (4th Issue) EC (Indicia: "I.C. Publishing Co., Inc."). November-December, 1950. VG+ (4.5). Cover misfolded with excess white showing at spine, slight touch of spine roll, staple rust with rust migration to cover, light handling wear, right edge of centerfold protrudes about 2mm more than usual, with consequent edge nicks. If not for staple rust, would grade at least 5.0. Small grease-penciled distributor's mark to sidebar above beaker ("K"). Off-white pages. Al Feldstein cover. Plots and scripts by Gaines and Feldstein. Art by Feldstein, Kurtzman, Kamen, Wood. Used in Seduction of the Innocent. Est. 250 - 350
197	WEIRD FANTASY No. 17 (5th Issue) EC (Indicia: "I.C. Publishing Co., Inc."). January-February, 1951. VG (4.0). Several transverse tears to spine, some of which affect pages, 1" split at mid-spine, ¼" split at spine crown, light staple rust, both staples pulled. Covers clean and flat with no chips. Off-white to cream pages. Feldstein cover. Plots and scripts by Gaines-Feldstein and Kurtzman (Wood plotted and may have scripted his story as well). Art by Feldstein, Kurtzman, Wood and Kamen. Est. 150 - 250

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Lot	Title/Description
198	WEIRD FANTASY No. 6 EC (Indicia: "I.C. Publishing Co., Inc."). March-April, 1951. Good/VG (3.0). Spine roll, moderate general handling wear, a few transverse tears at spine, creases to back cover, nick and short tear to edge of back cover. No rust visible on staples, but the paper immediately surrounding the staples seems to have traces of rust migration. Off-white pages. Al Feldstein cover. Plots and scripts by Gaines and Feldstein. Art by Feldstein, Kurtzman, Wood and Kamen. Est. 100 - 150
199	WEIRD FANTASY No. 9 EC (Indicia: "I.C. Publishing Co., Inc."). September-October, 1951. VG (4.0). Spine slightly rolled, tiny nicks at spine ends, small chip to back cover near top spine, small nicks and creases at right edge of front cover, 1½" tape repair to inside front cover, otherwise quite clean and attractive. Grease-penciled distributor's mark to "CI" in "SCIENCE" sidebar ("R"), penciled distributor's mark with light erasure to "W" in "WEIRD" ("51"), with another penciled "51" to back cover. Cream pages. Feldstein cover. Plots and scripts by Gaines and Feldstein. Art by Wood, Kamen, Orlando, and a guy named Elkin. Est. 100 - 150
200	WEIRD FANTASY No. 11 EC (Indicia: "I.C. Publishing Co., Inc."). January-February, 1952. VG (4.0). Spine lightly rolled, light creases to top corner of front cover, 1½" tape repair at top edge of front cover, otherwise clear and bright. Penciled distributor's marks to "W" in "WEIRD" ("TRI274"). Off-white pages. Al Feldstein cover. Plots and scripts by Gaines and Feldstein. Art by Wood (2 stories), Kamen, Orlando. House ad for Shock SuspenStories #1. Est. 80 - 120
201	WEIRD FANTASY No. 13 EC (Indicia: "I.C. Publishing Co., Inc."). May-June, 1952. VG- (3.5). Light spine stress. Two scratches to front cover, the longer being 4", affecting the rocky surface of Phobos (Deimos?) and the midsection of Mars. The scratch is deep, but does not penetrate the surface. Distributor's mark in ink to "F" in "FANTASY" ("3 / 20") and in grease pencil on back cover ("52"). Off-white pages, cream edges. Al Feldstein cover. Plots and scripts by Bill Gaines and Al Feldstein. Art by Wally Wood (two stories), Jack Kamen and Joe Orlando. Est. 80 - 120
202	WEIRD FANTASY No. 14 EC (Indicia: "I.C. Publishing Co., Inc."). July-August, 1952. VG- (3.5). ¼x¾" chip at spine crown, ½" tear above rightmost EC emblem; tiny chip to top corner of back cover. Rubbed spot to first upright in "W" in "WEIRD." Grease-penciled distributor's mark to "D" in "WEIRD" ("52"). Off-white pages. Al Feldstein cover. Plots and scripts by Bil Gaines and Al Feldstein. Art by Wally Wood, Joe Orlando, Jack Kamen, Al Williamson-Frank Frazetta. Est. 80 - 120
203	WEIRD FANTASY No. 16 EC (Indicia: "I.C. Publishing Co., Inc."). November-December, 1952. Good/VG- (3.0). Soft and pulpy, some fading to the color purple, bit of creasing to top right corner of cover, light chipping to right edge of front cover. Top staple very slightly pulled. Small bit of residue (ink?) to top right edge of pages. Off-white pages. Al Feldstein cover. Plots, scripts: Bill Gaines and Al Feldstein. Art by Joe Orlando (2 stories), Al Williamson, Jack Kamen. Est. 80 - 120
204	WEIRD FANTASY No. 18 EC (Indicia: "I.C. Publishing Co., Inc."). March-April, 1953. VG (4.0). Light spine and edge wear, faint vertical center crease. Off-white pages. Cover by Al Williamson and Al Feldstein. Plots and scripts by Bill Gaines and Al Feldstein. Ray Bradbury's "Zero Hour" adapted by Al Feldstein. Art by John Severin-Will Elder, Jack Kamen, Al Williamson, Joe Orlando. Est. 80 - 120
205	WEIRD FANTASY No. 19 EC (Indicia: "I.C. Publishing Co., Inc."). May-June, 1953. VG- (3.5). Clean, flat copy with rubbed spine, a ¾" tear and small chips to back cover, a small tape repair to base of spine, and cover detached at bottom staple. Cream pages, edges tanning. Joe Orlando cover. Plots and scripts by Gaines and Feldstein. Ray Bradbury adaptation by Feldstein. Art by Severin-Elder, Kamen, Williamson, Orlando. Est. 100 - 150

Lot	Title/Description
206	WEIRD FANTASY No. 21 EC (Indicia: "I.C. Publishing Co., Inc."). September-October, 1953. Good/VG (3.0). Spine stress, edgewear and nicks, crease to top right corner area, 3mm chip to right edge of front cover, a few tiny chips and ½" tear to back cover. Soil spot to top of "A" in "FANTASY." Penciled distributor's mark to "W" in "WEIRD" ("21"). Off-white pages. Cover by Al Williamson and Frank Frazetta. Plots and scripts by Gaines and Feldstein. Bradbury's "The Million Year Picnic" adapted by Feldstein. Art by Williamson, Orlando, Kamen, and Severin-Elder. Est. 100 - 150
207	WEIRD FANTASY No. 22 EC (Indicia: "I.C. Publishing Co., Inc."). November-December, 1953. VG- (3.5). Spine a bit curved, light wear to spine, nicks and stress to top edge of front and back covers. Dampsoiling to back cover, affecting pages at top and open-edge margins. tiny corner chips to a few pages. White to off-white pages. Joe Orlando cover. Plots and scripts by Gaines and Feldstein. Bradbury's "The Silent Towns" adapted by Feldstein. Art by Crandall, Kamen, Orlando, Krigstein. Est. 80 - 120
208	WEIRD SCIENCE No. 8 EC (Indicia: "Fables Publishing Co., Inc."). July-August, 1951. Good/VG (3.0). General wear, staples pulled, spine toned, chips to bottom edge and corner of front cover, tears and small chips to back cover, including a 2½" tear to bottom corner. Soiled spot, 1" pen mark and 2" discoloration from removed tape to back cover. Off-white pages, cream edges. Feldstein cover. Plots and scripts by Gaines and Feldstein. Art by Feldstein, Kamen, Roussos, Wood. Est. 100 - 150
209	WEIRD SCIENCE No. 10 EC Comics. November-December, 1951. CGC certified VG/Fine (5.0). Off-white pages. Bill Gaines and Al Feldstein stories. Jack Kamen and Joe Orlando art. Wally Wod cover and art. Est. 150 - 250
210	WEIRD SCIENCE No. 15 [4th Issue] Superior Edition [EC Comics]. 1950. CGC certified VG/Fine (5.0). Off-white pages. Al Felstein cover and art. Jack Kamen art. Superior edition. Est. 150 - 250
211	WEIRD SCIENCE No. 11 EC (Indicia: "Fables Publishing Co., Inc."). January-February, 1952. Good/VG (3.0). Spine stress, small residue spot to top of "D" in WEIRD." Back cover toned at spine, 1/3" transverse tear at spine on back cover, large stain to top corner area of back cover, stains to the top margins of about half of the pages, not affecting art. "M. Keller" ownership rubberstamp to bottom margin of first page. Penciled distributor's marks to "W" and "D" in "WEIRD" ("52" and "H 11/16"). Off-white to cream pages. Feldstein cover. Plots and scripts by Gaines and Feldstein. Art by Wood, Kamen and Orlando (two stories). Artist's bio: Jack Kamen ("Jovial, practical-joking, fun-loving master of the female figure..."). Est. 100 - 150
212	WEIRD SCIENCE No. 11 EC (Indicia: "Fables Publishing Co., Inc."). January-February, 1952. Fair (1.0). Would be a solid 4.0 or better except for two binder holes punched at spine and a large partially-trimmed, partially-torn back cover coupon. Off-white pages. Feldstein cover. Plots and scripts by Gaines and Feldstein. Art by Wood, Kamen and Orlando (two stories). Artist's bio: Jack Kamen. Est. 60 - 90
213	WEIRD SCIENCE No. 13 EC (Indicia: "Fables Publishing Co., Inc."). May-June, 1952. VG- (3.5). Tiny chips (1mm or less) to top right corner and bottom spine. Tiny chip (about 3mm) to bottom right corner affecting covers and pages. Stain to back cover at bottom spine. 1" tear to last page. Small grease-penciled distributor's mark to back cover ("52"). Off-white pages, tan edges. Wally Wood cover. Plots and scripts by Gaines and Feldstein. Art by Wood (two stories), Kamen, Orlando. Est. 100 - 150
214	WEIRD SCIENCE No. 14 EC (Indicia: "Fables Publishing Co., Inc."). July-August, 1952. VG/Fine (5.0). Nice clean copy. Crease running parallel to spine, transverse crease to near spine (close to lady's elbow). Cover slightly misfolded and trimmed, so that a bit too much white shows at spine and the "OD" are missing from Wood's signature. 2mm tear to edge of back cover, spine toned at back cover. Penciled distributor's mark to back cover ("52"). Off-white pages. Wood cover. Plots and scripts by Gaines and Feldstein. Art by Wood, Elder, Check and Orlando. Est. 150 - 250

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Lot	Title/Description
215	WEIRD SCIENCE No. 14 EC (Indicia: "Fables Publishing Co., Inc."). July-August, 1952. Good/VG (3.0). Soft and pulpy, wear to spine, tiny chips to spine ends, tiny chip to back cover, short dog-eared tear to back cover. Off-white pages. Wood cover. Plots and scripts by Gaines and Feldstein. Art by Wood, Elder, Check and Orlando. Est. 100 - 150
216	WEIRD SCIENCE No. 15 EC (Indicia: "Fables Publishing Co., Inc."). September-October, 1952. VG+ (4.5). Moderate general handling wear, a bit pulpy, tiny color nick to right edge near "10¢" price, 1mm nick at bottom spine, but no chips or tears. Tiny crease to bottom right corner of cover. Inside covers toned. Off-white pages. Nice mag. Wally Wood cover. Plots and scripts by Gaines and Feldstein. Art by Wood, Williamson, Kamen, Orlando. Est. 100 - 150
217	WEIRD SCIENCE No. 16 EC Comics. November-December, 1952. CGC certified VG- (3.5). Bill Gaines and Al Feldstein stories. Al Williamson, Joe Orlando and Jack Kamen art, Wally Wood cover and art. Full page ad for Mad #1. Est. 100 - 150
218	WEIRD SCIENCE No. 18 EC (Indicia: "Fables Publishing Co., Inc."). March-April, 1953. VG (4.0). Edge and corner wear, bottom corners of front and back covers creased. Off-white pages. Wood cover. Plots and scripts by Gaines and Feldstein. Feldstein adaptation of Bradbury's "Mars Is Heaven!" Art by Wood, Williamson, Kamen and Orlando. Est. 100 - 150
219	WEIRD SCIENCE No. 20 EC (Indicia: "Fables Publishing Co., Inc."). July-August, 1953. Good+ (2.5). 1" split at top spine, 2" split at bottom spine, top right corner of cover and first few pages have tiny dog-ears. Bottom staple pulled. Discoloring along spine, four tiny perforations to spine penetrating covers and pages. White pages. Wally Wood cover. Plots and scripts by Gaines and Feldstein. Ray Bradbury's "Surprise Package" adapted by Feldstein. Art by Wood, Kamen, Orlando, Williamson (assisted by Frazetta inks). Est. 80 - 120
220	WEIRD SCIENCE No. 21 EC (Indicia: "Fables Publishing Co., Inc."). September-October, 1953. VG/Fine (5.0). Flat and clean, slight bump to spine foot, "F" in sidebar "FANTASY" faded, staples a bit pulled. Pencil distributor's mark to "W" in "WEIRD" ("7/3"). Off-white pages. Wally Wood cover. Plots and scripts by Gaines and Feldstein. Art by Wood, Kamen, Williamson-Frazetta and Orlando. Est. 100 - 150
221	WEIRD SCIENCE No. 22 EC (Indicia: "Fables Publishing Co., Inc."). November-December, 1953. VG- (3.5). Corners and spine ends slightly bumped/rubbed. Chips to open edge of rear cover. Dampstain to front cover, affecting the word "WEIRD" and the margins of most pages. Off-white pages. Wally Wood cover. Plots and scripts by Gaines and Feldstein. Feldstein adapts Ray Bradbury's "Outcast of the Stars." Art by Williamson-Frazetta, Evans, Wood and Orlando. Est. 80 - 120
222	WEIRD SCIENCE-FANTASY No. 26 EC (Indicia: "Fables Publishing Co., Inc."). December, 1954. VG (4.0). Spine stress, light edgewear, two short tears to front cover (the largest being 1/3"), light crease with rubs to top right corner of front cover. White to off-white pages. Feldstein cover. Scripted by Al Feldstein from info provided by UFOlogist Donald Kehoe. Art by Wood, Crandall, Orlando, Evans. Special "Flying Saucer Report" exposé issue. Est. 80 - 120
223	WEIRD SCIENCE-FANTASY No. 27 EC (Indicia: "Fables Publishing Co., Inc."). January-February, 1955. Fine (6.0). Bright, flat, tight copy with some soil spots at top edge of front cover and a tiny nick to spine crown. Grease-penciled distributor's mark and rubberstamp to right of sidebar rocket ("G / Oct 7-"). White to off-white pages. A stunner, conservatively graded. Wally Wood cover. Scripts by Otto Binder and either Gaines-Feldstein or Jack Oleck. Art by Wood, Crandall, Kamen and Orlando. Est. 200 - 300
224	WEIRD SCIENCE-FANTASY No. 28 EC (Indicia: "Fables Publishing Co., Inc."). March-April, 1955. Fine- (5.5). Nice, flat, clean copy with stress to spine at staples and a tiny nick at top staple. Edges very lightly toned. Bottom staple a bit pulled. Justifiable as a solid 6.0 but graded conservatively. White to off-white pages. Feldstein cover (his last sci-fi cover). Scripts by Otto Binder, Al Feldstein, and, possibly, Jack Oleck. Art by Al Williamson, Wally Wood, Jack Kamen, Joe Orlando. Est. 150 - 250

Lot	Title/Description
225	WEIRD SCIENCE-FANTASY No. 29 EC Comics. May-June, 1955. CGC certified: Fine (6.0). Feldstein, Oleck & Binder stories. Al Williamson, Wally Wood, Reed Crandall & Joe Orlando art. Frank Frazetta cover. Atomic explosion panels. Last pre-Code issue. Adam Link story. Classic cover. Est. 400 - 600
226	WEIRD SCIENCE-FANTASY No. 29 EC (Indicia: "Fables Publishing Co., Inc."). May-June, 1955. Fair (1.0). A lousy copy but still meritorious due to the Frazetta cover art. Front and back covers chipped and torn. Cover detached and split through at spine. "ER" marked in margin of first page in ink. Off-white to cream pages. innards intact. Frank Frazetta cover. Scripts by Feldstein (including an adaptation of an Otto Binder "Adam Link" story), Jack Oleck, and, possibly, Carl Wessler. Art by Wood, Williamson, Crandall, Orlando. Est. 80 - 120
227	WEIRD SCIENCE-FANTASY ANNUAL No. 1 EC (Indicia: "Educational Comics"). 1952. Fair (1.0). Spine taped. Top and open edge of front and back covers taped. A few strips of tape have higher acid content than the others, with discoloring that bleeds through to inside covers, not affecting pages. Front cover adhered by tape alone. A vertical strip of the bottom front cover near the spine was once detached and has been reattached with tape (see "OF" and "BEST" in blurb circle—the letters don't align). Spine cocked. Nicks, creases, small chips to bottom edge of front cover, general handling wear. Soft and pulpy with good heft. Right edge overtrimmed—it's possible that it's a sloppy bindery trim, but it may also be an later trim job. First page has small chips to open edge and an ownership rubberstamp to bottom margin, which has been effaced with black Sharpie. Off-white pages, cream edges, still supple. Feldstein cover. Plots and scripts by Gaines and Feldstein. Art by: Wood, Feldstein, Kurtzman, Kamen, Orlando. Includes: Weird Science #13 (May-June, 1952); Weird Fantasy #13 (May-June, 1952), Weird Science #11 (January-February, 1952); Weird Science #5 (January-February, 1951). Est. 100 - 150
228	WEIRD SCIENCE-FANTASY ANNUAL No. 2 EC (Indicia: "Educational Comics, Inc."). 1953. Good (2.0). General wear, nicks, tears and small chips, bottom corner of back cover chipped, 1/3" paper loss at spine crown, tape repairs to spine, and one piece of tape each to inside front and inside back covers. Small penciled distributor's mark to "W" in "WEIRD" ("B"). Off-white pages. Contains: Weird Science #14, Weird Science #15, Weird Science #17, Weird Fantasy #14. Est. 200 - 300
229	WEIRD SCIENCE Bound Volume, First Eleven Issues, 1950-1952 (RUSS COCHRAN Provenance) EC. 1950-1952. Eleven consecutive issues of Weird Science bound in heavy blue buckram cloth-over-boards, hand-sewn bindings, spine titled, ruled and decorated in gilt: "WEIRD SCIENCE / 12 (1950) — 11," front panel personalized in gilt: "Russell V. Cochran." Contents comprise Weird Science comic books #12 (1st issue, May-June, 1950) through #11 (Jan.-Feb., 1952). Comics are untrimmed and are in generally Very Fine condition, with no chips, tears or other conspicuous flaws aside from reduced cover gloss, occasional light edgewear and removed staples (as customary for bound periodicals). Off-white to cream pages. Very light handling marks and a light spot of residue to cloth; gilt bright and unrubbed, binding solid. Sewn binding permits book to lay open flat with no loss at the gutter. Provenance: Bound to order by Russ Cochran in 1966. Est. 3,000 - 5,000
230	WEIRD FANTASY Bound Volume, First Eleven Issues, 1950-1952 (RUSS COCHRAN Provenance) EC. 1950-1952. Eleven consecutive issues of Weird Fantasy bound in heavy blue buckram cloth-over-boards, hand-sewn bindings, spine titled, ruled and decorated in gilt: "WEIRD FANTASY / 13 (1950) — 11," front panel personalized in gilt: "Russell V. Cochran." Contents comprise Weird Fantasy comic books #13 (1st issue, May-June, 1950) through #11 (Jan.-Feb., 1952). Comics are untrimmed and are in generally Very Fine condition, with no chips, tears or other conspicuous flaws aside from reduced cover gloss, a touch of light edgewear to some issues, and removed staples (as customary for bound periodicals). Off-white to cream pages. Very light handling marks and a light finger mark to cloth; gilt bright and unrubbed, binding solid. Sewn binding permits book to lay open flat with no loss at the gutter. Provenance: From a complete set of EC New Trend and New Direction titles bound to order by Russ Cochran in 1966. Est. 3,000 - 5,000

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231	WEIRD TALES OF THE FUTURE No. 4 Aragon Publications. November, 1952. CGC certified: Fine+ (6.5) Purple Label. "Slight (B-1)". Cream to off-white pages. Restoration includes: small amount of color touch on cover. Basil Wolverton, Tony Mortellaro, Eugene E. Hughes and Hy Fleishman art. Basil Wolverton and Ed Robbins cover. Est. 300 - 500
232	WEIRD TALES OF THE FUTURE No. 5 Aragon Publications. January-February, 1953. CGC certified: Good/VG (3.0). Off-white to white pages. Basil Wolverton story, cover and art. Tony Mortellaro, Eugene Hughes, Ed Smalle and Charles Stern art. Est. 500 - 800
233	WEIRD HORRORS No. 6 St. John (Indicia: "St. John Publishing Co."). February, 1953. Good/VG (3.0). Spine stress, light edgewear and cover rubs, abrasion to right edge of front cover above creature's pointy ear, staples pulled. Back cover has a few short tears, a 1½" internal tear, and 1" tape repair. Off-white pages. William Ekgren cover. No script credits. Art by Bob Forgione, Jim McLaughlin, Edd Ashe, Bill Molno (?), Don Perlin (?). Est. 200 - 300
234	WEIRD TERROR No. 9 Comic Media (Indicia: "Allan Hardy Associates, Inc."). January, 1953. VG- (3.5). Very conservatively graded. Small creased tear to front cover near "RR" in "TERROR," with another creased tear and two tiny nicks (1mm) to the open edge of the back cover, no paper loss. Corner crease to top front cover. Wonderful cover gloss, excellent blacks. Lovely off-white pages. Pressable to VG/Fine? Don Heck cover. Scripts: Ken W. Fitch. Art: Don Heck, Pete Morisi. Est. 200 - 300
235	WEIRD TERROR No. 11 Comic Media (Indicia: "Allen Hardy Associates, Inc."). May, 1954. VG+ (4.5). Spine stress, light edgewear, tiny chip to top edge of front cover, tiny chip to bottom corner of front and back covers, a few short tears to edge of back cover. Decent cover sheen. Off-white pages. Don Heck cover. Scripts by Ken Fitch. Art by Don Heck, Rudy Palais (?), Bill Discount, Alberta Tewks. Est. 200 - 300
236	WORLDS OF FEAR No. 3 Fawcett (Indicia: "Fawcett Publications, Inc."). March, 1952. Good/VG (3.0). Moderate wear to spine and edges, tiny chip to bottom corner of front cover, a few small chips to back cover, bottom staple pulled, bottom corner of front cover creased, back cover edges toned, 1" tear to back cover, 3" tape repair to base of spine. Cover by Sheldon Moldoff (?). No script credits. Art by George Evans and, possibly, Shelly Moldoff. Est. 100 - 150
237	BLOOD IS THE HARVEST Catechetical Guild. 1950. CGC certified: VG/Fine (5.0). Cream to off-white pages. Bondage cover. Atomic explosion panels. Overstreet: 21 known copies. Est. 800 - 1,200
238	BLOOD IS THE HARVEST Catechetical Guild (Indicia: "Catechetical Guild Educational Society"). 1950. Fair/Good (1.5). 1x2¾" chip to right edge of front cover, with ½x¼" chip below. Top corner of covers and pages creased. Bottom corner of some pages creased. Tiny chip at spine foot. Cover detached. Off-white pages. No art or story credits. Overstreet: "Scarce. 21 known copies." Est. 300 - 500
239	IF THE DEVIL WOULD TALK (1950) Catechetical Guild. 1950. CGC certified: Fine/VF (7.0). White pages. Demetrius Manousos story. Addison Burbank art. Paper cover. Overstreet: One of 30 known copies. Est. 600 - 900
240	IF THE DEVIL WOULD TALK (1958 Version) Catechetical Guild. 1958. CGC certified: VF/NM (9.0). White pages. Demetrius Manousos story. Addison Burbank art. Paper cover. Est. 300 - 500
241	IS THIS TOMORROW ("10¢ Cover" Version) Catechetical Guild. 1947. VG (4.0). Spine wear, staple rust, light corner creases. Cream to off-white pages. F. Robert Edman & Francis McGrade story. Early Charles M. Schulz art (according to Grand Comics Database: "Pencil, inks and lettering credits come from Schulz himself in an interview with Shel Dorf, in 'Comics Interview' #47 [1987]. The artwork for this issue was done by several artists and Schulz's work is hard to determine. [Schulz's biographer] David Michaelis states that Schulz drew the climactic panels for the story"). Three versions exist: 10¢ cover, no price & no price with blank circle. CGC says: "Flag cover." Used in Parade of Pleasure. Est. 200 - 300

Lot	Title/Description
242	IS THIS TOMORROW ("Blank Circle" Version) Catechetical Guild. 1947. CGC certified: VF- (7.5). F. Robert Edman & Francis McGrade story. Early Charles M. Schulz art (according to Grand Comics Database: "Pencil, inks and lettering credits come from Schulz himself in an interview with Shel Dorf, in 'Comics Interview' #47 [1987]. The artwork for this issue was done by several artists and Schulz's work is hard to determine. [Schulz's biographer] David Michaelis states that Schulz drew the climactic panels for the story"). Three versions exist: 10¢ cover, no price & no price with blank circle. CGC says: "Flag cover." Used in Parade of Pleasure. Est. 300 - 500
243	IS THIS TOMORROW ("No Price, No Circle" Version) Catechetical Guild. 1947. VG/Fine (5.0). Clean, flat, bright mag marred only by light corner wear and some edge rubs, creases, and two short dog-eared tears to back cover. Cream to off-white pages. F. Robert Edman & Francis McGrade story. Early Charles M. Schulz art (according to Grand Comics Database: "Pencil, inks and lettering credits come from Schulz himself in an interview with Shel Dorf, in 'Comics Interview' #47 [1987]. The artwork for this issue was done by several artists and Schulz's work is hard to determine. [Schulz's biographer] David Michaelis states that Schulz drew the climactic panels for the story"). Three versions exist: 10¢ cover, no price & no price with blank circle. CGC says: "Flag cover." Used in Parade of Pleasure. Est. 200 - 300
244	The RED ICEBERG No number. Catechetical Guild. 1960. CGC certified: VF/NM (9.0). White pages. "Chicago Catholic Action" version, with "Impact Publications" copyright. CGC: "Anti-communism propaganda comic." Est. 500 - 800
245	HOW STALIN HOPES WE WILL DESTROY AMERICA Pictorial Media. 1951. CGC certified VF+ (8.5). Cream to off-white pages. Anti-Communism giveaway. Est. 300 - 500
246	FIRE AND BLAST! Prize Publications. 1952. CGC certified: VF- (7.5). Off-white pages. Mart Bailey art. Produced for the National Fire Protection Association. Est. 300 - 500
247	TWO FACES OF COMMUNISM Christian Anti-Communism Crusade. 1961. CGC certified VF/NM (9.0). Off-white to white pages. Est. 400 - 600
248	COMIC CAVALCADE, No Number: TOMORROW THE WORLD DC Comics. 1945. CGC certified: NM (9.4). E.E. Hibbard art. Est. 600 - 900
249	FANFARE No. 1 Martin L. Pahls. Spring, 1959. Staplebound mimeographed fanzine. 12 pp. plus covers. VG+ (4.5). Staple holes to corners (fanzine was mailed sans envelope, with corners stapled to keep it closed in transit), back cover loose at bottom staple, bottom corner of back cover chipped. Very slight hint of rust to staples. Back cover hand-addressed by Pahls to recipient (James B. Clifford), with Pahls' hand-correction to return address, and penciled notation: "around Jan. 1959." Rare. Est. 500 - 700
250	FANFARE No. 2 Martin L. Pahls. May, 1959. Indicia incorrectly states "Number 3." Staplebound mimeographed fanzine. 26 pp. including covers. Good (2.0). Looks 5.5, but lacks the front cover, possibly as issued (Mike Britt, who printed the cover for Pahls, says: "I printed some of the ditto pages for Marty including the cover. It is entirely possible that this is the way that Marty sent this issue out as he might have run out of cover copies. I don't remember exactly how many copies of each page that I did, but I do remember having strict orders that I should not purchase a second ream of ditto copy paper. That paper ran about two dollars a ream back then and two dollars was a lot of money for a teenage college freshman." Staple holes to corners (fanzine was mailed sans envelope, with corners stapled to keep it closed in transit). Edges toned, bottom corner of front cover dog-eared. Back cover hand-addressed by Pahls to recipient (James B. Clifford). Est. 100 - 150
251	THE FULL EDITION of THE COMPLETE EC CHECKLIST 124 + [2 errata] pp. With one full-page black & white illustration by Al Williamson and several portrait vignettes by John Severin, Will Elder and Fred von Bernewitz. 8vo. Photostat-printed wrappers with Jack Davis illustration created especially for this edition. First printing of this revised and expanded edition, following The Complete EC Checklist (three printings, 1955-56) and The Complete EC Checklist Supplement (1958). Very good condition, some rust to top staple, tiny chips to top spine of front wrapper and first leaves, front wrapper corners curling, rear wrapper loose at bottom staple; some penciled check marks to listings. Est. 50 - 80

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Lot	Title/Description
252	THE FULL EDITION of THE COMPLETE EC CHECKLIST, Revised * Signed by Gaines & Kurtzman 195 pp. With two full-page black & white illustrations by Wally Wood and Jack Davis, and several portrait vignettes by John Severin, Will Elder and Fred von Bernewitz. 8vo. Photostat-printed wrappers with Jack Davis illustration. Second printing of this revised and expanded edition, "Re-compiled and edited by Joe Vucenic," following The Complete EC Checklist (three printings, 1955-56), The Complete EC Checklist Supplement (1958), and The Full Edition of the Complete EC Checklist (1963). The first printing of this edition came in 1970; this 2nd printing followed in 1974. Very good condition, lacks binder's tape at spine, residue to spine area from absent tape, light handling wear, bottom corner of top wrapper a bit frayed; some penciled check marks to listings. Signed by Bill Gaines (p. 132) and Harvey Kurtzman (p. 134), with some bleeding and offsetting to signatures. Est. 100 - 150
253	Original EC FAN-ADDICT CLUB Bronze Membership Pin Bronze EC Fan-Addict pin, measuring approx. ¾x¾". Excellent condition, some age-related patina, pinback clasp intact and functional. Est. 200 - 300
254	Original EC FAN-ADDICT CLUB Membership Certificate Full color certificate measuring 7½x10½". VF. A bit of light surface wear at corners but bright, clean, flat and unblemished. Membership #18349. Est. 100 - 150
255	Original Duplicate EC FAN-ADDICT CLUB KIT VF/NM contents in VG/Fine envelope. Authorized reproduction of the EC Fan-Addict Club Kit, released by Dave Gibson in 1971 in an edition said to be "only a few hundred" (see Grant Geissman's Collectibly MAD: The Mad and EC Collectibles Guide, pp. 68-69). Includes: manila envelope printed "This is the Only Original Duplicate EC FAN ADDICT KIT"; full-color membership certificate; membership card (which promises that members are "entitled, upon presentation of this card, to purchase any 32 page E.C. magazine for the special membership newsstand price of 10¢"), embroidered patch ("Mad Member - EC Fan-Addict Club"); EC sticker, five facsimile fan club bulletins full of old news ("The Harvey Kurtzman's new arrival arrived... a furshlugginer boy... Peter John (pronounced Potrzebie)"). Est. 100 - 150
256	Tales from the Crypt: The Official Archives Limitation Plate: Signed by Seven EC Artists Measures 8½x10½". Printed in full color. Excellent condition, matted and framed to 20x22". Signed by seven EC artists and D. Diehl. Unnumbered, outside of the official limitation of 1000 copies. Est. 250 - 350
257	Bill Gaines Reliquary: Six Personal Effects from the Estate of William M. Gaines Lot of six items formerly owned by EC and MAD publisher William M. Gaines. The items are from Bill's estate, and were graciously consigned to PBA by Bill's widow, Mrs. Annie Gaines Ashton, whose remarks about each item are presented below. All items are in very good to very fine condition. Each item presents a small window into the private life and interests of Bill Gaines, and taken in sum they comprise a strangely charismatic array of artifacts of the greatest comic book publisher of all time. Est. 200 - 300
258	Antikamnia Calendar Featuring ALFRED E. NEUMAN Prototype, 1908 Chromolithographed cardstock, measuring 7¾x10". Good/VG. Edges and surface a bit rubbed, some surface soiling, nail puncture above proto-Neuman's head with slight color touch; some soiling and 5" clear tape adhesion to verso. The reverse side features a 1908 calendar and an advertisement for "Antikamnia Tablets." Est. 200 - 300
259	EC, MAD and PRE-CODE HORROR COMICS OF THE 1950s Green Apple Books. Summer, 1997. NM (9.4). 48 pp. (including covers). Over 500 listings. B&W illustrations. First printing (approx. 400 copies printed, of which approx. 250 copies were circulated and the remainder pulped). Catalogue entries: Ivan Briggs, Chris Nelson, Ken Kaffke. Est. 100 - 150
260	PRINT: A QUARTERLY JOURNAL OF THE GRAPHIC ARTS. Volume III, Number 2 vii, [1], 1-87 pp., plus unpaginated inserts. Pictorial wrappers. Illustrated in duotone and color. 8vo (7¼"x10"). First printing. Good/VG condition, dampsoiling to edges of wrappers and some pages (including EC inserts), 1½" tape repair to bottom spine, light wear to tips, page edges toned. Est. 200 - 300

Lot	Title/Description
261	ADVENTURE COMICS No. 60 DC. March, 1941. CGC certified: Good/VG (3.0) Purple Label. "Slight (C-1)." Cream to off-white pages. Restoration includes: Small amount of glue on cover. Tape on cover & interior. Creig Flessel cover. Scripts by Ken Fitch, Gardner Fox. Art by Bernard Baily, Ed Winiarsky, Howard Purcell, Chad Grothkopf, Ed Moore, Jack Lehti. Full page ad: World's Best Comics #1. Est. 200 - 300
262	ADVENTURE COMICS No. 136 DC (Indicia: "National Comics Publications, Ltd."). January, 1949. VG- (3.5). Moderate wear to spine, short split at spine crown, 2" split bottom spine, tiny chip to bottom right corner of front cover, two tears to right edge of front cover (largest being ¾"). Tiny chips to back corner covers. Staples a bit pulled. Page count: 52 pp. including covers. Off-white pages. Est. 100 - 150
263	ALL-FLASH No. 8 DC Comics. January-February, 1943. CGC Certified: VG+ (3.5) Purple Label. "Slight (C1)". Off-white to white pages. Restoration includes: small amount of color touch on cover, piece added to cover. Full page ad for Comic Cavalcade #1. Est. 100 - 150
264	ALL-STAR COMICS No. 30 DC (All-American). August-September, 1946. Fair (1.0). Not a bad copy, actually—it would grade Good (2.0) but for the heavily-taped spine and some color touch-ups to the front cover along the spine. Chip to bottom spine, nicks, short tears, soiling. Faint bookseller's rubber stamp to front cover. Cover still attached, no staple rust, mild spine roll, two pin-prick perforations to pages near spine, apparently from a superfluous staple that was added and then removed. Off-white pages. Mag is fully intact with 52 pages (including covers) and no clipped coupons; three-inch tear to one page. Not suitable for slab-happy collectors, but an excellent reading copy. Cover by Martin Naydel ("the figure of Wonder Woman appears to be a tracing or photostat of Harry Peter's artwork" -Grand Comics Database). Stories and art by Gardner Fox, Martin Naydel, Joe Gallager, Joe Kubert, Ed Wheelan, Stan Aschmeier, Jim Robinson. Est. 80 - 120
265	BATMAN No. 12 DC (Indicia: "Detective Comics, Inc."). August-September, 1942. Fair (1.0). Amateur restoration. Color touch-ups in black and red to issue number and logo. Spine a bit rolled, touch of staple rust, moderate handling wear and soiling, bottom staple pulled, some toning and foxing to inside covers, fingermarks to pages. If not for color touches, not a bad mag. Jerry Robinson cover art, George Roussos inks. Scripts by Josette Frank, Don C. Cameron, Bill Finger. Art by Jerry Robinson (ghosting for Bob Kane), Jack Burnley (ghosting as Bob Kane), Bob Kane. Est. 200 - 300
266	BATMAN No. 17 DC (Indicia: "Detective Comics, Inc."). June-July, 1943. Fair (1.0). Amateur restoration. Color touch-ups in black, blue and red to background and logo. Spine a bit curled. Nicks and small chip to bottom edge of front cover, small abrasion with paper loss to mid-spine, moderate general handling wear. White to off-white pages with scattered fox marks. If not for color touches, a solid copy. Cover by Jerry Robinson (ghosting as Bob Kane). Scripts by Don C. Cameron, Joseph Greene. Art by Bob Kane, Jack Burnley (ghosting for Bob Kane). Est. 200 - 300
267	BATMAN No. 24 DC. August-September, 1944. CGC certified: Good/VG (3.0). Cream to off-white pages. Dick Sprang cover and art. Don Cameron and Joe Samachson stories. Jerry Robinson art. 1st appearance: Professor Carter Nichols. Tweedledum and Tweedledee appearance. Batman's 1st time travel adventure. Est. 200 - 300
268	BATMAN No. 26 DC (Indicia: "Detective Comics, Inc."). December-January, 1945. Fair/Good (1.5). Soft and pulpy, spine ends rounded, some spine stress and edgewear, creases, soft corners. The main flaw is a 1/3 x 1/3" triangular chip to the front cover affecting Batman's jaw and the top of Robin's head. There are a few smaller chips and scratches nearby, one of which affects Batman's left eye. Off-white pages. Jerry Robinson cover. Scripts by Don C. Cameron, Jack Schiff, Joseph Greene. Art by Dick Sprang (ghosting for Bob Kane), Jerry Robinson. Est. 100 - 150
269	BLACK TERROR No. 17 Nedor Publications. January, 1947. CGC certified: Fine (6.0). Cream to off-white pages. Henry Houghton and Al Camy art. Alex Schomburg cover. Bondage cover. Est. 200 - 300

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Lot	Title/Description
270	BLONDE PHANTOM No. 16 Timely. Winter, 1947. CGC certified: VG- (3.5). Syd Shores cover and art. Art by Harvey Kurtzman, Don Rico, Allen Simon, Jack Binder. Est. 300 - 500
271	CAPTAIN MARVEL JR. No. 1 Fawcett. November, 1942. CGC certified: VG- (3.5). Light tan to off-white pages. Mac Raboy cover. Al Carreno art. Origin of Captain Marvel Jr. retold. Captain Nazi appearance. Est. 700 - 1,000
272	COMIC CAVALCADE No. 4 DC.Fall, 1943. CGC certified: Fine+ (6.5). Cream to off-white pages. Marston, Mayer, Blummer and Fox stories. Peter, Mayer, Purcell, Ferstadt, Hasen and Reinman art. Frank Harry cover. Est. 400 - 600
273	DYNAMIC COMICS No. 21 Superior Comics. July, 1947. Very Good (4.0).Nice solid copy, conservatively graded. Touch of spine roll. Bit of spine, edge and corner wear. One rear page miscut with slightly ragged edge but no loss to outer margin. Two small chips to page margins. Two transverse 2" tears to centerfold. Soft and pulpy, nice solid heft, an exemplary VG copy—pressable to VG+ or better? Nice staples, lightly patinated, no rust, no staple pull. Off-white pages with wonderfully heady newsprint odor. Very nice print quality for a Superior—may have been printed early in the run before Superior's notoriously cheap printing plates were battered. Good color registration, generally crisp blacks. Distributor's marks: small penciled "H" and "B" over the "Y" and abutting the "C" in "DYNAMIC." Cover by Paul Gattuso.Art by Paul Gattuso, Tony Cataldo, Joe Beck, Ralph Mayo, Charles Sutton, and other scarcely-remembered Harry "A" Chesler Shop stalwarts. Est. 200 - 300
274	EXCITING COMICS No. 33 Nedor Publications. June, 1944. CGC certified: VG/Fine (5.0). Off-white to white pages. Maurice Gutwirth art. Alex Schomburg cover. Hitler appearance. Est. 400 - 600
275	EXCITING COMICS No. 40 Nedor Publications. August, 1945. CGC certified: VG+ (4.5). Al Camy art. Alex Schomburg cover. Est. 200 - 300
276	EXCITING COMICS No. 51 Better Publications. December, 1945. CGC certified: Fine (6.0). Off-white to white pages. Richard Hughes story. August Froehlich & Maurice Gutwirth art. Alex Schomburg art. Est. 200 - 300
277	FIGHTING YANK No. 4 Nedor Publications. June, 1943. CGC certified: VG (4.0). Cream to off-white pages. Alex Schomburg cover. Est. 150 - 250
278	FLASH COMICS No. 73 DC (Indicia: "J.R. Publishing Co."). July, 1946. Good/VG (3.0). Tough mag to grade—it would certainly be a solid fine (7.0) or better except the spine and inside right edge of the front cover are reinforced with tape, a foolish preventative measure practiced by archivally-challenged collectors in the 1960s. Otherwise, a flat, bright, handsome mag with bottom corner just slightly soft and a super-slight sun shadow to the right edge. The tape doesn't appear to have caused any discoloration, and if a skilled conservator can remove it without residue, a high-grade rating is not inconceivable. Off-white pages (edges lightly tanned). Page count: 52 including covers. Cover penciled and inked by Joe Kubert. Stories and art by Gardner Fox, E.E. Hibbard, John Wentworth, Frank Harry, Ed Wheelan, Stan Asch, Harry Lampert, Jim Robinson.Provenance: bottom margin of first page rubberstamped "From the Collection of / JOHN VERPOORTEN / New York, New York." Verpoorten was Marvel's production manager, responsible for enforcing deadlines, 1970-1977. "Big John" was 6'6" and about 300 lbs. He was a stern but gentle giant known for his habit of puffing a heavy "bulldog" pipe, a custom memorialized by Steve Gerber in a bit of doggerel published in Howard the Duck #16, the notorious "Deadline Doom" ish: "Deadline due / Big John's a'smokin' / Steve's in Dutch / An' we're not jokin' / BURMA SHAVE." Est. 100 - 150

Lot	Title/Description
279	GREEN LANTERN No. 26 DC (Indicia: "National Comics Publications"). June-July, 1947. Good/VG (3.0). Conservatively graded. Spine roll. Soft, heavy, floppy, feels good in the hand. Cover and pages creased crosswise, yet softly, inoffensively so. Another, even softer diagonal crease runs from mid-mag to right corner. Corners soft. A few nicks and small signs of wear. Staples tight and bright. Nice pages, white to off-white. Press and clean to 4.0 or better? Perhaps. Cover pencils and inks by Irwin Hasen. Stories and art: Irwin Hansen, Robert Bernstein, Howard Purcell, Harry Lampert, Alfred Bester ("Ender's Game," etc.; originator of the Green Lantern oath). Est. 200 - 300
280	GREEN LANTERN No. 29 DC (Indicia:"National Comics Publications, Inc."). Fair (1.0). Spine of cover split through, cover detached. 1mm hole to cover near top of lifebuoy. Small dog-ear (not chip) to bottom front cover, and a few short tears. No staple rust. Page count: 52 pp. including covers. Off-white pages. A supple reading copy. If not for the split spine, an easy 3.0. Irwin Hasen cover. Stories and art by Irwin Hasen, Robert Kanigher, Harry Lampert. Est. 100 - 150
281	GREEN LANTERN No. 30 DC. February-March, 1948. Good+ (2.5). Spine a bit rolled, a few small chips to spine, corners a bit soft, a few small nicks to edges, tiny chip to back cover. Cover bright, staples clean and snug. 2" diagonal tear to one page. Supple off-white pages, no pages missing (page count: 52, including covers). Nice mag for this grade, can likely be pressed to 3.5. Cover penciled and inked by Alex Toth. Stories and art by Robert Kanigher, Alex Toth, Irwin Hasen, John Broome, Jim Robinson, Lee Goldsmith. 1st appearance: Streak the Wonder Dog. Est. 600 - 900
282	LEADING COMICS No. 7 DC. Summer, 1943. CGC certified: VF (8.0).Off-white pages. Cover by Jon Small. Scripts by Joe Samachson. Art by Pierce Rice (?). Est. 300 - 500
283	THE MARVEL FAMILY No. 1 Fawcett. December, 1945. CGC certified: VG+ (4.5).Cream to off-white pages. Otto binder story. C.C. Beck cover and art. Origin and first appearance of Black Adam. Est. 2,500 - 4,500
284	MARVEL FAMILY No. 2 Fawcett. June, 1946. Fine (6.0). A lovely copy with light cover rubs, very slight spine stress, a faint top-corner cover crease. Staples tight and bright. Off-white pages. Top edge slopes from left to right, an apparent bindery flaw. The centerfold pages "peak" at the open edge, indicating that the right edge has not been trimmed post-production. If not for the miscut, this nice clean mag would grade 7.0 or better. Cover pencils by C.C. Beck, inks by Pete Costanza. Stories and art by C.C. Beck, Pete Costanza, Otto Binder. Est. 100 - 150
285	MARVEL FAMILY No. 3 Fawcett. July, 1946. VF- (7.5).Tiny dings at spine ends and top corner. Spine not rolled, but not 100% flat either—it has just the slightest curvature, perhaps the thickness of a dime. The bottom edge slopes noticeably—miscut at the bindery? Right edge shows no signs of trimming, with centerfold page edge protruding slightly past the surrounding pages. Off-white pages, touch of yellowing to edges. Cover pencils by C.C. Beck, inks by Pete Costanza. Scripting by Otto Binder and Bill Woolfolk. Artists unidentified. Est. 200 - 300
286	MARVEL FAMILY No. 4 Fawcett. September, 1946. Fine/VF (7.0).Clean and lovely with small rub at spine crown and ever-so-slight bumps to tips. The back cover is very slightly miscut at the bottom corner of the leading edge with a tiny extra tag of paper, and the bottom and leading edges have sun shadows—hence, conservatively graded. Off-white pages. Cover art uncredited—C.C. Beck pencils and Pete Costanza inks? Dubious interior credits as well: Mac Raboy Captain Marvel, Jr. art? Otto Binder scripting? Mark Swayze and C.C. Beck pencils? Est. 150 - 250

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Lot	Title/Description
287	MARVEL FAMILY No. 6 Fawcett. November, 1946.VG/F (5.0). Smudge below the "F" in the logo, streaky discoloration at 1400 hours (sun shadow?). Small blemish below Captain Marvel Jr.'s left eye. Absolutely no chips, tears, tape, staple rust, staple pull, restoration, creases, dogears, spine splits, spine roll, soft corners, etc. Nice and floppy, feels great in the hand. Top edge overtrimmed affecting logo—bindery miscut or otherwise? The right edge shows no signs of trimming, with centerfold pages peaked. Nice page quality, cream with a slight blush at the edges. Savory newsprint whiff, with hints of fog, sawdust, undertones of musk. Pete Costanza cover art. Stories and art by Pete Costanza(?), C.C. Beck, Otto Binder, Bill Woolfolk, Bud Thompson(?). Est. 100 - 150
288	MARVEL FAMILY No. 7 Fawcett. December, 1946. VG/Fine (5.0). A solid, handsome mag with tiny chip to bottom right corners of front and back covers, a small chip at the top spine of the back cover, and a tiny closed tear to the right edge of the front cover. Despite these flaws, the book presents well. The top edge slopes somewhat—trimmed? The right edge of the textblock peaks at the centerfold, indicating that the right edge has not been trimmed. Off-white to cream pages. Cover penciled by C.C. Beck and inked by Pete Costanza? Stories and art by C.C. Beck, Pete Costanza, Otto Binder, Bill Woolfolk. Est. 100 - 150
289	MARVEL FAMILY No. 9 Fawcett. March, 1947. Fine (6.0). Clean and lovely. A few tiny nicks, bottom corner bumped, two tiny chips near bottom corner of back cover. The bumped corner can be greatly reduced with professional pressing. Off-white to cream pages. Cover by C.C. Beck. Stories and art by Bill Woolfolk, George Phillips, and the Beck-Costanza Studio. Est. 100 - 150
290	MARVEL MYSTERY COMICS No. 61 Timely Comics. January, 1945. CGC certified: Good/VG (3.0). Cream to off-white pages. Otto Binder story. Alex Schomburg cover. Jimmy Thompson, Allen Simon, Charles Nicholas and Al Bellman art. Est. 300 - 500
291	MILLIE THE MODEL No. 18 Marvel (Indicia: "Sphere Publications, Inc."). June, 1949. Good+ (2.5). Great eye appeal. Firm, voluptuous and supple with covers pleasantly slick to the touch, but with spine three-fourths split and chips at top right corner of front and back covers. Sun shadows to bottom and open edge of back cover. Off-white pages, edges tanning, marginal chips to several pages. All pages present and intact (page count: 52 including covers). If not for the bum spine, a solid 3.5-4.0. Cover pencils and inks by Dan DeCarlo. Stan Lee scripts, Dan DeCarlo art. First issue with DeCarlo art. Est. 100 - 150
292	NELLIE THE NURSE No. 5 Marvel (Indicia: "Select Publications"). January, 1947. Good/VG (3.0). Solid mag marred chiefly by a 1" split at top spine and small nicks/chips at spine ends. A couple of short, inconspicuous tears to front cover. Some dusty fingersoiling to white areas of front and back covers, penciled distributor's(?) date of "1946" on cover. Single-stapled (as issued) with slight staple pull. White to off-white pages. Page count: 52 including covers. 1" marginal tear to first page. A pretty nice copy, possibly clean-and-pressable to 4.0. Mike Sekowsky cover. Three pages of Harvey Kurtzman's "Hey Look." A curiously uncommon ish; Heritage has never offered a copy, and only two have been CGC certified. Est. 100 - 150
293	MORE FUN COMICS No. 43 DC Comics. May, 1939. CGC certified: Fine- (5.5). Cream to off-white pages. Jerry Siegel and Bernard Bailey stories. Bob Kane, Joe Shuster, Bernard Bailey art. Creig Flessel cover. Est. 800 - 1,200
294	PLANET COMICS No. 19 Fiction House. July, 1942.CGC certified: VG- (3.5).Cream to off-white pages. Joe Doolin, Rafael Astarita, Saul Rosen, Al Walker, Art Saaf and George Appel art. Dan Zolnerowich cover. Est. 400 - 600
295	PLANET COMICS No. 37 Fiction House. July, 1945.CGC certified: VG (4.0).Off-white to white pages. Lily Renée, Fran Hopper, Jack Keller, Murphy Anderson and Dan Zolnerowich art. Est. 200 - 300
296	PLANET COMICS No. 42 Fiction House. May, 1946.CGC certified: VF (8.0).Off-white to white pages. Murphy Anderson, Joe Cavallo, Fran Hopper, August Froehlich, Lily Renée and Joe Doolin art. Est. 400 - 600

Lot	Title/Description
297	PLANET COMICS No. 46 Fiction House. January, 1947. CGC certified: Fine/VF (7.0). Off-white to white pages. Murphy Anderson, George Evans, Lily Renée and Bob Lubbers art. Joe Doolin cover. Est. 200 - 300
298	PLANET COMICS No. 49 Fiction House. July, 1947. CGC certified: VG/Fine (5.0). Off-white to white pages. Murphy Anderson, Lily Renée, Joe Cavallo, George Evans, Frank Doyle and Fran Hopper art. Est. 200 - 300
299	PLANET COMICS No. 52 Fiction House. January, 1948. CGC certified: Fine (6.0). Off-white pages. George Evans, Maurice Whitman art, Joe Doolin, Joe Cavallo and Frank Doyle art. Est. 400 - 600
300	PLANET COMICS No. 54 Fiction House. May, 1948. CGC certified: VG/Fine (5.0). Off-white pages. Matt Baker, George Evans, Frank Doyle and Maurice Whitman art. Joe Doolin cover and art. Est. 200 - 300
301	PLANET COMICS No. 57 Fiction House. November, 1948. CGC certified: VG- (3.5). Off-white pages. Matt Baker, Maurice Whitman, George Evans and Graham Ingels art. Joe Doolin cover. Est. 150 - 250
302	PLANET COMICS No. 59 Fiction House. March, 1949. CGC certified: VG (4.0). Off-white to white pages. Joe Doolin cover. Thornclyffe Herrick, Matt Baker, George Evans, Enrico Bagnoli, Leonard Starr and Frank Fermonetti art. Est. 150 - 250
303	PLANET COMICS No. 63 Fiction House. Winter, 1949. CGC certified: Fine+ (6.5). Off-white to white pages. George Evans, Joe Cavallo and John Rosenberger art. Est. 400 - 600
304	PLANET COMICS No. 65 Fiction House. 1951. CGC certified: VG- (3.5). Off-white pages. Tape on cover. Lee Elias, Graham Ingels, George Tuska and George Appel art. Joe Doolin cover. Est. 200 - 300
305	PLANET COMICS NO. 67 Fiction House. 1952. CGC certified: VG (4.0). Off-white pages. Tape on cover. Maurice Whitman cover. Est. 200 - 300
306	PLASTIC MAN No. 2 Quality Comics. February, 1944. CGC certified: VG- (3.5). Light tan to off-white pages. Jack Cole story, cover and art. CGC: "The Gay Nineties Nightmare!" Est. 150 - 250
307	POLICE COMICS No. 18 Quality Comics. April, 1943. CGC certified: Fine- (5.5) Purple Label."Slight (C1)". Off-white to white pages. Restoration includes: centerfold reattached with glue. Jack Cole story, cover and art. George Brenner, Frank Borth, Gill Fox, Vernon Henkel and Paul Gustavson art. CGC: "Last Chick Carter." Est. 100 - 150
308	SENSATION COMICS No. 68 DC (Indicia: "National Comics Publications, Inc."). August, 1947.Good+ (2.5). Spine roll, 1" tear to front cover, creases, nicks, cover detached at bottom staple but with top staple quite secure. Pressable to 3.5? Harry Peter cover. Scripts by William Marston, uncredited others. Art by Harry Peter, Frank Harry, Paul Reinman, Mort Meskin. Est. 80 - 120
309	SENSATION COMICS No. 69 DC (Indicia: "National Comics Publications, Inc."). September, 1947. Good+ (2.5). Nicks, chips to spine and back cover, short tears, general wear. 1" split at bottom spine. Bottom staple pulled. Inside covers toned. Page count: 52 pp. including covers. Cream pages, dampsoiling. Harry Peter cover. Scripts by William Marston, uncredited others. Art by Harry Peter, Frank Harry, Paul Reinman, Mort Meskin. Est. 80 - 120
310	SENSATION COMICS No. 81 DC Comics. September, 1948. CGC certified: Fine (6.0). Off-white to white pages. Robert Kanigher story. Bernie Krigstein, Paul Reinman & Frank Harry art. H.G. Peter cover and art. Used in Seduction of the Innocent. Est. 200 - 300
311	SMASH COMICS No. 3 Quality Comics. October, 1939. CGC certified: Good/VG (3.0). Slightly brittle pages. Will Eisner, Vernon Henkel, George Brenner, Harry Campbell & Art Pinajian stories and art. Est. 150 - 250

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Lot	Title/Description
312	<p>STARTLING COMICS No. 48</p> <p>Pines (Indicia: "Better Publications, Inc."). November, 1947. Fair/Good (1.5). Looks VG- except for fine needle holes along the spine penetrating through to the back cover. Moderate general wear, 2" parabolic cup ring to center of front cover, scattered fox marks. Centerfold loose. Page count: 52 (including covers). Off-white pages. Cover art by Alex Schomburg (as Xela). No script credits. Art by Ken Battefield, Hal Sherman, Leonard Sansone.</p> <p>Est. 100 - 150</p>
313	<p>STARTLING COMICS No. 51</p> <p>Better Publications. May, 1948. CGC certified: VG+ (4.5) Green Label. Cream to off-white pages. Qualified: Coupon cut out of page 24, does not affect story. Incomplete. Charles Quinlan, Hal Sherman and Don Christensen art. Alex Schomburg cover.</p> <p>Est. 400 - 600</p>
314	<p>SUPERBOY No. 2</p> <p>DC (Indicia: "National Comics Publications, Inc."). May-June, 1949. Good/VG (3.0). Nicks and small chips to spine and edges of front and back covers. Moderate handling wear. Pencil distributor's mark beneath "P" in "SUPERBOY" ("pu"). Off-white pages. Cover by Al Wenzel (?). Uncredited scripts. Stories and art by John Sikela, Henry Boltinoff, Al Wenzel.</p> <p>Est. 200 - 300</p>
315	<p>SUPERBOY No. 8</p> <p>DC. May-June, 1950. CGC certified: VG+ (4.5). Cream to off-white pages. Al Plastino cover. Bill Finger story. Curt Swan and John Siskela art. 1st appearance: Superbaby.</p> <p>Est. 200 - 300</p>
316	<p>SUPERMAN No. 12</p> <p>DC (Indicia: "Superman, Inc."). September-October, 1941. Fair-Good (1.5). Tape to front and back covers, especially to right edge of front cover. Nicks and short tears to right edge of front cover but no chips (although one tiny piece may detach of disturbed). Abrasion with paper loss to back cover. Dusty fingermarks to cover. Impression of name atop front cover, above logo, but without graphite or ink. Fred Ray cover. Scripts by Jerry Siegel. Art by Joe Shuster, Leo Nowak (ghosting for Shuster), John Sikela (ghosting as Shuster).</p> <p>Est. 250 - 350</p>
317	<p>SUPERMAN No. 18</p> <p>DC Comics. September-October, 1942. CGC certified: Good+ (2.5). White pages. Page 15 re-attached with tape. Tape on interior cover and interior. Jerry Siegel story. John Sikela, Leo Nowack and Ed Dobrotka art. Fred Ray cover. Luthor appearance. Half page ad for Wonder Woman #1.</p> <p>Est. 300 - 500</p>
318	<p>SUPERMAN No. 23</p> <p>DC. July-August, 1943. CGC certified: VF- (7.5). Off-white pages. Cover by Jack Burnley. Scripts by Don Cameron and Jerry Siegel. Joe Shuster and Sam Citron art. Classic war cover.</p> <p>Est. 1,500 - 2,500</p>
319	<p>SUPERMAN No. 24</p> <p>DC. September-October, 1943. CGC certified: Fine/VF (7.0). Cream to off-white pages. Cover by Jack Burnley. Scripts by Don Cameron and Jerry Siegel. Art by Ed Dobrotka and Joe Shuster. Classic flag cover.</p> <p>Est. 2,000 - 3,000</p>
320	<p>SUPERMAN No. 25</p> <p>DC. November-December, 1943. CGC certified: Fine/VF (7.0). Off-white pages. Cover by Jack Burnley. Scripts by Jerry Siegel and Mort Weisinger. Art by Ira Yarbrough, Ed Dobrotka, Joe Shuster, Fred Ray. Clark Kent joins the Army.</p> <p>Est. 600 - 900</p>
321	<p>SUPERMAN No. 28</p> <p>DC. May-June, 1944. CGC certified: VG+ (4.0). Cream to off-white pages. Wayne Boring cover. Scripts by Don Cameron and Jerry Siegel. Art by Ira Yarbrough, Ed Dobrotka and Pete Riss. Lois Lane solo stories begin.</p> <p>Est. 250 - 350</p>
322	<p>SUPERMAN No. 29</p> <p>DC. July-August, 1944. CGC certified: VG (4.0). Cream to off-white pages. Cover by Wayne Boring. Scripts by Don C. Cameron, Joe Samachson. Ed Dobrotka and Tom McNamara art. Wayne Boring cover. Prankster appearance.</p> <p>Est. 250 - 350</p>
323	<p>SUPERMAN No. 30</p> <p>DC. September-October, 1944. CGC certified: VG- (3.5). Cream to off-white pages. Cover by Jack Burnley. Scripts by Don Cameron Bill Finger stories. Art by Ira Yarbrough.</p> <p>Est. 400 - 600</p>

Lot	Title/Description
324	<p>SUPERMAN No. 30</p> <p>DC Comics. September-October, 1944. CGC certified: Good (2.0). Off-white pages. Tape on cover, interior cover and interior. Don Cameron and Bill Finger stories. Ira Yarbrough art. Jack Burnley cover.</p> <p>Est. 300 - 500</p>
325	<p>SUPERMAN No. 31</p> <p>DC (Indicia: "Superman, Inc."). November-December, 1944. Good/VG (3.0). Decent copy except for small chips at edges and near spine on back cover. Small chip to margin of first page. Staples pulled, inside covers toned. Page count: 52 pp. including covers. Off-white pages. Cover by Wayne Boring (George Roussos inks?). Scripts by Bill Finger (ghosting as Jerry Siegel), Don C. Cameron. Art by Pete Riss (ghosting as Joe Shuster), Sam Citron (ghosting as Shuster).</p> <p>Est. 150 - 250</p>
326	<p>SUPERMAN No. 32</p> <p>DC. January-February, 1945. CGC certified: Good/VG (3.0). Cream to off-white pages. Cover by Wayne Boring. Scripts by Alvin Schwartz and Don Cameron. Ed Dobrotka and George Roussos art. Toyman appearance.</p> <p>Est. 300 - 500</p>
327	<p>SUPERMAN No. 34</p> <p>DC. May-June, 1945. CGC certified: VG+ (4.5). Cream to off-white pages. Cover by Jack Burnley. Scripts by Don C. Cameron, Whitney Ellsworth and Bill Finger. Sam Citron art. Luthor appearance.</p> <p>Est. 250 - 350</p>
328	<p>SUPERMAN No. 35</p> <p>DC. July-August, 1945. CGC certified: Good+ (2.5). Cream to off-white pages. Small coupon cut out of page 7, does not affect story. Cover by Jack Burnley. Scripts by Don C. Cameron and Bill Finger. Art by Ira Yarbrough and Sam Citron.</p> <p>Est. 100 - 150</p>
329	<p>SUPERMAN No. 36</p> <p>DC (Indicia: "Superman, Inc."). September-October, 1945. VG (4.0). Nice copy. Light handling wear, dusty surface, and general age, but no chips and only a single short closed tear. The staples have the merest hint of rust. Prevented from higher grade by spine roll—an excellent candidate for cleaning and pressing. Off-white pages with cream edges. Page count: 52 pp. including covers. The word "red" is penciled in the margin of the first page. Cover by Wayne Boring (Stan Kaye inks). Scripts by Don C. Cameron (?), Alvin Schwartz (?), Bill Finger (?). Art by Ira Yarbrough, Sam Citron. George Roussos inks.</p> <p>Est. 200 - 300</p>
330	<p>SUPERMAN No. 37</p> <p>DC (Indicia: "Superman, Inc."). November-December, 1945. Good/VG (3.0). Small chips to spine ends and larger chip to spine at top staple. Soiling to front cover. Top corner creased, bottom corner has tiny chip. Pages count: 52 pp. including covers. Off-white pages. Cover by Wayne Boring (George Roussos inks). Scripts by Alvin Schwartz (ghosting for Jerry Siegel), Don C. Cameron (ghosting for Siegel), Whitney Ellsworth. Art by Sam Citron (ghosting for Joe Shuster), Pete Riss.</p> <p>Est. 150 - 250</p>
331	<p>SUPERMAN No. 39</p> <p>DC (Indicia: "Superman, Inc."). March-April, 1946. VG (4.0). Small chip to bottom spine affecting back cover. Tiny nick top spine. Top corner lightly bumped, bottom corner a bit soft. ¾" tear to right edge. Small abrasion to back cover. Pencil curlicue distributor's mark below "S" in "SUPERMAN." Off-white pages. Cover by Jack Burnley. Scripts by Don C. Cameron (?), Whitney Ellsworth. Art by Joe Shuster, Ira Yarbrough, Sam Citron.</p> <p>Est. 200 - 300</p>
332	<p>SUPERMAN No. 40</p> <p>DC (Indicia: "Superman, Inc."). May-June, 1946. VG (4.0). Nice copy. Tiny nicks at spine ends, tiny nick top edge of front cover, right edge of cover mistrimmed with a thin tab of extra paper, bottom corner of front cover dog-eared, a bit of rumpling to middle of front cover. Page count: 48 pp. including covers. Off-white pages, cream edges. Cover by Wayne Boring (George Roussos inks?). Scripts by Don C. Cameron, Jerry Siegel, Whitney Ellsworth. Art by Ira Yarbrough, Sam Citron.</p> <p>Est. 200 - 300</p>
333	<p>SUPERMAN No. 53</p> <p>DC. July-August, 1948. CGC certified: Good+ (2.5). Cream to off-white pages. Tape on cover. Cover by Wayne Boring (inks by Stan Kaye). Scripts by Bill Finger, Alvin Schwartz, Don C. Cameron. Art by Wayne Boring, Al Plastino. Origin of Superman retold. 10th Anniversary issue. Classic cover.</p> <p>Est. 400 - 600</p>

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Lot	Title/Description
334	THRILLING COMICS No. 16 Better/Nedor/Standard (Indicia: "Better Publications, Inc."). May, 1941. VG (4.0). Spine toned and a bit rolled, with halo of discoloration to back cover near the staples. Staples pulled. Small chips to spine ends and bottom corner of front cover, a few nicks. Inside covers toned. Colors bright. Off-white pages. Page count: 68 pp. including covers. Small penciled distributor's mark above "O" in "COMICS" ("B"). Cover by Kin Platt. Scripts by Richard Hughes and Ray McGill. Art by Kin Platt, Elmer Wexler, George Mandel, Ray McGill. Est. 200 - 300
335	THRILLING COMICS No. 18 Better Publications. July, 1941. CGC certified: Fine (6.0). Off-white pages. Richard Hughes story. John Daly, Ed Wexler and Kin Platt art. Alex Schomburg cover. Est. 400 - 600
336	WONDER COMICS No. 1 Better Publications. March, 1944. CGC certified: VG (4.0). Cream to off-white pages. Alex Schomburg cover. Bob Oksner and Al Camy art. CGC: "Hitler and Hirohito cover." Est. 1,000 - 1,500
337	WONDER COMICS No. 1 Better Publications. March, 1944. CGC certified: Good+ (2.5). Purple Label. "Slight-Mod (C-2)". Cream to off-white pages. Restoration includes: pieces added to cover. (Tape on interior cover). Alex Schomburg cover. Bob Oksner and Al Camy art. CGC: "Hitler and Hirohito cover." Est. 200 - 300
338	WONDER WOMAN No. 14 All-American (Indicia: "Wonder Woman Publishing Co."). Fall, 1945. Good- (1.8). Cover chipped at spine, two small chips at right edge, top edge nicked and chipped. Touch of spine roll. No staple rust. Dingy off-white pages, edges toned. Complete (52 pp. including cover). Not a bad copy—if not for the chipped spine, an easy 2.5 or better. Harry Peter cover. Stories and art: Harry Peter, Joye Murchison (writing pseudonymously as Charles Moulton), Alfonso Greene, A.W. Nugent. Published by M.C. Gaines. Est. 100 - 150
339	WONDER WOMAN No. 18 DC (Indicia: "Wonder Woman Publishing Co."). July-August, 1946. Fair (1.0). Incomplete. Cover intact at spine but pageblock split at spine with all pages loose. Missing four pages, but all story pages are present (48 pp. including covers, rather than the correct 52 pp.). Quarter-inch chip at bottom spine affecting covers and pages, chips at top spine and bottom right corner of front cover, color flakes to spine, small nicks and general wear. Sun shadow to right edge of front cover, dusty fingersoiling to back cover. Bottom right corner of pageblock rounded, marginal nicks, chips and short tears to pages, pages tanning. Cover penciled and inked by Harry Peter. Stories and art by Harry Peter, Joye Murchison, née Hummel (writing as William Moulton in an act of literary transvestism), Ed Wheelan, Alfonso Greene, Evelyn Gaines (M.C. Gaines' niece, writing as Lynne Lovelace). Est. 100 - 150
340	NEW YORK WORLD'S FAIR COMICS [1939] DC Comics. April, 1939. CGC certified: Fair/Good (1.5). Small amount of dried glue on cover. Cover detached. Staples removed. Tape on interior cover and interior. Off-white to white pages. Jerry Siegel story. Joe Shuster, Fred Guardineer, Bob Kane & Creig Flessel art. Vincent Sullivan cover. 1st published appearance of the Sandman. Blond haired Superman on cover. 25 cent cover price. Est. 1,000 - 1,500
341	NEW YORK WORLD'S FAIR COMICS [1940] DC Comics. 1940. CGC certified: Good+ (2.5). Brittle pages. 1st page detached. Siegel, Fox and Finger stories. Flessel, Burnley, Gustavson and Kane art. Jack Burnley cover. 1st appearance of Superman, Batman and Robin on the same cover. Last issue. Est. 400 - 600

Lot	Title/Description
342	WORLD'S BEST COMICS No. 1 (With Original Art, Signed: "BOB KANE") DC (Indicia: "World's Best Comics, Inc."). [Spring], 1941. Good (2.0). Cover creased, light handling soil, small color flakes from bottom edge of front cover, ¾" split with tear at bottom spine, paper loss at spine crown to a maximum depth of 3mm, spine rubbed with partial losses to lettering. There's a spot of black ink on the spine between the "M" and "I" in "COMICS"—it has a sheen consistent with India ink, and matches the ink of the "BOB KANE" signature and art on the inside covers. Off-white pages, nice and supple. First page partially attached to inside front cover at spine gutter, probably from glue. First two pages badly torn but with no losses; pages throughout otherwise fully intact and unmolested. Inside front cover is signed "BOB KANE," with original brush, pen and ink illustrations of a man's profile. The inside back cover has an illustration of a man's eye, as well as the faintly-visible imprint of an erased pencil drawing of man's face in profile, with equally faint imprint of the name "Orlando Busino." An enigmatic comic book worthy of further research, possibly signed with original sketches by Batman creator Bob Kane. Cover by Fred Ray. Scripts by Jerry Siegel, John B. Wentworth, Gardner Fox, Bill Finger. Art by Wayne Boring (ghosting for Joe Shuster), Harry Lampert, Stan Asch, Jack Lehti, Fred Ray, Henry Boltinoff, Joseph Sulman, Ed Moore, Howard Purcell, Bob Kane. Est. 2,000 - 3,000
343	WORLD'S FINEST COMICS No. 2 DC Comics. Summer, 1941. CGC certified: VG- (3.5). Cream to off-white pages. Siegel, Finger and Fox stories. Cassidy, Lampert, Purcell, Sulman, Lehti, Kane and Roussos art. Fred Ray cover. 1st issue (formerly "World's Best Comics"). Est. 500 - 800
344	WORLD'S FINEST COMICS No. 4 DC (Indicia: "World's Best Comics Co."). Winter, 1941. Good (2.0). Robin's briefs and lower part of his tunic abraded away, with briefs redrawn in fountain pen ink; owner's name on cover ("Doffie Boone"), along with names of characters ("Robin," "Batman," "Superman," "Rabbit"), and some difficult-to-read notations including "Days," "96," etc. Back cover has names written in fountain pen for the pictured characters ("Clark Kent" —Superman has been doctored up with glasses, tie and collar— "Bruce Wayne," "Dick Grayson," "Lee Travis," "Hop Harrigan," etc.). Bottom 3" of last not attached at spine, light general wear including a creased back cover. White pages. Cover by Fred Ray. Scripts by Jerry Siegel, Gardner Fox, Eric Carter, Bill Finger. Stories and art by Leo Nowack (ghosting for Joe Shuster), Joseph Sulman, Harry lampert, Jack Lehti, Henry Boltinoff, Jon L. Blummer, Cliff Young, Chad Grothkopf, Bob Kane (with backgrounds by Jerry Robinson and George Roussos). Est. 200 - 300
345	WORLD'S FINEST COMICS No. 5 DC (Indicia: "World's Best Comics Co."). Summer, 1942. Good (2.0). Robin's briefs and lower part of his tunic have been covered with sparkly gold paint of some sort, which has then been partially rubbed away. "4223" is stamped on the middle of the cover, and the same number has been penned above and to the left of the DC emblem, then covered with ink. Two previous owners' names penned and penciled to inside front and back covers. General wear and creasing to covers, staple rust. No chips or tears, pages white to off-white with some discoloring to first page at gutter. Cover by Fred Ray. Scripts by Jerry Siegel, Gardner Fox, Joe Greene, Mort Weisinger (?). Stories and art by Joe Sikela (ghosting for Joe Shuster), Joseph Sulman, Jack Kirby, Harry Lampert, Paul Norris, George Storm, Mick Suchorsky, Henry Boltinoff, Jerry Robinson (ghosting as Bob Kane). Est. 200 - 300
346	WORLD'S FINEST COMICS No. 7 DC Comics. Fall, 1942. CGC certified: VG (4.0). Off-white pages. Siegel, Simon, Fox & Finger stories. Kirby, Sulman, Sherman, Kane, Dobrotka, Simon & Robinson art. Jack Burnley cover. Back cover ad for Paramount Superman cartoons. Green Arrow begins. Last Sandman and Red, White and Blue. Est. 200 - 300
347	WORLD'S FINEST COMICS No. 8 DC Comics. Winter, 1942. CGC certified: Good/VG (3.0). Off-white to white pages. Siegel, Fox, Kirby & Schiff stories. Kirby, Sikela, Lampert, Sherman, Sulman, Moldoff & Simon art, Burnley cover and art. Boy Commandos begin. Full back cover ad for Boy Commandos #1. Est. 200 - 300

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Lot	Title/Description
348	<p>WORLD'S FINEST COMICS No. 9</p> <p>DC (Indicia: "World's Best Comics Co."). Spring, 1943.Fair (1.0).Large piece missing at top corner of front cover, with 3" abrasion near right edge with paper losses affecting Superman's cape and leg, two more abrasions to back cover, vertical crease to center of cover, musty camphor smell. Off-white pages, with tanning to first page where cover chip exposes newsprint. Cover by Jack Burnley. Scripts by Bill Finger, Jerry Siegel (?). Stories and art by Joe Sikela (ghosting for Joe Shuster), Stan Kaye, Joseph Sulman, Hal Sherman, Jack Kirby (?), Joe Simon (?), John Daly, Henry Boltinoff, Jerry Robinson (ghosting as Bob Kane). Est. 200 - 300</p>
349	<p>WORLD'S FINEST No. 10</p> <p>DC Comics. Summer, 1943. CGC certified: VG- (3.5). Off-white pages. Bill Finger and Jerry Siegel story. Jerry Robinson, Ed Dobrotka, Joe Simon, Hal Sherman and Jack Kirby art. Est. 200 - 300</p>
350	<p>WORLD'S FINEST No. 11</p> <p>DC (Indicia: "World's Best Comics"). Fall, 1943. Good/VG (3.0). Spine strip missing from top 1" of spine, 1½" split at top spine, 1" split at bottom spine, spine a bit rolled, some creasing especially to corners. ¾" tears to first and last pages at gutter, soiling to bottom margin of first few pages. Off-white pages. Cover by Jack Burnley. Scripts by Jerry Siegel, Bill Finger. Stories and art by Ira Yarbrough (ghosting for Joe Shuster), Harold Sherman, Stan Kaye, Joe Sulman, Harry Boltinoff, Simon & Kirby (?), John Daly, Cliff Young, Jerry Robinson (ghosting for Bob Kane). Est. 200 - 300</p>
351	<p>WORLD'S FINEST COMICS No. 14</p> <p>DC (Indicia: "World's Best Comics Co."). Summer, 1944. Good/VG (3.0). Light edgewear, corners nicked and soft, tiny chips at spine ends, sun shadow to bottom front cover. Inside front and back covers reinforced at joints with tape. Off-white pages with yellowing edges. A decent copy. Cover by Jack Burnley. Stories and art by Don C. Cameron (ghosting for Jerry Siegel), Joe Shuster, Cliff Young, Steve Brodie, Stan Kaye, George Roussos, Jack Kirby (according to Jerry Bails, Kirby's layouts are probably finished by Louie Cazeneuve), William F. White, Bill Finger, Jerry Robinson (ghosting Bob Kane). Est. 200 - 300</p>
352	<p>WORLD'S FINEST COMICS No. 15</p> <p>DC (Indicia: "World's Best Comics"). Fall, 1944.VG (4.0). Spine rubbed at midsection and bottom. Right and bottom edges of front cover toned, fairly modest handling wear, dusty fingermarks. Inside front and back covers and facing pages reinforced at gutters with brown paper tape. Pencil distributor's mark near issue number ("C"). Off-white pages, edges cream to tan. Cover by Jack Burnley. Scripts by Jerry Siegel, Jack Schiff, Don C. Cameron. Stories and art by Jon Small (ghosting for Joe Shuster), William F. White, Maurice del Bourgo, Jack Kirby, John Daly, Jerry Robinson (ghosting for Bob Kane). Est. 200 - 300</p>
353	<p>WORLD'S FINEST COMICS No. 16</p> <p>DC.Winter, 1944. CGC certified: VG (4.0). Cream to off-white pages. Cover detached. Cover by Jack Burnley. Sam Citron and Jerry Robinson art. Est. 200 - 300</p>
354	<p>WORLD'S FINEST COMICS No. 16</p> <p>DC (Indicia: "World's Best Comics"). Winter, 1944.VG- (3.5). 2" jagged split to front cover at bottom spine, 1" tear near top spine, small chips to spine ends. ½" tear to right edge of front cover, covers creased. White to off-white pages. Cover by Jack Burnley with Charles Paris inks. Scripts by Don C. Cameron (ghosting for Jerry Siegel), Jon Samachson, Jack Schiff, Alvin Schwartz. Stories and art by Ira Yarbrough (ghosting for Joe Shuster), William F. White, Maurice del Bourgo, Louise Cazeneuve, Jon Small, John Daly, Jerry Robinson (ghosting for Bob Kane). Est. 200 - 300</p>
355	<p>WORLD'S FINEST COMICS No. 17</p> <p>DC (Indicia: "World's Best Comics"). Spring, 1945.Good (2.0). ¾" split at top spine, 1" split at bottom spine, 1/3" tear at right edge of front cover. Dusty fingersoiling to covers, bottom corner creased. Rusty staples, first few leaves nearly loose and attached to top staple only as a unit. Second-to-last page loose. Coupon half-clipped, half-torn from last page, affecting final panel of Batman story. White to off-white pages. Cover by Jack Burnley with Charles Paris inks. Scripts by Don C. Cameron (ghosting for Jerry Siegel), Jon Samachson, Jack Schiff, Bill Finger. Stories and art by Pete Riss (ghosting for Joe Shuster), William F. White, Maurice del Bourgo, Louise Cazeneuve, Cliff Young, Harry Boltinoff, John Daly, Dick Sprang (ghosting for Bob Kane). Est. 150 - 250</p>

Lot	Title/Description
356	<p>WORLD'S FINEST COMICS No. 18</p> <p>DC (Indicia: "World's Best Comics Co."). Summer, 1945. Good+ (2.5). Small chip, nicks, sun-shadow and some crinkling to front cover. Very short creased tear to back cover. Dusty fingermarks to front and back covers. Some nicks and abrasions to spine. Off-white pages with small creased tears to some pages at bottom edge near spine. Not a bad copy, conceivably passable as 3.5. Cover pencils by Jack Burnley, inks by Charles Paris. Stories and art by Bill Finger and Sam Citron (ghosting for Jerry Siegel and Joe Shuster), Joe Samachson, Jon Small, William F. White, Louis Cazeneuve, Maurice del Bourgo, Jack Schiff, John Daly, Dick Sprang (ghosting for Bob Kane). Est. 150 - 250</p>
357	<p>WORLD'S FINEST COMICS No. 19</p> <p>DC (Indicia: "World's Best Comics Co."). Fall, 1945. Good+ (2.5). Not a bad copy at all, but a small chip to the bottom corner of the front cover, a sun shadow and soiling give the mag a dingy sort of look. Small dog-ear to bottom corner of first page. Internally very sound with off-white pages, edges yellowing, three small printed mailing labels affixed to pages. Clean and press to 3.0 or better? Cover by Dick Sprang and Jack Burnley (Burnley rendered the figure of Superman only). Stories and art by Don C. Cameron and Ira Yarbrough (ghosting Jerry Siegel and Joe Shuster), Maurice del Bourgo, Joe Samachson, William F. White, Louis Cazeneuve, Jack Schiff, John Daly, Bob Kane. Joker story. Est. 150 - 250</p>
358	<p>WORLD'S FINEST COMICS No. 20</p> <p>DC (Indicia: "World's Best Comics Co."). Winter, 1945. Good/VG (3.0). A nice copy that would grade higher but for a 1½" piece of tape on the cover. A few small nicks and tiny chips, soft creases at bottom right corner, some dusty finger marks—otherwise, a firm, attractive mag with off-white pages. Cover penciled by Jack Burnley with Charles Paris inks. Story and art by Don C. Cameron and Sam Citron (ghosting for Jerry Siegel and Joe Shuster), Joe Samachson, Maurice del Bourgo, Henry Boltinoff, William F. White, Louie Cazeneuve, Joe Simon, Jack Schiff, John Daly, Win Mortimer (ghosting for Bob Kane). Est. 200 - 300</p>
359	<p>WORLD'S FINEST COMICS No. 22</p> <p>DC (Indicia: "World's Best Comics Co."). May-June, 1946.VG- (3.5).A bit of crimping to top spine area. Corners soft, 2mm paper loss at base of spine. Dusty fingermarks to covers. Pages off-white with lightly tanned edges. Small printed mailing label affixed to one page. Distributor's mark: small penciled "D" to the left of the DC emblem. 1" pencil mark to the back of Robin's neck. Reasonably supple and floppy; a nice solid mag with no chips, tears or conspicuous flaws. Cover pencils by Jack Burnley, inks by Charles Paris. Stories and art by Alvin Schwartz (?), Ira Yarbrough and Stan Kaye ghosting as Jerry Siegel and Joe Shuster, Maurice del Bourgo, Curt Swan, Win Mortimer (ghosting as Bob Kane), Jck Schiff, John Daly, Jack Farr. Est. 100 - 150</p>
360	<p>WORLD'S FINEST COMICS No. 23</p> <p>DC Comics. July-August, 1946. CGC certified: Fine- (5.5). Jack Burnley cover. Curt Swan, Win Mortimer, George Papp, Ira Yarbrough and William White art. Est. 200 - 300</p>
361	<p>WORLD'S FINEST COMICS No. 26</p> <p>DC (Indicia: "World's Best Comics, Co."). January-February, 1947. VG (4.0). Nice copy, the main grade-suppressor being a tiny chip to the bottom corner of the cover. Otherwise, just superficial wear including a tiny bit of paper loss at bottom spine and a tiny closed tear to the back cover. Distributor's mark: penciled "D" to the right of Robin's knee. Off-white pages. Cover penciled by Jack Burnley and inked by Charles Paris. Stories and art by Jerry Siegel (?), Joe Shuster ghost John Sikela, George Kashdan, William F. White, Curt Swan (?), Henry Boltinoff, John Daly, George Papp. Est. 150 - 250</p>
362	<p>WORLD'S FINEST COMICS No. 27</p> <p>DC. March-April, 1947. CGC certified: Fine/VF (7.0). Off-white pages. Jack Burnley and Charles Paris cover. George Kashdan story. Curt Swan, John Sikela and George Papp art. Est. 300 - 500</p>
363	<p>WORLD'S FINEST COMICS No. 28</p> <p>DC (Indicia: "World's Best Comics"). May-June, 1947.VG- (3.5). Spine roll, tape repair at top spine, 1" split to bottom spine. Partially-legible reseller's rubberstamp to white carry tent. Off-white pages. Cover by Jack Burnley with Charles Paris inks. Scripts by Don C. Cameron (ghosting for Jerry Siegel), Ed Herron, Jon Samachson, Jack Schiff, Bill Finger (?). Stories and art by Ira Yarbrough (ghosting for Joe Shuster), George Papp, Henry Boltinoff, Curt Swan, William F. White, John Daly, Paul Cooper (ghosting for Bob Kane). Est. 200 - 300</p>

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Lot	Title/Description
364	<p>WORLD'S FINEST COMICS No. 29</p> <p>DC (Indicia: "World's Best Comics"). July-August, 1947.VG- (3.5). 1&frac15;" split to front cover at top spine, 3" splits to back cover at top and bottom spine. Some paper loss at spine ends. 2" dog-eared tear to back cover. Off-white pages. Cover by Jack Burnley with Charles Paris inks. Scripts by Alvin Schwartz (ghosting for Jerry Siegel), Ed Herron, Jack Farr, Bill Finger. Stories and art by John Sikela (ghosting for Joe Shuster), George Papp, Curt Swan.</p> <p>Est. 200 - 300</p>
365	<p>WORLD'S FINEST COMICS No. 30</p> <p>DC (Indicia: "World's Best Comics"). September-October, 1947.Fine+ (6.5). Spine ends lightly bumped, small abrasion to top of front cover below and to the left of the issue number, with 4mm x 4mm hole at center of abraded spot. Front cover edges lightly toned. Small spot of paper loss to spine, small chip (10mm x 4mm) and sun shadow to bottom edge of back cover. Off-white pages. Cover by Jack Burnley with Charles Paris inks. Scripts by Don C. Cameron (ghosting for Jerry Siegel), Jon Samachson, Jack Schiff, Bill Finger. Stories and art by Win Mortimer (ghosting for Joe Shuster), William F. White, George Papp, Curt Swan, John Daly, Bob Kane.</p> <p>Est. 400 - 600</p>
366	<p>WORLD'S FINEST COMICS No. 31</p> <p>DC (Indicia: "World's Best Comics"). November-December, 1947.VG (4.0). Flat, clean, bright mag primarily flawed by a two curved tears parallel to the right edge of the front cover, the larger measuring 2". Small chip to top spine, a few creased nicks to top edge of back cover and last few pages. Would look great slabbed. Off-white pages. Cover by Jack Burnley with Charles Paris inks. Scripts by Alvin Schwartz (ghosting for Jerry Siegel), Jon Samachson (?), Don C. Cameron. Stories and art by Ira Yarbrough (ghosting for Joe Shuster), William F. White, George Papp, Henry Boltinoff, Curt Swan, Jack Farr, Paul Cooper (ghosting for Bob Kane).</p> <p>Est. 200 - 300</p>
367	<p>SECRETS BEHIND THE COMICS</p> <p>99 pp. Illustrated throughout by Ken Bald. (8vo) wrappers. VG+. Slight nicks at spine ends, light corner wear, slight cover toning and a few tiny soiled spots; clean pages; tight binding; an attractive copy.</p> <p>Est. 400 - 600</p>
368	<p>AMAZING FANTASY No. 15 (Signed by Stan Lee)</p> <p>Marvel. August, 1962. Apparent grade: Good+ (2.5). Edges trimmed. Wear to spine and edges, ¾" spoiled spot to "G" in logo with bleed-through to first page, small damp spot to bottom left corner barely affecting first page margin, dampsoiling to bottom corner of back cover and last page. Faint crease line to cover, not affecting figure of Spidey. No color touch-ups, no loose or missing pages (36pp including covers), no clipped coupons, no chips except for small nicks at right edge of front cover. Early dealer rubberstamp to inside back cover ("Billy Hoover / Books [and] Comics / Manchester, Tennessee"). Off-white pages. Cover features Jack Kirby pencils and Steve Ditko inks. Scripting by Stan Lee. Steve Ditko art. Origin and first appearance: The Amazing Spider-Man. Signed by Stan Lee in blue ink in bottom margin of first page.</p> <p>Est. 8,000 - 12,000</p>
369	<p>AMAZING SPIDER-MAN No. 4</p> <p>Marvel. September, 1963. CGC certified: VG+ (4.5). Cream to off-white pages. Stan Lee story. Steve Ditko cover and art. Origin and 1st appearance of the Sandman. 1st appearance of Betty Brant.</p> <p>Est. 800 - 1,200</p>
370	<p>AMAZING SPIDER-MAN No. 5</p> <p>Marvel. October, 1963. CGC certified: VG/Fine (5.0). Cream to off-white pages. Scripted by Stan Lee. Cover and art by Steve Ditko. 1st Doctor Doom appearance outside of the Fantastic Four comic book. Fantastic Four cameo.</p> <p>Est. 500 - 800</p>
371	<p>AMAZING SPIDER-MAN No. 6</p> <p>Marvel. November, 1963. CGC certified: Fine+ (6.5). Cream to off-white pages. Stan Lee script. Steve Ditko cover and art. Origin & 1st appearance: the Lizard.</p> <p>Est. 800 - 1,200</p>
372	<p>AMAZING SPIDER-MAN No. 7</p> <p>Marvel. December, 1963. CGC certified: Fine/VF (7.0). Cream to off-white pages. Stan Lee script. Cover and art by Steve Ditko. 2nd appearance: the Vulture.</p> <p>Est. 600 - 900</p>
373	<p>AMAZING SPIDER-MAN No. 8</p> <p>Marvel. January, 1964. CGC certified: Fine- (5.5). Cream to off-white pages. Stan Lee Script. Steve Ditko cover. Art by Steve Ditko and Jack Kirby.</p> <p>Est. 300 - 500</p>

Lot	Title/Description
374	<p>AMAZING SPIDER-MAN No. 9</p> <p>Marvel. February, 1964. CGC certified: Fine+ (6.5). Off-white to white pages. Script by Stan Lee. Cover and art by Steve Ditko. Origin & 1st appearance: Electro.</p> <p>Est. 800 - 1,200</p>
375	<p>AMAZING SPIDER-MAN No. 10</p> <p>Marvel. March, 1964. CGC certified: Fine/VF (7.0). Cream to off-white pages. Stan Lee script. Cover by Steve Ditko and Jack Kirby, with inks by Ditko and Dick Ayres. Art by Steve Ditko. 1st appearance: The Enforcers.</p> <p>Est. 400 - 600</p>
376	<p>AMAZING SPIDER-MAN No. 11</p> <p>Marvel. April, 1964. CGC certified: Fine- (5.5) Qualified. Cream to off-white pages. Qualified grade: Page 12 missing, does not affect story, incomplete. 2nd appearance Doctor Octopus. Script by Stan Lee. Cover pencils by Steve Ditko; Jack Kirby inks. Ditko art.</p> <p>Est. 150 - 250</p>
377	<p>AMAZING SPIDER-MAN No. 12</p> <p>Marvel. May, 1964. CGC certified: Fine- (5.5). Cream to off-white pages. 3rd appearance of Doctor Octopus. Letter from Dave Cockrum. Scripted by Stan Lee. Cover and art by Steve Ditko.</p> <p>Est. 200 - 300</p>
378	<p>AMAZING SPIDER-MAN No. 13</p> <p>Marvel. June, 1964. CGC certified: Fine+ (6.5). Cream to off-white pages. Origin and 1st appearance of Mysterio. Scripted by Stan Lee. Steve Ditko cover and art.</p> <p>Est. 700 - 1,000</p>
379	<p>AMAZING SPIDER-MAN No. 14</p> <p>Marvel. July, 1964. CGC certified: VF- (7.5). Off-white to white pages. Script by Stan Lee. Cover and art by Steve Ditko. 1st appearance: Green Goblin. 1st meeting: Hulk and Spidey.</p> <p>Est. 2,000 - 3,000</p>
380	<p>AMAZING SPIDER-MAN No. 15</p> <p>Marvel. August, 1964. CGC certified: Fine- (5.5). Cream to off-white pages. Written by Stan Lee ("Because we couldn't afford Mickey Spillane"). Cover and art by Steve Ditko ("Because Picasso was out of town"). 1st appearance: Kraven the Hunter. 1st mention: Mary Jane Watson.</p> <p>Est. 400 - 600</p>
381	<p>AMAZING SPIDER-MAN No. 16</p> <p>Marvel. September, 1964. CGC certified: Fine/VF (7.0). Cream to off-white pages. Stan Lee script. Steve Ditko cover and art. 2nd appearance: the Ringmaster and his Circus of Crime. Daredevil's first appearance outside of his own mag.</p> <p>Est. 400 - 600</p>
382	<p>AMAZING SPIDER-MAN No. 17</p> <p>Marvel. October, 1964. VG- (3.5). Creases at spine, slight curvature at right edge, small dogear to bottom corner back cover, off-white pages. Stan Lee script. Steve Ditko cover and art. 2nd appearance: Green Goblin. Human Torch app.</p> <p>Est. 100 - 150</p>
383	<p>AMAZING SPIDER-MAN No. 18</p> <p>Marvel (Indicia: "Non-Pareil Publishing Corp."). November, 1964. Fine- (5.0). Slight warp from poor storage. Light spots visible on cover when viewed in raking light, as from a decades-ago sprinkling of small droplets. Just a touch of wear to spine ends and tips. Off-white pages. Teetering on the brink of a better grade—can possibly be cleaned and pressed to 7.0. Steve Ditko cover. Stan Lee script. Ditko art. Lettering by italics master Sam Rosen.</p> <p>Est. 100 - 150</p>
384	<p>AMAZING SPIDER-MAN No. 19</p> <p>Marvel (Indicia: "Non-Pareil Publishing Corp."). December, 1964. Fine- (5.5). Conservatively graded. A gorgeous copy with just the lightest bump to spine foot. Spine a bit rolled from horizontal stacking. With professional pressing, this mag could leap to 8.0+. Bright cover with nice gloss. Off-white pages. Steve Ditko cover. Stan Lee script. Ditko art. Lettering by the dean of legibility, Sam Rosen.</p> <p>Est. 100 - 150</p>
385	<p>AMAZING SPIDER-MAN No. 20</p> <p>Marvel. January, 1965. CGC certified: Fine (6.0). Cream to off-white pages. Stan Lee story. Steve Ditko cover and art. Origin & 1st appearance: Scorpion.</p> <p>Est. 300 - 500</p>
386	<p>AMAZING SPIDER-MAN No. 101</p> <p>Marvel. October, 1971. CGC certified: VF (8.0). Cream pages. Gil Kane and John Romita cover. Roy Thomas story. Gil Kane and Frank Giocola art. 1st appearance: Morbius, the Living Vampire. Last 15¢ issue.</p> <p>Est. 600 - 900</p>

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Lot	Title/Description
387	AMAZING SPIDER-MAN ANNUAL No. 1 Marvel. 1964. CGC certified: VF (8.0). Cream to off-white pages. Stan Lee story. Steve Ditko cover and art. 1st appearance: the Sinister Six. Cameos by the Fantastic Four, Thor, Giant Man, Wasp, Iron Man, Dr. Strange and the X-Men. 15 pin-ups. Est. 2,000 - 3,000
388	AVENGERS No. 1 Marvel. September, 1963. CGC certified: Fine- (5.5). Cream to off-white pages. Cover by Jack Kirby with Dick Ayres inks. Script by Stan Lee. Pencils by Jack Kirby, inks by Dick Ayres. Origin and 1st appearance: The Avengers. Est. 3,000 - 5,000
389	AVENGERS No. 1 Marvel. September, 1963. Fair (1.0). Solid, intact mag with 2" tape repair to cover at bottom spine, spine stress, spine roll, staple rust, some creasing, edgewear and dampsoiling, childish ballpoint embellishment to the cover logo. Off-white pages. About as nice a copy as can be found in this grade; despite all flaws still quite a charming copy. Cover by Jack Kirby with Dick Ayres inks. Script by Stan Lee. Pencils by Jack Kirby, inks by Dick Ayres. Origin and 1st appearance: The Avengers. Est. 600 - 900
390	AVENGERS No. 2 Marvel. November, 1963. CGC certified: Fine/VF (7.0). Cream to off-white pages. Stan Lee story. Jack Kirby and Paul Reinman art. Jack Kirby cover. Hulk leaves the Avengers. Est. 500 - 800
391	AVENGERS No. 4 Marvel. March, 1964. CGC certified: Fine/VF (7.0). Cover pencils by Jack Kirby, inks by George Roussos. Script by Stan Lee. Art by Kirby with Roussos inks. First modern appearances of Captain America and Bucky. Est. 1,500 - 2,500
392	AVENGERS No. 8 Marvel. September, 1964. CGC certified: VF- (7.5). Stan Lee story. Jack Kirby and Dick Ayres cover and art. 1st appearance: Kang the Conqueror. Est. 800 - 1,200
393	AVENGERS No. 11 Marvel (Indicia: "Vista Publications, Inc."). December, 1964. Fine (6.0). A handsome copy with light spine stress and light edgewear. White to off-white pages. Eminently slabbable. Jack Kirby cover pencils with possible Ditko adjustments to the figure of Spider-Man; Chic Stone inks. Stan Lee script. Art by Don Heck with Chic Stone inks. 1st meeting of Spidey and the Avengers. Est. 100 - 150
394	The BRAVE AND THE BOLD No. 28 DC. February-March, 1960. CGC certified: VG- (3.5). Cream to off-white pages. Gardner Fox story. Sekowsky, Sachs, Giella & Anderson art. Mike Sekowsky & Murphy Anderson cover. 1st appearance of the Justice League of America. Est. 1,500 - 2,500
395	DAREDEVIL No. 1 Marvel. April, 1964. CGC certified: VF (8.0). Cream to off-white pages. Jack Kirby and Bill Everett cover. Stan Lee story. Bill Everett art with Steve Ditko and Sol Brodsky assists. Origin and 1st appearance: Daredevil. Spider-Man & Fantastic Four cover appearances. Est. 4,000 - 6,000
396	FANTASTIC FOUR No. 1 Marvel. November, 1961. CGC certified: Good- (1.8). Cream to off-white pages. Cover detached. Stan Lee story. Jack Kirby cover and art. Origin and first appearance of the Fantastic Four. Est. 4,000 - 6,000
397	FANTASTIC FOUR No. 2 Marvel. January, 1962. CGC certified: Good+ (2.5). Stan Lee story. Jack Kirby and George Klein cover and art. 1st appearance of the Skrulls. 2nd appearance of the Fantastic Four. Est. 700 - 900
398	FANTASTIC FOUR No. 5 Marvel. July, 1962. CGC certified: Good/VG (3.0). Off-white to white pages. Stan Lee story. Jack Kirby and Joe Sinnott cover and art. Origin and 1st appearance of Dr. Doom. Full page ad for Incredible Hulk #1. Letter from Roy Thomas. Est. 3,000 - 5,000
399	FANTASTIC FOUR No. 6 Marvel. September, 1962. CGC certified: VG- (3.5). Off-white to white pages. Stan Lee story. Jack Kirby and Dick Ayres cover and art. 1st Marvel villain team-up. 2nd appearance of Dr. Doom and the Silver Age Sub-Mariner. Est. 400 - 600

Lot	Title/Description
400	FANTASTIC FOUR No. 8 Marvel. November, 1962. VG (4.0). Light spine stress and edgewear, including a few tiny Marvel chips to right edge of front cover. White pages. Jack Kirby cover. Stan Lee script. Art by Jack Kirby. Est. 200 - 300
401	FANTASTIC FOUR No. 9 Marvel. December, 1962. CGC certified: Fine- (5.5). Cream to off-white pages. Stan Lee story. Jack Kirby and Dick Ayres cover and art. 3rd appearance: Silver Age Sub-Mariner. Est. 250 - 350
402	FANTASTIC FOUR No. 10 Marvel. January, 1962. VG (4.0). Some stress to spine, some Marvel chipping to top and right edge of front cover. Jack Kirby cover. Stan Lee script. Jack Kirby pencils, Dick Ayres inks. Est. 200 - 300
403	FANTASTIC FOUR No. 11 Marvel. February, 1963. CGC certified: VG+ (4.5). Stan Lee story. Jack Kirby & Dick Ayres art. Jack Kirby cover. Origin & 1st appearance: Impossible Man. Origin of the FF retold. Est. 100 - 150
404	FANTASTIC FOUR No. 13 Marvel. April, 1963. CGC certified: Fine (6.0). Stan Lee story. Jack Kirby & Steve Ditko art. Jack Kirby cover. 1st appearance of the Red Ghost and the Watcher. Full-page ads for Tales of Suspense #39 & Amazing Spider-Man #1. Est. 400 - 600
405	FANTASTIC FOUR No. 16 Marvel. July, 1962. VG (4.0). Nice mag showingsigns of frequent but respectful handling. The spine is soft, the staples are pulled, and there are a few soft cover creases. But the book is solid and intact, with no chips or tears, just a few short nicks to the back cover. The colors are bright and warm, and the pages are white to off-white. A good case could be made for a grade of 4.5. Jack Kirby cover. Stan Lee script. Kirby pencils, Dick Ayres inks. Est. 100 - 150
406	FANTASTIC FOUR No. 17 Marvel. August, 1962. VG+ (4.5). Light edgewear, including a few sub-1mm nicks to top edge of back cover. Light spine rubs. Mild touch of long-term-vertical-storage spine roll; can be pressed. Corners and spine ends just a bit soft. Top staple slightly pulled. If one shines the light on it just so, one can detect a spot of something on the "DO" in DOOM" (ancient price sticker residue, perhaps?), and a slight abrasion to the bar between Sue's knees). Off-white pages, hint of cream at edges. Jack Kirby cover. Stan Lee script. Kirby pencils, Dick Ayres inks. Est. 100 - 150
407	FANTASTIC FOUR No. 18 Marvel. September, 1963. CGC certified: Fine+ (6.5). Cream to off-white pages. Stan Lee story. Jack Kirby and Dick Ayres art. Jack Kirby and Paul Reinman cover. Origin and 1st appearance: Super-Skrull. Full page ad for Avengers #1. Est. 300 - 500
408	FANTASTIC FOUR No. 19 Marvel. October, 1963. CGC certified: Fine/VF (7.0). Stan Lee story. Jack Kirby and Dick Ayres art. Jack Kirby and Paul Reinman cover. 1st appearance: Rama-Tut. Letter from Steve Gerber. Full-page ad for X-Men #1. Est. 200 - 300
409	FANTASTIC FOUR No. 20 Marvel (Indicia: "Canam Publishers Sales Corp."). November, 1963. Fine- (5.5). As nice a Fine- as you might hope to find. A few slight dips to spine area; light surface wear. Fine stress lines and three almost microscopic nicks to top edge of back cover. Bottom rear corner bumped. Cream pages. Cover by Jack Kirby (George Roussos inks). Script by Stan Lee. Jack Kirby art. Est. 100 - 150
410	FANTASTIC FOUR ANNUAL No. 1 Marvel. 1963. CGC certified: VG+ (4.5). Stan Lee story. Jack Kirby and Dick Ayres cover and art. Early Spider-Man appearance. Origin of Sub-Mariner. 15 pin-ups. Est. 150 - 250
411	GREEN LANTERN No. 1 DC Comics. July-August, 1960. CGC certified: VG/Fine (5.0). Cream to off-white pages. John Broome story. Gil Kane cover. Gil Kane, Murphy Anderson and John Giella art. Origin of Green Lantern retold. 1st appearance of the Guardians of the Universe. Est. 800 - 1,200
412	THE INCREDIBLE HULK No. 3 Marvel. September, 1962. CGC certified: VG/Fine (5.0). Cream to off-white pages. Stan Lee story. Jack Kirby and Dick Ayres cover and art. First appearance: The Ringmaster and his Circus of Crime. Origin of the Hulk retold. Est. 500 - 800

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Lot	Title/Description
413	THE INCREDIBLE HULK No. 4 Marvel. November, 1962. CGC certified: VG+ (4.5). Cream to off-white pages. Stan Lee story. Jack Kirby and Dick Ayres cover and art. Est. 400 - 600
414	THE INCREDIBLE HULK No. 5 Marvel. January, 1963. CGC certified: VG (4.0). Cream to off-white pages. Stan Lee story. Jack Kirby and Dick Ayres cover and art. First appearance: Tyrannus. Est. 300 - 500
415	JOURNEY INTO MYSTERY No. 95 Marvel. August, 1963. VG (4.0). Light edgewear, stress to top staple, bottom edge curved, can likely be pressed to a higher grade. Off-white pages. Cover by Jack Kirby with Dick Ayres inks. Plots and scripts by Stan Lee, Larry Leiber and Robert Bernstein. Art by Joe Sinnott, Steve Ditko and Larry Leiber. Est. 60 - 90
416	JOURNEY INTO MYSTERY No. 96 Marvel. September, 1963. VG (4.0). Light edgewear, spine stress, bottom edge curved (can likely be pressed to a higher grade). Off-white pages. Cover pencils by Jack Kirby, inks by Sol Brodsky. Plots and scripts by Stan Lee, Larry Leiber and Robert Bernstein. Art by Joe Sinnott, Steve Ditko and Larry Leiber. Est. 60 - 90
417	MARVEL SPOTLIGHT No. 5 Marvel. August, 1972. CGC certified: Fine- (5.5). Cream to off-white pages. Gary Friedrich and Roy Thomas story. Mike Ploog cover and art. Origin and 1st appearance: Ghost Rider (Johnny Blaze). Est. 400 - 600
418	SHOWCASE No. 12 DC. January-February, 1958. CGC certified: VG (4.0). Cream to off-white pages. Cover by Jack Kirby and Marvin Stein. Kirby and George Klein art. Dave Wood script, Harry Boltinoff story. 4th appearance: Challengers of the Unknown. Est. 250 - 350
419	SHOWCASE No. 22 DC. October, 1959. Poor (.5). Cover creased, torn, rumpled, chipped, taped, with spine entirely split and held together only by ancient, yellowing tape. Corners rounded. Pageblock nearly split at spine, pages still holding together through sheer cussedness, but likely to split through if roughly handled. Three centerfold sections loose. Pages tanned at edges, otherwise cream. Page count: 36 including covers. A frail copy suitable for gentle reading, handling and contemplation, as one would handle a beloved pet in its senescence. Cover by Gil Kane. Logo design by Ira Schnapp. Stories and art by: Gil Kane, John Broome, Julius Schwartz, Joe Giella. "Some sources credit Joe Giella with the cover inking.... The cover is signed with a K over G, which at this time meant that Gil Kane did the inking also." -Grand Comics Database. Est. 600 - 900
420	STRANGE TALES No. 110 (1st DOCTOR STRANGE) Marvel. July, 1963. CGC certified: Fine- (5.5). Cream to off-white pages. 1st appearance of Doctor Strange. 1st Paste-Pot Pete and Wizard team-up. Est. 1,500 - 2,000
421	STRANGE TALES No. 110 Marvel (Indicia: "Vista Publications, Inc."). July, 1963. Fair (1.0). Animal chew to right edge of covers and pages (if not for chew, mag would be a solid VG). Cream-to-tan pages, still supple. Cover pencils by Kirby, inks by Ayres. Scripts and plots by Stan Lee, Larry Lieber and Steve Ditko. Art by Ayres, Lieber and Ditko. Origin & 1st app: Doctor Strange. Est. 300 - 500
422	TALES OF SUSPENSE No. 40 Marvel. April, 1963. CGC certified: VG/Fine (5.0). Cream to off-white pages. Lee, Bernstein and Lieber stories. Jack Kirby, Don Heck. Larry Lieber, Sol Brodsky and Steve Ditko art. 2nd appearance of Iron Man. Armor changes from grey to gold. Est. 400 - 600
423	TALES OF SUSPENSE No. 41 Marvel (Indicia: "Vista Publications, Inc."). May, 1963. VG- (3.5). Modest edge and spine wear. Light soiling to cover, staples slightly pulled. The bottom edge is curved from improper storage and the book can be likely be pressed to a solid 4.0. Off-white pages. Jack Kirby cover. Scripts by R. Berns, Larry Lieber and Stan Lee. Art by Kirby (Ayres inks), Larry Lieber, Steve Ditko. 3rd appearance: Iron Man. Villain named "Dr. Strange" appears. Est. 150 - 250
424	TALES OF SUSPENSE No. 43 Marvel. July, 1963. VG (4.0). Nice mag with light stress to spine and top edge, no chips or tears, tiny nick at spine crown. Bottom edge curved from careless storage, can likely be pressed to 4.5. Jack Kirby cover. Scripts by R. Berns, Stan Lee, Larry Lieber. Art by Kirby (Don Heck inks), Steve Ditko, Matt Fox. Est. 150 - 250

Lot	Title/Description
425	TALES OF SUSPENSE No. 45 Marvel. September, 1963. VG (4.0). Spine stress. Bottom edge curved from careless storage, can be pressed to 4.5, possibly 5.0. Jack Kirby cover (possible Ditko inks—see the Ditkoesque figure of Jack Frost). Scripts by Robert Bernstein (as "R. Berns"), Stan Lee, Larry Lieber. Art by Don Heck, Larry Lieber (Matt Fox inks). 1st appearance: Happy Hogan and Pepper Potts. Est. 150 - 250
426	X-MEN No. 1 Marvel. September, 1963. CGC certified: VG/Fine (5.0). Light tan to off-white pages. Stan Lee script. Jack Kirby cover and art, inks by Sol Brodsky and Paul Reinman. 1st appearances: X-Men, Magneto, Danger Room. Est. 5,000 - 8,000
427	X-MEN No. 2 Marvel. November, 1963. CGC certified: Fine+ (6.5). Cream to off-white pages. Stan Lee story. Jack Kirby and Paul Reinman art. 2nd appearance of the X-Men. Est. 400 - 600
428	X-MEN No. 3 Marvel. January, 1964. CGC certified: Fine- (5.5). Cream to off-white pages. Stan Lee story. Jack Kirby and Paul Reinman art. Jack Kirby cover. 1st appearance: the Blob. Est. 300 - 500
429	X-MEN No. 4 Marvel. March, 1964. Good+ (2.5). Soft, pulpy and creased. 1/3" split at top spine with paper folded over but no paper loss. Spine a bit rolled. The chief defect is that a child filled in the empty spots of various letters on the front cover in blue ballpoint ink (including Cyclops' eye visor in the corner box). Rubberstamped distributor's mark to back cover ("1/9"). 2nd appearance: Magneto. 1st appearances: Quicksilver, Scarlet Witch, Toad, Brotherhood of Evil Mutants. Est. 150 - 250
430	X-MEN No. 7 Marvel (Indicia: "Canam Publishers Sales Corp."). September, 1964. VG+ (4.5). A solid, attractive copy with light edgewear and soft creases, top staple lightly pulled and a dogear to bottom corner of front cover, but no chips or tears. Off-white pages. Jack Kirby cover. Stan Lee script. Kirby pencils, Chic Stone inks. Est. 80 - 120
431	Marvel Posters: Set of Eight "Personality Posters" Complete set of eight color posters, measuring 12x16". Excellent condition, still sealed in the original clear plastic bag with illustrated cardstock header card. Est. 300 - 500
432	Lot of Ten DC Character Rings: Five Sterling Silver and Five Limited Edition Green Lantern Versions Five sterling silver rings (Flash, Wonder Woman, Death (from "Sandman"), and two different Batman versions) and five metal DC Direct Green Lantern rings, limited to 2000 sets. Excellent condition in the original boxes. Est. 700 - 900
433	ZAP 12 Show Poster: Rotten to the Core. Signed by Seven Artists Including R. Crumb Black and white poster measuring 16x23" including margins. Signed in the bottom margin by Robert Crumb, S. Clay Wilson, Victor Moscoso, Rick Griffin, Gilbert Shelton, Spain Rodriguez, and Robert Williams. Excellent condition, curled from rolled storage. Est. 300 - 500
434	"Alan Seidler: The Duke of Ook" Signed Limited Serigraph Print Serigraph measuring 27½x27½" including margins. #69 of 150, signed and numbered by R. Crumb in pencil. Excellent condition, as-new. Note: "Blue Goose 2015" indicates the release number of the 1975 LP, not the production date of this print. Provenance: From the Collection of Ron Turner, Publisher of Last Gasp. Est. 200 - 300
435	Beloved Music Makers of Days Gone By: Set of Three Signed Limited Serigraphs Printed portfolio sleeve containing three serigraph prints, each measuring 13x16", each signed and numbered by R. Crumb. Includes a Certificate of Authenticity signed by Jesse Crumb and Alexander Wood. Excellent condition, as-new. Limited Edition: Each print is #153/200. Provenance: From the Collection of Ron Turner, Publisher of Last Gasp. Est. 300 - 500
436	Winds of Change - The Yolo Portfolio. Signed Limited Edition Four oversized black & white plates, each 20x20", in a brown cardstock portfolio printed in white. With a limitation page signed and numbered by Crumb. #109 of 150. Excellent condition, a few small soil spots to portfolio. Est. 400 - 600

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Lot	Title/Description
437	The Portfolio of Underground Art. Signed and Numbered Portfolio folder illustrated in black and white with debossed silver lettering, containing a small numbered booklet with biographies of the artists, and 13 black and white prints, each measuring 11½x16", each print signed and numbered by the respective artist. Excellent condition, as-new. Limited Edition: 370/1200.Provenance: From the Collection of Ron Turner, Publisher of Last Gasp. Est. 200 - 300
438	The Rime of the Ancient Mariner. Limited Edition Portfolio, Signed and Numbered Portfolio folder printed in black and white, containing six black and white plates illustrated by Greg Irons, measuring 11½x16". Excellent condition. Limited Edition: 311/750, signed and numbered by Greg Irons on the first plate. Provenance: From the Collection of Ron Turner, Publisher of Last Gasp. Est. 200 - 300
439	Lot of 22 Topps "Monster Cards" Signed by R. Crumb Lot of 22 Topps "Monster Greeting Cards," each signed in the margin by R. Crumb. Generally fine to very fine condition. With a handwritten provenance statement written by Crumb's brother-in-law to Water Row Books publisher Jeffrey Weinberg: "Jeff, This is to verify that I, Alex Goldsmith, R. Crumb's brother-in-law, have sold these (22) Topps trading cards, signed by R. Crumb. The cards and the sigs are authentic. Thanx, Alex Goldsmith." Est. 300 - 500
440	The Girls of R. Crumb Statue: Catholic School Girl Signed Limited Edition Sculpted by Kent Melton after R. Crumb's design. 11" tall. Fully painted. Limited Edition: 25/100, signed on the underside of the base and inscribed to Water Row Books publisher Jeffrey Weinberg: "To Jeffrey... Nice job they did, huh? R. Crumb." Excellent condition, as-new in box. Est. 300 - 500
441	"Reclining Nude" Limited Edition Statue by Richard Corben, Formerly Owned by Philip José Farmer Sculpture cast in terra-cotta colored polyester resin, measuring 10x15x7". Each sculpture was personally cast, painted, varnished, signed and numbered by Richard Corben. This example is #28 of 51, signed "Corben" and "Rich Corben." Excellent condition. A letter of provenance from George H. Scheetz accompanies the lot. Est. 4,000 - 6,000
442	Kitchen Sink R. CRUMB "Kitchen Kut-Outs" Magnet Molds * Unique Set Twelve solid brass molds created to order by Magna-Art Industries, Inc. in 1999 for use in the production of a set of "R. Crumb Kitchen Kut-Outs" offered by Kitchen Sink in 2001. The molds are in excellent condition. Accompanying the lot is a set of the finished "Kitchen Kut-Out" magnets (the neck of the "Sid Spoon" magnet is repaired). This set of molds is the only one produced. Included with the set is a copy of the project notes, 1995-1999. Est. 3,000 - 5,000
443	R. Crumb's Sex Obsessions - Signed Limited Edition with Serigraph 258 pp. Illustrated throughout in color and black and white. Large 4to. Cloth, slipcase, mailing box. Comes with a serigraph print in a separate portfolio that fits into the slipcase alongside the book. As-new condition, book still sealed in the publisher's shrinkwrap. Limited Edition: No. 537 of 1000. Book and serigraph are signed by Crumb. Est. 400 - 600
444	THE MONKEY WRENCH GANG 356 pp. + limitation page in rear. Illustrated by R. Crumb. (8vo) desert red cloth stamped in gilt, slipcase with pictorial label designed by R. Crumb. Limited Edition: No. 48 of 250 specially-bound copies with a laid-in print signed by Crumb, and signed by Abbey on the limitation page. A fine copy with just a hint of sunning to spine. Est. 800 - 1,200
445	AMERICAN SPLENDOR: Lot of 19 Issues [plus] Harvey Pekar Bobbing Head Doll Issues 1-17 self-published by Harvey Pekar; the other three published by Dark Horse. 1976-1995. First printings.Almost all of the issues are VF/NM, the exceptions being 1 (VG+), 4 (VG-); 5 (Fine/VF). Art by numerous contributors, including Robert Crumb,Brian Bram, Greg Budgett, Gary Dumm, Joe Zabel, Spain Rodriguez, Drew Friedman, Paul Mavrides, Alison Bechdel, Jim Woodring, Chester Brown, Joe Sacco, etc. Est. 300 - 500
446	AIR PIRATES FUNNIES No. 1 Hell Comics. July (but actually August), 1971.VF/NM (9.0) or better.An outstanding copy with corners just slightly lifted. CGC-worthy. Bobby London cover. Stories and art by London, Dan O'Neill, Ted Richards, Gary Hallgren.Provenance:From the Collection of Ron Turner, Publisher of Last Gasp. Est. 200 - 300

Lot	Title/Description
447	AIR PIRATES No. 2 Hell Comics. August (but actually October), 1971.VF/NM (9.0) or better.An incredible virgin copy with slight rubs to back cover at spine, else flawless. CGC-worthy. Bobby London cover. Stories and art by London, Dan O'Neill, Ted Richards, Gary Hallgren. Provenance: From the Collection of Ron Turner, Publisher of Last Gasp. Est. 150 - 250
448	MR. NATURAL No. 1 Apex Novelties. August, 1970. CGC certified: NM (9.4). Off-white pages. Robert Crumb story, cover and art. Origin of Mr. Natural. Est. 400 - 600
449	SLOW DEATH FUNNIES No. 2 (Silver Variant) Last Gasp. April, 1970. CGC certified: NM+ (9.4). Cover by Jaxon and Dave Sheridan. Stories and art by Jack Jackson ("Jaxon"), Dave Sheridan, Jim Osborne, Richard Corben. First Printing: Silver Variant. One of 75 copies printed for private circulation. According to Jay Kennedy's Official Underground and Newave Comix Price Guide: "1st: Version with a silver cover. The first 100 or less copies off the press were printed on silver paper. These were given to employees and friends of Last Gasp." Fogel's Underground Comix Price Guide states that 75 copies were printed.Provenance:From the Personal Collection of Last Gasp publisher Ron Turner. Est. 1,000 - 1,500
450	SLOW DEATH FUNNIES No. 2 Last Gasp. April, 1970.CGC certified: NM- (9.2). Cream to off-white pages. Cover by Jaxon and Dave Sheridan.Stories and art by Jack Jackson ("Jaxon"), Dave Sheridan, Jim Osborne, Richard Corben. First Printing (According to Jay Kennedy's UG Price Guide: "Says '1st Edition' at the bottom right of page 34"). Provenance: From the Collection of Last Gasp Publisher Ron Turner. Est. 200 - 300
451	TALES FROM THE OZONE No. 1 Russ Gibb Productions, 1969. CGC certified: NM+ (9.6). Off-white to white pages. Carl Lundgren cover and art. Robert Crumb, Vaughn Bodé, J.A. Copley and Gilbert Shelton art. Back cover ad for the Who, Jethro Tull, Chuck Berry, Velvet Underground and Canned Heat by Carl Lundgren. Est. 600 - 900
452	WINDS OF CHANGE and KING BEE No. 1: Lot of Three Tabloids with R. Crumb Art Three large tabloid newspapers printed on newsprint, no glossy covers, as issued. Generally VF or better, folded horizontally in the manner of tabloid papers, "Winds of Change" is off-white with edges toning, "King Bee" is white. Provenance: From the Collection of Ron Turner, Publisher of Last Gasp. Est. 200 - 300
453	ZAP COMIX No. 3 Apex Novelties, 1968. CGC certified: NM- (9.2). Off-white to white pages. Rick Griffin and S. Clay Wilson covers. Robert Crumb, Gilbert Shelton and S. Clay Wilson art. Flip book. Wonder Wart-Hog appearance. 1st printing. Est. 400 - 600
454	ZAP COMIX No. 1 [1st Printing, ROBERT CRUMB'S COPY, Signed with Provenance Note, CGC Signature Series Certified 8.5] Apex Novelties. November, 1967. CGC Signature Series certified: VF+ (8.5). Signed by R. Crumb.Robert Crumb story, cover and art. Charles Plymell edition. First printing with correct issue points as noted in Jay Kennedy's Official Underground and Newave Comix Price Guide: "Has a \$.25 cover price and says 'Printed by Charles Plymell' on the back cover." According to printer Charles Plymell, the first printing was "no more than 1000 copies." According to publisher Don Donohue, there were "more like 5000 copies."Provenance: From the Collection of Robert Crumb. Est. 8,000 - 12,000
455	R. Crumb Handwritten and Illustrated Letter to Marty Pahlis, June 29, 1962 Single-sheet letter measuring 5½x8½",hand-written by Robert Crumb in pencil on recto and verso, with a penciled sketch of a Catholic priest identified as Rev. John Corrigan, dated June 29, 1962 (Crumb's facetious dateline: "Dover, Outer Mongolia"). Unsigned. Very fine condition, original folds, small piece missing from top right margin not affecting text. Provenance: From the Collection of R. Crumb, who explains:"I got these letters back after [Pahlis] died in 1989, found among his possessions."Note: This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 600 - 900

Lot	Title/Description
456	R. Crumb Handwritten Letter to Marty Pahls, 1965, Two Sheets Two-sheet letter measuring 8¼"x11½",hand-written by Robert Crumb in pencil in a neat and tiny script on two sheets of thin typing paper, dated "Early 1965" with a dateline of "Minus 10, Switzerland." Signed "Crumb." Fair to good condition, some chips, tears, wrinkling and soiling, generally not affecting text; tape repairs.Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions."Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 400 - 600
457	R. Crumb Handwritten Letter to Marty Pahls, February 16, 1966 Single-sheet letter measuring 9"x12",hand-written and with "Marty" in fancy script, with two large initial letters, and with "LSD" and "ON THE ROAD" in balloon lettering, datedFebruary 16, 1966 (Dateline: "Apt. 3B—178—F / 501 East 11th St. / NEW YORK CITY"), signed "R. Crumb." Good or better condition, original folds, a few chips, tears, dog-ears, soil spots, and one piece of tape. Phone number ("613-2315") marked in pencil at top margin, seemingly in Marty Pahls' hand. PBA asked Mike Britt, a mutual friend of Pahls and Crumb, if the phone number looked familiar. Mr. Britt's response: "Robert says right at the beginning of the letter that he can't afford a phone, so I doubt that this is his number in NYC. Just a thought, it might be Kurtzman's home phone. Robert and Marty never had a phone at their first apartment in Cleveland (10912 Carnegie Avenue, Cleveland 6, Ohio) and I don't recall one at their later apartment (1728 East 115th Street, Cleveland 6). Back in those meager days, they both thought that a phone wasn't a necessity, nor was a car...but of course neither of them drove."Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions."Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 300 - 500
458	R. Crumb Handwritten Letter to Marty Pahls, c.1971 Single-sheet letter measuring 7x8½",hand-written by Robert Crumb in pencil in black ink (using a rapidograph pen?), text on recto and verso, undated but with a parenthetical "(1971? '72?)" recently added by R. Crumb, with a dateline of "290 Eel River Road / Potter Valley / California / 95469." Signed "R. Crumb." Very fine condition, a few finger marks and creases.Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions."Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 300 - 500
459	R. Crumb Handwritten Letter to Marty Pahls, August 15, 1974 Single-sheet letter measuring 8½"x11",hand-written by Robert Crumb in black ink in a neat and tiny script on Terry Zwigoff's "GOLDEN GATE PUBLISHING COMPANY" letterhead, dated August 15, 1974 with a dateline of "Box 1035 / Winters / California / —95694." Signed "R. Crumb." Fine or better condition, original folds, tiny nick to one fold, a bit rumpled from handling.Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions."Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 300 - 500
460	LOT WITHDRAWN R. Crumb Handwritten Letter to Marty Pahls, September 14, 1974, Three Sheets Three-sheet letter measuring 6x9",hand-written by Robert Crumb in black ink in a neat and tiny script on lined note paper, both rectos and versos densely packed with text, dated September 14, 1974 with a dateline of "Box 1035 / Winters / California / —95694." Signed "R.C." Excellent condition, original folds, with an inky fingerprint at the bottom of the first page, presumably Crumb's, and a modern notation by Crumb in ink: "Envelope postmark: Sept. 14, 1974."Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions."Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 400 - 600
461	R. Crumb Handwritten Letter to Marty Pahls, October 29, 1974, Three Sheets Three-sheet letter measuring 6x9",hand-written by Robert Crumb in black ink in a neat and tiny script on lined note paper, text on rectos and versos, recently dated by Crumb: "Envelope postmark: Oct. 29, 1974," with a dateline of "—Box 478— / Route Two / Dixon / California / —95620." Signed "R.C." Very fine condition, original folds, bend to top right corner of pages.Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions."Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 400 - 600

Lot	Title/Description
462	R. Crumb Handwritten Letter to Marty Pahls, February 14, 1974, Two Sheets Two-sheet letter measuring 5½x8½",hand-written by Robert Crumb in blue ink in a neat and tiny script on "Handmaker Jewish Nursing Home" stationery, text on rectos and versos, dated "Valentine's Day, 1975," with a dateline of "Route 2 / Box 478 / Dixon / California." Unsigned due to lack of space—the letter ends, "OOPS, no more room." The stationery features an emblem of two tablets bearing the Ten Commandments surmounting the legend "Honor Thy Mother And Thy Father." Crumb has drawn an arrow pointing to this and written, "Cute motif, huh?" Excellent condition, original folds.Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions." Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 300 - 500
463	R. Crumb Handwritten Letter to Marty Pahls, March 19, 1975, Four Sheets Three-sheet letter measuring 6x9",hand-written by Robert Crumb in blue ink in a neat and tiny script on lined note paper, text on rectos and all but the final verso, with a dateline of "Route Two, Box 478 / Dixon / California / —95620." Signed "R.Crumb." Excellent condition, original folds.Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions."Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 400 - 600
464	R. Crumb Handwritten Letter to Marty Pahls, April 20, 1975, Four Sheets Four-sheet letter measuring 6x9",hand-written by Robert Crumb in black ink in a neat and tiny script on lined note paper, text on rectos and all but one verso, with a dateline of "Route Two, Box 478 / Dixon, California / —95620." Signed "—R." Excellent condition, original folds, small spot of schmutz on p.3 with bleedthrough to next leaf.Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions."Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 300 - 500
465	R. Crumb Handwritten Letter to Marty Pahls, August 18, 1975, Two Sheets Two-sheet letter measuring 6x9",hand-written by Robert Crumb in blue ink in a neat and tiny script on note paper, text on rectos and versos, dated August 28, 1975, with a dateline of "Route Two, Box 478 / Dixon, California." Signed "R. Crumb." Very fine condition, original folds, ink lighter here and darker there (appears to have been written with a rapidograph pen).Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions."Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 300 - 500
466	R. Crumb Handwritten Letter to Marty Pahls, January 23, 1975 Single-sheet letter measuring 6x9",hand-written by Robert Crumb in blue ballpoint ink in a neat and tiny script on lined note paper, text on recto only, dated January 23, 1975, with a dateline of "290 W. Broadway / Dixon, California / 95620." Signed "R.C." Excellent condition, original folds.Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions."Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 200 - 300
467	R. Crumb Handwritten Letter to Marty Pahls, January 20, 1977, Three Sheets Three-sheet letter measuring 8½"x11",hand-written by Robert Crumb in black ink in a neat and tiny script on lined note paper, text on rectos only, nice line variation indicating that a fountain pen may have been used, dated January, 20, 1977, with a dateline of "P.O. Box 214 / Madison / California / 95653." Signed "R.Crumb." Very fine condition, original folds, edges a bit rumpled.Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions."Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 300 - 500

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Lot	Title/Description
468	R. Crumb Handwritten Letter to Marty Pahls, August 7, 1977, Three Sheets Three-sheet letter measuring 8.5" x 11",hand-written by Robert Crumb in pencil in a neat and tiny script on lined note paper, text on rectos only, dated August 7, 1977, with a dateline of " P.O. Box 214 / Madison, California / 95653." Signed "R.C." Fine condition, original folds, creasing, edge toning, a few small nicks.Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions."Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 300 - 500
469	R. Crumb Handwritten Letter to Marty Pahls, September 14, 1977, Two Sheets Three-sheet letter measuring 8½x11",hand-written by Robert Crumb in pencil in a neat and tiny script on lined note paper, text on rectos and versos, dated September 14, 1977, with a dateline of "P.O.Box 214 / Madison, Calif. / 95653." Signed "R. Crumb." Very fine condition, original folds, bend to top right corner of pages.Provenance:From the Collection of R. Crumb, who explains:"I got these letters back after [Pahls] died in 1989, found among his possessions."Note:This letter is not collected in Fantagraphics' "Your Vigor For Life Appalls Me: Robert Crumb Letters, 1958-1977." Est. 300 - 500
470	Flakey Foont Says "WHAT TH—" Original Sketch by R. Crumb Red marker on white paper, measuring 10¼x12¼". Signed "R. Crumb." Very fine condition, foxing to paper.11 Est. 2,500 - 3,500
471	EAT IT Cookbook Original Art: Spot Illustration Page Spot illustration page, ink on art paper, comprising 13 vignettes ranging in size from 2x2½" up to 2¼x4", on a sheet measuring 11x14". Drawn by Robert Crumb in the thick-line rapidograph pen technique closely associated with his work of the time. Unsigned. Excellent condition, several small fox marks near bottom margin not affecting artwork. Est. 8,000 - 12,000
472	FRED THE TEENAGE GIRL PIGEON Original Header Art by R. Crumb Ink on bristol board, image area of 2¾x4½", matted and framed to 8½x10½". Signed "R. Crumb" in bold lettering. Excellent condition. Est. 7,000 - 9,000
473	ZAP COMIX #8 Original Art, S. Clay Wilson's "The Swap" page 2 Ink over blue pencil on sheet of spiral-bound bristol board, several small paste-ups, measuring 11x14" including margins. Unsigned. Excellent condition. Provenance: "E. F. Sack Collection" rubberstamp to verso. Est. 1,500 - 2,500
474	ZAP COMIX #9 Original Art, Spain Rodriguez's "The Breaks" page 4 Ink and Zip-a-Tone on bristol board, measuring 11¼x17¼" including margins. Signed in the bottom margin, "Spain '07." Very fine condition, light edgewear, bottom left corner creased, some foxing to margins. Est. 1,500 - 2,500
475	"SUK-A-DUK" - Original Pencil Illustration Published in "Bod?'s Broads" Portfolio Pencil on drawing paper, measuring 16½x13½" (image area is 12½x9¾"). Signed "Vaughn Bod?." Excellent condition. Est. 1,000 - 1,500
476	Original Art by S. Clay Wilson for Brooklyn College Ink and white-out on heavy bristol board, measuring 10x10", signed "S. Clay Wilson". Excellent condition. Est. 1,000 - 1,500
477	PIM and FRANCIE Play with Knives: Four Panels by Al Columbia Black and grey ink on paper, occasional white paint touch-ups, glazed and deliberately smudged at margins by the artist, measuring 8½x11" including margins. Unsigned. Excellent condition, mounted on black foam-core board to a size of 11x14", presumably by the artist. Est. 1,500 - 2,500
478	Roger Brand INSECT FEAR Original Art, "She Crawls on Her Belly Like a Reptile," Page 23 Ink on bristol board, some corrections in white paint, measuring 13x19¼", unsigned. The verso features more art by Roger Brand (the artist's notes indicate "Si Coe" page two, for which no reference could be found). Excellent condition. A copy of Insect Fear #3 is included with the art. Est. 300 - 500
479	Nickel Library VAULT OF HORROR #42 Original Cover Art Ink and Zip-a-Tone on textured bristol board with photostat logo pasteover numbered in white ink on Zip-a-Tone, measuring 16½x25" (including margins), signed "Geiser." Excellent condition, image area unblemished, light edge and corner wear, bottom right corner bumped.Provenance:From the Collection of Ron Turner, Publisher of Last Gasp. Est. 1,500 - 2,500

Lot	Title/Description
480	Nickel Library HAUNT OF FEAR No. 31 Original Cover Art Ink, Zip-a-Tone and opaque white paint on bristol board with photostat logo and GhouLunatics pasteovers, measuring 12¼x17" (including margins), signed "Geiser." Excellent condition, image area unblemished, light age-related toning and two tiny soil spots to margins.Provenance:From the Collection of Ron Turner, Publisher of Last Gasp. Est. 1,500 - 2,500
481	Nickel Library: TALES FROM THE CRYPT No. 47 (?) Original Cover Art Ink and Zip-a-Tone on textured bristol board with photostat logo and GhouLunatics pasteovers, measuring 13½x19½" (no margins), signed "Jim Chase." Very Fine condition, lacking issue number pastedown, a few discolored spots to logo area, a few scattered fox marks.The issue number is presumed to be "47," as Nickel Library numbering picked up where the original series numbering left off, and the final issue of Tales from the Crypt was #46.Provenance:From the Collection of Ron Turner, Publisher of Last Gasp. Note: The art is signed "Jim Chase," which, it seems, was a pseudonym used by Jim Osborne. Underground historian Patrick Rosenkranz said of this piece: "Looks like an Osborne drawing to me, and the signature 'Jim Chase' looks like his lettering. An early example of Osborne's work, it's pretty crude but he got better real fast. Within a few years his work was up with the best of them." Est. 1,500 - 2,500
482	Nickel Library CRIME SUSPENSTORIES No. 28 (?) Original Cover Art Ink and Zip-a-Tone on bristol board with photostat logo pasteover, measuring 16x22" (including margins),signed "Kinney '55,"with protective vellum paper sheet hinged at top of board with artist's tape,Excellent condition, image area unblemished, tiny bump to bottom right corner, a few fox marks to top of board, issue number partially covered with masking tape so that only the "2" is visible. The issue number is presumed to be "28," as the last official issue of Crime Suspense was 27, and Nickel Library ECs maintain the original numbering sequences. Provenance: From the Collection of Ron Turner, Publisher of Last Gasp. Est. 1,500 - 2,500
483	Johnny Craig CRYPT OF TERROR #19 Original Art, "Cave Man," Page 4 Ink on bristol board, measuring 15x22" including margins, unsigned. Excellent condition, bright and clean, light marginal fingermarks, presumably those of the artist. Framed under archival anti-glare museum plexiglass to 25x32½". Est. 1,500 - 2,000
484	Original Detailed Pencil Sketch of the GHOULUNATICS by Johnny Craig Pencil on paper, measuring 12x16", signed "Johnny Craig." Excellent condition. Matted and framed under museum-quality no-glare plexiglass to 21x25". Est. 800 - 1,200
485	Original Pencil Sketch of the GHOULUNATICS, Including DRUSILLA, by Johnny Craig Pencil on paper, measuring 11½x15½", signed "Johnny Craig." Excellent condition. Matted and framed behind museum-grade no-glare plexiglass to 20½x24½". Est. 600 - 900
486	Original Detailed Pencil Sketch of the GHOULUNATICS Reading EC Comics by Johnny Craig Pencil on paper, measuring 8½x11", signed "Johnny Craig." Excellent condition. Matted and framed behind museum-grade no-glare plexiglass to 15½x17½". Est. 800 - 1,200
487	Original Pencil Sketch of the GHOULUNATICS by Johnny Craig Pencil on paper, measuring 8x10", signed "Johnny Craig." Excellent condition. Matted and framed under museum-quality no-glare plexiglass to 16x18½". Est. 600 - 900
488	Original Pencil Rough, VAULT OF HORROR #25 Recreation by Johnny Craig Pencil on paper, measuring 8x11", signed "Johnny Craig." Excellent condition, a few fox marks. Matted and framed to 17x20". A certificate of authenticity from Mr. Roger Hill, EC historian, former editor of "Squa Tront," and administrator of the Johnny Craig Estate, is affixed to the back of the frame. Est. 200 - 300
489	Original Prop Art, TALES FROM THE CRYPT Television Show Gouache (?) on art board, measuring 11x16", artist unknown. Fine condition, soiling to top right corner (possibly deliberate, as TFTC faux-comic covers used in the HBO show were artificially aged and distressed), some foxing and fingermarks. Matted and framed to 23x29". Est. 250 - 350

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Lot	Title/Description
490	Hand-Colored Marie Severin TERROR ILLUSTRATED #2 Production Art for Gemstone Hardcover Reprint Book Black and white photostat hand-colored by Marie Severin, measuring 11x15¼", unsigned. Excellent condition. Archivaly framed to 18½x22½". Est. 500 - 800
491	Marie Severin's Original Color Guide to SHOCK SUSPENSTORIES #7 Hand-colored silverprint, measuring 6¾x7½", with "Shock SuspenStories" #5 logo box and text box pasted on for a total size of 7½x10¾". Archivaly framed to 16x19½". Unsigned. Silverprint is in very fine condition, with some black ink droplets, undoubtedly Marie Severin's own. The pasted-on logo is in good condition, with discoloring from the adhesive used to affix it to the silverprint. EC ace Thommy Burns explained in a recent conversation with PBA's Director of Comics how a logo trimmed from SS #5 ended up on this color guide: "What this is is Marie Severin telling the Chemical Engravers crew what color to make the mast-head. She would often just take a partial cover off another comic to indicate that she wanted that color." Est. 1,000 - 1,500
492	KURTZMAN KOMIX Original Painted Cover Art, Little Annie Fanny Appearance Penciled blue line with watercolor and graphite on paper. Image area is 7½x10½" on 10x12½" paper, unsigned, with a printed black line acetate overlay with mounted logo box. Acetate and image area in excellent condition; corner chip, partial top-edge chip, creasing and masking tape to margins. Est. 6,000 - 9,000
493	Original Jack Kirby Art, JOURNEY INTO MYSTERY #106, Page 27 Graphite and ink with white paint corrections on bristol board. Measures 13½x21". Jack Kirby pencils, Vince Colletta inks, Artie Simek lettering. Generally excellent condition, bottom left corner a bit bumped, small coffee (?) drip to upper left margin. Est. 10,000 - 12,000
494	Original Wally Wood Art, "If Comic Strip Characters Answered Those Little Ads," MAD #35 Two 4½" square panels illustrated in ink, mounted with photo-mechanicals on bristol board measuring 6x8¼". Pseudo-signed ("Ernie Brushfiller"). Excellent condition. Est. 2,500 - 3,500
495	Wallace Wood Original Art: "How To Be Smart," MAD #27 Three panels illustrated in ink, white paint and Zip-a-Tone, mounted with text paste-ups to large bristol board, overall dimensions 18x20". Unsigned. Excellent condition. Est. 7,000 - 9,000
496	Alex Toth Original Cover Preliminary, CRIME AND PUNISHMENT #68, "Deep Dimension" Graphite on paper, image area 5¾x7", mounted with logo pasteover to bristol board to a size of 10¾x16½". Signed "Alexander Toth." Excellent condition, age toning to art paper. Est. 4,000 - 6,000
497	Original GREEN LANTERN Art, ALL-AMERICAN COMICS No. 39, Page 12 Ink over graphite on bristol board, measuring 14½x22½" (including margins), signed and inscribed in the bottom margin, "To my friend David / with respect and affection / Irwin Hasen '99." Blue pencil notation: "a. a. June #39," with graphite pencil notation: "P 12." Very fine condition, image area unblemished, some fingermarks and toning to margins. Est. 1,500 - 2,500
498	A New PEANUTS Book Featuring SNOOPY - Signed with Original Snoopy Sketch Unpaginated. Illustrated throughout in black and white. (Small 8vo) illustrated wrappers. First Edition with Rinehart colophon on copyright page. Excellent condition, almost as-new, small smudge to front wrapper. Binding is nice and tight, spine is uncreased, book shows no signs of having been read. Est. 1,000 - 1,500
499	A New PEANUTS Book Featuring SNOOPY - Signed with Original Charlie Brown Sketch Unpaginated. Illustrated throughout in black and white. (Small 8vo) illustrated wrappers. First Edition with Rinehart colophon on copyright page. Excellent condition, almost as-new, Binding is nice and tight, spine is uncreased, book shows no signs of having been read - an exceptional copy. Est. 1,000 - 1,500

Lot	Title/Description
500	PBA COMICS Limited Edition Hardcover Catalogue: Sale 698 * One of 20 Copies PBA Galleries. March 26, 2020 (but postponed to June 3rd due to Covid-19). As-new condition. 151 + [7] pp. 340 lots of vintage comics, comprising Pre-Code Horror, Silver Age Marvel and Undergrounds. Fully illustrated in color. 4to. Black cloth, full color dust jacket. With special limitation plate stating this to be copy #13 of 26 hardcover copies (only 20 were produced). Est. 200 - 300