



RISE OF THE SUPERHEROES

GREATEST SILVER AGE COMIC BOOKS AND CHARACTERS

DAVID W. TOSH



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INTRODUCTION

IT'S NO secret that our society today is obsessed with super-powered heroes in colorful costumes. All you need to do is take a look at the movies that have been popular over the past few years. Superman, Batman, Captain America, Spider-Man, the Suicide Squad, Deadpool, the Avengers — all have been money-makers at the box office. The small screen also has been loaded with superheroes like Supergirl, Daredevil, The Flash, Agent of SHIELD; these, and many more, are being faithfully followed by millions each week.

Why are these characters so popular? When did comic book superheroes become so big in America's popular culture?

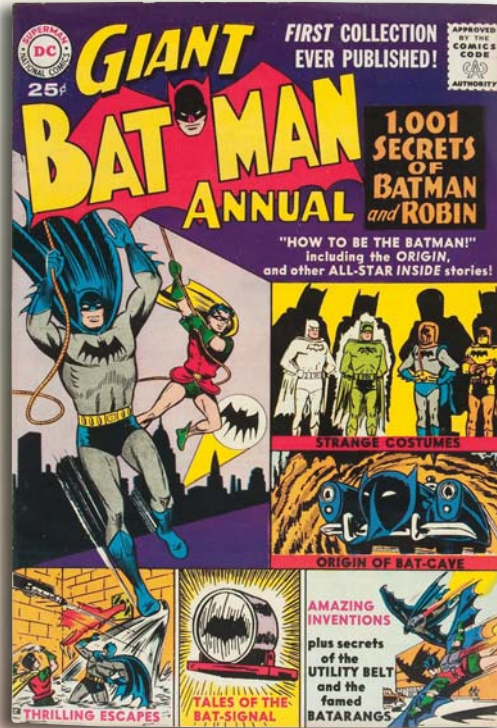
For me, this story goes back many years, to the summer I turned eight. It was a Sunday afternoon, after church. Mom, Dad and I had just finished our lunch when he decided to go to the big newsstand in downtown Houston. I liked books at that young age, and was especially fond of newspaper comic strips like *Dennis the Menace*, but comic books weren't the kind of thing I had much exposure to. My grandmother kept a tattered stack of them for my older cousins during family visits, and I had glanced at one or two without thinking much

about them. I was, however, fond of the television series, *The Adventures of Superman*, which was being shown at the time in reruns every weekday afternoon. I had recently overheard a

comic, but instead of Superman, I wound up grabbing the comic that would change my life going forward — a copy of the very first *Batman Annual*. I was hooked from that moment on!

Superhuman characters have piqued the public's imagination since the earliest stories and myths passed down from generation to generation. From biblical heroes like Samson and David, to Hercules and Greek gods, to more contemporary legends like Paul Bunyan and John Henry, these larger-than-life myths were a part of our culture. In the 1920s, adventure comic strips began appearing in the papers, filled with the exploits of "supermen" like Captain Easy, Buck Rogers, Flash Gordon, and Tarzan (who made the leap from pulp fiction to comics, and

then movies). Little wonder then, that Superman made such a big impression when *Action Comics* #1, cover-dated July 1938, first went on sale. The late 1930s through to the end of World War II in 1945 saw many colorfully costumed crimefighters competing for kid's dimes, but as the war ended, most of these muscle-bound mysterymen began to lose favor with readers. Even one of the biggest selling supermen of all time had finally run his course by 1953, when the original Captain Marvel



The one that got me hooked!

couple of kids discussing Superman, and I guess it got me curious. The newsstand had a big selection of them toward the back of the store, and I found myself gravitating in their direction. And what a colorful display all those comic covers offered! In those days before Marvel made a lasting impact, DC was the big name in the business, and I loved looking over all these mysterious covers with titles like *Action*, *The Brave and the Bold*, *Adventure*, and *Challengers of the Unknown*. I was permitted to pick out one

ceased publication. Lurid crime and horror comics became all the rage, along with Westerns, teen humor, romance, war, and science fiction, plus satirical humor in titles like *MAD*, *Get Lost*, and *Flip*, were big with kids.

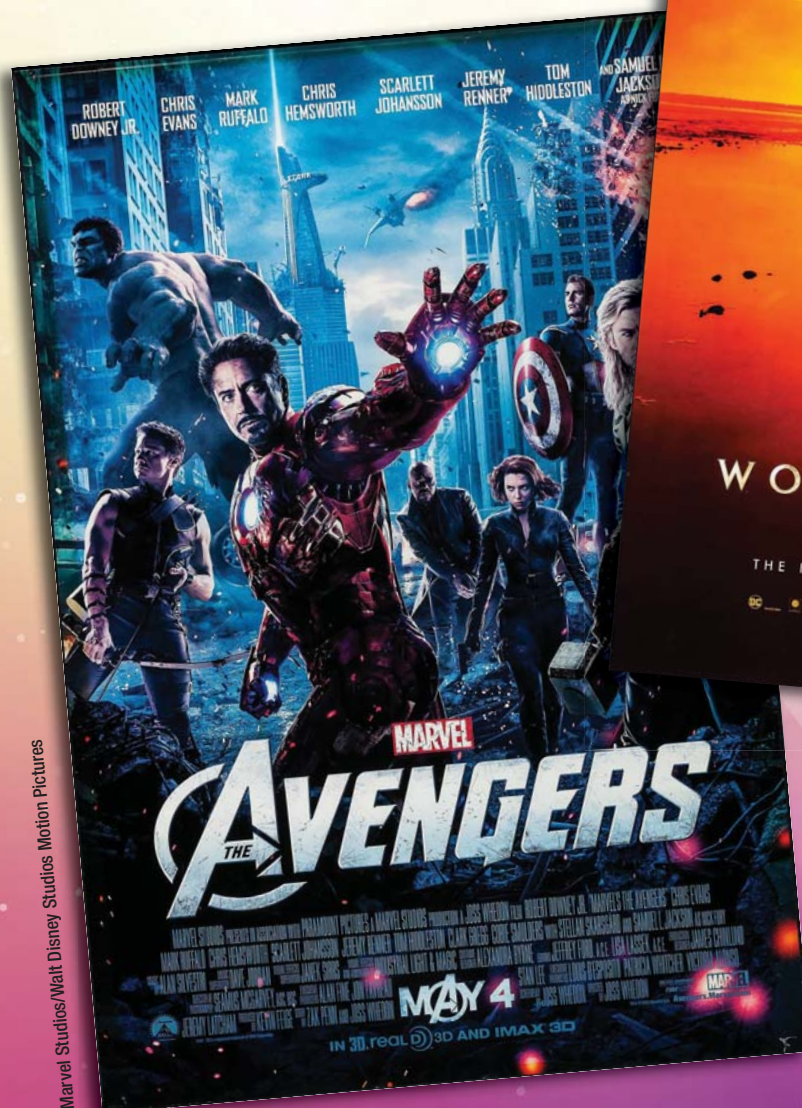
But on the horizon came a new era for the supermen (and women), and it all began in 1956. By the 1960s, caped crusaders ruled the newsstands once again, this time bigger than ever — and I was there to take it all in. It was a wonderful time to be a kid!

This book is a personal recollection of those halcyon years that collectors refer to as the Silver Age of Comics. To me, this was the medium's

finest time, and the very best time to be a fan. I'm sure every dedicated comics fan thinks of his or her earliest exposure to the form as being the best, and there have certainly been great comics in just about every era, but for me, the superheroes of the swinging sixties were simply unbeatable. They were tailor-made for the era, guaranteed to make these throwaway children's publications rise above all expectations and become as important an art form as anything produced by artists held in the

highest esteem by the general public. Let's all take a look back at "those thrilling days of yesteryear," as they used to say on old-time radio. It'll be a fun trip, I assure you!

Special note: Unless otherwise noted in the captions, all photos featured in this book are courtesy of Heritage Auction's archives.



Marvel Studios/Walt Disney Studios Motion Pictures



DC Films/Warner Bros. Pictures

Wonder Woman and The Avengers have a lasting legacy in modern pop culture, and movies starring these characters have earned millions, even billions, of dollars at the box office domestically. Wonder Woman's first solo outing in 2017's self-titled film was a huge blockbuster, earning more than \$412.5 million domestically. The Avengers' franchise has earned \$1.1 billion domestically.



OCT.

10¢

NO. 4

In this issue:
DETAILS and ENTRY BLANK for
Giant 5000 PRIZE CONTEST!

APPROVED
BY THE
COMICS
CODE



AUTHORITY

SHOWCASE

Presenting
THE FLASH!



WHIRLW
ADVENTURES
FASTEST MAN AL

OLD STANDBYS AND NEW BEGINNINGS

COSTUMED SUPERHEROES in comic books had been popular during World War II, but by 1946, their popularity began to slip. By 1950, many of the old guard had been retired, and for some of those that remained, the clock was definitely ticking. The original Captain Marvel had been one of (if not the) biggest selling superhero comic book during the forties, but a long-simmering lawsuit with DC over the similarities between the “Big Red Cheese” and Superman finally ended in 1953, effectively finishing the series.

Marvel’s “Timely” imprint was shifting gears in its publications, pushing its remaining heroic characters in different directions — horror for Captain America, fighting communist enemies instead of garden-variety criminals for the Human Torch and Sub-Mariner. Over at Fox, their standard torch-bearer, the Blue Beetle, had wound down his heroic exploits around 1950, not to resurface again until 1955 for a short, unsuccessful run with Charlton. Quality Comics sold out to DC after dumping most of its superheroes in favor of detectives and soldiers.

In fact, the whole concept of brightly colored “mystery men” in comic books was rapidly replaced with crime comics that focused more on the criminals than the lawmen who always brought them in (or did away with them) by each story’s end. The violence and bloodshed in these new titles like *Crime Does Not Pay* (with the word “Crime” in much larger letters than the rest of the title) led to even more gruesome comics with “horror” and “terror” being the hot-button terms to splash across the covers. Each year saw the envelope pushed further, with companies like EC and Harvey leading the blood-soaked trail. Nothing seemed to be off-limits, with sex and drugs creeping into stories. In time, parents, teachers, and clergymen demanded a change in the way their children’s entertainment was presented.

Enter the Comics Code.

The 1950s saw a growing rise in juvenile delinquency. The



By 1956, with the exception of “wholesome” comic books published by Gilberton (Classics Illustrated) and Dell, all newsstand comics carried this symbol in the upper right corner of the front cover.

OPPOSITE PAGE: The first Silver Age appearance of The Flash (DC, 10/56). This “raw” (uncertified) copy in restored Fine 6.0 condition sold for \$1,725 in 2009.

WIND
OF THE
LIVE!

post-war generation was considered “lazy, spoilt, lacking in discipline, disrespectful of authority and violent.” (Cliomuse.com, “Blackboard Jungle and Juvenile Delinquency in the 1950s.”) Parents and teachers looked for anything to pin the blame on (certainly not the way they brought up/taught their children, of course), and youth culture’s habits were picked apart and examined by the adults, looking for that scapegoat. Comic books, long-hated by many educators and child psychiatrists, were an easy target, especially the over-the-top horror titles that were popular at the time. Anxiety over the Cold War with Russia and the movie *Blackboard Jungle*, which opened with a loud bang courtesy of Bill Hailey and the Comets’ “Rock Around the Clock” (the new rock and roll fad was “part of the problem” as well) pretty much sealed the deal. Something had to be done, and it was — the formation of the Comics Code Authority to curb those nasty ten centers that were corrupting the nation’s children. Never mind the fact that the rise of juvenile delinquency echoed the rise in the nation’s population; for these moralistic do-gooders, it simply *had* to be comic books.

The companies publishing comic books,

for the most part, had internal guidelines for what was allowed and what wasn’t; even EC, the most obvious and flagrant company guilty of putting blood-dripping murder and horror stories in kid’s hands, had adopted a code, displayed with a star logo on the cover that read, in part, “Conforms to the Comics Code” on all titles up to 1952. No matter, EC was the main target of the new watchdogs, and no amount of conforming would keep their ten-cent comic books on the nation’s newsstands.

Some companies were a safer bet in those paranoid times. Classics Illustrated and Dell Comics ignored the code completely and were left alone, as they published what were considered wholesome, safe children’s entertainment. DC had to tone down a few things, but was for the most part free to continue publishing their various titles.

THE OLD STANDBYS: SUPERMAN, BATMAN, AND WONDER WOMAN

The Man of Steel withstood the great Superhero Exodus at DC with little trouble.



Superman had been appearing in all sorts of places — newspaper comic strips, radio, movie serials, and lots of toy products for years — and had become as recognizable a cultural icon as Mickey Mouse. His comic book exploits continued uninterrupted in monthly issues of *Action Comics* and the eight-times-a-year *Superman* solo book. *The Adventures of Superman* syndicated television series starring George Reeves which has begun airing in 1952 remained popular in 1956, and continued to be aired in reruns for many years to come.

The clean-cut, good-vs-evil comic book storylines felt little effect from the new Comics Code Authority rules and regulations that put more than a few titles out of business. Superman's earlier career as a teen-aged boy also flourished in the pages of *Adventure Comics* and *Superboy*.

If anything, the Superman brand was stronger than ever, even branching out with two new titles: *Superman's Pal Jimmy Olsen*, with stories revolving around the Daily Planet cub reporter, which began in 1954, was the first. Superman appeared on every cover, and was featured to some extent in every story, with attractive artwork by Curt Swan on most of Jimmy's adventures. After a two-issue tryout in

Showcase, the suggestively titled *Superman's Girl Friend Lois Lane* began in 1958, starring Clark Kent's fellow Daily Planet reporter, Lois. Miss Lane would often rival Clark for the big stories, while unashamedly chasing after Superman with romance and marriage as her objectives. Both of these spin-off titles would run for the next twenty or so years. Superman also teamed with fellow crimebuster Batman for a series of stories running in *World's Finest Comics*. This title had begun in the early 1940s as a 96-page anthology comic with separate stories for each hero, but by issue #71, cover-dated July 1954, the two characters (plus Batman's sidekick Robin) were featured working together.

The mid-1950s saw a big rise in popularity for science-fiction films. Naturally, Superman, referred to in the TV series opening as a "strange visitor from another planet," fit right in.

Other strange visitors, including a good number of weird monster-like creatures from outer space started to appear, especially in the *World's Finest* stories drawn by Dick Sprang. While these far-out themes worked with the Man of Steel, the Gotham Guardian's encounters with outer space elements was a bit of a stretch.



Three late-fifties DC comics: *Superman* #107 and *Detective Comics* #229 on the previous page, and *Wonder Woman* #88 in "raw" state (uncertified grades).





Two different versions of the Girl of Steel: The copy of *Superman* #123, left, graded FN- 5.5, sold for \$956 in 2016; the copy of *Action Comics* #252, graded VG+ 4.5, sold for \$276 in 2006.

Batman had no super powers, but was no less a popular “super” hero throughout the Golden Age 1940s, in the pages of *Detective Comics* and *Batman*. As the craze for true crime comics began to die down, so did the Caped Crusader’s exploits with ordinary criminals. Fantastic characters like the Joker still appeared on a fairly regular basis, but more and more often, Batman found himself facing interplanetary menaces. I personally liked those fantastic stories, but for some fans, it must have been a turn-off. Batman was hanging on, but his popularity was definitely beginning to slip.

While Batman strayed a bit from his original premise, Wonder Woman stuck quite determinedly to hers. By 1956, she appeared only in her namesake title, having lost her spot in *Sensation Comics* after issue #106, when that anthology title switched gears, and became more of a horror-suspense book. The stories appearing in *Wonder Woman* retained the unique look and feel of her Golden Age adventures, which seemed a bit old-fashioned even back then. Original artist Harry G. Peter continued handling art chores on *Wonder Woman* until 1958, at which

time she finally got a much-needed makeover, by way of new artistic team Ross Andru and Mike Esposito; the new team began with issue #98. Editor Bob Kanigher revamped the book with new characters, updating some of Wonder Woman’s back-story elements.

These “Big Three” DC characters would continue to survive and prosper as the new Silver Age era moved into the 1960s. Big things were in store for all of them. But they weren’t the only holdovers from the Golden Age. Green Arrow and Aquaman both continued to appear in short backup stories featured in *Adventure Comics* and *World’s Finest Comics*.

YOUTHFUL EXPLOITS

Superman’s exploits as a youth hit a milestone with *Adventure Comics* #247 (April 1958) when the Boy of Steel met three teenaged visitors from the 30th Century: Lightning Boy (later to be known as Lightning Lad), Saturn Girl, and Cosmic Boy. This was the first appearance of the Legion of Super-Heroes. This one-off story about a group of futuristic teens

with strange powers proved popular enough to warrant a second appearance in *Adventure* #267 (December 1959), and they would stick around for years to come, eventually landing their own feature in *Adventure*. We'll revisit this team in the next chapter, as the sixties were the heyday for the original, expanded Legion.

SUPERGIRL DEBUT

Meanwhile, back in Superman's world, it was decided to give him a female counterpart, also from the mythical world of Krypton, original home of Kal-El (Superman). It started with a try-out issue, *Superman* #123 (August, 1958). In this "Imaginary Story," Superman's pal Jimmy Olsen is granted three wishes from a mystical miniature Indian totem pole, and his first wish was — you guessed it — a Super-Girl, who appears on the cover, helping the Man of Steel save a train; she was blonde, with a Superman top, little red skirt, and boots.

The "real" Supergirl was introduced in *Action Comics* #252 (May 1959). This time, we are told that Superman's younger cousin, Kara Zor-El, and her family lived in Argo City, which somehow survived the explosion of Krypton by way of a large fragment of the planet expelled with a protective bubble of oxygen over the city. When the city is doomed by a meteor shower, Kara's father sends her in a rocket to earth, just as Jor-El had sent baby Kal to Earth some years earlier. The front cover shows Supergirl (in full costume) popping out of her rocket to a shocked Superman. The story appears as a back

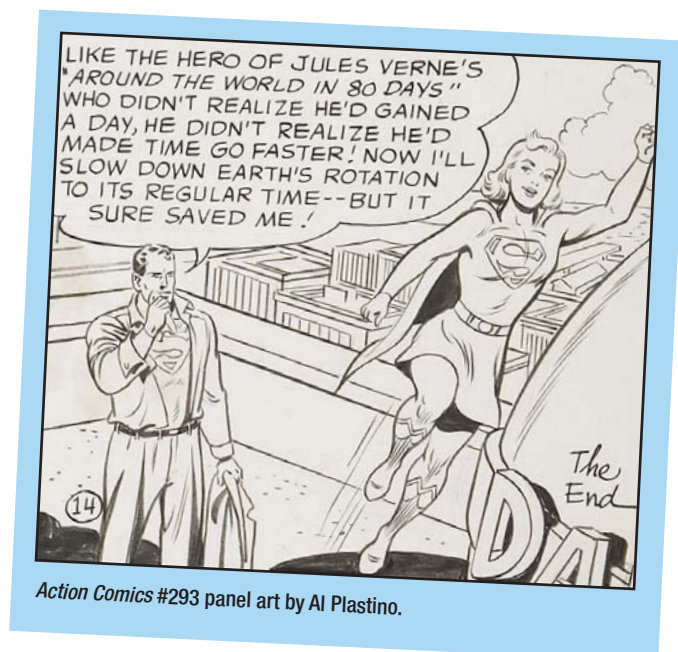
up in *Action*, where Kara/Supergirl gets her own secret identity (as orphan Linda Lee), where she secretly operates whenever Superman needs her. She would finally be revealed to the world in *Action Comics* #285 (February 1962).

THE RETURN OF THE FLASH AND GREEN LANTERN

The gutting of the comic book industry due to the Comics Code was seen as an opportunity by DC story editor Julius "Julie" Schwartz (1915-2004). Julie had been with the company since 1944, working for DC's sister company, All-American Comics (which published *Flash Comics*), *All-American Comics* (featuring The Green Lantern and other heroes), *Wonder Woman* and *Sensation Comics*, *Green Lantern*, and *All Star Comics*, home to the Justice Society of America). Before that, he was active in science-fiction fandom, publishing, along with Mort Weisinger and Forrest J. Ackerman (remember these names), one of the first SF fanzines, *Time Traveler*, in 1932. Julie's love of science fiction factored into a decision that would set the stage for the Silver Age of comic books.

DC execs Whitney Ellsworth and Julie's fanzine friend, Mort Weisinger, were in charge of a new DC title designed to present new characters and concepts, called *Showcase*, with the first issue cover-dated March-April 1956. The first three issues starred firemen, Western adventures ("Kings of the Wild"), and naval frogmen. The fourth issue (cover-dated September-October 1956) would be turned over to Julie Schwartz,

and prove to be the one to break the mold by reviving The Flash. Julie and writer Robert Kanigher totally revamped the character with a new identity, new science fiction-based origin, and a slick new costume that included a cowl and skin-tight red suit. The first story, illustrated by former Golden Age Flash artists Carmine Infantino and Joe Kubert, introduced us to scientist Barry Allen. In an inspired twist, Barry is seen reading an old issue of *Flash Comics* before an accident involving lightning hitting chemicals through an open window gave him the power of speed he had been reading about. It was a great way to tie the



Action Comics #293 panel art by Al Plastino.



First "revival" issue of *The Flash* (DC, 1959); this copy, CGC NM 9.4, sold for \$38,837 in 2011.

old with the new. It proved to be a hit, and by *Showcase* #8 (cover-dated May-June 1957), he was back with a second issue. He would appear two more times (issues 13 and 14, 1958) before the decision was made to give him his own title. Fittingly, that first issue picked up numbering from the old *Flash Comics*, appearing on the stands as #105, cover-dated February-March 1959.

The success of this revived character resulted in Julie picking another one of his favorite Golden Age heroes with *Showcase* #22. This issue gave us a totally revamped Green Lantern, once again created with a strong science-fiction influence. In the first story, written by John Broome and illustrated by Gil Kane and Joe Giella, we meet test pilot Hal Jordan, who encounters Abin Sur, a dying alien who was part of an interstellar police force called the Green Lantern Corps. A special power ring and energy source (in the shape of a lantern, of course) are bestowed on Jordan, who must now carry on the Corp duties, thankfully on Earth rather than the planet Abin Sur came from, and with good reason — the villain he had been chasing, Sinestro, was now loose on Earth. The new Green Lantern had his work cut out for him.

With these two important revivals, the stage was set for one of the richest, most creative decades of American comic books – the 1960s. There would never be another one like it.

The "early" Silver Age had begun, but with the dawning of a new decade, it would flourish and grow beyond anyone's expectations. That attempt by psychiatrists, teachers, and other misguided do-gooders to banish most comic books with the Comics Code resulted in a medium more robust than ever, with superheroes leading the way. Onward to the sixties!

THE FLASH'S SUPERFAN

Someone who may love The Flash even more than the superhero's own mother is *The Big Bang Theory*'s Sheldon Cooper.

Over the course of the CBS sitcom's 11 seasons, Sheldon has shown his fondness for The Flash by wearing a T-shirt with the superhero's lightning-bolt symbol emblazoned across it many times and dressing up as the character in several episodes, including "The Justice League Recombination" (season 4): Sheldon dons a Flash costume, acts like him throughout the episode, and even imagines having Flash's lightning speed to zoom to the Grand Canyon to scream his frustration with Leonard. The Flash's presence is also felt in "The Commitment Determination" (season 8): Sheldon stops in the middle of making out with Amy to ask her if he should watch the new Flash TV show. Not surprisingly, she is not amused.

It was only a matter of time before The Flash met Sheldon in person, which happens in "The Dependence Transcendence" (season 10) – well, the superhero appears in a dream, but close enough. After struggling to stay awake to finish a big project, but refusing to take any caffeine for a boost, Sheldon falls asleep and later wakes up startled to see The Flash standing in front of him. The superhero encourages him to have an energy drink,



CBS Entertainment/Warner Bros. Television/Chuck Lorre Productions

which Sheldon declines because of the caffeine, and The Flash then accuses him of being uncool and says if he wants to feel like he has superpowers to try one. When Sheldon asks if superheroes take any performance enhancers, The Flash confirms that they do, including The Hulk, who is strong because of steroids, and Batman, who gets into fights because of scotch. Because he likes doing things that famous people do, Sheldon takes The Flash's dubious advice and has an energy drink; he later ends up thinking he's addicted, after wanting another one.

Source: bigbangtheory.wikia.com

POP CULTURE EVENTS, 1956-59

JANUARY 1956 . . . Elvis Presley's first hit single, "Heartbreak Hotel," is released

APRIL 1956 Actress Grace Kelly becomes Princess Grace of Monaco

MAY 1956 NBC debuts Peacock logo

OCTOBER 1956 . . . Don Larsen of the New York Yankees throws a perfect game in the World Series, Game 5

**MOST POPULAR
TV SERIES
FOR 1956** *I Love Lucy*

JANUARY 1957 . . . Humphrey Bogart dies; Wham-O introduces the Frisbee; Dwight D. Eisenhower sworn in for second term as US President

MARCH 1957 Dr. Seuss' *The Cat in the Hat* is released

OCTOBER 1957 . . . TV series *Leave it to Beaver* premieres on CBS

NOVEMBER 1957 . The Elvis Presley film, *Jailhouse Rock*, opens

JULY 1958 The Hula Hoop is introduced

JANUARY 1959 . . . Alaska becomes the 49th State; Disney's *Sleeping Beauty* is released to theaters

AUGUST 1959 Miles Davis releases the classic jazz album *Kind of Blue*; Hawaii becomes the 50th State

OCTOBER 1959 . . . *The Twilight Zone* premieres on CBS



WHEN THE SILVER AGE of Comics began in 1956, I was a three-year-old toddler. It would be several years before I began to read, let alone buy comics off the racks at my local drugstore. I was read to a lot by my parents, though. In fact, I learned to read before I entered first grade by having mom and dad read the same books to me over and over, to the point that I knew what the words on each page meant. How I was able to do this is a mystery to me – back then, I thought all kids learned to read in this manner.

In addition to having books read to me, I became a fan of television from early on. *The Adventures of Superman* was a constant fixture, and I loved to run around our back yard with a towel tied around my neck, pretending to fly. The stage was set for me to become an enthusiastic comic book fan and collector in just a few years.

I did come to know some of the late 1950s output of comics by picking up used copies at several locations around my area of Houston in the early sixties. My primary source was a little grocery store within walking distance from my house, run by Mrs. Harmon. She always had a stack of old comic books on the counter, which she sold at a nickel apiece. Most of them were DC titles from 1958-60. There were a couple of other places that I would go from time to time, out with my dad; one place in particular had a table loaded down with back issues. The owner of this establishment had the habit of adding staples to the spine of every comic he sold, even if the pages were firmly in place. Even at that early age, I was a nut about condition – never folding the cover and pages back as I read, keeping my comics in neat stacks in my closet, etc. Having those extra staples was a no-no, and I restricted my purchases at this location to only a few select books.

SUPERMAN COMIC BOOKS

1956-1959



Superman #125 (DC, 11/58) CGC NM 9.4, sold for \$2,868 in 2008 (then-current highest graded copy).



Superman #102 (DC, 1/56); CGC VF+ 8.5, sold for \$1,912 in 2008.



Superman #115 (DC, 8/57); CGC NM- 9.2, sold for \$2,868 (then-current highest graded copy).



APPROVED
BY THE
COMICS
CODE
AUTHORITY

INSTITUTE
MEN!"

ONE WILL PASS
MAN'S TESTS
BECOME THE
NEW
MAN OF STEEL

?

S TO
MAN'S
ENT, EACH
HOSE THREE
WILL HAVE
-POWERS
48 HOURS!

I WONDER IF QUEEN
LATORA EVER WAS ABLE
TO REJUVENATE VERGO'S
DYING STAR? THERE'S
ONE WAY I CAN FIND
OUT!

MORE POWERFUL THAN THE MIGHTIEST LENS,
TELESCOPIC VISION PROBES THE VAST OUTER
SPACE, UNTIL...

VERGO'S SUN--STILL DYING
THEN, AFTER ALL THIS TIME
QUEEN LATORA STILL HASN'T
COMPLETED HER SEARCH!

SHE SAID SHE WAS GOING
TO THE SOLAR SYSTEM OF
ARCTURUS FIRST... THEN ON
TO SIRIUS! IT WOULD
TAKE HER YEARS TO
TRAVEL THAT FAR!
PERHAPS I CAN STILL
TRACK HER DOWN!

AGAIN, PEERING OUT INTO THE UNIVERSE...

YES, THERE'S VERGO!
BUT IT'S **LEAVING**
SIRIUS. WITHOUT ANY
PLANET IN TOW! THE
QUEEN'S FAILED IN
HER SEARCH-- AND
TIME IS RUNNING
OUT!

I OWE QUEEN LATORA MY LIFE,
BECAUSE SHE WARNED DAD ABOUT
KRYPTON'S URANIUM CORE! NOW I'M
GOING TO REPAY A DEBT IF I CAN!
PERHAPS I CAN FINISH THE JOB DAD
WOULD LIKE TO HAVE
DONE!

BUT AS **SUPERMAN** LAUNCHES HIMSELF
SKYWARD, HIS SHARP EYES SEE...

A **JET PLANE**--
WITH AN ATOMIC
BOMB FOR ITS
WARHEAD--ABOUT
TO PLUNGE DOWN
INTO THE CITY!

10c

APR. NO. 128

SUPERMAN

Featuring
A GREAT 2-PART NOVEL:
**"SUPERMAN
DUELS THE
FUTUREMEN!"**

GREAT GUNS... I'M
CAUGHT IN A SUPER-TRAP
BY SUPER-VILLAINS FROM
THE YEAR 2,000! EVEN
MY **SUPERMAN** POWERS
CAN'T HELP ME ESCAPE!

Original art by Wayne Boring and Stan Kaye for
Superman #113; sold for \$8,365 in 2014.

◀ *Superman* #128 (DC, 4/59); CGC
VF 8.0, sold for \$191 in 2010.

ACTION COMICS FEATURING SUPERMAN



Action Comics #234 (DC, 11/57); CGC VF/NM 9.0, sold for \$507 in 2014.



Action Comics #242, first appearance of Brainiac (DC, 7/58); CGC VF- 7.5, sold for \$3,734 in 2011.



▲ Action Comics #254, first meeting of Bizarro and Superman (DC, 7/59); Twin Cities pedigree copy, CGC FN/VF 7.0, sold for \$262 in 2011.

BATMAN AND DETECTIVE COMICS

1956-59



◀ Batman #122 (DC, 3/59); CBCS VF+ 8.5, sold for \$627 in 2016.



Detective Comics #233 (DC, 9/58); CGC VF 8.0, sold for \$286 in 2010.



Batman #113 (DC, 2/58); CBCS FN/VF 7.0, sold for \$334 in 2016.

BATMAN in 'OUTER SPACE'

► *Batman* #128 (DC, 12/59), CBCS VF+ 8.5, sold for \$627 in 2016.

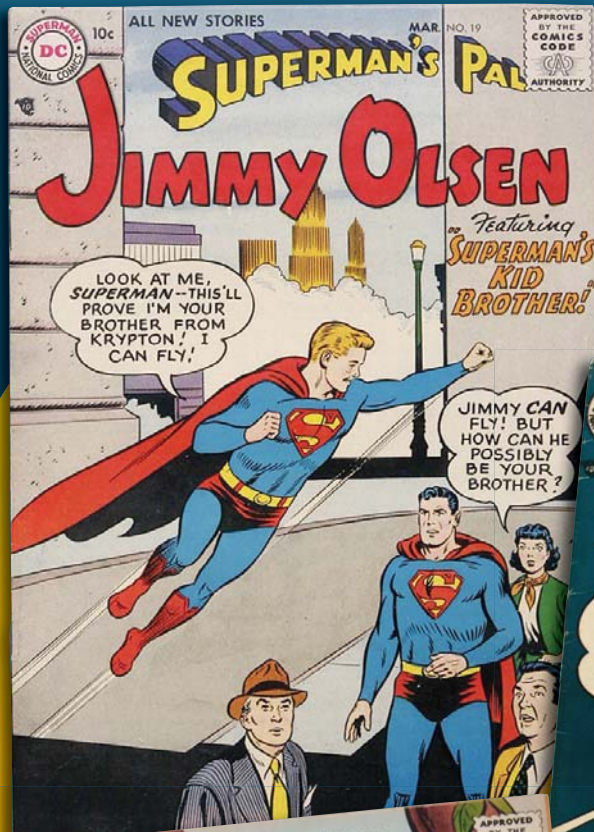


Detective Comics #260 (DC, 10/58); CBCS VF+ 8.5, sold for \$1,135 in 2016.



Detective Comics #256 (DC, 6/58); CGC VF/NM 9.0, sold for \$478 in 2016.

JIMMY OLSEN AND LOIS LANE



Superman's Pal Jimmy Olsen #19 (DC, 3/57); CGC VF/NM 9.0, sold for \$657 in 2008.



▲ Superman's Girl Friend Lois Lane #1 (DC, 3-4/58); CGC VF 8.0, sold for \$8,962 in 2011.



Superman's Girl Friend Lois Lane #11 (DC, 8/59); CGC VF/NM 9.0, sold for \$537 in 2010.

THE FLASH



The Flash #108 (DC, 8-9/59); CGC VF/NM 9.0, sold for \$7,170 in 2009.

▼ Showcase #13 (DC, 3-4/58), third Silver Age appearance of The Flash; CGC NM- 9.2, sold for \$13,145 in 2009.



GREEN LANTERN

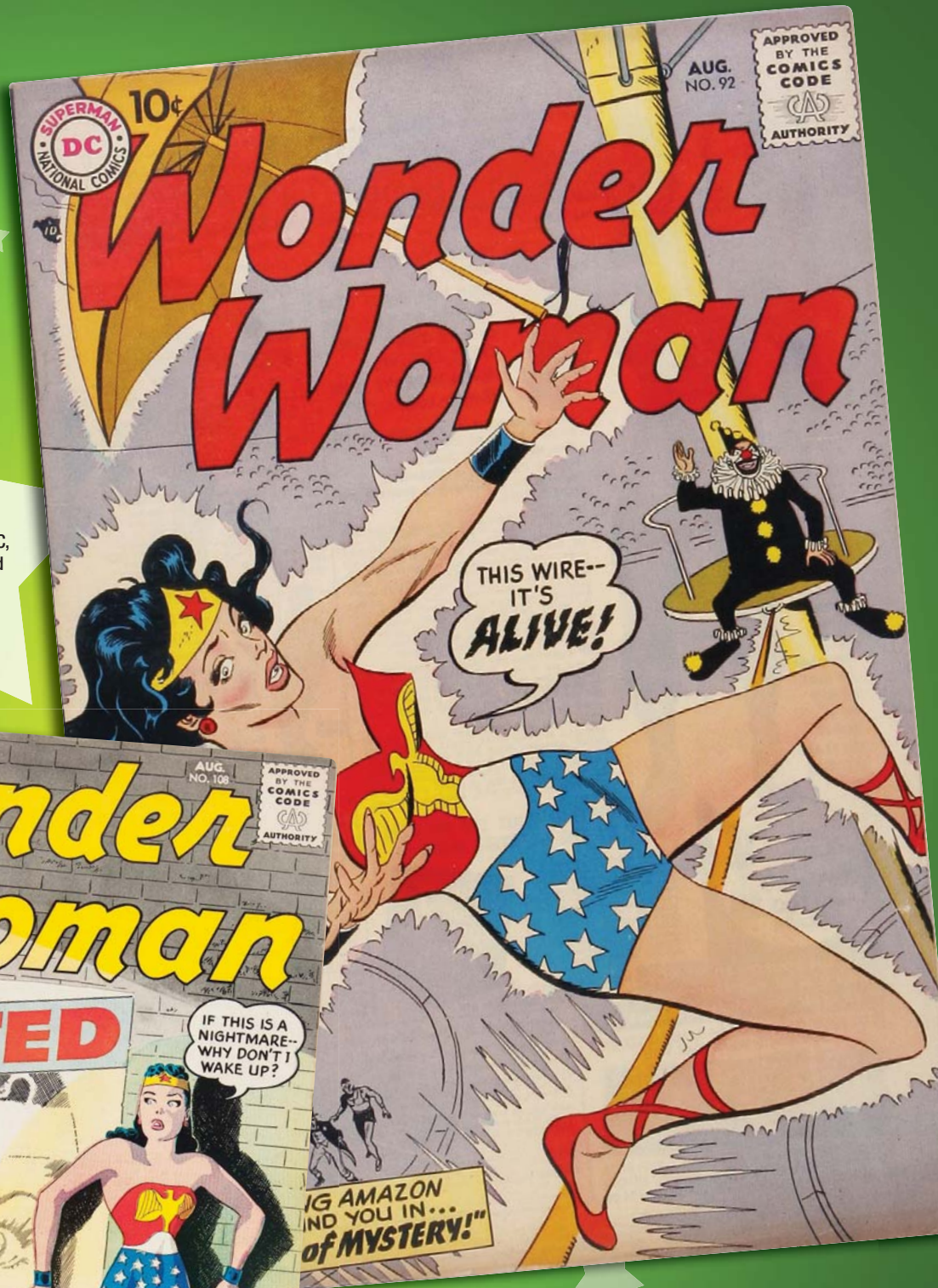
► *Showcase* #22 (DC, 10/59), first Silver Age appearance of Green Lantern; CGC VF/NM 9.0, sold for \$59,750 in 2009.



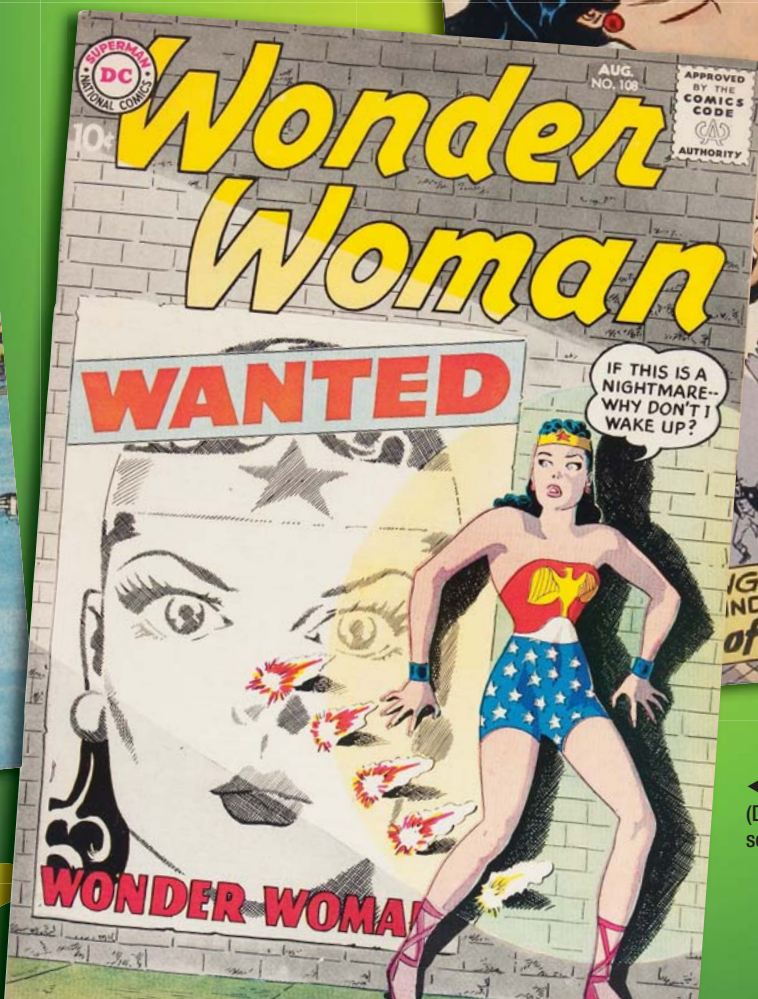
Showcase #23 (DC, 12/59), second Silver Age appearance of Green Lantern; CGC FN/VF 7.0, sold for \$1,434 in 2011.

EARLY SILVER AGE WONDER WOMAN COMICS

Wonder Woman #92 (DC, 8/57); CGC VF 8.0, sold for \$418 in 2009.



◀ Wonder Woman #108 (DC, 9/59); CGC NM- 9.2, sold for \$1,553 in 2014.





THE BRAVE AND THE BOLD

#30
JUNE
JULY-16



MOVING UNDER-WATER WITH FLASH-LIKE SPEED, AMAZO EXTRACTS GOLD FROM THE OCEAN'S WATERS...

THERE'S SIX-TENTHS OF AN OUNCE OF GOLD TO EVERY FIVE MILLION CUBIC FEET OF SEA WATER, BUT WITH MY INCREDIBLE SPEED IT WON'T TAKE LONG TO COLLECT ENOUGH TO COAT MY ENTIRE BODY!



SHORTLY THEREAFTER A MIGHTY GOLDEN FIGURE CATAPULTS THROUGH THE BARRIER OF THE POWER RING!

THEY DELAYED ME--BUT COULD NOT STOP ME! NOW TO SECURE THE OLDEST LIVING TORTOISE FOR MY MASTER!

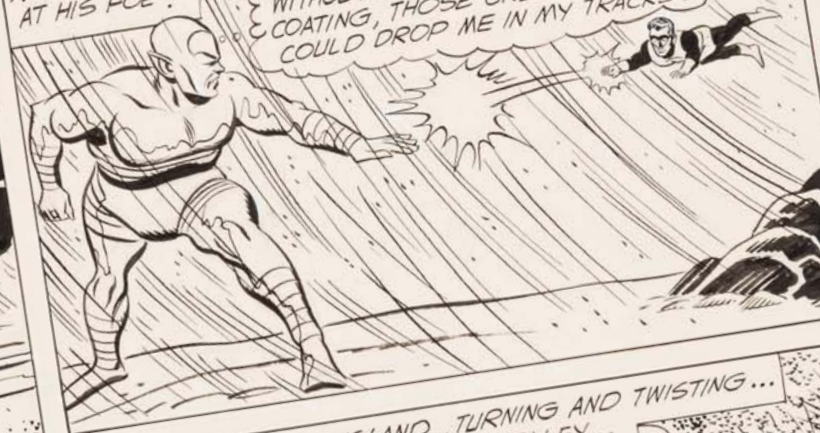


AS AMAZO GAINS ENTRANCE TO THE ISLAND, THE GREEN GLADIATOR COUNTER ATTACKS...



AS THE RAIN WASHES AWAY THE GOLDEN SHEATHING AROUND AMAZO, GREEN LANTERN HURLS POWER-RING BOLTS DOWN AT HIS FOE!

WITHOUT MY PROTECTIVE YELLOW COATING, THOSE GREEN BOLTS COULD DROP ME IN MY TRACKS!



RACING ACROSS THE ISLAND...TURNING AND TWISTING... AMAZO ELUDES VOLLEY AFTER VOLLEY...

ONLY BY USING THE SPEED OF THE FLASH, CAN I HOPE TO AVOID THIS BARRAGE!



SOMEHOW THAT THIEF FOUND OUT ABOUT THE POWER RING'S YELLOW-WEAKNESS! BUT BY CAUSING RAIN TO FALL FROM THOSE CLOUDS, I'LL BE ABLE TO GET AT HIM!

Original art by
Mike Sekowsky
and Murphy
Anderson, from
The Brave and the
Bold #30, sold for
\$6,572 in 2015.