

OVERSTREET'S
COMIC BOOK
MARKETPLACE



*THE GREATEST
HORROR COMICS
OF ALL TIME!*

TALES FROM THE CRYPT • CREEPY
TOMB OF DRACULA • SWAMP THING
BUFFY THE VAMPIRE SLAYER
THE WALKING DEAD
AND MORE!

Double, double toil and trouble;
Fire burn, and caldron bubble---

OH, HEY.
'SUP?

WELCOME
TO OUR **FREE**
COMIC BOOK DAY
"ALL HORROR" ISSUE
OF COMIC BOOK
MARKETPLACE!

---TO THE FANTASTIC
SOURCE MATERIAL FOR AMC'S
THE WALKING DEAD, THERE'S
PLENTY OF REASONS TO CHECK
OUT WHAT'S GOING ON!

FROM THE
LATE 1940S TO THE
PRESENT, THERE HAVE
BEEN A LOT OF **HORROR**
COMICS, AND SOME OF
THEM HAVE BEEN SO
GOOD IT'S--- WELL,
SCARY.

WHETHER
YOU'RE INTO
CLASSIC
HORROR---

---OR
MORE RECENT
MATERIAL, IT'S
A GREAT TIME
TO COLLECT
HORROR
COMICS!

FROM THE
RECORD PRICES
PAID FOR TRAIL-
BLAZERS LIKE
TALES FROM
THE CRYPT---

ANTHOLOGIES
LIKE *CREEPY*,
LONG RUNNING SERIES LIKE
TOMB OF DRACULA, CURRENT
INDY HITS LIKE *RACHEL*
RISE AND SO MANY
OTHERS---

I AM
NOT WEARING
THAT, MR.
OVERSTREET!

IT TOTALLY
DEFEATS THE
MESSAGE WE
ARE TRYING
TO ---

OH, I
DON'T EVEN
REMEMBER
WHAT I WAS
GOING TO
SAY NOW.

MAYBE WE
BETTER JUST GET TO
THIS ISSUE BEFORE
ANYTHING ELSE
HAPPENS.

THANKS,
AND WE HOPE
YOU ENJOY
IT!

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THE GREATEST HORROR COMICS EVER...?

From the multiple printings in multiple formats hit *The Sandman* at DC/Vertigo to Stephen King's *The Stand* at Marvel, from *The Night Stalker* at Moonstone to *Rachel Rising* at Terry Moore's Abstract Studio, horror has a big place in comic books, and it's been that way since the late 1940s.

"Horror is an ancient art form. We have tried to terrify each other with tales which trigger the less logical parts of our imaginations for as long as we've told stories. From the ballads of the ancient world to modern urban myths, audiences willingly offer themselves up to sadistic storytellers to be scared witless, and they are happy to pay for the privilege. Theories abound as to why this is so; do we derive basic thrills from triggering the rush of adrenalin which fear brings, or do horror stories serve a wider moral purpose, reinforcing the rules and taboos of our society and showing the macabre fate of those who transgress?" wrote Karina Wilson on horrorfilmhistory.com. And while Ms. Wilson was essaying about films, her points are salient for horror in any format, including comics.

Often overshadowed by their superhero brothers and sisters, horror comics have a rich tradition and have often been created by some of the best practitioners of the comic book arts. Doubt it? Take a look at the line-up working for EC in the 1950s: Jack Davis, Graham Ingles, Johnny Craig, Reed

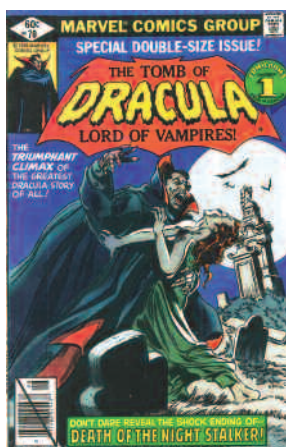
Crandall, George Evans, Wally Wood... and so many others that it's no surprise the work still stands up today.

Like the genres of crime and science fiction, horror comics have always had their hardcore collectors, too. In fact, given Bob Overstreet's devotion to the EC line as a kid, it's easy to argue that *The Overstreet Comic Book Price Guide* would never have happened without horror comics. Throughout this issue, you'll find horror fans – including many current comic book creators and

dealers – calling out their favorite horror comics (with some surprising results).

As with any genre, there have been peaks and valleys in the realm of horror comics, but taken as a whole, there have been some amazing high points. *Creepy*, *Eerie*, *Vampirella*, *Tomb of Terror*, *Chamber of Darkness*, *House of Mystery*, *House of Secrets*, *Tower of Secrets*, *Weird War Tales*, *Tomb of Dracula*, *Werewolf By Night*, *Twisted Tales*, *Tales of Terror*, *Swamp Thing*, *Hellblazer*, *From Hell*, *30 Days of Night*, *Locke & Key*, *Desperadoes*, *Army of Darkness*, *The Wicked West*, *The Living and the Dead*, *Sight Unseen*, *Dead Irons* and so many others are ready to be discovered in the back issue bins and bookshelves,

We'll share with you our picks for the greatest – as well as those of others – but in the end it's *you* who have to decide what scares you...



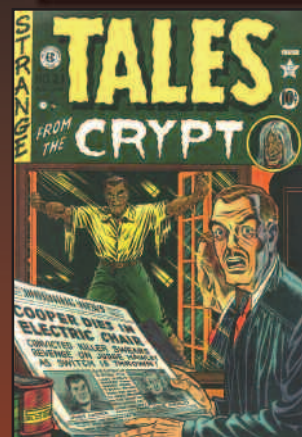
...A SIX PACK OF... HORROR

BY SCOTT BRADEN



Writer, comics historian, and former Gemstone Publishing pricing editor Scott Braden talks with Previews editor and noted horror fan Marty Grosser about what makes these six series among the most notable in comics history.

TALES FROM THE CRYPT



"*Tales from the Crypt* is the horror granddaddy of them all," said *Previews* Editor Marty Grosser. "That was publisher Bill Gaines doing his dark, classic morality tales with exceptional artwork and shock value. I don't think anything has ever matched it in its quality and excellence. *Tales from the Crypt* contains stories that still reach out to readers of today — since the majority of the stories are not dated. *Tales from the Crypt* and the other EC titles are time-

less and their message still rings true to a modern audience."

Why It Was Great: Hall of Fame-caliber creators telling tightly knit stories.

Why It Is Still Great: Hall of Fame-caliber creators telling tightly knit stories never go out of style.

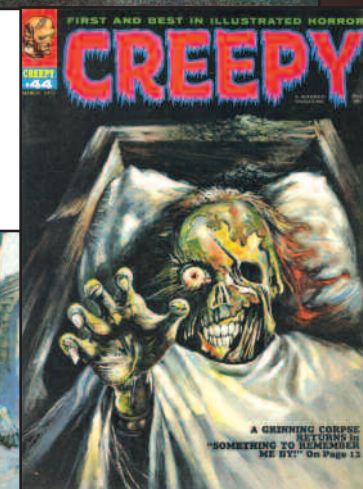
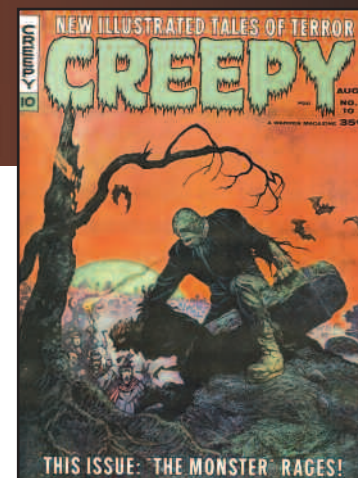


CREEPY

"*Creepy* was the 1960s and '70s answer to the famed horror comics of the 1950s from EC Comics. Jim Warren was the publisher of *Creepy* (and its sister mag, *Eerie*), and he got a lot of EC guys and others to work for him," Grosser said. "Talent like Joe Orlando, Grey Morrow, Johnny Craig, Steve Ditko, Richard Corben, Tom Sutton, Al Williamson, Alex Toth, Wally Wood, and Archie Goodwin, among others. They were going for — and I think they actually captured — the *Tales from the Crypt* formula. With a host — there was Uncle Creepy and Cousin Eerie — books like Warren's *Creepy* had morals to them, but weren't preachy or anything. Looking back now, a lot of the creators worked at Warren and the House of Ideas when the Marvel '70s explosion first started."

Why It Was Great: Hall of Fame-caliber creators telling tightly knit stories. Hey, it works!

Why It Is Still Great: Check out the *Creepy Archives* from Dark Horse, particularly stories by Archie Goodwin and/or Steve Ditko; then we suspect you'll get it.





TOMB OF DRACULA

There's very few readers that wouldn't agree that Marvel Comics' *Tomb of Dracula* was writer Marv Wolfman and artist Gene Colan's masterpiece. "Colan looked like he drew with smoke," Grosser said. "His images just coalesce on the page like smoke becoming solid. The series had a unique style that was probably closest to a Hammer horror film, but on paper. Colan was so atmospheric, fluid, and lifelike — we'll probably never see his like again. There was a wonderful kineticism about the book, and it was like you walked down the street and everything is moving around you and it's all full of life. At the same time, Marv Wolfman took what could have been a throwaway comic and turned it into something special.

With Dracula, Wolfman gave you a villain that you could relate to and understand his motivations. It's like Darth Vader and Hannibal Lecter. You know they

are rotten to the core but you end up loving them because they are bad. It's a safe bad that you can watch play out at a safe distance and at the end of the day you walk away unchanged even though you're rooting for the bad guy.

Wolfman also never created throwaway characters. You have the damaged Blade, the heroic Frank Drake, vampire detective Hannibal King, and the Van Helsing.

Why It Was Great: A superb blend of Dracula's nobility and villainy, and a truly awesome cast of characters.

What It Is Still Great: Marv Wolfman certainly wrote material that sold better, but these stories and characters may be the best of his career. It has stood up brilliantly.



SWAMP THING

The monstrous-but-sympathetic Swamp Thing was Len Wein and Berni Wrightson's creation for DC Comics. But according to Grosser, "You can look back and see that the Heap, a classic comic book character from the 1940s, was the granddaddy of both Swamp Thing and his Marvel Comics' doppelganger, Man-Thing."

Nevertheless, it contained the seeds of greatness, and *Swamp Thing* was the book that brought writer Alan Moore to American shores in the 1980s. From his fan-favorite "American Gothic" storyline, to all of the one-off stories that fell in-between, Moore transformed what was a fairly routine horror title into a work of great promise that is enjoyed by readers today.

Why It Was Great: The sympathetic monster done well always has appeal.

Why It Is Still Great: The monstrous and mysterious nature of Swamp Thing lends itself well to divergent interpretations by different creators.



BUFFY THE VAMPIRE SLAYER

Based on a hit TV show with a seriously hardcore following, the comic book series benefited from the tacit involvement of series creator Joss Whedon. It only truly came into its own when Whedon, who also created the *Buffy* spin-off *Angel* and the series *Firefly*, came on board as writer/producer of the Dark Horse Comics' series.

In print form he and other hand-picked writers told the stories of the never-made Season 8 (and now Season 9) of the TV show, which actually ended after Season 7. The comic book and its trade paperback collections continue to be popular.

Why It Was Great: A clever tweak on the old vampires vs. vampire hunter genre.

Why It Is Still Great: Not that it wasn't good before, but *Buffy* turned out to be the rarest of all licensed titles, one that gets *better* after the show that spawned it ended.



THE WALKING DEAD

The Eisner Award-winning comic book series chronicles the adventures of zombie apocalypse survivors. But if you were to ask its readers, the book is much more than that. Delving into the lives of its characters, the series' readers get a book that is very action oriented, but also heartwarming and terrifying at the same time. No one is safe in *The Walking Dead* — any character could fall prey to the zombies, or some other threat, at any time. And with creator Robert Kirkman at the helm of both the comic book and the hit TV series, they do.

Why It Was Great: Because so many people thought a black & white comic wouldn't make it.

Why It Is Still Great: While there have been some major changes in pace and a few in the characters between the comic and the hit TV show it spawned, *The Walking Dead* continues to be accessible to new readers, of which we hope there's many.



HORROR FAVORITES

Name: Ted Adams

Occupation: CEO & Publisher, IDW Publishing

Favorite Horror Comic: *Swamp Thing*

Reason: I think it'd be poor form to pick an IDW title as my all-time favorite horror comic so I'm going to pretend like I haven't read *30 Days of Night* and *Locke & Key*. The comic book that made me want to be a publisher is the run of *Swamp Thing* written by Alan Moore. I recently re-read the entire run and it still stands as a grand example of what the comics medium can do.



Name: Dan Braun

Occupation: Filmmaker, co-owner of *Creepy*

Favorite Horror Comic: *Tomb of Dracula*

Reason: I am disqualifying *Creepy* because I write and edit it. That leaves one obvious choice; and that would be Marvel's 1970s Marv Wolfman/Gene Colan title *Tomb of Dracula*. Colan's Drac is the scariest comic book Dracula ever drawn. The plots were engaging, the characters believable and enduring; the title spawned *Blade*. This is the one. The only. Definitely my all time favorite horror comic.

TOP 10 HORROR COMICS

AS VALUED IN THE OVERSTREET COMIC BOOK PRICE GUIDE 41ST EDITION



The Vault of Horror #12
April-May 1950
Tied for First Horror Comic
2011 Guide 9.2 Price: \$8,700



Eerie #1
January 1947
First Supernatural Comic
2011 Guide 9.2 Price: \$8,500



Tales of Terror Annual #1
1951
Cover by Al Feldstein
2011 Guide 8.0 Price: \$6,600



Journey Into Mystery #1
June 1952
Cover by Russ Heath
2011 Guide 9.2 Price: \$5,800



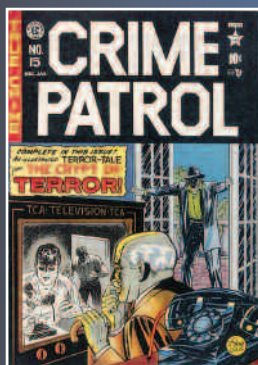
Strange Tales #1
June 1951
2011 Guide 9.2 Price: \$5,500



The Crypt of Terror #17
April-May 1950
Tied for First Horror Comic
2011 Guide 9.2 Price: \$5,200



The Haunt of Fear #15 (#1)
May-June 1950
Cover by Johnny Craig
2011 Guide 9.2 Price: \$5,100



Crime Patrol #15
January 1947
First app. of the Crypt Keeper
2011 Guide 9.2 Price: \$4,700



Tales To Astonish #1
January 1959
Cover by Jack Kirby
2011 Guide 9.2 Price: \$4,200



House of Mystery #1
Dec. 1951-Jan. 1952
DC's First Horror Comic
2011 Guide 9.2 Price: \$3,900

For the latest prices on these comics – and about 300,000 other issues –
check out *The Overstreet Comic Book Price Guide #42*, on sale Wednesday, July 11, 2012.