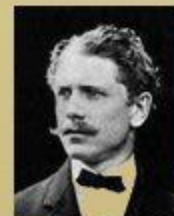
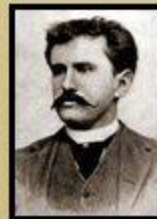
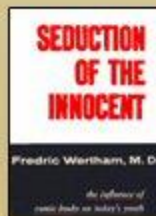
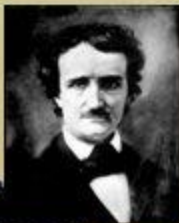


A HISTORY OF THE HORROR COMIC

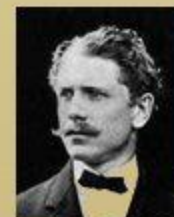
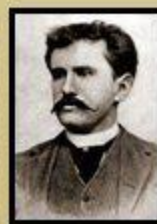
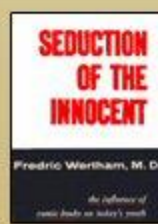
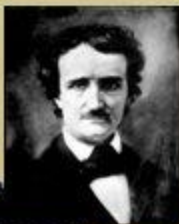
by
Howard Priestley



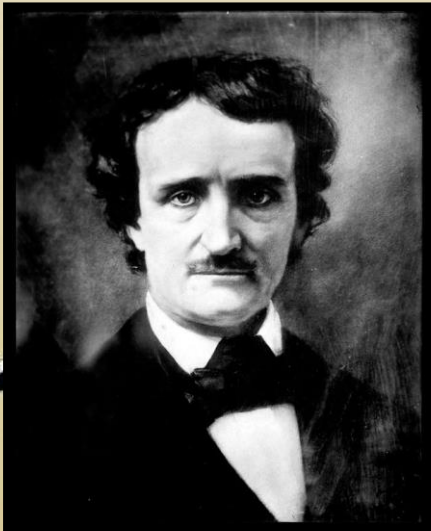
•After the Second World War ended, in 1945, the Superheroes who had helped the allies to win the war hung up their capes for a well-earned rest.

•A crime comic wave flourished, bringing with it a new genre...

The Horror Comic!!



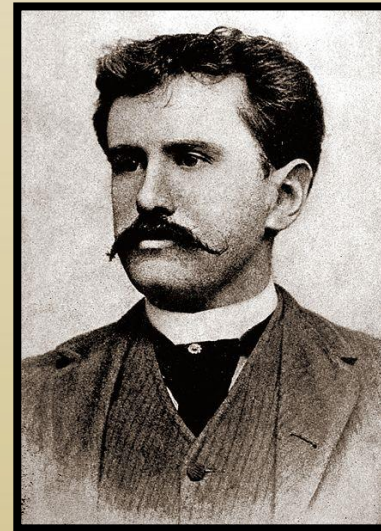
Traditionally the short story with an added twist of venom was nothing new in American fiction and it was the work of three authors who helped to steer the direction in which Horror Comics would go ...



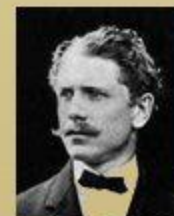
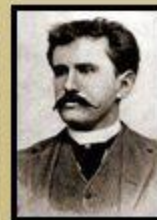
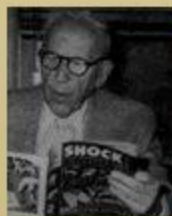
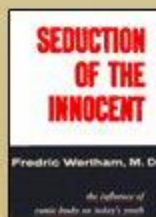
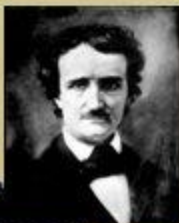
Edgar Allan Poe



Ambrose Bierce



O. Henry

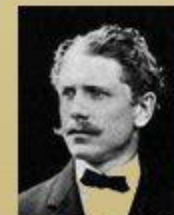
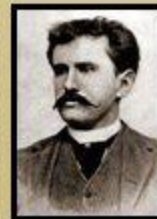
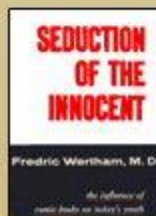
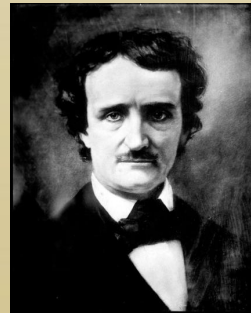


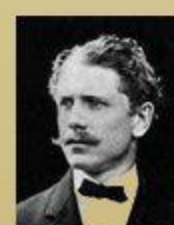
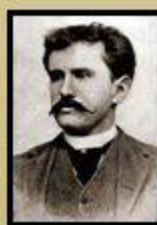
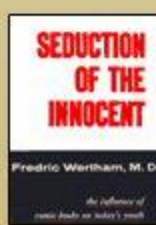
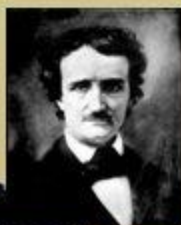
Edgar Allan Poe

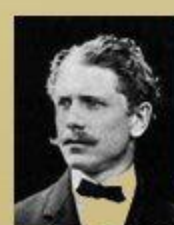
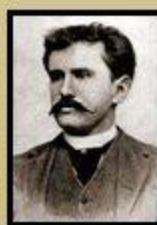
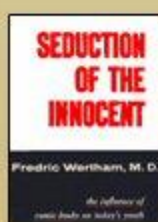
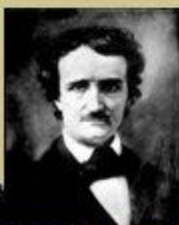
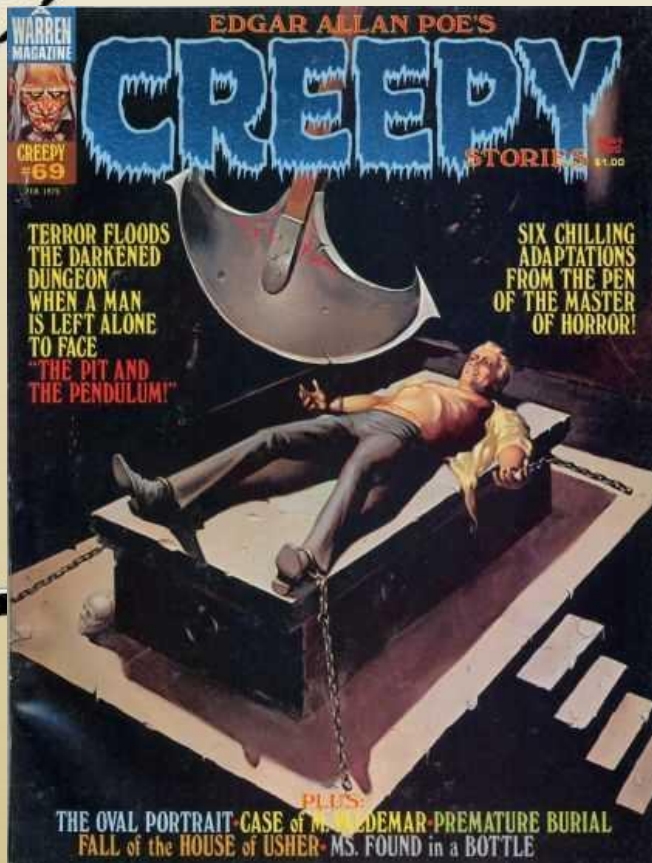
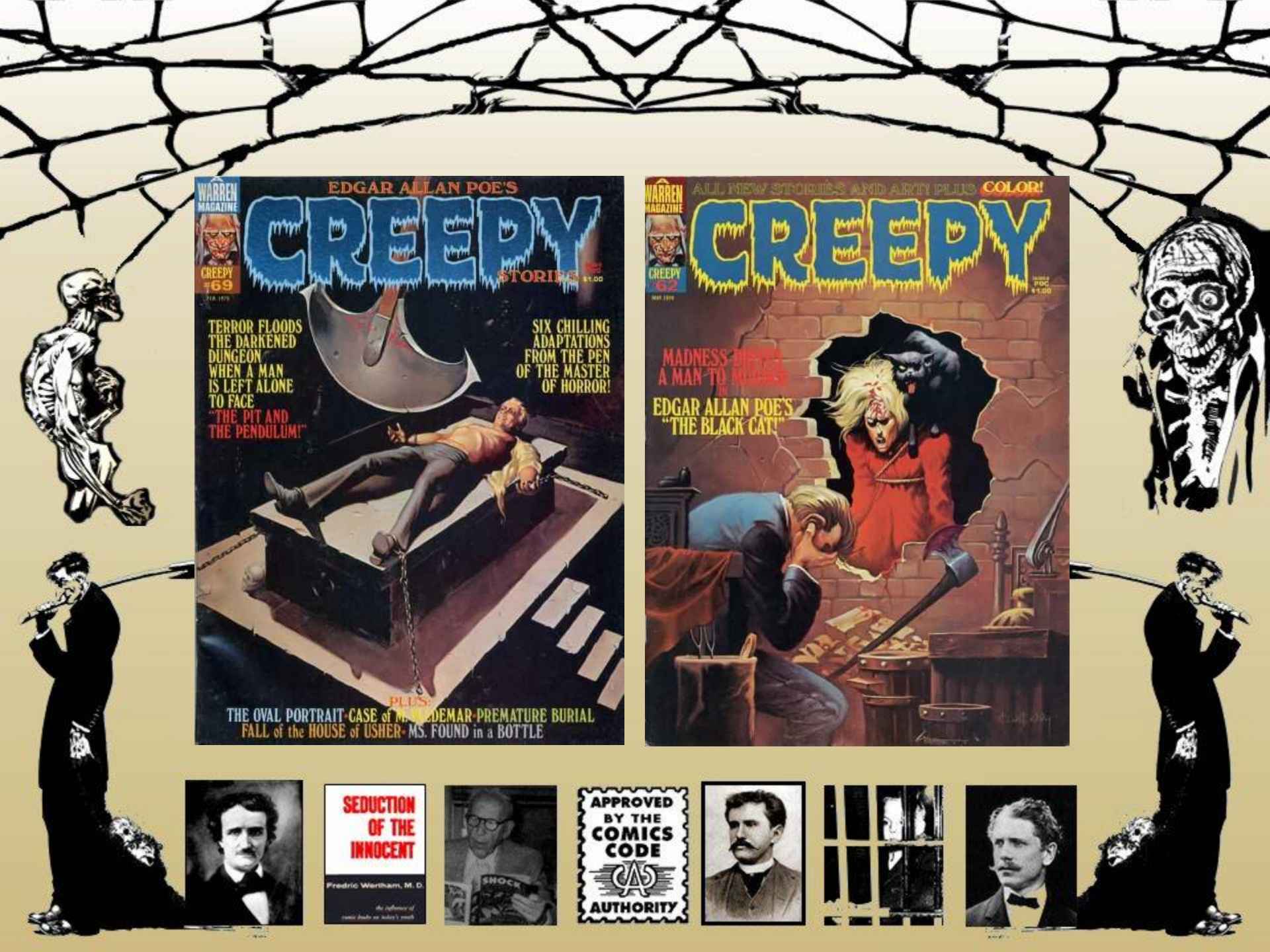
January 19, 1809 – October 7, 1849

An American writer, poet, editor and literary critic was best known for his tales of mystery and imagination. He was one of the earliest American practitioners of the short story. He was the first well-known American writer to try to earn a living through writing alone, resulting in a financially difficult life and career.

On October 7, 1849, at age 40, Poe died in Baltimore; the cause of his death is unknown and has been variously attributed to alcohol, brain congestion, drugs, heart disease, rabies, suicide, tuberculosis or cholera. His influence on the Horror comics came during the 1960s when a series of films directed by Roger Corman, alongside comic adaptations, helped to bring Poe to a contemporary audience.





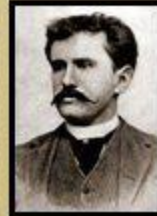
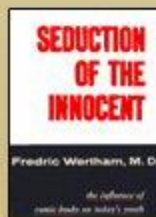
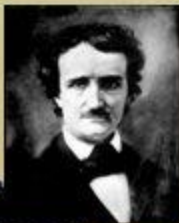
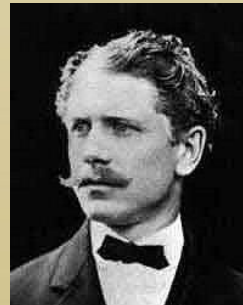


Ambrose Bierce

June 24th, 1842, after December 26th, 1912

Ambrose Bierce was an American journalist and short story writer. Today, he is best known for his short story, "An Occurrence At Owl Creek Bridge" that introduced us to one of the greatest "twists in the tale" and "The Damned Thing" which explored the possibilities that, just as there are sounds that the human ear cannot hear, so there are colours that the human eye cannot see. He also wrote "The Devil's Dictionary" that earned him the nickname "Bitter Bierce."

In 1913, Bierce travelled to Mexico to gain a firsthand perspective on that country's ongoing revolution. While traveling with rebel troops, the elderly writer disappeared without a trace.




 AH, TIME FOR ANOTHER *CREEPY CLASSIC*... MACABRE MASTERPIECES WROUGHT BY ACKNOWLEDGED ARTISTS OF THE COLD CHILL! THIS *FEAR-FABLE* IS OUR VERSION OF A SPINE-TINGLER BY *AMBROSE BIERCE*... HE CALLED IT...

The DAMNED THING!

BY THE LIGHT OF A TALLOW CANDLE, A MAN WAS READING SOMETHING WRITTEN IN A BOOK. BESIDES THE READER, EIGHT OTHER MEN WERE PRESENT... ONE LAY ON THE TABLE, PARTLY COVERED BY A SHEET, HIS ARMS AT HIS SIDES. HE WAS DEAD...



THIS DIARY... ITS ENTRIES ARE... **INCREDIBLE!** I WANTED TO RE-READ IT BEFORE INCORPORATING THE MATERIAL INTO MY TESTIMONY.



HUGH MORGAN'S DIARY INTO YOUR TESTIMONY? WHAT ARE YOU TRYING TO MAKE OF THIS INQUEST? YOU ADMIT IT'S INCREDIBLE...



THAT'S NOTHING TO YOU, CORONER, IF I ALSO SWEAR UNDER OATH IT'S **TRUE!**



STORY BY ARCHIE GOODWIN
 ART BY GRAY MORROW

BEFORE THE SMOKE OF THE BLAST CLEARED AWAY I HEARD A LOUD SAVAGE CRY--LIKE A WILD ANIMAL'S SCREAM! AT THE SAME INSTANT I WAS THROWN VIOLENTLY TO THE GROUND BY THE IMPACT OF SOMETHING UNSEEN IN THE SMOKE...



MORGAN!



"HEAVEN SPARE ME FROM ANOTHER SIGHT LIKE THAT! AT A DISTANCE OF LESS THAN 30 YARDS, MY FRIEND'S WHOLE BODY WAS IN VIOLENT MOVEMENT AS THOUGH IN THE GRIP OF SOME TERRIBLE BEAST!... WITH EACH SHIFT IN POSITION SOME PART OF HIS BODY WOULD DISAPPEAR... AS THOUGH **SLATED OUT!**"

GROWWWWWWW! ROWWWWWWWW! EEEEEEEEEEEEEEE-YAAAAAAAHHH!

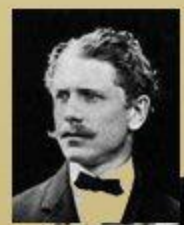
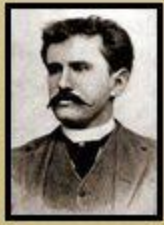
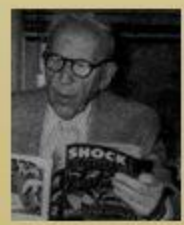
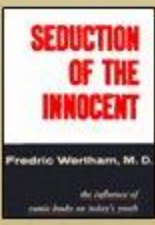
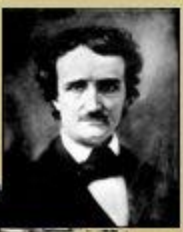


"ALL THIS MUST HAVE OCCURRED WITHIN A FEW SECONDS, BUT BEFORE I COULD REACH MORGAN, HE WAS DOWN-- **FOREVER!** ALL WAS TERRIBLY QUIET... EVEN THE WILD CATS HAD STOPPED MOVING..."



HARKER! ARE YOU TRYING TO WASTE THE JURY'S TIME AND MINE? YOUR STORY'S AS MAD AS MORGAN'S DIARY!





TIME FOR A BIT OF CULTURE, VULTURES, AS WE ILLUMINATE A WEIRD WORK BY AN ACKNOWLEDGED MASTER OF MACABRE, **AMBROSE BIERCE**, CONCERNING ...

AN OCCURRENCE AT OWL CREEK BRIDGE!

A MAN STOOD UPON A RAILROAD BRIDGE IN NORTHERN ALABAMA, LOOKING DOWN INTO THE SWIFT WATER 20 FEET BELOW. HIS HANDS WERE BOUND BEHIND HIS BACK, A ROPE LOOSELY EN-CIRCLED HIS NECK...



ALL SECURE, SIR!

THE MAN ENGAGED IN BEING HANGED WAS A CIVILIAN. HIS FEATURES WERE GOOD, AND HE HAD A KINDLY EXPRESSION WHICH ONE WOULD HARDLY EXPECT IN ONE WHOSE NECK WAS IN THE HEMP...



PEYTON FARQUHAR! IN ACCORDANCE WITH ORDERS FROM THE COMMANDANT, ALL CIVILIANS CAUGHT INTERFERING WITH THE RAILROAD, ITS BRIDGES, TUNNELS, OR TRAINS...



... ARE TO BE SUMMARILY HANGED!

EVIDENTLY THIS WAS NO VULGAR ASSASSIN... BUT THE LIBERAL MILITARY CODE MAKES PROVISION FOR HANGING MANY KINDS OF PERSONS, AND GENTLEMEN ARE NOT EXCLUDED...

ART BY BOB JENNEY/SCRIPT BY ARCHIE GOODWIN

FARQUHAR REACHED OUT...ABOUT TO CLASP HER TO HIM...



DARLING... I CAN'T QUITE... I...

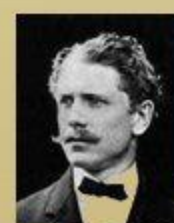
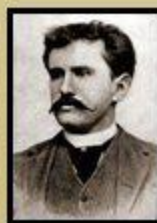
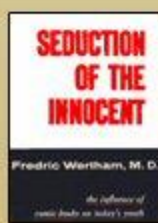
HE FELT A STUNNING BLOW UPON THE BACK OF HIS NECK! A BLINDING WHITE LIGHT BLAZED ALL ABOUT HIM WITH A SOUND LIKE THE SHOCK OF A CANNON!



... THEN ALL WAS DARKNESS AND SILENCE! PEYTON FARQUHAR WAS DEAD: HIS BODY, WITH A BROKEN NECK, DANGLED GENTLY BENEATH THE TIMBERS OF THE OWL CREEK BRIDGE...



HOPE THIS TINGLING-TOME DIDN'T LEAVE YOU LITTLE DEMONS UP IN THE AIR... LIKE IT DID MR. FARQUHAR! BUT IF YOU DIDN'T GET THE HANG OF THIS ONE, TRY MY NEXT MORBID MORSEL...

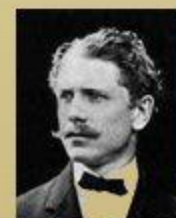
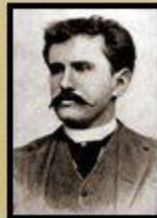
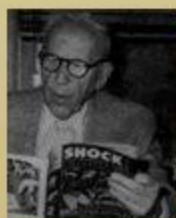
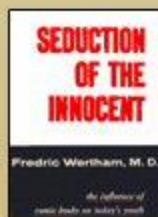
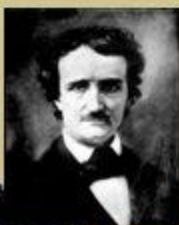
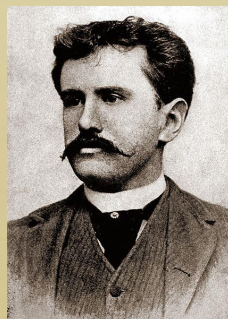


O. Henry

September 11, 1862 – June 5, 1910

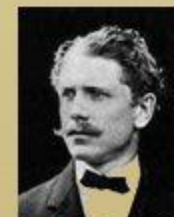
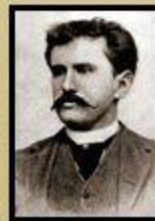
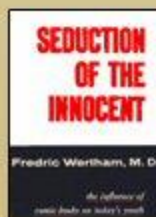
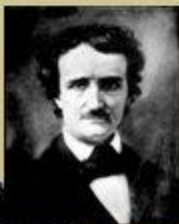
William Sidney Porter was born on September 11, 1862. His most prolific writing started in 1902, when he moved to New York. While there, he wrote 381 short stories, writing a story a week for over a year for the New York World Sunday Magazine.

O. Henry's stories are famous for their surprise endings, to the point that such an ending is often referred to as an "O. Henry ending." Many stories took place in New York and mainly dealt with ordinary people: clerks, policemen, waitresses. His health began to deteriorate in 1908, which affected his writing. Porter died on June 5, 1910, of cirrosis of the liver, complications of diabetes and an enlarged heart.



Of the three writers O. Henry's contribution to the growing Horror comic Industry of the 1950's was in the construction of his stories, not the content. A large amount of the stories being produced by the most famous of the Horror comic publishers, EC Comics dealt with ordinary people placed in extraordinary situations. The Vault Of Horror No.37, 1954 printed its own tribute with "Oh! Henry!"

A police officer catches an old woman stealing from a grocery store and arrests her, throwing her in jail for sixty days despite her pleas about her husband, Henry, with tragic consequences.

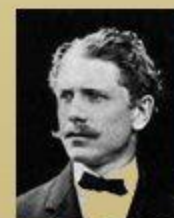
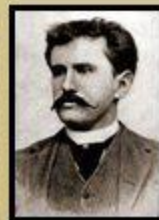
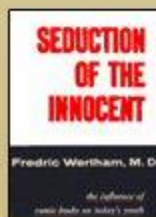
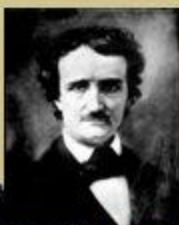


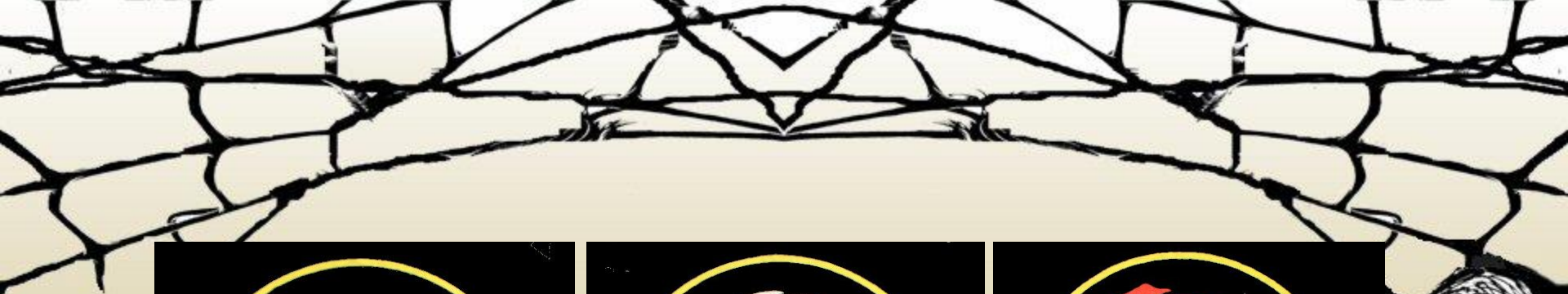


It is with EC Comics that the story of the Horror comic begins.

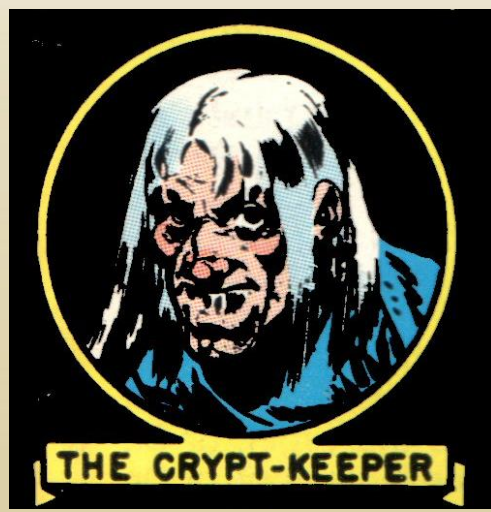
Educational Comics, was founded by Max Gaines, one of the pioneers of the comic book. When he died in a boating accident in 1947, his son William inherited the company. In 1949 and 1950, William Gaines began to introduce horror, suspense, science fiction and crime fiction. The company also became known as **Entertaining Comics**.

EC had success with its fresh approach and pioneered in forming relationships with its readers through its letters to the editor and its fan organization, the National EC Fan-Addict Club. The stories were sensational and the art outstanding. The new horror line up also introduced the reader to the idea of a team of ghoulish hosts, a trend that has remained a staple of the genre.





THE VAULT-KEEPER



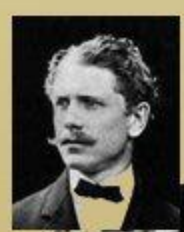
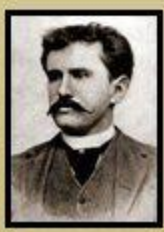
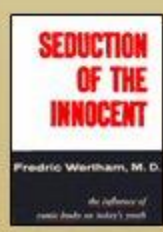
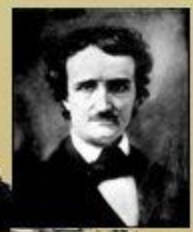
THE CRYPT-KEEPER

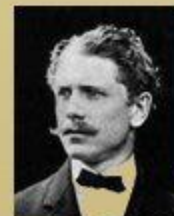
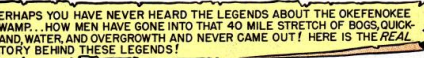


THE OLD WITCH

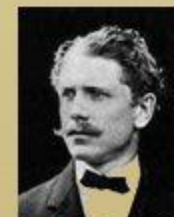
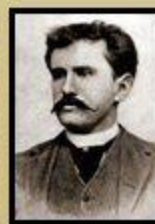
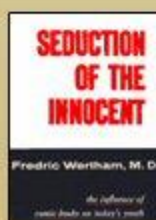
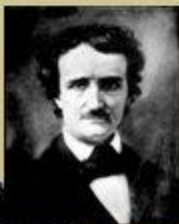
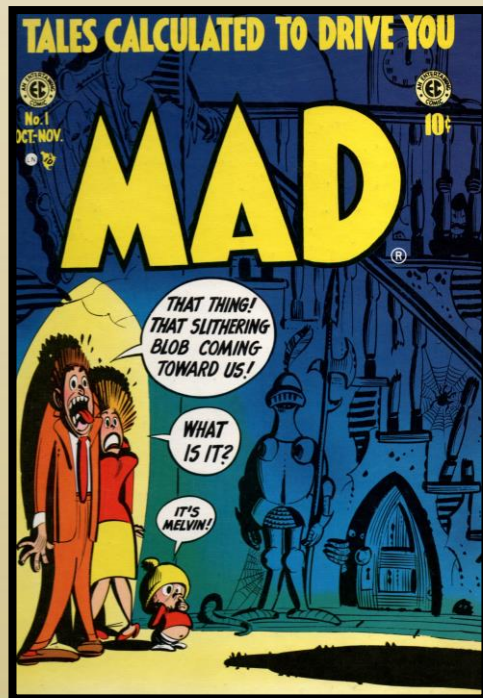


The three hosts would introduce and conclude each story with a sardonic humour that used word-play and macabre references to the stories but also laughed at the sometimes shocking ends to the tales thus telling the reader not to take things too seriously. There were, however, rumblings elsewhere that would ultimately bring about the collapse of EC...but it wouldn't be as easy to kill off that which was 'undead'!





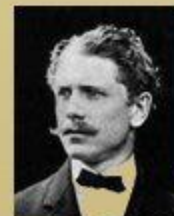
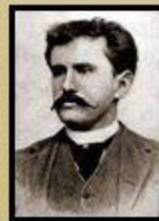
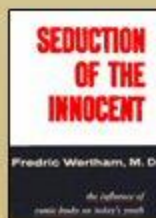
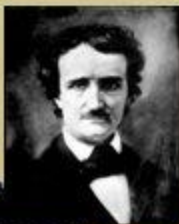
Launched in 1952, MAD Issue 1 started off by satirising the company's Horror titles. Jack Davis had established himself as one of the best artists working on the Horror titles but was equally at home on the new humour title, whilst the comic's creator, Harvey Kurtzman would contribute the cover as well as the scripts.

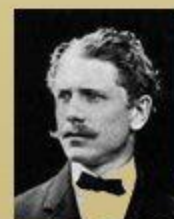
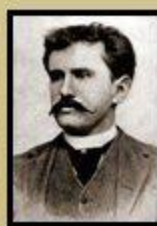
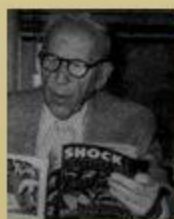
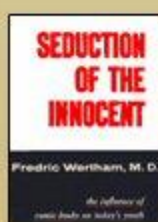
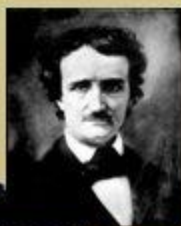
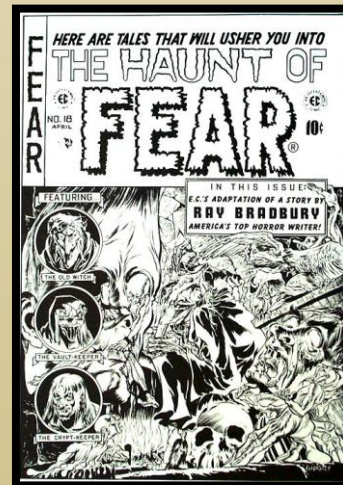


However, if one artist was born to frighten it was 'Ghastly' Graham Ingels, a man who's style would influence generations to come.



In later life Ingels refused to acknowledge his contribution to the comics, but the fans never forgot.



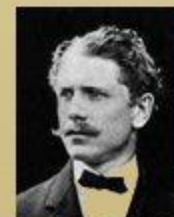
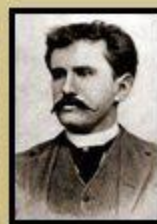
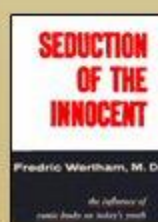
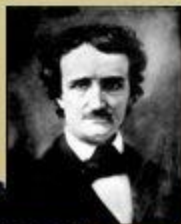
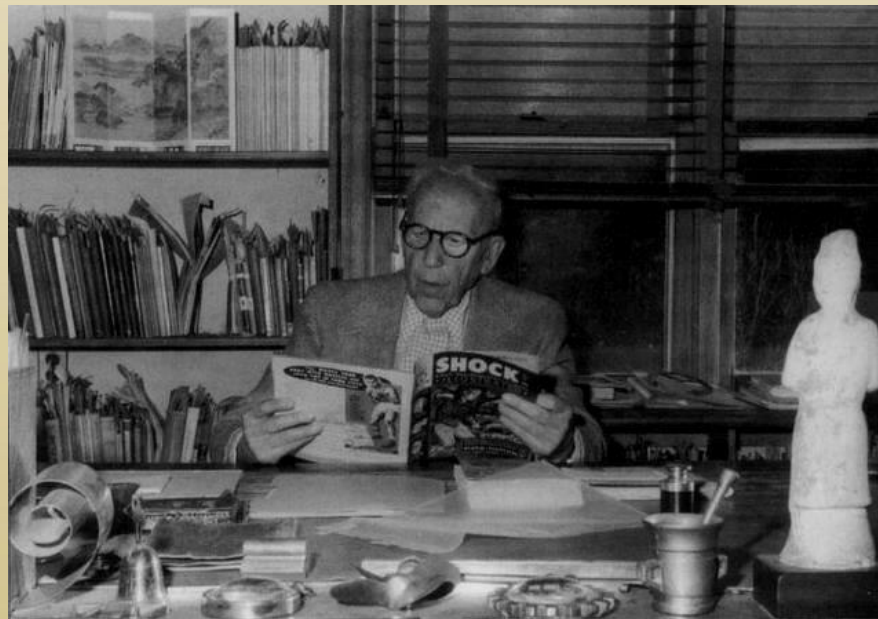


The other publishers hadn't forgotten how EC had laughed at them in the pages of MAD and were also not so innocent bystanders as EC cornered the lucrative market in Horror, Science Fiction and Crime Fiction. Their saviour came in the unlikely form of a psychologist, Dr Fredric Wertham, who published "Seduction Of The Innocent – The Influence of Horror Comics On Today's Youth" in 1954.

SEDUCTION OF THE INNOCENT

Fredric Wertham, M. D.

*the influence of
comic books on today's youth*



In the 1950's America was in the grip of fear, not from the Horror comics but from 'unamerican activities', primarily the alleged threat from Communism that had led to Hollywood already being put on trial. Invaders from Russia were masked in science fiction films of the period where America was constantly being invaded by aliens from another planet.

Fredric Wertham created a panic amongst parents, not only in America but also internationally. The Picture Post of 20th November, 1954 carried an article highlighting the threat to British youth.

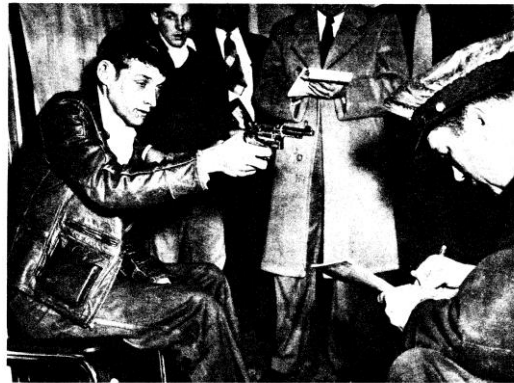
Picture Post, 20 November, 1954

THE CULT OF VIOLENCE PERSISTS

Says **PETER MAUGER**

THE recent torrent of publicity in Press, Radio and Parliament, has concentrated on Horror Comics. This is understandable, since it is in the last few months that a fresh batch of 'horror comics' has been distributed throughout the country. Healthy and welcome though this wave of indignation is, it may be misleading and even dangerous if responsible people direct all their efforts towards the banning of just 'horror comics'. For horror is but the ultimate and logical progression of the peddling of violence as a means of entertainment.

Two years ago I wrote in *Picture Post*:—
 "... these books depend for their success on the administration of violent shocks to the nervous system, and just as a drug addict must progressively increase the size of the dose to obtain the same effect, so, as sensibilities become dulled by the repetition of a particular kind of brutal act, the degree of violence must of necessity increase. . . . This type of horror story, in fact, is the logical development of the crime comic—and in essence they are all crime comics. If the central theme is the assault on the human person, then the bigger and more shocking the assault the better. . . ."



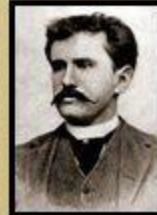
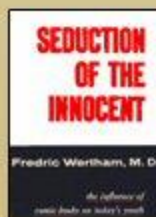
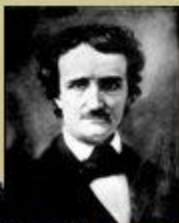
'KILLS TWO—BLAMES COMIC BOOKS', said the American headlines, when the 19-year-old Herbert Gurry confessed to the dual murder of his young wife and her girl friend. Here he is re-enacting the crime. He told the court that he had read of a way of killing his wife.

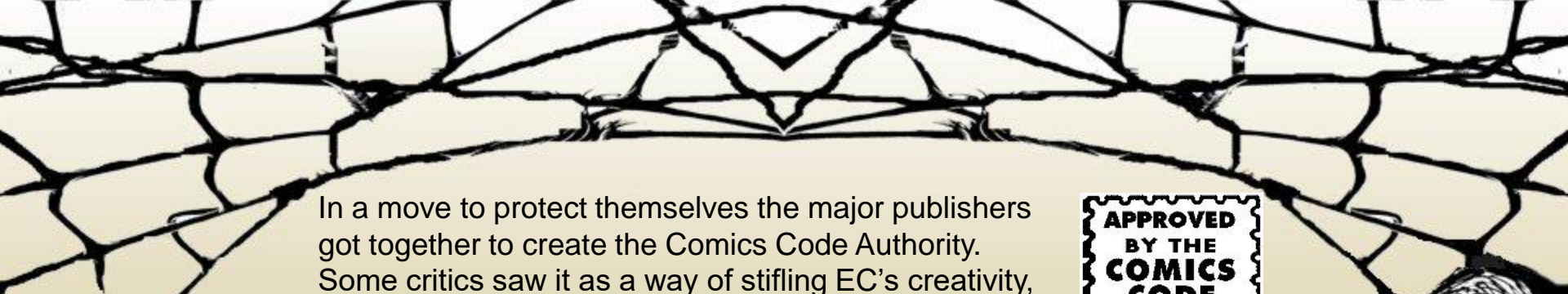
Picture Post, 20 November, 1954

IS THIS THE END?



A CASE THAT SHOOK AMERICA. 12-year-old Howard Lang, self-confessed murderer of his 7-year-old playmate, cut her throat with a pocket knife, testified that he was an addict of lurid comic books and crime magazines. At the time of his arrest he had 26 in his possession.



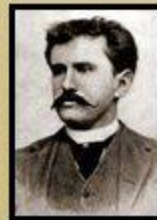
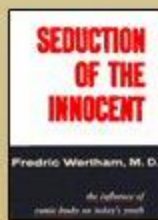


In a move to protect themselves the major publishers got together to create the Comics Code Authority. Some critics saw it as a way of stifling EC's creativity, imposing impossible rules on the company and without the stamp of approval retailers would not take the comics.



General Standards Part B

1. No comics magazine shall use the word **horror** or **terror** in its title.
2. All scenes of **horror, excessive bloodshed, gory or gruesome crimes, depravity, lust, sadism, masochism** shall not be permitted.
3. All **lurid, unsavoury, gruesome** illustrations shall be eliminated.
4. Inclusion of stories dealing with evil shall be used or shall be published only where the intent is to illustrate a moral issue and **in no case shall evil be presented alluringly nor as to injure the sensibilities of the reader.**
5. Scenes dealing with, or instruments associated with **walking dead, torture, vampires and vampirism, ghouls, cannibalism and werewolfism** are prohibited.



EC conceded but not without publishing its own response to the Code.

IN MEMORIAM

TALES FROM THE CRYPT:	Born January 1950	Died November 1954
THE VAULT OF HORROR:	Born February 1950	Died October 1954
THE HAUNT OF FEAR:	Born February 1950	Died October 1954
CRIME SUSPENSTORIES:	Born August 1950	Died October 1954
SHOCK SUSPENSTORIES:	Born December 1951	Died September 1954

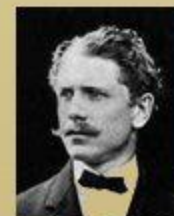
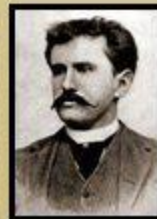
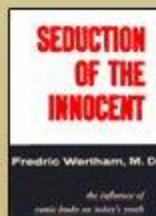
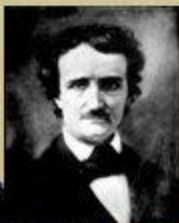
You may never read this magazine. For that matter, this magazine may never be printed. If it *is* printed, it may never be distributed. If it *is* distributed, it may be kept in a bundle behind the counter and never see the light of day. But if, through some miracle, it *does* reach the newsstand, this will probably be the last issue of this magazine you will ever read.

As a result of the hysterical, injudicious, and unfounded charges leveled at crime and horror comics, many retailers and wholesalers throughout the country have been intimidated into refusing to handle this type of magazine.

Although we at E.C. still believe, as we have in the past, that the charges against horror and crime comics are utter nonsense, there's no point in going into a defense of this kind of literature at the present time. Economically our situation is acute. Magazines that do not get onto the newsstands do not sell. We are forced to capitulate. *We give up.* WE'VE HAD IT!

Naturally, with comic magazine censorship now a fact, we at E.C. look forward to an immediate drop in the crime and juvenile delinquency rate of the United States. We trust there will be fewer robberies, fewer murders, and fewer rapes!

We would like to say in passing . . . passing away, that is! . . . that if you have enjoyed reading E.C.'s horror and crime efforts over the past five years half as much as we have truly enjoyed creating them for you, then our labors of love have not been in vain.



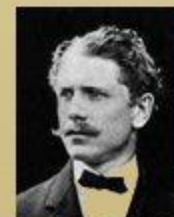
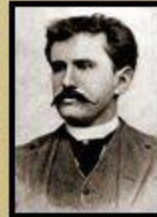
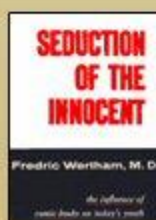
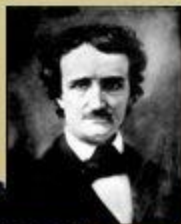
After trying to compete with a watered down product, EC quite literally 'gave up the ghost' and cancelled all of its comics to focus on a new version of MAD. By changing to a magazine format it was able to succeed outside of the Comics Code Authority. In issue 34, August, 1957, it had a final 'pop' at old Doc Wertham.



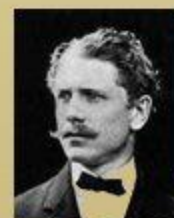
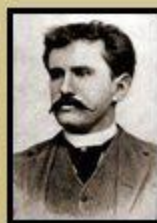
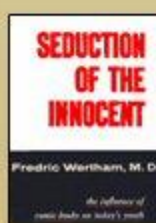
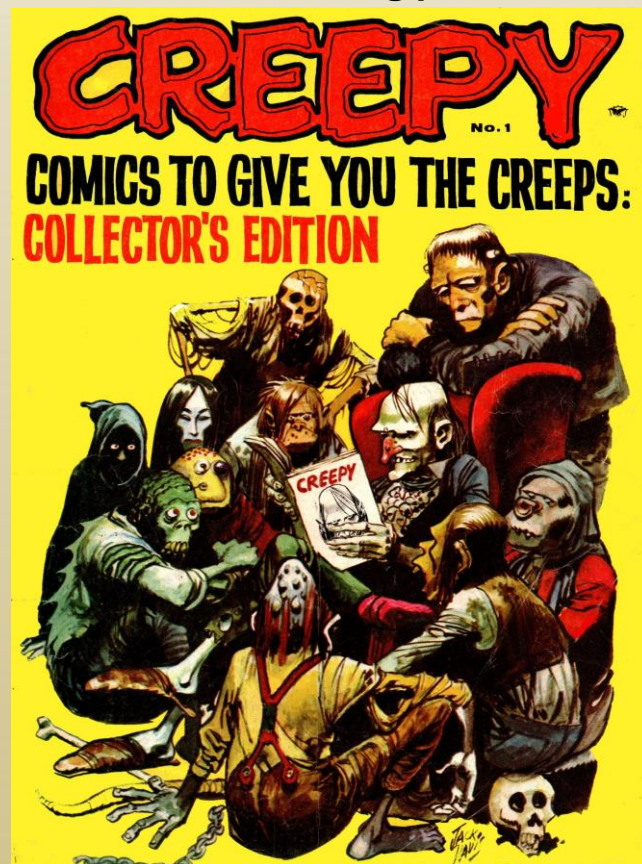
Dr. Fredric Werthless, shown above, gathering material for this article from the "Dodger Yearbook", interviewed hundreds of teenage delinquents as they left Children's Court all over the U.S. "The evidence was overwhelming!" states Dr Werthless. "Almost every delinquent child brought into court had a past record of either playing or watching baseball!"

The Horror comic may have gone but it was not forgotten and in 1964 Warren Magazines, taking a leaf out of EC's book, decided to launch, not a comic, but a Horror magazine...

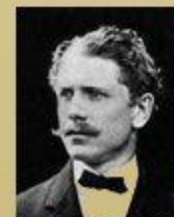
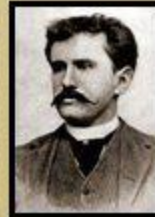
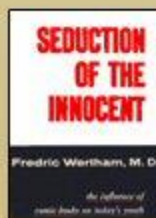
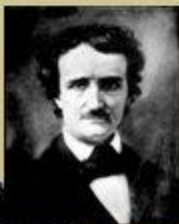
CREEPY No. 1

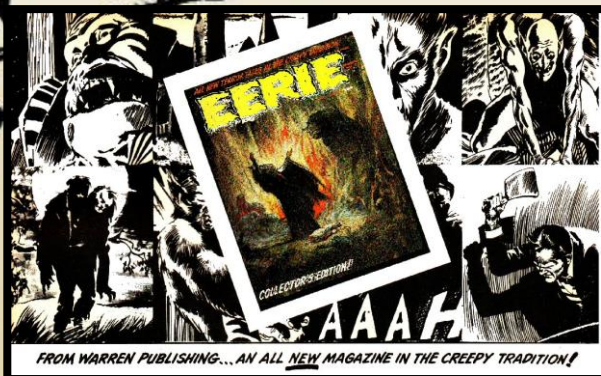


As before Creepy had a host, Uncle Creepy, and a cover by Jack Davis. The undead had found a new resting place.



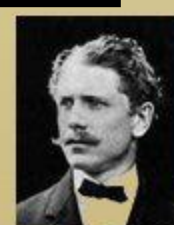
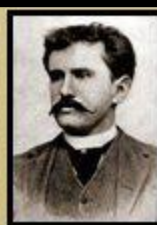
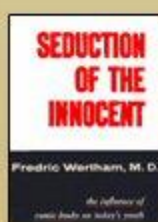
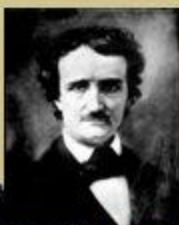
The new format proved so successful that a second title was introduced in March, 1966. This time Cousin Eerie was the host.



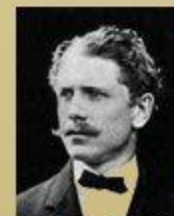
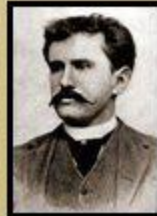
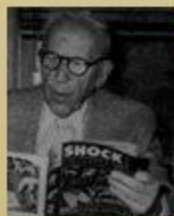
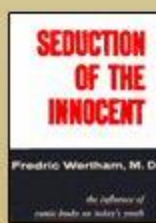


To many fans the glory days of EC Comics had returned. Newer artists were joined by old Masters.

In Creepy No.1 former EC artist Al Williamson drew "The Success Story" with the central character being a Horror comic creator.



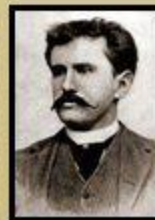
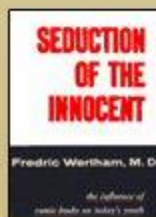
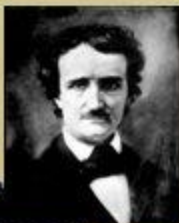
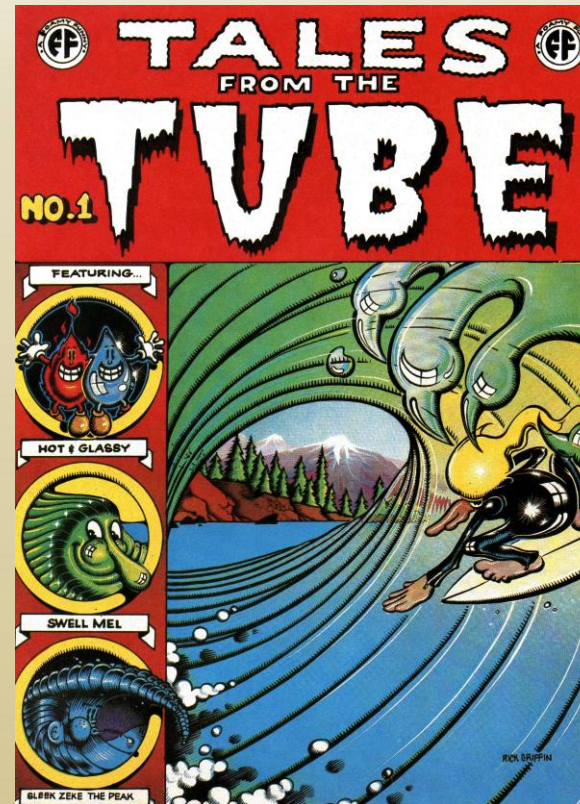
Keeping with tradition, said writer becomes
the victim of his own dastardly deeds!



Harvey Kurtzman, the man behind Mad, also began editing a new satire magazine for Warren, "Help!" which ran between 1962 to 1966.

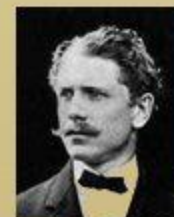
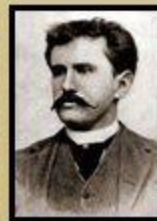
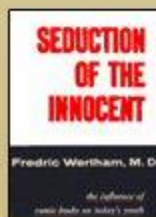
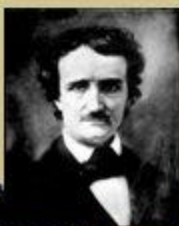
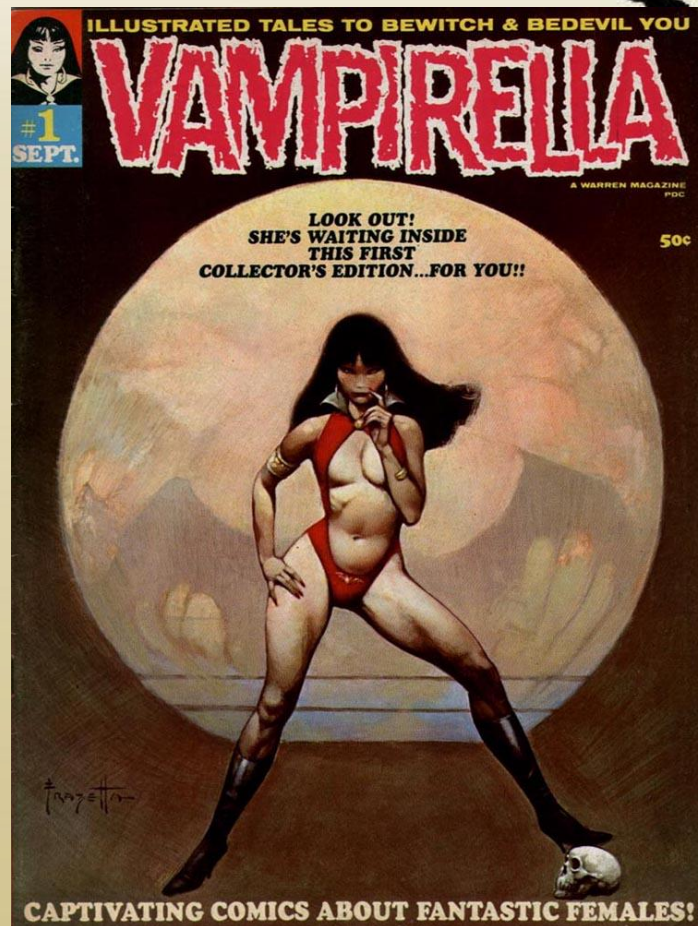
With the Comics Code stamp imposing restrictions on the industry, just as the banning of illegal drugs can create a need through other channels, so too with comics. A new underground comic scene, free of censorship arose.

"Help!" gave the first national exposure to certain artists and writers who would dominate this underground scene. One such artist, Rick Griffin paid homage to the EC Comics in his Tales From The Tube Comic Book.

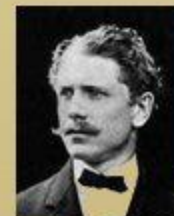
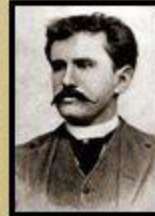
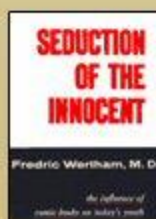
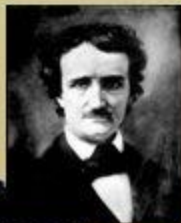
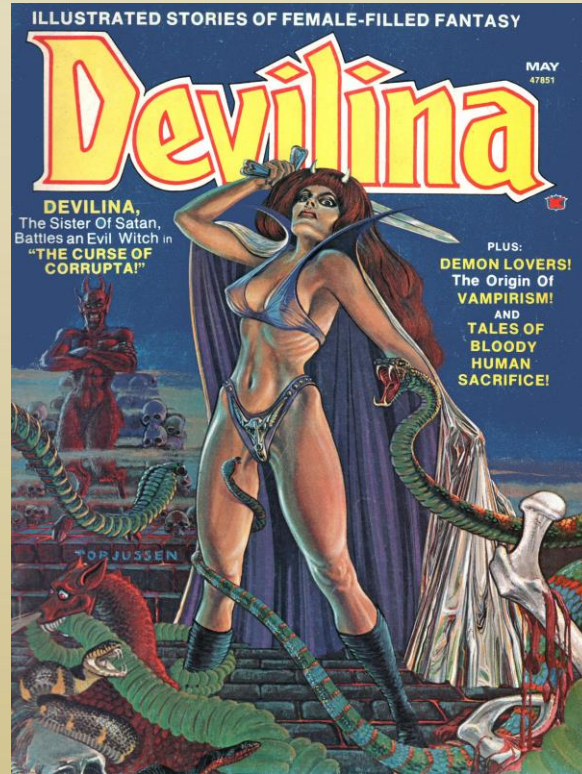


In 1969 the ladies began to join in the fun. It was Warren Magazines again who started the trend with "Vampirella" complete with a host who was a departure from those who had gone before!

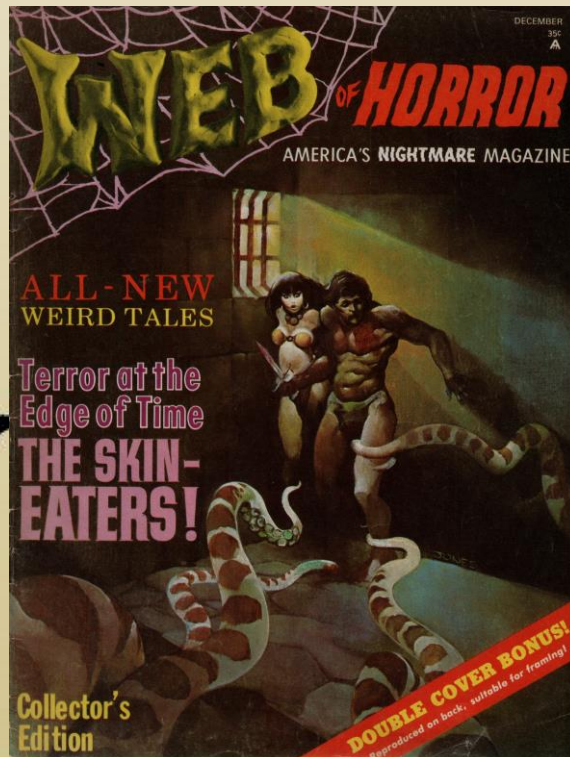
Frank Frazetta, the man responsible for the bulk of covers for "Creepy" and "Eerie", was given the responsibility of visualising her.



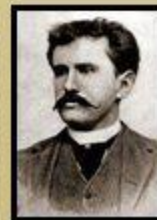
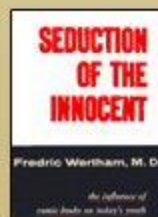
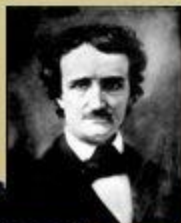
New publisher, Atlas, produced the short-lived "Devilina" whilst publishing giant DC Comics used Madame Xanadu to open the "Doorway To Nightmare". None could compete with Vampirella 'domination' of the market!



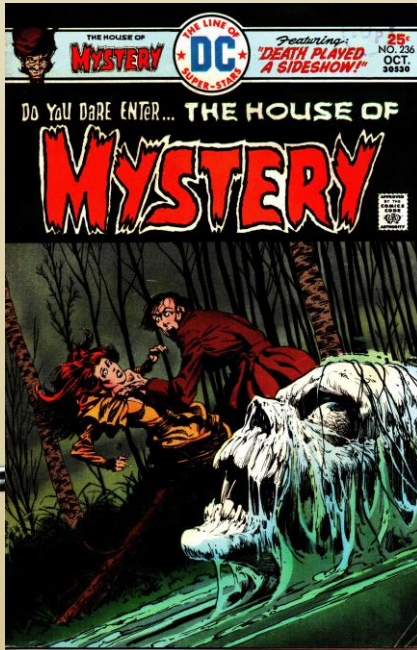
One final entry in the history of 1960's Horror comics worth noting were the three issues of "Web Of Horror" published by Major Publications in 1969.



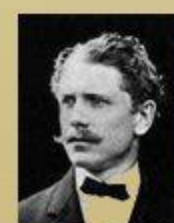
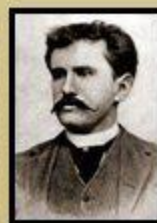
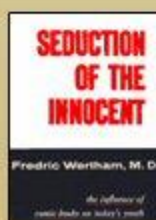
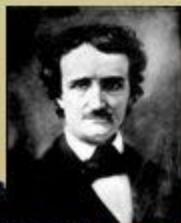
As well as following the classic tradition, started by EC Comics, it also featured the early work of Graham Ingels' Heir Apparent... Berni Wrightson.



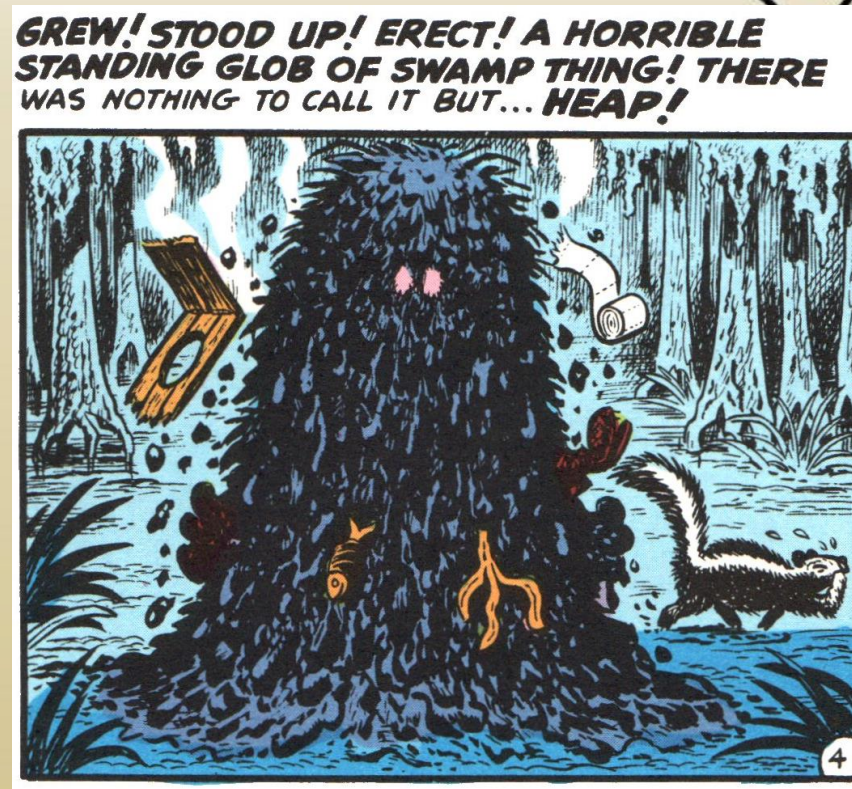
Bernie Wrightson's Ingels' style brushwork began to appear in DC's own Horror lines and the success of one such story would soon lead the Horror comic genre into yet another direction.



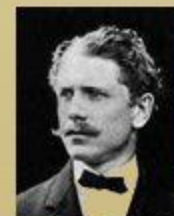
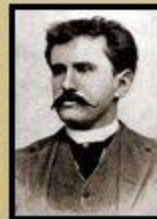
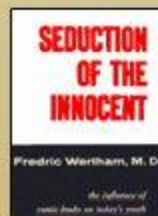
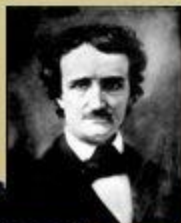
In the June/July 1971 issue of House of Secrets No. 92, one story was about to cause a sensation. Back to the very beginning of our journey we referred to two EC stories...



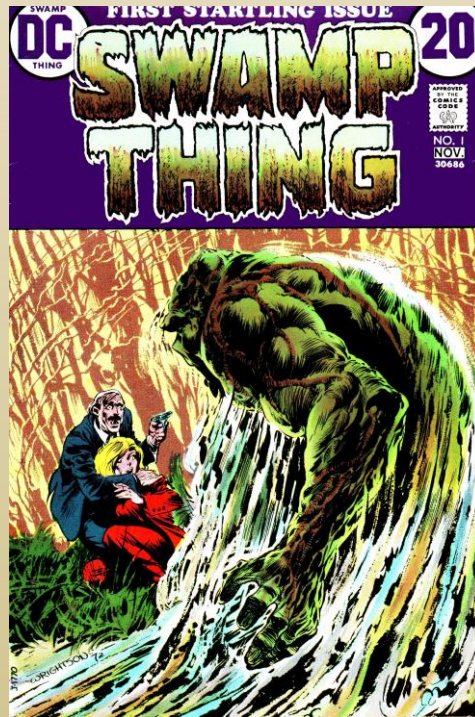
"The Thing In The Swamp" and the swamp thing in "Inner Sanctum"...



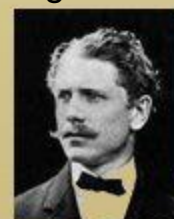
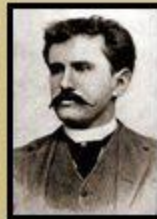
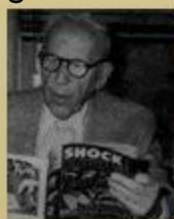
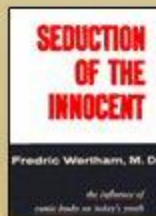
It took some 20 years but now something was about to rise again from that swamp!



DC launched a new title featuring a 'monster' as the hero. Marvel Comics had released their own Man-Thing a month before Swamp Thing in Savage Tales #1 (May 1971) but it was Swamp Thing who gripped the imagination.

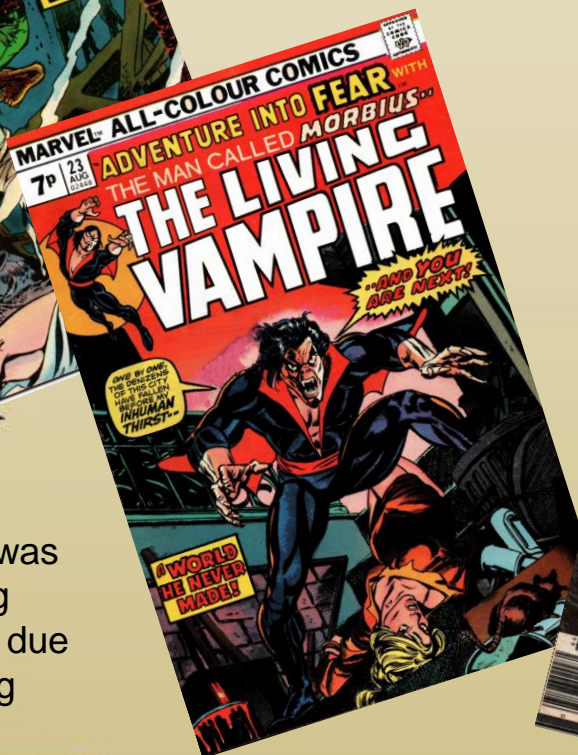


Horror was still selling and this new interest led to some unlikely leading men!





The Werewolf By Night had the unfortunate name Jack Russell

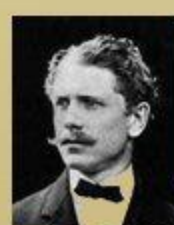
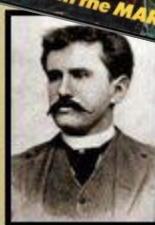
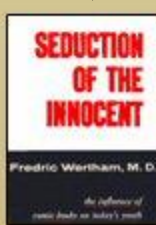
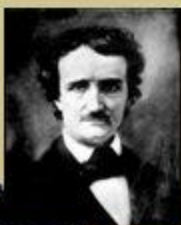


Morbius was the Living Vampire, due for the big screen..

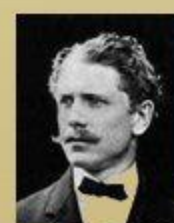
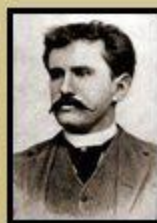
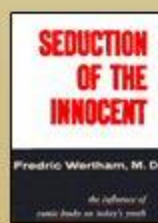
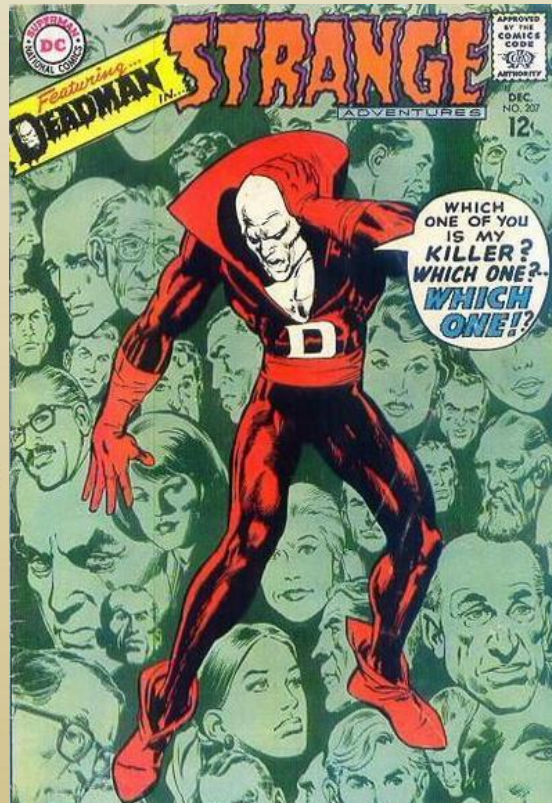
The king of vampires, Dracula had a long-running, award-winning series that also introduced... Blade



Who became a movie and television character.

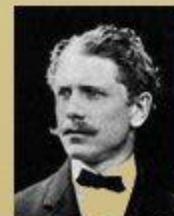
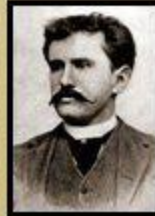
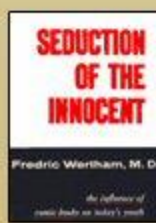
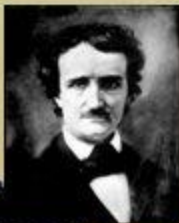
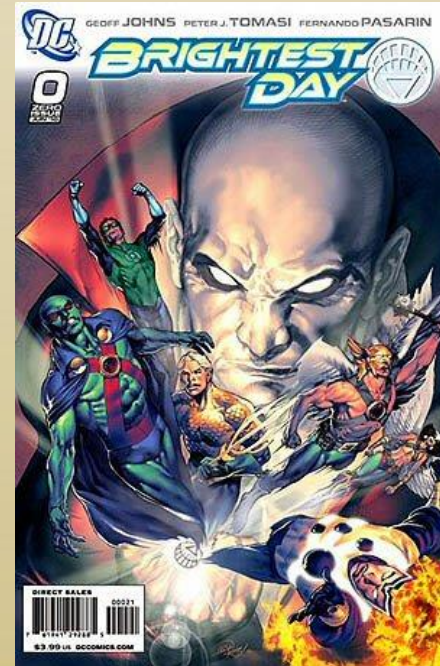


Swamp Thing wasn't the first time DC Comics had given a title to something 'unnatural'. In 1967 they had introduced a dead superhero, Deadman.

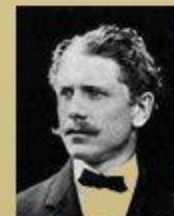
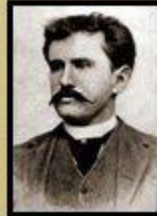
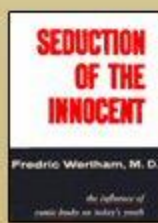
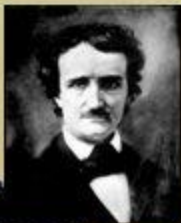
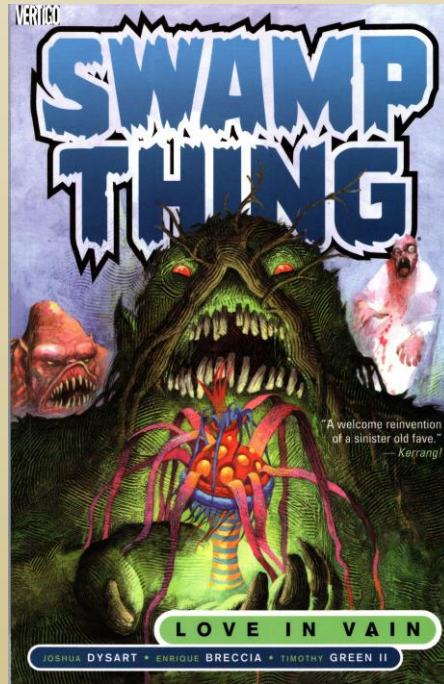


So where to now? The Horror Comic has seen many changes but never strayed too far from its rotting roots.

Deadman was reinvented in 1989 by a new artist, Kelly Jones firmly planted in the same soil that had grown Graham Ingels and Bernie Wrightson and remains a character in the DC Universe to this present day.



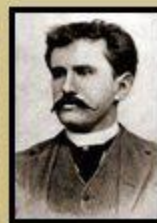
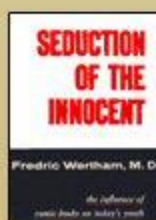
British writer Alan Moore took on the Swamp Thing series in 1987. The success of this sophisticated horror and dark fantasy led to DC removing the Comics Code for those titles. Outside of comic books Swamp Thing has inspired two movies, a live-action television series and a five-part animated series. He was also revived in 2004.



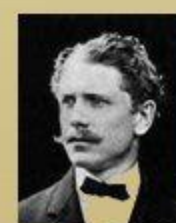
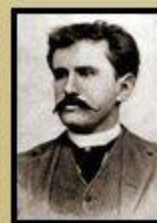
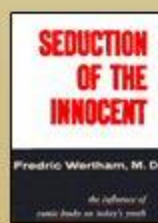
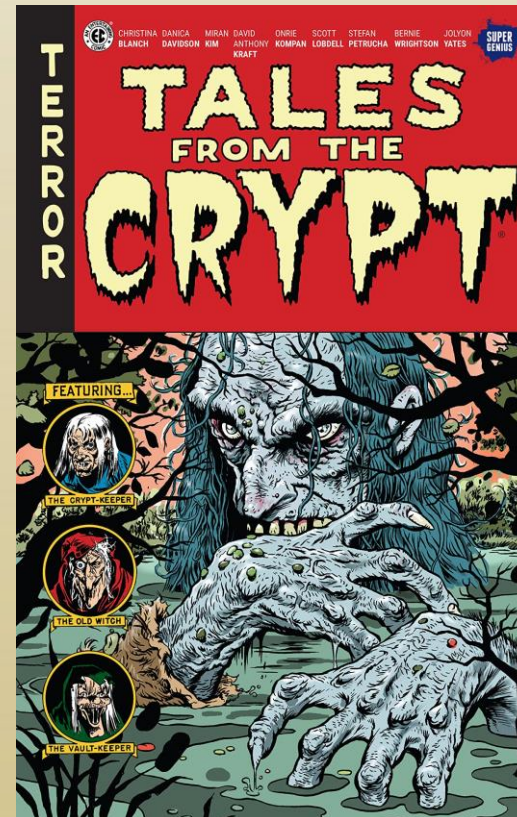
EC Comics continue to be lovingly repackaged and reprinted



Whilst the Warren trio of Creepy, Eerie and Vampirella found a new home at Harris Publications in 1992



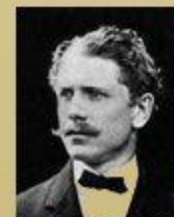
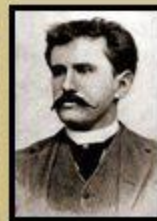
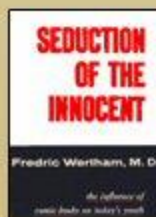
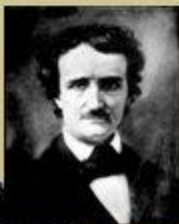
Creepy has since returned courtesy of Dark Horse Comics and even Tales From The Crypt has been revived.



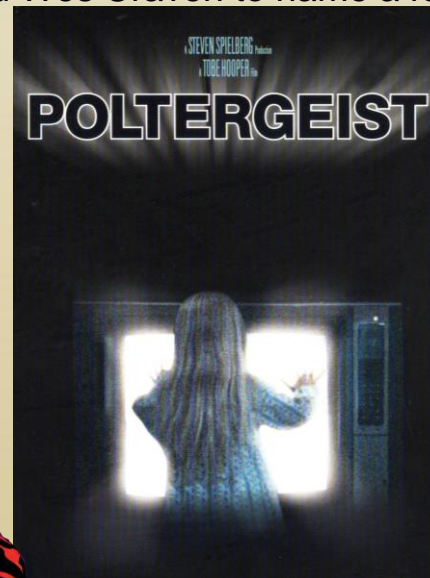
"Tales From The Crypt" became a popular HBO television series between 1989 and 1996, attracting a list of A-List celebrities including Iggy Pop, Daniel Craig, Eddie Izzard and Brad Pitt.



... but whatever happened to the generation of children destined to be warped forever by those 1950's perversions? How did they channel their corrupted imaginations? Who were these poor, effected creatures?



They never forgot nor forgave and have taken out their revenge by writing and directing some of the scariest movies Hollywood has produced in the last 40 years. George A. Romero, John Carpenter, Steven Spielberg, Tobe Hooper, John Landis and Wes Craven to name a few.



Plus, with a new breed of monsters in the movies and on television the need to be scared is as strong as ever.

The End? Nah!

How can you kill the undead

