



## Eerie Archives, Vol. 1

*Shawna Gore (Editor) , Gene Colan (Illustrator) , Jay Taycee (Illustrator) , Angelo Torres (Illustrator) , Alex Toth (Illustrator) , Al Williamson (Illustrator) , Wallace Wood (Illustrator) , Roy G. Krenkel (Illustrator) , more... Donald Norman (Illustrator) , Dan Adkins (Illustrator) , Archie Goodwin (Writer/Editor) , Ron Parker (Writer) , Carl Wessler (Writer) , E. Nelson Bridwell (Writer) , Eando Binder (Writer) , Larry Ivie (Writer) , Reed Crandall (Illustrator) , Steve Ditko (Illustrator) , Frank Frazetta (Illustrator) , Rocco Mastrosiero (Illustrator) , Gray Morrow (Illustrator) , Joe Orlando (Illustrator) , John Severin (Illustrator) , Jack Davis (Illustrator) ...less*

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Slithering upon the heels of Dark Horse's archive collections of the seminal horror comics magazine Creepy comes its terror-filled cousin publication Eerie! Collected for fans for the first time ever, and packaged in the same amazing oversized format as the Creepy Archives, Dark Horse Comics has taken great, gruesome care in presenting this groundbreaking material to readers who have been waiting decades to get their claws on it. Eerie magazine, like its killer kin Creepy, features work from many of the masters of comics storytelling. For fans of spectacular spookiness, mind-bending sci-fi, and astonishing artwork, the Eerie Archives library is a must have!

## Eerie Archives, Vol. 1 Details

Date : Published March 10th 2009 by Dark Horse Books (first published March 15th 2004)

ISBN : 9781595822451

Shawna Gore (Editor) , Gene Colan (Illustrator) , Jay Taycee (Illustrator) , Angelo Torres (Illustrator) , Alex Toth (Illustrator) , Al Williamson (Illustrator) , Wallace Wood (Illustrator) , Roy G. Krenkel (Illustrator) , more... Donald Norman (Illustrator) , Dan Adkins (Illustrator) ,  
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Format : Hardcover 256 pages

Genre : Sequential Art, Comics, Horror, Graphic Novels, Comic Book, Fiction, Graphic Novels Comics

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**Download and Read Free Online Eerie Archives, Vol. 1 Shawna Gore (Editor) , Gene Colan**

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# From Reader Review Eerie Archives, Vol. 1 for online ebook

## Printable Tire says

Wow, what a great collection! It's hard to imagine there was a time when you could get this much quality work at a cheap price fairly regularly. Those days are long gone, alas, but who cares when you can revel in Cousin Eerie's world of bad puns, cruel twists (and cruel puns and bad twists) and horrible macabre machinations.

Some of my favorites from this collection:

"Eye of the Beholder" (Cousin Eerie: "While you're reflecting on Gerald's problem, just think how ROTTEN Eve must feel!")

"To Pay the Piper" - drawn by Gene Colan, a favorite sleazy horror artist of mine for his work in "House of Dracula"

"Soul of Horror" - one of several in here that seems imitative/ripped off from Lovecraft but could be its own movie

"Room With a View" same story but better than the mirror tale in the movie "Dead of Night."

"Under the skin"

"Hatchet man"

"Gnawing Fear" written by Ron Parker. (One of the few stories in here not written by Archie Goodwin, a man's who's ability to conjure up endless 6-page horror masterpieces never fails to astound me.)

"The Mummy Stalks" - a mummy werewolf! 'Nuff said.

"A matter of routine"

All this plus color covers, original letter columns, ghoul galleries and endlessly fascinating advertisements.

Simply a great, great book.

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## Michael says

Solid little horror yarns with good "twist" endings, mostly scripted by the under-appreciated Archie Goodwin. The art, however, is the book's real selling point - Williamson, Crandall, Toth, Torres, Orlando, etc. Nearly every page is a delight.

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## Jeremy says

I miss this as a thing: anthologies of gory twist endings hosted by pun-spewing ghoul. There was a comic book revival of Creepy for a while, but it's just not the same. There's innocence buried among the corpses in these stories, and by god the art is a sight to behold. I was expecting to love Toth and Ditko and Al Williamson, but Gene Colan knocked it out of the park every time.

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## **Phil Zimmerman says**

This book was my 2nd of the Creepy/Eerie archives. It contains issues 1-5 of the Eerie series. The first issues is just an Ashcan issues so not alot to talk about there. The other 4 issues are tons of fun. The art is top notch with Warren using all of the best artists from Creepy to promise success for Cousin Eerie. Most of the stories are written by Archie Goodwin, which I would consider a little bit of a negative. I wish there were a little bit more variety in this department. Hopefully this will be true in the more recent installments.

A fun collection are horror tales!

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## **Ben says**

There's not much of a difference between this series and the 'Creepy' archives - the same writers, artists and general storylines. But for some reason I enjoyed the vibe and the atmosphere slightly more in this collection than the first two volumes of the other; even though vampires and werewolves are to be found among the pages, there are several more creative beasts and villains mixed in. The twist endings are still intact, and - most of the time - the unlucky schmo at the end definitely deserves whatever horrible fate awaits.

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## **Rowdy Scarlett says**

Its a fun read. Having read many of these and other horror titles when I was in my early teens, its nice to be able to go back and read them again from an older perspective. The stories hold up fairly well, but the art is the thing. Frazetta, Ditko, Williamson, Thoth, Orlando and others were at classic artists and were putting out some of the best work in comics at that time.

Dark Horse does a great job in presenting the magazine s with high quality paper, binding and even reprinting the house ads. Terrific stuff.

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## **Will Hoover says**

It's not difficult to understand why Eerie and its sister magazine Creepy are still so beloved by so many fans so many decades down the line. Although many of the stories feature the usual horror genre cliches, tricks, and all too familiarly scary treats, there are still more than enough terrifying twists, turns, and clever plot devices in these macabre vignettes to make it more than worth any daring reader's while.

My only major gripe with this otherwise impeccable collection of vintage comics would have to be that none of the stories seem to have been well developed enough to merit more than a few short pages each. But then, that's simply how old mags of this type were laid out as a general rule. And besides, the art is so striking, panel after exquisitely crafted panel, that just about any other shortcomings that may at first be readily discernible from the outset are pretty much automatically rendered mostly inconsequential by comparison.

So despite the fact that the vast majority of the stories in Eerie are arguably a bit on the brief side, one cannot help but marvel at the sheer creativity of it all. To be sure, the now legendary Warren Publishing company kept a lot of very talented people very busy cranking out these wonderful vintage volumes.

In particular, it seems remarkable that writer Archie Goodwin could possibly have been as amazingly prolific, multi-talented, and industrious as he obviously really was. And if anyone ever has any doubts about any of that, they really ought to take a gander at even just a few issues of Eerie. Of course, back in the day, a number of other notable and highly accomplished scribes regularly contributed to periodicals of this type, but its actually astonishing how often Goodwin's name appears in the writing credits of both Eerie and Creepy. What's more, the guy even served as chief editor for both publications! And this was long, long before he eventually lent his considerable storytelling prowess to a whole host of now legendary comic titles, such as Marvel's very first run of Star Wars, beginning in 1977 (just for starters).

What's perhaps most remarkable of all, is just how well this marvelously macabre material still stands up, even now, so many years since it first haunted newsstands. Though I suppose none of it is really on par with Shakespeare, surely, Eerie and similarly styled ghoulish publications are perhaps just as timeless in their own humble, pulp fictional right. Most shocking of all perhaps, is that these stories are surprisingly still fresh, vivid (despite the stark black and white art), and splendidly chilling, even by the media blitzed (and subsequently quite jaded) standards of today. And I'll even wager that they will continue to be just as frighteningly effective for literally years and years to come.

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### **Suzydumeur says**

Ne nous méprenons pas, j'ai bien aimé Eerie, mais comparé à Creepy je préfère nettement ce dernier. J'aime moins les dessins dans Eerie, et les histoires sont moins originales, nettement plus dans la tradition des Contes de la crypte je trouve, courtes et plus convenues. Elles ont moins de puissance que dans Creepy. Mais ça reste néanmoins très divertissant à lire.

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### **Timothy Boyd says**

I was lucky and collected a full set of these magazines and got a chance to read the fantastic stories and enjoy the incredible art from many of the greats, many of who got their start here, from the comic world. If you like offbeat horror, supernatural, SiFi and just plan different stories then these are the magazines for you. Very recommended

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### **Jerry says**

Let me explain my rating. If you're looking for unique stories that will baffle and frighten you then look elsewhere. All of these stories are predictable from the first panel and are pretty much the same story over and over.

However the art work is stunning and the nostalgia value cannot be understated. It was so much fun reading these simple stories that entertained me in childhood. The art was fantastic and atmospheric, creating just the right mood for the stories. I really recommend this volume for fans of the art and genre. Just don't expect to be surprised by any of these tales.

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## Cale says

This oversized collection of the first five issues of Eerie magazine gives a good feel for what the publication was like. Growing up with reprints of Tales from the Crypt, I knew the style, and these are very familiar; simple stories with a twist toward the grotesque. None of the stories are amazing, although a number of them are good examples of the form. The stories in the third issue were the strongest overall, with the Monument and the Lighthouse both being very good examples. The artwork is strong, with black and white ink work that is realistic and evocative in equal measure. I think the Warren Publishing titles were probably stronger overall, but these are definitely of the same kind and a good substitute if you've perused all the old Vault of Horrors and Crypt of Fears and Tales from the Crypt titles.

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## Pelks says

If you like evocative illustrations and being inundated with bad spook-puns, I can highly recommend this book. There are some real spooky gems of stories buried among what otherwise feels like tons and tons of cautionary tales about raising people from the dead. My criticism isn't really a spoiler because if you know anything about the horror genre, you'll already be abundantly aware that raising people from the dead almost always backfires. This is still a point belabored by this collection of stories, however. Overall, though, it was a really rotten read...in the best sense, of course.

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## Víctor Segovia says

según tengo entendido, está publicación es la hermana de otra muy famosa llamada creepy y se dedicaba a contar, en el mismo formato de antología, historias de terror. En lo personal, aquí hay más elementos de lo sobrenatural, a diferencia de su revisión más moderna que dejaba eso de lado para enfocar todo el miedo en la ciencia ficción.

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## Meg Powers says

Thank goodness for these reprints. I've been starving for decent horror comics for a long time, and EERIE's comics come in beautifully printed volumes, complete with covers (usually Frazetta!) in full color and letters pages, which usually read as "I think Eerie is just swell. The art is swell. The writing is swell. I'm writing this from the basement." For kicks, the publishers even throw in some kitschy monster-crap mail order spreadsheets. Each issue features a different artist per story, offering a dynamic array of monster/ghoul/cannibal/etc. renditions ranging from the tight, gothic crosshatching of Dan Adkins to the wonky, psychedelic work of Alex Toth. The comics were originally printed in black and white, so the artists didn't have to hold back when rendering in order to allow for easy coloring. Characters are fleshed out, drippy gore is wonderfully disgusting. Steve Ditko's work really shines in this venue, and some of the stories he illustrated are pretty incredible, like a weird-out story in EERIE Archives Volume II, "Deep Ruby", wherein a jeweler gets sucked into a trippy, hellish dimension located within the facets of a cursed gem.

Writer Archie Goodwin (who contributed scripts and pencils to the early Vampirella comics) clearly has a mega-boner for H.P. Lovecraft, because a lot of the stories are re-tooled Lovecraft works. "Vision of Evil," for

instance, which seems to be inspired by "Pickman's Model" and "Island at World's End", which is reminiscent of "The Call of Cthulhu" and features a cyclopean city in the middle of the ocean and evil priestess-babe named "Cthylla."

The twists for some of the stories are just silly- a story will be about one kind of monster/villain, the protagonist will be preyed upon monster/villain, but then a cloud will pull away from the moon and the protagonist might declare, "One thing you didn't count on was that I was...a WEREWOLF!", and thus descend on the screaming antagonist in the final panel. Or a bad guy will take desperate measures to achieve a gain like immortality, only to ironically receive it in the form of a vampire bite and immediately get staked to death. Pretty funny. I love the idea of solving one monster problem with another monster.

Sometimes you have to slog through the standard bland Frankenstein retelling (there are a few) and incredibly boring 18th Century-inspired ironic justice stories, but for the most part the stories are legitimately spooky. "For the Birds" and "Voodoo Drum," both featured in Volume II, made my skin crawl. "Oversight!" is a good *They Live* predecessor, and "The Day After Doomsday" is a gorgeously drawn post-apocalypse cannibal tale.

These would be great books to own and I am excited that CREEPY magazine has also been compiled and reprinted. It will be interesting to see how (or if) the two Goodwin magazines deviate.

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## **Orrin Grey says**

This first volume of *Eerie* is not as impressive as the volumes of *Creepy* that I've already read, but it's still pretty good and it's definitely got its moments, especially a couple of tales by Steve Ditko.

The "Eerie's Monster Gallery" pin-ups aren't as much fun as the "Creepy's Loathsome Lore" entries, though.

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