



Hellboy: House of The Living Dead

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Devastated over the loss of his luchador comrade to vampires, Hellboy lingers in Mexican bars until he's invited to participate in the ultimate wrestling match with a vicious Frankenstein monster!

Hellboy: House of The Living Dead Details

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From Reader Review Hellboy: House of The Living Dead for online ebook

Jessica at Book Sake says

I've always been a huge fan of the Hellboy graphic novels. There is something about the way that Mignola writes a story. At first glance it feels sparse but by the time you finish you realize that he really jammed a lot into a story.

But I think this book fell a little short for me. I am not sure if it was because the review copy I was reading was poor quality and hard to read. I was looking forward to the story. I love the imagery of Mexico, luchadors, and the Day of the Dead. However this story felt rushed and really just disconnected from the world of Hellboy.

The art I think is a 'love it' or 'hate it' deal. It tells the story well enough, but the style really lacks a visual appeal to it. All the characters feel kind of lumpy, almost like every character was the hunchback of Notre Dame.

In the end this book feels kind of like a throw away, made for the hardcore Hellboy fans. Do yourself a favor though and read The Wild Hunt, The Storm, and The Fury. Those are some awesome Hellboy stories.

Reviewed by Chris for Book Sake.

Austin Gaines says

Some short Hellboy story where he becomes a luchador on a lost drunken 6 months and then fights the old universal monster characters. Goofier and more lighthearted than normal but short enough to not bore me.

Roybot says

This was okay, but not nearly as good as most Hellboy titles for two main reasons.

1. Brevity may be the soul of wit, but it really hurts this book. A little more room to breathe might have given the story more room to grow. This felt extremely short and very rushed.
2. I couldn't get into the artwork. Why does everyone look like a muppet or a stuffed animal or a balloon? Yuck.

The story itself is fun, and if it were a little longer and more fleshed out, I could probably have gotten over the artwork.

Probably.

Sam Quixote says

In 1956, Hellboy was sent to Mexico to investigate a series of mass killings – he then disappeared for five months. The first part of Hellboy's long "lost weekend" was covered in *Hellboy in Mexico* (a short story that appeared in *The Bride of Hell and Others*) where Hellboy teamed up with luchadores (masked Mexican wrestlers) to fight vampires; the story of what Hellboy did next in those five months continues in *House of the Living Dead*.

Hellboy is working as a luchador when he's blackmailed into fighting a mad scientist's champion: a Frankenstein's monster! But that's only the beginning of his crazy night: cue the Wolf Man and Dracula – it's Hellboy vs the Universal Monsters in a south of the border smackdown!

House of the Living Dead is a loving homage to the cornball horror movies of yesteryear. Besides the Universal Monsters you've got the classic mad scientist and hunchbacked assistant in their lab full of tesla coils and a buxom damsel in distress. Mike Mignola gives them his own spin though with an unusually talkative Frankenstein's monster, a Dracula cameo that's more comedic than horrific, and, of course, the addition of the Mexican wrestling angle, all of which are great.

I love how the story can have poignant moments like Hellboy reflecting on his fallen luchador buddy as well as a tragic love story all set against the nutbar concept of Hellboy wrestling the Universal Monsters and the contrast doesn't stand out as noticeable or awkward. That's how amazing Mignola is as a writer. And that ending! Brilliant.

Richard Corben's macabre art-style is perfectly suited to the Hellboy aesthetic and I loved his Frankenstein's monster design, imbuing the character with a silent, melancholic air rather than being overtly menacing or gruesome.

The only downside is that it's shorter than the average Hellboy volume at basically the length of a double-sized issue so it doesn't feel like it should be its own book. Otherwise though *House of the Living Dead* is a really entertaining read even if it's over a little too quickly.

Orrin Grey says

Normally I'm not a fan of what I think of as "gimmick" stories. All too often, the gimmick is all they have going for them. In less capable hands, the stand-alone "Hellboy in Mexico" one-shot comic could have been one of those gimmick stories, but instead it became one of my very favorite Hellboy stories to date. Instead of just resting on the concept of Hellboy teaming up with *luchadors* to fight vampires, Mignola invested the book with a surprising amount of pathos. So when I heard that there was going to be a follow-up graphic novel, I was ecstatic, and when I heard that it was going to be a nod to Universal's "monster rally" pictures, I was doubly so. And *House of the Living Dead* doesn't disappoint.

As an homage to the Universal monster rally films it is almost beat-for-beat perfect, including the weird tendency of those films to wall off each monster's story from the others, and a late-in-the-comic gag about the suddenness and ease of Dracula's death in each of the Universal *House of...* movies. It also manages to be a pretty good homage to classic Mexican horror cinema, and really does feel sort of like what might have happened had there been a Mexican version of *House of Frankenstein*, only now with added Hellboy.

Once again, the art chores play to Corben's strengths, with lots of ruined buildings, brambles, and other weird stuff. Several panels are as good as any he's ever done, including the one that was wisely chosen for the back matter of the book, and his gawky, awkward, slope-shouldered Frankenstein's monster is very effective.

House of the Living Dead isn't quite as poignant as "Hellboy in Mexico," but it comes close, especially near the end. There's a really spectacular moment between Hellboy and the monster in a bar, and the last pages are a nice foreshadowing of the forthcoming *Hellboy in Hell* storyline, a way to bridge these older stories with what's happening in current Hellboy continuity.

It's no secret that Mignola can pretty much do no wrong in my eyes, but he's really struck a rich vein with these stories of Hellboy's "lost weekend" in Mexico, so I'm really glad to know that we've got more of them to look forward to, including at least one short one drawn by Mignola himself!

Sesana says

This is a continuation of that "Hellboy in Mexico" story, and tells a little more about Hellboy's missing time in Mexico. Apparently, he met the full Universal monster lineup. As an homage to those Universal movies, it'll work best for those who do fondly remember them. To other readers, it'll feel overcrowded, like there's too many creatures in too short of a book. And it is very, very short. I have to wonder why the Hellboy story that kicked this all off wasn't reprinted here. At least it would have made those who bought it feel like they got more value for their money. For me, it was fun, with a few more serious moments, but not much more.

Octavi says

Demasiados guiños a demasiadas cosas (Hammer, monstruos clásicos de la Universal, wrestling mexicano...). No funciona del todo. La historia en sí no está mal, aunque no es nada del otro mundo. Lo salva el brillante dibujo de Corben.

Aziz Varl?k says

Garibim Hellboy.

Elh R' says

Hellboy, México, Mexican wrestler, and old school monsters ... is there something more perfectly-funny than that ?

Logan says

Short but sweet! So in this story we have Hellboy in Mexico, after a mission gone wrong he goes awol for five months, and ends up becoming a Mexican wrestler. A scientist kidnaps a girl and Hellboy had to fight his monster to win the girl back. Like I said this was a short read, the story was decent though . The Artwork is always an issue for me, Hellboy himself and the monsters he fights are drawn nice, but everyone else just looks weird. But overall not a bad read.

Arlomisty says

Short story, but in classic Hellboy style... these graphic novels are kind of creepy, but fun at the same time. I always liked the movies and I've gotten to meet the Hellboy creator Mike Mignola so I'd say I'm a fan.

Bosco Farr says

So so Hellboy tale

Willow Redd says

Hellboy and monster fighting luchadors? YES! Two of my favorite things come together in the same book as Hellboy finds himself fighting monsters in Mexico and lamenting the loss of a friend by getting drunk and fighting as a luchador (masked wrestler for the uninformed).

Mignola cites Universal horror movies and El Santo as his influences (having never seen any El Santo, just liking the idea of them), and it's a beautiful thing.

This book is just fun. One thing I love about Hellboy is how the story can go from zany monster fights to poignant moments of reflection with well done ghost stories. Hellboy walks a fine line between the land of the living and the land of the dead, and that always leads to some interesting moments with Hellboy talking to ghosts he doesn't realize are ghosts.

Stefania says

Titolo: non ho capito

Svolgimento: non ho capito.

Dunque, Hellboy si trova in Messico, dove ha deciso di darsi al wrestling. alla terza vignetta compare un tipo losco che gli dice che o lo segue o Sonia (ehm, sarebbe? backstory please, per dirla alla Galavant?) muore. Lui lo segue, combatte sul ring con un mezzo Frankenstein, il tipo losco si scopre essere un lupo mannaro che spara a Sonia e si svegliano dei vampiri.

Compare un crocifisso scintillante che esorcizza la stanza, tutti muoiono, tranne Hellboy che va a farsi un

cicchetto col mezzo Frankstein.
fine.

Conclusione: non ho capito, qual era il punto di tutto ciò? boh

Brandon St Mark says

It occurred to me while reading this, that I've seen this before. And, in fact, it was included in Hellboy in Mexico, which I read last year.

Even still, I enjoyed re-read this and I still am glad to have this edition for my collection, but if you are really concerned with such matters, the Hellboy in Mexico is probably a better choice than just buying/reading this single issue.
