

A movie poster for "Vampire Femmes". The background is a close-up of a woman's face, wearing dark sunglasses. The reflection in the sunglasses shows a prison cell with vertical bars. At the top, a dark silhouette of a building is reflected in water under a full moon. The title "VAMPIRE FEMMES" is written in a stylized font, with "VAMPIRE" in white and "FEMMES" in red. At the bottom, the text "WHO WILL BE NEXT?" is written in white.

VAMPIRE FEMMES

WHO WILL BE NEXT?

Vampire Femmes

Peter Day



Vampire Femmes:

Little Vampire Women Lynn Messina, Louisa May Alcott, 2010-05-04 Christmas won't be Christmas without any corpses. The dear sweet March sisters are back and Marmee has told them to be good little women. Good little vampire women that is. That's right, Meg, Jo, Beth, and Amy have grown up since you last read their tale and now they have much longer lives and much more ravenous appetites. Marmee has taught them well and so they live by an unprecedented moral code of abstinence from human blood. Meg, Jo, Beth, and Amy must learn to get along with one another, help make society a better place, and avoid the vampire hunters who pose a constant threat to their existence. Plus, Laurie is dying to become a part of the March family at any cost. Some things never change. This horrifying and hilarious retelling of a timeless American classic will leave readers craving the bloodthirsty drama on each and every page. *The Palgrave Handbook of the Vampire* Simon Bacon, 2024-04-16 Winner of the The Lord Ruthven Assembly Award for Non Fiction 2024 This Handbook MRW is a unique encompassing overview of the figure of the vampire. Not only covering the list of usual suspects, this volume provides coverage from the very first reports of vampire-like creatures in the 17th century to film and media representations in the 21st century. The Palgrave Handbook of the Vampire shows that what you thought you knew about vampires is only a fraction of the real and fascinating story.

Vampires Peter Day, 2006 Preliminary Material Introduction Peter Day Legend of the Vampire Getting to know the Undead Bram Stoker Vampires and Dracula Elizabeth Miller One for Ever Desire Subjectivity and the Threat of the Abject in Sheridan Le Fanu's Carmilla Hyun Jung Lee Sex Death and Ecstasy The Art of Transgression Lois Drawmer The Name of the Vampire Some Reflections on Current Linguistic Theories on the Etymology of the Word Vampire Peter Mario Kreuter The Discourse of the Vampire in First World War Writing Terry Phillips Dead Man Walking The Historical Context of Vampire Beliefs Darren Oldridge Vampire Dogs and Marsupial Hyenas Fear Myth and the Tasmanian Tiger's Extinction Phil Bagust Vampires for the Modern Mind Vampire Subcultures Meg Barker Embracing the Metropolis Urban Vampires in American Cinema of the 1980s and 90s Stacey Abbott Piercing the Corporate Veil With a Stake Vampire Imagery and the Law Sharon Sutherland The Vampire and the Cyborg Embrace Affect Beyond Fantasy in Virtual Materialism James Tobias Looking in the Mirror Vampires the Symbolic and the Thing Fiona Peters Death to Vampires The Vampire Body and the Meaning of Mutilation Elizabeth McCarthy The Undead To be Feared or and Pitied Nursel Icoz You're Whining Again Louis Anne Rice's Vampires as Indices of the Depressive Self Pete Remington *Real Cities* Steve Pile, 2005-05-01 What is real about city life? *Real Cities* shows why it is necessary to take seriously the more imaginary, fantastic, and emotional aspects of city life. Drawing inspiration from the work of Walter Benjamin, Sigmund Freud, and Georg Simmel, Pile explores the dream-like and ghost-like experiences of the city. Such experiences, he argues, are best described as phantasmagorias. The phantasmagorias of city life, though commonplace, are far from self-evident and little understood. This book is a path-breaking exploration of urban phantasmagorias grounded empirically in a series of unusual and exciting case studies. In this study, four substantial

phantasmagorias are identified dreams magic vampires and ghosts The investigation of each phantasmagoria is developed using a wide variety of clear examples Thus voodoo in New York and New Orleans shows how ideas about magic are forged within cities Meanwhile vampires reveal how specific fears about sex and death are expressed within and circulate between cities such as London and Singapore Taken together such examples build a unique picture of the diverse roles of the imaginary fantastic and the emotional in modern city life What is real about the city has radical consequences for how we think about improving city life for all too often these are over looked in utopian schemes for the city Real Cities forcefully argues that an appreciation of urban phantasmagorias must be central to what is considered real about city life

Horror at the Drive-In Gary D. Rhodes, 2015-09-03 Drive in movie theaters and the horror films shown at them during the 1950s 60s and early 70s may be somewhat outdated but they continue to enthrall movie buffs today More than just fodder for the satirical cannons of Joe Bob Briggs and Mystery Science Theatre 3000 they appeal to knowledgeable fans and film scholars who understand their influence on American popular culture This book is a collection of eighteen essays by various scholars on the classic drive in horror film experience Those in Section One emphasize the roles of the drive in theater in the United States and its cultural cousin Australia Section Two examines how horror operated at the drive in the rhetoric used in coming attraction trailers horror film premieres at drive ins double features and the preproduction production and marketing of Last House on the Left Section Three addresses the effects of the Vietnam War and counter culture on The Texas Chainsaw Massacre and the Cold War on Cat Women of the Moon Section Four explores gender issues and sexuality two of the most common and most important subjects of horror film analysis Section Five covers drive in culture via Hush Hush Sweet Charlotte 2000 Maniacs and the films of Mario Bava Section Six investigates a variety of issues such as the drive in horror film s embrace of DNA the use of cinematic form to create a non Hollywood look in Wizard of Gore and the many different prints and running times of I Drink Your Blood

The Vampire and the Virgin Kerrelyn Sparks, 2010-03-09 Olivia s packing list 1 Sunscreen 2 Bathing suit 3 Flip flops FBI psychologist Olivia Sotiris was looking for a cool ocean breeze sand between her toes and a break from her crazy chaotic and sometimes all too dangerous life But when she escaped to the small Greek island of Patmos all she got were meddling grandmothers trying to marry her off Can t they see that none of the men around interests her except Robby MacKay Robby s packing list 1 Synthetic blood 2 More synthetic blood 3 Jogging clothes even vamps have to stay in shape Robby needs to cool off too since all he can think about is revenge on the Malcontent bloodsuckers who once held him captive but then he meets Olivia the beauty with wild curls and a tempting smile When a deadly criminal from a case back home tracks her down Robby will have to save her life along with giving her a first time she ll never forget

Cinefantastique ,1998 The Vampire Montague Summers, 1928 The Background of Modern French Literature Charles Henry Conrad Wright, 1926 **The Complete Vampire Companion** Rosemary Guiley, J. B. Macabre, 1994 A chronicle of the origins legends and habits of the world s vampires including Southeast Asia s viscera

suckers and Eastern Europe's walking dead explores the evolution of the vampire of folklore into the compelling anti hero of literature and film Deconstructing Dracula: The Reality Behind the Myth Katharina Reese, 2010-12 Seminar paper from the year 2009 in the subject English Language and Literature Studies Literature grade 2-3 Free University of Berlin Institut für Englische Philologie course Surveying English Literatures II Epistolary Fiction language English abstract When we hear the name Dracula nearly everybody in our society today immediately thinks about vampires horror and Transylvania The material has been commercialized throughout the last century dozens of different films and theatrical versions have been brought to life which concern themselves with the history of the dark count the king of all vampires The actual story is hereby often distorted the themes of the novel forgotten and the material reduced to often rather cheap horror stories without the deeper aspects of repressed female sexuality or the threat of modernity that critics have dealt with so often But what are the actual themes of the novel In the following I want to explore some of the themes taking into consideration a few papers by contemporary scholars and then have a look at how far those themes have actually been constructed And I want to start out by making the rather extreme claim that there is no Dracula at all in the novel What I mean by that will become obvious in the progress of my argument The Women's Side Clemence Dane, 1926 *Heartbreak House* Bernard Shaw, 1919 **Black Roadways** Martha Warren Beckwith, 1929 *Heartbreak House, Great Catherine, and Playlets of the War* Bernard Shaw, 1919 **The Haunted Castle** Eino Railo, 1927 *Works* George Bernard Shaw, 1921 *The Saturday Evening Post*, 1920 SCC Library has 1974-89 plus scattered issues **Blue Peter**, 1925 **Sexy Eroine** Stefano Piselli, Riccardo Morocchi, 2003

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