

Get Free BLOOD SISTERS :  
Lesbian Vampire Tales

# BLOOD SISTERS : Lesbian Vampire Tales

**What do you say to the woman  
you thought died over a century  
ago? Will time heal all wounds or**

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**does it just allow them to fester and grow? A.J. Locke has lived over two centuries and works like a demon, both figuratively and literally. As the owner of a successful pharmaceutical company that specializes in blood**

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**research, she has changed the way she can live her life. Wanting for nothing, she has smartly compartmentalized her life so that when she needs to, she can pick up and start all over again, which happens every twenty years or so.**

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**Love is not an emotion A.J. spends much time on. Since losing the love of her life to the plague one hundred fifty years ago, she vowed to never travel down that road again. That isn't to say she doesn't have women when she**

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**wants them, she just wants them on her terms and that doesn't involve a long term commitment. A.J.'s cool veneer is peeled back when she sees the love of her life in a lesbian bar, in the same town, in the same day and time in which**

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**she lives. Is her mind playing tricks on her? If not, how did Clarissa survive the plague when she had made A.J. promise never to change her? Clarissa Graham is a university professor who has lived an obscure life teaching**

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**English literature. She has made it a point to stay off the radar and never become involved with anything that resembles her past life. Every once in a while Clarissa has an itch that needs to be scratched, so she finds an out of**

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**the way location to scratch it. She keeps her personal life separate from her professional one, and in doing so she is able to keep her secrets to herself. Suddenly, her life is turned upside down when someone tries to kill her. She finds**



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**herself in the middle of an  
assassination plot with no idea  
who wants her dead.**

**Did you know that in medieval  
French folklore a person might  
change sex by passing under a  
rainbow? Or that same-sex unions**

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**have been celebrated by peoples of  
the ancient Mediterranean,  
Africa, China, and indigenous  
America? Or that Sappho, da  
Vinci, Emily Dickinson, Nijinsky,  
Benjamin Britten, Mishima,  
Adrienne Rich, Audre Lorde,**

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**Keith Haring, Boy George, and Derek Jarman number among those who have explored the spiritual dimension of gender and sexuality in their works? While the terms many of us employ today to identify ourselves -**

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**'queer', 'lesbian', 'gay', 'bisexual',  
'transgendered' - differ markedly  
from those of peoples of other  
times and places, we are  
nevertheless the bearers of a rich  
spiritual history that has been  
ignored or suppressed, a history**

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**encoded in sacred texts as well as in works of art, music, dance and other media. Drawing upon religion, mythology, folklore, anthropology, history and the arts, the Encyclopedia is a cornucopia of queer spirituality,**

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**containing over 1,500  
alphabetically arranged entries  
from Aakulujjuusi to Zeus.  
This book explores the  
development of queer Gothic  
fiction, contextualizing it with  
reference to representations of**

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**queer sexualities and genders in  
eighteenth and nineteenth-century  
Gothic, as well as the sexual-  
political perspectives generated by  
the 1970s lesbian and gay  
liberation movements and the  
development of queer theory in**

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**the 1990s. The book examines the roles that Gothic motifs and narrative strategies play in depicting aspects of lesbian, gay, bisexual, transsexual and intersex experience in contemporary Gothic fiction. Gothic motifs**



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**discussed include spectrality, the haunted house, the vampire, doppelganger and monster. Regional Gothic and the contribution that Gothic tropes make to queer historical fiction and historiography receive**

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**attention, as does the AIDS narrative. Female Gothic and feminist perspectives are also explored. Writers discussed include Peter Ackroyd, Vincent Brome, Jim Grimsley, Alan Hollinghurst, Randall Kenan, Meg**

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**Kingston, Michelle Paver, Susan Swan, Louise Tondeur, Sarah Waters, Kathleen Winter and Jeanette Winterson.**

**In the new millennium, what secrets lay beyond the far reaches of the universe? What mysteries**

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**believe the truths we once held to be self evident? The world of science fiction has long been a porthole into the realities of tomorrow, blurring the line between life and art. Now, in The Year's Best Science Fiction: Thirty-Third**

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**Annual Collection, the very best SF authors explore ideas of a new world. This venerable collection brings together award-winning authors and masters of the field. With an extensive recommended reading guide and a summation of**

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**the year in science fiction, this annual compilation of short stories has become the definitive must-read anthology for all science fiction fans and readers interested in breaking into the genre.**

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**The Romanov Sisters**

**Lesbian Vampire Erotica**

**New Blood in Contemporary  
Cinema**

**The Vampire as Metaphor in  
Contemporary Culture**

**Better Off Red**

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# Get Free BLOOD SISTERS : Lesbian Vampire Tales

**Blood Read**

**Horror Noir**

This book explores the narratives of girlhood in contemporary YA vampire fiction, bringing into the spotlight the genre's radical, ambivalent, and contradictory



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visions of young femininity.

Agnieszka Stasiewicz-Biełkowska considers less-explored popular vampire series for girls, particularly those by P.C. and Kristin Cast and Richelle Mead, tracing the ways in which they engage in larger cultural

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conversations on girlhood in the Western world. Mapping the interactions between girl and vampire corporealities, delving into the unconventional tales of vampire romance and girl sexual expressions, examining the narratives of women

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and violence, and venturing into the uncanny vampire classroom to unmask its critique of present-day schooling, the volume offers a new perspective on the vampire genre and an engaging insight into the complexities of growing up a girl.

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First published in 1993. Routledge is an imprint of Taylor & Francis, an informa company.

The 1970s were turbulent times and the films made then reflected the fact. Vampire movies--always a cinema staple--were no exception.

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Spurred by the surprise worldwide success of Hammer Film's *Dracula Has Risen from the Grave* (1969), vampire movies filled theaters for the next ten years--from the truly awful to bonafide classics.

Audiences took the good with the

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bad and came back for more.

Providing a critical review of the genre's overlooked Golden Age, this book explores a mixed bag from around the world, including *The Vampire Lovers* (1970), *Dracula Versus Frankenstein* (1971),

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Scream, Blacula, Scream (1973),  
'Salem's Lot (1975), Dracula Sucks  
(1978) and Love at First Bite  
(1979).

A vampire princess. A human. One  
drop of blood changed their lives  
forever. Vampires had taken

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everything from Quinn Hogan during the war. She had spent her entire life hiding from them. The last thing Quinn wanted in life was to be matched to one. Each human was required by law to enter the draft. Her name was randomly



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picked for submitting her blood sample. Chances of being chosen? A million to one. Luck had never been on her side. Quinn matched with a vampire. Now she was being shipped off to some random vampire who would probably bleed her dry.

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Velika Riskel didn't want a mate. As the warden of Northwest America, there was no time for her to take a mate. When the human arrived, she had planned to release her, but one look into Quinn's hazel eyes and all of that changed. Velika and Quinn's

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relationship was doomed from the start. Velika was a seasoned warrior who wasn't afraid of challenges. The vampire princess was determined to win Quinn's heart, defend her against a rival, and then claim her.

**Our Undead Obsession**

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Vampire Stories By Women  
The Figure of the Murderous  
Lesbian in 1990s Film  
A Bibliography of Periodical  
Articles, 1970-1990  
The Wicked and the Willing  
Dracula to Blacula and Every Fang

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Between

Vampires, Race, and Transnational  
Hollywoods

***An elegant, sensual and  
naturalistic fantasy -- a  
black vampire story.  
A rich heritage that***

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Get Free BLOOD SISTERS :  
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***needs to be documented  
Beginning in 1869, when  
the study of  
homosexuality can be  
said to have begun with  
the establishment of  
sexology, this***

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***encyclopedia offers  
accounts of the most  
important international  
developments in an area  
that now occupies a  
critical place in many  
fields of academic***

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***endeavors. It covers a long history and a dynamic and ever changing present, while opening up the academic profession to new scholarship and new ways***



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***of thinking. A groundbreaking new approach While gays and lesbians have shared many aspects of life, their histories and cultures developed in***

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***profoundly different ways. To reflect this crucial fact, the encyclopedia has been prepared in two separate volumes assuring that both histories receive***

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***full, unbiased attention  
and that a broad range of  
human experience is  
covered. Written for and  
by a wide range of people  
Intended as a reference  
for students and scholars***

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***in all fields, as well as for the general public, the encyclopedia is written in user-friendly language. At the same time it maintains a high level of scholarship that***

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***incorporates both passion and objectivity. It is written by some of the most famous names in the field, as well as new scholars, whose research continues to advance***

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***gender studies into the future.***

***Since the turn of the millennium, a growing number of female filmmakers have appropriated the***

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***aesthetics of horror for  
their films. In this book,  
Patricia Pisters  
investigates  
contemporary women  
directors such as Ngozi  
Onwurah, Claire Denis,***

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***Lucile Hadzihalilovic and Ana Lily Amirpour, who put 'a poetics of horror' to new use in their work, expanding the range of gendered and racialised perspectives in the horror***



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***genre. Exploring themes such as rage, trauma, sexuality, family ties and politics, New Blood in Contemporary Cinema takes on avenging women, bloody vampires,***

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***lustful witches, scary mothers, terrifying offspring and female Frankensteins. By following a red trail of blood, the book illuminates a new***

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***generation of women  
directors who have  
enlarged the general  
scope and stretched the  
emotional spectrum of  
the genre.***

***Not everything that dies***

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***stays dead. In the year 2054, the human race suffers the attack of the Other Ones. A global war marks the end of mankind. People are no longer free on earth. The***

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***ancient species force the remaining population into slavery. The survivors hide in fear of being captured and killed. Among them is Avery Pierce, a seventeen-year-***

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***old girl, who tries to escape her cruel fate. Yet one night they come for her. Captured and sold to a powerful royal house, she lives in a beautiful mansion where she has to***

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***serve her mistress. The problem is that there are two of them. Will she be treated as a mere slave or something else?***

***Dark Angels***

***The Figure of the Lesbian***

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***in Fiction***  
***Queering Contemporary***  
***Gothic Narrative***  
***1970-2012***

***The Year's Best Science***  
***Fiction: Thirty-Third***

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***Annual Collection***  
***Witch Wolf***  
***A Tribute to Samuel R.***  
***Delany***

*Sexy stories of Sapphic bloodsuckers!*  
*The always-alluring mystique of*  
*vampires adds a touch of the*

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*forbidden to this spine-tingling collection of blood-tinged lesbian erotica. Bianca de Moss is an avid practitioner of the occult and has lived in New Orleans for over 20 years. During her time in New Orleans, de Moss spent many dark nights in the historic cemeteries tracing headstones*

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*and holding lesbian erotic rituals. This is her first collection of lesbian erotic fiction*

*Throughout the ages, vampires have transgressed the borders of gender, race, class, propriety and nations. This collection examines the vampire as a postcolonial and transnational*

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*phenomenon that maps the fear of the Other, the ravenous hunger of Empires and the transcultural rifts and intercultural common grounds that make up global society today. The year's darkest tales of terror Here is the latest edition of the world's premier annual showcase of horror*

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*and dark fantasy fiction. It features some of the very best short stories and novellas by today's masters of the macabre - including Neil Gaiman, Brian Keene, Elizabeth Massie, Glen Hirshberg, Peter Atkins and Tanith Lee. The Mammoth Book of Best New Horror also features the most*

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*comprehensive yearly overview of horror around the world, lists of useful contact addresses and a fascinating necrology. It is the one book that is required reading for every fan of macabre fiction.*

*Ausgehend von der Annahme, dass »Horror« nicht lediglich als Genre,*

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*sondern als strukturelles, ästhetisches Grundprinzip gedacht werden kann, werden in diesem Band vielschichtige Aspekte und Beispiele zu einer intermedialen Ästhetik des Horrors präsentiert und vor dem Hintergrund des kulturellen und kollektiven Gedächtnisses, welches seinerseits*

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*durch den medialen Umbruch und die neuen technischen (Verwertungs-)Möglichkeiten aktuelle Brisanz erfährt, untersucht. Zu diesem Zweck werden verschiedene mediale Ausformungen des Horrorgenres betrachtet und mittels interdisziplinärer Methodik erschlossen. Die*



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*verschiedenen Zugänge sollen die Vielseitigkeit des Genres aufzeigen, für zukünftige Auseinandersetzungen fruchtbar machen und zu weiteren Diskursen anregen. Die Bandbreite liegt zwischen der Spurensuche bei Elfriede Jelinek (Roland Innerhofer), über die Rolle des Zigeuners (Hans*

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*Richard Brittnacher) und des Blutes  
(Julia Köhne) bis zu den medialen  
Ausformungen des »Kannibalen von  
Rothenburg« (Stefan Höltgen).  
Anerkannte Vertreter aus den  
Bereichen der Film-, Medien- und  
Kulturwissenschaft, Germanistik,  
Komparatistik, Soziologie, Anglistik*

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*sowie Zeit- und Kunstgeschichte  
setzen mit ihren Beiträgen einen we-  
sentlichen Grundstein für die  
wissenschaftliche Erforschung eines  
zumeist populärwissenschaftlich  
betrachteten Phänomens.*

*Blood Sisters*

*Hunger for You*

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*Mad Girls, Bad Girls*

*This Thing of Darkness*

*A FF Vampire Paranormal Romance*

*Women Directors and the Poetics of  
Horror*

*Girls in Contemporary Vampire Fiction*

*Vampire characters are*

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*ubiquitous in popular culture,  
serving as metaphors for  
society's most sensitive  
subjects--sexuality, gender  
roles, race, ethnicity, class--and  
often channeling widespread  
fears of immigration, crime,*

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*terrorism and addiction. This book explores pop culture's vampires variously as sexual seducers, savage monsters, noble protectors and drainers of human power. The author discusses three real-life role*

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*models for vampire characters. With every commitment comes sacrifice ... College junior Jill Babineux knows where her priorities lie. Between a full course load, her blood pledge to feed a certain vampire, and all*

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*the community service hours she's got to log with her sisters in Alpha Beta Omega Sorority, the last thing on her mind is finding love, especially with an immortal. Which works out just fine for Miyoko "Tokyo" Hayashi*



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*who's been so busy enjoying her wild days and even kinkier nights, she's never had a reason to speak to the tiny know-it-all. But after a random run-in and a few carefully plotted encounters, Miyoko learns that*

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*there's more to the sorority's least favorite member. Miyoko never thought she'd actually start to like the girl, let alone love her, but when true evil comes for Jill, Miyoko finds herself willing to do anything to*

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*protect her. Anything.  
A new collection of lesbian  
vampire sex from one of the  
most important editors in  
contemporary erotica. Erotic  
fiction expert Cecilia Tan  
captures the timeless allure of*

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*lesbian vampires who seduce  
their way through these 20  
stories.*

*Every sorority has its secrets...  
And college freshman Ginger  
Carmichael couldn't care less.  
She has more important things*

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*on her mind, like maintaining her perfect GPA. No matter how much she can't stand the idea of the cliques and the matching colors, there's something about the girls of Alpha Beta Omega—their beauty,*

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*confidence, and unapologetic sexuality—that draws Ginger in. But once initiation begins, Ginger finds that her pledge is more than a bond of sisterhood, it's a lifelong pact to serve six bloodthirsty demons with a lot*

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*more than nutritional needs. Despite her fears, Ginger falls hard for the immortal queen of this nest, and as the semester draws to a close, she sees that protecting her family from the secret of her forbidden love is*

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*much harder than studying for  
finals.*

*The Encyclopedia of the Undead  
Lesbian Sources*

*Scarlet Masquerade*

*My Favorite Fangs*

*Vampire Films of the 1970s*



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*Women of the Bite*

*Gay, Lesbian, Bisexual, and  
Transgender Lore*

**Provides entries for over  
2000 shorts and feature  
films which have been  
featured at the San**

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**Francisco International  
Lesbian and Gay Film  
Festival since 1977  
This critical survey  
examines the historical  
and thematic  
relationships between**

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**two of the cinema's most popular genres: horror and film noir. The influence of 1930s- and 1940s-era horror films on the development of noir is detailed, with analyses**

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**of more than 100 motion pictures in which noir criminality and mystery meld with supernatural and psychological horror. Included are the films based on popular**

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**horror/mystery radio  
shows (The Whistler,  
Inner Sanctum), the  
works of RKO producer  
Val Lewton (Cat People,  
The Seventh Victim), and  
Alfred Hitchcock's**

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**psychological ghost stories. Also discussed are gothic and costume horror noirs set in the 19th century (The Picture of Dorian Gray, Hangover Square); the noir**

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**elements of more recent films; and the film noir aspects of the Hannibal Lecter movies and other serial-killer thrillers. For bad girls looking for love . . . fangs are more**

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**than an accessory. These are no Twilight tales — the stories in Girls Who Bite are varied, unexpected, and soul-scorching. Best-selling romance writer Delilah**



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**Devlin and her contributors investigate vampire myths from around the world, and add fresh girl-on-girl blood to the pantheon of the paranormal. Take a**

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**walk on the wild side with some of the hottest erotic romance authors out there. In "La Caida," a Mexican "salt-eater" saves a fallen angel and redeems her own soul. In**

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**"Bloody Wicked," a powerful witch's spell to lure a lover turns her into a vampire's love slave. Through a "Pet Door," a shapeshifting vampire meets the dominatrix of**

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**her dreams. South African "Impundulu" sweeps you back to a vampire's primeval beginnings. With a list of contributors that include Adele Dubois, Christine**

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**d'Abo, Paisley Smith,  
Myla Jackson, Shayla  
Kersten, and Vivi Anna,  
Devlin delivers a dark and  
sexy read you can sink  
your teeth into! So, sit  
astride the dome of St.**

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**Peter's Basilica, sail with modern-day pirates, watch a meteor fall to earth, and taste the powdery wings of a Monarch butterfly. Not things you'd expect in a**

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**vampire tale? Then sip O-  
positive from a femoral  
artery while tugging at  
the silky strands of your  
lover's hair. Eternally  
delicious.**

**Blood SistersLesbian**

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**Vampire Tales**  
**Alyson**  
**Publications**  
**A History of Out African**  
**American Lesbian Media-**  
**Making**  
**Deadly Kiss**  
**Horror und Ästhetik. Eine**

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**interdisziplinäre  
Spurensuche  
The Story of the Von  
Trapp Family Vampires  
Where Cinema's Dark  
Sisters Meet  
Lesbian Vampire Tales**

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## **The Vampire Book**

*Being Principe of an ancient vampire dynasty comes with difficult choices. For Byron Debrek that means putting the good of her clan and*

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*innocent mortals over her own desires. When she falls for the first woman to set her blood on fire in centuries, Byron must harden her heart and walk away. For Amelia Honey, a*

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*suit designer at a Savile Row tailor, the six months spent with her first love were the most wonderful time of her life. Byron made her feel like a princess and awakened her*

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*darkest sexual desires.  
But then she disappeared,  
leaving her nothing but a  
first-class plane ticket  
and a broken heart. When a  
dangerous enemy befriends  
Amelia, Byron is compelled*

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*to act. Will she be able to regain Amelia's trust and protect her? Or will pain and anger drive Amelia into the hands of Byron's enemies, and into the middle of a vampire*

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*war?*

*Preternatural Private*

*Investigator and*

*Paranormal Huntress*

*Kassandra Lyall is used to*

*working alone. Whenever*

*there's a murder or a*

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*mystery to solve that  
involves the  
preternatural—she's the  
witch they call. When  
she's called in to help  
the local cops work on a  
mysterious murder case,*



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*she finds herself needing  
all the help she can get.  
A bloodthirsty werewolf is  
loose in the city and on a  
killing spree. As if her  
plate weren't full enough,  
a strange she-wolf seeks*

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*Kassandra's aid, asking her to help find her missing brother. Kassandra soon learns that the strange she-wolf serves two masters, and one of those masters has taken*

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*quite an interest in her.  
In a world where vampires  
have charmed their way  
into modern society, where  
werewolves walk the  
streets with their beasts  
disguised by human skin,*

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*Kassandra Lyall has a secret of her own to protect. She's one of them. The First Book in the Kassandra Lyall Preternatural Investigator Series.*

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*"Blood Read is a fresh look at an old form, offering lively, lucid insights into the contemporary explosion of vampire fiction. Nothing else like it exists. This*

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*book should set the terms  
for discussion about  
vampires for some time to  
come."--Brian Attebery,  
Idaho State University  
Vampire singer Maria von  
Trapp, after being kicked*

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*out of the Abbey where she has resided for centuries, becomes a member of a rowdy family that she transforms and protects from Hitler's nefarious Undeath Squads.*

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*Transnational and  
Postcolonial Vampires  
The Mammoth Book of Best  
New Horror 18  
Vampires Never Get Old  
The Mammoth Book of Best  
New Horror*



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*Cassell's Encyclopedia of  
Queer Myth, Symbol, and  
Spirit*

*Abject Terrors*

*An F/F Gothic Horror*

*Vampire Novel*

Written across the disciplines of art

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history, literature, philosophy, sociology, and theology, the ten essays comprising the collection all insist on multidimensional definitions of evil. Taking its title from a moment in Shakespeare's *Tempest* when Prospero acknowledges his responsibility for

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Caliban, this collection explores the necessarily ambivalent relationship between humanity and evil. To what extent are a given society's definitions of evil self-serving? Which figures are marginalized in the process of identifying evil? How is humanity

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itself implicated in the production of evil? Is evil itself something fundamentally human? These questions, indicative of the kinds of issues raised in this collection, seem all the more pressing in light of recent world events. The ten essays were

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originally presented at the First Global Conference on Perspectives on Evil and Human Wickedness, held in March 2000, in Lady Margaret Hall, Oxford University. At the Interface/Probing the Boundaries seeks to encourage and promote cutting edge inter-disciplinary

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and multi-disciplinary projects and inquiry. By bringing people together from differing contexts, disciplines, professions, and vocations, the aim is to engage in conversations that are innovative, imaginative, and creatively interactive. Inter-Disciplinary dialogue

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enables people to go beyond the boundaries of what they usually encounter and share in perspectives that are new, challenging, and richly rewarding. This kind of dialogue often illuminates one's own area of work, is suggestive of new possibilities for

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development, and creates exciting horizons for future conversations with persons from a wide variety of national and international settings. By sharing cross-disciplinary insights and perspectives, ATI/PTB publications are designed to be both exploratory



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examinations of particular areas and issues, and rigorous inquiries into specific subjects. Books in the series are enabling resources which will encourage sustained and creative dialogue, and become the future resource for further inquiries and

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research.

Abject Terrors is an expansive study of the most significant films from the prolific horror genre - from its origins in the 1920s and 1930s, to its contemporary representations. This survey brings together close analyses

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of individual motion pictures, demonstrating the interconnections among these filmic texts and their contribution to defining quintessential aspects of the modern and postmodern horror film.

"Boundary-pushing... Stories that stake

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a new claim on old tropes." Publishers Weekly, starred review Eleven fresh vampire stories from young adult fiction's leading voices in this bestselling anthology! In this delicious new collection, you'll find stories about lurking vampires of social media,

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rebellious vampires hungry for more than just blood, eager vampires coming out—and going out for their first kill—and other bold, breathtaking, dangerous, dreamy, eerie, iconic, powerful creatures of the night. Welcome to the evolution of the vampire—and a

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revolution on the page. Vampires Never Get Old includes stories by authors both bestselling and acclaimed, including Samira Ahmed, Dhonielle Clayton, Zoraida Córdova and Natalie C. Parker, Tessa Gratton, Heidi Heilig, Julie Murphy, Mark Oshiro, Rebecca

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Roanhorse, Laura Ruby, Victoria V. E. Schwab, and Kayla Whaley. An Imprint Book "Vampire fans, sink your teeth into this satisfying collection."

Kirkus Reviews

From experimental shorts and web series to Hollywood blockbusters and

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feminist porn, the work of African American lesbian filmmakers has made a powerful contribution to film history. But despite its importance, this work has gone largely unacknowledged by cinema historians and cultural critics. Assembling a range of interviews,



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essays, and conversations, *Sisters in the Life* tells a full story of African American lesbian media-making spanning three decades. In essays on filmmakers including Angela Robinson, Tina Mabry and Dee Rees; on the making of Cheryl Dunye's *The*

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Watermelon Woman (1996); and in interviews with Coquie Hughes, Pamela Jennings, and others, the contributors center the voices of black lesbian media makers while underscoring their artistic influence and reach as well as the communities

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that support them. *Sisters in the Life* marks a crucial first step in narrating the history and importance of these compelling yet unsung artists. Contributors. Jennifer DeVere Brody, Jennifer DeClue, Raul Ferrera-Balanquet, Alexis Pauline Gumbs,

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Thomas Allen Harris, Devorah Heitner,  
Pamela L. Jennings, Alexandra Juhasz,  
Kara Keeling, Candace Moore, Marlon  
Moore, Michelle Parkerson, Roya  
Rastegar, L. H. Stallings, Yvonne  
Welbon, Patricia White, Karin D.  
Wimbley

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modern vampire. Bram Stoker was hardly the first author—male or female—to fictionalize the folkloric vampire, but he defined the modern iconic vampire when Dracula appeared in 1897. Since then, many have reinterpreted the ever-versatile vampire over and

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over again—and female writers have played vital roles in proving that the vampire, as well as our perpetual fascination with it, is truly immortal. These authors have devised some of the most fascinating, popular, and entertaining of our many vampiric



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variations: suavely sensual . . .  
fascinating but fatal . . . sexy and  
smart . . . undead but prone to  
detection . . . tormented or  
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on the vampire genre. Whether they are undeniably heroes and heroines or bloodthirsty monsters (or something in between), the undead are a lively lot. This anthology offers some of the best short fiction ever written by the “blood sisters” who know them

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and vampire legends from across the globe, many facets are uncovered—historical, literary, mythological, biographical, and popular. From Vlad the Impaler and Barnabas Collins to Dracula and Lestat, this exhaustive guide furnishes more than 500 essays, a

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romance; the growth and development of genuine, self-identified vampire communities; and prominent TV shows from Buffy to True Blood.

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fiction and creative nonfiction.  
From surrealistic visions of bucolic



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road trips to erotic transgressions to mind-expanding analyses of Delany's influence on the genre—as an out gay man, an African American, and possessor of a startlingly acute intellect—this book conveys the scope of the subject's sometimes troubling, always

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rewarding genius. Editors Nisi Shawl and Bill Campbell have given Delany and the world at large, a gorgeous, haunting, illuminating, and deeply satisfying gift of a book.

If the vampire is both scary and seductive, the lesbian vampire is

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doubly so. The appeal of this quintessential bad girl is unmistakable and irresistible: the hypnotic eyes, fetish clothing, lips that can kiss revealing teeth that can kill. These are some of the weapons she employs to lure and enslave her victims, willing and

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otherwise. Edited by vampire aficionado, Pam Keesey, Dark Angels showcases the lesbian vampire in all her glory.

Sisters in the Life

Dark Blood

Loving Vampires

The Gilda Stories

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**An orphan with a  
shameful secret must  
choose whom to love: her  
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woman trying to save her life. A provocative tale of seduction, violence, and despair from dark lesbian romance author Lianyu Tan.

The figure of the

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vampire serves as both  
object and mode of  
analysis for more than a  
century of Hollywood  
filmmaking. Never dying,  
shifting shape and  
moving at unnatural

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speed, as the vampire  
renews itself by  
drinking victims' blood,  
so too does Hollywood  
renew itself by  
consuming foreign styles  
and talent, moving to



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overseas locations, and proliferating in new guises. In *Vampires, Race, and Transnational Hollywoods*, Dale Hudson explores the movement of transnational

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Hollywood's vampires,  
between low-budget  
quickness and high-budget  
franchises, as it  
appropriates visual  
styles from German,  
Mexican and Hong Kong

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cinemas and off-shores  
to Canada, Philippines,  
and South Africa. As the  
vampire's popularity has  
swelled, vampire film  
and television has  
engaged with changing

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discourses around race  
and identity not always  
addressed in realist  
modes. Here, teen  
vampires comfort  
misunderstood youth,  
chador-wearing

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skateboarder vampires  
promote transnational  
feminism, African  
American and Mexican  
American vampires  
recover their repressed  
histories. Looking at

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contemporary hits like  
True Blood, Twilight,  
Underworld and The  
Strain, classics such as  
Universal's Dracula and  
Dracula, and  
miscegenation melodramas

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like *The Cheat* and *The Sheik*, the book reconfigures Hollywood historiography and tradition as fundamentally transnational, offering

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fresh interpretations of  
vampire media as trans-  
genre sites for  
political contestation.