

## Vampires At The Opera

A vampire living in modern-day America, Dr. Edward Weyland discovers that it is a world he can manipulate with ease, despite a stoic South African widow who discovers his true identity and an occultist who seeks to acquire his power. Reprint.

Cornelius was able to roam freely among the streets of the city undetected for one simple reason. If that man next to you on the train or that woman at the theatre told you that he or she was a vampire, would you believe them? After being turned into a vampire during transport to America to become a slave, he was thrown overboard and drifted ashore on the New England coastline in 1804. Now, hardened from a lifetime of death and solitude, he sensed a void within that left him feeling so very alone. In search of something or someone to give his life some meaning, Cornelius had walked the earth for centuries. Finally, he found what he had been endlessly waiting for, her name was Rita. But Cornelius had many secrets, most importantly, a frightening reminder of his past that had plagued him for over one hundred years. Inescapably, that past could no longer be ignored and would prove to be an obstacle that would prevent Cornelius and Rita from ever being together. If neglected further, it also threatened to end both of their lives, a life Cornelius saw as a new beginning. Even if he chose to confront his demons to find some closure and stop running, was he powerful enough to accomplish it? Staring deeply into the face of such an overwhelming situation, were they foolish to believe that they could be together?

What if Count Vlad Dracula and Erik the Phantom of the Opera not only knew each other but formed an alliance? This exciting unique story crosses two of the most widely read Gothic novels Dracula and Phantom of the Opera. Vampires at the Opera openly explores the steamy romantic relationships of soul mates Christine and Erik and Mina and Dracula. The tale begins soon after the famous Stoker novel ends when Dracula escaped capture by the group of vampire hunters then traveled to the Paris Opera House to seek sanctuary and the aid of his friend the Phantom. Dracula wants them to travel back to England to rescue Mina the love of his life. Unbeknownst to Stoker Mina kept additional secret diary entries detailing a very passionate romance with Dracula in London. First however Dracula must solve Eriks situation with his lover Christine Daae dealing with the inept but earnest Raoul the Vicomte de Chagny. Christine wants him out of the way so she and the Phantom can remain safe and happy living beneath the Opera House. Once the Phantoms dilemma is resolved the two monsters plan their journey back to England where they discover Mina is now pregnant with her husband Jonathan Harkers child. Whats a vampire to do? Bring Mina back to Paris turn her into a vampire or leave her to live as a mortal in England? Enjoy this dark erotic tale of two legendary monsters.

From the bestselling author of the Splintered series, a talented young opera singer enrolls in a French performing arts school shrouded in mystery. Rune has a mysterious affliction that's linked to her musical talent. Her mother believes creative direction will help, so she sends Rune to a French arts conservatory rumored to have inspired The Phantom of the Opera. When Rune begins to develop a friendship with the elusive Thorn, she realizes that with him, she feels cured. But as their love grows, Thorn is faced with an impossible choice: save Rune or protect the phantom haunting RoseBlood, the only father he's ever known. Fans of Daughter of Smoke & Bone and the Splintered series will adore this retelling of one of the most famous stories of all time. Praise for RoseBlood "The Phantom of the Opera is reborn in this supernatural tale of music, passions, and love. . . . A rich, atmospheric story that readers will be hard-pressed to put down." —Kirkus Reviews "Rune is a multifaceted, artistic character whose actions and reactions feel believably young adult as she confronts questions about family secrets and heredity. This is an accomplished undertaking. . . . VERDICT A good purchase for paranormal romance collections, and the connections to a classic work of literature add appeal." —School Library Journal

Life After Death in the Modern World

Dracula to Blacula and Every Fang Between

This Evening, Monday, July 23rd, 1827, Will be Presented (twenty-sixth Time and First this Season) an Entirely New Grand Serio-comick Opera Called The Oracle ; Or, The Interrupted Sacrifice, Freely Translated from Winter's Celebrated Opera, "Das Unterbrochene Opferfest" ... After which (second Time this Season) the Popular Romantick Melo-drama, in Three Parts, Founded on the Celebrated Tale, Called The Vampire! Or, The Bride of the Isles

Vampires in Film and Television

A Phantom of the Opera—Inspired Retelling

Daydreaming Roses and Fairytale Monsters

***A disfigured musical genius who lives beneath the Paris Opera House falls in love with a beautiful soprano and, in his desperation to have his love returned, embarks on some terrifying means towards that end.***

***Channing is a vampire who has spent his immortal existence on a mission. He's never had time for the pleasures of living or to mourn his lost mortality until one fated night when he crosses the path of an innocent mortal girl and falls hopelessly in love. Rose has lived her life sheltered from the rest of the world. With no one but her beloved sisters as allies, she spends her days half lost in fairytales, creating stories of the world she has yet to know and believing in a true love she is destined to feel. When Rose becomes the object of Channing's heart and obsession, dreams of fairytales become nightmares of monsters. In a love story as dark as it is destined, Channing seeks to prove to Rose that love defines the heart of a monster and can transform any beast into a man.***

***The figure of the 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 speed, as the vampire renews itself by drinking victims' blood, so too does Hollywood renew itself by consuming foreign styles and talent, moving to overseas locations, and proliferating in new guises. In Vampires, Race, and Transnational Hollywoods, Dale Hudson explores the movement of transnational Hollywood's vampires, between low-budget quickies and high-budget franchises, as it appropriates visual styles from German, Mexican and Hong Kong 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 discourses around race and identity not always addressed in realist modes. Here, teen vampires comfort misunderstood youth, chador-wearing skateboarder vampires promote transnational feminism, African American and Mexican American vampires recover their***

repressed histories. Looking at contemporary hits like *True Blood*, *Twilight*, *Underworld* and *The Strain*, classics such as *Universal's Dracula* and *Dracula*, and miscegenation melodramas like *The Cheat* and *The Sheik*, the book reconfigures Hollywood historiography and tradition as fundamentally transnational, offering fresh interpretations of vampire media as trans-genre sites for political contestation.

Paranormal romance is a supernatural force to be reckoned with. Although packed with a menagerie of werewolves, shapeshifters and assorted demons, its undisputed king is none other than our favourite centuries-old bloodsucker – the vampire. We're now living in a post-*Buffy* world of dark urban fantasy à la Laurell K. Hamilton's *Anita Blake*, Sherrilyn Kenyon's irresistible *Dark Hunters* and the blood-lusting soul mates of Christine Feehan. But it doesn't stop there. This Mammoth collection opens a vein to reveal the mind-boggling scope of the supercharged phenomenon created when vampires met romance. Let the biggest and brightest names in the paranormal romance business take you hot on the haemoglobin trail of the sexiest creatures of the night. Witness the bewildering array of complex vampire codes of conduct, dark ritual and dating practices, as they chat up the locals and engage in the most erotic encounters you will sink your teeth into this side of un-Death. These ain't your mother's vampires!

*Vampires at the Opera*

*Imprinted on a Demon's Heart*

*The Vampire; Or, The Bride of the Isles*

*Rocked by a Vampire – Vol. 8*

*Manifestations of a Phantom's Soul*

*Italian Gothic Horror Films, 1957-1969*

**Count Aiden de Lazarus has grown apathetic to the world around him and the monotony of immortal life. Determined to resurrect his reputation as a vampire worth fearing, he chooses a random mortal girl and bites her with the intent to kill her. Instead, her intoxicating taste and enchanting beauty stirs feelings he has long buried. Scared by such a mortal reaction, he gives her to another vampire, his once friend Alexi, as payment for a debt, and leaves under the belief that she will be Alexi's next victim. After eight long years, Bianca is living a cursed life: singing on stage in Alexi's profitable opera and enduring the bites of the undead as part of his undercover auction when the stage lights dim. Doomed to become Alexi's vampire bride, her future is bleak. When Aiden learns the girl who has haunted his every thought for eight years is still alive and Alexi's prized possession, he is horrified. Now he must find a way to free her from the life he unwittingly condemned her to and prove that he, unlike the vampires she has known, can be a man worth loving.**

Although many opera dictionaries and encyclopedias are available, very few are devoted exclusively to operas in a single language. In this revised and expanded edition of *Operas in English: A Dictionary*, Margaret Ross Griffel brings up to date her original work on operas written specifically to an English text (including works both originally prepared in English, as well as English translations). Since its original publication in 1999, Griffel has added nearly 800 entries to the 4,300 from the original volume, covering the world of opera in the English language from 1634 through 2011. Listed alphabetically by letter, each opera entry includes alternative titles, if any; a full, descriptive title; the number of acts; the composer's name; the librettist's name, the original language of the libretto, and the original source of the text, with the source title; the date, place, and cast of the first performance; the date of composition, if it occurred substantially earlier than the premiere date; similar information for the first U.S. (including colonial) and British (i.e., in England, Scotland, or Wales) performances, where applicable; a brief plot summary; the main characters (names and vocal ranges, where known); some of the especially noteworthy numbers cited by name; comments on special musical problems, techniques, or other significant aspects; and other settings of the text, including non-English ones, and/or other operas involving the same story or characters (cross references are indicated by asterisks). Entries also include such information as first and critical editions of the score and libretto; a bibliography, ranging from scholarly studies to more informal journal articles and reviews; a discography; and information on video recordings. Griffel also includes four appendixes, a selective bibliography, and two indexes. The first appendix lists composers, their places and years of birth and death, and their operas included in the text as entries; the second does the same for librettists; the third records authors whose works inspired or were adapted for the librettos; and the fourth comprises a chronological listing of the A-Z entries, including as well as the date of first performance, the city of the premiere, the short title of the opera, and the composer. Griffel also include a main character index and an index of singers, conductors, producers, and other key figures.

Traces the history of vampires in movies and television.

***Orphaned at a young age, Olivier is adopted by Enrico di Muncio, a duke and patron of his mother, once a famous opera star. The Duke of Milan immediately recognizes the boy's musical talent and the premier performance of Il Maestro di Hades takes place the night of the boy's tenth birthday, in the Viennese Opera House. But, as often happens, with genius comes a certain madness, and Olivier did appear to be quite different from other boys. Would the talent overcome the madness as he ages, or should the world this genius inhabits be very afraid?"***

***Mozart's Blood***

***In the Company of Vampires***

***An Opera in Two Acts***

***Celluloid Vampires***

***The Encyclopedia of Fantastic Film***

***RoseBlood***

Eighteenth-century Naples provides the setting for the pain, fears, resentments, desires, and triumphs of peasant-born Guido Maffeo and patrician-born Tonio Treschi, two castrati--mentor and angel-voiced student--who strive passionately to live full lives

Derived from the full Oxford Dictionary of Opera, this is the most authoritative and up-to-date dictionary of opera available in paperback.

Fully revised for this new edition, with over 3,500 entries, it is designed to be accessible to all those who enjoy opera, whether at the opera-house or on record. \* Composers and their works \* Singers and their notable performances \* Plot summaries and separate entries for well-known roles, arias, and choruses \* Leading conductors, producers, and designers \* Opera companies and festivals

Includes over 1,200 entries covering operas, composers, performers, conductors, librettists, and other topics in opera from 1597 to the present

In 1896, French magician and filmmaker George Méliès brought forth the first celluloid vampire in his film *Le manoir du diable*. The vampire continues to be one of film's most popular gothic monsters and in fact, today more people become acquainted with the vampire through film than through literature, such as Bram Stoker's classic *Dracula*. How has this long legacy of celluloid vampires affected our understanding of vampire mythology? And how has the vampire morphed from its folkloric and literary origins? In this entertaining and absorbing work, Stacey Abbott challenges the conventional interpretation of vampire mythology and argues that the medium of film has completely reinvented the vampire archetype. Rather than representing the primitive and folkloric, the vampire has come to embody the very experience of modernity. No longer in a cape and coffin, today's vampire resides in major cities, listens to punk music, embraces technology, and adapts to any situation. Sometimes she's even female. With case studies of vampire classics such as *Nosferatu*, *Martin*, *Blade*, and *Habit*, the author traces the evolution of the American vampire film, arguing that vampires are more than just blood-drinking monsters; they reflect the cultural and social climate of the societies that produce them, especially during times of intense change and modernization. Abbott also explores how independent filmmaking techniques, special effects makeup, and the stunning and ultramodern computer-generated effects of recent films have affected the representation of the vampire in film.

Celebrity Vampires

Vampires of the 19th Century Stage

Opera

Stage Blood

The Encyclopedia of the Undead

Operas in English

The "Gothic" style was a key trend in Italian cinema of the 1950s and 1960s, because of its peculiar, often strikingly original approach to the horror genre. These films portrayed Gothic staples in a stylish and idiosyncratic way, and took a daring approach to the supernatural and to eroticism, with the presence of menacing yet seductive female witches, vampires and ghosts. Thanks to such filmmakers as Mario Bava (*Black Sunday*), Riccardo Freda (*The Horrible Dr. Hichcock*), and Antonio Margheriti (*Castle of Blood*), as well the iconic presence of actress Barbara Steele, Italian Gothic horror went overseas and reached cult status. The book examines the Italian Gothic horror of the period, with an abundance of previously unpublished production information drawn from official papers and original scripts. Entries include a complete cast and crew list, home video releases, plot summary and the author's analysis. Excerpts from interviews with filmmakers, scriptwriters and actors are included. Foreword by film director and scriptwriter Ernesto Gastaldi.

In starry Sternendach, as long asThe vampire Graf has ruled this landThe Heller clan, with weapons strong asTheir wills, have killed his kindred andBeen killed in turn. The two sides nearlyDestroyed themselves. The Graf saw clearlyThe need to make the killing cease,And forced a pact to keep the peace.The youngest of the Heller factionIs Kunigunde. Trained to fightIt never suited her aright.She can't deny her soul's attractionFor books and poetry, and forThe Graf, who gave her these and more.Kunigunde is destined to become the next in a long line of Heller clan

vampire hunters; but her soul is drawn to books, poetry, and the vampire Graf. Set in 1960s Europe, *The Night Library of Sternendach* is an unabashedly melodramatic opera-in-sonnets that weaves a sweeping, suspenseful tale readers won't be able to put down.

Return to the catacombs of the opera house and lose yourself in the magic and romance of the Phantom of the opera. Step into fantasies of music and mystery as a man seeks to show that the love in his heart is worth more than the scars on his soul.

The vampire originally took on its characteristics in the public imagination from a series of plays written and performed by some of the most important figures in nineteenth-century theater. This work is the first major study devoted to the vampire on stage; the author discusses the figure that preceded Dracula—Lord Ruthven—the subject of more than forty English, French, and American plays. The principal works are melodramas, but the vampire theme was also treated in tragedy, opera, ballet, burlesque, farce, burletta, and satire.

Goth Opera

The Devil's Opera

A Romantic Melo-drama, in Two Acts: Preceded by an Introductory Vision. As Performed at the Theatre Royal, English Opera House, and at the Baltimore and Philadelphia Theatres

The La Scala Encyclopedia of the Opera

The Vampire Book

A Dark Ones Novel

I am a demon of hell. The things I've done... The things I still do... Most would call me evil, and they would be right. It's in my bloodline. Son of the devil, prince of hell. I'm destined to be a monster, and 364 days a year, I fulfill that destiny. But for one night, I am more. The son of the devil is not supposed to know compassion or care. But I broke the rules; I fell in love. She's never seen me. She doesn't know a demon watches over her like a guardian angel. She is a dream, and demons are meant to have nightmares.... But things are about to change. "The time will come. And the world will stop, ...and you will be mine."

Our modern narratives of science and technology can only go so far in teaching us about the death that we must all finally face. Can an act of the imagination, in the form of opera, take us the rest of the way? Might opera, an art form steeped in death, teach us how to die, as this provocative work suggests? In "Opera: The Art of Dying" a physician and a literary theorist bring together scientific and humanistic perspectives on the lessons on living and dying that this extravagant and seemingly artificial art imparts. Contrasting the experience of mortality in opera to that in tragedy, the Hutcheons find a more apt analogy in the medieval custom of "contemplatio mortis"—a dramatized exercise in imagining one's own death that prepared one for the inevitable end and helped one enjoy the life that remained. From the perspective of a contemporary audience, they explore concepts of mortality embodied in both the common and the more obscure operatic repertoire: the terror of death (in Poulenc's "Dialogues of the Carmelites"); the longing for death (in Wagner's "Tristan and Isolde"); preparation for the good death (in Wagner's "Ring of the Nibelung"); and suicide (in Puccini's "Madama Butterfly"). In works by Janacek, Ullmann, Berg, and Britten, among others, the Hutcheons examine how death is made to feel logical and even right morally, psychologically, and artistically—how, in the art of opera, we rehearse death in order to give life meaning.

I am the past that feeds upon the present. I am the darkness that daylight denies. I am the sins that you must inherit-- The final truth in a world full of lies. Based on F.W. Murnau's 1922 silent vampire film--a classic of German Expressionist cinema--Gioia's *Nosferatu* creates a poetic version of the Dracula story in the form of an opera libretto. Written for the neoromantic composer Alva Henderson, the opera *Nosferatu* has been triumphantly showcased around the U.S. and will soon be staged in New York. Gioia's thrilling version of the vampire myth brings forth the terror of *Nosferatu*, "the undead," as seen through the eyes of the heroine, a gifted young woman trapped in a tragedy beyond her control. Dana Gioia received his B.A. and M.B.A. from Stanford University. He also completed an M.A. at Harvard where he studied with poets Robert Fitzgerald and Elizabeth Bishop. Gioia is the author of *Can Poetry Matter?: Essays on Poetry and American Culture* as well as three collections of poetry, *Interrogations at Noon*, *The Gods of Winter*, and *Daily Horoscope*. He lives in Santa Rosa, California.

Opera recorded at Avatar Studio C, New York City, Oct. 3 & 12, 1999.

P. N. Elrod Lunchtime Reading Omnibus

Life to the Lifeless

Cry to Heaven

Ali Baba to Zombies

The Opera Ghost Unraveled

The Concise Oxford Dictionary of Opera

**Thirty-five years in the making, and destined to be the last word in fanta-film references! This incredible 1,017-page resource provides vital credits on over 9,000 films (1896-1999) of horror, fantasy, mystery, science fiction, heavy melodrama, and film noir. Comprehensive cast lists include: directors, writers, cinematographers, and composers. Also includes plot synopses, critiques, re-title/translation information, running times, photographs, and several cross-referenced indexes (by artist, year, song, etc.). Paperback.**

**PREVIEW! Excerpts from ALL stories: <http://www.vampwriter.com/E-EXCERPTS.htm> Elrod's picked 15 of her favorite short works for this multi-genre collection spanning 15 years of publication. Also included is a never before published VAMPIRE FILES story, featuring her urban fantasy vampire PI, Jack Fleming! Each story has been polished afresh for this anthology, with pages of new material added. Titles: 1. A Night at the (Horse) Opera (Vampire Files, Fleming) 2. The Breath of Bast (Vampire Files), Ecsott) 3. Bossman (Original mystery, no vamps) 4. Slaughter (Vampire Files, Fleming & Gordy) 5. The Devil's Mark (Original historical vampire) 6. You'll Catch Your Death (Vampire Files) 7. Izzy's Shoe-In (Historical mystery introducing Izzy DeLeon, fearless girl reporter!) 8. The Quick Way Down (Vampire Files, Fleming and Gordy) 9. The Scottish Ploy (Original romance/mystery) 10. Grave-Robbed**

(Vampire Files, Fleming) 11. The Company You Keep (Vampire Files, Gabriel Kroun) 12. Death in Dover (Jonathan Barrett before he got vamped, historical mystery) 13. Drawing Dead (ALL NEW VAMPIRE FILES, Fleming) 14. King of Shreds and Patches (Hamlet from a different point of view, mystery) 15. Fugitive (Science fiction/space opera) 16. BONUS STORY! The Wind Breathes Cold (Quincey Morris: Vampire) REVIEWS OF ELROD'S OTHER BOOKS: This entertaining first installment in a new series by the author of The Vampire Files offers deft touches of wit, beauty and suspense. - Publisher's Weekly. "Elrod knows how to pace the action without resorting to caricature. These characters, including the vampires, believable...a pleasure to know!" - Library Journal "Clever characterization, wicked wit, and palatable mayhem...[an] entertaining detective romp" --Publisher's Weekly "Filled with snappy action and sharp dialogue, and featuring a likable hero, Elrod's latest is certain to be a hit with the fang-loving crowd." - Booklist "Characters are well-drawn, the good and the bad ... The book's chief joys are the voice of Jonathan and the portrayal of Tory life during the American revolution." - LOCUS Elrod ups the stakes (pun intended) in this latest, and best installment of the Jack Fleming saga. Chills, thrills, and dark doings in '30s Chicago, heralded by the arrival of a darkly fascinating new vampire character with a deadly secret. Elrod takes her universe into unexplored territory with Dark Road Rising." - Rachel Caine, author of the Morganville Vampire series "The book is as dark and decadent as blood and chocolate. The writing pops, and Jack Fleming is a narrator to die for." --Caitlin Kittredge, author of the Nocturne City series. "The setting is captivating, the characters are original, and the plot will leave you hungry for more." --Lori Handeland, author of The Nightcreature series "Dark Road Rising kept me up all night. A satisfying, smart, genuinely savvy read-with a lot of bite!" --Lilith Saintcrow, author of the Dante Valentine series.

Award winning author Louise Marley's compelling, intricately layered story of a beautiful soprano who shares an everlasting bond with the world's most notorious musical genius. . . Mozart's Blood Octavia Voss is an ethereal singer whose poise and talent belie her young age. In truth, she is a centuries-old vampire who once "shared the tooth" with Mozart himself. To protect her secret, Octavia's even more ancient friend Ugo stalks the streets to find the elixir that feeds his muse's soul. With Mozart's musical prowess coursing through her veins, the ageless Octavia reinvents herself with each new generation. But just as she prepares to take the stage at La Scala, Ugo inexplicably disappears, leaving Octavia alone--and dangerously unprotected. . . Octavia vows to find Ugo, but his fate is in the hands of forces much darker than she could ever imagine. And when she learns the truth behind his disappearance, Octavia realizes too late that the life hanging most in the balance is her own. . . "Riveting, original. . .filled with the emotional power and intricate twists and turns of a Mozart opera." --Tracy Grant, author of Beneath a Silent Moon

Love, vampires, eroticism... A fantasy romance that's hotter than Twilight! Is falling in love with a vampire the biggest mistake Gloria has ever made? With Benjamin Marlowe, the famous producer, the generous billionaire, the mysterious vampire, nothing is easy or self-evident. And yet the pretty singer is living her dream. But all because of a furtive thought, a single thought that Gloria heard in her lover's tortured mind, their relationship will become increasingly difficult. Would she be better off dead? Gloria is ready. Ready to give herself body and soul to spend eternity by his side. But eternity comes at a price. And that price is blood and death... \*\*\* After the success of Obeying my Billionaire, Chloe Wilcox is back with a new saga Rocked by a Vampire. Can you resist the charms of the sexiest vampire on Earth? Rocked by a Vampire, volume 8/12.

The History Of Ghosts, Vampires and The Philadelphia Experiment

Nosferatu

Vampires, Race, and Transnational Hollywoods

From Vlad the Impaler to the vampire Lestat - a history of vampires in Literature, Film, and Legend

Miss Paton Will Make Her Second Appearance this Evening, in The Oracle, Her Third, on Wednesday, in The Barber of Seville, and Her Fourth, on Thursday, in a Favourite Opera

A New Third to First World Vampyre Opera

If only a broken heart were all she had to deal with... ..but there are Viking ghosts, gods, werebeings, and one sexy as sin vampire on Francesca's case. And her biggest trouble is Loki, the trickster god. When Fran arrives at Goth-Faire to deal with him, things go from bad to worse, for her immortal ex, Benedikt, is there...with a new girlfriend. Shapeshifters, Vikings, and a town filled with deranged opera fans...it's a good thing Fran's no ordinary mortal...

A collection of vampire tales encompasses everything from the Catskill Mountains to Marilyn Monroe and includes the works of such authors as Carole Nelson Douglas, Max Allan Collins, Peter Crowther, John Lutz, and P. N. Elrod. Original.

Gillian is marked for hell. She has spent her lifetime fighting the devil's temptation, but his power is getting stronger. She fears it will only be a matter of time until she falls to her inevitable destiny, ...but an angel wants to save her soul. Sebastian once gave up his place in heaven to save mankind. Desperate to avoid damnation, he spent centuries buried away in a cabin, terrified of the day temptation would arrive on his doorstep. Now it has come in the form of a girl marked for hell but meant for him. Saving her may be Sebastian's final fall to condemnation, but giving her up would leave his heart to suffer eternally. Can he defeat the devil for Gillian's soul, or will angels fall?

The 1970s were turbulent times and the films made then reflected the fact. Vampire movies--always a cinema staple--were no exception. 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 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), Scream, Blacula, Scream (1973), 'Salem's Lot (1975), Dracula Sucks (1978) and Love at First Bite (1979).

An Opera Libretto

A Vampire Opera in Verse

The Art of Dying

The Mammoth Book of Vampire Romance

The Night Library of Sternendach

The Classic, Bestselling Collection of 25 Short Stories

The Ultimate Collection of Vampire Facts and Fiction From Vlad the Impaler to Barnabas Collins to Edward Cullen to Dracula and Bill Compton, renowned religion expert and fearless vampire authority J. Gordon Melton, PhD takes the reader on a vast, alphabetic tour of the psychosexual, macabre world of the blood-sucking undead. Digging deep into the lore, myths, pop culture, and reported realities of vampires and vampire legends from across the globe, *The Vampire Book: The Encyclopedia of the Undead* exposes everything about the blood thirsty predator. Death and immortality, sexual prowess and surrender, intimacy and alienation, rebellion and temptation. The allure of the vampire is eternal, and *The Vampire Book* explores it all. The historical, literary, mythological, biographical, and popular aspects of one of the world's most mesmerizing paranormal subject. This vast reference is an alphabetical tour of the psychosexual, macabre world of the soul-sucking undead. In the first fully revised and updated edition in a decade, Dr. J. Gordon Melton (president of the American chapter of the Transylvania Society of Dracula) bites even deeper into vampire lore, myths, reported realities, and legends that come from all around the world. From Transylvania to plague-infested Europe to Nostradamus and from modern literature to movies and TV series, this exhaustive guide furnishes more than 500 essays to quench your thirst for facts, biographies, definitions, and more.

Before Christine's father died, he promised to send the Angel of Music. As no more than a voice, her angel appeared, stealing her loneliness and teaching her to sing, but now she has fallen in love with him and wishes he were a man of flesh and bone who could love her in return. Under the guise of angel, Erik tries to find a window into Christine's life. When being an intangible voice is no longer enough and the Vicomte de Chagny threatens his hold over her heart, truths must be revealed. As the illusion shatters and Christine learns her angel is really the disfigured Opera Ghost with a sin-filled soul, will Erik lose every chance at winning her love and claiming his happy ending? First posted on an online forum, "The Opera Ghost Unraveled" has been read and adored by phans worldwide. It is a passionate variation of the original beloved story and shows the power of love's transformation. As the omnipotent Opera Ghost "unravels" and exposes the vulnerable soul beneath the scars, love and obsession intertwine as Erik seeks to teach Christine to be brave and follow her heart.

- An affordable, accessible companion to vampire literature, films, and TV
- Several vampire movies are due out in 2008 and 2009: *Twilight*, *Underworld: Rise of the Lycans*, and *The Historian*
- Vampire communities are flourishing on the Internet—a simple "vampire societies" search on Google yields over 580,000 results
- Everything reference books have sold more than 575,000 copies! Bram Stoker's *Dracula* Anne Rice's *Lestat* Stephenie Meyer's *Edward* Who can resist these erotic, exotic creatures of the night? And who wants to? In *The Everything® Vampire Book*, readers unearth all the secrets of this beautiful, terrible underworld, including:
  - How vampires live, hunt, and endure
  - Why they refuse to die
  - How to destroy a vampire—from holy water to decapitation
  - The best—and worst—vampire books, TV shows, and films
  - What constitutes the "vampire lifestyle" and blood fetish practices
  - All the incarnations of vampires—from the Greek Lamia to the Indian Churel
  - Real-life encounters with vampires

Vampire aficionados will enjoy sinking their teeth into the notorious history and bewitching tales in *The Everything® Vampire Book!*

The Phantom of the Opera

Vampire Films of the 1970s

The Vampire Tapestry

Vampyre 2000

And Angels Will Fall

A Dictionary