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947 - BRIGHT MCKENZIE

Twelve-year-old Molly Pecksniff wakes one night in the middle of the forest, lured there by a recurring nightmare - the one with the drums and the rattles and the masks. The Dreamsnatcher is waiting. He has already taken her dreams and now he wants her life. Because Moll is more important than she knows... The Oracle Bones foretold that she and Gryff, a wildcat that has always been by her side, are the only ones who can fight back against the Dreamsnatcher's dark magic. Suddenly everything is at stake, and Moll is drawn into a world full of secrets, magic and adventure. Perfect for fans of J.K. Rowling, Michelle Harrison and Eva Ibbotson. You can watch the magical trailer for Abi's book on her website: www.abielphinstone.com

Graverobbing! Murder! Mayhem! Having fled from his body snatcher masters, Cephas Catchpole resolves to uncover the secrets surrounding his dead parents, the evil Dr Mortdecai Brimstone and his fraudulent smallpox potions, an enigmatic Indian doctor called Taggi and the infamous hangman Titus the Rope. Along the way, Cephas enlists the help of Mortdecai's bold and adventurous daughter Edith, who is keen to see her father get his deserved comeuppance. This is a gripping and atmospheric Dickensian tale for young readers, filled with suspense, humour and more twists than a hangman's noose.

"Magnificent." —People Magazine The instant New York Times bestseller: Laugh-out-loud, deeply insightful, and emotion-filled essays from multitalented actress, comedian, podcaster, and writer Casey Wilson. Casey Wilson has a lot on her mind and she isn't afraid to share. In this dazzling collection, each essay skillfully constructed and brimming with emotion, she shares her thoughts on the joys and vagaries of modern-day womanhood and motherhood, introduces the not-quite-typical family that made her who she is, and persuasively argues that lowbrow pop culture is the perfect lens through which to

examine human nature. Whether she's extolling the virtues of eating in bed, processing the humiliation over her father's late in life perm, mourning her mother's passing, or revealing her patented method for keeping the mystery alive in a marriage, Casey is witty, candid, and full of poignant and funny surprises. Humorous dives into her obsessions and areas of personal expertise—self-help, nice guys, cool girls (not her) and how to receive visitors in the bath—are matched by touching meditations on female friendship, anger, grief, motherhood, and identity. Reading *The Wreckage of My Presence* is like spending time with a close friend—a deeply passionate, full-tilt, joyous, excessive, compulsive, shameless, hungry-for-it-all, loyal, cheerleading friend. A friend who is ready for any big feelings that come her way—and isn't afraid to embrace them.

Vividly illustrated, *The Doctor Dissected* examines the the sensational serial killings--known as the Anatomy Murders--that roiled Scotland in the early nineteenth century and considers their checkered afterlife in novels, plays, and films.

Roberta Anderson, while searching for firewood in the forest, stumbles upon a buried ship and with the help of her onetime lover, Jim Gardener, excavates an artifact that changes the townspeople of Haven.

"Stuck in a decaying mansion surrounded by sea monsters, Sophie Seacove's only hope for escape is to find the mysterious Monster Box before the other inhabitants of the house get to her first"--

Ruben Prien is attempting to prevent World War I, but the man carrying papers to America that might avert the catastrophe is traveling aboard the Titanic

A dynamic investigation of processes of cultural reproduction - remaking and remodelling - which considers a wide range of film adaptations, remakes and fan productions from various industrial, textual and critical perspectives.

A teenage orphan is caught up in President Lincoln's assassination—and another macabre plot—in this "fast-paced and dra-

matic" historical novel (Publishers Weekly). Emily's mother always told her that she should avoid Uncle Valentine, a doctor, that he was involved in things she shouldn't know about. But after Emily is orphaned—as Washington, DC, is in chaos due to the end of the Civil War—she has nowhere else to go. Now, in addition to coping with the loss of her mother, the fourteen-year-old finds herself involved in two mysteries. First, she wonders about her best friend, Annie Surratt, and the Surratt family. Annie has a signed picture of the handsome actor John Wilkes Booth in her room—but there seems to be more of a connection between Booth and the Surratt family than Emily thought...possibly including the plot to kill Lincoln. At the same time, Uncle Valentine's odd behavior leads Emily to suspect that he is involved with body-snatching. As dark secrets swirl around her, Emily must figure out who she can trust, in this suspenseful tale "with a wealth of interesting background information" (Publishers Weekly). "Rinaldi has woven two interesting plots here into a fine coming-of-age historical novel....Makes readers feel as if they are living in history."—Booklist "A vivid account of the moral ambiguities surrounding body snatching—for medical research—at the close of the Civil War."—Publishers Weekly

When Matt Ryan took the Raintree case, it seemed routine. He changed his mind when people he questioned were found dead with the word "hangman" written in their blood. Then the killer came after Matt. In this "film noir" flavored novel, a world weary detective races against time to solve a dark and bloody twenty year old mystery before he becomes one of the dead.

Also called "resurrectionists," body snatchers, were careful not to take anything from the grave but the body--stealing only the corpse was not considered a felony since the courts had already said that a dead body had no owner. ("Burking"--i.e., murder--was the alternative method of supplying "stiffs" to medical schools; it is covered here as well). This book recounts the prac-

tice of grave robbing for the medical education of American medical students and physicians during the late 1700s and 1800s in the US, why body snatching came about and how disinterment was done, and presents information on: efforts to prevent the practice, a group of professional grave robbers, and the European experience.

Looks at the effectiveness of the prostatectomy and surveys the latest research in prostate cancer management.

Cephas Catchpole is a young orphan in 19th century England, apprenticed as a chimney sweep to a cruel master. When he is mistaken for dead after an accidental fall and buried alive, he is rescued from his fate by two unwitting body snatchers. Against his will, Cephas finds himself drawn into the criminals' shady underworld and begins to uncover a murderous conspiracy involving medical malpractice, his mysterious parentage and the dreaded speckled monster itself - smallpox. This is a gripping and atmospheric Dickensian tale in two volumes for young readers, filled with suspense, humour and more twists than a hangman's noose.

The people who directed, produced, and starred in the scary and fantastic movies of the genre heyday over thirty years ago created memorable experiences as well as memorable movies. This McFarland Classic brings together over fifty interviews with the directors, producers, actors, and make-up artists of science fiction and horror films of the 1940s, 1950s, and 1960s. From B movies to classics, Samuel Z. Arkoff to Acquafetta, these veteran vampire baits, swamp monsters, and flying saucers attackees share their memories. This classic volume represents the union of two previous volumes: *Interviews with B Science Fiction and Horror Movie Makers* ("more fun than the lovably cheap movies that inspired it"--Booklist/RBB); and *Science Fiction Stars and Horror Heroes* ("candid...a must" --ARBA). Together at last, this combined collection of interviews offers a candid and delightful perspective on the movies that still make audiences squeal with fear, and occasionally, howl with laughter.

In a gripping feat of storytelling, Anne Rice continues the extraordinary *Vampire Chronicles* that began with the now-classic *Interview with the Vampire*. For centuries, Lestat—vampire-hero, enchanter, seducer of mortals—has been a courted prince in the dark and flourishing universe of the living dead. Now he is alone. And in his overwhelming need to destroy his doubts and his loneliness, Lestat embarks on the most dangerous enterprise he has undertaken

in all the years of his haunted existence. Look for a special preview of Anne Rice's *Prince Lestat in the back of the book*. The *Vampire Chronicles* continue in *Prince Lestat and the Realms of Atlantis*, available for pre-order now. Praise for *The Tale of the Body Thief* "Tinged with mystery, full of drama . . . The story is involving, the twists surprising."—People "Rice is our modern messenger of the occult, whose nicely updated dark-side passion plays twist and turn in true Gothic form."—San Francisco Chronicle "Fast-paced . . . mesmerizing . . . silkenly sensuous . . . No one writing today matches her deftness with the erotic."—The Atlanta Journal-Constitution "Hypnotic . . . masterful."—Cosmopolitan

The story concerns two medical students in Edinburgh who manage dissection for their teacher, a thinly disguised anatomist Dr. Robert Knox, who purchased cadavers from the infamous murderers William Burke and William Hare. The characters Fettes and Macfarlane serve as a prototype for both Jekyll and Hyde, in Stevenson's novel published two years later in 1886.

The contributors to this volume explore the themes of fear, cultural anxiety, and transformation as expressed in remade horror, science fiction, and fantasy films. While opening on a note that emphasizes the compulsion of filmmakers to revisit issues concerning fear and anxiety, this collection ends with a suggestion that repeated confrontation with these issues allows the opportunity for creative and positive transformation.

A woman struggling with burnout learns to embrace the unexpected—and the man she enlists to help her—in this new New York Times bestselling romance by Helen Hoang. When violinist Anna Sun accidentally achieves career success with a viral YouTube video, she finds herself incapacitated and burned out from her attempts to replicate that moment. And when her longtime boyfriend announces he wants an open relationship before making a final commitment, a hurt and angry Anna decides that if he wants an open relationship, then she does, too. Translation: She's going to embark on a string of one-night stands. The more unacceptable the men, the better. That's where tattooed, motorcycle-riding Quan Diep comes in. Their first attempt at a one-night stand fails, as does their second, and their third, because being with Quan is more than sex—he accepts Anna on an unconditional level that she herself has just started to understand. However, when tragedy strikes Anna's family she takes on a role that she is ill-suited for, un-

til the burden of expectations threatens to destroy her. Anna and Quan have to fight for their chance at love, but to do that, they also have to fight for themselves.

From Sean Connery to Roy Rogers, from comedy to political satire, films that include espionage as a plot device run the gamut of actors and styles. More than just "spy movies," espionage films have evolved over the history of cinema and American culture, from stereotypical foreign spy themes, to patriotic star features, to the Cold War plotlines of the sixties, and most recently to the sexy, slick films of the nineties. This filmography comprehensively catalogs movies involving elements of espionage. Each entry includes release date, running time, alternate titles, cast and crew, a brief synopsis, and commentary. An introduction analyzes the development of these films and their reflection of the changing culture that spawned them.

The first book of the triumphant and epic four-part conclusion to the *Shannara* series, from one of the all-time masters of fantasy. Across the Four Lands, peace has reigned for generations. But now, in the far north, an unknown enemy is massing. More troubling than the carnage is the strange and wondrous power wielded by the attackers—a breed of magic unfamiliar even to the Druid order. Fearing the worst, the High Druid dispatches a diplomatic party under the protection of the order's sworn guardian, Dar Leah, to confront the mysterious, encroaching force and discover its purpose. But another crucial journey is being undertaken. Exiled onetime High Druid Drisker Arc has been living in quiet seclusion, far from the politics and power struggles of his former life, until two brutal attacks by would-be assassins force him to seek out an infamous murder-for-hire guild—and find the hidden enemy who has marked him for death. At his side is Tarsha Kaynin, a young woman gifted with the wishsong and eager to be schooled in its formidable power by a master. She, too, is pursuing a mission: to locate her wayward brother, whose own magic has driven him to deadly madness and kindled his rage for vengeance . . . against his sister. In their darkest hours, facing dangerous adversaries, the lives and quests of Dar Leah, Drisker Arc, and Tarsha Kaynin will be inextricably drawn together. And the challenges each confronts will have resounding consequences for the future of the Four Lands. Praise for *The Black Elfstone* "Epic scope, heroic characters, and so much heart . . . proof that the *Shannara* series can still reach new heights."—Tor-dotcom "A strong opening book . . . The Four Lands face a new threat."—Fantasy Book Review "Fantastic . . . one of the best

books in this saga.”—SFRevu

In the provincial Argentine town of Santa Maria, Larsen, a pimp, tries to create the perfect brothel, while Julita, a widow unable to accept the death of her husband, takes his younger brother as her lover

For fans of SF and horror films, will there ever be a decade to compare with the 1950s? Actors, directors, producers, and crews prevailed over microbudgets and four-day shooting schedules to create enduring films. This book turns a long-overdue spotlight on many who made memorable contributions to that crowded, exhilarating filmmaking scene. John Agar, Beverly Garland, Samuel Z. Arkoff, Gene Corman, and two dozen more reminisce about the most popular genre titles of the era. Lengthy, in-depth interviews feature canny questions, pointed observations, rare photos, and good fun.

Invasion of the Body Snatchers (1956) is a low-budget science fiction film that has become a classic. The suspense of the film lies in discovering, along with Miles, the central character (played by Kevin McCarthy), who is "real" and who is not, and whether Miles and Becky (played by Dana Wynter) will escape the pod takeover. As the center of the film moves outward from a small-town group of neighbors to the larger political scene and institutional network (of police, the FBI, hospital workers), the ultimate question is whether "they" have taken over altogether. Although *Invasion* can be interpreted in interesting ways along psychological and feminist lines, its importance as a text has centered primarily on political and sociological readings. In his introduction to this volume, Al LaValley explores the politics of the original author of the magazine serial story on which the film is based, Don Siegel; and of its screenwriter, Daniel Mainwaring. And he looks at the ways the studio (Allied Artists) tried to neutralize certain readings by tacking on an explanatory frame story. The commentary section includes readings by Stephen King, Peter Biskind, Nora Sayre, and Peter Bogdanovich. A section of postproduction documents reproduced here (many for the first time) includes many written by Wanger and Siegel. The volume also contains two previously unpublished framing scripts written for Orson Welles. For students and individual enthusiasts, the contextual materials are particularly interesting in showing how crucial the postproduction history of a film can be. A filmography and bibliography are also included in the volume. Al LaValley is the director of film studies at Dartmouth. He is the author of many articles on film and editor of *Mildred Pierce* in the Wisconsin screenplay series.

Simon Morley is selected by a secret government agency to test Einstein's theory of the past co-existing with the present and is transported back to 1880s New York "Another irresistible thriller" (Entertainment Weekly) from Jessica Knoll—author of *Luckiest Girl Alive*—the New York Times bestselling story about two sisters whose lifelong rivalry combusts when they join the cast of a reality show—resulting in murder. Brett and Kelly have always toed the line between supportive sisters and bitter rivals. Brett grew up as the problem child, constantly in the shadow of the beautiful and brilliant Kelly—until Kelly tarnished her reputation by getting pregnant while in college and keeping the baby. Now Brett—tattooed, body-positive, engaged to a powerful female lawyer, and only twenty-seven—has skyrocketed to meteoric professional success through a philanthropic cycling business. Untethered by children of her own, she's fueled by the bitter resentment of her youth. Brett's become the fan favorite on a reality show featuring hyper-successful, beautiful, and hugely competitive entrepreneurial women—think *Real Housewives* meets *Shark Tank*. *Goal Diggers'* success means Brett is the object of vitriol and jealousy among her cast mates. Meanwhile, Kelly, penniless and struggling to raise her daughter alone, finds herself crawling back to Brett to beg for a job. When Kelly is cast alongside Brett and her three shameless costars—Stephanie, Lauren, and Jen—shocking secrets come to light. And Brett and Kelly will do whatever it takes to keep the world, and their cast mates, in the dark. The show's executives expect a season filled with the typical catfights and posturing that makes these shows catnip for the viewing public. But no one expects that the fourth season of *Goal Diggers* will end in murder... "Engrossing...Deliciously savage and wildly entertaining" (People, Book of the Week), *The Favorite Sister* is "a twisty, sexy thriller, jam-packed with wit and snark" (Glamour). This "binge-worthy beach read" (USA TODAY, 3 out of 4 stars) offers a scathing take on the oft-lionized bonds of sisterhood, and the relentless pressure to stay young, relevant, and salable.

The writings of twentieth-century author Jack Finney are classic contributions to the genres of science fiction and suspense thrillers in American literature. Two of Finney's novels, *The Body Snatchers* and *Good Neighbor Sam*, became the basis of popular films, but it was his time-travel story *Time and Again* (1970) that won him a devoted following. The novel about an advertising artist who travels back to the New York of the 1880s quickly became a

cult favorite, celebrated especially by New Yorkers for its rich descriptions of life in the city at that time. The year of his death, Finney finished the sequel, *From Time to Time* (1995). In 1955 he published *The Body Snatchers*, a chilling tale of aliens who emerge from pods in the guise of humans. Many critics interpreted the insidious infiltration by aliens as a cold war allegory that dramatized America's looming fear of a communist invasion, and the 1956 film *Invasion of the Body Snatchers* was remade twice. Over the course of his career, Finney wrote ten novels, more than 50 short stories, two plays, and a work of nonfiction, all of which are presented and discussed in this book. Also, reproduced in full and analyzed is a series of letters exchanged between Finney and various persons associated with his alma mater, Knox College. These letters give rare insight into Finney's character and demonstrate his personal interest in some of the themes that recur in his fiction. This work begins with an overview of Finney's life and career, presents a complete assessment of the author's works, and concludes with a look at the various ways that Finney's works have been adapted for the stage, television, and film. Also included is the first comprehensive list of Jack Finney's writings ever published.

IT WAS A CONSPIRACY TO HIDE A SECRET EXPERIMENT "RAAF captures flying saucer on ranch in Roswell region." Ever since this provocative headline appeared on July 8, 1947, conspiracy theorists have sincerely believed that the U.S. government has maintained an extensive operation of cover-up-and-denial regarding its knowledge of alien life. But there was, in fact, no UFO crash with dead alien bodies. What really happened on that fateful day is much more sinister. The persistent rumors surrounding the UFO crash in Roswell, New Mexico, are part of a bigger conspiracy -- one orchestrated and fostered by the government itself as a smokescreen to bury a truth that is much darker, and disturbingly, far more believable. Now, through never-before-revealed testimony from military whistleblowers, eyewitness intelligence reports, and an astonishing body of corroborative evidence, Nick Redfern lays out a shockingly plausible new theory on the Roswell incident: that the crash-site discovery of prototype military aircraft would expose a damning secret -- a highly confidential, U.S. government-sanctioned program to conduct medical experiments on deformed, handicapped, disfigured, and diseased Japanese POWs, exploited as "expendable" victims by their captors. An important account that forces us to take a closer look at both the Roswell story and

post-war American history, *BODY SNATCHERS IN THE DESERT* casts a startling, new light on a shocking conspiracy more than half a century in the making.

Dracula and *Frankenstein's Monster* are horror cinema icons, and the actors most deeply associated with the two roles also shared a unique friendship. Bela Lugosi and Boris Karloff starred in dozens of black-and-white horror films, and over the years managed to collaborate on and co-star in eight movies. Through dozens of interviews and extensive archival research, this greatly expanded new edition examines the Golden Age of Hollywood, the era in which both stars worked, recreates the shooting of Lugosi and Karloff's mutual films, examines their odd and moving personal relationship and analyzes their ongoing legacies. Features include a fully detailed filmography of the eight Karloff and Lugosi films, full summaries of both men's careers and more than 250 photographs, some in color.

Celebrate one of the earliest science fiction novels by rediscovering Jack Finney's internationally acclaimed *Invasion of the Body Snatchers*—which Stephen King calls a story “to be read and savored for its own satisfactions,” now repackaged with a foreword by #1 New York Times bestselling author, Dean Koontz. On a quiet fall evening in the peaceful town of Mill Valley, California, Dr. Miles Bennell discovers an insidious, horrifying plot. Subtly, almost imperceptibly, alien life-forms are taking over the bodies and minds of his neighbors, friends, family, the woman he loves, and the entire world as he knows it. First published in 1955, this classic science fiction thriller about the ultimate alien invasion and the triumph of the human spirit over an invisible enemy has inspired multiple film adaptations and entertained readers for decades. This repackaged edition features a new cover by Hugo award-winning illustrator, John Picacio and a foreword by New York Times bestselling author, Dean Koontz.

Jack Finney's beloved sequel to his classic, New York Times bestselling illustrated novel *Time and Again*. Simon Morley, whose logic-defying trip to the New York City of the 1880s in *Time and Again* has enchanted readers for twenty-five years, embarks on another trip across the borders of time. This time Reuben Prien at the secret, government-sponsored Project wants Si to leave his home in the 1880s and visit New York in 1912. Si's mission: to protect a man who is traveling across the Atlantic with vital documents that could avert World War I. So one fateful day in 1912, Si finds himself aboard the world's most fa-

mous ship...the Titanic.

“[L]ike reading a great tragicomic Irish novel.” —James Wood, *The New Yorker* “Masterful . . . astonishing.” —Cullen Murphy, *The Atlantic* “A landmark history . . . Leavened by the brilliance of O'Toole's insights and wit.” —Claire Messud, *Harper's Winner* • 2021 An Post Irish Book Award — Nonfiction Book of the Year • from the judges: “The most remarkable Irish nonfiction book I've read in the last 10 years”; “[A] book for the ages.” A celebrated Irish writer's magisterial, brilliantly insightful chronicle of the wrenching transformations that dragged his homeland into the modern world. Fintan O'Toole was born in the year the revolution began. It was 1958, and the Irish government—in despair, because all the young people were leaving—opened the country to foreign investment and popular culture. So began a decades-long, ongoing experiment with Irish national identity. In *We Don't Know Ourselves*, O'Toole, one of the Anglophone world's most consummate stylists, weaves his own experiences into Irish social, cultural, and economic change, showing how Ireland, in just one lifetime, has gone from a reactionary “backwater” to an almost totally open society—perhaps the most astonishing national transformation in modern history. Born to a working-class family in the Dublin suburbs, O'Toole served as an altar boy and attended a Christian Brothers school, much as his forebears did. He was enthralled by American Westerns suddenly appearing on Irish television, which were not that far from his own experience, given that Ireland's main export was beef and it was still not unknown for herds of cattle to clatter down Dublin's streets. Yet the Westerns were a sign of what was to come. O'Toole narrates the once unthinkable collapse of the all-powerful Catholic Church, brought down by scandal and by the activism of ordinary Irish, women in particular. He relates the horrific violence of the Troubles in Northern Ireland, which led most Irish to reject violent nationalism. In O'Toole's telling, America became a lodestar, from John F. Kennedy's 1963 visit, when the soon-to-be martyred American president was welcomed as a native son, to the emergence of the Irish technology sector in the late 1990s, driven by American corporations, which set Ireland on the path toward particular disaster during the 2008 financial crisis. A remarkably compassionate yet exacting observer, O'Toole in coruscating prose captures the peculiar Irish habit of “deliberate unknowing,” which allowed myths of national greatness to persist even as the foundations were crumbling. Forty years in the making, *We Don't Know Ourselves* is a

landmark work, a memoir and a national history that ultimately reveals how the two modes are entwined for all of us.

New York Times bestseller Los Angeles Times bestseller USA Today bestseller The highly anticipated debut novel from Norman Reedus, acclaimed star of *The Walking Dead* “This country wasn't built on good—only fought for with good intentions.” Jack's dying mother told him, “Run and never look back.” He spent his life amassing wealth, but after losing his family, he has no one to share it with. Alone with his demons and a backpack, he heads to South America, where people with nothing teach him what matters. After thrashing his dog-abusing boss, Hunter learns of his father's death in a mysterious fire. Biker buddies Nugget and Itch ride with him from North Carolina to California. Stories from his father's life help ease the struggles of small-town Americans. Hunter discovers a secret past. Seventeen-year-old Anne flees Tennessee after her older brother attacks her. She whacks him with a skillet and hops a freight to Alabama with her best friend. Living hand to mouth, they build friendships, uncovering something they never had: family. *The Ravaged* is a fast-paced, up-in-your-face novel of gritty realism, exploring three different personal quests with eerily parallel outcomes.

A groundbreaking contribution to the study of nontheatrical film exhibition, *Carceral Fantasies* tells the little-known story of how cinema found a home in the U.S. penitentiary system and how the prison emerged as a setting and narrative trope in modern cinema. Focusing on films shown in prisons before 1935, Alison Griffiths explores the unique experience of viewing cinema while incarcerated and the complex cultural roots of cinematic renderings of prison life. Griffiths considers a diverse mix of cinematic genres, from early actualities and reenactments of notorious executions to reformist exposés of the 1920s. She connects an early fascination with cinematic images of punishment and execution, especially electrocutions, to the attractions of the nineteenth-century carnival electrical wonder show and Phantasmagoria (a ghost show using magic lantern projections and special effects). Griffiths draws upon convict writing, prison annual reports, and the popular press obsession with prison-house cinema to document the integration of film into existing reformist and educational activities and film's psychic extension of flights of fancy undertaken by inmates in their cells. Combining penal history with visual and film studies and theories surrounding media's sensual effects, *Carceral Fantasies* illuminates how

filmic representations of the penal system enacted ideas about modernity, gender, the body, and the public, shaping both the social experience of cinema and the public's understanding of the modern prison.

The zombie is cinema's most enduring horror icon, having terrified audiences for decades. *Book of the Dead* charts the history of the walking dead from the monster's origins in Haitian voodoo, through its cinematic debut in 1932's *White Zombie* up to blockbuster *World War Z* and beyond. Covering hundreds of movies from America, Europe, Asia and even the Middle East, Jamie Russell examines zombies' on-

screen evolution from Caribbean bogeymen to flesh-eating corpses and apocalyptic plague carriers. With an exhaustive filmography covering the history of the zombie genre, *Book of the Dead* explains our ongoing fascination with the living dead and how this shambolic monster has become a stumbling, moaning metaphor for our age. Fully revised and updated with over 300 new movies Includes an exclusive interview with the 'Don of the Dead' George A. Romero The ultimate resource for zombie fans everywhere

Richmond in the late 19th and early 20th centuries was home to a lively underworld of tricksters, swindlers, confidence men and thieves. The former Confederate capi-

tal's under-staffed police force and dense population—large numbers of immigrants and the very poor—accommodated the enterprising criminal. Newspaper reports of the day offer a glimpse of a wide variety of crimes and misdemeanors, often with a bit of humor or pathos. Based on reports from the proceedings of the Police Court, this book provides a portrait of Richmond—then the most congested city in the U.S.—during the “Golden Age of the Con,” when gamblers, hustlers and frauds plied their trades across the country.

A totalitarian regime has ordered all books to be destroyed, but one of the book burners suddenly realizes their merit.