

Hunger Whitley Strieber William Morrow

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Feature on award selling author Whitley Strieber

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November Book Haul /u0026 IYGIRI TBR Communion by Whitley Strieber(Book Review) Cloak and Dagger Christmas 2020 | TBR Cloak and Dagger Christmas Reading Plans || December TBR [Book Review | The Hunger by Alma Katsu | Horror Hunger Whitley Strieber William Morrow](#)

From Wikipedia, the free encyclopedia First edition (publ. William Morrow) The Hunger (1981) is a novel by Whitley Strieber. The plot involves a beautiful and wealthy vampire named Miriam Blaylock who takes human lovers and transforms them into vampire-human hybrids.

The Hunger (Strieber novel) - Wikipedia

The Hunger by Whitley Strieber ISBN 13: 9780688037574 ISBN 10: 0688037577 Hardcover; New York: William Morrow, 1981; ISBN-13: 978-0688037574

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Whitley Strieber is widely known for his bestselling account of his own close encounter, Communion: A True Story, and has produced a television special based on Confirmation for NBC. He is also the author of the vampire novels The Hunger, The Last Vampire , and Lilith's Dream , and is the new host of his own radio program, Dreamland , founded by Art and Ramona Bell.

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(1945-) US author, much better known for horror novels – like The Wolfen (1978) (see Horror in SF: Werewolves) and the Hunger sequence beginning with The Hunger (1981) (see Vampires) – than for his sf, though he has continued to produce the latter intermittently throughout his career, with an emphasis on the Near Future seen through a perspective that sometimes attempts to justify Paranoia about government conspiracies against the American people.

[Authors : Strieber, Whitley : SFE : Science Fiction ...](#)

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Also, William Morrow has just published journalist Ed Conroy's defense of Strieber's "Communion" story. And the controversial Strieber has added fuel to the fire with the release of "Majestic," a...

[WHITLEY STRIEBER: SCI-FI PHONY OR MAJESTIC MESSENGER? BOOK...](#)

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On December 26th 1985 Whitley Strieber was woken in his isolated cabin in upstate New York, he saw a creature in his bedroom. His next memory is sitting in the woods around the cabin. Hypnosis revealed that Whitley Strieber had been abducted by a UFO and that he had been subjected to medical testing by aliens. Strieber came to realise that he had been abducted by these alien life forms for most of his life, and began to record his experiences with visitors from 'elsewhere'.Whether the reader believes or not his story it will fascinate and terrify. The sincerity and detail of Strieber's account of his experiences is powerful and it will force every reader to ask: what are the aliens trying to communicate, are they here to guide and transform mankind, has the greatest mystery of our time been solved? Is Whitley Strieber an ambassador for beings from another world to contact mankind?

Eternal youth is a wonderful thing for the few who have it, but for Miriam Blaylock, it is a curse -- an existence marred by death and sorrow. Because for the everlasting Miriam, everyone she loves withers and dies. Now, haunted by signs of her adoring husband's imminent demise, Miriam sets out in serach of a new partner, one who can quench her thirst for love and withstand the test of time. She finds it in the beautiful Sarah Roberts, a brilliant young scientist who may hold the secret to immortality. But one thing stands between the intoxicating Miriam Blaylock and the object of her desire: Dr. Tom Haver...and he's about to realize that love and death to hand in hand.

While vampire stories have been part of popular culture since the beginning of the nineteenth century, it has been in recent decades that they have become a central part of American culture. Vampire Legends in Contemporary American Culture looks at how vampire stories—from Bram Stoker's Dracula to Blacula, from Bela Lugosi's films to Love at First Bite—have become part of our ongoing debate about what it means to be human. William Patrick Day looks at how writers and filmmakers as diverse as Anne Rice and Andy Warhol present the vampire as an archetype of human identity, as well as how many post-modern vampire stories reflect our fear and attraction to stories of addiction and violence. He argues that contemporary stories use the character of Dracula to explore modern values, and that stories of vampire slayers, such as the popular television series Buffy the Vampire Slayer, integrate current feminist ideas and the image of the Vietnam veteran into a new heroic version of the vampire story.

How many times have you said, the book was better? And how many times was that actually true? The cinema of the fantastic has benefitted from literary adaptations on a level unlike any other genre. With such brilliant authors as Mary Shelley, Robert Bloch, Pierre Boulle, Edgar Rice Burroughs and Robert Louis Stevenson to choose from, it's no surprise that fantastic film shares its pedigree with literary fiction. But do films never live up to their literary inspirations? Or are some movies just ... better than the books that inspired them? Join genre critics Jim Nemeth and Bob Madison for a rule-busting examination of 21 classic - and not so classic - horror, fantasy and science fiction films, and the classic - and not so classic - books that inspired them. If Came From...The Stories and Novels Behind Classic Horror, Fantasy and Science Fiction Films will delight legions of movie buffs along with devoted readers of cherished fantastic fiction.

The essays in this volume use a humanistic viewpoint to explore the evolution and significance of the vampire in literature from the Romantic era to the millennium."--BOOK JACKET.

The Vampire Archives is the biggest, hungriest, undeadliest collection of vampire stories, as well as the most comprehensive bibliography of vampire fiction ever assembled. Dark, stormy, and delicious, once it sinks its teeth into you there `s no escape. Vampires! Whether imagined by Bram Stoker or Anne Rice, they are part of the human lexicon and as old as blood itself. They are your neighbors, your friends, and they are always lurking. Now Otto Penzler—editor of the bestselling Black Lizard Big Book of Pulps—has compiled the darkest, the scariest, and by far the most evil collection of vampire stories ever. With over eighty stories, including the works of Stephen King and D. H. Lawrence, alongside Lord Byron and Tanith Lee, not to mention Edgar Allan Poe and Harlan Ellison, The Vampire Archives will drive a stake through the heart of any other collection out there. Other contributors include: Arthur Conan Doyle • Ray Bradbury • Ambrose Bierce • H. P. Lovecraft • Harlan Ellison • Roger Zelazny • Robert Bloch • Clive Barker

To explain the millennial shift away from the traditionally dark Protestant post-Enlightenment Gothic, Nelson studies the complex arena of contemporary Gothic subgenres that take the form of novels, films, and graphic novels. She considers the work of Dan Brown and Stephenie Meyer, graphic novelists Mike Mignola and Garth Ennis, Christian writer William P. Young (author of The Shack), and filmmaker Guillermo del Toro. She considers twentieth-century Gothic masters H.P. Lovecraft, Anne Rice, and Stephen King in light of both their immediate ancestors in the eighteenth century and the original Gothic--the late medieval period from which Horace Walpole and his successors drew their inspiration. Fictions such as the Twilight and Left Behind series do more than follow the conventions of the classic Gothic novel. They are radically reviving and reinventing the transcendental worldview that informed the West's premodern era. As Jesus becomes mortal in The Da Vinci Code and the child Ofelia becomes a goddess in Pan's Labyrinth, Nelson argues that this unprecedented mainstreaming of a spiritually driven supernaturalism is a harbinger of what a post-Christian religion in America might look like.

Monsters and shape-shifters have always held a special fascination in mythologies, legends, and folklore the world over. From ancient customs to famous cases of beasts and vampires and their reflections in popular culture, 600 entries provide definitions, explanations, and lists of suggested further reading.

The undead are very much alive in contemporary entertainment and lore. Indeed, vampires and zombies have garnered attention in print media, cinema, and on television. The vampire, with roots in medieval European folklore, and the zombie, with origins in Afro-Caribbean mythology, have both undergone significant transformations in global culture, proliferating as deviant representatives of the zeitgeist. As this volume demonstrates, distribution of vampires and zombies across time and space has revealed these undead figures to carry multiple meanings. Of all monsters, vampires and zombies seem to be the trendiest--the most regularly incarnate of the undead and the monsters most frequently represented in the media and pop culture. Moreover, both figures have experienced radical reinterpretations. If in the past vampires were evil, blood-sucking exploiters and zombies were brainless victims, they now have metamorphosed into kinder and gentler blood-sucking vampires and crueler, more relentless, flesh-eating zombies. Although the portrayals of both vampires and zombies can be traced back to specific regions and predate mass media, the introduction of mass distribution through film and game technologies has significantly modified their depiction over time and in new environments. Among other topics, contributors discuss zombies in Thai films, vampire novels of Mexico, and undead avatars in horror videogames. This volume--with scholars from different national and cultural backgrounds--explores the transformations that the vampire and zombie figures undergo when they travel globally and through various media and cultures.

