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KIMBERLY DESHAWN

Investigating Stranger Things Taylor & Francis

The first-ever biography of the one-of-kind author who created *The Giving Tree*, *Where the Sidewalk Ends* and *A Light in the Attic* [Bleeding Skull](#) ABC-CLIO

International tensions around water are rising in many of the world's most volatile regions. The policy recipe pursued by the West, and imposed on governments elsewhere, is to pass control over water to private interests, which simply accelerates the cycle of inequality and deprivation. California, as well as China, South Africa, Mexico and countries on every continent already face a crisis. This book exposes the enormity of the problem, the dangers of the proposed solution and the alternative, which is to recognize access to water as a fundamental human right, not dependent on ability to pay.

The Hidden Staircase Travelers' Tales

An index to library and information science literature.

A World Without "Whom" Harper Collins

The Turn of the Screw is an 1898 horror novella by Henry James that first appeared in serial format in *Collier's Weekly* magazine (January 27 - April 16, 1898). In October 1898 it appeared in *The Two Magics*, a book published by Macmillan in New York City and Heinemann in London. Classified as both gothic fiction and a ghost story, the novella focuses on a governess who, caring for two children at a remote estate, becomes convinced that the grounds are haunted.

Michael Clayton Simon and Schuster

This edited collection explores the narrative, genre, nostalgia and fandoms of the phenomenally successful Netflix original series,

Stranger Things. The book brings together scholars in the fields of media, humanities, communications and cultural studies to consider the various ways in which the Duffer Brothers' show both challenges and confirms pre-conceived notions of cult media. Through its three sections on texts, contexts and receptions, the collection examines all aspects of the series' presence in popular culture, engaging in debates surrounding cult horror, teen drama, fan practices, and contemporary anxieties in the era of Trump. Its chapters seek to address relatively neglected areas of scholarship in the realm of cult media, such as set design, fashion, and the immersive Secret Cinema Experience. These discussions also serve to demonstrate how cult texts are facilitated by the new age of television, where notions of medium specificity are fundamentally transformed and streaming platforms open up shows to extensive analysis in the now mainstream world of cult entertainment.

One Love Forever Harlequin

#1 New York Times bestselling author Stephen King's terrifying novella about a town engulfed in a dense, mysterious mist as humanity makes its last stand against unholy destruction—originally published in the acclaimed short story collection *Skeleton Crew* and made into a TV series, as well as a feature film starring Thomas Jane and Marcia Gay Harden. In the wake of a summer storm, terror descends...David Drayton, his son Billy, and their neighbor Brent Norton join dozens of others and head to the local grocery store to replenish supplies following a freak storm. Once there, they become trapped by a strange mist that has enveloped the town. As the confinement takes its toll on their nerves, a religious zealot, Mrs. Carmody, begins to play on their fears to convince them that this is God's vengeance for their sins. She insists a sacrifice must be made and two groups—those for and those against—are aligned. Clearly, staying in the store

may prove fatal, and the Draytons, along with store employee Ollie Weeks, Amanda Dumfries, Irene Reppler, and Dan Miller, attempt to make their escape. But what's out there may be worse than what they left behind. This exhilarating novella explores the horror in both the enemy you know—and the one you can only imagine.

Billboard Penguin

He directed *The Texas Chain Saw Massacre*, the most infamous and visceral horror film of all time. He directed *Poltergeist*, one of the most successful ghost stories of the 20th century. He was called a Master of Horror and he worked with screen legends James Mason, Neville Brand, Karen Black, Fred Willard, Dennis Hopper, Anthony Perkins, Mel Ferrer & Marie Windsor. He elegantly navigated the works of pulp legends Ambrose Bierce, Stephen King, Cornell Woolrich, & Richard Matheson. And yet Tobe Hooper is one of the most unsung film artists of the last fifty years. How did the man famous for creating some of the most endearing images of terrible things, who did for the hardware store what *Jaws* did for the beach, become someone in need of rescue? Cinemaphagy is the study of an artist's working life, his bountiful creativity, his ardent cinephilia, his prolific career in film and television, his lasting influence beyond the saw. Horror movie directors are too frequently pigeonholed as purveyors of the macabre but in truth Hooper was one of the most boldly experimental genre filmmakers in the game, fusing a Texan psychedelia with an earnest classical style gleaned from years watching classic films. Tobe Hooper's life and work is like four years of film school, and every film he made, no matter how thankless, no matter how silly the assignment on paper, became a rich, roiling text on the political underside of the American cinema. No one made movies about cinema less ostentatiously and with more love. Movies with lurid titles like *Spontaneous*

Combustion and The Mangler hide essays about the history of labor, Cold War iconography, and the corrosive legacy of a culture built on lies. Tobe Hooper is still too often represented as a man with a monolithic legacy, the creator of one great film and nothing else. It's well past time the depth and breadth of his obsessions and his gifts were discussed by a culture that ignored his years of hard work. Tobe Hooper directed The Texas Chain Saw Massacre but that is literally just the start of one of the most exciting, free, and expressionistic bodies of work in the American cinema. *The Turn of the Screw Illustrated* Farrar, Straus, and Giroux A guidebook with a decidedly different approach, "Mousejunkies! 3rd Edition" is a collection of humorous travelogues and insider how-to secrets compiled after scores of trips to Walt Disney World. The book draws on the insights of a panel of Disney fanatics — The Mousejunkies — following dozens of personal vacations, trade shows and press trips in recent years. This third edition brings everything up to date with countless new tips, tricks, and tales. "Mousejunkies!" provides tips and travel plans told through personal accounts – something that sets it apart from all the other guides. All of the most important topics are covered: When to go, where to stay, what to do and where to eat. But readers will also learn Zen and the art of not melting down under the Florida sun, how to extract your family from Fantasmic with your sanity intact, where to catch a mid-afternoon catnap in the theme parks, and even how wrong things go when Epcotch strikes. "Mousejunkies!" is more than one travel writer's experiences at one of the most popular vacation destinations in the world. The Mousejunkies are a group of seemingly well-adjusted adults who have found themselves inexplicably drawn to Walt Disney World, again and again. Each has taken his or her own path, finding their way separately. When the smoke cleared, the group found itself back in reality, staring at one another over a pile of discarded annual passes and a useless collection of novelty hats. The stories - wry, humorous and told with an affection gained through years of Disney addiction - paint vivid portraits of a creatively engineered world, where unexpected surprises create lasting memories. The tips - valuable information designed to help readers get more out of their vacations - are told with a sly wink and the desire to share the secrets that make trips to central Florida more memorable. From touring plans to tongue-in-cheek reviews of the theme parks' restrooms, "Mousejunkies!"

provides readers with useful information couched in obsessively-detailed narrative with a humorous touch.

Library of Congress Subject Headings Springer Nature Cinema: A Visual Anthropology provides a clear and concise summary of the key ideas, debates, and texts of the most important approaches to the study of fiction film from around the world. The book examines ways to address film and film experience beyond the study of the audience. Cross-disciplinary in scope, Cinema uses ideas and approaches both from within and outside of anthropology to further students' knowledge of and interest in fiction film. Including selected, globally based case studies to highlight and exemplify important issues, the book also contains suggested Further Reading for each chapter, for students to expand their learning independently. Exploring fundamental methods and approaches to engage this most interesting and vibrant of media, Cinema will be essential reading for students of anthropology and film.

Psycho-Sexual Miniver Press

Presents a script of the film, along with photographs, complete cast and crew credits, and a foreword by the director.

Blue Gold Knopf Books for Young Readers

Trick 'r Treat delves into the four stories that make up the feature film, Trick 'r Treat releasing in October 2007. It reflects Dougherty's personal take on the filmmaking process, details how the ideas and art came together, and presents it with exclusive special features in a unique format. The genre encompasses drama, horror, thriller...mixed with a good dose of twisted humor. Set in a small suburban town, Trick 'r Treat explores Halloween traditions while following a group of people trying to survive the most terrifying night of the year. From a serial killer who specializes in poisoning candy; to a group of mischievous kids who unearth their town's dark secret; to a young woman hunted by masked stalker at the local festival; to a cantankerous old hermit confronted by a demonic trick-or-treater, the film is filled with horrifying surprises, nervous laughs and strange creatures of every variety--human or otherwise. The atmosphere Dougherty creates on film mirrors the flavor of his art--whimsical, yet eerie. It seems welcoming from a distance, but the closer you look, the more you see the twisted, dark side of Dougherty's mind. Dougherty's third-grade teacher once remarked on a report card that his behavior exhibited "early evidence of what may be an

extraordinary morbid ingenuity." Years later, his drawings and doodles of the youthful, eerily pumpkin-headed character, Sam--a kind of ghost of Halloweens past--along with a number of other creepy, unforgettable characters, have made it to the big screen. There, Dougherty's art and storytelling promise to take a fresh twist. At the launch of his career he's already got a loyal following eagerly awaiting his next spooky project.

Woman President Bloomsbury Publishing USA

Named Most Anticipated of 2021 by Oprah Magazine * Marie Claire * Ms. Magazine * E! * Parade Magazine * Buzzfeed * Cosmo * The Rumpus * GoodReads * Autostraddle * Brit & Co * Refinery29 * Betches * BookRiot and others! A LibraryReads Pick "HONEY GIRL is an emotional, heartfelt, charming debut, and I loved every moment of it." — Jasmine Guillory, New York Times bestselling author of The Proposal When becoming an adult means learning to love yourself first. With her newly completed PhD in astronomy in hand, twenty-eight-year-old Grace Porter goes on a girls' trip to Vegas to celebrate. She's a straight A, work-through-the-summer certified high achiever. She is not the kind of person who goes to Vegas and gets drunkenly married to a woman whose name she doesn't know...until she does exactly that. This one moment of departure from her stern ex-military father's plans for her life has Grace wondering why she doesn't feel more fulfilled from completing her degree. Staggering under the weight of her parent's expectations, a struggling job market and feelings of burnout, Grace flees her home in Portland for a summer in New York with the wife she barely knows. In New York, she's able to ignore all the constant questions about her future plans and falls hard for her creative and beautiful wife, Yuki Yamamoto. But when reality comes crashing in, Grace must face what she's been running from all along—the fears that make us human, the family scars that need to heal and the longing for connection, especially when navigating the messiness of adulthood.

The Business of Film Simon and Schuster

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1917 edition. Excerpt: ... (6) Columns for Discount on Purchases and Discount on Notes on the same side of the Cash Book; (c) Columns for Discount on Sales and Cash Sales on the

debit side of the Cash Book; (d) Departmental columns in the Sales Book and in the Purchase Book. Controlling Accounts.--The addition of special columns in books of original entry makes possible the keeping of Controlling Accounts. The most common examples of such accounts are Accounts Receivable account and Accounts Payable account. These summary accounts, respectively, displace individual customers' and creditors' accounts in the Ledger. The customers' accounts are then segregated in another book called the Sales Ledger or Customers' Ledger, while the creditors' accounts are kept in the Purchase or Creditors' Ledger. The original Ledger, now much reduced in size, is called the General Ledger. The Trial Balance now refers to the accounts in the General Ledger. It is evident that the task of taking a Trial Balance is greatly simplified because so many fewer accounts are involved. A Schedule of Accounts Receivable is then prepared, consisting of the balances found in the Sales Ledger, and its total must agree with the balance of the Accounts Receivable account shown in the Trial Balance. A similar Schedule of Accounts Payable, made up of all the balances in the Purchase Ledger, is prepared, and it must agree with the balance of the Accounts Payable account of the General Ledger." The Balance Sheet.--In the more elementary part of the text, the student learned how to prepare a Statement of Assets and Liabilities for the purpose of disclosing the net capital of an enterprise. In the present chapter he was shown how to prepare a similar statement, the Balance Sheet. For all practical...

Slade House Harper Collins

Now a major motion picture streaming on Netflix! Mile 81 meets "N." in this novella collaboration between Stephen King and Joe Hill. As USA TODAY said of Stephen King's Mile 81: "Park and scream. Could there be any better place to set a horror story than an abandoned rest stop?" In the Tall Grass begins with a sister and brother who pull off to the side of the road after hearing a young boy crying for help from beyond the tall grass. Within minutes they are disoriented, in deeper than seems possible, and they've lost one another. The boy's cries are more and more desperate. What follows is a terrifying, entertaining, and masterfully told tale, as only Stephen King and Joe Hill can deliver.

Official Gazette of the United States Patent and Trademark Office
McFarland

The millennials, who constitute the largest generation in America's history, may resist a simple definition; nevertheless, they do share a number of common traits and also an ever increasing presence on film and television. This collection of new essays first situates the millennials within their historical context and then proceeds to an examination of specific characteristics--as addressed in the television and film narratives created about them, including their relationship to work, technology, family, religion, romance and history. Drawing on a multiplicity of theoretical frameworks, the essays show how these cultural products work at a number of levels, and through a variety of means, to shape our understanding of the millennials.

The Complete Misfits Discography Simon and Schuster

This film spans the entire career of TAD, featuring archival live footage, interviews, music videos, and lost footage, as well as new footage and interviews with the band members and Krist Novoselic (Nirvana), Mark Arm (Mudhoney), Kim Thayil (Soundgarden), Chad Channing (Nirvana), and many others. "TAD took the idea of playing LIVE very seriously; it was a life or death matter. This film not only stands as testimony to that claim, but it's also a cinematic document of the world's HEAVIEST band EVER (as Bruce Pavitt so incisively puts it) bodily stretching that assertion beyond any previously known limitations. Better than a tattoo, it's an open scar that roars, a broken alarm bell ringing from the lost event horizon of a long-dead star, one we could never see--that is, until this film clipped it back onto the light box of the silver screen, where it can be deciphered and viewed anew.

This documentary telescopes the musical pathology of TAD down into the image of an electrocardiograph recording the minor-mode melody of a final infarct, a demented soundtrack that is neither tame nor de-clawed. It was never meant to be. Dare to feel it, and, like me, risk bleeding internally." - Kurt Danielson, *Halloween 2007*.

The Stone Cold Truth Independently Published

This book brings genre back to the forefront of the current transmedia trend. Genres are perhaps the most innately transmedial of media constructs, formed as they are from all kinds of industrial, technological and discursive phenomena. Yet, few have considered how genre works in a multiplatform context. This book does precisely that, making a uniquely transmedial contribution to the study of genre in the age of media

convergence. The book interrogates how industrial, technological and participatory transformations of digital platforms and emerging technologies reshape workings of genre. The authors consider franchises such as Star Wars, streaming platforms such as Netflix, catch-up services such as ITV Hub, creative technologies such as virtual reality, and beyond. In setting the stage for the revival of genre theory in contemporary transmedia scholarship, this book pushes forward understandings of multiplatform media and the emerging form and function of genre across contemporary culture.

Busted Circuits and Ringing Ears Routledge

The official film tie-in to the March 2007 action-packed supernatural blockbuster from Marvel Comics and Sony Pictures - starring Nicolas Cage and Peter Fonda.

The Infinite Sea Springer Nature

On 14 January 2003 Steve Austin was voted the best professional wrestler of the last ten years in a WWE fan poll. In addition to the WWE he has wrestled in the ECW, the WCW and WWF. He has been known as The Ring Master, Superstar Steve Austin, Stunning Steve Austin and now Stone Cold Steve Austin. He has held the tag team belt in WCW and WWF, the Million Dollar Belt and the Intercontinental Championship in WWF. He won the 1996 King of the Ring, the 1997 Royal Rumble and the Larry Flynt Freedom of Speech Slammy. Steve Austin is by far the best and most exciting wrestler today. A notoriously private man, this is the book his fans have been waiting for: his own personal story, told in full for the first time.

Cinemaphagy Rowman & Littlefield

What elements of American political and rhetorical culture block the imagining—and thus, the electing—of a woman as president? Examining both major-party and third-party campaigns by women, including the 2008 campaigns of Hillary Clinton and Sarah Palin, the authors of *Woman President: Confronting Postfeminist Political Culture* identify the factors that limit electoral possibilities for women. Pundits have been predicting women's political ascendancy for years. And yet, although the 2008 presidential campaign featured Hillary Clinton as an early frontrunner for the Democratic presidential nomination and Sarah Palin as the first female Republican vice-presidential nominee, no woman has yet held either of the top two offices. The reasons for this are complex and varied, but the authors assert that the

question certainly encompasses more than the shortcomings of women candidates or the demands of the particular political moment. Instead, the authors identify a pernicious backlash against women presidential candidates—one that is expressed in

both political and popular culture. In *Woman President: Confronting Postfeminist Political Culture*, Kristina Horn Sheeler and Karrin Vasby Anderson provide a discussion of US presidentiality as a unique rhetorical role. Within that framework, they review women's historical and contemporary presidential

bids, placing special emphasis on the 2008 campaign. They also consider how presidentiality is framed in candidate oratory, campaign journalism, film and television, digital media, and political parody.