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UTZUT - CONWAY CHAPMAN

Auggie Pullman, who was born with extreme facial abnormalities, goes from being home-schooled to entering fifth grade at a private middle school in Manhattan, which entails enduring the taunting and fear of his classmates.

This book explores the representation of real-life serial murders as adapted for the screen and popular culture. Bringing together a selection of essays from international scholars, *Serial Killing on Screen: Adaptation, True Crime and Popular Culture* examines the ways in which the screen has become a crucial site through which the most troubling of real-life crimes are represented, (re)constructed and made accessible to the public. Situated at the nexus of film and screen studies, theatre studies, cultural studies, criminology and sociology, this interdisciplinary collection raises questions about, and implications for, thinking about the adaptation and representation of true crime in popular culture, and the ideologies at stake in such narratives. It discusses the ways in which the adaptation of real-life serial murder intersects with other markers of cultural identity (gender, race, class, disability), as well as aspects of criminology (offenders, victims, policing, and profiling) and psychology (psychopathy, sociopathy, and paraphilia). This collection is unique in its combined focus on the adaptation of crimes committed by real-life criminal figures who have gained international notoriety for their plural offences, including, for example, Ted Bundy, Ian Brady and Myra Hindley, Aileen Wuornos, Jack the Ripper, and the Zodiac, and for situating the tales of these crimes and their victims' stories within the field of adaptation studies.

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 candi-

dates 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.

Originally published in 1971, *The Exorcist* remains one of the most controversial novels ever written and went on to become a literary phenomenon. Inspired by a true story of a child's demonic possession in the 1940s, William Peter Blatty created an iconic novel that focuses on Regan, the eleven-year-old daughter of a movie actress residing in Washington, D.C. A small group of overwhelmed yet determined individuals must rescue Regan from her unspeakable fate, and the drama that ensues is gripping and unfailingly terrifying. Two years after its publication, *The Exorcist* was, of course, turned into a wildly popular motion picture, garnering ten Academy Award nominations. On opening day of the film, lines of the novel's fans stretched around city blocks. In Chicago, frustrated moviegoers used a battering ram to gain entry through the double side doors of a theater. In Kansas City, police used tear gas to disperse an impatient crowd who tried to force their way into a cinema. The three major television networks carried footage of these events; CBS's *Walter Cronkite* devoted almost ten minutes to the story. *The Exorcist* was, and is, more than just a novel and a film: it is a true landmark. Purposefully raw and profane, *The Exorcist* still has the extraordinary ability to disturb readers and cause them to forget that it is "just a story." Published here in this beautiful fortieth anniversary edition, it remains an unforgettable reading experience and will continue to shock and frighten a new generation of readers.

A #1 New York Times Bestseller and New York Times Book Review Editors' Choice! Legendary storyteller Stephen King goes into the deepest well of his imagination in this spellbinding novel about a seventeen-year-old boy who inherits the keys to a parallel world where good and evil are at war, and the stakes could not be higher—for that world or ours. Charlie Reade looks like a regular high school kid, great at baseball and football, a decent student. But he carries a heavy load. His mom was killed in a hit-and-run accident when he was seven, and grief drove his dad to drink. Charlie learned how

to take care of himself—and his dad. When Charlie is seventeen, he meets a dog named Radar and her aging master, Howard Bowditch, a recluse in a big house at the top of a big hill, with a locked shed in the backyard. Sometimes strange sounds emerge from it. Charlie starts doing jobs for Mr. Bowditch and loses his heart to Radar. Then, when Bowditch dies, he leaves Charlie a cassette tape telling a story no one would believe. What Bowditch knows, and has kept secret all his long life, is that inside the shed is a portal to another world. King's storytelling in *Fairy Tale* soars. This is a magnificent and terrifying tale in which good is pitted against overwhelming evil, and a heroic boy—and his dog—must lead the battle. Early in the *Pandemic*, King asked himself: "What could you write that would make you happy?" "As if my imagination had been waiting for the question to be asked, I saw a vast deserted city—deserted but alive. I saw the empty streets, the haunted buildings, a gargoyle head lying overturned in the street. I saw smashed statues (of what I didn't know, but I eventually found out). I saw a huge, sprawling palace with glass towers so high their tips pierced the clouds. Those images released the story I wanted to tell."

#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.

The riveting follow-up to the New York Times bestselling *The 5th Wave*, hailed by Justin Cronin as "wildly entertaining." How do you rid the Earth of seven billion humans? Rid the humans of their humanity. Surviving the first four waves was nearly impossible. Now Cassie Sullivan finds herself in a new world, a world in which the fundamental trust that binds us together is gone. As the 5th Wave rolls across the landscape, Cassie, Ben, and Ringer are forced to confront the Others' ultimate goal: the extermination of the human race. Cassie and her friends haven't seen the depths to which the Others will sink, nor have the Others seen the heights to which humanity will rise, in the ultimate battle between life and death, hope and despair, love and hate. Praise for *The Infinite Sea* "Heart-pounding pacing, lyrical prose and mind-bending twists . . ."—*The New York Times Book Review* "Impressively improves on the excellent beginning of the trilogy."—*USA Today* "An epic sci-fi novel with all the romance, action, and suspense you could ever want."—*Seventeen.com* "This gut-wrenching sequel to *The 5th Wave* careens on a violent course of nonstop action."—*Publishers Weekly*, starred review "A breathless, grueling survival story . . . Yancey's prose remains unimpeachable—every paragraph is laden with setting, theme, and emotion."—*Booklist*, starred review "A roller-coaster ride of a sequel."—*Kirkus Reviews* "It doesn't just move the story forward, but even opens up new

possibilities in the previous book." —*Geekdad.com*

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

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.

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 a 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 Halloween's 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.

Will we ever get tired of *Clueless*? Ugh, as if! Acclaimed pop culture journalist Jen Chaney celebrates the twentieth anniversary of the classic film's release in the first book of its kind, weaving together original interviews with writer and director Amy Heckerling; key cast members, including Alicia Silverstone (Cher), Paul Rudd (Josh), Stacey Dash (Dionne), Donald Faison (Murray), Elisa Donovan (Amber), Wallace Shawn (Mr. Hall), Twink Caplan (Ms. Geist and associate producer); and other crucial *Clueless* players like costume designer Mona May, casting director Marcia Ross, director of photography Bill Pope, former Paramount chairwoman Sherry Lansing, and many more. Cast and crew also pay heartfelt tribute to the late Brittany Murphy, who lit up the screen as Cher's protégée, Tai. Chaney explores the influence of Jane Austen's *Emma* as the unlikely framework for Heckerling's script, the rigorous casting process (including the future stars who didn't make the cut), the functional yet fashion-forward wardrobe, the unique slang that drew from the past and coined new phrases for the future, the sun-drenched soundtrack that set the tone, and—above all—the massive amount

of work, creativity, and craft that went into making *Clueless* look so effortlessly bright and glossy. As *If!* illuminates why plaid skirts and knee socks will never go out of style, and why *Clueless* remains one of the most beloved comedies of all time.

"A provocative and jaunty romp through the dos and don'ts of writing for the internet" (NYT)—the practical, the playful, and the politically correct—from BuzzFeed copy chief Emmy Favilla. *A World Without "Whom"* is Eats, Shoots & Leaves for the internet age, and BuzzFeed global copy chief Emmy Favilla is the witty go-to style guru of webspeak. As language evolves faster than ever before, what is the future of "correct" writing? When Favilla was tasked with creating a style guide for BuzzFeed, she opted for spelling, grammar, and punctuation guidelines that would reflect not only the site's lighthearted tone, but also how readers actually use language IRL. With wry cleverness and an uncanny intuition for the possibilities of internet-age expression, Favilla makes a case for breaking the rules laid out by *Strunk and White: A world without "whom,"* she argues, is a world with more room for writing that's clear, timely, pleasurable, and politically aware. Featuring priceless emoji strings, sidebars, quizzes, and style debates among the most lovable word nerds in the digital media world—of which Favilla is queen—*A World Without "Whom"* is essential for readers and writers of virtually everything: news articles, blog posts, tweets, texts, emails, and whatever comes next . . . so basically everyone.

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.

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.

Experience the incredible pop culture art of Mondo, beloved by fans and iconic filmmakers alike. Based in Austin, Texas, Mondo is an art gallery and online store devoted to the love of film, art, music, and collectibles. Over the years, the company has received global recognition for its incredible art posters that bring to life classic films, television shows, and comics in a refreshing and utterly striking new way, offering a unique perspective on everything from *Star Wars* to *Robocop*, *Back to the Future*, *Jurassic Park*, *Game of Thrones*, *Godzilla*, *Kill Bill*, and many, many more. For the first

time, *The Art of Mondo* brings together this highly sought-after art in one deluxe volume that showcases the incredible ingenuity of the studio's diverse stable of artists whose vastly different styles are united by one guiding principle: limitless passion for their subject matter. Adored by the creative talents to whom Mondo's art pays tribute—including Paul Thomas Anderson, Guillermo del Toro, Zack Snyder, Quentin Tarantino, and Edgar Wright, to name but a few—this richly imaginative work is fueled by a love of pop culture that fans recognize and identify with, giving Mondo's output a rare and valuable synergy with its audience. While these posters are normally produced in a limited quantity and sell out in minutes, *The Art of Mondo* allows fans to explore the studio's remarkable back catalog, including Olly Moss's iconic *Star Wars* trilogy work, Laurent Durieux's brilliantly subtle *Jaws* poster, and Tyler Stout's evocative *Guardians of the Galaxy* art. Other key Mondo artists such as Jock, Martin Ansin, and Aaron Horkey will also feature. Definitive, visually stunning, and filled with art that celebrates some of the biggest and best-loved properties in pop culture, *The Art of Mondo* is the ultimate book for cult art fans everywhere.

This updated third edition introduces readers to the business of film at every stage of the filmmaking lifecycle, from planning and production to financing, marketing, and distribution. Celebrated authors Stephen R. Greenwald and Paula Landry offer a practical, hands-on guide to the business aspects of this evolving industry, exploring streaming, development, financing trends, regional/global/online distribution, shifting business models, exhibition, multi-platform delivery, marketing, VR/AR, virtual production, accounting, and more. The book is illustrated throughout with sample financing scenarios and charts/graphics, and includes detailed case studies from projects of different budgets and markets. This new and expanded edition has been updated to reflect the new challenges facing the industry due to Covid-19 and how to navigate the new landscape of film financing and distribution. Other updates include coverage of new indie films and distributors, virtual production, the recent impact of global markets including the biggest streamers like Netflix, Apple and Amazon are how they are shaping the future of the business. This is essential reading for students looking for foundational knowledge of the film industry and guidance on how to successfully adapt to constant changes in the entertainment business. Extensive online support material accompanies the book including downloadable forms and templates, PowerPoint slides, quizzes and test banks, and other additional resources.

One of the most powerful forces in world culture, American cinema has a long and complex history that stretches through more than a century. This history not only includes a legacy of hundreds of important films but also the evolution of the film industry itself, which is in many ways a microcosm of the history of American society. *Historical Dictionary of American Cinema, Second Edition* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 600 cross-referenced entries covering people, films, companies, techniques, themes, and subgenres that have made American cinema such a vital part of world culture.

A celebration of the most obscure, bizarre, and brain-busting movies ever made, this film guide features 250 in-depth reviews that have escaped the radar of people with taste and the tolerance of critics — Goregasm! I Was a Teenage Serial Killer! Satan Claus! Die Hard Dracula! Curated by the enthusiastic minds behind BleedingSkull.com, this book gets deep into gutter-level, no-budget horror, from shot-on-VHS revelations (*Eyes of the Werewolf*) to forgotten outsider art hallucinations (*Alien*

Beasts). Jam-packed with rare photographs, advertisements, and VHS sleeves (most of which have never been seen before), *Bleeding Skull* is an edifying, laugh-out-loud guide to the dusty inventory of the greatest video store that never existed.

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.

In its 114th year, *Billboard* remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

This book examines the presidency's relationship with television entertainment, particularly late night comic talk shows. It covers presidential campaigns and administrations from Ronald Reagan to Donald Trump.

An index to library and information science literature.

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.

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.

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.

A pioneering "horror-punk" band, the Misfits are legends in their own time. This discography tells the story of the band in all of its incarnations through all of their recorded output--both official and unauthorized releases. Discographies are provided for both present and former members' solo projects and bands, along with a wealth of rare record sleeves, photos and vintage posters documenting the evolution of the band and the brand.

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...

This fascinating book uncovers the history behind urban legends and explains how the contemporary iterations of familiar fictional tales provide a window into the modern concerns—and digital advancements—of our society. • Extended examples of the literature and references to contemporary legends • Relevant, insightful comments from seasoned authors in the genre • A comprehensive overview of recent available research • A list of Internet sites that debunk or confirm urban legends

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 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.

Bridging landmark territory in film studies, Psycho-Sexual is the first book to apply Alfred Hitchcock's legacy to three key directors of 1970s Hollywood—Brian De Palma, Martin Scorsese, and William Friedkin—whose work suggests the pornographic male gaze that emerged in Hitchcock's depiction of the voyeuristic, homoerotically inclined American man. Combining queer theory with a psychoanalytic perspective, David Greven begins with a reconsideration of Psycho and the 1956 remake of The Man Who Knew Too Much to introduce the filmmaker's evolutionary development of American masculinity. Psycho-Sexual probes De Palma's early Vietnam War draft-dodger comedies as well as his film Dressed to Kill, along with Scorsese's Taxi Driver and Friedkin's Cruising as reactions to and inventive elaborations upon Hitchcock's gendered themes and aesthetic approaches. Greven demonstrates how the significant political achievement of these films arises from a deeply disturbing, violent, even sorrowful psychological and social context. Engaging with contemporary theories of pornography while establishing pornography's emergence during the classical Hollywood era, Greven argues that New Hollywood filmmakers seized upon Hitchcock's radical decentering of heterosexual male dominance. The resulting images of heterosexual male ambivalence allowed for an investment in same-sex desire; an aura of homophobia became informed by a fascination with the homoerotic. Psycho-Sexual also explores the broader gender crisis and disorganization that permeated the Cold War and New Hollywood eras, reimagining the defining premises of Hitchcock criticism.

The first-ever biography of the one-of-a-kind author who created *The Giving Tree*, *Where the Sidewalk Ends* and *A Light in the Attic*

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.

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.

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.

I want to be direct, my name is Greg. I go by "Onision" online. This book is made up of events that occurred in my own life mixed with fiction from the made up life of James. James is essentially a better version of myself. His home, his school & his life all resemble my own at his age. The people James analyzes and is surrounded by are not so unlike those I've known as well. I have experienced much of the loss James has however his happier moments are more often than not also mine. I want to share my story without it being purely non-fiction. I simply felt this approach would make for a far

better book. Stones to Abbigale is not just my book, it is a piece of who I am.