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**STEPHEN JONES** lives in London, England. He is the winner of three World Fantasy Awards, four Horror Writers Association Bram Stoker Awards and three International Horror Guild Awards as well as being a twenty-time recipient of the British Fantasy Award and a Hugo Award nominee. A former television producer/director and genre movie publicist and consultant (the first three *Hellraiser* movies, *Night Life*, *Nightbreed*, *Split Second*, *Mind Ripper*, *Last Gasp* etc.), he is the co-editor of *Horror: 100 Best Books*, *Horror: Another 100 Best Books*, *The Best Horror from Fantasy Tales*, *Gaslight & Ghosts*, *Now We Are Sick*, *H.P. Lovecraft's Book of Horror*, *The Anthology of Fantasy & the Supernatural*, *Secret City: Strange Tales of London*, *Great Ghost Stories*, *Tales to Freeze the Blood: More Great Ghost Stories* and the *Dark Terrors*, *Dark Voices* and *Fantasy Tales* series. He has written *Coraline: A Visual Companion*, *Stardust: The Visual Companion*, *Creepshows: The Illustrated Stephen King Movie Guide*, *The Essential Monster Movie Guide*, *The Illustrated Vampire Movie Guide*, *The Illustrated Dinosaur Movie Guide*, *The Illustrated Frankenstein Movie Guide* and *The Illustrated Werewolf Movie Guide*, and compiled *The Mammoth Book of Best New Horror* series, *The Mammoth Book of Terror*, *The Mammoth Book of Vampires*, *The Mammoth Book of Zombies*, *The Mammoth Book of Werewolves*, *The Mammoth Book of Frankenstein*, *The Mammoth Book of Dracula*, *The Mammoth Book of Vampire Stories by Women*, *The Mammoth Book of New Terror*, *The Mammoth Book of Monsters*, *Shadows Over Innsmouth*, *Weird Shadows Over Innsmouth*, *Dark Detectives*, *Dancing with the Dark*, *Dark of the Night*, *White of the Moon*, *Keep Out the Night*, *By Moonlight Only*, *Don't Turn Out the Light*, *H.P. Lovecraft's Book of the Supernatural*, *Travellers in Darkness*, *Summer Chills*, *Brighton Shock!*, *Exorcisms and Ecstasies* by Karl Edward Wagner, *The Vampire Stories of R. Chetwynd-Hayes*, *Phantoms and Fiends* and *Frights and Fancies* by R. Chetwynd-Hayes, *James Herbert: By Horror Haunted*, *Basil Copper: A Life in Books*, *Necronomicon: The Best Weird Tales of H.P. Lovecraft*, *The Complete Chronicles of Conan* and *Conan's Brethren* by Robert E. Howard, *The Emperor of Dreams: The Lost Worlds of Clark Ashton Smith*, *Sea-Kings of Mars and Otherworldly Stories* by Leigh Brackett, *The Mark of the Beast and Other Fantastical Tales* by Rudyard Kipling, *Darkness Mist & Shadow: The Collected Macabre Tales of Basil Copper*, *Pelican Cay & Other Disquieting Tales* by David Case, *Clive Barker's A-Z of Horror*, *Clive Barker's Shadows in Eden*, *Clive Barker's The Nightbreed Chronicles*, *The Hellraiser Chronicles* and volumes of poetry by H.P. Lovecraft, Robert E. Howard and Clark Ashton Smith. A Guest of Honour at the 2002 World Fantasy Convention in Minneapolis, Minnesota, and the 2004 World Horror Convention in Phoenix, Arizona, he has been a guest lecturer at UCLA in California and London's Kingston University and St Mary's University College. You can visit his website at [www.stephenjoneseditor.com](http://www.stephenjoneseditor.com)

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THE MAMMOTH BOOK OF  
**BEST NEW  
HORROR**

VOLUME 21

Edited with an Introduction by  
STEPHEN JONES



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*This edition of Best New Horror is dedicated  
to the memory of my other “brother” in Chicago  
– JAY BROECKER –  
(1946–2010)  
whose support of my career and many kindnesses  
to me over the years will never be forgotten.*

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# INTRODUCTION

## Horror in 2009

ALTHOUGH THE HORROR GENRE has been going from strength to strength in recent years, the global recession hit the publishing industry and booksellers very hard in 2009.

In the UK, Penguin laid off around 100 people from its London office, while Games Workshop sold its Solaris Books imprint to fellow game company Rebellion, also the publisher of Abaddon Books.

In America, Barnes & Noble closed the final fifty of its B. Dalton bookstores, which were primarily located in shopping malls, and Borders Group Inc. announced plans to close 200 Waldenbooks stores.

After the sale of all its fifty-one UK stores earlier in the year in a management buy-out, the Borders high street bookshop chain, which also included the Books Etc. brand, went into administration at the end of November. The chain had been on the brink of collapse since a rescue deal to sell some of its forty-five stores to WH Smith fell through, and such major publishers as Hachette UK and Random House cut off book supplies, leading to the suspension of the Borders website online orders. The collapse of Borders was blamed on declining sales as a result of competition from online retailers such as Amazon and cut-price offers on best-sellers from supermarkets.

London specialty bookstores Murder One and Fantasy Centre both closed their doors in 2009, and the last branch of Woolworth's ceased operations in January, 100 years after the retailer began trading. During the 1930s, Woolworth's used to sell American pulp magazines which were brought over as ballast on returning ships, and the chain is credited as launching the Penguin paperback imprint when it purchased 63,000 copies of the first title in 1936.

Reportedly adding to the decline in secondhand booksellers was the rise in the number of Oxfam charity bookstores in the UK, which number around 130, making it the largest used book dealer in Europe. With Oxfam earning an estimated \$32 million from just its book operation, it is perhaps no wonder that Britain's secondhand booksellers have declined from around 3,000 thirty years ago to about half that number now.

Still, it wasn't all doom and gloom: in July HarperCollins launched its new SF and fantasy imprint Angry Robot, in the UK, and in the rest of the world two months later.

Meanwhile, as a result of ongoing restructuring at the Random House Publishing Group, the Bantam Spectra imprint changed its name to Ballantine Spectra.

On June 10, a Texas-based web-monitoring firm declared the millionth word in the English language to be "Web 2.0", which stands for the next generation of web products or services. The word beat out such other terms as "Jai ho", "slumdog" and "N00b".

However, many linguists rejected the claim as being unscientific, pointing out that it was impossible to count the number of English words currently in use or even agree on what constitutes a legitimate English word.

RDR Books finally withdrew its appeal against a New York court's decision blocking publication of *The Harry Potter Lexicon*. As a result of the judgment, the book was re-edited and expanded, and it appeared as *The Lexicon: An Unauthorized Guide to Harry Potter Fiction* in January.

The chair on which J.K. Rowling wrote the first two books in the "Harry Potter" series went up on eBay in July and sold for £19,555. Before the sale the author personalized the chair with a message, and a fifth of the proceeds went to the Books Abroad charity.

In September, former George W. Bush speechwriter Matt Latimer claimed in a book that Rowling was denied the Presidential Medal of Freedom because the Bush administration feared that her "Harry Potter" volumes "encouraged witchcraft". However, the author was made a knight in the French Legion of Honour in February, in a ceremony hosted by President Nicolas Sarkozy.

Stephenie Meyer's fourth "Twilight" novel, *Breaking Dawn*, was reissued in America in a hardcover special edition that included a poster on the reverse of the dustjacket, a *Breaking Dawn* concert DVD and a twenty-seven page supplement containing lyrics and an interview.

In a *USA Weekend* interview, Stephen King claimed that the real difference between the "Harry Potter" and "Twilight" series was that "Jo Rowling is a terrific writer and Stephenie Meyer can't write worth a darn . . . She's not very good."

Despite King's pertinent observation, a depressing statistic in *USA Today* claimed that Meyer's novels accounted for 16 per cent of *all* book sales in the first quarter of 2009.

At least one good thing to come out of the "Twilight" phenomenon was a massive boost in sales of Emily Brontë's *Wuthering Heights* and William Shakespeare's *Romeo and Juliet*, after both classics were repeatedly referenced by the main characters in Meyer's series.

In August, Meyer was sued for plagiarism by Jordan Scott, who claimed that *Breaking Dawn*, the fourth in the best-selling author's "Twilight" series, was influenced by her own 2006 novel *The Nocturne*. The US District Court judge subsequently dismissed the lawsuit, stating that the two books were "vastly different".

As he did earlier with *The Tommyknockers*, Stephen King revisited some old memories (in this case John Wyndham's *The Midwich Cuckoos* or more likely the film version, *Children of the Damned*) for his blockbuster SF novel *Under the Dome*. When the inhabitants of the small Maine town of Chester's Mill found themselves imprisoned beneath an invisible barrier, they fractioned into opposing groups, each attempting to seize control for very different reasons.

Echoing similar themes found in King's *The Stand*, the novel originally began life in the 1980s under the title *The Cannibals*, and film rights were quickly snapped up by executive producer Steven Spielberg for television.

In a one-man attempt to stem the decline in bookselling, King delayed the release of the e-book version of *Under the Dome* for more than a month "to give bookstores a chance to make some money".

To promote *Under the Dome*, King and film director David Cronenberg engaged in an on-stage discussion on November 19 at the Canon Theatre in Toronto, Canada.

Meanwhile, Dean Koontz's latest thriller, *Relentless*, was apparently a thinly veiled attack on crazed book reviewers, and the author's *Breathless* involved the discovery of two exotic creatures in the Colorado mountains. *Dead and Alive* was the third volume in Dean Koontz's *Frankenstein* series. It topped the mass-market book charts and Koontz had his co-authors' names taken off reissues of the previous two books in the series.

Known for her international best-seller *The Time Traveler's Wife*, former graphic novelist Audrey Niffenegger's follow-up, *Her Fearful Symmetry*, was a ghost story set in and around North London's Highgate Cemetery (where the author was once a tour guide). It revolved around the ghost of a woman who died of cancer and the two identical "mirror" twins she bequeathed her flat to. The author reportedly received a \$4.8 million advance for the book from her US publisher, Scribner.

Terry Pratchett OBE was made a knight for his services to literature in the Queen's New Year's Honours list. "I am pleased that this has gone to a fantasy author," said Sir Terry, "it's not a genre that is usually in the frame for these kinds of things."

Virgin Books' nascent line of horror trade paperbacks continued with Conrad Williams' new post-apocalyptic novel *One*, along with reprints of *Thieving Fear* by Ramsey Campbell and Thomas Ligotti's linked collection *My Work is Not Yet Done*, before the publisher abruptly announced that it was closing down the list.

When a man received an e-mail from a stranger claiming to know what happened to his missing son, it led to a terrifying sequence of events in the aptly-titled *Bad Things*, the latest dark thriller from Michael Marshall (Smith). Brian Lumley's *Necroscope: The Lost Years: Harry and the Pirates* collected six stories (three original) featuring Harry Keogh, who had the ability to converse with the dead. In America, the book was published as *Necroscope: Harry and the Pirates and Other Tales from the Lost Years* and contained just the three new stories. Both editions featured (different) covers by artist Bob Eggleton.

A police officer investigated sightings of mysterious lights above a remote Texas town in David Morrell's *The Shimmer*, and Charles de Lint's *The Mystery of Grace* was a hot-rod romance set on Halloween night, when the barrier between worlds was thin and the dead could touch the living.

A murder investigation led Aloysius Pendergast to a zombie cult in *Cemetery Dance* by Douglas Preston and Lincoln Child, while the dead were returning to life during a heatwave in Stockholm in *Handling the Undead*, a zombie novel from *Let the Right One In* author John Ajvide Lindqvist.

A teenager became involved in a mystery surrounding an old mansion that was once connected to a prison for the insane in *House of Reckoning* by John Saul, and *Ground Zero* was the twelfth volume in the "Repairman Jack" series by F. Paul Wilson and concerned a secret cosmic war that led to the events of 9/11.

*Jaclyn the Ripper*, Karl Alexander's belated sequel to *Time After Time*, featured H.G. Wells and his time machine pursuing a sex-changed Jack the Ripper to Los Angeles in 2010.

*Delia's Gift* and *Delia's Heart* were the latest Gothic novels published under the long-dead V.C. Andrews® byline.

Meanwhile, Japanese horror writer Koji Suzuki teamed up with a paper manufacturer to have his latest novella published on . . . toilet paper. *Drop* was the tale of an evil spirit that inhabited a toilet bowl.

A psychic found herself being tracked through the wilderness by something inhuman in Alice Henderson's *Voracious*, and young boys mysteriously disappeared in contaminated woods in John Burnside's *The Glister*.

*The Map of Moments* by Christopher Golden and Tim Lebbon was the second volume in the "Hidden Cities" series and a sequel to *Mind the Gap*.

An archaeologist inadvertently released the spirits of a band of sadistic thugs in *Ghost Monster* by Simon Clark, and Conrad Williams added the middle initial "A." to his byline for *Decay Inevitable*, which boasted a cover by Dave McKean.

A female writer was haunted by dreams of an ancient oak tree associated with local legends of supernatural magic in *The Red Tree*, a complex new novel by Caitlín R. Kiernan.

*Speak of the Devil* was the fourth volume by Jenna Black about exorcist Morgan Kingsley, and

freelance exorcist Felix Castor explored his bleak childhood in *Thicker Than Water*, the fourth in the series by Mike Carey. It was followed by *The Naming of the Beasts*.

A year after they went missing on an uninhabited Pacific island, the survivors attempted to get the story straight in *Primal* by Robin Baker.

Quincey Morris and his white witch partner Libby Chastain attempted to avert a magical apocalypse in *Evil Ways*, the second book in the “Quincy Morris Supernatural Investigator” series by Justin Gustainis.

John Shirley’s *Bleak History* was a Lovecraftian-inspired novel about a former army ranger who had a connection with the “Hidden” world of the supernatural.

Released from a military prison, Jake Hatcher found himself confronting a race of supernatural women and a New York serial killer in *Damnably* by Hank Schwaeble.

A sequel to *The Secret War*, *The Hoard of Mhorrer* by M.F.W. Curren involved a group of nineteenth-century soldier-monks dispatched to Egypt to find and destroy a great evil before it could fall into the hands of agents of Hell.

*The Book of Illumination: A Novel from the Ghost Files* by Mary Ann Winkowski and Maureen Foley was the first in a new series about a woman who could see ghosts.

Phantom cop Kevin Fahey had to correct his own mistakes in *Desolate Angel*, the first in a new mystery series by Chaz McGee.

*Ghouls Just Want to Have Fun* was the third book in Victoria Laurie’s “Ghost Hunter” mystery series about psychic sleuth M.J. Holiday who, this time, was participating in a new reality TV show.

The restoration of an old Victorian house led to a century-old mystery involving two ghosts in P.J. Alderman’s *Haunting Jordan*.

A woman renovating a cursed Florida mansion discovered dozens of walled-up bodies, a ghost and killer with the ability to transcend time in *Unhallowed Ground* by the prolific Heather Graham [Pozzessere]. From the same author, *The Death Dealer* was a sequel to *The Dead Room*, about ghosts helping a detective and a social worker track a Poe-inspired serial killer.

When a woman moved into a too-good-to-be-true Manhattan apartment in Sarah Langan’s near-future haunted house novel, *Audrey’s Door*, she uncovered the horrific history of the place she now called home.

Sarah Waters’ *The Little Stranger* was a 1940s ghost story with an unreliable narrator set in a crumbling English country pile that echoed with the sound of pattering footsteps. A psychic psychology professor investigated a haunted house in *The Unseen* by Alexandra Sokoloff.

Joe Schreiber’s *No Doors, No Windows* involved a forgotten manuscript and an old house with a secret history, while in *His Father’s Son* by Bentley Little a son investigated his father’s sudden madness.

As if just books themselves were no longer worth the cover price, J.C. Hutchins and Jordan Weisman’s *Personal Effects: Dark Arts* – a novel about a suspected murderer who claimed to be possessed by a Russian demon – came with all sorts of paraphernalia, which included notes and business cards containing real phone numbers and Internet addresses.

When a video game producer escaped a werewolf attack, he learned about the eponymous group of supernatural hunters in *Skinner’s Book 1: Blood Blade* by Marcus Pelegrimas. It was followed by *Book 2: Howling Legion*.

*Monster Hunter International* was the first in a new series by Larry Correia about an accountant-turned-hunter of supernatural creatures.

James Morrow’s *Shambling Towards Hiroshima* was set during World War II and involved a plot to scare the Japanese into surrender by putting a “B” movie actor into a rubber giant monster suit before a breed of real fire-breathing mutant lizards were unleashed as the ultimate weapon.

History seemed to be repeating itself on the site of a historic massacre in Jeff Mariotte's *Black Hearts*.

J. Robert King's *Angel of Death* was about the hunt for a serial killer in Chicago. The book also included an interview with the author.

Following on from *Dark Rain*, Tony Richards' *Night of Demons* was the second novel set in the magical village of Raine's Landing, where a psychotic serial killer breached the magical safeguards and preyed upon the descendants of the Salem witches.

Michael McBride's *Spectral Crossings* was about a new housing development being built on land surrounding a cursed marsh.

When her father, who just happened to be Death himself, was kidnapped, Calliope Reaper-Jones had to save the family business in *Death's Daughter* by *Buffy the Vampire Slayer* actress Amber Benson.

Kate Mosse's "illustrated novella" *The Winter Ghosts* was set in a mysterious French village in the late 1920s, and a group of Scottish teenagers undergoing grief counselling was more than a match for monsters that had escaped from Hell in Christopher Brookmyre's *Pandaemonium*.

As usual, the Leisure paperback imprint kept the flag flying for midlist horror: a Scottish manor house was haunted by an ancient evil in *Black Cathedral*, the latest volume in the "Department 18" series by L.H. Maynard and M.P.N. Sims, and spiderlike creatures invaded London in Sarah Pinborough's *Feeding Ground*, the sequel to *Breeding Ground*.

*Blind Panic* was the conclusion of Graham Masterton's "Manitou" saga, as people across America were struck suddenly and totally blind.

The cast and crew of a desert island reality TV show were being killed off in Brian Keene's *Castaways*, while a group of teenagers took refuge in a house of horrors in *Urban Gothic* from the same author.

When a small-town evangelist climbed out of his coffin, he brought a demon horde with him in *Jake's Wake* by John Skipp and Cody Goodfellow, based on Skipp's as-yet-unproduced directorial debut.

A survivor of a mass murder returned to the town of Cedar Hill in Gary A. Braunbeck's *Far Dark Fields*, and the inhabitants of an isolated rural town tortured and sacrificed anyone unlucky enough to stumble into their traps in *Depraved* by Bryan Smith.

When a family moved to a small town in Quebec, the young daughter soon started having premonitions of blood and death in Nate Kenyon's *The Bone Factory*, and a small Tennessee town was taken over by a soul-sucking Lamia in Bryan Smith's *Soultaker*.

While Ray Garton's werewolf novel *Bestial* was a sequel to the author's *Ravenous*, W.D. Gagliani's werewolf novel *Wolf's Gambit* was a sequel to *Wolf's Trap*.

Edward Lee's *The Golem* featured an army of creatures formed from riverbed clay that brought terror to the Maryland coast.

The late Richard Laymon's 1987 novel *Tread Softly* was reissued by Leisure under the title *Dark Mountain*, while Graham Masterton's *The Painted Man* was reprinted as *Death Mask* and Edward Lee's *Gast* appeared as *The Black Train*.

Other reprints included John Everson's *Sacrifice* and *The 13th, Cover* by Jack Ketchum (Dallas Mayr), *Pressure* by Jeff Strand, *Crimson* by Gord Rollo, and *Ghost Monster* by Simon Clark.

In conjunction with Canada's *Rue Morgue* magazine and the *Chiaroscuro* website, Leisure Books launched a "Fresh Blood" contest to find a previously unpublished horror author to add to the list in 2011.

Prodigious paranormal romance publisher Harlequin Books caused controversy in America after it

announced that it was creating a new imprint, DellArte Press, that would publish books rejected from the company's other imprints in return for a fee.

The vanity press was immediately condemned by writers' groups, including the Romance Writers of America, the Mystery Writers of America and the Science Fiction and Fantasy Writers of America who responded by banning *any* of Harlequin's books from award eligibility and its authors using their credits for the company to qualify for membership.

A man was haunted by the ghost of his first love in Lisa Child's paranormal romance *Immortal Bride*, and a woman who could see dead people was a suspect in her ex-husband's death in Cara Lockwood's *Every Demon Has His Day*.

Satan opened a music store across the street from clairvoyant Nicki Styx's vintage clothing store in *You're the One That I Haunt*, the third book in the series by Terri Garey. In the next volume, *Silent Night Haunted Night*, three demons decided to teach Nicki a lesson at Christmas.

While continuing to deal with the usual vampires, werewolves and ghosts, the fourth volume in Patricia Briggs' "Mercy Thompson" series, *Bone Crossed*, featured the usually tough heroine dealing with the emotional trauma of being drugged and raped before killing her attacker. From the same author, *Hunting Ground* was the second volume in the spin-off werewolf series, in which a meeting of the werewolf clans was attacked by vampires using magic.

Plagued by ghosts and nightmares, psychic PI Harper Blaine was sent by the Seattle vampires to London in *Vanished*, the fourth in Kat Richardson's "Greywalker" series.

Meanwhile, Seattle cop Joanne Walker had to use her shamanic powers to deal with ghosts, zombies and even the Wild Hunt at Halloween in *Walking Dead*, the fourth in the "Walker Papers" series by C.E. Murphy.

While on a business trip to Chicago, Pepper Martin encountered more ghosts in the paranormal mystery *Night of the Loving Dead*, the fifth in the series by Casey Daniels (Connie Laux).

In the seventh volume of Kim Harrison's series, *White Witch, Black Curse*, investigator Rachel Morgan and her vampire and pixie partners faced a rogue banshee along with some personal problems.

*Dracula the Un-Dead* was billed as "The Official Sequel" because its co-author, Canadian-born Dacre Stoker, was the great grand-nephew of Bram Stoker and the novel was "endorsed by the Stoker family".

Co-written by American scriptwriter Ian Holt (*Dr Chopper*) and reportedly based on characters and plot threads deleted from the original book, the sequel was set twenty-five years after the events of that story and revolved around a troubled theatrical production of *Dracula* at the Lyceum and the murder of Jonathan Harker.

The first in a proposed trilogy, *Dracula the Un-Dead* was sold in thirty-seven countries for more than \$2 million before publication, and a movie adaptation was in pre-production.

Mexican film director Guillermo Del Toro teamed up with thriller novelist Chuck Hogan to write *The Strain*, the first volume in a trilogy about a vampire plague that was unleashed on New York. Apparently, Del Toro originally conceived the idea as a TV series for the Fox Network, who turned it down.

In David Wellington's *23 Hours: A Vengeful Vampire Tale*, police investigator Laura Caxton found herself locked in a Pennsylvania correctional facility and being hunted by the oldest living vampire.

Russian investigator Anton Gorodetsky travelled to Scotland to investigate an apparent vampire murder in *Last Watch*, the fourth in Sergei Lukyanenko's series that began with *Night Watch*.

A tabloid reporter discovered that a playboy tycoon was secretly a vampire hunter in *The Vampire Affair* by Livia Reasoner, and a doctor was forced to help a wounded vampire in *Love Without Blood* by Raz Steel.



Amnesiac Lilith escaped from a clandestine CIA project to breed vampires in Maggie Shayne's *Bloodline*, while ~~*Thirsty* was a Christian vampire novel by Tracey Bateman, about an alcoholic woman stalked by a vampire.~~

An Iraq War veteran found himself battling a plague of drug-created vampires in contemporary London in Thomas Emson's *Skarlet*, the first volume in the "Vampire Babylon" series.

The first volume in Alex Bledsoe's "Rudolfo Zginski" series, *Blood Groove*, was set in the American South of the 1970s, where the teenage vampires of Memphis found themselves forming an uneasy alliance with a centuries-old Nosferatu to track down a street drug that could destroy them all.

A couple in the middle of a bad break-up discovered a vampire baby in *Bite Marks*, the first in the "Vampire Testament" series by new author Terence Taylor.

Set during World War II, powerful ancient vampires battled Nazis in *The Midnight Guardian*, the first in the "Millennial" series by new author Sarah Jane Stratford.

The first book in "The Supernatural Battle for WWII" trilogy, *Bloody Good* by Georgia Evans (Rosemary Laurey), involved vampire Nazi invaders and heroic Devonshire pixies. It was followed by *Bloody Awful* and *Bloody Right*.

Covering all the bases, Nina Bangs' *Eternal Craving* was the first in the "Gods of the Night" series and managed to combine vampires with the Mayan prediction of the end of the world in 2012. From the same author, *My Wicked Vampire* was the fourth in the "Castle of Dark Dreams" series, set in an erotic theme park.

Psychometric investigator Simon Canderous from the Department of Extraordinary Affairs discovered that something had sucked a boat full of lawyers dry in Anton Strout's *Deader Still*, a sequel to *Dead to Me*.

*Undead and Unwelcome* was the eighth volume in MaryJanice Davidson's humorous "Betsy the Vampire Queen" series, also involving the Wyndham werewolves.

With almost 600,000 copies in print, Charlaine Harris' *Dead and Gone*, the ninth Southern Vampire mystery about telepathic barmaid Sookie Stackhouse, went straight to the top of the *New York Times* and *Publishers Weekly* best-seller charts in May. When her shape-changing sister-in-law was found crucified, Sookie discovered that someone was out to eliminate creatures of mixed blood.

The twelfth book in P.N. Elrod's series, *The Vampire Files: Dark Road Rising*, saw Jack Fleming teaming up with a vampire mobster to save his own life.

*The Thirteenth* was the twelfth and reportedly final volume in L.A. Banks' "Vampire Huntress Legends" series. The book included a reading group guide and an eight-page colour comics section.

Laurell K. Hamilton's Anita Blake, vampire hunter, was still going strong in *Skin Trade*, the seventeenth book in the ludicrously best-selling series. This time the sex-obsessed heroine was on the trail of a serial-killer vampire in Las Vegas.

*Burning Shadows* was the twenty-second volume in Chelsea Quinn Yarbro's long-running series about the vampire Saint-Germain, who this time helped defend an isolated Roman monastery against invading Huns.

*Vampire A Go-Go* by Victor Gischler was a comedic romp narrated by a ghost chained to a mysterious castle in Prague.

Credited to the Harvard Lampoon, *Nightlight: A Parody* was a spoof of Stephenie Meyer's *Twilight* complete with romance, danger, insufficient parental guardianship, creepy stalker-like behaviour and a vampire prom.

At a July meeting of the British Society for the History of Science, Brian Regal of Kean University in Union, New Jersey, explained how Charles Darwin's *Origin of the Species* (1859) killed off the folklore of the werewolf. By spreading the idea of evolution, Regal hypothesized, the idea of a half-

man, half-wolf no longer made any sense and, instead, reports of ape-men – such as the Yeti, Sasquatch and Bigfoot – began to spread in popular tales.

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A new law-enforcement agency attempted to control a werewolf epidemic in Los Angeles in John Farris' *High Bloods*.

An adolescent werewolf, trained to kill by the Church, was protected by a family unaware of her true nature in the historical novel *Wolfbreed* by S.A. Swann (S. Andrew Swann, aka "S.A. Swiniarski").

Jacqueline Carey's *Santa Olivia* was set in the near-future and involved a genetically engineered half-werewolf vigilante trapped between the US-Mexican border.

*Undead on Arrival* was the third book in L.A. Banks' "Crimson Moon" series, about a werewolf Special Ops team. It was followed by *Cursed to Death*.

Werewolf radio talk show host Kitty Norville and her boyfriend Ben eloped to Las Vegas in *Kitty and the Dead Man's Hand*, the fifth in the series by Carrie Vaughn. It was quickly followed by *Kitty Raises Hell*, in which a team of paranormal TV investigators helped Kitty with an invisible attacker, and *Kitty's House of Horrors*, in which Kitty took part in a deadly reality TV show about the supernatural.

Kelley Armstrong's *Frostbitten* was the tenth book in the "Women of the Otherworld" series, while the same author's collection *Men of the Otherworld* contained four stories (one original and three first published online) about men from the werewolf Pack.

*Bad Moon Rising* was the twenty-sixth volume in the "Dark-Hunter" series by Sherrilyn Kenyon (aka "Kinley MacGregor"). Were-Hunter Fang Kattalakis (yes, that really is his name!) was forced to defend the woman he loved. The book was also released on a nine-CD audio set read by Holter Graham.

In July, Permuted Press, an independent print-on-demand publisher of apocalyptic zombie fiction, entered into a co-publishing deal with Pocket Books to reissue five of the imprint's most popular titles, along with two new books. Permuted titles released in trade paperback under the deal included *Day by Day Armageddon* and *Day by Day Armageddon: Beyond Exile*, both by J.L. Bourne; *Plague of the Dead* by Z.A. Recht; *Dying to Live: Life Sentence* by Kim Paffenroth; *Empire* by David Dunwoody; *Down the Road* by Bowie Ibarra and *Escape* by James Melzer.

Meanwhile, excavation work on a new shopping mall uncovered a Nazi weapon that turned people into flesh-eating zombies in *The Estuary* by Derek Gunn, and *The World is Dead* was a new zombie anthology from Permuted Press, edited by Kim Paffenroth.

Abaddon Books' "Tomes of the Dead" series of zombie novels continued with *Way of the Barefoot Zombie* by Jasper Bark, *Tide of Souls* by Simon Bestwick and *Hungry Hearts* by Gary McMahon.

Zombie PI Matt Richter confronted a city's evil vampire lords in the revised and expanded version of Tim Waggoner's 2004 horror spoof *Nekropolis*.

An American black-ops team hunted for a seven-year-old girl infected with a mysterious plague in Scott Sigler's *Contagious*, a follow-up to the podcast author's *Infected*, and a terrorist bio-weapon turned people into blood-seeking zombies in Jonathan Maberry's *Patient Zero*.

*Death Troopers* by Joe Schreiber was the first horror novel in the *Star Wars* franchise and involved the survivors on an Imperial prison barge battling the reanimated dead. The hardcover included a colour poster on the reverse of the dustjacket.

A resurrected party girl and her two friends took a drive across country in Mark Henry's *Road Trip of the Living Dead*, the second in the "Amanda Feral" series.

Guillermo del Toro bought the film rights to David Moody's novel *Hater*, in which normally rational, self-controlled people suddenly changed into maddened killers. Originally published in 200

it was reissued by Gollancz.

Credited to Jane Austen and Seth Grahame-Smith, *Pride and Prejudice and Zombies* was a high-concept literary mash-up that caught the imagination of publishers and the media.

Despite not being very good, the book was still a surprise hit for independent non-fiction publisher Quirk Books, quickly going through eight printings in the US in only a few months. It was even reissued in a *faux* leather-bound “deluxe heirloom edition” with colour illustrations by Robert Parada and added material.

Its success, predictably, led to other publishers jumping on the bandwagon of literary/horror pastiches such as *Sense and Sensibility and Sea Monsters* by Ben H. Winters and the inevitable *Mr Darcy, Vampyre* by Amanda Grange and *Vampire Darcy's Desire* by Regina Jeffers.

*Mr Darcy's Diary* by Amanda Grange was yet another “sequel” to *Pride and Prejudice*, in which Elizabeth discovered that her new husband was from a family of vampires. Jane Austen herself was a 200-year-old vampire working in a bookstore in upstate New York in Michael Thomas Ford's *Jane Bites Back*.

Adam Roberts' *I Am Scrooge: A Zombie Story for Christmas* was a pastiche of Charles Dickens' seasonal classic, with nods to Richard Matheson's *I Am Legend*, George Romero's *Night of the Living Dead* and even H.G. Wells' *The Time Machine*.

Scraping the bottom of the coffin, Michael P. Spradin's *It's Beginning to Look a Lot Like Zombies: A Book of Zombie Christmas Carols* was illustrated by Jeff Weigel and came with an Introduction by Christopher Moore.

After vampires and zombies, it looked like fallen angels were set to become the next big publishing phenomenon: *Covet* by J.R. Ward (Jessica Bird) was the first in the “Fallen Angels” series and featured a carpenter-turned-angel attempting to avert the Apocalypse.

Lauren Kate's *Fallen* stuck strictly to the “Twilight” formula, as its alienated reform school girl was torn between the love of two angels, while the heroine of Becca Fitzpatrick's *Hush, Hush* unwittingly gave her heart to a classmate, another fallen angel.

In Nalini Singh's *Angels' Blood*, vampire hunter Elena Deveraux was hired by the Archangel Raphael to hunt down a renegade angel.

Laurie R. King's debut novel *A Monster's Notes* purported to be notes and correspondence written by the Monster and others connected with Mary Shelley's *Frankenstein*.

Jasper Kent's ambitious debut *Twelve* was a historical vampire novel set during Napoleon's 1812 invasion of Russia.

A couple moved into an apparently haunted house that was once a home for unwed mothers in Christopher Ransom's first novel, *The Birthing House*. To publicize the book in the UK, publisher Little, Brown launched a short horror story competition through Borders bookstores.

A police detective used her powers to summon a demon to catch a serial killer in Diana Rowland's debut novel *Mark of the Demon*, and a New Orleans psychologist uncovered her own family's secret past in Rhodi Haek's first novel, *A Twisted Ladder*.

A failed playwright used a diminutive version of himself to carry out his suppressed desires in Jerry Stubblefield's debut *Homunculus*, and although its genius creator was dead, an autonomous computer program lived on and began to take control of people's lives in software designer Daniel Suarez's first novel *Daemon*.

Nicole Peeler's debut, *Tempest Rising*, involved a girl and her new vampire friend, and a female murderer discovered what lay beyond death in Australian writer Kaaron Warren's supernatural serial killer novel, *Slights*.

*Breathers: A Zombie's Lament* was a humorous first novel by S.G. Browne, about a reanimated

corpse having trouble adjusting to its new existence.

A mad scientist journeyed to Hell and did a deal with Satan to reclaim his soul in computer games designer Jonathan L. Howard's comic debut, *Johannes Cabal the Necromancer*.

*Soulless* was the first in a new series of supernatural Victorian comedies by Gail Carriger. When a woman was rudely attacked by a vampire that she was forced to kill, it brought her to the attention of the Bureau of Unnatural Registry and its werewolf leader.

During a long hot summer in Louisiana, a young girl encountered the ghost of a young local boy who disappeared in *Shadowed Summer*, a first novel by screenwriter Sandra Mitchell.

When her brother was stolen by Skerridge the Bogyman on the orders of the mysterious Mr Stroop a young girl named Nin escaped to a fantasy world called the Drift in Caro King's debut novel *Seven Sorcerers*.

A girl discovered that her late grandfather had pledged her soul to the Devil in return for a car in David Macinnis Gill's YA debut, *Soul Enchilada*, while in Sarwat Chadda's first book, *Devil's Kiss*, young girl was raised by her father to become the first demon-fighting Knights Templar.

Carrie Ryan's YA zombie novel *The Forest of Hands and Teeth* was set in a future where a zombie plague had decimated civilization and the survivors lived in a fenced village surrounded by the "Unconsecrated".

In Stacey Jay's debut novel, *You Are So Undead to Me*, high school student Megan discovered that she was a zombie settler, destined to help the reanimated "unsettled" find their final rest.

Heather Davis' first book, *Never Cry Werewolf*, was a YA romance in which a girl sent off to brat camp met a bad boy with a secret.

Published in Greece by Jemma Press, Abraham Kawa's inventive debut novel *Screaming Silver: A Tale from Pandora's Box* involved paranormal investigator Pandora Ormond investigating a zombie uprising and a collection of macabre films that were not supposed to exist. The author gave each of the book's thirty-one chapters the title of a horror movie.

From Dover, *The Vampyre, the Werewolf and Other Gothic Tales of Horror*, edited with an Introduction by Rochelle Kronzek, contained seven classic nineteenth-century stories by John Polidori, Edward Bulwer-Lytton and others.

*The Strange Adventures of Mr Andrew Hawthorn & Other Stories* collected eighteen often supernatural tales by John Buchan with an Introduction by Giles Foden.

Published as part of the Penguin Modern Classics series, *Heroes in the Wind: From Kull to Conan. The Best of Robert E. Howard* was selected by John Clute, who also supplied the Introduction.

As part of its new "The Further Adventures of Sherlock Holmes" series, Titan Books reprinted Manly Wade Wellman and Wade Wellman's 1975 pastiche *The War of the Worlds*, marking the book's first publication in the UK.

Some of Britain's top children's authors – including Philip Pullman, Anthony Horowitz, Quentin Blake and Anne Fine – protested in July at the government's "preposterous" plan to make them pay a fee and register on a database designed to protect children from paedophiles before they could visit schools.

The Vetting and Barring Scheme, which also applied to clowns and other children's entertainers, was set to go online in October and would list those adults approved to work with youngsters and those who were prohibited.

*His Dark Materials* author Pullman described the policy as "Corrosive and poisonous to every kind of healthy social interaction", while former Children's Laureate Fine declared, "I shall only continue to work in foreign schools, where sanity prevails."

In January it was announced that Neil Gaiman's *The Graveyard Book*, which spent more than fifty-two consecutive weeks on the *New York Times* best-seller list, had won the 2009 John Newbery Medal Presented by the Association for Library Service to Children (a division of the American Library Association), the award is the highest honour a children's book can receive in America. Other awards were announced for Terry Pratchett and Margo Lanagan.

Anyone over fourteen who survived a sickness became a flesh-eating killers in *The Enemy*, the first book in a new post-apocalyptic series for children by scriptwriter/actor Charlie Higson.

An eleven-year-old boy decided to stop Satan from using the Large Hadron Collider to escape from Hell on Halloween in John Connolly's *The Gates*.

Two children had the ability to see ghosts in *The Devil's Ladder* by Graham Joyce, and a girl preferred her phantom friends to the living in Megan Crewe's debut *Give Up the Ghost*.

A group of friends discovered their childhood offerings to a woodland myth had been rejected in *The Pricker Boy* by Reade Scott Whinnem.

A girl made friends with a ghost in *Ruined* by Paula Morris, while a young girl who could speak with the dead spent the night in a graveyard in *Tombstone Tea* by Joanne Dahme.

A girl suspected that her sister was possessed in *Bad Girls Don't Die* by Katie Alender, while a teenager was possessed by a demon in Dale Peck's *Body Surfing*.

*The Well* was a YA horror novel inspired by Shakespeare's *Hamlet*, written by A.J. Whitten (Shirley and Amanda Jump).

Nancy Holder's *Possessions* was the first in a new series set in a haunted boarding school, while *Wicked: Resurrection* was the fifth and final volume in the popular teen witches series by Holder and Debbie Vigulé.

The Disciples were being manipulated by beings older than time in *Dark Calling*, the ninth volume in the "Demonata" series by the "number one master of horror" Darren Shan (Darren O'Shaughnessy).

An apprentice to a monster-hunting doctor revealed his secrets in *The Monstrumologist* (aka *The Monstrumologist: The Terror Beneath*), the first in a new series by Rick Yancey, and a girl discovered that her missing best friend had secrets of her own in *The Hollow*, the first in a new series by Jessica Verday set in Sleepy Hollow.

A girl was forced to scream whenever somebody nearby was about to die in *My Soul to Take*, the first book in Rachel Vencent's "Soul Screamers" series.

An American teen moved to a new school in Japan where a girl was recently murdered in *The Waking: Dreams of the Dead*, the first in a new trilogy by Thomas Randall (Christopher Golden).

A young boy plotted to escape from a Hellish underground prison in Alexander Gordon Smith's *Furnace: Lockdown*, the first in a new YA series.

A love spell accidentally turned a high school class into zombies in *The Zombie Queen of Newbury High* by Amanda Ashby, and when most of their schoolmates were turned into the walking dead, pupils were told to pretend that nothing had happened in the humorous *Never Slow Dance with a Zombie* by E. Van Lowe.

A teenage girl was romantically involved with two zombie boyfriends in Daniel Walters' *Kiss of Life*, the second volume in the humorous "Generation Dead" series.

When a fifth-grader was accidentally doused with an experimental serum he became one of the walking dead in David Lubar's comedic *My Rotten Life: Nathan Abercrombie Accidental Zombie*.

Teenage vampire Cassandra Gray fed on tears in Patrick Jones' *The Tear Collector*, a teen vampire had problems adjusting to her human boyfriend becoming her stepbrother in *Bite Me!* by Melissa Francis and another teen vampire started turning human again in Francesca Lia Block's novella *Prett Dead*.

A vampire had to prove she did not kill her high school's football star in *Never Bite a Boy on the*

*First Date* by Tamara Summers. A member of a vampire support group, which fed on guinea pigs, was murdered in Catherine Jinks' comedy *The Reformed Vampire Support Group*.

*Night Life* and *After Dark* were the second and third volumes in Nancy A. Collins' "Vamps" series about the privileged teen vampires who studied at Bathory Academy.

*The Vampire is Just Not That Into You* was a humorous guide to dating the undead, supposedly written by bloodsucker "Vlad Mezrich".

*The Spook's sacrifice* (aka *The Last Apprentice: Clash of the Demons*) was the sixth book in Joseph Delaney's series about an apprentice ghost hunter, illustrated by Patrick Arrasmith, while *The Spook's Tale* (aka *The Last Apprentice: The Spook's Tale and Other Horrors*) contained three stories about other characters in the series, plus a gallery of villains illustrated by Arrasmith.

*The Battle of the Red Hot Pepper Weenies and Other Warped and Creepy Tales* collected thirty-five YA horror stories (all but four original) by David Lubar.

*The Silver Kiss* by Annette Curtis Klause included the 1990 vampire novel of the title plus two connected stories (one original), along with a new Introduction by the author.

*Half-Minute Horrors* edited by Susan Rich contained fifty-four short-short horror stories (one reprint) and five poems by, amongst others, Lemony Snicket, Margaret Atwood, R.L. Stine, Holly Black and Neil Gaiman.

Edited by Trisha Telep, *The Eternal Kiss* was an anthology of thirteen young adult vampire stories by Kelly Armstrong, Holly Black, Cassandra Clare and others.

*Stephen King Goes to the Movies* collected five stories adapted into movies (with varying results). The author contributed new introductions to each.

*We'll Always Have Paris* was an original collection of twenty-one stories and a poem by Ray Bradbury. *A Touch of Dead: Sookie Stackhouse: The Complete Stories* collected five reprint stories by Charlaine Harris with an Introduction by the author.

As part of the University of Texas Press' "Southwest Writers Collection" series, *Sanctified and Chicken-Fried: The Portable Lansdale* collected nine stories (one original) and two novel extracts by Joe R. Lansdale, with a Foreword by Bill Crider.

*Aftershock & Others* collected sixteen stories by F. Paul Wilson in the order they were written, along with notes and an Afterword by the author.

Available from Big Finish Productions in both trade paperback and a 150-copy leather-bound hardcover edition, Robert Shearman's *Love Songs for the Shy and Cynical* collected eighteen often surreal and quirky stories about different types of love by the World Fantasy Award-winning author and playwright, plus a hidden story. Steven Hall supplied the Introduction.

Celebrating the double century since his birth, *Poe: 19 New Tales of Suspense, Dark Fantasy and Horror Inspired by Edgar Allan Poe* edited by Ellen Datlow contained an eclectic selection of nineteen original stories loosely inspired by the works of Poe. The impressive line-up of contributors including Kim Newman, Laird Barron, Glen Hirshberg, Barbara Roden, M. Rickert, Pat Cadigan, Nicholas Royle, David Prill, Lucius Shepard and Suzy McKee Charnas, also provided Afterwords to their contributions discussing how they were inspired by Poe's original works. *Lovecraft Unbound: Twenty Stories*, also edited and introduced by Datlow, suffered from the same problems as the Poe volume, insofar as most of its contributors appeared to do all they could to distance their work from the anthology's inspiration – in this case, H.P. Lovecraft. Although there is nothing wrong with redefining the boundaries of the genre, these twenty stories (four reprints) by Joel Lane, Holly Phillips, William Browning Spencer, Marc Laidlaw, Simon Kurt Unsworth, Michael Shea, Gemma Files, Laird Barron and Nick Mamatas, amongst others, were rarely satisfying as Lovecraftian fiction.

Published as a two-volume boxed set by the prestigious Library of America, *American Fantastic Tales: Terror and the Uncanny from Poe to the Pulps* and *American Fantastic Tales: Terror and the Uncanny from the 1940s to Now* were two hefty volumes edited with introductions by Peter Straub. They featured eighty-five seminal stories; amongst the authors represented were Henry James, Charl Brockden Brown, Fitz-James O'Brien, Robert W. Chambers, H.P. Lovecraft, David H. Keller, Robert E. Howard, Robert Bloch, Fritz Leiber, Harlan Ellison, John Crowley, Joyce Carol Oates, Stephen King, T.E.D. Klein, Thomas Tessier, Thomas Ligotti, Poppy Z. Brite, M. Rickert, Kelly Link, Tim Powers, Gene Wolfe, Joe Hill and the editor himself.

Stephen King and Lawrence Block were among those who contributed twenty essays to editor Michael Connelly's *Mystery Writers of America Presents: In the Shadow of the Master: Classic Tales by Edgar Allan Poe*, which contained sixteen stories and poems by Poe, illustrated by Harry Clarke. A companion volume was *Mystery Writers of America Presents: On a Raven's Wing: New Tales in Honor of Edgar Allan Poe*, edited by Stuart M. Kaminsky and featuring twenty stories by Mary Higgins Clark and others.

Edited with an Introduction by John Skipp, *Zombies: Encounters with the Hungry Dead* contained thirty-two stories split into two sections, "Zombies of the Old School" and "Emancipation". The book also included two Appendices exploring zombies in a historical perspective and in popular culture, and among those authors represented were Stephen King, Joe R. Lansdale, David J. Schow and Lisa Morton.

Coincidentally, all those authors were also featured – but with different stories – in *The Dead That Walk: Zombie Stories* edited with an Introduction by Stephen Jones. The book contained twenty-four tales of the walking dead (eleven original).

Based on Clive Barker's novella "The Hellbound Heart" (the inspiration for the *Hellraiser* films), *Hellbound Hearts* edited by Paul Kane and Marie O'Regan was an original anthology of twenty-one stories set in the same universe. Contributors included Peter Atkins, Sarah Pinborough, Mick Garris, Tim Lebbon, Kelley Armstrong, Richard Christian Matheson, Nancy Holder, Nancy Kilpatrick and others, including a comic strip by Neil Gaiman and Dave McKean, and an illustrated story from Christopher Golden and Mike Mignola. There was a Foreword by Barker, an Introduction by Stephen Jones, and "Pinhead" actor Doug Bradley provided the Afterword.

Editor Otto Penzler raided a lot of other anthologies for the seventy-eight stories, four poems and three non-fiction pieces found in *The Vampire Archives*, which came with a Foreword by Kim Newman, a Preface by Neil Gaiman and an extensive bibliography of vampire stories and novels compiled by Daniel Seitler.

*Dark Delicacies III: Haunted*, edited by Del Howison and Jeff Gelb, featured nineteen original stories by David Morrell, Chuck Palahniuk, Mick Garris, Victor Salva, Richard Christian Matheson, John Connolly, Heather Graham, Simon Clark and others, along with a Foreword by actor Steven Weber.

Edited with an Introduction by Rod Serling's widow Carol, *Twilight Zone: 19 Original Stories on the 50th Anniversary* featured an eclectic line-up of contributors that included Whitley Strieber, Kelley Armstrong, R.L. Stine, Carole Nelson Douglas and Tad Williams.

*The Darker Sex: Tales of the Supernatural and Macabre by Victorian Women Writers* contained eleven stories selected by always reliable editor Mike Ashley, including work from E. Nesbit, Emily Brontë and Elizabeth Gaskell.

Edited by Trisha Telep, *The Mammoth Book of Paranormal Romance* contained twenty-four stories (one reprint) by Kelley Armstrong, Carrie Vaughn, Holly Lisle and others. From the same editor, *Love Bites* (aka *The Mammoth Book of Vampire Romance 2*) contained twenty-five vampire romance stories (two reprints) by Dawn Cook, Carole Nelson Douglas, Caitlin Kittredge and others.

*Mean Streets* collected four urban dark fantasy novellas by Jim Butcher (“Dresden Files”), Simon R. Green (“Nightshade”), Kat Richardson (“Greywalker”) and Thomas Sniegowski (“Remy Chandler”).

Edited by P.N. Elrod, *Strange Brew* contained nine original stories by some of the biggest names in “urban fantasy”. The theme was potions, and plenty of witches, werewolves, zombies and vampires turned up in the stories by Charlaine Harris, Jim Butcher, Caitlin Kittredge, Patricia Briggs and others including the editor.

*Strip Mauled*, edited by Esther Friesner, brought together twenty urban werewolf stories by Jody Lynn Nye, K.D. Wentworth and others.

Edited by Martin H. Greenberg and Kerrie Hughes, *Zombie Raccoons & Killer Bunnies* was one of DAW Books’ monthly paperback anthologies, containing sixteen new stories about killer critters by Jody Lynn Nye, Tim Waggoner, Carrie Vaughn, Richard Lee Byers, Nina Kiriki Hoffman and less well-known names.

*Bitten* was an anthology of fifteen erotic ghost stories (five reprints) edited by Susie Bright, while *Holiday with a Vampire III* collected three vampire romance novellas set at Christmas by Linda Winstead Jones, Lisa Childs and Bonnie Vanak.

After St Martin’s Press ceased publication of the annual *The Year’s Best Fantasy and Horror* after twenty-one years, Ellen Datlow’s re-boot of her half of the long-running series, *The Best Horror of the Year Volume One*, appeared from Night Shade Books. It featured twenty-one stories, the editor’s summation of the year and the usual list of so-called “Honorable Mentions”.

*The Mammoth Book of Best New Horror* celebrated its twentieth anniversary with the same number of stories and novellas, along with a summary of the preceding year and in-depth Necrology. For the first time in a long while, the UK and US editions had very different covers. There were no stories that appeared in both volumes, and Steve Duffy was the only author represented in each.

Throughout 2009, Google continued to make revisions to its highly controversial Books Settlement, following concerns from the US Department of Justice and foreign governments over the company’s apparent attempts to create a digital monopoly of copyrighted works.

In December, a Paris court found Google guilty of copyright violation and ordered the company to pay £300,000 in interest and damages and cease reproducing any copyrighted material from French publishers unless it had made an individual deal to do so.

That same month Ursula K. Le Guin resigned from the Authors Guild after thirty-seven years, in protest against the organization’s acceptance of the Google Books Settlement.

In July, Barnes & Noble launched its online e-book store with 700,000 titles, including more than half-a-million out-of-copyright works available free from Google. The e-books were accessible via a number of formats for every type of electronic reader.

In August, Wikipedia announced that it would finally introduce editorial controls to prevent people maliciously changing entries provided by the online encyclopaedia. In future, experienced editors would check revisions to improve accuracy.

Stephen King’s original novella, “UR”, was only available on Amazon’s Kindle, and the e-book reading device was itself an integral part of the story. Just three weeks after it was released, downloads had reached five figures.

In an attempt to compete with the Kindle, Sony launched its own electronic reader, the Reader Dair Edition. Using a seven-inch touch screen, users could store up to 1,000 books chosen from a digital bookstore containing more than a million titles.

Meanwhile, Google launched the Google Book Reader, a free service allowing people to read 1.5 million out-of-copyright novels on their smart phones.

In September, it was announced that the Kindle version of Dan Brown’s latest blockbuster, *The Lo*



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