

**vampires**

**are**

**US**

**UNIV 100**

**Fall 2023  
Collection**



**"Every age embraces the vampire it needs."**

**-Nina Auerbach**

**“Students in UNIV 100 (046), “Vampires are Us,”  
worked as an editorial team researching,  
writing, and illustrating multiple aspects of  
vampire lore throughout history and  
particularly in contemporary society. In this  
magazine you will see reviews of vampire films  
and television shows, original vampire fiction  
and poetry, investigative journalism, and visual  
art among other genres, exploring the idea that  
vampires are indeed us.”**

**– Toby Daspit**

**Editor: Faith Hebert**

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# Camp Vamp (Short Film)

By: Brooklyn Money, Aaron Daly, Harley Willis, Gavin Cortez, Maliyah Russell, Chloe Cox, Emma Dugas, Michael Muzzy, Paris, & Xander



Scan here  
to view:



<https://drive.google.com/file/d/1bgLNFmx5f4bQ9KQx1u8ZVKXlzSs0jvgQ/view>

# Vamp 101

## (Short Film + Music Video)

By: Aliyah Wyble, Orlando Harris, & Ava Man

Scan here  
to view:



[https://www.youtube.com/watch?  
si=vc7xqwupyGldckWT&v=CLORJcbJcPA&feature=youtu.be&ab\\_channel=avamann](https://www.youtube.com/watch?si=vc7xqwupyGldckWT&v=CLORJcbJcPA&feature=youtu.be&ab_channel=avamann)

# **The Egmatic Tapestry: A Historical Journey through Vampires in New Orleans**

**By: Alex Simon & Caroline DesOrmeaux**

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## **Introduction:**

**The Crescent City, New Orleans, is a city where the paranormal, mystique, and history all converge. The city's cultural fabric is woven with many legends, but the stories of vampires are particularly interesting and mysterious. This essay explores the evolution of these mythical creatures within the framework of the city's distinct cultural and historical tapestry, delving into the rich history of vampires in New Orleans.**

## **I. Origins of Vampire Mythos**

**Tracing the origins of the vampire mythos is necessary in order to comprehend the history of vampires in New Orleans. The idea of vampirism dates back to the prehistoric era, when different societies created their own interpretations of these bloodsucking monsters. But in the Middle Ages, Eastern Europe gave rise to the modern vampire myth as we know it today. Fueled by ignorance and superstition, tales of vampires haunting villages and feasting on the living caught on like wildfire.**

**These folklore customs were brought to America by European settlers who traveled to the New World, where they mixed with the various cultures that gathered in New Orleans. The city developed into a religious melting pot that provided a fertile ground for the growth and development of supernatural stories.**

## **II. Vampires in New Orleans Folklore**

**A distinct blend of vampire folklore emerged from the blending of cultures in New Orleans. The city's vampire myths were shaped in part by African, Spanish, French, and Creole influences. New Orleans's vampire folklore dates back to the colonial era of the 18th century, when one of the earliest known accounts was made.**

**The myth of the Casket Girls is one well-known instance. The story goes that each of the young French women arrived in New Orleans carrying an enigmatic casket on their way to get married. There were rumors that the girls were unintentionally bringing the vampires to the city and that these caskets held the vampires themselves. Even though there isn't much historical proof for this legend, it has grown to be a significant part of vampire folklore in New Orleans.**



### III. The Role of Voodoo in Vampire Mythology

With its origins in spiritual traditions from Africa and Haiti, voodoo has greatly influenced the stories surrounding the paranormal in New Orleans. Vampire perception was influenced by the practice of fusing Catholicism and African spiritualism, which resulted in a distinct kind of voodoo in the city.

The Vampyre religion, which originated in the 20th century and takes its cues from European folklore and voodoo, is frequently linked to vampires in New Orleans. This religion claims adherents, but not in the sense of bloodsucking vampires. Rather, they think that they can survive by consuming spiritual energy. This merging of vampire and voodoo mythology gives the supernatural story of New Orleans a unique dimension.

### IV. Literary Contributions: Anne Rice and other Vampire Chronicles

Although New Orleans' vampire mythology originated in folklore, literature introduced these stories to a worldwide readership. Born in New Orleans, author Anne Rice rose to fame for her critically acclaimed Vampire Chronicles series. Rice's novels, starting with "Interview with the Vampire" in 1976, presented a sophisticated and sensual depiction of vampires to a new generation.

The captivating Lestat de Lioncourt served as the focal point of Rice's vampires, who were intricately woven into the vibrant cultural fabric of New Orleans. Her novels' atmospheric and opulent depictions of the city made New Orleans into a character unto itself and added to its attraction as a center of paranormal activity. The popularity of the Vampire Chronicles not only influenced how people saw vampires in general.

## V. Vampires in Popular Culture

Vampires in New Orleans were portrayed in popular culture not only in literature but also in movies and television shows. The city's distinct atmosphere, which included the French Quarter's eerie charm, moss-draped oak trees, and historic architecture, made it the perfect setting for vampire stories.

Films such as "The Lost Boys" (1987) and "Interview with the Vampire" (1994) introduced the appeal of vampires from New Orleans to a worldwide viewership. The popular television series "The Originals," which is a spin-off of "The Vampire Diaries," contributed to the city's reputation as a haven for supernatural beings. These depictions frequently blurred the distinction between fact and fiction by fusing historical details with made-up stories.

## VI. Vampire Tourism in New Orleans

New Orleans saw a spike in vampire tourism as the city's vampire legends grew in popularity. Claiming to unveil the secret past of the city's undead citizens, organized vampire tours led a horde of tourists to the French Quarter in quest of the paranormal. These tours took advantage of the mystique surrounding the city, frequently being led by engaging guides who blended historical information with embellished folklore. Tourists immersed themselves in the fantastical world of New Orleans vampires, whether they were visiting cemeteries thought to be haunted by the undead or investigating alleged vampire lairs.

## **Conclusion: The Everlasting Appeal of New Orleans Vampires**

**In summary, the history of vampires in New Orleans is an intriguing story that combines popular culture, spirituality, literature, and folklore. The vampire myth has changed and evolved within the distinct cultural context of Crescent City, from the earliest days of colonial legends to the contemporary representations in literature and cinema.**

**Those who are drawn to the paranormal find themselves enthralled with New Orleans's atmospheric allure, rich history, and diversity of cultural influences. Whether viewed via the prism of popular culture, literature, or folklore, New Orleans' mysterious vampire culture endures, adding to the enigma that envelops this legendary city. The vampire myths that persist in New Orleans, where the boundaries between reality and imagination are increasingly hazy, have a lasting impression.**

# Why Do Vampires

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## Drink Blood? By Ashleigh Brown

The human body, and many other living things, have blood. Blood is the main life source of living, breathing things. Blood is needed by the body to bring oxygen and nutrients to all parts of the body. However, in some mythological stories, blood supplies life in a different way. It is common knowledge that vampires drink blood to live, but what about other beings? Also, why it is necessary for them to drink it?

Blood initially develop from stem cells and are formed in bone marrow. Blood consists of plasma, red blood cells, white blood cells, and platelets. Plasma carries the blood cells, nutrients, hormones, and other proteins to parts of the body that need it. It helps maintain the balance of the body's fluids. Red blood cells consist of hemoglobin and carry oxygen from the lungs to tissues in the body. The cells also help bring carbon dioxide from the body into the lungs to be exhaled. White blood cells detect and fight foreign molecules that enter the body, and they produce antibodies to fight the infection. Platelets help clot blood and prevent major bleeding. All of these components work together in the blood to keep organisms alive. The functions of blood not only include supplying oxygen to parts of the body, but also regulating body temperature, carrying waste to the kidneys and liver, and bringing other nutrients to tissues (American). There is no denying that blood is a vital thing humans and animals need, but so do vampires. However, the difference is that vampires cannot create their own blood, so they must drink someone else's, but why?

Vampires originated in Bulgaria, and the concept was created only about a thousand years ago, which is quite short time for a legend. The word, vampire, has Slavic origins and means “ghost monster.” At the time, they were known more as a ghost-like being rather than a blood-sucker. As the legend of the vampire moved West, it started to have a modern take: a risen corpse, sharp teeth, and the need to consume blood. At this time, blood consumption was more believable than not. In the 1700s, human blood was believed to be the vessel of the soul, but it was consumed due to its medicinal properties. They believed that ingesting blood would bring life because it had the residue of another human life. Doctors prescribed it for practically anything. Medically, vampires made sense at the time. Blood gives vampires their life, but it is still unknown why exactly they need to drink blood to live.

Vampires are considered undead. Their bodies are dead, but somehow, they are living. Technically speaking, they are walking corpses. There is no exact reason why vampires need to drink blood, but there are multiple theories. Vampires cannot create any more blood within their own body because they are dead, meaning all of their body systems no longer work. It is speculated that their blood is either frozen or depleted immediately. However, the theory that humans can only become vampires by drinking another vampire’s blood destroys the idea that they have no blood in their bodies at all. There is also the theory that vampire blood is toxic and they cannot live with such demonic DNA in them. This makes slightly more sense, and it would also explain why it turns other humans into vampires.

**Without replenishing the blood they require, they grow weak until they can no longer function. Although they cannot die, they enter a catatonic state that brings them to insanity. At some point, they would do anything to drink more blood.**

**Vampires aren't the only creatures known to drink blood. The chupacabra, a legend originating in Hispanic America, is a creature that is said to attack and drink the blood of livestock. The name literally means "go at-sucker" in Spanish. It can be assumed that they drink the blood of livestock to gain life. A Filipino legend, kinnari, are loyal women, but once their lover breaks their heart, they suck the blood out of the man in their sleep. They have a sharp tongue to pierce the neck. The suck blood out each night until the man wastes away. The kappa, a Japanese legend, is a creature that resembles a turtle and drains the life out of their victims. They dwell under the water and once their victims gets close enough, they drag their victims under the surface and drinks their blood. It is also said that they suck the victims soul out of their bodies. Jiangshi, a Chinese creature, are very similar to vampires from Western culture. The only difference is that they suffer from decaying like a dead body would. They start rotting, cannot walk normally, and eventually they start hopping due to rigor mortis. Another type of vampire from Southeast Asia is the penanggalan. During the day time, she is a beautiful woman, but during the night she goes to prey on pregnant women and babies. She drinks the blood that is shed during childbirth. Usually the victims die of a terrible sickness. All of these creatures drink blood, each for different reasons. However, it is unknown why exactly they drink blood.**

**Overall, most creatures who drink blood do it to stay alive. Blood has historically known to have medicinal healing qualities, and all of these creatures seem to drink it for those qualities. Blood seems to hold the soul of humans, and vampires take that for their own. This is especially true considering vampires most likely don't have a soul of their own. However, it is truly unknown exactly why vampires drink blood. There is no denying the life giving qualities that blood has, considering all the legends and myths behind powerful creatures who drink it.**

# POV: Vampires on Tinder

By: Caroline DesOrmeaux  
& Alex Simon



## Count Dracula, 592

-  Bloodsucking Killing Machine
-  Studied at the Academy of Scholomance
-  Transylvania

Dare to vall for me... I am looking vor love. I vant someone to stay vith me vor eternity. I love horror and dangerous adventures. I live in a castle vith no one vut myself. Vlease come keep me company...





## Nosferatu, 101

 Bloodsucking Killing Machine Dupe

 Uneducated

 Transylvania

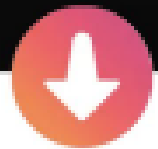
\*Breathes loudly and bites necks\*



## Lestat de Lioncourt, 257

- Beautiful Disaster and LGBTQ Icon
- Been alive for too many years... Seen things.
- Auvergne, France

I am 6 feet tall and gorgeous. Blond hair, but I am smart. I am a prince, come be my princess or my prince ;) I am bold and fashionable. Want me to read your mind?



## Edward Cullen, 104

- Age Deceiving 11th Grader
- Forks High School.. And many others
- Telepathic Vampire

I am still in love with Bella, but she is getting too dramatic for me. I've decided it was time for a change. Father to one little girl. I can read your mind.



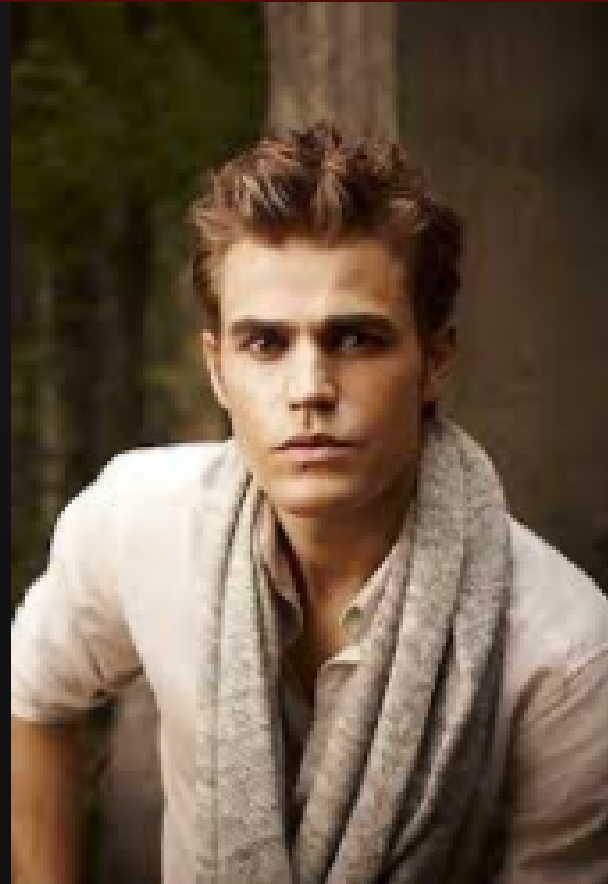
## Damon Salvatore, 170

 Smoldering Perfection

 College Dropout

 Mystic Falls, Virginia

I know I'm hot. I know you are in love with me. You do realize you will be dating a reformed serial killer, right? There's no such thing as bad ideas, only poorly executed awesome ones. Oh and I am the cooler, hotter, older brother ;)



## Stefan Salvatore, 163

 The Ripper

 Self-taught

 Mystic Falls, Virginia

I am a beautiful young man. I did try the vegetarian diet at one point in time, which goes to show that I care about the environment. I want someone who is just like me, perfect and caring. I hate Damon.

# The Monster

By: Cheyanne Thibodeaux



# Vampirism According to **19**

## My Babysitter's a Vampire

By: Callie Miller

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Just like humans, no two vampires are the exactly the same and this is especially true for vampires across different pieces of fiction. In *Twilight* (2008), vampires sparkle, in *Lost Boys* (1987), vampires have the ability to create visual illusions and in Bram Stoker's *Dracula* (1992), Dracula could transform into an ugly wolf-like monster. In the case of *My Babysitter's a Vampire*, however, you just become super hot and cool which pretty much trumps any other perceived change in other vampire fiction.

If you were a teenager in the town of Whitechapel, Ontario in which this movie is based, you were probably highly susceptible to vampire attacks or at least being around vampires. In the first few minutes of *My Babysitter's a Vampire* we literally watch a kid get snatched up by what we can only assume is a vampire. If you managed to get bitten by a vampire, you wouldn't immediately die. Or maybe you would? It depends on if the vampire gave you venom but that's not really lore that the movie of this franchise touches on. If the vampire didn't want you dead, they probably decided to turn you into what they call a 'fledgling'. Fledglings are beings that are in a transition state between being human and becoming a vampire.

**The only fledgling we see throughout the movie is our main girl, Sarah. Sarah's ex-boyfriend, Jesse, who also happens to be some kind of head of a 'flock' of vampires in town, is the one that bit her. She reveals to other main characters Ethan and Benny that fledglings only have 28 days before their mortal bodies die, unless of course, they decide to drink human blood and fully turn into vampires.**

**Unlike other newly turned vampires like Erica and Rory, Sarah has qualms about fully turning. She doesn't want to hurt a human being and become some sort of monster, but this means her time is limited for saving herself and living. I always thought the obvious solution was to just drink blood from another humans cut or something like that. I don't recall anyone in this movie ever stating you had to actually BITE another human, just that you had to drink their blood to become a full vampire. I mean, what other choice does she have to stay alive? A human blood substitute apparently. I have no clue what that might be but apparently Benny's 'earth priestess' grandmother was able to make some kind of blood substitute for Sarah. Honestly this writing is questionable. It's a really silly loophole but whatever I didn't really come here to judge that. Anyways. I find the fledgling concept really unique to *My Babysitter's a Vampire*. In *Buffy the Vampire Slayer* (1997) and *Bram Stoker's Dracula* (1992) there is a mutual sucking of blood process that is needed for a human to become a vampire rather than just dying, but I'm not aware of another super popular piece of vampire fiction that showcases a significant transition state between being a human and a vampire.**



**Fledglings, similarly to fully-fledged vampires, have some supernatural abilities like super speed and strength and increased resilience. Fledglings also have wonky reflections in mirrors. Full vampires have no reflections at all. Vampires and fledglings also have yellow eyes when angry. Head of the flock, Jesse, however, has purple eyes. I find it super interesting that they gave Jesse purple eyes. Most vampires in fiction usually have red or golden colored eyes. Jesse also has some sort of magical power with his hands that allows him to knock things out of people's hands. To me its just a super generic villain superpower and comedic in hindsight. Like many other fictional vampires, vampires in My Babysitter's a Vampire, can fly, need to be invited into homes unless they want to burn up and appear to have euphoric experiences when first getting bit and biting other humans for the first time.**

**What I find most interesting about vampires from this world is how incredibly weak they are. Everything kills them, seriously. Ok that is a little exaggeration. Any cliché way to kill a vampire will hurt them, if not kill them. Garlic, sunlight, holy water, silver daggers, wooden stakes, crosses and magic. Its actually ridiculous. It would make sense for a combination of these things to hurt these immortal creatures, but all of them is silly. Benny and Ethan were literally able to attack a vampire with Benny's grandma's tanning bed lights like light sabers. They soaked garlic in holy water then put the water in nerf guns to shoot vampires and that seemed to do the trick. We also see a vampire pizza guy get wounded by Ethan's silverware.**

The wounds don't last long because he just thinks really hard and they disappear but it's still noteworthy. They also back away from wooden stakes when Sarah holds one up to other vampires at this huge feasting party. They can also get electrified and fried like humans. They are scared of crosses and Benny's grandma and Ethan's sister, Jane, are also able to make a vampire dissolve by chanting some weird Latin spell. Whether they are really dying when they dissolve or not I am not sure. Sarah describes them as going into a 'limbo for souls'. To me it just sounds like the writers put the vampires there in case they wanted to bring them back to the living world to cause problems for later. Although not the most popular piece of vampire media, *My Babysitter's a Vampire* vampires are the ones I think about the most for how silly they are.

# Vampire Quizzes

By: Chalsie Johnson

## My Babysitter's a Vampire Quiz:

[https://kahoot.it/challenge/05018137?challenge-id=93a693a7-55f4-443e-a1d8-ea2ef935a7fa\\_1701117947265](https://kahoot.it/challenge/05018137?challenge-id=93a693a7-55f4-443e-a1d8-ea2ef935a7fa_1701117947265)



## Vampire Quiz:



[https://kahoot.it/challenge/07859142?challenge-id=93a693a7-55f4-443e-a1d8-ea2ef935a7fa\\_1701067773864](https://kahoot.it/challenge/07859142?challenge-id=93a693a7-55f4-443e-a1d8-ea2ef935a7fa_1701067773864)

# Original Soundtrack

By: Danny Steudlein



SCAN ME

# Not so Pop-Culture Vampires

(and bringing them into the mainstream)

By: Gwen Hebert

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From *Twilight* and *True Blood* to *Dracula* and *Carmilla*, vampires and their tropes are nearly ubiquitous in modern pop culture. Despite their popularity in folklore, vampires in modern fiction tend to draw only from a select few sources. In the interest of broadening the horizon of what details are included in vampire fiction, and adding to the narrative toolbelt of writers, below are three folkloric vampire types which have not made their way into broader pop culture.

The Estries are vampires from Jewish folklore first attested in literature in the *Sefer Hasidim*, a book about the religious and social life of Jews in 12th and 13th century Germany. They are evil spirits who take the form of women, feed on the blood of women and children, and are sometimes considered similar or cognate to the idea of a succubus. Estries are set apart, however, by two unique traits. The first is that binding an Estrie's hair would prevent them from flying or escaping without permission. In an age where the power of vampires is being questioned or outright refuted, the ability to entirely ground a vampire is narratively and thematically useful. Interestingly enough, in Bram Stoker's *Dracula*, placing a wild rose stem on a vampire's coffin would similarly prevent them from escaping, but this attribute has not made the transition into modern vampire fiction.

The second is the notion that if a vampire is ever hurt by someone while hunting, they must eat bread and salt from the one who injured them in order to be healed. This trait would be even more useful to the idea of a “weak” or vulnerable vampire. A vampire having to return, in an injured state, to the person who injured them allows for close social interaction where a vampire needs something from a non-vampire, and is not in a situation where they can extract it by force. Both of these situations place the vampire in a position of vulnerability, and vulnerabilities allow a character to escape the narrative dead end of being unassailable.

The Manananggal (Loosely translated: “The one which separates itself”) is a vampire from Filipino folklore which predates European colonization of the archipelago. Its most striking feature is also its titular ability: At night, a Manananggal would separate itself at the hips, with the torso growing wings to fly away and the legs standing still until the torso returned. While separated, their innards hang out of their bodies, and they use a long proboscis to cause miscarriages and drink blood.

Manananggals are very similar to Western and particularly Balkan vampires, also being repelled by sunlight, holy water, and garlic— though the latter two may be Christian additions. Their separation gives two possibly useful additions to a story about vampires. The first is the visual effect: Horror loves gore, and nothing is more gory than a bat-lizard-woman whose entrails are spilling out flying after you in the night. The latter is a weakness. Manananggals caught in the sunlight without their legs die, and so hiding or destroying their legs is the most common way to defeat them. While coffin searches are a classic, the legs being a vampire’s weakness makes their refuge much more mobile and discrete.

Finally, there is the Yara-ma-yha-who, a creature in Australian Aboriginal folklore. Unfortunately, there is a lack of codification and preservation of aboriginal folklore outside of oral accounts, and so information on the Yara-ma-yha-who is at best scarce and at worst a possible fabrication. From what we know of the Yara-ma-yha-who, it is a frog or apelike creature with red skin. It has a large mouth, with suckers on its hands and feet. It lives on fig trees, and its prey is primarily people who fall asleep underneath these trees. After an encounter with a Yara-ma-yha-who, in which it swallows and then regurgitates its victim, the victim would wake up with red-tinted skin. A second encounter would then transform the victim into a Yara-ma-yha-who themselves. The story of the Yara-ma-yha-who seems to be primarily told as a boogeyman story to misbehaving children. I believe the most useful part of the Yara-ma-yha-who for a writer to take note of is how hard the rules for becoming a Yara-ma-yha-who are. The modern idea of transfiguration into a vampire is incredibly ill-defined: in some media a single bite can transform you, in others you have to survive the encounter (or the inverse), and in others still the vampire may have to feed the victim their blood. In comparison, the Yara-ma-yha-who's method of turning its victims is simple and inarguable. Hard rules in a setting add stakes, and allows an audience to directly engage with the rules of a story. By putting down a hard rule that a second attack by a vampire will transform a victim, you make the consequences of being attacked that much more real to your audience.

**While vampires that have not been absorbed to the cultural mainstream should be examined on their own terms, studying the vampires of other cultures allows a writer to pull ideas from a larger corpus of works. There is only so much that you can do with the current mainstream vampire- though modern writers are always pushing at the edges- and widening the breadth of sources allows for a writer to create more original and more interesting vampires that fall prey to less of the cliches that modern vampires are pigeonholed into.**



# Daniel's Point of View

A continuation of Anne Rice's version  
of 'Interview with the Vampire'

By: Jenae' Boudwin



How could I be so stupid, so idiotic, so naïve. I should have run for the hills after he proved to me, he was really a vampire. How stupid does that sound, even if I published this it would seem as if it were a creative writing piece, a simple horror story to scare the gory souls out there. But no, I chose to be selfish, now look where that's gotten me. In the back of the car riding with a vampire dead set on killing his immortal "partner". As I rack my mind thinking of all my stupid choices to have gotten me here, Lestat, the vampire who turned me, explains his plan to have me as his companion, to show Louis, he never needed him, and even worse... to seek revenge on Louis.

It has been years since my turning, years since I have felt any sense of humanity and happiness. Oh, how I wish I could go back in time and never interviewed that retched vampire. I have begun to hate the creature who I have become, but even more I hate the creature who introduced me to this world. The selfish creature who had to share his story to the world yet took my world away.

I bet he never considered the family I have, the life I built for myself, my success, hopes and dreams. All that have washed down the depressing drain rushed with time. I have experienced all whom I've loved and cherished pass away, Lestat and I have moved from one place to the next in order to not be suspected by our lack of aging. I'm finally ready though, Lestat says I'm strong enough to help with his plan, and so come nightfall we seek Louis. The only thing he's ever held deep to his heart was Claudia, I knew this because of the interview, that horrid night. That damned interview became the invitation to my immortal life. He's taken my life from me so I shall take his from him.

A few decades ago, Lestat found a witch practicing in New Orleans, she promised a way to reincarnate the undead dead. Meaning bring back dead vampires. All we had to do was gather the ashes of the dead vampire, an item that was owned by the vampire and she'd handle the rest. Tonight's the night we bring the items and revive Claudia. Lestat believes making him relive one of his largest traumas will finally break him and turn him into the true vampire he is meant to be. And once he has found his inner monster we will leave him, as he left Lestat.

As the witch, who I've come to learn as Lucindia, brews her potion for the spell I wonder if Claudia is as Louis portrayed, a sweet young girl who needs protecting, or how Lestat refers to her as a conniving little brat. I don't know who to believe, Louis portrayed Lestat as a horrible evil vampire and Lestat portrays Louis as horrible.

As I'm lost in thought Lucindia's spell begins to work as a shriveled-up ash dusted Claudia turns into a youthful but eerie child. Lestat dashes to kill Lucindia in the blink of an eye and snatches Claudia's frail frame tying her up with thorn rope infused with dead blood. So, I suppose what Claudia did to him was correct, dead blood does weaken a vampire. Does this mean more of what Louis said could've been true? But no, Lestat has been a loyal companion to me since he turned me, although it does make me wonder why kill Lucindia.

It was no grave task to find Louis, after my encounter with him he depressingly hid away in order to suppress the monster that he has become. We played the waiting game all those years ago, Louis doesn't even suspect that Lestat nor I even are still alive, but soon he will learn. After Louis chased me off that night Lestat informed me that he wandered into the next city over and created a blood bath. His recount of what happened to him made him lose faith in humanity, because of me asking to be turned, oh how I wish I never made that idiotic wish. Anyways, Louis became known as the 'Night Crawler'. Humans no longer knew who or even what could be tormenting their messed-up world.

We knew that he enjoyed preying on civilians of his old town New Orleans. It was no trouble to follow the messy killings he left. As we near his cave, yes cave, this monster had no care to even hide in a creative way, we hear the bloodcurdling screams of what sounds like a young child.

**I stalked towards the entrance, and I notice golden locks stained with red. Louis was turning another child, who looked eerily like Claudia. Maybe he really was messed up, Lestat seems evil, but Louis turned horrid, calculated even. This is when I realized Louis was simply obsessive, crazy and manipulating his own world. It seems as if he fabricated his whole telling of events. Louis is just making a family of brain washed vampires. It all makes sense now, Lestat was never the one in the wrong, Lestat was the victim. All of what Louis spoke on the tapes was just a lie, simply backwards. Louis put Lestat through all of that turmoil, and if we don't stop him, he'll continue spouting out vampires into this God-forsaken world.**

# What We Do in the Shadows

## Film Review

By: Jamie Mckeon



**What We Do in the Shadows is a mockumentary released in 2014 and co-directed by Taika Waititi and Jemaine Clement. Actors and directors Taika Waititi and Jemaine Clement, as well as actors Jonathan Brugh and Ben Fransham, are the stars of the show as it follows the daily lives of four vampires who are sharing a flat in Wellington, New Zealand. The movie puts a new spin on the traditionally “frightening” or even “dreamy” vampire into something more comedic in a never-before-done way. This review will delve into the tactics used in the filming process as well as a breakdown of the story itself and why it is so unique.**

**The story begins with the audience being introduced to Viago (Taika Waititi), Vandislav(Jemaine Clement), Deacon (Jonathan Brugh), and Petyr (Ben Fransham), all four of whom are vampires sharing an apartment. The “documentary interviewer” follows them around, seeing how they live and showing their difficulties with adjusting to the modern world. The roommates bicker over chore rotation and face challenges in trying to continue friendships that have lasted centuries.**

**Their way of life gets turned upside down as a new member, Nick, is introduced to the strange group. His modern lifestyle and ways of thinking about eternal life disagree with the group's age-old traditions and ways of viewing the world they have lived in for so long. Not only this, but Nick introduces his human friend Stu, whom the vampires unwillingly come to adore. This film portrays where the fascinating idea of being supernatural and the mundanity of everyday life meet. It also shows the realities of being human, even when you are not.**

**The first scene opens in a captivating mockumentary format, setting the tone for the rest of the movie. The film cleverly uses deadpan deliveries in interviews that feel like intimate confessions, which is hilarious. Each vampire's personality really shines through as you get an instant grasp of each of their characters. From Viago's need for order to Deacon's love of rebelling, each character has something to bring to the table to make this film as clever as it is. It also shows that despite the physical transformation, one can imagine these vampires haven't changed much since their human days. The cinematography contributes heavily to the overall theme as it turns boring everyday tasks into something humorous and relatable, such as doing the dishes. The visuals combine the horror and drama of classic horror stories and bring them into the light in a way that makes them seem silly. Though the film was considerably low-budget, the visual effects were done well, such as when the vampires turn into bats and fly into the night sky. The unique flare of this story, combined with the cinematographic style, immerses you in the lives of these absurd flatmates, making it hard to believe it's just a film.**

**A closer look at *What We Do in the Shadows* shows the true genius behind the whole thing. The comedic timing was nothing short of perfection, with not one character falling short. Doing a mockumentary format can definitely be a risky choice, but it ultimately paid off by making the world they created feel authentic. The mockumentary style elevates the experience as well as the humor and makes it what it was. The film brilliantly balances comedy and horror aesthetics and feels positively ridiculous. All of these attributes were enhanced by a talented cast that has mastered the art of improvisation. The lighting is gothic, similar to that of many other movies of the genre. Candles and dim lighting create the ambience we see, creating the more moody, dark feel that we associate with elements of fear. This is why the comedy comes as a shock. The movie makes us dissociate our usual ties with horror, creating a masterful satire. Not only this, but the cuts from the dark flat of the vampires to the bright city daylight are disorienting, which completely describes this film. It also shows how confusing and strange the vampires feel in the new world themselves. The way *What We Do in the Shadows* uses its visuals, lighting, and setting enhances the whole production. It explores the combination of old and modern while creating scenes that range from creepy to humorous. Throughout the movie, the vampires struggle to move into the modern world, mirroring our own battles with change and the struggle of maintaining relationships between friends.**

**In conclusion, *What We Do in the Shadows* is a hilarious mock-horror comedy film. Though it can seem slow-moving in the middle, its theme, characters, and witty writing are what make it absolutely worth watching. It puts a new spin on what we think of as vampires and invites us to see what a vampire living in the modern world could look like. This show is a must-watch, and in 2019, a TV series was released based on the movie. Though the characters were changed, the heart of the film was never lost. The movie took away the shine put on the idea of immortality, and whether you're there for the humor or there for the vampires, there is something for everyone to enjoy. In the world of mockumentaries, this film is not one to be tossed aside. *What We Do in the Shadows* is a perfect example of a mock-horror film that will have you cringing and laughing all at the same time.**



# Ms. Vampire who Lives in my Neighborhood

37

By: Jonathan Rice

**Tonari no Kyuuketsuki-san or Ms. Vampire Who Lives In My Neighborhood is an anime and manga series written by Amatou. The anime was produced by Studio Gokumi and AXsiZ and aired Fall 2018. (MyAnimeList)**

**The comedic and light tone of the series downplays the frailty of these vampires, though. One wrong move and they're toast. They have the same condition of death to sunlight as other depictions of vampires, but also a weakness to being hit by it indirectly. In return, they have a strength possibly much greater than other vampires. Sophie attempts to scare off Akari in the first episode by lifting up a road-roller (a JoJo's reference) but instead of being scared, she comes back with jars she couldn't open.**

**Sophie's immortality represents the wishes of [the writer] and media fans alike; she is a sort of self insert for anyone who wishes to have lived long enough to experience all the greats, have no FOMO, a vast collection of books and paraphernalia, and infinite time to fangirl. But still there are things you will forever miss despite that. And now you live as the one who truly knows those artists. Fandoms rely on a group of people who talk about a certain media, but now that is long gone. While Ellie shows she wants to look older, we don't really see much regret of youth in Sophie though. Akari thinks of her similarly to her dolls. And she doesn't seem to mind.**

**Episode 6 of Tonari no Kyuuketsuki-san is titled “Interview with the Vampire” all in katakana to confirm the intentional reference. Ellie acts like Claudia from Interview with a Vampire in episode 5 with boob jealousy. As Eric Diaz says in on Nerdist.com, Claudia cast as an older actor misses the point of the character:**

**“So what’s the story difference between a 10-year-old Claudia and a 14-year-old one? Simply put, it’s puberty. The rage she feels comes from her forever prison in a small and helpless body, treated like someone who thinks boys are “icky” and only wants to play with dolls, but has an adult mind.”**

**There are large differences between a 10 year old and 14 year old, ones you'd come to loath over the course of centuries stuck at that age. Claudia would rather be just that little bit older, but giving her that dampens the drama. According to a survey by TRU NIAGEN, the average American in 2021 would rather stay 36 for the rest of their lives.**

**The young vampire girl Claudia in Interview with a Vampire was cast by a surprisingly young 10-year-old actor. Obviously a child having to act in an R-rated movie is a little problematic, so in subsequent movies, Claudia is cast by an older actor. Dan Selcke on the fan-operated movie journalism website Winter is Coming comments on the reasons behind why Claudia was significantly aged up between the Interview with a Vampire movie and show.**

**“The idea of a little girl having a vampire’s bloodlust is very creepy, as is the idea of a little girl growing older inside her own mind while her body remains that of a child.”**

**This discontinuity between mental and physical age, facilitated by the concept of vampirism, caters to the phenomenon of “legal lolis” in anime. According to Know Your Meme in reference to legal lolis, “critics often argue that their age is merely an excuse by the authors to create a grey area, stating that due to a shared physique with prepubescent lolis they are the same as normal lolis.” To many, legal lolis are at least questionable and often illegal and immoral, in contrast to their name. But while Interview with the Vampire strayed from this extreme youth, Tonari no Kyuuketsuki-san leans into it. Both of the vampires in the show, Ellie and Claudia, fall under this problematic category.**

**Sophie attempts to integrate into society in her own quirky way, but is unable to. (oh the tragedy) What is the purpose of queer themes in the plot or genre, I unfortunately must ask? Comedy I guess? How are the queer things implemented? How does the genre and medium aid this? How does this relate to queer representation in the rest of anime? What makes this representation different? Sophie talks about how it's much easier for a vampire to live nowadays due to online blood ordering. Ellie is stuck in the past in terms of her bloodlust.**



# Tower of Empusa

By: Lavrentios Loupe

## Entry One

September 12th

Intriguing news has made its way to me from the distant shores of Nafpaktos. My 'colleague' claims there is an anomaly not unlike what I have long been searching for. Interestingly enough the additional descriptions of the anomaly quite aptly fit those of the Celtic myth of 'Avalon' an island that to my knowledge was already accounted for among the many haarful islands along the coast. Such coincidences, I find, to be highly unlikely in my line of study, though I have been told I find the most usual circumstances unusual. I appear to be maundering, yet another affliction of mine.

In more relevant matters, there also seems to be some manner of illness assailing Nafpaktos. Animals surrounding the city, in particulars the aquarian creatures, are suffering from some novel blood destroying germ. Now the most queer part is that the affected specimen are left largely bereft of nutritional value. This has left the rather unfortunate port city in a state of minor famine, a famine of which my interlocutor requests my help in alleviating. Now, why in the manifold planes should I attempt to assuage the fears of simple fish-mongers and gimcrack tradesmen. Truly, I should give up on this silly journal, it has largely proven more useful as a way of wasting good ink on flimsy and air thin musings. In any event, I've become accustomed to the usage of a book for thoughts.

**Entry Seven**  
**November 19th**

**Yet again I affirm my distaste for the French. Somehow, these lackadaisical incompetents can't even understand how to keep transportation on any form of realistically useful schedule! In any case, I am currently stranded in Duon (and waiting on these contemptible French railways). I digress, news has arrived from my grecian connection. It seems I have an easy way onto this mysterious island, they (the apparent owner or owners of the island) require a light-keep. Unfortunately, I do need to actually arrive in time to meet the boatman meant to ferry me to the damned place. (If I ever find the French lunatics who designed these rails I shall return to England with a set of heads in tow)**

**As for more serious happenings, the “Vyssini-erpysmós” that is to say Crimson Creeping Virus. Apparently, the illness ravaging the Greek coast is more than just a blood consuming germ but actually induces some form of ungodly feralisation (is that a term?) and yet again he asks for my assistance in solving this. Sadly, the most I can do is send word of this epidemic to Van Helsing whom I've heard is quite the exemplar in such fields. I've also only just realised that now I am likely in need of some form of protection, be it personal or in the form of a guard. (Ha! Who do I fool?) I suppose my only real course is to hopefully find an arms dealer somewhere along the trip.**

**Entry Twelve**  
**December 13th**

**In spite of a variety of scheduling errors on the part of those greedy bastards who own the rail companies, I have arrived well on time. I have also been able to get hold of a hunting rifle with which to protect myself. That conman of a merchant almost certainly gouged me but I'm in much too much of a hurry to truly spend time on haggling and window shopping. Asking around I've found that the illness has begun to slow down and deaths have stabilised. Strangely enough I have yet to meet my colleague, hopefully he has kept himself safe. Though, with how detailed the letters' description of the disease and its progression had been, he most surely was studying patients in person.**

**Entry Fourteen**  
**December 20th**

**Unfortunately, Dimitrios has died. I found his mutilated corpse not far from the pier halfway hidden beneath piles of refuse. I have sent word to his wife as well as fifteen per-cent of my travel expenses. I can't help but feel our relationship drove him to be ever more risky with helping me, or maybe he truly believed that if he told me as much about this disease I could truly stop it. Whatever the case may have been he no longer must worry for I will make sure to resolve things here before I return to Glasgow.**

**I leave for the island in two days, I have sufficiently prepared for everything I can reasonably expect to find and I have ensured that I have not been followed. As I near the island I find myself becoming more innervated despite myself. I can only hope what I find will not pose some unnatural threat that I cannot imagine.**

**Entry Fifteen**  
**December 23rd**

**This island is truly something special. I have found a multitude of old rotted buildings surrounding this exquisitely maintained ancient lighthouse. Now what does rotting buildings have to do with an island and a lighthouse? That's just it, these aren't any simple buildings they appear to originate from many different lands and time periods. A few of the more notable structures have clear roman elements, as well as what appears celtic and, likely most surprisingly, oriental architectural design! Truly this island is a marvel, either the most interconnected piece of land on the planet or some form of extranatural transportation.**

**(Or is that termed writing of?) the tower seems to have this almost glowing quality to it. Despite a lack of paint or outer-coat there's no signs of degradation to the masonry, nor any growth on the walls, or even something as simple as signs of rain or moisture along the stone indentations. Either, something in that tower is preventing any dirt and grime from staying or someone or something has been cleaning the tower for whatever reason. I hope for the first and with that hope I shall look through as much of the tower as I can during the night.**

**Something truly startling has occurred, the lantern room has gone completely dark. Currently, I've locked the door leading in and write using the light of my portable electric lamp. There's a ticking against the windows as well as a low drone whose origin I can't fully determine, all I know is something is happening surrounding the room.**



**I have much to write and simply too little page with which to write upon! I have met the most curious man, why he is here I can only assume he is either the owner of this island or some associate of theirs. In any event, he and I had the most wondrous of conversations. He asked a question I continue to ponder even now days later.**

**“Why do you gather an understanding of a world  
in which only you care for?”**

**To that I could only weakly answer that I surely can't be the only one to care. He corrected himself, apparently by care he meant that only I could make use of my knowledge for the rest of the world would never believe. And with that I have been left concerned, even if I record everything I know before my death it is unlikely it survives for long. Who would believe old Cornelius Maxwell? Who would trust a man who never trusted anyone with my knowledge, my expeditions? Even I can understand that the knowledge I hold is too esoteric to trust without someone, some powerful agent to tip the scales of belief.**

**Entry Eighteen**  
**December 30th**

**I have been made an offer I doubt that I can resist. I have been offered a way in which I could continue my research indefinitely. I need only to decide, is my humanity worth all the knowledge the world has to offer? Imagine, I could survive for long enough to see nations change, to die, to watch as a people, as a culture forms and dies over the long decades and centuries. The sheer quantity of opportunity I gain is overwhelming. But do I trust him? I have noticed more about the person I have met. He walks with a lopsided gait, which is likely due to some malformity of his left side.**



**I assume as much anyway seeing as how jealousy he guards me from seeing beneath his cloak. More concerningly his gait also seems crouched unnaturally for a human. Something in his feet or lower legs are not connected the way a human ankle is and I have noticed something of similar size and shape that would explain this.**

**I have drawn what I believe to be his stature at full erectness. I have come to such anatomical conclusions based upon a set of tracks not far outside the house I reside in, and upon the figure I saw lurking between the buildings last night. Despite my conclusions I feel drawn to trust him, that he does indeed hold some way to elongate my existence.**

I write as a new man, the deal has been completed and I have died. There is much I have learnt in this previous night. Firstly, my island dwelling friend has indeed been cursed with a malformed left arm. Secondly, that he has made a similar offer to others before, in particular a number of people throughout the Balkans. Lastly, the consumption of his flesh induces horrific pain and eventually death. And yet here I write, my journal as always illuminated upon my desk. I know little of the creature I am become, but oddly the hunger he implied has never shown, maybe it's simply too early to notice or maybe something has gone off. I fear for what I have done.

# Tower of Empusa Art

By: Morgan Bretz



# Battle of the Love Triangles

By: Malia Southichark

## BELLA SWAN vs ELENA GILBERT

- ★ Both women were originally humans
  - Turned during a medical crisis that resulted in their deaths and vampire blood revived them
  - Have two love interests to choose between



## BELLA SWAN vs ELENA GILBERT (cont.)

### Bella Swan

- ★ Fell for Edward first and always chose him except for when he didn't choose her
- ★ Only chose Jacob when Edward wasn't there
- ★ Flip flopped between Edward and Jacob
- ★ Wasn't a vampire for very long so didn't get to see much vampire-Bella but she was tolerable
- ★ Cut off her friends for a boy

### Elena Gilbert

- ★ Fell for Stefan first but fell out of love and chose Damon
- ★ Was very insufferable after she became a vampire
- ★ Did not flip-flop between them and was pretty strict on herself when it came to considering their feelings
  - Became a vampire in season 4 and remained a vampire until season 8 until she was turned into a human
- ★ Stayed with her friends through their ups and downs

## EDWARD CULLEN vs STEFAN SALVATORE

- ★ Both men were the first choice
  - Bella went with Jacob after Edward left her
  - Elena left Stefan because Damon was winning her over
- ★ Both very old school
  - Edward turned in 1918
  - Stefan turned in 1864



## EDWARD CULLEN vs STEFAN SALVATORE (cont.)

### Edward Cullen

- ★ Would do anything for Bella
  - Thought she died and tried to get himself killed (Dracula???)
  - Literally lives for her
- ★ Hated the idea of Bella turning into a vampire

### Stefan Salvatore

- ★ Has been there to save and protect Elena
- ★ Fell in love with human Elena but fell out of love when she became a vampire
  - Knew she didn't want to be a vampire and tried everything to "fix" her
- ★ Was there for her at the lowest point of her life (when her parents died)

## JACOB BLACK vs DAMON SALVATORE



- ★ Neither were the first choice
- ★ Both shared a special bond between Bella/Elena
  - Jacob imprinted on Bella's daughter Renesmee while she was in the womb which caused a strong connection to Bella before she gave birth—immediately ceased to exist after baby arrived
  - Elena was sired to Damon because she died with his blood in her body
- ★ Damon ended up with Elena
- ★ Jacob was never chosen by Bella
  - Was basically an Edward replacement while he was gone because she couldn't find any other way to cope

## EDWARD & JACOB vs STEFAN & DAMON

### Edward & Jacob

- ★ Not the same species
  - Edward = vampire
  - Jacob = werewolf
- ★ Not related in any way: connected through Bella and the Treaty
- ★ Edward had just met Bella when she moved back to Forks unlike Jacob who's known her since they were children
- ★ Only bonded when it was time to protect Bella and overtime they found common ground
- ★ Never had a real bond except for when it involved Bella



## EDWARD & JACOB vs STEFAN & DAMON

### Stefan & Damon



- ★ Also known as the Salvatore Brothers
- ★ Both vampires and turned by the same person at the same time
- ★ Bickered a lot partly because they were brothers but also because they shared the same love interest twice in their lives
- ★ Grew up together and shared many experiences so their bond was strong
  - Unbreakable and much stronger than Edward and Jacob's
  - Would do anything for Elena but also for each other
    - Sacrificed their times many times for each other



# Backstories of Beloved Twilight Vampires

**By: Phoebe Guidry**

Vampire are, sadly, mythical beings which somehow went from being feared to being envied and lusted over. A large aspect of this change came from the media and movies like Twilight. Although the film is all music and sparkles, there was more going on that many aren't informed of such as their pasts.

The reason it is important to learn about their backstories is because it allows us to understand what led them to this life. Something I've noticed about vampires is most vampires have lived through many traumatic things which have led to their decision to become a vampire. Most other vampires did not get this choice and likely would not have chosen it.

Learning about their past helps us to understand their life now. Because of this I have learned of a new theme that most vampires seem to experience.

Agony.

# Backstories of Beloved Twilight Vampires



*Edward Cullen*

Edward Cullen, a character played by Robert Pattinson who soon became a favorite protagonist to many. However, not many know as much about his past as they think.

Edward's father worked as a lawyer and was emotionally distant, causing him to be fond of his mother, Elizabeth. His father died in the first wave of the Spanish-Flu, and his mother begged Carlisle to do whatever it took to save him, leading him to turn Edward (at 17). Carlisle would later become the strong father figure that Edward lacked.



*Then*

*Now*



*Phoebe Guidry*



## *Fun Facts*

- Edward Cullen was almost played by Henry Cavill, Ben Barnes, Shiloh Fernandez, or Jackson Rathbone (Jasper)
- His favorite color is blue, specifically navy and royal
- The character/idea of Edward Cullen originally came to Stephenie Meyers in a dream

# Backstories of Beloved Twilight Vampires



*Carlisle Cullen*

Carlisle Cullen, is not only a vampire but is also the leader of the Olympic Coven, and is played by Peter Facinelli

Carlisle's mother died in childbirth, which left him to be raised by only his father- a man who was an angelic pastor. His father led supernatural hunts with other pastors where they searched for and killed, witches, werewolves, and vampires. Carlisle attended and took over the hunts until he was bitten by a vampire (at 26) and went into hiding trying to commit suicide. After failing he trained himself to live on animal blood.



Then

## *Fun Facts*

- Edward Cullen was the first person Carlisle turned vampire.
- He is 365 years old
- He has a large sense of compassion which allows him to resist human blood, and aids him in being a doctor.

Now



*Phoebe Guidry*



# Backstories of Beloved Twilight Vampires



*Esme Cullen*

Esme Cullen, wife of Carlisle, played by Elizabeth Reaser.

As a teenager, Esme was treated for a broken leg by Dr. Carlisle. In her twenties she married an abusive man, but women didn't speak of abuse in 1897. She became pregnant and ran away so her child wasn't abused too. After giving birth, the baby only lived about 3 days before dying of lung fever. She became depressed and lonely; leading her to attempt suicide by jumping off a cliff. When she was brought into the morgue she was not dead, Carlisle recognized and turned her (at 26).



Then

Now



*Phoebe Guidry*



## *Fun Facts*

- Unlike the other vampires, Esme has no "special" power.
- She is 110 years old

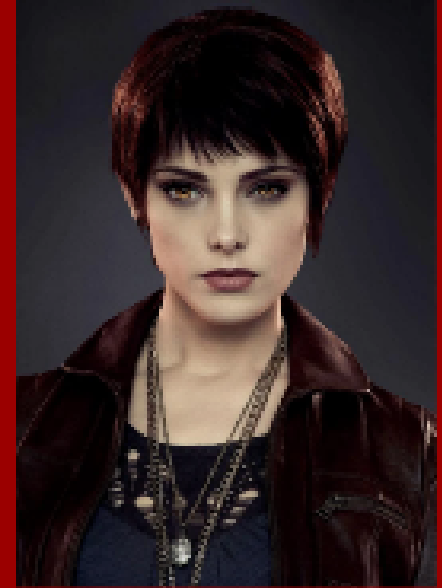
# Backstories of Beloved Twilight Vampires



*Alice Cullen*

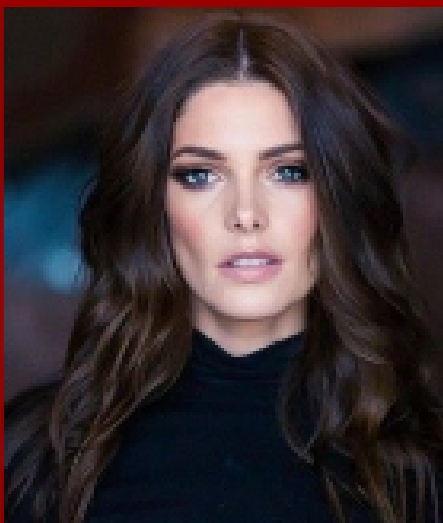
Alice Cullen, played by Ashley Greene.

Before becoming a vampire, Alice had visions. She was seen as a witch. She had a vision of her father and stepmother killing her mom and her, when she tried to tell people her father convinced everyone she was crazy and had her sent to an asylum. Here she received so much electroshock therapy that she wouldn't remember her human life as a vampire. She became friends with a worker there who was a vampire. She had a vision of James coming to kill her, so the worker turned her (at 19) to give her a fighting chance.



Then

Now



*Phoebe Guidry*



## *Fun Facts*

- Her first vision as a vampire was of Jasper. She waited for him where she saw in her vision
- Her power was used to help the family invest in stock markets and gain wealth.
- She is one of few vampires who could gain self-control and turn vegetarian on their own.

# Backstories of Beloved Twilight Vampires



*Jasper Hale*

Jasper Hale, lover of Alice Cullen, played by Jackson Rathbone.

At the age of 17 he had become the youngest Major in the Confederate Army. Noticing his leadership skills, a vampire in Texas fed off of him, turning him (at 20), and using him as her puppet. She wished to form a vampire army so she could regain lost territory. During this time he began to be able to sense and change/enforce the emotions of others.

Jasper met Alice and she told him about being able to live on animal blood. They were alone for a few years before joining the family.



Then

Now



*Phoebe Guidry*



## *Fun Facts*

- He and Rosalie share a last name to pose as twins since they look similar and are dating the Cullens.
- Jackson Rathbone absolutely hated wearing the wig for his character.
- Stephenie Meyer got his name from a Confederate roll call sheet.

# Backstories of Beloved Twilight Vampires



Rosalie Hale



Then

Rosalie Hale, lover of Emmett Cullen, played by Nikki Reed.

Rosalie was born to a wealthy family and grew up being praised for her beauty. During this time, women were only good for getting married and she desired to be loved. She married a man named Royce, but realized he didn't love her when he got drunk, attacked, and raped her with a group of his friends then left her there. Carlisle could smell her blood and changed her (at 18). She then tracked down the men who raped her and killed them all. She willingly became vegetarian and joined the Cullens.

Now



Phoebe Guidry



## Fun Facts

- Carlisle originally hoped that Rosalie could be a lover for Edward but he had no romantic interest in her. This upset her and may be the reason she originally didn't like Bella.
- The thing she hates most about being a vampire is not being able to have children.

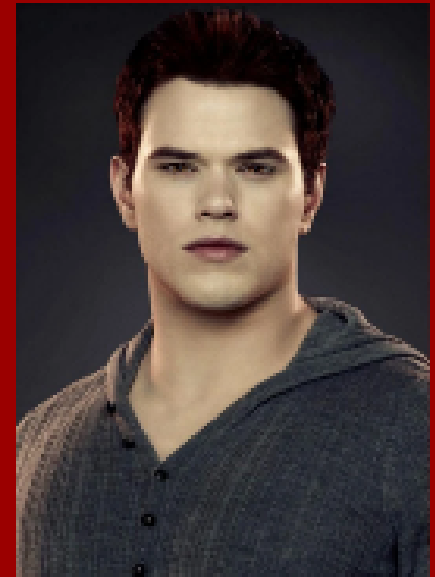
# Backstories of Beloved Twilight Vampires



*Emmett Cullen*

Emmett Cullen, also known as “monkey man”, played by Kellan Lutz

Emmett was quite rambunctious and loved to spend his time drinking, gambling, or hunting for his family and working in the railroads to support them. While hunting he was attacked by a bear and Rosalie found him. She wanted to save Emmett but was worried that if she bit him she would not be able to stop and accidentally kill him. Instead, she carried him over 100 miles to Carlisle. When Emmett finished turning (at 20), he was happy to be with Rosalie and thought she was an angel.



Then

## *Fun Facts*

- Because Emmett was his family's only income, he and Edward left a large amount of money to his family.
- Emmett is technically the youngest of the Cullen family, being only 90 years old.

Now



*Phoebe Quirk*

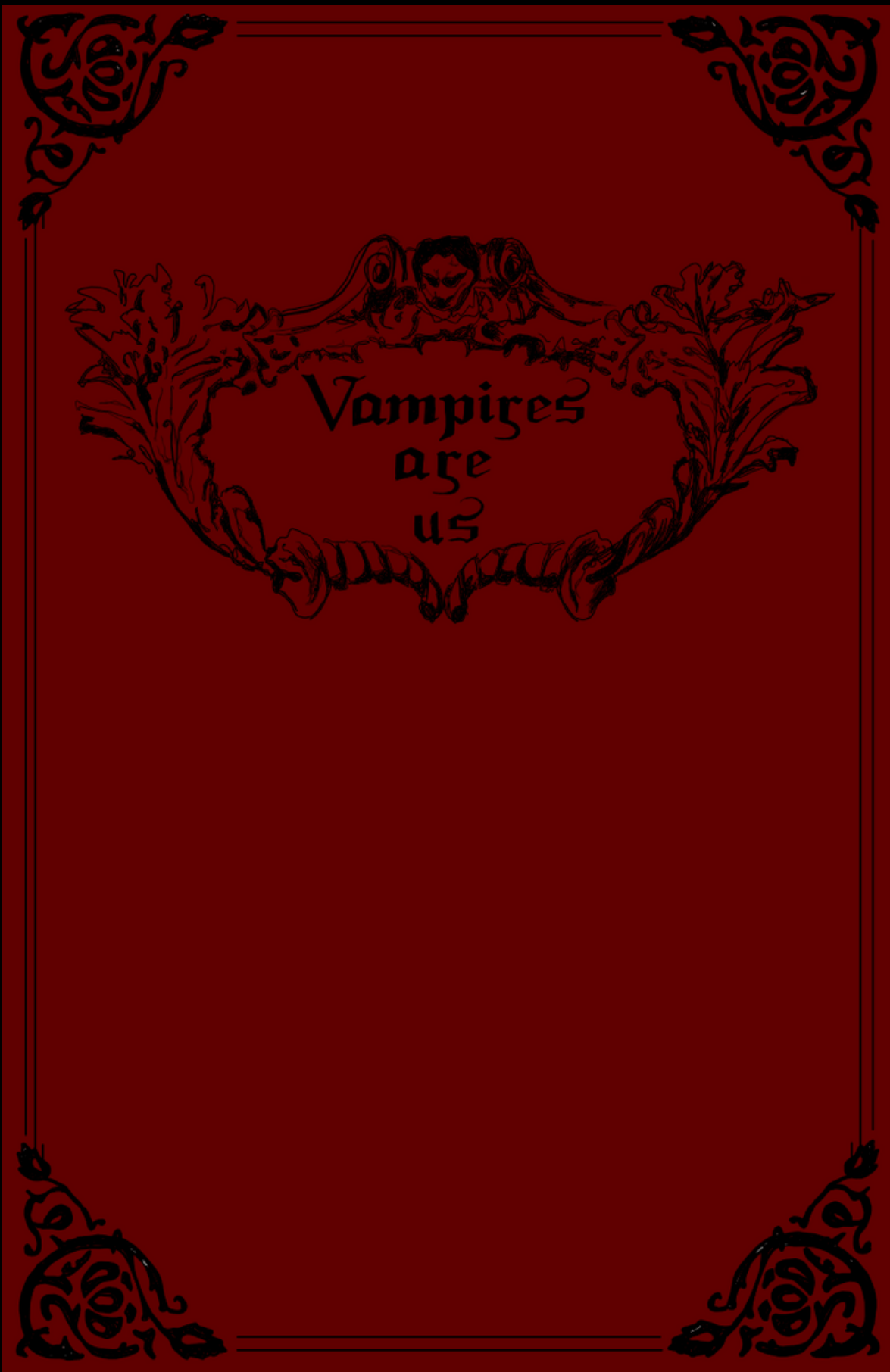




# Original Art

By: Rylee Pauley





Vampires  
age  
us

# Original Art

By: Tomis St. Romain





# How Did We Get Here?

65

By: Tobie Sonnier



The modern vampire is an extremely recent idea: a slender bloodsucker with little to no humanity (depending on who you ask) and a silver tongue. But the idea that there was something supernatural lurking in the shadows, feeding on the unaware has been a common theme throughout human history, likely made up when someone stumbled across a drained animal carcass. This raises the question: do humans have some sort of innate fear of the natural world? Is it a product of our natural environment or the ones we made for ourselves?

The vampire myth sprung up across numerous places in human history, with the earliest being over a thousand years ago in Eastern Europe near modern-day Bulgaria. The myth didn't reach far into the world, staying mostly local. One key difference in this vampire was the lack of a physical self; they were much more like spirits or ghosts than what we think of as vampires. Nearly 600 years later, the vampire finally started to spread when Eastern Europe went through different power exchanges. As it spread, it evolved from a spirit with the demeanor of an angry rat to a bloodsucker bent on corruption. The idea that they drank blood was introduced much later by the West. For three-quarters of the vampire's existence it didn't even drink blood.

**There are two sides of vampire history: how they have gotten their characteristics and how they were portrayed in media. Vampire media has a much shorter history than vampires themselves, with the first traces of vampire literature being made in the late 18th to early 19th centuries. The 19th and 20th centuries saw the biggest evolutions in what the vampire represented and the emotions it was meant to trigger in people.**

**Although it has undergone many changes regarding its appearance, mannerisms, and origin, the biggest change in vampires has been how we as humans interact with them. Originally, they were nothing more than fictitious monsters meant to scare children away from the woods. However, as the ideas began to spread to the West, they became literary objects and myths to include in stories and explore. This can be seen in the first piece of vampire media, John Polidori's *The Vampyre*, written in the early 19th century. It was inspired by one Lord Byron, the life and accomplishments of which made him a legend in England. It follows the story of a young man meeting a rich, powerful, and deceptively well-read lord who turns out to be a bloodsucking vampire and has been the cause of several unexplained deaths throughout the book. This concept of a monster that lives among us and absorbs our culture while secretly feeding off it was unheard of at the time, and it captivated readers.**

**Polidori's work hit the world like wildfire. Readers loved the dark and mysterious Lord and the powerful supernatural themes surrounding him. As time went on, the primitive vampire was left behind in favor of the more refined, human one. The next cultural milestone for vampires was Dracula by Bram Stoker. It introduced, once again, an intelligent and cultured man who welcomes the protagonist with open arms, only for his true nature to be revealed later on. This was the second major success for vampire enthusiasts. Film adaptations were produced and spread en masse, reaching a global audience, and the concept as a whole was ready to undergo some expansion.**

**One of the last mainstream adaptations of the Eastern European vampires was in 30 Days of Night (2007), which touted big, dark eyes filled with nothing but contempt and hunger. While these movies typically don't have much to say in regard to themes or statements on the human condition, the shocks and thrills of a pack of supernatural humanoid hunters clearly had something to say about what scares us as people. The director, David Slade, shaped his actors into monsters that had the most dreadful blend of animal and human, and audiences felt it.**

The next hurdle the vampire had to get over was its demographic. It was scary and thought-provoking, two things that made for a cult classic but not a good family piece. One of the first movies that found the right balance between lightheartedness and the darkness of the vampire was *Twilight* (2008). This teen romance made national waves when it was released, and the image of the vampire was turned overnight from a killer to a lover. The *Twilight* franchise would go on to be the most successful vampire franchise ever.

From this it's clear that humans have had an obsession with vampires spanning time, which reflects their immortality as well; while humans have evolved, vampires have remained much the same. They teach us about our own desires and addictions, about what humans are capable of under the right conditions. Modern audiences have been spoiled with the range of emotions in vampire media, from Bram Stoker's *Dracula* to *My Babysitter's a Vampire*, to Emmy-nominated shows like *What We Do in The Shadows*, to human pieces *Let the Right One In*. All these depictions come together to show that humans will use anything, even an old monster that feeds on youth, to make whatever story they can imagine.

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# Vampires and Adolescence **69**

## Marceline the Vampire Queen

**By: Vivien Oumechith**

Vampires in movies, novels, and shows can symbolize many things: lust, survival, and the consequences of immortality. Vampires can also represent adolescence and the tribulations of growing up. Marceline the Vampire Queen from Adventure Time is a perfect representation of a vampire who can represent the adolescent side of society where they hide their vulnerabilities and often have trouble growing up emotionally.

Usually, vampires in most media put up a false persona to lure people in to manipulate and use for survival. Marceline, however, creates a false persona to protect herself. More specifically, she creates a monstrous, punk rock persona to scare away others to keep herself from feeling heartbroken and vulnerable. Before becoming a vampire, Marceline's world was in an apocalypse where it was survival of the fittest. During the beginning of the apocalypse, Marceline was just a demon child and the only person protecting her was her human mother.





However, as seen in *Adventure Time: Distant Lands*, her mother became extremely ill and tried to send her daughter away to a “party”, telling Marceline she didn’t have time for her anymore. As Marceline follows her mother’s instructions to a “party”, she arrives at a bomb shelter where she is surrounded by food, supplies, and skeletons. After living in the bomb shelter for a long time, Marceline came to the conclusion that her mother had sent her away because she did not love Marceline anymore and only saw her as a monster. This interaction jumpstarted the development of Marceline’s self image where all she would ever be is an unloveable monster.

Later in the apocalyptic era of the world, Marceline became a vampire hunter and unfortunately a vampire herself after defeating the Vampire King. Marceline would become immortal and hone the powers of the Vampire King, but she also slowly lost her humanity. She later became this punk rock person who was super cool and showed zero vulnerabilities. Marceline would soon start a relationship with the mature Princess Bubblegum who was working on building her own kingdom.



In the episode “Obsidian” from Adventure Time: Distant Lands, Marceline would often express moments of immaturity and playfulness as if wanting to be young forever unlike Bubblegum who was very mature and occupied by her work. When Bubblegum tries to find a solution to keep another kingdom from a dangerous beast, Bubblegum rarely spends time with her girlfriend as finding a solution was Bubblegum’s top priority. Feeling lonely and ignored, Marceline becomes immature and tries to mess around with Bubblegum, but comes off as inconsiderate and annoying. Bubblegum yells at her and says that she does not have time for Marceline and causes the latter to lash out at her. Bubblegum breaks up with her, causing Marceline to develop her cold, scary, monster persona because the break up solidified her self image of an undesirable beast.

Marceline plays into this persona until she meets Adventure Time’s main characters Finn and Jake. Through her developing friendship with the two, Marceline slowly gains back her humanity and sort of lets go of constantly being a scary monster.

One common trait many vampires in other pieces of media possess is that while they may age in numbers, their physical and mental being stay the same. They often miss out on maturing emotionally which is the process of coming to terms with your emotions and learning to manage them in a healthy way. Marceline is not an exception to this as she maintains this young and mischievous personality as seen throughout her first relationship with Princess Bubblegum and during her first few meetings with Finn and Jake. Later in the series, Marceline slowly calms down and slowly lets go of scaring people for the sake of protecting herself, but this leaves her empty as she isn't sure what she is outside of her monstrous persona.

During the "Stakes" mini-series in Adventure Time, Marceline requests Princess Bubblegum to remove her vampirism and successfully does. However, they accidentally release the most powerful vampires that Marceline had killed many centuries ago and the pair along with Finn and Jake have to defeat them to protect their world from falling into another vampire age. As they defeat the most powerful vampires, Marceline learns to put more trust into her friends and shows more of her vulnerable side to them. This can be seen when Marceline tries to take on one of the powerful vampires but would have failed if her friends had not come to help. She learns that it's ok to rely on her friends for help when in need. After defeating the last of the powerful vampires and the Vampire King once more, Marceline becomes a vampire again. However, she is not disappointed with this outcome as she feels she's matured and grown out of her old scary monster persona.

In today's society, many teens and young adults feel the need to hide their emotions and insecurities through a persona that's unlike their true selves. This is often for the sake of protecting themselves from feelings of rejection, hate, and isolation. Similarly, Marceline would use her scary beast persona as a means of protection from these vulnerable emotions and have some sort of control over the situation. Her emotional maturity from the "Stakes" mini-series can serve as a lesson to today's adolescence that there's no harm in being vulnerable and confiding in those you are close to.



Throughout the Adventure Time series, Marceline's personality and character exhibits many aspects akin to those of today's adolescence. In turn, her character growth through giving up her scary, punk rock persona that was protecting her can teach adolescents that it's ok to be vulnerable with others and find comfort in those who you trust.

# Original Art

By: Xavier Jaimes



**THE  
END**