While many zombie films of the last decade have presented racially heterogeneous depictions of the living, very few envision the dead as similarly diverse. It would seem that, to borrow from Richard Dyer, death in these films is decidedly white. Further complicating this is the fact that in the majority of these films, the zombies will triumph over living survivors, so in a sense, the future is set: no matter how diverse the living may be, once they die and reanimate, the world becomes that much whiter. However, in George Romero’s *Land of the Dead* (2005) and a handful of other films, the racial identities of zombies become a key part of a film’s commentary on social relations and revolution. These films envision a life-after-death where race does not disappear and yet, this is not necessarily couched in negative terms. In these films, the future seems to have room for all kinds of bodies—both living and dead. Exploring these differing visions of race after death in post-apocalyptic zombie worlds, we can see that while it is tempting to focus on living survivors, the undead provide a far more compelling contemplation of what humanity’s racial future entails.

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