

A hand holding a large knife against a dark background with diagonal light streaks.

# SLASHER FILMS

*An International  
Filmography*

*1960 through 2001*

KENT  
BYRON  
ARMSTRONG

# Slasher Films An International Filmography 1960 2001

**Tad Lathrop**



## **Slasher Films An International Filmography 1960 2001:**

*Slasher Films* Kent Byron Armstrong, 2015-06-14 The slasher film genre got its start in the early 1960s with filmmakers such as Alfred Hitchcock *Psycho* and Michael Powell *Peeping Tom* making provocative mainstream films but it is most associated with the late 1970s and the releases of *Halloween* and *Friday the 13th* They have been frightening and thrilling audiences ever since with their bloody scenes and crazed killers Over 250 slasher films are presented in this work each with major cast and production credits a plot synopsis and a short critique interesting production notes are often provided Some of the films covered include *Alice Sweet Alice* *American Psycho* *The Burning* *Cherry Falls* *Curtains* *Deep Red* *Frenzy* *Hide and Go Shriek* *Maniac* *Prom Night* *Scream* *Sleepaway Camp* *Slumber Party Massacre* and *The Texas Chain Saw Massacre* Filmographies are provided for slasher directors actors writers and composers

**A Companion to the Horror Film** Harry M. Benshoff, 2017-01-17 This cutting edge collection features original essays by eminent scholars on one of cinema's most dynamic and enduringly popular genres covering everything from the history of horror movies to the latest critical approaches Contributors include many of the finest academics working in the field as well as exciting younger scholars Varied and comprehensive coverage from the history of horror to broader issues of censorship gender and sexuality Covers both English language and non English horror film traditions Key topics include horror film aesthetics theoretical approaches distribution art house cinema ethnographic surrealism and horror's relation to documentary film practice A thorough treatment of this dynamic film genre suited to scholars and enthusiasts alike

*Queer Slashers* Peter Marra, 2025-02-04 From Norman Bates dressed as Mother in *Psycho* to the rouged cheeks of Leatherface in *The Texas Chainsaw Massacre* many slasher icons have borne traces of queer and gender nonconforming behavior since the subgenre's very beginning *Queer Slashers* presents the first book length study of how and why the slasher subgenre of horror films appeals to queer audiences In it Peter Marra constructs a reparative history of the slasher that affirms its queer lineage extending back as early as the 1920s It also articulates the queer aspects of the slasher formula that forge an unlikely kinship between queer audiences and these retrograde depictions of queer killers Marra establishes a queer history and function for the slasher analyzing several key contemporary queer slashers that is slashers that are made by queer filmmakers to better understand how queer artists take up the slasher iconography and put it toward modern queer aims Featuring analysis of films such as John Waters's *Serial Mom* *Peaches Christ*'s *All About Evil* and Alain Guiraudie's *Stranger by the Lake* *Queer Slashers* illuminates the queer meanings of slashers their foundations and their future possibilities

**A History of Horror, 2nd Edition** Wheeler Winston Dixon, 2023-02-10 Ever since horror leapt from popular fiction to the silver screen in the late 1890s viewers have experienced fear and pleasure in exquisite combination Wheeler Winston Dixon's fully revised and updated *A History of Horror* is still the only book to offer a comprehensive survey of this ever popular film genre Arranged by decades with outliers and franchise films overlapping some years this one stop sourcebook unearths the historical origins of

characters such as Dracula Frankenstein and the Wolfman and their various incarnations in film from the silent era to comedic sequels In covering the last decade this new edition includes coverage of the resurgence of the genre covering the swath of new groundbreaking horror films directed by women Black and queer horror films and a new international wave in body horror films A History of Horror explores how the horror film fits into the Hollywood studio system how the distribution and exhibition of horror films have changed in a post COVID world and how its enormous success in American and European culture expanded globally over time Dixon examines key periods in the horror film in which the basic precepts of the genre were established then banished into conveniently reliable and malleable forms and then after collapsing into parody rose again and again to create new levels of intensity and menace A History of Horror supported by rare stills from classic films brings over sixty timeless horror films into frightfully clear focus zooms in on today s top horror Web sites and champions the stars directors and subgenres that make the horror film so exciting and popular with contemporary audiences

**Nightmare Movies** Kim Newman, 2011-04-18 Now over twenty years old the original edition of Nightmare Movies has retained its place as a true classic of cult film criticism In this new edition Kim Newman brings his seminal work completely up to date both reassessing his earlier evaluations and adding a second part that analyses the last two decades of horror films with all the wit intelligence and insight for which he is known Since the publication of the first edition horror has been on a gradual upswing and has gained a new and stronger hold over the film industry Newman negotiates his way through a vast back catalogue of horror and charts the on screen progress of our collective fears and bogeymen from the low budget slasher movies of the 1960s through to the slick releases of the 2000s Nightmare Movies is an invaluable companion that not only provides a newly updated history of the darker side of film but also acts as a truly entertaining guide with which to explore the less well trodden paths of horror and rediscover the classics with a newly instructed eye [A History of Horror](#)

Wheeler Winston Dixon, 2010-08-24 Ever since horror leapt from popular fiction to the silver screen in the late 1890s viewers have experienced fear and pleasure in exquisite combination Wheeler Winston Dixon s A History of Horror is the only book to offer a comprehensive survey of this ever popular film genre Arranged by decades with outliers and franchise films overlapping some years this one stop sourcebook unearths the historical origins of characters such as Dracula Frankenstein and the Wolfman and their various incarnations in film from the silent era to comedic sequels A History of Horror explores how the horror film fits into the Hollywood studio system and how its enormous success in American and European culture expanded globally over time Dixon examines key periods in the horror film in which the basic precepts of the genre were established then banished into conveniently reliable and malleable forms and then after collapsing into parody rose again and again to create new levels of intensity and menace A History of Horror supported by rare stills from classic films brings over fifty timeless horror films into frightfully clear focus zooms in on today s top horror Web sites and champions the stars directors and subgenres that make the horror film so exciting and popular with contemporary audiences [In the Peanut](#)

Gallery with Mystery Science Theater 3000 Robert G. Weiner, Shelley E. Barba, 2014-01-10 The award winning television series Mystery Science Theater 3000 1988 1999 has been described as the smartest funniest show in America and forever changed the way we watch movies The series featured a human host and a pair of robotic puppets who while being subjected to some of the worst films ever made provided ongoing hilarious and insightful commentary in a style popularly known as riffing These essays represent the first full length scholarly analysis of Mystery Science Theater 3000 MST3K which blossomed from humble beginnings as a Minnesota public access television show into a cultural phenomenon on two major cable networks The book includes interviews with series creator Joel Hodgson and cast members Kevin Murphy and Trace Beaulieu

**Blood Money** Richard Nowell, 2010-12-23 Scholars have consistently applied psychoanalytic models to representations of gender in early teen slasher films such as Black Christmas 1974 Halloween 1978 and Friday the 13th 1980 in order to claim that these were formulaic excessively violent exploitation films fashioned to satisfy the misogynist fantasies of teenage boys and grind house patrons However by examining the commercial logic strategies and objectives of the American and Canadian independents that produced the films and the companies that distributed them in the US Blood Money demonstrates that filmmakers and marketers actually went to extraordinary lengths to make early teen slashers attractive to female youth to minimize displays of violence gore and suffering and to invite comparisons to a wide range of post classical Hollywood's biggest hits including Love Story 1970 The Exorcist 1973 Saturday Night Fever 1977 Grease and Animal House both 1978 Blood Money is a remarkable piece of scholarship that highlights the many forces that helped establish the teen slasher as a key component of the North American film industry's repertoire of youth market product

Focus On: 100 Most Popular New Line Cinema Films Wikipedia contributors, **Henry: Portrait of a Serial Killer** Shaun Kimber, 2017-09-16 Henry Portrait of a Serial Killer 1986 is precisely that a cold eyed character study based on the crimes of Henry Lee Lucas who was convicted of eleven murders in the 1980s Director John McNaughton presents an unflinching portrayal of the semi fictional Henry's crimes The film proved immensely controversial notably in the UK where it confounded the British Board of Film Classification which went so far as to re edit a crucial scene in addition to cutting others Shaun Kimber's examination of the controversies surrounding Henry considers the history and implications of censors decisions about the film on both sides of the Atlantic Taking account of the views of audiences critics and academics both at the time the film was released and in the years since Kimber also looks at the changing political social and economic contexts within which the film was produced and has subsequently circulated Henry continues to represent a key film within the horror genre the history of censorship and the study of film violence Kimber's account of the film's production and its fortunes in the marketplace provides a fascinating case study of film censorship in action and offers a sustained and wide ranging analysis of what remains one of the most disturbing films ever made An excellent in depth analysis Kimber effectively combines close readings of key scenes with detailed consideration of the history of different versions of Henry and its various

engagements with critics supporters and regulatory authorities Geoff King Brunel University Shaun Kimber is a Senior Lecturer in the Media School at Bournemouth University *American Reference Books Annual* Bohdan S. Wynar, 2004 1970 issued in 2 vols v 1 General reference social sciences history economics business v 2 Fine arts humanities science and engineering

**The Encyclopedia of Japanese Horror Films** Salvador Jiménez Murguía, 2016-07-29 Although the horror genre has been embraced by filmmakers around the world Japan has been one of the most prolific and successful purveyors of such films From science fiction terrors of the 1950s like *Godzilla* to violent films like *Suicide Circle* and *Ichii the Killer* Japanese horror film has a diverse history While the quality of some of these films has varied others have been major hits in Japan and beyond frightening moviegoers around the globe Many of these films such as the *Ringu* movies have influenced other horror productions in both Asia and the United States The *Encyclopedia of Japanese Horror Films* covers virtually every horror film made in Japan from the past century to date In addition to major and modest productions this encyclopedia also features entries on notable directors producers and actors Each film entry includes comprehensive details situates the film in the context and history of Japanese horror cinema and provides brief suggestions for further reading Although emphasizing horror as a general theme this encyclopedia also encompasses other genres that are associated with this theme including Comedy Horror Science Fiction Horror Cyber punk Horror Ero Guru Erotic Grotesque and Anime Horror The *Encyclopedia of Japanese Horror Films* is a comprehensive reference volume that will appeal to both cinema scholars as well as to the many fans of this popular genre

**Sixties Shockers** Mark Clark, Bryan Senn, 2025-01-31 This comprehensive filmography provides critical analyses and behind the scenes stories for 600 horror science fiction and fantasy films from the 1960s During those tumultuous years horror cinema flourished proving as innovative and unpredictable as the decade itself Representative titles include *Night of the Living Dead* *The Haunting* *Carnival of Souls* *Repulsion* *The Masque of the Red Death* *Targets* and *The Conqueror Worm* An historical overview chronicles the explosive growth of horror films during this era as well as the emergence of such dynamic directorial talents as Roman Polanski George Romero Francis Ford Coppola and Peter Bogdanovich

**Italian Horror Cinema** Stefano Baschiera, 2016-06-14 This collection brings together for the first time a range of contributions aimed at a new understanding of the Italian horror cinema genre *Art Libraries Journal*, 2005

*The Art of Movies* Nicolae Sfetcu, 2014-05-06 Movie is considered to be an important art form films entertain educate enlighten and inspire audiences Film is a term that encompasses motion pictures as individual projects as well as in metonymy the field in general The origin of the name comes from the fact that photographic film also called filmstock has historically been the primary medium for recording and displaying motion pictures Many other terms exist motion pictures or just pictures or picture the silver screen photoplays the cinema picture shows flicks and commonly movies

**Horror Films FAQ** John Kenneth Muir, 2013-08-01 FAQ Horror Films FAQ explores a century of ghoulish and grand horror cinema gazing at the different characters situations settings and themes featured in the horror film from final girls monstrous bogeymen

giant monsters and vampires to the recent torture porn and found footage formats The book remembers the J Horror remake trend of the 2000s and examines the oft repeated slasher format popularized by John Carpenter s Halloween 1978 and Friday the 13th 1980 After an introduction positioning the horror film as an important and moral voice in the national dialogue the book explores the history of horror decade by decade remembering the women s liberation horrors of the 1970s the rubber reality films of the late 1980s the serial killers of the 1990s and the xenophobic terrors of the 9 11 age Horror Films FAQ also asks what it means when animals attack in such films as The Birds 1963 or Jaws 1975 and considers the moral underpinnings of rape and revenge movies such as I Spit on Your Grave 1978 and Irreversible 2002 The book features numerous photographs from the author s extensive personal archive and also catalogs the genre s most prominent directors

**Introduction to Japanese Horror Film** Colette Balmain,2008-10-14 This book is a major historical and cultural overview of an increasingly popular genre Starting with the cultural phenomenon of Godzilla it explores the evolution of Japanese horror from the 1950s through to contemporary classics of Japanese horror cinema such as Ringu and Ju On The Grudge Divided thematically the book explores key motifs such as the vengeful virgin the demonic child the doomed lovers and the supernatural serial killer situating them within traditional Japanese mythology and folk tales The book also considers the aesthetics of the Japanese horror film and the mechanisms through which horror is expressed at a visceral level through the use of setting lighting music and mise en scene It concludes by considering the impact of Japanese horror on contemporary American cinema by examining the remakes of Ringu Dark Water and Ju On The Grudge The emphasis is on accessibility and whilst the book is primarily marketed towards film and media students it will also be of interest to anyone interested in Japanese horror film cultural mythology and folk tales cinematic aesthetics and film theory *The Cult Film Reader* Mathijs, Ernest,Mendik, Xavier,2007-12-01 An invaluable collection for anyone researching or teaching cult cinema The Cult Film Reader is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies Science Fiction Film and Television A really impressive and comprehensive collection of the key writings in the field The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain This collection is as wild and diverse as the films that it covers Fascinating Mark Jancovich Professor of Film and Television Studies University of East Anglia UK It s about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own The effort and knowledge contained in The Cult Film Reader will satisfy even the most ravenous zombie s desire for detail and insight This book will gnaw scratch and infect you just like the cult films themselves Brett Sullivan Director of Ginger Snaps Unleashed and The Chair The Cult Film Reader is a great film text book and a fun read John Landis Director of The Blues Brothers An American Werewolf in London and Michael Jackson s Thriller Excellent overview of the subject and a comprehensive collection of significant scholarship in the field of cult film Very impressive and

long overdue Steven Rawle York St John University UK Whether defined by horror kung fu sci fi sexploitation kitsch musical or weird world cinema cult movies and their global followings are emerging as a distinct subject of film and media theory dedicated to dissecting the world's unruliest images This book is the world's first reader on cult film It brings together key works in the field on the structure form status and reception of cult cinema traditions Including work from key established scholars in the field such as Umberto Eco Janet Staiger Jeffrey Sconce Henry Jenkins and Barry Keith Grant as well as new perspectives on the gradually developing canon of cult cinema the book not only presents an overview of ways in which cult cinema can be approached it also re-assesses the methods used to study the cult text and its audiences With editors introductions to the volume and to each section the book is divided into four clear thematic areas of study The Conceptions of Cult Cult Case Studies National and International Cults and Cult Consumption to provide an accessible overview of the topic It also contains an extensive bibliography for further related readings Written in a lively and accessible style The Cult Film Reader dissects some of the biggest trends icons auteurs and periods of global cult film production Films discussed include Casablanca The Rocky Horror Picture Show Eraserhead The Texas Chainsaw Massacre Showgirls and Ginger Snaps Essays by Jinsoo An Jane Arthurs Bruce Austin Martin Barker Walter Benjamin Harry Benshoff Pierre Bourdieu Noel Carroll Steve Chibnall Umberto Eco Nezih Erdogan Welch Everman John Fiske Barry Keith Grant Joan Hawkins Gary Hentzi Matt Hills Ramaswami Harindranath J Hoberman Leon Hunt I Q Hunter Mark Jancovich Henry Jenkins Anne Jerslev Siegfried Kracauer Gina Marchetti Tom Mes Gary Needham Sheila J Nayar Annalee Newitz Lawrence O Toole Harry Allan Potamkin Jonathan Rosenbaum Andrew Ross David Sanjek Eric Schaefer Steven Jay Schneider Jeffrey Sconce Janet Staiger J P Telotte Parker Tyler Jean Vigo Harmony Wu

*This Business of Global Music Marketing* Tad Lathrop, 2013-04-03 Think BIG capture the global music market Worldwide tours internet downloads international album distribution the global market for music is expanding with lightning speed and that means big opportunities for everyone in the music business The main obstacle Lack of knowledge The world market is packed with opportunity but it's also full of cultural regulatory administrative legal political and logistical pitfalls This Business of Global Music Marketing offers a map of the world with full information on how to break into the global market how to distribute records abroad how to find an audience how to package records to appeal to local markets how to establish partnerships with foreign businesses how to deal with different rules of trade and much more A companion volume to author Tad Lathrop's top selling This Business of Music Marketing and Promotion This Business of Global Music Marketing offers everyone in the music business a chance to go global



## Unveiling the Power of Verbal Beauty: An Mental Sojourn through **Slasher Films An International Filmography 1960 2001**

In some sort of inundated with screens and the cacophony of fast communication, the profound power and psychological resonance of verbal beauty often diminish in to obscurity, eclipsed by the continuous onslaught of noise and distractions. However, located within the lyrical pages of **Slasher Films An International Filmography 1960 2001**, a charming work of literary splendor that pulses with fresh feelings, lies an memorable journey waiting to be embarked upon. Published with a virtuoso wordsmith, that interesting opus manuals readers on a psychological odyssey, softly exposing the latent possible and profound affect embedded within the intricate web of language. Within the heart-wrenching expanse of the evocative examination, we will embark upon an introspective exploration of the book is central styles, dissect their captivating publishing style, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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