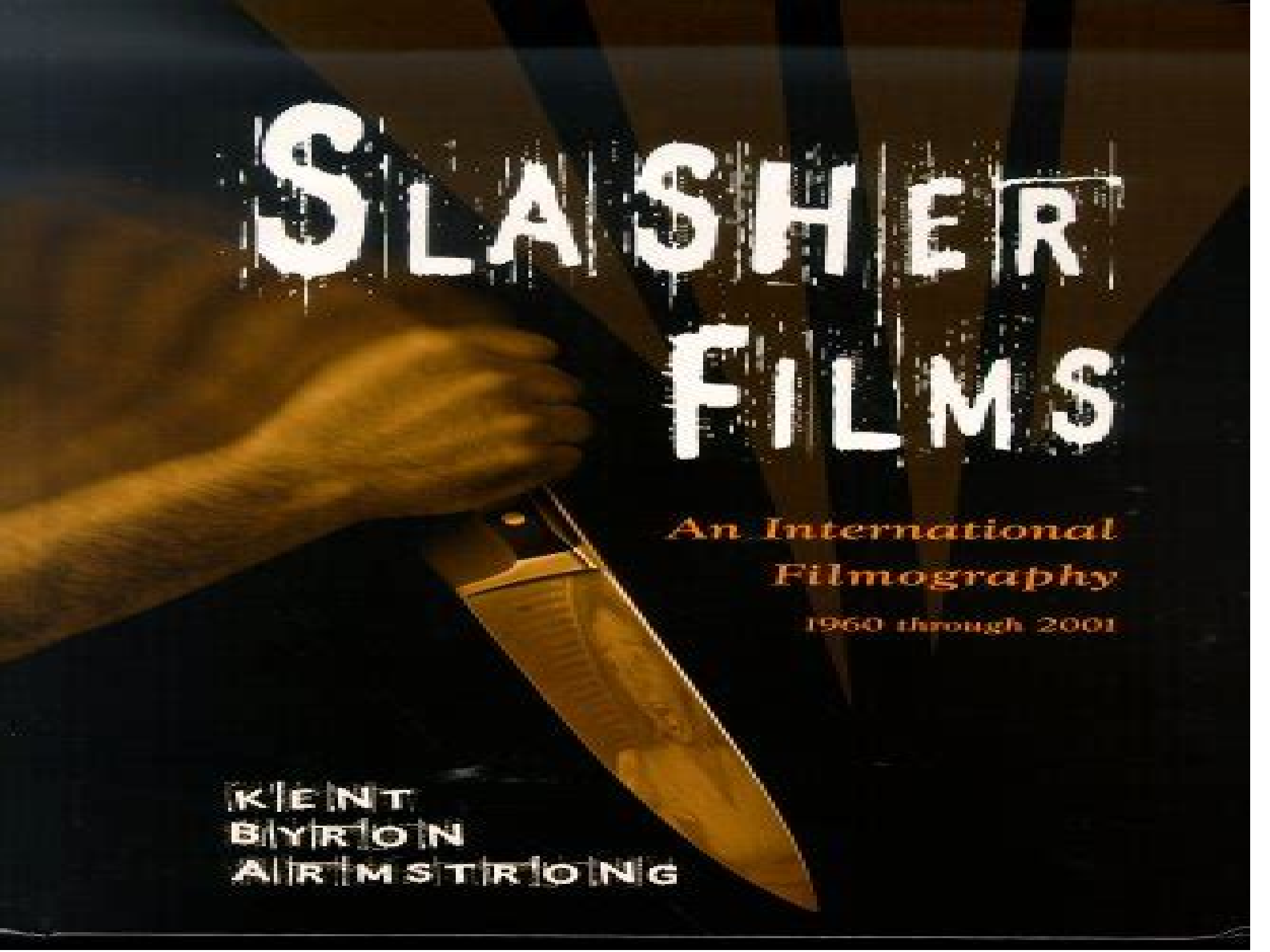


A hand holding a large knife against a dark background with diagonal light streaks.

SLASHER FILMS

*An International
Filmography*

1960 through 2001

KENT
BYRON
ARMSTRONG

Slasher Films An International Filmography 1960 2001

Wheeler Winston Dixon



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 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 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 **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

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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

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
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