



Slasher Movies

SJ Ball



Slasher Movies:

Slasher Movies Mark Whitehead, 2000 Packed with facts and opinions crammed with information and including an introductory essay and in depth discussion of all the major films this pocket guide to the world of slasher movies is an essential guide for anyone interested in this most disturbing of film genres Includes a discussion of all the major films and a checklist of stars who got their big break being slashed

Legacy of Blood Jim Harper, 2004 Combining in depth analysis with over 200 film reviews Legacy of Blood is a comprehensive examination of the slasher movie and its conventions to date from Halloween to Scream and beyond

Horror Films of the 1980s John Kenneth Muir, 2010-07-28 John Kenneth Muir is back This time the author of the acclaimed Horror Films of the 1970s turns his attention to 300 films from the 1980s From horror franchises like Friday the 13th and Hellraiser to obscurities like The Children and The Boogens Muir is our informative guide Muir introduces the scope of the decade s horrors and offers a history that draws parallels between current events and the nightmares unfolding on cinema screens Each of the 300 films is discussed with detailed credits a brief synopsis a critical commentary and where applicable notes on the film s legacy beyond the 80s Also included is the author s ranking of the 15 best horror films of the 80s

The Mammoth Book of Slasher Movies Peter Normanton, 2012-10-18 An engrossing A Z of over 60 gory years of slasher and splatter movies from Danny Boyle s 28 Days Later to Lucio Fulci s Zombie Flesh Eaters Here you will find the low down on over 250 movies with entries from 23 different countries The index which includes every movie mentioned in the A Z and accompanying notes runs to 540 movies The book includes the list of video nasties which the UK government attempted to ban

Horror Films James B. Weaver, Ron Tamborini, 2013-11-05 Why do so many of us enjoy being told frightening stories What are some of the consequences that result from such exposure In light of the considerable popularity of horror films over the last three decades these questions have become the focus of growing attention for many scholars However research on audience preferences for and reactions to horror films has been performed eclectically by investigators from varied theoretical and methodological backgrounds As a result the information has not been effectively integrated This volume was written to address this problem and to position the study of audience responses to frightening fiction as a significant research topic

Teen Movies Timothy Shary, 2005 Teen Movies American Youth on Screen is a detailed look at the depiction of teens on film and its impact throughout film s history Timothy Shary looks at the development of the teen movie the rebellion the romance the sex and the horror up to contemporary portrayals of ever changing youth Films studied include Rebel Without a Cause 1955 Splendor in the Grass 1961 Carrie 1976 The Breakfast Club 1985 and American Pie 1999

A ^A Very Nervous Person's Guide to Horror Movies Mathias Clasen, 2021-09-01 In this guide to horror movies for the very nervous author Mathias Clasen delves into the psychological science of horror movies to bust some of the worst myths about the genre and its supposed harms as he shows that horror movies can in fact have beneficial effects on their viewers

Horror Films of 2000-2009 John Kenneth

Muir,2023-03-22 Horror films have always reflected their audiences fears and anxieties In the United States the 2000s were a decade full of change in response to the 9 11 terrorist attacks the contested presidential election of 2000 and the wars in Iraq and Afghanistan These social and political changes as well as the influences of Japanese horror and New French extremism had a profound effect on American horror filmmaking during the 2000s This filmography covers more than 300 horror films released in America from 2000 through 2009 including such popular forms as found footage torture porn and remakes Each entry covers a single film and includes credits a synopsis and a lengthy critical commentary The appendices include common horror conventions a performer hall of fame and memorable ad lines Decades of Terror 2019: 1990's Slasher Films Steve Hutchison,2023-02-24 Steve Hutchison reviews 100 amazing slasher films from the 1990s Each film is analyzed and discussed with a synopsis and a rating The movies are ranked How many have you seen Horror Films FAQ John Kenneth Muir,2013-08-01 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 **The Microgenre** Anne H. Stevens,Molly C. O'Donnell,2020-01-23 Everybody knows and maybe even loves a microgenre Plague romances and mommy memoirs Nudie cutie movies Nazi zombies and dinosaur erotica Baby burlesks Minecraft fiction grindcore premature ejaculation poetry microgenres come in all varieties and turn up in every form of media under the sun tailor made for enthusiasts of all walks of life Coming into use in the last decade or so the term microgenre classifies increasingly niche marketed worlds in popular music fiction television and the Internet Netflix has recently highlighted our fascination with the ultra niche genre with hilariously specific classifications independent supernatural dramedy featuring a strong female lead that can sometimes hit a little too close to home Each contribution in this collection introduces readers to a different microgenre drawn from a range of historical periods and from a variety of media The Microgenre presents a previously untreated point of cultural curiosity revealing the profound truth that humanity s desire to classify is often only matched by the unsustainability of the obscure and hyper specific It also affirms in colorful detail what most people suspect but have trouble fathoming in an increasingly homogenized and commercial West that imaginative projects are just that imaginative

diverse and sometimes completely and hilariously inexplicable **The Psychology of Moviegoing** Ashton D. Trice, Hunter W. Greer, 2019-04-11 How do we choose what movies to go see How do we process the sounds and images of those films How do they influence our behaviors attitudes and beliefs after we leave the theater Using psychology theory this book answers these questions while considering the effects of relatively permanent personality variables our changeable moods and the people we are with in such scenarios It also points out areas of the study in which further work is necessary and where new concepts such as awe and aesthetic pleasure may further understanding **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 *Style and Form in the Hollywood Slasher Film* Wickham Clayton, 2015-10-12 Style and Form in the Hollywood Slasher Film fills a broad scholastic gap by analysing the elements of narrative and stylistic construction of films in the slasher subgenre of horror that have been produced and/or distributed in the Hollywood studio system from its initial boom in the late 1970s to the present **American Horror Film** Steffen Hantke, 2010-09-30 Creatively spent and politically irrelevant the American horror film is a mere ghost of its former self or so goes the old saw from fans and scholars alike Taking on this undeserved reputation the contributors to this collection provide a comprehensive look at a decade of cinematic production covering a wide variety of material from the last ten years with a clear critical eye Individual essays profile the work of up and coming director Alexandre Aja and reassess William Malone's much maligned FearDotCom in the light of the torture debate at the end of President George W Bush's administration Other essays look at the economic social and formal aspects of the genre the globalization of the US film industry the alleged escalation of cinematic violence and the massive commercial popularity of the remake Some essays examine specific subgenres from the teenage horror flick to the serial killer film and the spiritual horror film as well as the continuing relevance of classic directors such as George A Romero David Cronenberg John Landis and Stuart Gordon Essays deliberate on the marketing of nostalgia and its concomitant aesthetic and on the curiously schizophrenic perspective of fans who happen to be scholars as well Taken together the contributors to this collection make a compelling case that American

horror cinema is as vital creative and thought provoking as it ever was **Introduction to Scream (franchise)** Gilad James, PhD,2023-01-04 The Scream franchise is a series of horror movies that debuted in 1996 and became a cultural phenomenon The franchise began with the movie Scream directed by Wes Craven and written by Kevin Williamson The movie follows high school student Sidney Prescott as she and her friends are hunted by a masked killer known as Ghostface The movie combined elements of slasher films and black comedy to create a unique and self aware horror experience that proved popular with audiences Scream was a box office success and spawned three sequels with the latest one being released in 2011 The franchise is well known for its iconic Ghostface character who has become a cultural icon in the horror genre The distinctive mask and voice created a new symbol in popular culture with the Ghostface mask being associated with Halloween costumes and pop culture merchandise The franchise is also notable for its self referential and meta commentary on horror tropes and clichés Scream is a franchise that continues to captivate audiences more than twenty years since its inception **La Dolce Morte** Mikel J. Koven,2006-10-02 With the exception of die hard aficionados of European or Italian horror cinema most people may not have heard of giallo cinema or have seen many films in this subgenre of horror Most academic film studies tend to ignore horror cinema in general and the giallo specifically Critics often deride these films which reveal more about the reviewers own prejudices than any problem with the works themselves As a counter to such biases Mikel J Koven argues for an alternative approach to studying these films by approaching them as vernacular cinema distinct from popular cinema According to Koven to look at a film from a vernacular perspective removes the assumptions about what constitutes a good film and how a particular film is in some way artistic In La Dolce Morte Vernacular Cinema and the Italian Giallo Film Koven explores the history and evolution of this aspect of cinema and places these films within the context of Italian popular filmmaking He addresses various themes motifs and tropes in these films their use of space the murders the role of the detective the identity of the killer issues of belief excess and the set piece In addition to being the first academic study of the giallo film in English this book surveys more than fifty films of this subgenre In addition to filmmakers like Mario Bava and Dario Argento Koven also looks at the films of Lucio Fulci Sergio Martino Pupi Avati Umberto Lenzi and others In all the works of twenty five different filmmakers are considered in this book Also explored are the inter relationships between these films how one influences others how certain filmmakers take ideas and build off of them and how those ideas are further transformed by other filmmakers Koven also explores the impact of the giallo on the later North American slasher genre **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 *Gender* Linda Brannon, 2015-07-22 This bestselling text presents research about gender and helps students think critically about the differences between research findings and gender stereotypes It examines the biology and social context in which women and men express gendered behaviors Defining gender as the behaviors and attitudes that relate to but are not entirely congruent with biological sex the book focuses on research and scholarship to provide the material for a critical review and an overall picture of gender from a psychological perspective To highlight how research findings can relate to people's lives the book supplements the review of scholarly research with personal narrative accounts of gender relevant aspects of people's lives To emphasize the cross cultural perspective of gender the book including a section on diversity in most chapters but also weaves diversity issues throughout the text The personal narrative and diversity highlights help to balance the research based scholarship with the personal experience of gender Horror That Haunts Us Karrà Shimabukuro, Wickham Clayton, 2024-02-06 Horror's pleasures fundamentally hinge on looking backward either on destabilising trauma or as a period of comfort and happiness which is undermined by threat However this stretches beyond the scares on our screens to the consumption and criticism of the monsters of our past The horror films of our youth can be locations of psychological and social trauma or the happy place we go back to for comfort when our lives become unsettled *Horror That Haunts Us* Nostalgia Revisionism and Trauma in Contemporary American Horror is a collection of essays that brings together multiple theoretical and critical approaches to consider the way popular horror films from the last fifty years communicate embody and rework our view of the past Whether we look at our current relationship to the scary movies of decades ago as personal or cultural memory the way historical and sociopolitical events and frameworks especially traumas reframe the way we look at our pasts or even the way recent horror films and video games look back at our past and the past of the genre itself through a filter of experience and history this collection will show the close relationship between nostalgia and popular horror These essays also demonstrate a range of unique and diverse points of view from both established and emerging scholars on the subject of horror and the past Edited by seasoned horror experts Karr Shimabukuro and Wickham Clayton *Horror That Haunts Us* is a book with the aim of examining why we return again and again to certain popular horror films either as remakes or reboots or as the basis for pastiche and homage

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