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Slasher

2020-09-28

KASSANDRA YU

Slasher Online Vintage Crime/Black Lizard 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.

Dexter in the Dark

CreateSpace

>

Slasher Penguin

Taking inspiration from several generations of horror films,

blogger/serial killer

Sam guts countless victims in creative

ways, and posts these exploits to the Internet

for the world to see,

putting readers so

close to the action that they're practically in

the splash zone when the blood goes flying.

In cyberspace,

everyone can hear you

scream...

Slasher Maidens, Vol. 1

Eraserhead Press

The Teenage Slasher

Movie BookFox Chapel

Publishing

Vol. 1 Robinson

Discusses the slasher

film genre from early

Hitchcock influences,

to its golden age in the

1980s, to the slasher

spoofs of the late

eighties and nineties.

Yen Press LLC

Pocket Essentials is a

dynamic series of

books that are concise,

lively, and easy to

read. Packed with facts

as well as expert

opinions, each book

has all the key information you need

to know about such

popular topics as film,

television, cult fiction,

history, and more.

Slasher movies took

horror to new heights

of graphic violence

while, in some cases,

simultaneously

plumbing new depths

of camp self-

referentiality. They

have nonetheless had

a lasting impact—from

"respectable" studio

pictures such as *The*

Silence of the Lambs

and *Single White*

Female, to the new breed of teen movies such as the Scream franchise, which play knowingly with the conventions of the slasher. In this Pocket Essential guide you'll find an introductory essay, an in-depth discussion of all the major films, a consideration of the influences on the genre, and a checklist of the stars who got their big break being slashed.

The Ultimate Guide to Slasher Movies

Scarecrow Press

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.

Violated Bodies and Spectators in Halloween, Friday the 13th, and A Nightmare on Elm Street

Yearling This book looks at representative slasher films that have been scaring audiences for decades, examining common themes that have emerged in these films, their various sequels, and countless imitators and looking beyond tropes for what these films can teach us about life. From practical advice to moral platitudes, each chapter considers a different "lesson" that these films teach. Whether read by scholars or general readers, Life Lessons from Slasher Films offers an entertaining

and persuasive look at how life can imitate art.

The Teenage Slasher Movie Book

Headpress

The term “slasher film” was common parlance by the mid-1980s but the horror subgenre it describes was at least a decade old by then—formerly referred to as “stalker,” “psycho” or “slice-’em-up.”

Examining 74 movies—from *The Texas Chainsaw Massacre* (1974) to *Texas Chainsaw 3D* (2013)—the author identifies the characteristic elements of the subgenre while tracing changes in narrative patterns over the decades. The slasher canon is divided into three eras: the classical (1974-1993), the self-

referential (1994-2000) and the neoslasher cycle (2000-2013).

An International Filmography, 1960 through 2001 Les

éditions ÉdiLigne inc
Meet Christine, a data-entry specialist discovering her sexuality and her penchant for blood. What is this monster brewing inside her?

Going to Pieces Nera Vivaldi

“Whether you’re an old-school fright fanatic looking to relive the grindhouse glory or a horror newbie . . . [this book] is a magnificent read.” —Fangoria
The slasher movie is the most reviled but successful of horror’s subgenres. Taking its cue from Hitchcock, grindhouse movies, and the gory Italian giallo thrillers of the

1970s, slasher movies brought a new high in cinematic violence and suspense to mainstream cinema. For six bloody years (1978-1984)—the golden age of slashers—cinema screens and video stores were stalked by homicidal maniacs with murder and mayhem on their minds. The *Teenage Slasher Movie Book* details the subgenre's surprising beginnings, revels in its g(l)ory days, and discusses its recent resurgence. Packed with reviews of the best (and worst) slasher movies and illustrated with an extensive collection of distinctive and often graphic color poster artwork from around the world, this book also looks at the political, cultural, and

social influences on the slasher movie and its own effect on other film genres. "The ultimate treatise of terror."

—StarTribune/Artceter a "The definitive book on the slasher genre."

—Little White Lies magazine "Brilliant read . . . 10/10 butcher knives." —Smash or Trash Indie Filmmaking "Exhaustive and lively." —Complex

The Slasher Movie Book Springer

You hold in your hands stories of horror, mayhem, and the macabre. Springer Mountain Press presents the *Summer Slasher Horror Anthology*, which offers sixteen frightening stories from some of the freshest voices in horror writing. You'll find unspeakable evil lurking deep within a

mineshaft, a television broadcasting your worst nightmares, a knife-wielding killer stalking a summer camp, and many more terrifying tales. Read at your own risk, for what you'll find on these pages is sure to haunt you long after summertime is over.

Slasher Maidens, Vol. 4
Bloomsbury Publishing
USA

Asuma Sudou has always been a proud pervert, but he's sworn to give that up to chase the girl of his dreams. Having received a special invitation to enter the same all-girls school as her, he's planning to live his romantic youth to the fullest. But those plans are cut short when it turns out the school is a front for a secret organization dedicated to battling

kaijin-monsters created when people succumb to their murderous impulses! The girls of the school fight using the relics of defeated kaijin, but when the bloodthirsty instincts sealed within threaten to overwhelm them, Asuma is the only one who can bring them back to their senses!

Slasher the RPG (1st Edition) Yen Press LLC

Asuma and the maidens defended the school from the attack of the Ultra Reincarnation Party, but at great cost.

Seeking greater strength, Innami's group throw themselves into training, but they may get a rematch with one of the Party's executives sooner than they expect...!

Slasher Movies

Darkwater Syndicate,

Inc.
On Halloween night, after escaping from the mental hospital, a monstrous, emotionless serial killer must navigate the melodramatic feud between two high school friends to return to his childhood home. *Slasher Girls and Monster Boys* Penguin
A comprehensive guide to Slasher Horror movies by NW author Ronnie Angel with over three years of research and writing on one of the more endearing genres in fright film history. Features reviews of hundreds of movies in the slasher genre with hard to find and interesting facts, figures and connections for these films - as well as entertaining opinions on each one. Also included are brand new

interviews with several of the stars and makers of some of the author's favorite slasher films - including: Adrienne King (Friday The 13th, Friday the 13th Pt. 2, Bully), Felissa Rose (Sleepaway Camp, Slaughter Party), Tom McLoughlin (Friday The 13th Part 6, Sometimes They Come Back), Jim Wynorski (Chopping Mall), Sean Whalen (People Under The Stairs, Hatchett 3), Thomas Drury (Don't Go In The Woods), Jon Fasano (Black Roses, Rock N' Roll Nightmare), Mark Metcalf (The Final Terror, Animal House), John Carl Buechler (Crawlspace, The Prey, Friday the 13th Part 7), Peter Giuliano (The Prowler) and more. It's a must for horror and slasher fans!

The History of British Boxing Containing Lives of the Most Celebrated Pugilists
CompanionHouse
Books

Gary Somers was on top of the world. The arrogant host of an “in-your-face” TV talk show, Gary has all the money, success and women he can want – with only more of the same ahead. But the sleaze TV host is about to descend from the top of the world into his own special hell – a hell designed for him by a woman whose lust and obsession is beyond anything he’s ever imagined. Slasher is a taut, psychological mystery set in contemporary New York. In the outrageous world of shock TV, no one is more shocking than Gary Somers. No one operates closer to

the line – or crosses it more often – than Gary, and no one is more likely to unleash the hidden obsessions of a woman known only as Samantha. Her gradual intrusion into his life – at first trivial, later disturbing and finally deadly – will take Gary on a roller coaster ride of sexual obsession and deranged violence unlike any story he’s ever put before the screen. The search for Samantha will reach back twenty years to another brutal crime buried in a small town’s past, and reach forward to a cold night in a Manhattan loft building where Gary and Samantha confront each other in a climax of madness and fear. By the time this relentless, suspense thriller is finished,

readers will have been taken on a roller coaster of their own. *Slasher The Teenage Slasher Movie Book* This dissertation examines the slasher film through close analyses of John Carpenter's 'Halloween' (1978), Sean S. Cunningham's 'Friday the 13th' (1980), and Wes Craven's 'A Nightmare on Elm Street' (1984). This dissertation argues that while one may find sadistic elements in these films, one also finds pronounced masochistic elements that continually thwart attempts to define the slasher film as exclusively sadistic. Recognizing this, this dissertation argues that these films are defined above all by the doubled,

multiplied, and seemingly contradictory sadistic-masochistic subjectivities they offer. These subjectivities threaten to abjectly destroy established binaries (between male and female, self and other, inside and outside, and human and monster) while simultaneously interrogating the entire institution of the cinema. Conceptually, this dissertation roots itself in Didier Anzieu's Freudian take on the connections between the body and psyche (through the notion of the "skin ego"), Gilles Deleuze's work on sadism and masochism, Gaylyn Studlar's work on masochism and "bisexual" identification in cinema, Julia Kristeva's

understanding of the "abject," and Mary Douglas' work on purity, anomaly, and contagion (Anzieu 39, 88; Deleuze 125, 131; Studlar 32; Kristeva 1; Douglas 2, 5). Examining these three films through a psychoanalytic-semiotic lens, this dissertation isolates the key representative features of the slasher film and argues that despite popular mischaracterizations of these films as misogynistic "blood baths," they actually aim to shatter the narrative cinema's structuring of vision and pleasure (pleasure rooted in both sadism and masochism) as well as notions of security associated with the spaces of the small town and suburban middle-class

American family. The slasher film achieves this by tapping into repressed aggressions and constructing a sadistic masochistic viewer that is at once human and monster, simultaneously desiring to protect and to punish. This "abject" blurring of the lines between human and monster is the slasher film's most salient feature. Ultimately, in the slasher film, the most horrifying, uncanny monster comes from within the psyche of the viewer. *Anatomy of the Slasher Film* Higher Grounds Publishing
ComedyCharacters: 2 males, 4 femalesWhen she's cast as the "last girl" in a low-budget slasher flick, Sheena thinks it's the big break she's been waiting for. But news of the movie

unleashes her malingering mother's thwarted feminist rage, and Mom is prepared to do anything to stop filming...even if it kills her. The hilarious hit of 2009's Humana Festival of New American Plays at the Actors Theater of Louisville. "Screaming. Blood. Impalements. Meat hooks. Electric drills. Objectified sexy women. Crazy mother in wheelchair. Whaddya expect? It's a slasher movie." -

Philadelphia Inquirer ..". Slasher elicits laughs by intentionally indulging in everything that makes horror films atrociously unentertaining." -Broad Street Review
Pugilistica Fox Chapel Publishing
An anthology of stories inspired by classic horror tales features contributions by leading suspense and young adult authors, including Stefan Bachmann, Leigh Bardugo and Kendare Blake.