Slasher 114

Becky Siegel Spratford

Life Lessons from Slasher Films Jessica Robinson,2012-06-07 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.

Anthologies of Terror 2021 Steve Hutchison,2023-02-22 This book includes 114 reviews of horror anthology films. The movies are ranked. Horror anthology films are feature-length productions composed of various short segments. I use a classification method that combines genres, subgenres, ambiances, and antagonists. My evaluation ratings are stars, story, creativity, action, quality, creepiness, and rewatchability. Each film description contains a synopsis, a list of attributed genres, pertinent moods, seven ratings, and a three-paragraph review.

Bitches Be Trippin Funny Halloween Horror Slasher Movie Notebook 114 Pages 6''x9'' Blank Lined Juana Smith,2020-11-16 What does this notebook contain? ✓ 114 dot grid pages, which offer enough space for notes, thoughts or projects ✓ Flexible softcover with matt finish ✓ Available in 6x9 inch format ✓ High-quality paper Whether as a notebook, diary or project planner, this notebook can be used universally. Perfect as a gift for any gift giving occasion like name days, birthdays or Christmas. Place this book in your shopping cart now

The Horror Film Peter Hutchings,2014-09-11 The Horror Film is an in-depth exploration of one of the most consistently popular, but also most disreputable, of all the mainstream film genres. Since the early 1930s there has never been a time when horror films were not being produced in substantial numbers somewhere in the world and never a time when they were not being criticised, censored or banned. The Horror Film engages with the key issues raised by this most contentious of genres. It considers the reasons for horror's disreputability and seeks to explain why despite this horror has been so successful. Where precisely does the appeal of horror lie? An extended introductory chapter identifies what it is about horror that makes the genre so difficult to define. The chapter then maps out the historical development of the horror genre, paying particular attention to the international breadth and variety of horror production, with reference to films made in the United States, Britain, Italy, Spain and elsewhere. Subsequent chapters explore: The role of monsters, focusing on the vampire and the serial killer. The usefulness (and limitations) of psychological approaches to horror. The horror audience: what kind of people like horror (and what do other people think of them)? Gender, race and class in horror: how do horror films such as Bride of Frankenstein, The Texas Chainsaw Massacre and Blade relate to the social and political realities within which they are produced? Sound and horror: in what ways has sound contributed to the development of horror? Performance in horror: how have performers conveyed fear and terror throughout horror's history? 1970s horror: was this the golden age of horror production? Slashers and post-slashers: from Halloween to Scream and beyond. The Horror Film throws new light on some well-known horror films but also introduces the reader to examples of noteworthy but more obscure horror work. A final section provides a guide to further reading and an extensive bibliography. Accessibly written, The Horror Film is a lively and informative account of the genre that will appeal to students of cinema, film teachers and researchers, and horror lovers everywhere.

The Horror Sensorium Angela Ndalianis,2012-09-26 Horror films, books and video games engage their audiences through combinations of storytelling practices, emotional experiences, cognitive responses and physicality that ignite the sensorium—the sensory mechanics of the body and the intellectual and cognitive functions connected to them. Through analyses of various mediums, this volume explores how the horror genre affects the mind and body of the spectator. Works explored include the films 28 Days Later and Death Proof, the video games Resident Evil 4 and Doom 3, the theme park ride The Revenge of the Mummy, transmedia experiences associated with The Dark Knight and True Blood, and paranormal romance novels featuring Anita Blake and Sookie Stackhouse. By examining how these diverse media generate medium-specific corporeal and sensory responses, it reveals how the sensorium interweaves sensory and intellectual encounters to produce powerful systems of perception.

Horror Dogs Brian Patrick Duggan,2023-08-07 How did beloved movie dogs become man-killers like Cujo and his cinematic pack-mates? For the first time, here is the fascinating history of canines in horror movies and why our best friends were (and are still) painted as malevolent. Stretching back into Classical mythology, treacherous hounds are found only sporadically in art and literature until the appearance of cinema's first horror dog, Sherlock Holmes' Hound of the Baskervilles. The story intensifies through World War II's K-9 Corps to the 1970s animal horror films, which broke social taboos about the good dog on screen and deliberately vilified certain breeds--sometimes even fluffy lapdogs. With behind-the-scenes insights from writers, directors, actors, and dog trainers, here are the flickering hounds of silent films through talkies and Technicolor, to the latest computer-generated brutes--the supernatural, rabid, laboratory-made, alien, feral, and trained killers. Cave Canem (Beware the Dog)--or as one seminal film warned, They're not pets anymore.

The Readers' Advisory Guide to Horror Becky Siegel Spratford,2021-09-30 Like the zombies, ghouls, and vampires which inhabit many of its books, the popularity of horror fiction is unstoppable. Even if you don't happen to be a fan yourself, you won't be "scared" to advise readers on finding their next great fright thanks to the astute guidance provided by horror expert Spratford in her updated guide. This definitive resource for library workers at any level of experience or familiarity with horror fiction details the state of the genre right now, including its appeal factors and key authors, assisting readers in getting up to speed quickly; presents ten annotated lists of suggested titles, all published since 2000, each with a short introduction providing historical context; delves into horror movies, TV shows, podcasts, and other formats; and offers abundant marketing advice, programming options, and pointers on additional resources.

The Slasher Killings Patrick Brode,2009 The Slasher Killings is an excellent account of community and police responses to unusual crimes and shows us how crime can sometimes provoke a deeply disproportionate reaction. A fascinating case study-it is also a very good read.

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.

Contemporary Perspectives on Serial Murder Ronald M. Holmes,Stephen T. Holmes,1998-03-24 Labeled as the crime of the 1990's, serial murder is predicted to remain the crime of the first decades of the new millennium. This book brings together the perspectives of acknowledged experts in the field along with those of emerging authorities on serial murder. The chapters offer a unique look at these crimes from a variety of viewpoints and experiences. Accessibly written, this compelling volume includes information on minorities and serial killing, as well the manner in which serial killers are traced and tracked.

Anatomy of the Slasher Film Sotiris Petridis,2019-05-14 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).

The Irish-American Almanac for the Year of Our Lord … ,1875

Labor Bulletin Massachusetts. Department of Labor and Industries. Division of Statistics,1920

Horror on the Stage Amnon Kabatchnik,2023-06-20 There are numerous publications about the horror genre in film and television, but none that provide information about horror on a legitimate stage until now. This book highlights the most terrifying moments in theater history, from classical plays like Aeschylus' Prometheus Bound and Euripides' Medea to the violence of the Grand Guignol company productions in 18th-century France, and present-day productions like Stephen Sondheim's musical Sweeney Todd, Stephen King's Carrie and dark 21st-century plays by Clive Barker and Conor McPherson. The book compiles the history and behind-

the-scenes tales surrounding stage productions about monsters, hauntings and horrors both historical and imagined. Included are the nightmarish adaptations of popular writings from Edgar Allan Poe, Oscar Wilde, H.G. Wells, Henry James, Arthur Conan Doyle, and others, as well as plays starring popular characters like Frankenstein, Dr. Jekyll and Mr. Hyde, the Invisible Man, the Phantom of the Opera, and the Woman in Black. More than 500 plays are documented, accompanied by dozens of photographs. Entries include plot synopses, existing production data, and evaluations by critics and scholars.

Horror Fiction in the Global South Ritwick Bhattacharjee,Saikat Ghosh,2021-04-30 Horror Fiction in the Global South: Cultures, Narratives, and Representations believes that the experiences of horror are not just individual but also/simultaneously cultural. Within this understanding, literary productions become rather potent sites for the relation of such experiences both on the individual and the cultural front. It's not coincidental, then, that either William Blatty's The Exorcist or Gabriel Garcia Marquez's One Hundred Years of Solitude become archetypes of the re-presentations of the way horror affects individuals placed inside different cultures. Such an affectation, though, is but a beginning of the ways in which the supernatural interacts with the human and gives rise to horror. Considering that almost all aspects of what we now designate as the Global North, and its concomitant, the Global South – political, historical, social, economic, cultural, and so on – function as different paradigms, the experiences of horror and their telling in stories become functionally different as well. Added to this are the variations that one nation or culture of the east has from another. The present anthology of essays, in such a scheme of things, seeks to examine and demonstrate these cultural differences embedded in the impact that figures of horror and specters of the night have on the narrative imagination of storytellers from the Global South. If horror has an everyday presence in the phenomenal reality that Southern cultures subscribe to, it demands alternative phenomenology. The anthology allows scholars and connoisseurs of Horror to explore theoretical possibilities that may help address precisely such a need.

Labors of Fear Aviva Briefel,Jason Middleton,2023-06-20 How work and capitalism inspire horror in modern film. American ideals position work as a source of pride, opportunity, and meaning. Yet the ravages of labor are constant grist for horror films. Going back decades to the mad scientists of classic cinema, the menial motel job that prepares Norman Bates for his crimes in Psycho, and the unemployed slaughterhouse workers of The Texas Chain Saw Massacre, horror movies have made the case that work is not so much a point of pride as a source of monstrosity. Editors Aviva Briefel and Jason Middleton assemble the first study of horror's critique of labor. In the 1970s and 1980s, films such as The Shining and Dawn of the Dead responded to deindustrialization, automation, globalization, and rising numbers of women in the workforce. Labors of Fear explores these critical issues and extends them in discussions of recent works such as The Autopsy of Jane Doe, Midsommar, Survival of the Dead, It Follows, Get Out, and Us. Covering films ranging from the 1970s onward, these essays address novel and newly recognized modes and conditions of labor: reproductive labor, emotion work and emotional labor, social media and self-branding, intellectual labor, service work, precarity, and underemployment. In its singular way, horror continues to make spine-tingling sense of what is most destructive in the wider sociopolitical context of US capitalism.

Writing Horror and the Body Linda Badley,1996-06-18 In this sequel to Film, Horror, and the Body Fantastic, Badley examines horror fiction as a fantastic genre in which images of the body and the self are articulated and modified. Badley places horror fiction in its cultural context, drawing important connections to theories of gender and sexuality. As our culture places increasing importance on body image, horror fiction has provided a language for imagining the self in new ways—often as ungendered, transformed, or re-generated. Focusing on the works of Stephen King, Clive Barker, and Anne Rice, Badley approaches horror as a discourse that articulates the anxieties of our culture.

How to Make Horror Movie Trailers Tom Getty,2023-07-08 Tomorrow's winner of today's movie-war will be the producer who recognizes this single fact: movies are a marketing business, not a moviemaking one. The problem is not better movies, or bigger ones. It's more effectively marketed movies. It's better movie trailers! That goes doubly so for horror movies. In "How To Make Horror Movie Trailers," trailer producer Tom Getty opens his studio to reveal the fundamentals of making top-flight horror movie trailers. Never before have the secrets of Hollywood trailer-making been revealed-until now. INCLUDED: The universal appeal of all blockbuster films The secret ingredient of successful movies How to sell story with film Capture the audience's imagination Examples from popular horror movie trailers Persuade audiences with images Capture the imagination with sound Create blockbuster movie titles The making of a horror movie trailer - And more!

Bulletin of the United States Bureau of Labor Statistics ,1926

The Serial Killer Files Harold Schechter,2003-12-30 THE DEFINITIVE DOSSIER ON HISTORY'S MOST HEINOUS! Hollywood's make-believe maniacs like Jason, Freddy, and Hannibal Lecter can't hold a candle to real life monsters like John Wayne Gacy, Ted Bundy, Jeffrey Dahmer, and scores of others who have terrorized, tortured, and terminated their way across civilization throughout the ages. Now, from the much-acclaimed author of Deviant, Deranged, and Depraved, comes the ultimate resource on the serial killer phenomenon. Rigorously researched and packed with the most terrifying, up-to-date information, this innovative and highly compelling compendium covers every aspect of multiple murderers—from psychology to cinema, fetishism to fan clubs, "trophies" to trading cards. Discover: WHO THEY ARE: Those featured include Ed Gein, the homicidal mama's boy who inspired fiction's most famous Psycho, Norman Bates; Angelo Buono and Kenneth Bianchi, sex-crazed killer cousins better known as the Hillside Stranglers; and the Beanes, a fifteenth-century cave-dwelling clan with an insatiable appetite for human flesh HOW THEY KILL: They shoot, stab, and strangle. Butcher, bludgeon, and burn. Drown, dismember, and devour . . . and other methods of massacre too many and monstrous to mention here. WHY THEY DO IT: For pleasure and for profit. For celebrity and for "companionship." For the devil and for dinner. For the thrill of it, for the hell of it, and because "such men are monsters, who live . . . beyond the frontiers of madness." PLUS: in-depth case studies, classic killers' nicknames, definitions of every kind of deviance and derangement, and much, much more. For more than one hundred profiles of lethal loners and killer couples, Bluebeards and black widows, cannibals and copycats— this is an indispensable, spine-tingling, eye-popping investigation into the dark hearts and mad minds of that twisted breed of human whose crimes are the most frightening . . . and fascinating.

Reviewing **Slasher 114**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Slasher 114**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

Slasher 114 Introduction

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