

Slasher

Anatomy of the Slasher Film
 A Theoretical Analysis
 Slasher Maidens, Vol. 5
 Legacy of Blood
 Pugilistica
 Slasher Maidens, Vol. 2
 DUNC AND AMOS MEET THE SLASHER
 Slasher Online
 The Mammoth Book of Slasher Movies
 The Slasher
 Vol. 1
 How to Build, Equip and Operate a Cotton Mill in the United States
 Dexter in the Dark
 Hilarious & Funny Journal for Slasher - Funny Christmas & Birthday Gift Idea for Slasher - Slasher Notebook - 100 Pages 6x9 Inches
 Summer Slasher Horror Anthology
 The Slasher Movie Book
 Slasher Camp for Nerd Dorks
 The Slasher Killings
 The Ghost Slasher
 Slasher Crasher
 Slasher Girls and Monster Boys
 Slasher Films
 I Had A Life But My Slasher Job Ate It
 Slasher
 An International Filmography, 1960 through 2001
 Slasher Maidens, Vol. 4
 Slasher Sam
 Style and Form in the Hollywood Slasher Film
 Slashed Dreams
 Slasher Maidens, Vol. 1
 Blood Money
 Slasher Movies
 Style and Form in the Hollywood Slasher Film
 Violated Bodies and Spectators in Halloween, Friday the 13th, and A Nightmare on Elm Street
 A Canadian Sex-crime Panic, 1945-1946
 Going to Pieces
 The Teenage Slasher Movie Book
 A Comprehensive Guide to Slasher Movies
 A LitRPG / GameLit Novel

Slasher

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JAX YOSELIN

[Anatomy of the Slasher Film](#) Darkwater Syndicate, Inc.
 Lieutenant Sam Johnson sat listening intently as the police psychologist spoke. "I'm afraid we're dealing with another sex crime. There's no question about it—think of how the bodies were mutilated. Also this killer will strike without reason or motive, and he will strike again and again until his morbid sexual desires are satisfied." Lieutenant Johnson, the most experienced detective on the force, leaned forward. "And I'll tell you something, Doctor," he said. "We know this is man is big and powerful. We know he's an expert with the knife. But that's all we know." A madman on the loose in THE SLASHER

A Theoretical Analysis Black Rose Writing
 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!

[Slasher Maidens, Vol. 5](#) Yen Press LLC
 Longarm looks to hog-tie a killer on the loose... Custis Long's always been a loner, but now he's got a partner to watch his back—whether he wants one or not. There's a killer leaving unlucky prospectors cut from ear to ear and it's up to Longarm and his greenhorn sidekick from Boston to bring him in. Young Dudley Applewhite has to learn the lawman's trade, and if Longarm can't show him the ropes then nobody can. Together they might catch the Nevada slasher. But there's another kind of predator a young marshal has to watch for—lonely ladies looking for a long, tall lawman to hang on to...

Legacy of Blood Springer
 Having fended off the attack on the hospital, Asuma hopes to get back to a quiet life of stealing panties and trying to get closer to Innami, but all is not well at Meidou Girls' Academy. There's a spy in their midst from the kaijin-worshipping Ultra Reincarnation

Party, and the headmistress is determined to find them—no matter the cost. With kaijin popping up all over the city and the enemy setting their sights on Asuma, can the academy smoke out the traitor before it's too late?

Pugilistica Bloomsbury Publishing USA
 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).

[Slasher Maidens, Vol. 2](#) Yen Press LLC
 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! *DUNC AND AMOS MEET THE SLASHER* Yen Press LLC
 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

[Slasher Online](#) Penguin
 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. *The Mammoth Book of Slasher Movies* FriesenPress
 Blood flows through the halls as the Ultra Reincarnation Party assaults Meidou Girls' Academy! While Asuma stands alone against a horde of kaijin roaming across campus, The girls head to the vault to arm themselves with their mementos. But what

awaits them is their former teacher and spy for the Ultra Reincarnation Party, Kawase-sensei! As a former Maiden herself, she wields terrifying power. Can Innami and the others prevail? [The Slasher](#) Penguin

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.

Vol. 1 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.

How to Build, Equip and Operate a Cotton Mill in the United States Xlibris Corporation

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Dexter in the Dark Vintage Crime/Black Lizard

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

Hilarious & Funny Journal for Slasher - Funny Christmas & Birthday Gift Idea for Slasher - Slasher Notebook - 100 Pages 6x9 Inches Scarecrow Press

"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/Artcetera "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

Summer Slasher Horror Anthology Yen Press

Lined Notebook for Slasher - Funny and Cute Design Beautiful cover color, nice design saying 'I Had A Life But My slasher Job Ate It' and simple lined interior - that's what your perfect lined notebook for slasher looks like. 100 white pages in very compact

size of 6x9 inches with space for all crucial notes every slasher need to write down in their journal at work and not only. Hilarious sign saying: I Had A Life But My slasher Job Ate It will make sure they will smile everytime reading it and thinking about their job. This notebook from our funny job series is perfect for: Writing down ideas and thoughts at work, at home - you may use it as your beautiful diary, journal, to doodle, to plan things and projects, Planning some of your big life and job projects, Using it as daily journal - it has special space for date so you may be sure your notes are well organized, This 'I Had A Life But My slasher Job Ate It' Funny Notebook is a good present idea: give it to your daughter or son, mom, dad, girlfriend or boyfriend who starts their job as slasher soon - it will make them proud and happy, give it to your friend if you know how much they love their job and you want to appreciate it, it's perfect for every co-worker's birthday at your slasher job. if you're a boss, give it to your employees as group gift so they feel appreciated and work being even happier! Notebook specification cute design saying I Had A Life But My slasher Job Ate It, 100 pages, soft cover, black and white interior, lined and special space for date, 6x9 inches

The Slasher Movie Book Higher Grounds Publishing

"A comprehensive look at the slasher movie sub-genre, its highs and lows, its origins, and how it has adapted to survive despite critical attacks"--

Slasher Camp for Nerd Dorks Fox Chapel Publishing

The Teenage Slasher Movie BookFox Chapel Publishing

The Slasher Killings Robinson

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.

The Ghost Slasher Eraserhead Press

On m'a invitée à la traditionnelle fête d'Halloween qui se déroule

sur le campus de Bishop's University. L'alcool coule à flots, les couples baisent dans des coins isolés, et il y a cette étrange bande de mecs qui vient perturber la soirée. Ils sont sept, visages dissimulés sous des masques. Lorsque je quitte l'événement, au beau milieu de la nuit, l'un d'eux me suit jusqu'au parking. Assise derrière le volant, j'allume les pleins phares, mais il reste planté là. Il veut mon attention, et ça fonctionne lorsqu'il saisit une passante avant de la poignarder froidement. Je veux fuir, mais le moteur ne démarre pas... Tout était prévu. Ce meurtrier n'a pas l'intention de me laisser en vie. Mais avant, il veut jouer avec moi...

Slasher Crasher Pickle Partners Publishing

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.

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