

HORROR STUDIES

# *Games of Terror*

HALLOWEEN, FRIDAY THE 13TH  
AND THE FILMS OF THE  
STALKER CYCLE



VERA DIKA

Foreword by Daniel Sheppard and Wickham Clayton

# Games Of Terror Halloween Friday The 13th And The Films Of The Stalker Cycle

**Timothy Shary**



## **Games Of Terror Halloween Friday The 13th And The Films Of The Stalker Cycle:**

**Games of Terror** Vera Dika,1990 A critical study of the low budget film formula described as the stalker film popular in the late 1970s and early 1980s The discussion suggests reasons for its impressive popularity and demonstrates how a generic form is organized to speak a cultural text Illustrated *The World of Scary Video Games* Bernard Perron,2018-05-31 As for film and literature the horror genre has been very popular in the video game The World of Scary Video Games provides a comprehensive overview of the videoludic horror dealing with the games labelled as survival horror as well as the mainstream and independent works associated with the genre It examines the ways in which video games have elicited horror terror and fear since Haunted House 1981 Bernard Perron combines an historical account with a theoretical approach in order to offer a broad history of the genre outline its formal singularities and explore its principal issues It studies the most important games and game series from Haunted House 1981 to Alone in the Dark 1992 Resident Evil 1996 present Silent Hill 1999 present Fatal Frame 2001 present Dead Space 2008 2013 Amnesia the Dark Descent 2010 and The Evil Within 2014 Accessibly written The World of Scary Video Games helps the reader to trace the history of an important genre of the video game **The Horror Film** Stephen Prince,2004 Focusing on recent postmodern examples this is a collection of essays reviewing the history of the horror film and the psychological reasons for its persistent appeal [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 *Silent Hill* Bernard Perron,2012-01-03 The second entry in the Landmark Video Games series **Studying Horror Cinema** Bryan Turnock,2019-06-11 Aimed at teachers and students new to the subject Studying Horror Cinema is a comprehensive survey of the genre from silent cinema to its twenty first century resurgence Structured as a series of thirteen case studies of easily accessible films it covers the historical production and cultural context of each film together with detailed textual analysis of key sequences Sitting alongside such acknowledged classics as Psycho and Rosemary s Baby are analyses of influential non English language films as Kwaidan Bay of Blood and Let the Right One In The author concludes with a chapter on 2017 s

blockbuster It the most financially successful horror film of all time making Studying Horror Cinema the most up to date overview of the genre available

**New American Teenagers** Barbara Jane Brickman,2012-03-01 Taking a closer look at teen film in the 1970s New American Teenagers uncovers previously marginalized voices that rework the classically male heterosexual American teenage story While their parents era defined the American teenager with the romantic male figure of James Dean this generation of adolescents offers a dramatically altered picture of transformed gender dynamics fluid and queered sexuality and a chilling disregard for the authority of parent or more specifically patriarchal culture Films like The Rocky Horror Picture Show Halloween and Badlands offer a reprieve from the straight developmental narrative including in the canon of study the changing definition of the American teenager Barbara Brickman is the first to challenge the neglect of this decade in discussions of teen film by establishing the subversive potential and critical revision possible in the narratives of these new teenage voices particularly in regards to changing notions of gender and sexuality

**Empire of Sacrifice** Jon Pahl,2012-06 It is widely recognized that American culture is both exceptionally religious and exceptionally violent Americans participate in religious communities in high numbers yet American citizens also own guns at rates far beyond those of citizens in other industrialized nations Since 9 11 United States scholars have understandably discussed religious violence in terms of terrorist acts a focus that follows United States policy Yet according to Jon Pahl to identify religious violence only with terrorism fails to address the long history of American violence rooted in religion throughout the country s history In essence Americans have found ways to consider blessed some very brutal attitudes and behaviors both domestically and globally In Empire of Sacrifice Pahl explains how both of these distinctive features of American culture work together by exploring how constructions along the lines of age race and gender have operated to centralize cultural power across American civil or cultural religions in ways that don t always appear to be religious at all Pahl traces the development of these forms of systemic violence throughout American history using evidence from popular culture including movies such as Rebel without a Cause and Reefer Madness and works of literature such as The Narrative of the Life of Frederick Douglass and The Handmaid s Tale to illuminate historical events Throughout Pahl focuses an intense light on the complex and durable interactions between religion and violence in American history from Puritan Boston to George W Bush s Baghdad

**A Scary Little Christmas** Matthew C. DuPée,2022-06-17 Controversial yet beloved among audiences Christmas themed horror movies emerged in the early 1970s and gained a notorious reputation with Silent Night Deadly Night 1984 depicting Santa as an ax wielding maniac Some parents and conservative groups condemned the film while others embraced the portrayal of Yuletide as a backdrop for fear and dread Drawing on interviews with directors producers special effects artists photographers and actors this book celebrates the sordid colorful history of the Christmas horror subgenre Psycho Santa films such as Christmas Evil 1980 and 3615 code Pere Noel 1989 are examined along with Yule Die slashers like The Dorm that Dripped Blood 1982 Black Christmas 1974 and Silent Night Bloody Night 1972 Commercial

successes like Gremlins 1984 and Rare Exports A Christmas Tale 2010 are covered as well as more recent releases such as Better Watch Out 2016 Red Christmas 2016 and Deathcember 2019 Rare photographs promotional materials and an annotated filmography are provided

**Gender and Contemporary Horror in Film** Samantha Holland, Robert Shail, Steven Gerrard, 2019-03-13 This edited collection focuses on gender and contemporary horror in film examining how and if representations of gender in horror have changed

**Going to Pieces** Adam Rockoff, 2016-03-04 John Carpenter's Halloween released on October 25 1978 marked the beginning of the horror film's most colorful controversial and successful offshoot the slasher film Loved by fans and reviled by critics for its iconic psychopaths gory special effects brainless teenagers in peril and more than a bit of soft core sex the slasher film secured its legacy as a cultural phenomenon and continues to be popular today This work traces the evolution of the slasher film from 1978 when it was a fledgling genre through the early 1980s when it was one of the most profitable and prolific genres in Hollywood on to its decline in popularity around 1986 An introduction provides a brief history of the Grand Guignol the pre cinema forerunner of the slasher film films such as Psycho and The Texas Chainsaw Massacre and cinematic trends that gave rise to the slasher film Also explained are the slasher film's characteristics conventions and cinematic devices such as the final girl the omnipotent killer the relationship between sex and death the significant date or setting and the point of view of the killer The chapters that follow are devoted to the years 1978 through 1986 and analyze significant films from each year The Toolbox Murders When a Stranger Calls the Friday the 13th movies My Bloody Valentine The Slumber Party Massacre Psycho II and April Fool's Day are among those analyzed The late 90s resurrection of slasher films as seen in Scream and I Know What You Did Last Summer is also explored as well as the future direction of slasher films

**Little Horrors** T.S. Kord, 2016-07-25 Zombies werewolves and chainsaw wielding maniacs are tried and true staples of horror films But none can match the visceral dread evoked by a child with an innocent face and a diabolical stare Cinema's evil children attack our cherished ideas of innocence and our innocent bystander status as the audience A good horror film is a scary ride a devil child movie is a guilt trip This book examines 24 international films with discussions of another 100 that in effect indict viewers for crimes of child abuse and abandonment greed social and ecological negligence and political and war crimes and for persistent denial of responsibility for them all For 75 years evil children have ritually rebuked audiences and in playing on our guilt established a horror subgenre that might be described as a blood spattered rampage on an ethical mission

**Politics in Popular Movies** John S. Nelson, 2015-10-23 Popular movies can be surprisingly smart about politics from the portentous politics of state or war to the grassroots everyday politics of family romance business church and school Politics in Popular Movies analyses the politics in many well known films across four popular genres horror war thriller and science fiction The book's aims are to appreciate specific movies and their shared forms to understand their political engagements and to provoke some insightful conversations The means are loosely related film takes that venture ambitious playful and engaging arguments on

political styles encouraged by recent films Politics in Popular Movies shows how conspiracy films expose oppressive systems it explores how various thrillers prefigured American experiences of 9 11 and shaped aspects of the War on Terror how some horror films embrace new media while others use ultra violence to spur political action it argues that a popular genre is emerging to examine non linear politics of globalisation terrorism and more Finally it analyses the ways in which sci fi movies reflect populist politics from the Occupy and Tea Party movements rethink the political foundations of current societies and even remake our cultural images of the future Why Horror Seduces Mathias Clasen,2017-09-29 From vampire apocalypses shark attacks witches and ghosts to murderous dolls bent on revenge horror has been part of the American cinematic imagination for almost as long as pictures have moved on screens But why do they captivate us so What is the drive to be frightened and why is it so perennially popular Why Horror Seduces addresses these questions through evolutionary social sciences Explaining the functional seduction of horror entertainment this book draws on cutting edge findings in the evolutionary social sciences showing how the horror genre is a product of human nature Integrating the study of horror with the sciences of human nature the book claims that horror entertainment works by targeting humans adaptive tendency to find pleasure in make believe allowing a high intensity experience within a safe context Through analyses of well known and popular modern American works of horror Rosemary s Baby The Shining I Am Legend Jaws and several others author Mathias Clasen illustrates how these works target evolved cognitive and emotional mechanisms we are attracted to horrifying entertainment because we have an adaptive tendency to find pleasure in make believe that allows us to experience negative emotions at high levels of intensity within a safe context Organized into three parts identifying fictional works by evolutionary mode the evolution of horror evolutionary interpretations of horror the future of horror Why Horror Seduces succinctly explores the cognitive processes behind spectators need to scream **Generation Multiplex** Timothy Shary,2009-01-27 When teenagers began hanging out at the mall in the early 1980s the movies followed Multiplex theaters offered teens a wide array of perspectives on the coming of age experience as well as an escape into the alternative worlds of science fiction and horror Youth films remained a popular and profitable genre through the 1990s offering teens a place to reflect on their evolving identities from adolescence to adulthood while simultaneously shaping and maintaining those identities Drawing examples from hundreds of popular and lesser known youth themed films Timothy Shary here offers a comprehensive examination of the representation of teenagers in American cinema in the 1980s and 1990s He focuses on five subgenres school delinquency horror science and romance sexuality to explore how they represent teens and their concerns how these representations change over time and how youth movies both mirror and shape societal expectations and fears about teen identities and roles He concludes that while some teen films continue to exploit various notions of youth sexuality and violence most teen films of the past generation have shown an increasing diversity of adolescent experiences and have been sympathetic to the particular challenges that teens face Horror, The Film Reader Mark

Jancovich,2002-01-10 **Horror The Film Reader** brings together key articles to provide a comprehensive resource for students of horror cinema Mark Jancovich s introduction traces the development of horror film from *The Cabinet of Dr Caligari* to *The Blair Witch Project* and outlines the main critical debates Combining classic and recent articles each section explores a central issue of horror film and features an editor s introduction outlining the context of debates **Planks of Reason**

Barry Keith Grant,Christopher Sharrett,2004-09-24 The original edition of *Planks of Reason* was the first academic critical anthology on horror In retrospect it appeared as a kind of homage to the golden age of the American horror film as this genre played an increasing role in film culture and American life The original material represented the history of the genre through the early 1980s and is a crucial part of the book s value then and now The first edition helped legitimize academic writing on the horror genre by addressing breakthrough works of such directors as John Carpenter Tobe Hooper George Romero David Cronenberg and Wes Craven This revised edition retains the spirit of the original but also offers new takes on rediscovered classics and recent developments in the genre In addition to reprinting 17 essays including Robin Wood s *An Introduction to the American Horror Film* this revised edition features a new essay on the yuppie horror film by editor Barry Keith Grant as well as an updated analysis of *The Texas Chainsaw Massacre* by co editor Christopher Sharrett Other new essays focus on William Castle s *The Tingler* and Roger Corman s *Pit and the Pendulum* and the recent wave of Japanese horror films

Contains more than 60 photos ***Men, Women, and Chain Saws*** Carol J. Clover,2015-05-26 From its first publication in 1992 *Men Women and Chain Saws* has offered a groundbreaking perspective on the creativity and influence of horror cinema since the mid 1970s Investigating the popularity of the low budget tradition Carol Clover looks in particular at slasher occult and rape revenge films Although such movies have been traditionally understood as offering only sadistic pleasures to their mostly male audiences Clover demonstrates that they align spectators not with the male tormentor but with the females tormented notably the slasher movie s final girls as they endure fear and degradation before rising to save themselves The lesson was not lost on the mainstream industry which was soon turning out the formula in well made thrillers Including a new preface by the author this Princeton Classics edition is a definitive work that has found an avid readership from students of film theory to major Hollywood filmmakers **Re-Animator**

Eddie Falvey,2021-09-15 Since its release at the mid point of the 1980s American horror boom Stuart Gordon s *Re Animator* 1985 has endured as one of the most beloved cult horror films of that era Greeted by enthusiastic early reviews *Re Animator* has maintained a spot at the periphery of the classic horror film canon While *Re Animator* has not entirely gone without critical attention it has often been overshadowed in horror studies by more familiar titles from the period Eddie Falvey s book which represents the first book length study of *Re Animator* repositions it as one of the most significant American horror films of its era For Falvey *Re Animator* sits at the intersection of various developments that were taking place within the context of 1980s American horror production He uses *Re Animator* to explore the rise and fall of Charles Band s Empire Pictures the revival of the mad science sub genre the

emergent popularity of both gore aesthetics and horror comedies as well as a new appetite for the works of H P Lovecraft in adaptation Falvey also tracks the film's legacies observing not only how *Re Animator*'s success gave rise to a new Lovecraftian cycle fronted by Stuart Gordon but also how its cult status has continued to grow marked by sequels spin offs parodies and re releases As such Falvey's book promises to be a book both about *Re Animator* itself and about the various contexts that birthed it and continue to reflect its influence

**Masks in Horror Cinema** Alexandra Heller-Nicholas, 2019-10-15 First critical exploration of the history and endurance of masks in horror cinema Written by an established award winning author with a strong reputation for research in both academia and horror fans Interdisciplinary study that incorporates not only horror studies and cinema studies but also utilises performance studies anthropology Gothic studies literary studies and folklore studies



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