

Serial Killer Cinema: An Analytical Filmography With an Introduction



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Description :

The release of *Silence of the Lambs* in which swept the major Academy Awards categories legitimized the serial killer movie a genre that dates back as far as the silent era. From *Absence of the Good* to *Zodiac Killer* this reference work covers over feature films and select television movies featuring serial killers. Through this comprehensive coverage the book offers a detailed study of the development of the serial killer film as a distinct genre with its own character types narrative patterns and styles. An introduction

Serial Killer Cinema An Analytical Filmography With An Introduction

Robert Cetti



Serial Killer Cinema An Analytical Filmography With An Introduction:

Serial Killer Cinema Robert Cettl, 2003 Each entry contains a listing of the film's main credits a synopsis of the film a summary of the film's respective merits and a discussion of how they fit into the themes and structures outlined in the introduction **BOOK JACKET** *Serial Killer Cinema* Robert Cettl, 2007-10-18 The release of *Silence of the Lambs* in 1991 which swept the major Academy Awards categories legitimized the serial killer movie a genre that dates back as far as the silent era From *Absence of the Good* to *Zodiac Killer* this reference work allows a detailed study of the development of the serial killer film as a distinct genre with its own character types narrative patterns and styles An introduction outlines the historical evolution of this film genre and covers the whole range of cinematic interpretations from the response to Jack the Ripper and other real life serial killers through the late 1960s to the current state of the genre Arranged alphabetically by title the filmography covers over 500 feature films and select television movies Each entry contains a listing of the film's main credits a synopsis of the film a summary of the film's respective merits and a discussion of how they fit into the themes and structures outlined in the introduction Only films that portray the serial killer as a repeat pattern killer and directly or by suggestion reveal the killer's aberrant sexual motivations or their craving for manipulation domination and control with subsequent desires to punish women or society are included **Exploiting East Asian Cinemas** Ken Provencher, Mike Dillon, 2018-01-11 From the 1970s onward exploitation cinema as a concept has circulated inside and outside of East Asian nations and cultures in terms of aesthetics and marketing However crucial questions about how global networks of production and circulation alter the identity of an East Asian film as mainstream or as exploitation have yet to be addressed in a comprehensive way *Exploiting East Asian Cinemas* serves as the first authoritative guide to the various ways in which contemporary cinema from and about East Asia has trafficked across the somewhat elusive line between mainstream and exploitation Focusing on networks of circulation distribution and reception this collection treats the exploitation cinemas of East Asia as mobile texts produced consumed and in many ways re appropriated across national and hemispheric boundaries As the processes of globalization have decoupled products from their nations of origin transnational taste cultures have declared certain works as art or trash regardless of how those works are received within their native locales By charting the routes of circulation of notable films from Japan China and South Korea this anthology contributes to transnationally accepted formulations of what constitutes East Asian exploitation cinema **Henry: Portrait of a Serial Killer** Shaun Kimber, 2017-09-16 *Henry Portrait of a Serial Killer* 1986 is precisely that a cold eyed character study based on the crimes of Henry Lee Lucas who was convicted of eleven murders in the 1980s Director John McNaughton presents an unflinching portrayal of the semi fictional Henry's crimes The film proved immensely controversial notably in the UK where it confounded the British Board of Film Classification which went so far as to re edit a crucial scene in addition to cutting others Shaun Kimber's examination of the controversies surrounding Henry considers the history and implications of censors

decisions about the film on both sides of the Atlantic Taking account of the views of audiences critics and academics both at the time the film was released and in the years since Kimber also looks at the changing political social and economic contexts within which the film was produced and has subsequently circulated Henry continues to represent a key film within the horror genre the history of censorship and the study of film violence Kimber s account of the film s production and its fortunes in the marketplace provides a fascinating case study of film censorship in action and offers a sustained and wide ranging analysis of what remains one of the most disturbing films ever made An excellent in depth analysis Kimber effectively combines close readings of key scenes with detailed consideration of the history of different versions of Henry and its various engagements with critics supporters and regulatory authorities Geoff King Brunel University Shaun Kimber is a Senior Lecturer in the Media School at Bournemouth University *What's Eating You?* Cynthia J. Miller,A. Bowdoin Van Riper,2017-02-23 Divided into four thematic sections What s Eating You explores the deeper significance of food on screen the ways in which they reflect or challenge our deepest fears about consuming and being consumed Among the questions it asks are How do these films mock our taboos and unsettle our notions about the human condition How do they critique our increasing focus on consumption In what ways do they hold a mirror to our taken for granted about food and humanity asking if what we eat truly matters Horror narratives routinely grasp those questions and spin them into nightmares Monstrous others dine on forbidden fare the tables of consumption are turned and the consumer becomes the consumed Overindulgence as *Le Grande Bouffe* 1973 and *Street Trash* 1987 warn can kill us and occasionally as films like *The Stuff* 1985 and *Poultrygeist* 2006 illustrate our food fights back From *Blood Feast* 1963 to *Sweeney Todd* 2007 motion pictures have reminded us that it is an eat or be eaten world **Sensational Movie Monologues** Robert Cettl,2010-12-12

Lethal Repetition Richard Dyer,2019-07-25 Serial killing is an extremely rare phenomenon in reality that is nonetheless remarkably widespread in the cultural imagination Moreover despite its rarity it is also taken to be an expression of characteristic aspects of humanity masculinity or our times Richard Dyer investigates this paradox focusing on the notion at its heart seriality He considers the aesthetics of the repetition of nastiness and how this relates to the perceptions and anxieties that images of serial killing highlight in the societies that produce them Shifting the focus away from the US which is often seen as the home of the serial killer *Lethal Repetition* instead examines serial killing in European culture and cinema ranging from Scandinavia to the Mediterranean and from Britain to Romania Spanning all brows of cinema including avant garde art mainstream and trash Dyer provides case studies on Jack the Ripper the equation of Nazism with serial killing and the Italian giallo film to explore what this marginal and uncommon crime is being made to mean on European screens

Real Lives, Celebrity Stories Bronwen Thomas,Julia Round,2015-07-30 Explores the processes by which we narrate our own lives and the lives of others our motives and the role of media **The Cinematic Boogeyman** Kevin McGuinness,2024-09-19 In the 1978 horror film classic *Halloween* little Tommy Doyle asks his babysitter Laurie Strode what

is the Boogeyman This book answers this question by assessing the qualities that create the Boogeyman persona in Western popular culture particularly in the fairytale and the modern horror film Using an archetypal approach derived from the work of Carl Jung and his successors Erich Neumann and Edgar Herzog the book assesses the figure of the Boogeyman through an interdisciplinary lens that incorporates research from the fields of psychology philosophy and film studies The book begins with an examination of the key traits associated with Bluebeard a quintessential example of the folkloric Boogeyman featured in Charles Perrault s 1697 collection of fairytales Through an intense comparative analysis it highlights the presence of similar qualities in the popular villains from the contemporary American slasher movies of the 1970s and 80s Specifically these characters include Michael Myers from Halloween 1978 Jason Voorhees of Friday the 13th 1980 and Freddy Krueger featured in A Nightmare on Elm Street 1984 This examination situates these terrifying antagonists within a larger context of monstrosity and simultaneously establishes their role as cinematic manifestations of the folkloric Boogeyman **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 The Silence of the Lambs Cynthia J.

Miller, 2016-10-27 One of only three films to date to win Academy Awards in all five major categories The Silence of the Lambs marked a sea change in horror films when it debuted shifting the genre from teen slasher fare of the 1970s to the sophisticated psychological horror that characterizes acclaimed films today Praised by some as the first true feminist thriller it has drawn criticism from others for perpetuating narratives of crimes against women and demonizing its queer character Regardless of the controversy this film is a perennial favorite and even made it into AFI s list of top 100 movies of all time In The Silence of the Lambs Critical Essays on a Cannibal Clarice and a Nice Chianti editor Cynthia J Miller compiles fifteen essays contributed by authors from a wide range of disciplines which are divided into three sections each approaching the film from a different vantage point Situating the Silence looks at the film in its cultural and historical context as an

adaptation popular culture icon and as an element in genre and character history *Dissecting Evil* takes a closer look at portrayals of evil in the film in both *Hannibal Lecter* and *Buffalo Bill* and *Minds Hearts and Body Parts* offers critical explorations of gender patriarchy class Orientalism and humor as lenses for continued contemporary analysis of this classic film Written accessibly this collection of essays also introduces readers to forensics semantics and the psychology of serial killers *The Silence of the Lambs* Critical Essays on a Cannibal Clarice and a Nice Chianti will be of interest to scholars and fans of horror thriller and crime drama films as well as those interested in film history and the legacy of Hannibal the Cannibal in popular culture

American Film Tales Robert Cettl, 2014-09-20 The Golden Age of American Cinema Up Close and Personal The famous director who roughed up a death row inmate during a prison interview to get the emotional reaction he wanted the Disney movie into which was inserted an image from Playboy magazine forcing a VHS recall the model for a company whose logo was 99 44 100% Pure who made a fortune as a porn star These and dozens of other choice movie making anecdotes comprise *American Film Tales* a genre by genre tour through the secret history of Hollywood back story folklore Famous directors actors movies and critics feature in this compendium of movie stories making *American Film Tales* the ideal book companion for home theatre buffs in the digital age and faced with an array of viewing choices

Comprehensively researched and organized into easy to access genre themed chapters Hollywood history has never been as accessible and as infotaining as it is here and now

Murder Movie Makers Matthew Edwards, 2020-05-14 Serial killers mass murderers spree killers outlaws and real life homicidal maniacs have long held a grim fascination for both filmmakers and viewers Since the 1970s hundreds of films and television movies have been made covering killers from Charles Manson to Ted Bundy and the Zodiac Killer creating a uniquely morbid sub genre within horror and thrillers This collection of interviews sheds light on 17 filmmakers and screenwriters who tackled this controversial subject while attempting to explore the warped world of infamous killers The interviews include John McNaughton *Henry Portrait of a Serial Killer* Tom Hanson *The Zodiac Killer* David Wickes *Jack the Ripper* Chris Gerolmo *Citizen X* Chuck Parello *The Hillside Stranglers* David Jacobson *Dahmer* and Clive Saunders on his ill fated experience directing *Gacy* Offering candid insights into the creative process behind these movies the interviews also show the pitfalls and moral controversy the filmmakers had to wrestle with to bring their visions to the screen

Dark Laughter Juan F. Egea, 2013 In *Dark Laughter* Juan F Egea provides a remarkable in depth analysis of the dark comedy film genre in Spain as well as a provocative critical engagement with the idea of national cinema the visual dimension of cultural specificity and the ethics of dark humor Egea begins his analysis with General Franco's dictatorship in the 1960s a regime that opened the country to new economic forces while maintaining its repressive nature exploring key works by Luis Garc a Berlanga Marco Ferreri Fernando Fern n G mez and Luis Bu uel *Dark Laughter* then moves to the first films of Pedro Almod var in the early 1980s during the Spanish political transition to democracy before examining Alex de la Iglesia and the new dark comedies of the 1990s Analyzing this younger generation of

filmmakers Egea traces dark comedy to Spain's displays of ultramodernity such as the Universal Exposition in Seville and the Barcelona Olympic Games. At its core, *Dark Laughter* is a substantial inquiry into the epistemology of comedy, the intricacies of visual modernity and the relationship between cinema and a wider framework of representational practices.

The Bible in Crime Fiction and Drama Caroline Blyth, Alison Jack, 2019-01-24 The Bible has always enjoyed notoriety within the genres of crime fiction and drama; numerous authors have explicitly drawn on biblical traditions as thematic foci to explore social anxieties about violence, religion and the search for justice and truth. *The Bible in Crime Fiction and Drama* brings together a multi-disciplinary scholarship from the fields of biblical interpretation, literary criticism, criminology and studies in film and television to discuss international texts and media spanning the beginning of the 20th century to the present day. The volume concludes with an afterword by crime writer and academic Liam McIvanney. These essays explore both explicit and implicit engagements between biblical texts and crime narratives, analysing the multiple layers of meaning that such engagements can produce: cross-referencing Sherlock Holmes with the murder mystery in the Book of Tobit; observing biblical violence through the eyes of Christian fundamentalists in Henning Mankell's *Before the Frost*; catching the thread of homily in the serial murders of *Se7en*; or analysing biblical sexual violence in light of television crime procedurals. The contributors also raise intriguing questions about the significance of the Bible as a religious and cultural text, its association with the culturally pervasive themes of violence, morality and redemption, and its relevance as a symbol of the often-fraught location that religion occupies within contemporary secular culture.

Focus On: 100 Most Popular American Game Show Hosts Wikipedia contributors, *Murders and Acquisitions* Alzena MacDonald, 2013-08-29 The serial killer has become increasingly prevalent in popular culture since the term was coined by Robert Ressler at the FBI in the mid 1970s. *Murders and Acquisitions* explores the social and political implications of this cultural figure. The collection argues that the often blood-chilling representations of the serial killer and serial killing offered in TV series, films, novels and fan productions function to address contemporary concerns and preoccupations. Focusing on well-known popular culture texts such as *The Wire*, *Kiss the Girls*, *Monster the Saw* series, *American Psycho*, *The Strangers*, *CSI* and *Dexter*, this eclectic anthology engages with a broad spectrum of cultural theory and performs critical textual analysis to examine the sophisticated ways the serial killer is deployed to mediate and/or work through cultural anxieties and fears.

A Critical Companion to David Fincher Francis Mickus, 2024-05-06 The thirteen chapters in this collection analyze David Fincher's development as a filmmaker from television commercials and music videos to serving as front runner on the series *Mindhunter*. The contributors explore a variety of characteristics including Fincher's attitudes toward his audiences, his attention to detail, his Gothic sense of evil, his modernization of film noir and his reinvention of the serial killer. The diversity of approaches highlights the paradoxes of Fincher's films and style, accentuating the tensions between his innovative methods and storytelling and unpacking the perennial questions of love, life and death that his films raise. Scholars of film, television and media will find this book

especially salient **Contemporary Spanish cinema and genre** Jay Beck, Vicente Rodríguez Ortega, 2021-06-15 This volume is the first English language collection exclusively dedicated to the study of genre in relation to Spanish cinema Providing a variety of critical perspectives the collection gives the reader a thorough account of the relationship between Spanish cinema and genre drawing on case studies of several of the most remarkable Spanish films in recent years The book analyses the significant changes in the aesthetics production and reception of Spanish film from 1990 onwards It brings together European and North American scholars to establish a critical dialogue on the topics under discussion while providing multiple perspectives on the concepts of national cinemas and genre theory In recent years film scholarship has attempted to negotiate the tension between the nationally specific and the internationally ubiquitous discussing how globalisation has influenced film making and surrounding cultural practice These broader social concerns have prompted scholars to emphasise a redefinition of national cinemas beyond strict national boundaries and to pay attention to the transnational character of any national site of film production and reception This collection provides a thorough investigation of contemporary Spanish cinema within a transnational framework by positing cinematic genres as the meeting spaces between a variety of diverse forces that necessarily operate within but also across territorial spaces Paying close attention to the specifics of the Spanish cinematic and social panorama the essays investigate the transnational economic cultural and aesthetic forces at play in shaping Spanish film genres today *American Gothic* Jason Haslam, 2016-01-21 A new critical companion to the Gothic traditions of American Culture This new Companion surveys the traditions and conventions of the dark side of American culture its repressed memories its anxieties and panics its fears and horrors its obsessions and paranoias Featuring new critical essays by established and emerging academics from a range of national backgrounds this collection offers new discussions and analyses of canonical and lesser known texts in literature and film television photography and video games Its scope ranges from the earliest manifestations of American Gothic traditions in frontier narratives and colonial myths to its recent responses to contemporary global events Key Features Features original critical writing by established and emerging scholars Surveys the full range of American Gothic from its earliest texts to 21st Century works Includes critical analyses of American Gothic in new media and technologies Will establish new benchmarks for the critical understanding of American Gothic traditions

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