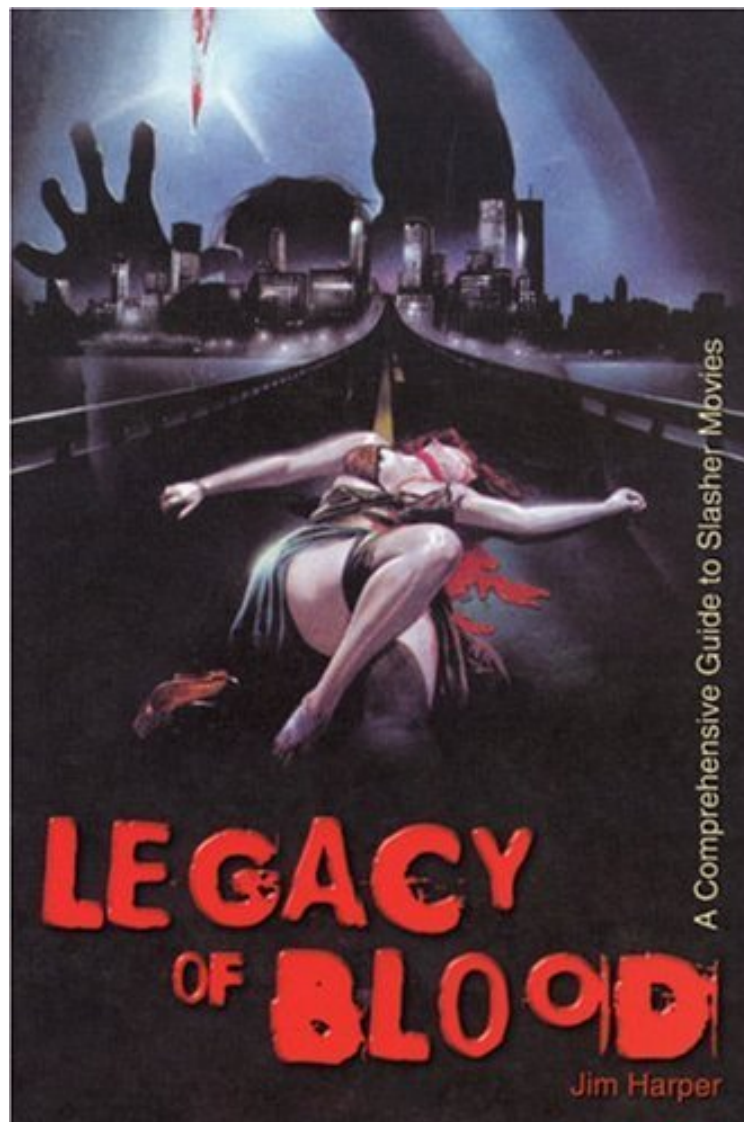


(Get free) Legacy of Blood: A Comprehensive Guide to Slasher Movies

## Legacy of Blood: A Comprehensive Guide to Slasher Movies

*Jim Harper*

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**Jim Harper : Legacy of Blood: A Comprehensive Guide to Slasher Movies** before purchasing it in order to gage whether or not it would be worth my time, and all praised Legacy of Blood: A Comprehensive Guide to Slasher Movies:

5 of 5 people found the following review helpful. A Handy Guide for Horror Buffs By David Girod As a fan of slasher horror flicks, "Legacy of Blood" was a great find. Just so you know what time frame is covered in the book, the focus is on films from early 70's slashers like "Black Christmas" and "Halloween" up through "Jason X" and even mentions

the making of "Freddy vs. Jason" even though that movie came out after this book's publication. "Legacy of Blood" is divided into several sections, giving the reader the origin and evolution of the slasher genre, and hits on several key elements found in these movies; the heroine, the killer, setting and authority figures. The bulk of the book, and the real reason to pick this up, is the reviews section. Whether or not you agree with Harper's reviews of individual films is beside the point. (There are quite a few films he didn't like, that I think are great "The Prowler" for example) The fairly comprehensive listing of films reviewed in "Legacy of Blood" is great for collectors who may have forgotten about some of these films, and hits on quite a few movies that may have slipped under your radar. I have already ordered several of the movies found in "Legacy" from that I had forgotten about. There were only a couple minor complaints I had about "Legacy". Harper has no problem filling his reviews with "spoilers". So if any of the movies you are interested in feature a "mystery" as to who the killer is, you may want to skip that review as Harper more often than not spells it out in his review. Also it seems that one of the criteria Harper focused on when judging these films was the amount of nudity present. To be honest I don't really care if Lisa "Wednesday Addams" Loring has an extensive nude scene in "Iced", I want to know if the flick is gory, suspenseful or scary. You find that Harper continues to focus on the amount of nudity per film and also repeatedly brings up the British "video nasties" list quite often. It's interesting to a degree, but does get repetitive. And while this is a pretty comprehensive list, there are quite a few omissions such as "Visiting Hours", "Boarding House", "Wizard of Gore", "Blood Feast" etc. But these truly are minor complaints. I found the book easy to read, Harper actually treats these films with a good deal more respect than what is normally written, and his writing style is easy and fun to read. I can't wait to get a hold of some of these movies I hadn't heard of before, and hopefully he will follow up "Legacy" with another book focusing on a different horror genre. Highly recommended for horror film buffs. 20 of 21 people found the following review helpful. It's finally available...and worth it. By D. Spillers This book is tailor made for slasher film fans. Section I examines the history of the slasher, from its roots to the emergence as a box-office staple, to the decline in the 80's, to the rebirth of the 90's. Section II covers the conventions of the genre, the hero/heroine, the killer, location, and authority figures. Section III are the reviews, which take up the most of the book. There are the obvious (F13 series) and some obscure ones that I've never heard of (something called Fantom Kiler, that is how it is spelled). The reviews are from the point-of-view of a slasher film fan. This is a refreshing change from the critical, over-analyzing of previous works on slasher films (Vera Dika's Games of Terror) and Mr. Harper is fair in his conclusions. You may not agree with him, but you respect his opinion. [The author is British and there is much talk of the "banning" of films in the UK, very interesting]. Section IV lists the "banned" films in the UK, some stars "before they were famous", International slashers, and Seasonal slashers. Mr. Harper does not include Giallos, as he believes it would double the size of the book and are worthy of their own study. Perhaps he will write that book someday. Overall, if you are a fan of slasher films, you would do well to get this book. I highly recommend it. 0 of 0 people found the following review helpful. Slasher Film Reviews By Machete Jason This 2004 book covers over 200 slashers from Black Christmas to the beginning of the last decade. It is well-written and the author isn't afraid to express his dislike for certain films. You may not agree with his opinions but it is a scholarly book. There is a good mix of classic and relatively obscure slasher films included. I'm not sure he loves them all so slasher freaks may prefer Going to Pieces: The Rise and Fall of the Slasher Film, 1978-1986. \$100 for this 192-page book is a little much. It has managed to hold its value.

The "slasher" movie is the bloodiest incarnation of the modern horror film, tainted by criticisms of misogyny, yet remaining on and off a box-office draw for 30 years. Combining in-depth analysis with over 200 film reviews, Legacy of Blood is the most comprehensive examination of the slasher movie and its conventions to date, from Halloween and the notorious I Spit on Your Grave, to Scream—the redefining genre hit of the '90s—and beyond.

From the Publisher Seventies style gore is back! The only in-depth study of the slasher movie phenomenon that is effective as both an academic study and an informal guide Covers 200 films (with cast credit details) over a thirty year period, combining an extensive encyclopedia of movies with a detailed overview of the genre A strong link to the interest feminist press, courtesy of (i) the misogynistic tag associated with the slasher movie and (ii) the concept of the Final Girl often the only survivor in the slasher movie About the Author Born in 1975, Jim Harper grew up in Birmingham, Portugal, Somerset and the Lake District. He studied Ancient History at St David's University College in Lampeter, Wales. He now works as a freelance writer and lives in Devon with his wife. Excerpt. Reprinted by permission. All rights reserved. One of the most common accusations levelled at the slasher genre is that it glorifies the killers and their evil deeds. Although I do not believe the matter to be as serious as some critics have suggested, it is impossible to escape the fact that the bad guys are considerably more memorable than their wholesome opponents. It is not an overstatement to say that the Nightmare on Elm Street series continued on as it did for so long because of the relative charms of knife-wielding child murderer Freddy Krueger. The aspects of the films that stick in the audience's mind are invariably the weapons and equipment used by the relevant psychopath; Jason and his hockey mask, Michael Myers and his ever-present carving knife. The more popular of these evil protagonists are invariably those with their own trademarks and quirks. The faceless Cropsy from The Burning, who hardly appears in the first three quarters of

the film, kills using a variety of weapons and wears no instantly recognisable clothing, has been lost to the mists of time. Despite his lack of publicity over recent years, Freddy, with his finger-knives, his dirty red striped jumper and his crumpled brown hat, remains a popular horror icon. Obviously the comparative quality of the films is also an issue, but those movies with a strong killer-figure are more likely to succeed commercially. The image of the killer can quickly grow out of proportion. Even though he doesn't feature at all in the first film, has a totally different appearance in the second one, and spends most of *Jason Goes to Hell: The Final Friday* looking like other people, the image of Jason Voorhees as the psycho in khaki overalls and a white hockey mask will always be associated with the *Friday the 13th* series. The presence of this image is often enough to make or break the film. Although *Halloween III: Season Of The Witch* is generally considered to be a reasonable film, it has not been given the same endless re-releases that the other six instalments have. Any respectable video store could supply you with most of the series, but copies of the third one are relatively scarce, especially in Great Britain. Since the mid eighties it has been known simply as the one that doesn't have Michael in. The association of certain killers with certain trappings has caused the personal characteristics of the killer to atrophy and generally disappear. The hockey mask is important, not the person wearing it. In the *Friday* series the mask (and sometimes the knife) assumes an almost mystical significance, apparently turning the wearer into Jason himself. In *Friday the 13th Part V: A New Beginning*, Mr Voorhees doesn't appear, being imitated by a paramedic who's after vengeance for the death of his son. Obviously this new killer doesn't limit himself to those responsible for the death, and acts in exactly the same way as Jason does in the rest of the series. *Jason Goes to Hell* is an unsatisfying movie not least because it attempts to focus on the spirit of Jason, rather than the mask and the knife. Thus most of the killings are carried out by people possessed by Jason, even though mirrors reveal the true identity of the killer. Obviously he's wearing the mask in the reflection, suggesting that spirit and mask are equally important. The *Scream* trilogy is a case in point. Even though five separate murderers wear the ghost-mask and the black cloak, the killer is often simply called Ghostface, as if there were only one individual behind the slayings. The actual identity of the five villains is secondary to the masks they wear during the greater part of the film. The cloak and mask serve to hide any individual features, turning them all into the same killer. It is only during the last fifteen minutes of each movie that a human face is given to the evil deeds. Movie tie-ins like action figures also reflect this; the models are not referred to as Billy, Stu or Mrs Loomis, but as Ghostface...