

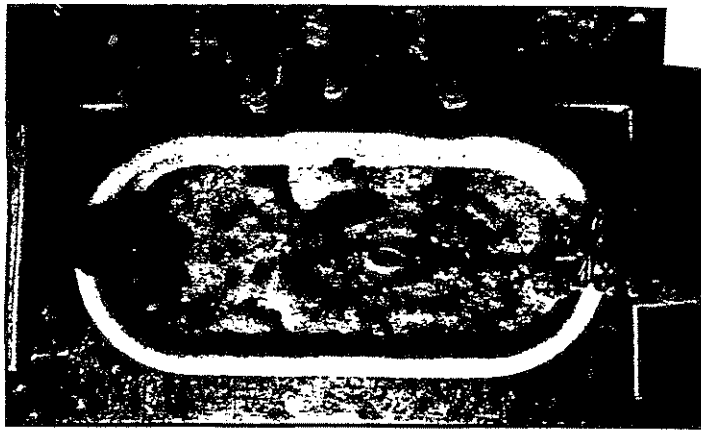
FILM: SLITHER

REVIEW BREAK BOXOFFICE

OUTLET: H. REPORTER

DATE: 3-31

NOTES: Positive



Tania Saunier shares a bath with an unexpected and unwanted guest.

'Slither'

Just when it seemed like the zombie cannibal/parasite from outer space horror comedy had pretty much run its course, along comes "Slither," a particularly lively addition to the remarkably durable undead genre.

Like "Shaun of the Dead" before it, this feature directorial bow by screenwriter James Gunn strikes a surprisingly effective yuks-to-yuck balance. Factor in a cast that totally gets the desired heavily ironic tone, and you've got a parody picture that pays blood-soaked homage to 1980s-style excess yet still manages to work on its own queasy terms.

That sense of something different should translate into solid grosses in a saturated market that hasn't exactly been crying out for horror product in recent weeks, while DVD sales should be tasty.

With apologies to David Cronenberg's "Shivers" and Frank Henenlotter's "Basket Case," Gunn, whose early career as a writer at Troma made him the right man for the job, fuses together the various influences to come up with an agreeable mutation.

Always reliable Michael Rooker ("Henry: Portrait of a Serial Killer") gleefully nails the part of Grant Grant, a card-carrying red-neck denizen of the folksy town of Wheels, who one night gets a little too close to the noxious fallout of what appears to be a meteor, only to become the unwitting host of a diabolical alien life force.

As if Grant's transformation into a hideous, tentacle-bearing, meat-craving monster isn't bad enough, he also is beginning to spawn hundreds of these crimson killer slugs that creep their way

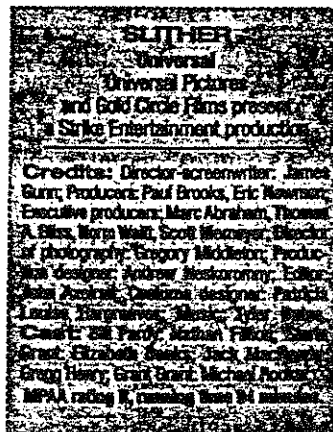


into victims' mouths and turn them into flesh-eating zombies.

Determined to stop this sinister plague in its bloody tracks is noble police chief Bill Pardy ("Serenity's" Nathan Fillion), who's driven in part by the torch he has been carrying for Grant's pretty wife, Starla (Elizabeth Banks). Joining them in their quest is the town's foul-mouthed mayor (played hysterically by Gregg Henry), who vows to find Grant even if he does look like "a damn squid."

Gunn, whose writing credits run the gamut from "Tromeo & Juliet" to "Scooby-Doo" to the 2004 reworking of "Dawn of the Dead," maintains the ideal glib pitch for most of the picture, flirting with camp but never hanging around it long enough to water down the squirm-inducing stuff.

That winning blend extends to the performances, which all follow Rooker's no-nonsense lead, and to the special effects, which neatly combine old-school prosthetics with just the right amount of CGI enhancement.



Like Leeches, Only Quicker: Critters With a Pedigree

By MANOHLA DARGIS

The slimy little creatures that wiggle into the mouths of the seriously freaked-out characters in the horror film "Slither" are meant to have originated in space. In truth, these delightfully repellent critters, which look like fast-moving leeches, squirmed out of the brainpan of the film's writer and director, James Gunn, a horror savant who has obviously put in some time with the collected works of both George A. Romero and David Cronenberg. Mr. Romero's zombie nation lives in shadow form in "Slither," a film about a fecund extraterrestrial with an insatiable appetite for flesh. But it's Mr. Cronenberg's early career interest in oozing orifices and spiky protuberances that seems to have left the biggest impression on Mr. Gunn.

There are plenty of orifices, protuberances and ooze in "Slither," along with enough raw meat to suggest that despite the usual disclaimer about no animals being harmed during this production, PETA will soon be on the march. The monster that spawns all those slithering creepy-crawlers has a cattleman's appetite for filet mignon. (What's for dinner? A cow.) The monster also has a taste for cat and dog, and a deep affection for the little lady its host body, a small-town tough named Grant (Michael Rooker — Henry in "Henry: Portrait of a Serial Killer"), was forced to leave behind. Her name is Starla (Elizabeth Banks), and Starla's smile still shines bright even after her husband, Grant, has transformed into a fairly unnerving Jabba the Hutt look-alike. "Marriage," she says, "is a sacred bond."

So are movies, or that's the idea, anyway. The pleasure of horror isn't simply that the best films make your toes curl and force you to check the locks, but that they require a particularly strong connection between the audience and the director. Like comedy, horror is difficult to master because it requires nuance. So many contemporary horror films just pour on the blood and sadism; it's absurdly easy to grab the audience's attention simply by sawing off an arm. Real horror demands more than a romp in a chancel house; it requires dread, mystery, awe. It also requires that the audience, a tough crowd well accustomed to all manner of aestheticized butchery, suspend its cool long enough for a director to deliver the goods.

Slither

Opens today nationwide.

Written and directed by James Gunn; director of photography, Gregory Middleton; edited by John Axelrad; music by Tyler Bates; production designer, Andrew Neskorumny; produced by Paul Brooks and Eric Newman; released by Universal Pictures. Running time: 66 minutes.

WITH: Nathan Fillion (Bill Pardy), Elizabeth Banks (Starla Grant), Gregg Henry (Jack MacReady), Michael Rooker (Grant Grant) and Tania Saulnier (Kylie Strutemyer).

Mr. Gunn is credited with writing the very good remake of Mr. Romero's zombie classic "Dawn of the Dead," which shouldn't have worked but did because it both followed the genre rules and bent them, mostly by making the zombies move frighten-

ingly fast, just as they do in Danny Boyle's "28 Days Later." The accelerated pace might have seemed heretical (and Mr. Romero himself remains a firm adherent of the slow-moving undead), but it was just the kind of tweak that can make a familiar setup seem fresh. In similar fashion, while "Slither" sometimes feels like a monster-mash, what makes it work is how nimbly it slaloms from yucks to yuks, slip-sliding from horror to comedy and back again on its gore-slicked foundation.

The humor tends to skew toward the obvious and goofy, though some of the best jokes are also the more understated, as when the would-be hero chief of police, Bill Pardy (the very fine Nathan Fillion, late of "Serenity"), on his way to a showdown with the monster with a posse of heavily armed deputies, pauses to lock his car with a chirping remote key. This small, inane gesture effectively puts the action on pause, drawing out the tension, and underscores the ordinariness of the designated good guy (even while suggesting that he may not be quite up to the challenge). It also makes you think about logistics, a critical component of a genre that demands a certain pragmatic savvy from its characters.

FILM: Slither
REVIEW: NY TIMES BREAK BOXOFFICE
OUTLET: NY TIMES
DATE: 3/31/06
NOTES: positive

The characters who make it out of a horror film alive seem to come equipped with a kind of survival manual: they know how to plunge a stake through the vampire's heart and when to fire a silver bullet. The men and women in "Slither" seem fairly hapless by comparison: their guns don't do the trick, and the grenade the police department keeps locked away looks as if it's been gathering dust since the fall of Saigon. Mr. Gunn doesn't seem interested in stirring the pot with politics, but not long before the big finish, Bill turns to a teenage girl (Tania Saulnier) and tells her how, when it's all over, he will need to be remembered as the hero of this story. Even as the monster stands poised to wipe out the town, this guy is thinking only about his image.

"Slither" is rated R (Under 17 requires accompanying parent or adult guardian). Gore galore.



Chris Helcermanae-Benge/Universal Studios
Elizabeth Banks and Nathan Fillion in James Gunn's "Slither."

2/2 NY TIMES

FILM: SLITHER

REVIEW BREAK BOXOFFICE

OUTLET: LA TIMES

DATE: 3-31

NOTES: POSITIVE

REVIEW

Gooney slugs 'Slither' amok

Gore-fest has plenty of bloody folks and hungry zombies, but take a towel to mop up the in-jokes.

By KEVIN CRUST
Times Staff Writer

No relation to the wacky 1973 James Caan-Peter Boyle-Sally Kellerman laugher of the same title, "Slither" is an uproarious hybrid horror-comedy about a small town visited by a rapidly evolving, unearthly organism that gives new meaning to the phrase "divide and conquer." Written and directed by James Gunn, a veteran of Lloyd Kaufman's Troma Entertainment, the film is an affectionate shout-out to low-budget 1980s gore-fests.

What at first appears to be a meteor firing through the Earth's atmosphere crash-lands in the woods near Wheezy, S.C. It splits open like an egg and out crawls a fat, worm-like creature that leaves a gooey trail in its wake.

The unsuspecting residents of the burg, a more populated South Atlantic cousin to "Northern Exposure's" Cicely, Alaska, go about their business of preparing for deer hunting season. The town's sardonic sheriff, Bill Parady, is played by Nathan Fillion, late of "Firefly" and "Serenity," who brings an air of cool detachment to the role, wryly observing his crazier neighbors.

Stoic, bullet-headed local businessman Grant (Michael Rooker), is an overachiever in the matrimonial department, but his amorous advances are rebuffed by his beautiful blond high school science teacher wife, Starla (Elizabeth Banks). Grant then sulks off to a bar, where Brenda (Brenda James), the younger sister of an ex-girlfriend, makes a pass at him. The tipsy couple wander into the woods to get cozy, and they spot the slimy creature, which promptly launches a needle-like probe into Grant's abdomen.

The next thing he knows he has an



CHRIS HELGERMANAS-BENGE/Universal Pictures

TAKING IT INTO HIS OWN HANDS: Gregg Henry plays the tough-talking mayor, Jack MacReady, in the horror-comedy "Slither."

'Slither'

MPAA rating: R for strong horror violence and gore, and language

A Universal Pictures release. Writer-director James Gunn. Producers Paul Brooks, Eric Newman. Executive producers Mark Abraham, Thomas A. Bliss, Norm Waitt, Scott Niemeyer. Director of photography Gregory Middleton. Editor John Axelrad. Costume designer Patricia Louise Hargreaves. Music Tyler Bates. Production designer Andrew Neskoromny. Running time: 1 hour, 35 minutes. In general release.

unquenchable hunger for raw meat. Neighborhood pets begin disappearing and nasty, red pustules form on his body. His metamorphosis is rapid as he turns Brenda into a repository for his feasts, and the sheriff forms a posse to hunt for Grant — who now resembles a bipedal squid — in the forest.

Joining Sheriff Parady and Starla, who were childhood sweethearts, are strong-willed teen Kylie (Tania Saul-

nier) and the profanity-spewing Mayor Jack MacReady (Gregg Henry in a delicious parody of blowhard small-town politicians). The performances are well-balanced in relationship to the film's tone with underplayed quips playing off broad visual humor. Likewise, the music is an appropriate mix of a big, brassy score and eclectic songs. Air Supply's "Every Woman in the World" is used as a very funny recurring motif while the Old 97s sing "The New Kid" over the closing credits.

Gunn cleverly borrows from an assortment of classic horror subgenres as the Grant monster unleashes an unforeseeable arsenal of organic, virally potent weaponry. The result is a parade of multiplying, blood-red slugs and hungry zombies terrorizing the remaining humans. Just when you think things can't get worse, they do. "Slither" is a gross, disgusting, but undeniably amusing treat laden with homages and in-jokes.

FILM: SLITHER
 REVIEW: NY SUN BREAK: BOXOFFICE
 OUTLET: NY SUN
 DATE: 3/31/00
 NOTES: POSITIVE



BASEMENT DWELLERS
 Elizabeth Banks
 in 'Slither'

SLITHER
 R, 90 minutes

Hollywood has several blockbuster offers now, but the most fun to be had this weekend is seeing "Slither," a joyfully excessive, hyper-entertaining gorefest by James Gunn. Mr. Gunn — who wrote "Tromeo and Juliet" before going mainstream with the screenplay for "Scooby-Doo" — makes his debut as a director here. He presents a smart and outrageously fun horror comedy in homage to the genre while creating a world very much its own.

Trouble begins when a meteor carrying a race of oversize slugs crashes in a small town. Pity Grant (Michael Rooker), who is the first to discover it and the first to be infected by a slug spawn. (It shoots itself into his stomach, and infiltrates his brain.) His wife, Starla (Elizabeth Banks), grows suspicious of Grant's behavior as he begins to transform into a 6-foot slug over the next few days. (If nothing else, the makeup by Todd Masters is excellent.) Aside from noticing Grant's physical changes, Starla is none too pleased about the sanctuary of dead animals he's started keeping in their basement.

Enter police chief Bill Pardy (Nathan Fillion) and the foul mouthed mayor, Jack MacReady (Gregg Henry) who tries to contain Grant, but all bets are off when one of his victims, pregnant with hundreds of slugs, "gives birth." Slugs, they learn, are the least of the problem. Before long the town is fighting off human zombies and killer deer.

The film closes with a final half-hour of walk-to-wall cartoon violence that will get teenagers cheering. Less juvenile audiences can appreciate the witty, tongue-in-cheek script that Mr. Gunn has authored. "Slither" is a genuine crowd-pleaser.

— Edward Goldberg

'Slither's' alien invasion is a hilarious slug fest

By JACK MATHEWS
DAILY NEWS AND THE CITIC

It's opening day of hunting season and you wouldn't you know — an alien has hidden a meteor into the woods and is ready to do a little hunting of its own.

The setup for James Gunn's "Slither" is filled with forebodings of classic horror films and continues to pay homage to them as it slithers along. A little "Invasion of the Body Snatchers" here, a little "Dawn of the Dead" there, and many reminders of the creature that popped out of John Hurt's chest in "Alien."

But "Slither" is neither repetitive nor reverent. It is a dark and hilarious spoof of those movies, one in which both the characters and the audience seem to be in on the jokes.

Michael Rooker is Grant Grant, a married man wandering the woods with another woman when he comes upon a

★★★

'Slither'

With Elizabeth Banks, Nathan Fillion, Michael Rooker. Directed by James Gunn (1.36). R: Gore, Violence, language, nudity. At area theaters.

protoplasmic blob. He foolishly pokes the thing and it shoots a fleshy dart into his stomach.

Within days, the thing has turned him into a voracious pet-killer and his would-be girlfriend's body into the host-ess of hundreds of alien seedlings. Once released, these sluglike critters slither into town and down the throats of its citizens, turning each one into a flesh-eating zombie.



SLIME-TIME PLAYERS:
Elizabeth Banks,
Michael Rooker

Grant's wife (Elizabeth Banks), the gutsy sheriff (Nathan Fillion), the foul-mouthed mayor (Gregg Henry) and a wise teenager (Tania Sainnier) survive by keeping their mouths shut and their eyes open until they can figure out what they're up against and how they can beat it.

Gunn, who wrote the whimsical 2004 remake of "Dawn of the Dead," has a

great feel for this material. His dialogue is a riot and he has actually come up with an original twist on the alien genre. And the brilliant makeup work combines with computer-animated tricks to give fans of imaginative gore some new looks.

In a year that is heavily front-loaded with horror movies, "Slither" is easily the best in the class.

FILM: Slither
REVIEW: BREAK BOXOFFICE
OUTLET: Daily News
DATE: 3/31/06
NOTES: POSITIVE

Creeped out, grossed out, and loving it

Low-budget horror flick 'Slither' has the makings of a schlocky classic.

BY CRAIG OUTHIER
THE ORANGE COUNTY REGISTER

Lewd, crude and unashamedly Freudian, "Slither" constitutes the single most delightful piece of low-budget sci-fi schlock since "Tremors." Writer-director James Gunn's deadpan hilarious tale of a rural American town beset by mouth-invading slugs has the brains - and guts - to instantly qualify for George A. Romero-style gross-out saint-hood.

Gunn, the "Scooby-Doo" screenwriter and longtime Team Troma protégé ("Tro- meo and Juliet"), sets the action in Bassett, S.C., a tacky, torpid little backwater with a profanity-spewing mayor (Don Thompson) and enough bar-fflies to go around. Ripe for the picking, in other words.

The town's delicate sociological balance starts to unravel when local yokel Grant (Michael Rooker) returns home one evening from a quasi-adultorous romp in the forest, infested with an extra-terrestrial insect that rips through his torso and takes

control of his brain (clades of the 1987 Kyle MacLachlan action film "The Hidden").

Unbeknownst to his pretty schoolteacher wife, Starla (Elizabeth Banks from "The 40-Year-Old Virgin"), Grant develops a voracious appetite for meat products and begins a not-so-subtle physical transformation that will culminate in a pair of reproductive drills that snake out of his chest, anime-style, to pump unsuspecting victims with his alien seed and make them, in the words of one revolted townsperon, "all wondy."

Soon, Grant's pulp, wormish offspring have obliterated the town, turning the townsfolk into zombies and forcing Starla to take refuge with hunky young police chief Bill Pardy (Nathan Fillion from "Firefly"). Gunn's spot-on script makes for a cat-fying jolt of tension and humor, creating some after-credits-of-creep, up your pant leg thrills.

CONTACT THE WRITER: (800) 536-3251 or contact@icr.com
dom.com



FILM: SLITHER
REVIEW: BREAK BOXOFFICE:
OUTLET: O.C. REG
DATE: 3-31
NOTES: POSITIVE

The quick hit
Writer-director James Gunn cranks up the hee-bie-jeebies with this delightfully lewd horror yarn about a rural American town besieged by pink, mouth-in-vading slugs.
Grade: B+

- **'Slither'**
Stars: Nathan Fillion, Elizabeth Banks, Michael Rooker
- **Behind the scenes:** Written and directed by James Gunn
- **Playing:** Opens today throughout Orange County
- **Rating:** R for strong horror violence and gore, language
- **Running time:** 1 hour, 50 minutes

WHAT IS IT? Grant Grant (Michael Rooker) and Brenda Gutierrez (Brenda James) come across something not of this world in "Slither."

FILM: Sithers
REVIEW _____ BREAK _____ BOXOFFICE _____
OUTLET CineScience
DATE: 3/3/00 Mon 10
NOTES: POSITIVE

Sithers (R)

Director: James Gunn, With
Nathan Fillion, Elizabeth
Banks; (96 min.)

James Gunn, writer of
"Dawn of the Dead," honors
the monsters-from-space genre
with buckets of ick and chuckles
by pitting the hapless denizens of a
sleazy Southern burg against Borg-like
alien interlopers. Gunn, who started off with
schlockmeisters Troma Films, calls on that
no-budget sensibility and lets the writing do
the talking, with us doing the shrieking and
most memorably, the laughing. Grade: **B**
Robert Newton



MOVIE REVIEW: SO BAD IT'S GOOD

FILM: Slither
REVIEW: _____ BREAK: _____ BOXOFFICE: _____
OUTLET: Asbury Park Press
DATE: 3/31/06
NOTES: positive

"Slither" will crawl right into your frightened heart

Posted by the Asbury Park Press on 03/31/06

BY DAVID GERMAIN
THE ASSOCIATED PRESS

In a world of brain-dead horror remakes, writer-director James Gunn didn't just set out to redo any old fright flick. In the body-snatchers-from-space tale "Slither," he aimed to remake them all — and more.

With the gore-minded glee of a fan attuned to every cinematic scare tactic, Gunn also knows how silly they are, infusing "Slither" with a wicked sense of parody while still crafting a clever, maniacally paced twist on B-movie slimefests.

The first-time director, who wrote the screenplay for the 2004 remake "Dawn of the Dead," also has assembled a far finer cast than the genre typically presents, led by Nathan Fillion of the cult TV series "Firefly" and its big-screen spinoff "Serenity."

As Bill Pardy, the police chief in a hillbilly town overrun by killer slugs and flesh-munching zombies, Fillion expands on the droll flair he mastered as skipper of the rickety spaceship Serenity.

"Slither" also lets Fillion cut loose and get really goofy, all the while maintaining his boyish rogue's charm. This guy deserves to be a major star.

Gunn nicely establishes the story in a quick opening segment as a meteor hurtles toward Earth. Cut to the Southern burgh of Wheelsy, where a bored Pardy and a deputy fritter away time in a patrol car by checking the speed of a whippoorwill with their radar gun.

They're so benumbed by the snail's pace of their town that they never notice the fiery flash behind them as the meteor crashes in the woods.

Things quickly speed up, though, as lunk-headed businessman Grant Grant (Michael Rooker) stumbles on the meteorite and the giant, oozy slug that crawls out of it. Grant becomes host for a parasite that prompts him to hilariously — and gruesomely — stockpile raw meat and the carcasses of neighborhood pets in his basement.

Hollywood has hit on a dependable little gold mine churning out shoddy horror remakes and other bad scary movies. Here's hoping someone like Gunn, who has a truly creative vision for the genre, can find the same commercial success.

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Action-Adventure Movies



Slither Movie Review - Not Sickly Brilliant or Twistedly Clever - Just Plain Fun

From Fred Topel,
Your Guide to [Action-Adventure Movies](#).
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Alien Invasion Movie Rules

It may not be sickly brilliant or twistedly clever, but it's just plain fun. Slither is a good old fashioned goopy, slimy monster movie with a sense of humor.

See if you can spot the influences: A meteor lands and possesses the town aristocrat. He spreads the alien seed through slugs that roam the town and everyone who gets possessed functions as an extension of the collective mind.

But it's not derivative. It feels like new rules. It takes all the myths to new places. The monsters grow and you actually go inside their heads.

It's a slow start setting up the townies, but there are some funny moments with grown-ups swearing in front of kids and hiding tentacles in a button down shirt. But you really feel the stage being set. The first few attacks have a classical build-up with the monster slowly revealing himself, but since we're in the postmodern era, we kind of want them to get to the point.

But once all hell breaks loose, it's fast paced.

The slugs approach in perfect situations like a girl in a bathtub and little kids at bedtime. You get a minor zombie fix as jittery, flailing townies slowly pursue the good guys. There's no long term survival, but at least a few thrilling escapes.

Some kills are so fast it's like Bruce Lee as a slimy tentacle, and the whole movie is full of joyous gore to the ridiculous extreme.

I could have done with more exploration of the collective mind. There's one great moment of different sets ganging up on the heroes. I wanted more of that.

But *Slither* is perfect fun, a solid attempt at a subgenre of horror that's being ignored in the wake of the pure brutality subgenre.

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FILM: SLITHER

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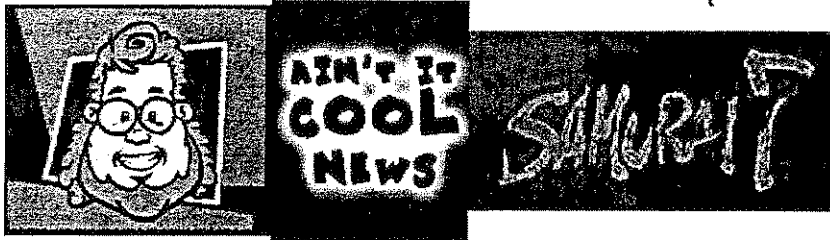
REVIEW BREAK BOXOFFICE

OUTLET: About.com

DATE: 3/31/06

NOTES: Positive

1/6

FILM: SLITHERREVIEW BREAK BOXOFFICEOUTLET: Aint It Cool NewsDATE: 3/31/06NOTES: Positive

HOME

COOL NEWS

COAXIAL

REVIEWS

THE ZONE

CHAT

Published on Friday, March 31st, 2006 at 07:42:09 AM CST

Vern takes a large, slimy slug in the mouth! He enjoys it as it SLITHERS down his gullet!

Ahoy, squirts! Quint here with our main man Vern who has seen SLITHER and wants to tell you about it. Give him your ear... uh... I mean, give him your eye. Enjoy!

Boyo--

I guess horror movies are like anything else, they go in cycles. We've had this whole drought where it seemed like there was nothing but sissy PG-13 studio horror, and lots of horror fans whining. Now the harsher R-rated horror movies are starting to trickle back in, and a whole other set of people get their chance to whine. (It turns out that our society is just now going down the shitter because there's a movie where mutant cannibals are mean to a baby. Even though it's a remake of a 30 year old movie about mutant cannibals being mean to a baby.) Anyway, now with SLITHER we get back another old buddy we haven't seen in so long we almost forgot about



SPOILER!!! - Lockdown!! L
2.17!! -- 460 total posts

SPOILER!!! - UPDATED! To
Black Spidey Suit!! Pic!!! SP
3!!!! -- 251 total posts

AICN COMICS REVIEWS BLU
BEETLE! DAREDEVIL! INDIE
PRESENTS! CASTING COUCH
MACHINA! AND MORE!!! -- 1
posts

SPOILER!!! - Kneel Before
Behold The First New SMALL
Since Feb. 6!! -- 55 total po

SPOILER!!! - Mega-Swarm
FILMBURST Splash In THE
FOUNTAIN!! -- 45 total post
Massawrym Exonerates FINI
GUILTY!! -- 35 total posts

433 Storms THE LORD OF T
Musical (But It's Not Called

2/6

him: the funny horror movie.

Horror and comedy are a tough mix. There are different ways to balance it. I like the serious horror but on those rare occasions when they got the perfect balance, it's a sight to behold. To me **AMERICAN WEREWOLF IN LONDON** is the top of the line. It's very funny but the laughs come from serious horror situations. To me it's more of a horror movie than a comedy. Perfect. Another good one is **RETURN OF THE LIVING DEAD**, but I think they tip it too much with all that punk rock shit. "~~Does this look like a fuckin~~ **COSTUME?**" Still great, but too goofy to take seriously. But the opening scene, up until the credits, is a perfect balance. I think **EVIL DEAD 2** has it just right too, although most people seem to think it's more comedy and less horror than I think it is.

I guess the most significant recent attempt at comedy and horror is **SHAUN OF THE DEAD**, but I gotta be honest. This ain't gonna win me any friends around here, but I don't think that one counts. Sure it's funny and worth watching. But even if the zombies look legit, the characters and what they do and say are sitcom through and through. It works as comedy but not as horror. It's a tribute or a parody but not the real thing.

This one is the reverse of **AMERICAN WEREWOLF**: it works as both but it definitely leans alot harder on the laffs. The only good comparison I can think of is **TREMORS**, but alot more

Musical"!!!) -- 58 total posts

SPOILER!!! - Grisly Machet Violence!! Herc's Seen (Mos First New SURVIVOR Since I -- 28 total posts

A Quick Heads Up To AICN I From HOWARD TV!! -- 26 to

ANIME AICN - Little Prince F (Updated with Voltron and E 26 total posts

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3/6

disgusting. The story itself is clearly influenced by THE THING, NIGHT OF THE LIVING DEAD, INVASION OF THE BODY SNATCHERS and others. Some people said NIGHT OF THE CREEPS but I ain't gonna lie, I never seen it. So I'll just make a guess and say no, NIGHT OF THE CREEPS was not an influence in any way. Anyway, it's basically a mix of existing elements but I thought they were put together in a clever and entertaining way, and also refreshing since you don't see too many movies like this these days.

It's gonna be better for you to see it without knowing what exactly is gonna happen, but here's the gist of it. Michael Rooker (HENRY: PORTRAIT OF A SERIAL KILLER [part 1 only]) plays the dude who, in a classic THE BLOB type scenario, gets too curious about the slimy thing that crawled out of a meteor. Next thing you know an outer space worm thing has penetrated his brain and he begins a slow transformation to freaky alien overlord that will continue all the way through to the end of the movie. The biggest twist is that as he turns into a more and more disgusting monster, he remains stuck on his wife (Elizabeth Banks, who played some character only you guys would remember in the SPIDER-MAN trilogy). At first he tries to work it out and just hide his condition from her. Later it's clear it's not gonna work but he still pines for her. Maybe the cleverest joke in the movie is when he's spawned an army of zombies but they all share a brain, so instead of saying "Brains!" like in

4/6

RETURN OF THE LIVING DEAD they mostly whine "Starla!"

When I say it's influenced by **THE THING**, I don't mean it has any of the sense of dread that makes that thing so great. But it's rare to see a movie really follow in that tradition of crazy, over the top special effects mayhem. So this one definitely deserves some credit. I mean I'm talkin tentacles left and right, giant blobs, piles of wiggly slugs, bladders and slime. And it's a good balance of rubber and computers. You don't get much of a chance to get bored of the creatures because this alien's reproduction process spans the whole movie, and manages to involve a constantly mutating Rooker, lots of slugs, zombies, killer animals, and more. Something for everyone.

There's even a nice part where you get a glimpse of the aliens doing their thing on some strange species on another planet. I always wished they would make an **ALIEN** movie on the planet where those space jockey dudes live. No humans, just a **WALKING WITH DINOSAURS** type nature documentary. That ain't gonna happen so maybe I should start wishing for a **SLITHER 2** on the planet of the whatever the fuck these things are.

By the way, if you're wondering what happened to the apartment building and the pervert spying on Sharon Stone with security cameras, you're thinking of **SLIVER**. This is similar

5/6

though.

Where the TREMORS part comes in is the characters, who are goofy and have lots of funny lines and quirks. The hero is the chief of police played by Nathan Fillion (DRACULA 2000, etc.) and I was happy to also see Gregg Henry (Mal from PAYBACK) as the mayor, who constantly calls people "cocksucker." I wonder if Gregg Henry enjoys exclusively playing prick roles? Or does he just take the jobs he can get? Does he always long to play a nice, polite fellow, instead of weirdos in Brian DePalma movies? Anyway, the story is mostly that crazy shit happens and then they all react to it. My favorite part is when they first spot Rooker running across a field waving a goofy tentacle off the top of his head. I like how the director shoots it from a distance so you can sort of put yourself in the character's shoes, watching this weird ass shit go down across the field.

The writer slash director is James Gunn, who got his start with TROMEO AND JULIET and throws a couple nods to Troma in here. There oughta be some kind of Most Improved ribbon or lapel pin for this dude. Because first of all, almost nobody goes from Troma to serious mainstream success. I know the guy who directed ROCKY did a movie with Lloyd Kaufman, but that was before Troma so it doesn't count. Anyway, forget Troma, this is the guy who wrote SCOOBY DOO 1-2, that's a stigma you gotta work hard to overcome. Okay, so I haven't seen

6/6

those movies. But I don't expect anybody is gonna tell me my assumption is wrong.

So after writing the surprisingly unsucky DAWN OF THE DEAD remake and now directing this one, I think he has earned his stripes, or at least one stripe. Maybe he has earned his two fairly thin stripes. Or one fat one. He earned something, anyway. I'm willing to give the guy a chance. SLITHER is no classic but it's a fun time at the movies. People who like a fun time at the movies will have a fun time at it, in my opinion. Also there's a part with a deer monster.

thanks boys,

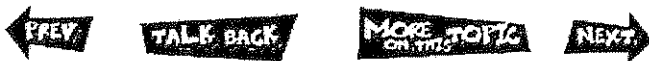
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p.s. Merrick, you bag-wearing freak, don't cut off my links this time. It's part of the package. People like clicking on links.

p.p.s. Also you gotta keep the postscripts on, that's how we do things around here bud. With postscripts.



1/2

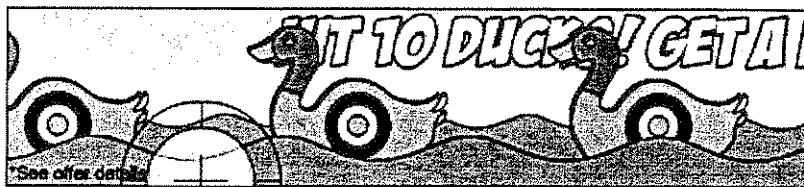
FILM: SLITHER

REVIEW BREAK BOXOFFICE

OUTLET: Bloody Disgusting

DATE: 3/30/06

NOTES: Positive



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SLITHER

RELEASE DATE: 2006-03-31

DIRECTOR: James Gunn

WRITER: James Gunn

STARRING: Gregg Henry, Michael Rooker, Elizabeth Banks, Rheagan Wallace, Brenda James, Don Thompson, Haig Sutherland, Lloyd Kaufman, Jennifer Copping, Nathan Fillion

STUDIO: Universal Pictures

RATING: R

URL: <http://www.slithermovie.net/>



"I doubt Slither will have any trouble sliding its way into the ranks of a cult classic. Slither is awesome, simple and plain. Filled with gore, hilarious laughs, and action, it's the most fun you'll have at the theater in a long time. "

I doubt Slither will have any trouble sliding its way into the ranks of a cult classic. Slither is awesome, simple and plain. Filled with gore, hilarious laughs, and action, it's the most fun you'll have at the theater in a long time.

The film opens with a small asteroid hurtling towards Earth. It lands in the town of Wheelsy, a small peaceful town about to celebrate its ever-important deer season. As town life seems to move like normal, a major alien invasion begins when town figure Grant Grant (Michael Rooker) is infected with some sort of extra-terrestrial being. The invasion begins slowly but then reaches catastrophic heights as it spreads through Wheelsy's citizens, turning them into zombie-like beings. The survivors including Deputy Bill Pardy (Nathan Fillion), Starla Grant (Elizabeth Banks), Mayor Jack MacReady (Gregg Henry) and attack survivor Kylie Strutemyer (Tania Saulnier) band together to fight this new menace.

The characters and actors in Slither are all perfect for this story. Nathan Fillion shines as he delivers countless lines with subtle hilarity. His Bill Pardy is a hero but also a hopeless romantic in his quest to show his feelings for Starla (Banks). Elizabeth Banks' Starla is a fantastic damsel in distress. Mayor Jack (Henry) is a major source of amusement with his sleazy intensity. Kylie's character is "that character in a horror movie that knows the background information on the enemy." This is not to degrade the writing or Saulnier's performance as I think she does manage to create her own identity but for the most part the character is there to guide the others and she has an original story rather than just being a psychic like we normally see.

From the start I felt like the town of Wheelsy also functioned as a character. It could be Anytown, America, but it has a distinct balance of morals and sleaze, like the school's mascot "The Cooters" for example. Its attention to little details like that that make Slither truly unique. On one

Latest Reviews

level, it's a straight-forward fun ride, but you can really tell that writer/director James Gunn and his crew thought every step through to ensure its slimy goodness. There is also a running theme in the movie about the survival of the fittest. This concept is introduced with the deer season in Wheelsy but comes to take a larger meaning when the Aliens' intention and history is discovered.

Alas, the movie is not perfect. Most of my complaints are minute as I understand that a movie like this doesn't have the biggest budget in the world, despite its involvement with a major like Universal. But, some CGI shots are pretty cheesy, as in beyond the cheese level of the movie. Also, I'm just picky but the editing seemed a little off at times and I thought they employed the use of the fade out way too much. My other biggest complaint was that the ending was a little non-climactic. It has the set up and all of the components to be a perfectly dramatic end but somehow it didn't seem to play right to me, it was just sort of bam, bam, over. On the flip side, I liked the use of practical effects over CGI and at times, even when they were bad looking I found it funny such as a certain deer attack that was just hilarious.

Violence wise, Slither is relentless. I think the movie really plays with what audience members consider cute. Every time I watch Mars Attacks with a large group of people, there is always a horrific reaction to the dog getting killed. To say the least, Slither takes this concept and runs with it. The Zombies also have original ideas to them, such as a group mentality controlled by one brain. This adds laughter as these bloody zombie-fied bodies lurch down streets moaning "Starlaaaaa." Overall, Slither is fun as hell and has lots of originality as well as lots of throwbacks to the '80s. Frankly, I'm really happy that Universal made this and I can only hope that it will lead to a few more cheese-tastic cult classics. When it comes to the survival of the fittest, Slither is going to have a long life span.

Reviewed by: Slice

Talk about *SLITHER* in our forums!

COMMENTS WILL RETURN SOON, WE ARE UPDATING THE DATABASE.

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SLITHE



SLITHE

Movie Score:

Stay Ali

Movie Score:

2001 Mania

Movie Score:

The Gardener (1 of Evil)

Movie Score:


Behind the Mask Of Leslie V

Movie Score:

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4/3



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FILM: SLITHER

REVIEW BREAK BOXOFFICE

OUTLET: CHUD.com


DATE: 3/30/06

NOTES: positive

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03.31.06

"Thank you, bank robber!"
- Denzel Washington

ONE DINKLAGE UNDER DOG
Smallish actor slums for living 'toon.

DAILY GRABOID 3.31.06
It may not be polite, but we Grab anyway.

CLASH OF THE TARTANS: SUSPICIOUS RIVER
Wade is left feeling a bit depressed.

EXCLUSIVE INTERVIEW: JAMES GUNN (SLITHER)
Only on CHUD.com: Devin gets gooey with Slither's director.

OLMOS THERE
Trailer for Latino-filled indie thriller.

DVD REVIEW: THE JOLLY BOYS LAST STAND
Jan has a jolly time with the Limeys.

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REVIEW: SLITHER
Devin's been slimed - and he loves it.

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Show me Grab on, Grab off.

RECENT & DECENT



CLASH OF THE TARTANS
SPECIAL EDITION

SLITHER REVIEW



THOR'S COMIC COLUMN

REVIEW: SLITHER

03.30.06
By Devin Faraci

James Gunn's *Slither* is a gleeful movie. In fact, if I was forced to describe it using only "G" words, I would say that *Slither* is gleeful, gooey, gory and goofy. It's the kind of good, wholesome fun you can only get in films where Michael Rooker is ramming ovipositors into people's stomachs.

In many ways *Slither* is a throwback to body horror and the cheekier horror films of the 80s, but the movie it most reminds me of is *Shaun of the Dead*. There's no actual connection between the films except for a tonal similarity - both are comedic films with a serious horror underpinning, and both films find the comedy not in the monsters (both films play those elements completely straight) but in the characters. The laughs in *Slither* (and there are a lot of laughs in *Slither*) don't come from the alien slugs doing silly things, they come from the silly people reacting to the really nasty alien slugs.

Slither is set in the town of Wheelsy, a decaying rural town where one of the biggest highlights of the year is the party leading up to the opening of deer season. Gunn, who wrote as well as directed the movie, quickly brings us



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**CLASH OF THE
TARTANS: THE
HILLSIDE
STRANGLER**

Eileen still gets chills from this story.

EXCLUSIVE

**INTERVIEW: RIAN
JOHNSON (BRICK)**

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Devin squawks with an exciting new talent.

**DVD REVIEW:
THREE...**

EXTREMES

Jeremy gets a taste of eastern horror, cubed.

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SPEED RACER -
VOL. 4**

Wade enjoys a lap around the circuit.

CONTEST: WIN

SLITHER GOODIES

Do slugs get you hot and bothered?

KONG CLIPS!

With a little intro from the ape maestro himself...

**INTERVIEW: THE
BEASTIE BOYS
(AWESOME; I
FUCKIN' SHOT
THAT)**

Devin passes the mic to first rappers to hit number one.

**DAILY GRABOID
3.29.06**

There's just not enough Grab in the world.

**CLASH OF THE
TARTANS:**

DOPPELGÄNGER

Ian meets his match.

DVD REVIEW:

**BABY LOONEY
TUNES - VOL. 1 &
2**

Eileen enjoys these cuties.

**NICOLE KIDMAN
LIKES LOUSY
SCRIPTS**

So she's working with the writer of XXX: State of the Union.

**CHRISTOPHER
WALKEN'S GREAT
BALLS OF FIRE**

A ping pong picture from the Pacifier people.

DVD REVIEW:

**GODZILLA
(MONSTER
EDITION)**

Nick revisits some Demmerich.

**DAILY GRABOID
3.28.06**

We're not Grabbing at straws here.

through town and introduces the main characters – Grant Grant (Rooker), the local mogul; Starla (Elizabeth Banks), his improbably young and beautiful wife; Bill Pardy (Nathan Fillion), the easy going (read: lazy) chief of police who has been in love with Starla for years; and Jack MacReady (Gregg Henry), the foul mouthed and tempered mayor. Gunn doesn't spare the supporting characters either – he creates a town filled with recognizable faces, which adds heft when they all become mindless pawns of an ancient invading alien evil.

To Gunn's immense credit he gets that invasion underway quickly – Grant Grant discovers an alien life form and is infected by it very early in the first act, leaving the movie to be an escalation of gross outs and monster mayhem. The alien shares Grant's mind, turning him into a **From Beyondish** monster who remembers a millennia of world conquering. He impregnates a local bar skank, who in turn gives birth to a zillion slugs, which set out to turn the people of Wheelsy into shambling zombies that share Grant's hive mind. The infection will progress until the whole Earth has been sublimated by the ravenously meat-eating zombies. All that's standing between the rest of us and doom is Bill Pardy, who can't seem to get his police cruiser door open when being chased by zombies.

What makes **Slither** a movie I want to see again (and possibly again) is that while there's all this great slimy alien stuff, and while the dialogue is astonishingly hilarious (I predict that in one year's time **Slither's** Memorable Quotes page on IMDB will be one of the best on that site. The film is just jam packed with lines that will find their way into geek patois), Gunn and his actors never allow the characters to turn into parodies or sketches. Even MacReady, the most buffoonish character in the film, is fleshed out by the end. Again, it's something **Slither** has in common with **Shaun of the Dead** – you wouldn't be at all averse to seeing these characters outside of a monster movie setting.

It's great seeing them in a monster movie setting, though, especially one as lovingly created as this one. If I could recommend a DVD special feature for **Slither** it would be a text commentary keeping track of the homages, from the opening shot that recalls **John Carpenter's The Thing** to a local bar called Hennenlotter's. More obvious is Gunn's tip of the hat to his humble beginnings, as **The Toxic Avenger** plays on a TV screen.

This wouldn't be a Devin Faraci review if I didn't take some note of the social subtext to the film. Horror movies always comment on their times, whether consciously or not, since what we find scary is going to be determined by the world around us. Deep in **Slither** I see commentary on out of control consumerism and consumption. The alien-infected crave meat, endless amounts of meat, and they gorge themselves until they become huge balloons of slugs. And is it any coincidence that this plague of deadly consumerism starts with the local big business man?

Rooker, it needs to be said, is fantastic as Grant Grant. It's not an easy role – he spends most of the film in the thrall of an evil space slug, and a lot of that time deep under many layers of slimy make-up. The film relies on Rooker's ability to project both menace and vulnerability – his greatest weakness is his very sincere love for Starla. By the time Grant has become a beast the size of his own house and is re-creating scenes from **Society**, it would be easy to play him just as a monster, but Gunn and Rooker wisely dial it back just



CLASH OF THE TARTANS: VITAL

Wade enjoys the simplicity in the Tsukamoto drama.

TOM HANKS NEVER MET A PRODUCT**PLACEMENT HE DIDN'T LIKE**

Let me get a venti mocha half caff movie with foam, please.

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The Further Adventures of... DOOM!

enough so that when he meets his inevitable end you can't help but feel bad for the guy.

The rest of the cast is packed with greatness as well. Fillion proves that he needs to find a clever romantic comedy, stat – the guy's delivery and timing are impeccable, and he has that young Harrison Ford thing going on in spades. Elizabeth Banks shows that her **40 Year Old Virgin** performance wasn't a fluke; she's a gifted comedienne who can be funny and silly without losing her class, something that makes her that much funnier. And Gregg Henry is spectacular – every single thing he says is a killer line.

2006 is a banner year for horror, as far as I'm concerned, and *Slither* is the latest film to exceed expectations and remind me why I was a Fangoria subscriber in my youth. Unlike *Hostel* and *The Hills Have Eyes*, *Slither* is a feel-good horror film, and it's the kind that's perfect for turning an impressionable 12 or 13 year old into an FX freak.

9 out of 10

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MOVIES

FILM: SLITHER

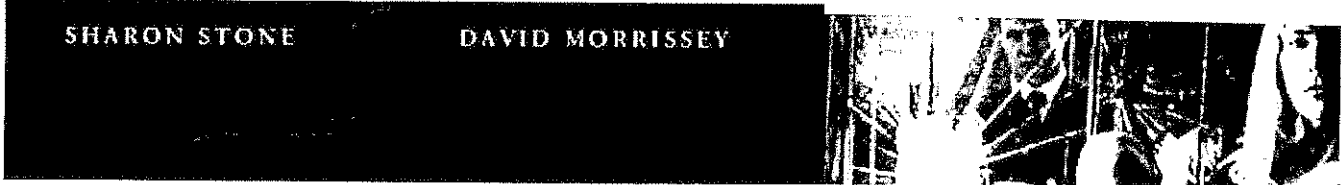
REVIEW BREAK BOXOFFICE

OUTLET: Cinescape.com

DATE: 3/31/06

NOTES: Positive

Friday, March 31, 2006



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SOME
WILL B
SPARE
MILLION
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SLITHER
GRADE: B+

Reviewed Format: Theatrical Release
Rated: R
Stars: Nathan Fillion, Elizabeth Banks, Michael Rooker, Gregg Henry
Writer: James Gunn
Director: James Gunn
Distributor: Universal Pictures

Movie Review
SLITHER

A return to the fun of '70s horror, with 21st-century effects...

Dateline: Friday, March 31, 2006

By: ABBIE BERNSTEIN

By: Columnist

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It seems difficult to believe now, even for those of us old enough to be nostalgic about it, but once upon a time, big screen theatres were full of joyously loony low-budget horror movies that were funny and scary and gross and outrageous and really entertaining. **SLITHER** harks back to all that except for the low-budget part – while it's inexpensive by studio standards, compared to its forerunners, it's **TITANIC** in scale.

Writer James Gunn, making his theatrical directing debut here, lets his love for the genre glow like a meteor from space – in fact, like the one that crashes into the woods just outside the small Southern town of Wheezy. Newly-promoted police chief Bill Pardy (Nathan Fillion) is a low-key kind of guy, still nursing a broken heart over the married Starla (Elizabeth Banks), a gorgeous schoolteacher who takes her wedded vows very seriously, even if she's not always receptive to the advances of her rich, older husband Grant (Michael Rooker). Grant gets drunk, goes wandering in the woods and encounters the meteor, the Chihuahua-sized grub that emerges from it and the stinger the alien critter uses to infiltrate Grant's body and mind.

As Grant starts to mutate – and it's one hell of a mutation – and infect/impregnate the townspeople, while still trying to assert his husband status with loyal but understandably increasingly worried Starla, **SLITHER** references everything from **NIGHT OF THE LIVING DEAD** to **THEY CAME FROM WITHIN** (aka **SHIVERS**) to **THE FLY** to **DEADALIVE**, while maintaining its own cheerfully skewed sense of individuality. Some of Gunn's concepts, like the giant wombs that some of the alien's victims become, make for striking visuals that are both legitimately horrific on the conceptual level and deliberately funny in action. The wide variety of menaces and the graphic intrusiveness of the alien attacks will delight fans of in-your-face horror and the flowing black comedy will appeal to fans of movies about characters facing really, really bad days with moxie and creativity, though this is definitely not in the least for squeamish folks.

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One of the great pleasures of this film is that, Grant's inebriated curiosity about the alien bug aside, the plot does not depend on anybody acting like an idiot. Indeed, the reasonable responses to the hellish perils are consistently entertaining. Fillion, who has just about perfect understated timing in his line delivery, is utterly swell as the nonplused lawman just trying to do his job, Banks has both glamour and grit and Rooker, who deserves some sort of award for giving a performance in what looks like one of the most uncomfortable prosthetic set-ups in film history, mines moments of real poignancy from his character's predicament. Gregg Henry provides great comedic support as the town's pompous, panicky mayor.

SLITHER is nostalgic in its set-up, contemporary in its humor and acting, and an envelope-pusher in its gleefully messy effects. For its target audience – and people who can take some laughs with their goo or vice-versa – it's a bloody, smart treat.

2 comment(s), 1 page(s), showing page: 1 [1]

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User Comments

#1 - *ultrazilla*

[Mar 31 2006, 2:35 am PDT]

If the film's so great...then give it an "A"! I've been waiting to see this since first reading about it's conception. Honestly looks to be the most fun I'll have in the theaters all year.

#2 - *wessmith*

[Mar 31 2006, 6:57 am PDT]



I can't wait to see this one. Going to the movies is supposed to be fun and this one's going to deliver a lot of laughs. I love the old schlocky horror films.

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FILM: SLITHER

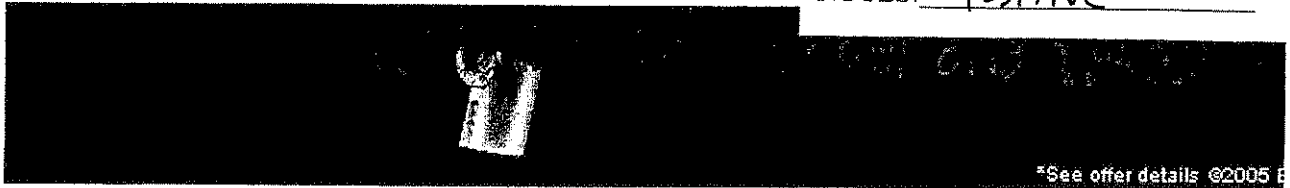


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DATE: 3/31/06

NOTES: Positive



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Slither R



MOVIE DETIALS

Release Date: 2006-03-31

Studio: Universal Pictures

Director: James Gunn

Writer: James Gunn

Starring: Gregg Henry, Michael Rooker, Elizabeth Banks, Rheagan Wallace, Brenda James, Don Thompson, Haig Sutherland, Lloyd Kaufman and Jennifer Copping.

Genre: Horror

Official Site: <http://www.slithermovie.net/>



Movie Review:

" A hilarious, profane, and wonderfully gooey creature feature, James Gunn's "Slither" is one of those wonderfully self-aware flicks that knows it's a B movie and doesn't bother pretending to be anything else... "Slither" emerges from its slimy eggsac as one of the most flat-out entertaining horror movies in years. "

FILM SCORE: 8 / 10
by: Brian Buzz Juergens

A hilarious, profane, and wonderfully gooey creature feature, James Gunn's "Slither" is one of those wonderfully self-aware flicks that knows it's a B movie and doesn't bother pretending to be anything else. It's not enough of a sendup to get spoofy, not serious enough to get bogged down by needless drama, and too packed with hilariously goofy effects and incredibly foul language to be considered even remotely "safe". While it's certainly a bit clumsy and ultimately doesn't really break much new ground (anyone who's seen "Night of the Creeps", "Critters", "Tremors", or "Arachnophobia" has seen the same basic idea), its devil-may-care attitude and boundless energy are more than enough to make up for the fact that it's essentially just another wacky gross-out horror comedy about a small town under attack.

Starla Grant (Elizabeth Banks, finally getting her leading lady due after shining in "Wet Hot American Summer", "The Baxter", and "40-Year-Old Virgin") is a lovely high school science teacher who also happens to be married to the town's richest citizen, Grant Grant (a gloriously unhinged Michael Rooker, all but washing the disturbing aftertaste of "Henry: Portrait of a Serial Killer" out of our mouths). But the sheriff, Bill (Nathan Fillion of "Serenity", who is fast-establishing himself as the best one-liner guy in the business), still carries a torch for Starla, although both are such good folks that neither would ever do anything about it. When Grant and Starla get in a couple's disagreement and Grant wanders into the

2/2

woods and stumbles across a giant slug that broke out of a piece of fallen space rock, everything in the small town of Wheeisy changes very quickly. Before you know it, the sheriff has much more to worry about than drunk deer hunters.

After Grant's belly is invaded by a small worm-looking thing that quickly sublets his brain and begins messing with his DNA, things get fun. Grant begins eating raw meat by the truckload and sleeping in the basement, and before you can say "my babydaddy has tentacles", he's impregnated a local hussy with about 1,000 baby slugs. Yes, I said "slugs". Once these little buggers are on the loose, it's pretty much a sprint to the finish, with just about everyone being turned into either alien-controlled, acid-spewing zombies or shambling, meat-starved incubators for more of the sluglets. Heads get blown off, people munch on corpses, zombie deer attack, and Air Supply's "Every Woman in the World" is somehow made even creepier than it already is.

But along the way, some interesting and unique choices are made that keep this from being a strictly by-the-book horror comedy. For one, Starla – our heroine – is determined to help her husband through his "illness", regardless of how fucked up he gets. Even when Grant has morphed into a giant, cow-eating squid with a barely-recognizable face, Starla stands by her man – her determination and loyalty until the very end (when it's clear that Grant no longer exists) is actually quite sweet, and entirely unexpected – it's touches like this that make the characters "Slither" more likeable than any horror movie characters in recent memory. They're smart, flawed, temperamental, funny, and human – and with this grounding, the onslaught of killer, mind-controlling slugs actually plays pretty well, because we WANT these people to live. There's also a wicked sense of humor at work here – horror conventions are brought up and dashed with the glee of a kid picking off his favorite action figures with a pea-shooter, to consistently amusing effect. Gunn also lets the citizens of Wheeisy be the economically depressed, bored, and rather profane people they likely would be rather than doll them up as some sort of apple-cheeked American small town – also a great choice in terms of avoiding parody or unintentional camp.

The movie's centerpiece, in my opinion, is the much-advertised "bathtub attack" and its aftermath. When the slugs descend on a farmhouse and attack the family inside, we haven't really gotten to know the characters well enough to be able to judge whether they're going to live or die, so there's genuine suspense. Plus, the thought of little girls being attacked by slugs that possess you by forcing their way down your throat is pretty much one of the most unpleasant things I can think of. This scene proves that a flick that's heavy on jokes and gross-out laughs can be genuinely frightening if it really wants to be – and Gunn's handling of the humor and scares is really what's most impressive here. The scene where Grant impregnates his mistress while the rest of the town line-dances before a big deer hunt is also quite sick, even though it angles for a dark comic feel more than an outright scare.

So essentially what we've got here is a film that successfully snuggles itself between the outright dumb cheese of a Sci-Fi Channel Original movie and the bland high polish of a "Men in Black" sequel – by refusing to swing too far into parody and holding on to its rather punk-rock edge (count the number of "fucks" in this one, kids), "Slither" emerges from its slimy eggsac as one of the most flat-out entertaining horror movies in years.

Talk about Slither in the forums!

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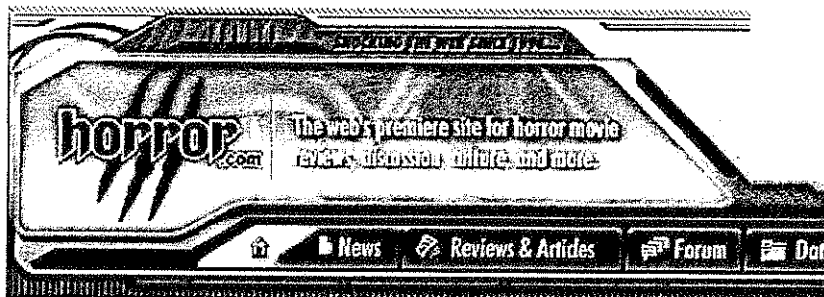
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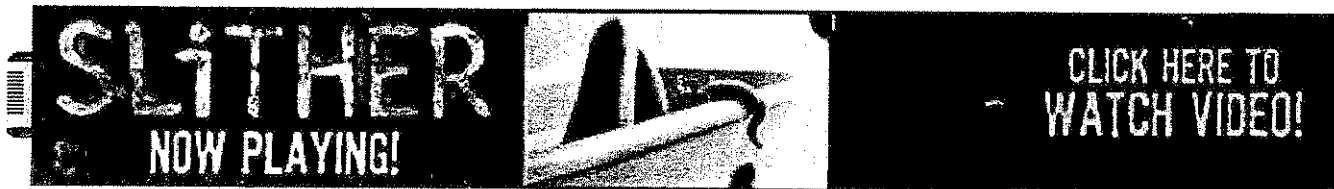
FILM: SLITHER

REVIEW BREAK BOXOFFICE

OUTLET: Horror.com

DATE: 3/29/06

NOTES: Positive



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Slither

By: **stacilayne**
Updated: 03-29-2006



Mutant monsters, alien plagues, and Air Supply... oh, my

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An affectionate homage to goeey, off-kilter horror movies (see: all things Tron Cronenberg's *Shivers*, Fred Dekker, *The Blob*, and so much more), this movie has an unexpected thing: A heart. I guess you could say that SLITHER is to comedic horror what *The 40 Year Old Virgin* is to sex comedies.

While I must confess I have not seen *Tromeo and Juliet*, nor any of writer/director Gunn's earliest work, I have been a fan since 2002 when the silly but subversive *Doo* movie came out, and my admiration grew with the advent of his inspired sequel of *Dawn of the Dead* in 2004. With his directorial debut of SLITHER, Gunn's sense of humor goes into goeey overdrive and hits all the right notes (even if the signature song from 80s has-beens Air Supply doesn't).


SLITHER combines elements of small town zaniness, Martian invasion, marriage romance, and homicidal zombies in a melting pot of a movie starring Michael (brilliant) and Elizabeth Banks (adorable). The pair play a longtime husband and wife whose love life may be cold, but their larva life is just heating up: When Grant is invaded by maggot-like aliens, it's up to Starla to save him — and the world!

The whole mess begins and ends in the sleepy suburb of Wheelersy, NC. It's a small town with even smaller aspirations, but it does boast its very own police station. The station is headed up by Police Chief Bill Pardy (Nathan Fillion), a man with a lot on his mind. His deputy gives Barney Fife a bad name; his dispatcher is a ditz; his for

2/2

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Starla has married another man; and, yeah, squid-like aliens have crash landed Wheelsy and are trying to take over.

The aliens' first victim is Grant, who spreads the venomous virus to his neighbor (Brenda James), who in turn gives sickening birth to a litter of thousands of slithering embryos who slink out and look for human hosts to zombify. As the to so too does their "father" — metamorphosing into a Lovecraftian squid creature listens to Air Supply and eats puppies for breakfast, Grant is a foul force to be with.

There are some tremendously amusing performances from the supporting cast, Gregg Henry as the caustic, sarcastic Mr. Pibb addicted town mayor, but the real here is Gunn: SLiTHER is his baby and it shows.

A groovy gross-out with snorts, scares and sentiment, SLiTHER is thus far the frightfully funny movie of the year.

===

Reviewed by Staci Layne Wilson

- Don't forget to see our on-camera interviews from the SLiTHER [red carpet premiere](#).

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Slither

REVIEW BREAK BOXOFFICE

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OUTLET: IGNDATE: 3/30/06NOTES: Positive

Slither

Space slugs infest a small town in this splatterific laugh fest.

by Chris Carle

March 29, 2006 - These days, it's almost ridiculous to categorize something as a "B-movie," as many things fitting that description make it to the theater, do well, spawn sequels and become franchises. What's a better indicator is whether a movie is entertaining or not, and whether it will appeal to its target audience.

While it may be tough to nail down exactly what the target audience for a movie like *Slither* is (although if you liked *Critters*, *Army of Darkness* or *Slugs*, consider yourself the prime demographic), one thing is certain: it's entertaining on a

whole lot of levels. It succeeds in being funny, startling, disgusting, and even a little touching. Oh yeah, and did we mention the fact that a woman swells up to the size of a small delivery truck?

What makes *Slither* great is that it does not take itself, or anything, all that seriously. After all, it's a movie about space slugs taking over a small town. It does an excellent job of establishing its tongue firmly in its cheek before one has too much time to think about the horrible atrocities happening onscreen.

Michael Rooker stars as Grant Grant, a domineering husband whose wife Starla (Elizabeth Banks), who obviously married for convenience and stability, is beginning to pull away from him, rejecting his sexual advances. After one particularly harsh shutdown, Grant goes to a local bar and picks up a floozie. The two head to the forest and are about to consummate their illicit lust when Grant has a change of heart. Just as he withdraws to return to his wife, he is struck by a projectile from a mysterious life form. Thus begins the infection that defines the movie.



213

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From this point on, Grant begins one of the more revolting transformations in movie history, changing from a mild-mannered husband to a large, pustule-laden slug who looks a lot like *Spaceballs'* Pizza the Hutt. The creature that he becomes has the same mission as the original man: to get back with his wife.

Of course, it wouldn't be all that slithery if he was the only slug. Thankfully, that isn't the case. After a few of the most disgusting moments in recent memory, including some live action near-hentai sequences, he finds a mate and the slugs have a means to multiply. Once they do, they begin to spread across the town and inhabit anything they come across. What's more, all of the slugs respond to the central host, so literally the entire town is hellbent on getting back together with Starla. Think marital problems mixed with a bad outbreak of the T-Virus, and you have the central struggle in *Slither*.

Getting in the way of the worm invasion is Bill Pardy (*Firefly's* Nathan Fillion), the rugged, sarcastic and (dare I say?) dashing chief of police. He leads a rag-tag group of cops and militia, and a few hangers-on into the fray against this new interstellar terror. To complicate matters, Pardy has had a crush on Starla, adding to the growing number of citizens after her charms. Fillion is the perfect actor for this role; a wisecracking, cool as a cucumber hero who gets the job done, but still has time to poke fun at the absurdity of the situation. He comes from the Indiana Jones/Han Solo school of movie good guys, and it's refreshing to see this kind of character unleashed in a horror film.



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Much of the humor in *Slither* revolves around the macabre events and the characters' reactions to them. Death sequences are at once gruesome and hilarious, and of the moment-of-truth dialogue is some of the sharpest comedy written this year. It helps that the cast, from Rooker (who has previous comedy experience from *Mallrats*, but often plays the heavy) to the chauvinistic, out-for-himself mayor, played admirably by Gregg Henry. Henry manages one of the more deft acting jobs in the movie—making us care about a slimeball who probably has no right to live.

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The film doesn't get all of its laughs from the horror elements. Director James Gunn has a firm grip on small town life, and easily lampoons the quiet community. One of the town's major events, for instance, is "Deer Cheer," a festival revolving around the beginning of gun-deer season. The movie is packed with subtle laughs like this, which can easily get forgotten amidst some of the more bombastic guts and gore.

Speaking of gore, *Slither* does an excellent job using practical effects. When it does switch to computer-generated images, it's always to do something that isn't possible with makeup, and that is an admirable decision. There is still something more genuine about creature effects done by hand, and the final form of the Grant-slug is a testament to the excellent make-up work done in the film.

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When the credits roll on *Slither*, don't be surprised to be a little sick, frazzled and exhausted. At the same time, don't be surprised to find yourself smiling ear-to-ear. *Slither* is destined for classic status among the current generation of comedy-horror aficionados. It will instantly appeal to anyone who liked 80s fare like *Critters* or more recent comedies like *Shaun of the Dead*. The squeamish will want to stay away, but those looking for a little splatterific diversion, get thee to the cinema!

IGN's Rating for Slither



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OUR GRADE:
B+

FILM: SLITHER

REVIEW BREAK BOXOFFICE

OUTLET: Movies.com

DATE: 3/31/06

NOTES: Positive

OUR REVIEW

by Dave White

Who's in It: Nathan Fillion, Elizabeth Banks, Michael Rooker, Gregg Henry

The Basics: This thing from outer space lands on Earth, unleashing mutant slugs that drill holes in people, turning them into hideous, mucous-covered monsters that feast on raw meat. Cover your mouth!

What's the Deal? As a friend of mine recently said, "Why should I bother with this? I've already seen *Night of the Creeps* a million times." And so, OK, yes, he has a point. But *Night of the Creeps* is 20 years old now. This one is still pretty awesome and totally gross. Much grosser than *Night of the Creeps*, and absolute nasty grossness really *is* the main reason to see this one. Meanwhile, it's funny in that *Shaun of the Dead* way. Just not as much.

Be Patient: Like a lot of horror movies, its big flaw is that it takes a long time for the mayhem to really kick in. There's way too much setup and boring "caring" stuff. Having said that, once they bring on the slugs, it gets crazy quickly and makes up for the first 25 minutes of waiting around. So wait for it. It gets good.

Air Supply Is the New Black: The ironic placement of cruddy old pop music in films is nothing new. And now its Air Supply's turn to cash in on its historical position as one of the lamest bands of all time. One of their songs is used in the terrible tween-horror movie *Stay Alive*. Now one of them is used here to much funnier effect.

The Call Is Coming From Inside Rob Zombie's House! That's him on the phone as Dr. Carl in one scene.

Cameo Alert for Horror Nerds: That's Lloyd Kaufman of Troma Films fame as "Sad Drunk." And that's his movie *Toxic Avenger* playing on a TV in one scene.

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<i>Entertainment Weekly</i>	B+	"... copious servings of horror-flick slime ..."
<i>L.A. Weekly</i>	N/A	"... the most sensationally scary-funny creep-out movie since <i>Gremlins</i> ..."
<i>Variety</i>	N/A	"... gleefully nasty ..."
<i>The Village Voice</i>	N/A	"... leaves the audience hungry — for <i>Slither 2</i> ."

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Slither (2006)

Starring: Michael Rooker, Nathan Fillion

Director: James Gunn

Synopsis: An alien plague takes over a small town, turning the residents into zombies, mutants, and other atrocities.

MPAA Rating: R - for strong horror violence and gore, and language.

Genres: Comedy, Horror, Sci-Fi/Fantasy



This movie is not available for purchase at this time.

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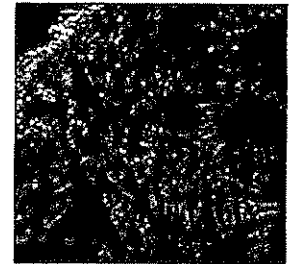
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Reel Review

Slither (2006) ★★★★★

Somewhere in Hollywood there must be a test kitchen, because in his official feature film directorial debut, *Slither*, Scooby-Doo/Dawn of the Dead scribe James Gunn works from a precise recipe: two cups of The Hidden, a cup and a half of Invasion of the Body Snatchers, three tablespoons of Tremors, a large dollop of Night of the Living Dead, and a dash of Alien. Blend and half bake. There is not an original idea to be found in this tasty horror flick/comedy, but if it was laughs he was after, the recipe is foolproof.



As in *The Hidden*, *Slither* begins with the notion of aliens inhabiting human bodies and their hosts' behavior. The movie is exceptionally well-cast. Michael Rooker of Henry: The Serial Killer fame plays Grant, the first to encounter this alien life form while roaming in woods. This is not truly a horror movie, but Rooker's presence by itself adds a certain particularly when paired with the prim Elizabeth Banks as his aging child bride, Starla. bedroom scene between the two of them before the plot even kicks in is simply creep; especially since by then it has already been established that Bill Pardy (Firefly/Serenity Nathan Fillion), chief of police of their little town of Wheesy, has long been in love with Pardy is more age appropriate for the 30ish Starla, and perhaps more importantly, he goes to make the average woman's skin crawl.

But Grant is ultimately a tragic figure, because he really does love Starla. It's just that alien parasite invades his body, he suddenly develops an unquenchable hunger for pi meat, and he is instrumental in helping the creature—which hitched a ride on a metec to town—attain its fiendish goals. At first, Starla doesn't notice that anything's amiss, c Grant seeming like a more avid lover, and the fact that there's a new padlock on the b door. But before long, neighborhood pets disappear, livestock is found mangled, and a woman goes missing. Grant was the last person to see her alive, so he immediately c under suspicion.

Eventually, as more and more of Wheesy's townsfolk come under the alien's spell, it l battle of the few against the many. Like Grant, those infected develop an insatiable ap what they'd like to eat is their fellow citizens, putting people such as Pardy and foul-m mayor Jack MacReady (Gregg Henry) at risk. When it comes to the alien, only Starla

1/2

FILM: SLITHER



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OUTLET: Zap2it.com

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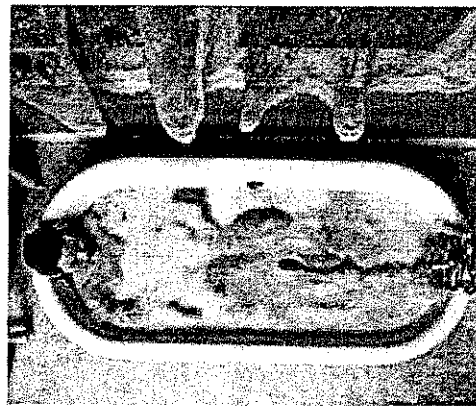
MOVIE REVIEW

'Slither'

Horror/comedy pastiche is short on originality, but long on squirmingly good fun

By Daniel Fienberg March 30 2006

Casual horror fans may experience several instances of discomfort watching James Gunn's "Slither," queasy moments involving orifice-penetrating leaches, orifice-violating tentacles and orifice-esque alien pods. For genre aficionados, seeing "Slither" will be like sliding into a



Something in 'Slither' slithers

comfortable easy chair. Gunn's directorial debut pays homage to so many classics with ample enough wit that most viewers won't care that "Slither" doesn't offer much originality of its own.

The film begins at the start of deer season in tiny Wheezy, a community composed mostly of rednecks, has-beens and never-weres. The town's big fish is Grant Grant (Michael Rooker), a businessman with a big house and a beautiful wife (Elizabeth Banks). Things are about to change in Wheezy. After a physical encounter with an extraterrestrial blob of goo in the woods, Grant begins to change. At first, it's just an enhanced sexual appetite and a hunger for meat, but soon he's developing unusual body modifications and a desire to spread his mutated seed. What follows is squishy, funny and plenty entertaining, as Grant's alterations draw the attention of the town sheriff (Nathan Fillion), the mayor (Gregg Henry) and several other disposable characters.

The film's tone -- a mixture of uncomfortable violence and disarming humor -- owes a lot to the work of Frank Henenlotter ("Basket Case"), Stuart Gordon ("Re-Animator"), Sam Raimi ("Evil

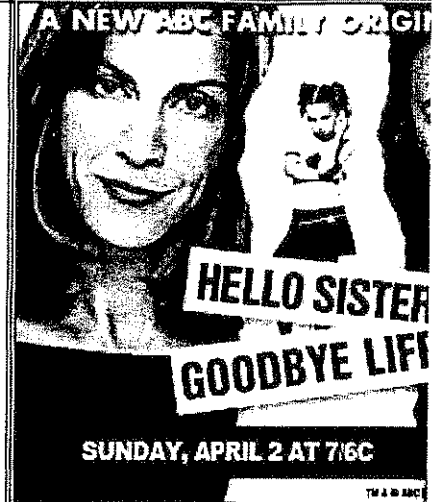


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Dead"), early Peter Jackson ("Dead Alive"), George Romero ("Dawn of the Dead") and John Carpenter ("The Thing"), as well as to comedy-horror landmarks like "Tremors." Mostly, "Slither" owes nearly everything to the early work of David Cronenberg, lifting chunks of the dark gory satires "The Brood" and "Rabid." The "Slither" moneyshot -- a cute girl in a bathtub unaware of the squirmy critter aiming at her vulnerable bits -- is a direct lift, in fact, from Cronenberg's "Shivers." Going back even further, "Slither" also harkens to the old Universal horror films in which the monsters were sympathetically driven by love for the heroine.

Although it looks proudly low budget, "Slither" uses a combination of practical effects and CG to generate the necessary visceral reactions. The glistening leaches are far and away the most successful invention, which explains why they're the centerpiece of the movie's promotion despite the fact that only appear in a couple isolated scenes.

Nearly as important are the game cast members, particularly Fillion and Henry. "Firefly" fans have long embraced Fillion's ability to infuse any dialogue, however incidental, with deadpan quirk. Henry, best known for telling poor Rory she wasn't cut out for journalism on "Gilmore Girls," takes the opposite approach, barking out his lines with a manic absurdity. It's impossible to figure how many laugh-generating punchlines work only because of the delivery.

Gunn's inexperience is evident in both the flat staging of some scenes and in the meandering and unfocused plot. Bouncing all over the map, "Slither" doesn't build any tension as a zombie movie, a creature feature or as a sci-fi creepfest and the lack of a throughline make it a series of enjoyable bits, rather than a satisfying whole.

