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Nota di contenuto	Introduction: The age of the \$equel: beyond the profit principle -- Before and after the blockbuster: a brief history of the film sequel -- Screaming, slashing, sequelling: what the sequel did to the horror movie -- "It's all up to you!": sequelisation and user-generated content -- Adventures in Indiewood: sequels in the independent film marketplace -- Signifying Hollywood: sequels in the global economy -- Sequelisation and secondary memory: Steven Spielberg's Artificial intelligence: A.I. (2001).
Sommario/riassunto	The film sequel has been much maligned in popular culture as a vampirish corporative exercise in profit-making and narrative regurgitation. Drawing upon a wide range of filmic examples from early cinema to the twenty-first century, this exciting new volume reveals the increasing popularity of, and experimentation with, film sequels as a central dynamic of Hollywood cinema. Now creeping into world cinemas and independent film festivals, the sequel is persistently employed as a vehicle for cross-cultural dialogue and as a structure by which memories and cultural narratives can be circulated across geographical and historical locations. This book aims to account for some of the major critical contexts within which sequelisation operates by exploring

sequel production beyond box office figures. Its account ranges across sequels in recent mainstream cinema, art-house and 'indie' sequels, non-Hollywood sequels, the effects of the domestic market on sequelisation, and the impact of the video game industry on Hollywood. The book: *Situates the sequel within its industrial, cultural, theoretical and global contexts. *Offers an essential resource for students and critics interested in film and literary studies, adaptation, critical theory and cultural studies. *Provides the first study of film sequels in world cinemas and independent film-making.
