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Nota di bibliografia	Includes bibliographical references (pages [253]-278) and index.
Nota di contenuto	Introduction : Co-ed frenzy -- "There's more than one way to lose your heart" : the teen slasher film-type, production strategies, and film cycle -- A slay-ride to Small-Town, U.S.A : the advent of the teen slasher film, Black Christmas (1974) and Halloween (1978) -- "They were warned, they are doomed" : the United States, the development of the teen slasher film, and Friday the 13th (1980) -- Murder on the dance-floor : Canada, the development of the teen slasher film, and Prom night (1980) -- The animal house on sorority row : boom and bust, and the establishment of the teen slasher film, 1980-1981 -- Conclusion : time after time.
Sommario/riassunto	Scholars have consistently applied psychoanalytic models to representations of gender in early teen slasher films such as Black Christmas (1974), Halloween (1978) and Friday the 13th (1980) in order to claim that these were formulaic, excessively violent exploitation films, fashioned to satisfy the misogynist fantasies of teenage boys and grind house patrons. However, by examining the commercial logic, strategies and objectives of the American and Canadian independents that produced the films and the companies that distributed them in the US, Blood Money demonstrates that filmmakers and marketers actually

went to extraordinary lengths to make early teen slashers attractive to female youth, to minimize displays of violence, gore and suffering and to invite comparisons to a wide range of post-classical Hollywood's biggest hits; including *Love Story* (1970), *The Exorcist* (1973), *Saturday Night Fever* (1977), *Grease* and *Animal House* (both 1978). *Blood Money* is a remarkable piece of scholarship that highlights the many forces that helped establish the teen slasher as a key component of the North American film industry's repertoire of youth-market product

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