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**David Lavery and Rhonda V. Wilcox, Co-Editors**

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**Martin Buinicki and Anthony Enns**

## **Buffy the Vampire Disciplinarian: Institutional Excess and the New Economy of Power**

(1) *Buffy the Vampire Slayer (BtVS)*, the hit television series featuring a teen-age girl with super-human powers who fights vampires and other forces of evil, has inspired increasing critical attention over the last few years. This attention is largely focused on three propositions: Buffy represents a liberatory feminist figure (Wilcox; Harts); the show's vampires and demons represent the failure of reason, science, and technology to solve contemporary social problems (Owen); and the show offers a moderately Marxist critique of culture (McMillan and Owen). Implicit in each of these propositions is the notion that, in her struggle against vampires and demons, Buffy subverts concrete and often callous political, social, economic, and educational institutions, such as the high school, the mystical Watcher's Council, and the military-industrial complex called The Initiative. This apparently subversive project seems to have been extended in the spin-off series *Angel* and the title character's struggle with the law firm Wolfram and Hart. However, more recent critics, such as Kent Ono, have begun to perform resistant readings which suggest the show is not as subversive as it appears. While Ono focuses on the show's representations of race, this essay argues that the show's representations of institutional power are also less transgressive than they seem. Rather than simply exposing the evils of institutions, a project which might seem in line with Foucault's study of punitive systems in *Discipline and Punish*, both *BtVS* and *Angel* actually offer an alternative system of power and control which is, as Foucault describes the modern penal system, "more regular, more effective, more constant and more detailed in its effects" (80). Therefore, these apparent subversions of institutional power merely signal a resistance to the excessive use of power, to outdated institutional models rather than to institutional power in general. In other words, while these programs may be read as supporting Marxist or feminist subversions of institutional constructions, they ultimately reaffirm the role of institutions in maintaining social order.

(2) From the very first episode of *BtVS*, "Welcome to the Hellmouth," the series establishes a pattern in which institutions are shown to be inefficient, inadequate, and misguided in their efforts to maintain order. The premise of the episode is that Buffy Summers has moved to a new high school in Sunnydale, California, after setting fire to her old school in L.A. due to a vampire infestation which only she was able to recognize. Buffy is eager to put her slaying days behind her, but unfortunately her new school turns out to be located over a "Hellmouth," a portal which a vampire known as "The Master" is attempting to open in order to destroy the world. Buffy is forced to accept her identity as a slayer and save the world from certain destruction, while at the same time negotiating obstacles placed before her by the educational institution. For example, by attempting to stop Buffy from leaving campus, the school's principal not only misjudges her character but also inadvertently puts the world in mortal jeopardy, and only by "rebellious" against the system and its preconceptions can Buffy succeed in resolving the crisis. This pattern becomes even more pronounced in later episodes, such as "Graduation Day, Part One," in which the Watcher's Council, an institution ostensibly created to help Buffy slay vampires and demons, becomes an obstacle that Buffy has to overcome in averting a catastrophe at Sunnydale's graduation ceremony. In the fourth season, the latest season aired when this essay was written, the military institution called The Initiative becomes the very crisis Buffy has to resolve during her first year of college: its experiments in biological warfare result in the creation of a cyborg demon named "Adam" who threatens to annihilate the entire human race. Buffy's

resistance to institutional authority thus becomes almost indistinguishable from her role as the vampire slayer.

(3) *BtVS* also seems to depict these institutions as Foucaultian models of discipline and punishment, emphasizing surveillance, categorization, and regulation of behavior. For example, the high school principal repeatedly warns Buffy and her friends, "I have my eye on you," and the Council's mechanism of control takes the form of the "Watcher," an individual whose sole purpose is to monitor the activities of the Slayer. The use of surveillance is most obvious in *The Initiative*, which has hidden video cameras throughout the campus of the University of California Sunnydale. *The Initiative* also employs an elaborate system of ordering and classifying demons according to their behavior and anatomy. This is similar to the Watcher's Council, which possesses extensive knowledge of vampires and demons, and the principal performs a similar procedure by dividing students into discrete categories of troublemakers. (Buffy and her friends seem to occupy their own particular sub-category.) These institutions regulate the behavior of their subjects through the use of routines and restrictions, such as those employed by the high school, and the Watcher's Council similarly attempts to control Buffy by discouraging her from dating, training her, and ultimately putting her through a series of brutal tests. The scientists who run *The Initiative* control the demons they capture by keeping them in holding cells, and they use drugs and computer implants to regulate their behavior as well as the behavior of their own soldiers. These similarities seem to support Foucault's equation of all institutions of power, such as "factories, schools, barracks, [and] hospitals," with prisons (228), and *BtVS* thus seems to suggest a resistance to these institutions.

(4) *BtVS* also seems to critique institutions in its depiction of Buffy as a heroine who is independent of the justice system. Those within institutions view Buffy as a marginal element, a criminal operating outside the system, and she is repeatedly chastised by authority figures. For example, in "Becoming, Part Two," at the end of the second season, Buffy is expelled by Principal Snyder, who repeatedly states that she is a subversive element within the high school. In a similar way, when she refuses to obey the Council's orders in "Graduation Day, Part One," Wesley, the Council's representative, accuses her of "mutiny." Likewise, in the fourth season episode "The I in Team," Professor Walsh, the leader of *The Initiative*, tries to have Buffy murdered ostensibly because her behavior is unpredictable and endangering *The Initiative's* project. Colonel McNamara, who takes over the *Initiative* after Walsh's death, even labels her an "anarchist" ("New Moon Rising"). The idea of the hero operating outside accepted institutions is extended in *Angel*, in which Lindsay, the devious Wolfram and Hart lawyer, convinces a police detective that *Angel* is "a being . . . who feels he is above the law" ("Sanctuary"). Unlike "modern," flawed institutions, Buffy and *Angel* appear to be more efficient dispensers of justice by employing medieval methods of punishment. Buffy and *Angel* are also similar in that they both occupy mystical positions in which their duties are divinely sanctioned. They thereby operate as executioners who have been authorized by a sovereign power and have the right to decide who should die and who should live without need of lawyers, judges, or juries. With rare exceptions, they are efficient because their methods seem simple and straightforward.

(5) The notion that Buffy subverts modern institutions has also been fueled by claims that the show's vampires and demons represent social problems that contemporary institutions can neither recognize nor control. For example, A. Susan Owen argues that "each episode negotiates the claims of a rational world view in the context of social fragmentation and institutional failure" (27). Owen illustrates this point with the episode "Ted," in which Buffy is abused by her mother's boyfriend, who turns out to be a cyborg; the failure of social institutions to solve the very real problem of domestic abuse, Owen argues, is further represented by the once again misdirected efforts of the police. Owen concludes that "in Sunnydale the threat is inherent within the culture: reason, science and social order fail in the face of predation, because predation is part of the modern project. In this narrative, vampirism is the inverted human face of power and domination" (28).

(6) However, Owen fails to account for the ways in which vampires themselves are also subject to forces of power and domination. This domination can take the form of a gypsy curse, which can change a vampire into a force for good, or the excessive institutional power of *The Initiative* and its programs of behavior modification and experimentation. Although it is true that vampires are floating signifiers that can symbolize a number of social issues, such as alcohol abuse and premarital sex, they more frequently

represent people who are subject to a variety of institutional pressures. As Ono points out, their supernatural nature is often coded as racial difference: "the marginalization of vampires on the show takes the place of racial marginalization in the world outside the show" (172). However, in various situations, their predatory behavior is also coded as criminal, and the fact that they exist outside normal systems of economic exchange and "feed off the living" often codes them as lower class citizens or even parasitical welfare recipients. Therefore, rather than simply representing abstract ideas, such as the failure of reason, science, social order, or as a problem that must be completely eliminated, vampires and demons—creatures without souls—represent figures who are truly marginalized by society and supposedly in need of discipline.

(7) This relationship between vampires and discipline is particularly appropriate given that, according to Foucault, the exercise of disciplinary power is directly linked to the notion of the soul. Foucault argues that the soul is produced in the act of punishment, and thus the history of the creation of the modern institutional apparatus is also a "history of the modern soul": "[The soul] is not born in sin and subject to punishment, but is born rather out of methods of punishment, supervision and constraint" (29). In other words, the notion of a soul is inherently connected with forces of control, and rather than simply "slaying" the soulless, as her title suggests, Buffy's exercise of disciplinary power actually rehearses the process by which souls are produced and sustained. This connection between discipline and the soul is most explicit in the character of Angel. In an inversion of the traditional Faust myth, Angel is punished for his evil deeds by being given back a soul, which causes him to experience torment and guilt. His punishment and his soul are thus inseparable, and for as long as he retains his soul, he continues to be punished.

(8) Therefore, rather than critiquing Foucaultian institutions, *BtVS* actually demonstrates the uses of power which Foucault describes as essential to modern penal systems. For example, unlike the medieval torture scene Foucault describes in "The Spectacle of the Scaffold," Buffy and Angel's methods of punishment are not linked to economic and political status. They are not representatives of a monarchical or governmental power, but rather justice itself, otherwise known as the seemingly benevolent "Powers That Be" (PTB). The objective of this system of justice is, as Foucault argues for the modern penal system, "to make of the punishment and repression of illegalities a regular function, coextensive with society; not to punish less, but to punish better; to punish with an attenuated severity perhaps, but in order to punish with more universality and necessity; to insert the power to punish more deeply into the social body" (82). Rather than performing the function of the executioner, Buffy and Angel live within society, integrating their roles as punishers into their everyday lives.

(9) Buffy and Angel can also be distinguished from executioners by the fact that their punishments are more "humane." Unlike executioners, who perform a spectacle of torture in front of a crowd to deter future crimes, Buffy and Angel's tactics do not rely on terror, shock, and physical horror, but rather they are depicted as measured, merciful, and appropriate to the crime. In the chapter "The Gentle Way in Punishment," Foucault describes the efforts of reformers to suit the punishment very directly to the crime: "The ideal punishment would be transparent to the crime that it punishes; thus for him who contemplates it, it will be infallibly the sign of the crime that it punishes" (105). Despite her title, Buffy does not simply slay all vampires and demons; rather, she establishes a set of penalties for certain infringements that vary from the most extreme (death to vampires who feed on the living) to the relatively mild and necessary (werewolves must be locked up during a full moon). This is even more evident with Angel, who offers to help both humans and demons depending on who is being victimized by whom at any given time. For example, in the episode "She," Angel assists a woman fleeing oppression in another dimension even though she has already murdered at least one human; his aid is contingent on her refraining from any further killing: "I'm not saying you shouldn't fight. Just know I'll be there to stop you if you cross the line."

(10) Foucault also stresses the importance of categorization to the ideal penal system: "For penal semiotics to cover the whole field of illegalities that one wishes to eliminate, all offences must be defined; they must be classified and collected into species from which none of them can escape" (98). In contrast to the institutions of the Council and The Initiative, both of which fail to recognize the "individuality" of the creatures they confront, Buffy and Angel are able to differentiate between groups of vampires and demons, and they pay close attention to their various backgrounds and motives. For example, The Initiative trains

its soldiers to refer to vampires and demons as “Hostile Subterrestrials,” or simply “HSTs,” and they are taught to view these beings as animals which all possess an equal degree of evil. This failure to differentiate becomes a major source of conflict in the episode “New Moon Rising” where Buffy and her boyfriend Riley, a member of The Initiative, argue about the justice of putting all demons into a single category:

Buffy: You sounded like Mr. Initiative: demons bad, people good.

Riley: Something wrong with that theorem?

Buffy: There’s different degrees of . . .

Riley: Evil?

Buffy: It’s just different with different demons. There are creatures, vampires for example, who aren’t evil at all.

Riley: Name one.

Buffy’s defense of Oz, a friend who is a werewolf, echoes Foucault’s description of “the delinquent whose slow formation is shown in a biographical investigation” and who should be distinguished from the offender “in that he is not only the author of his acts . . . but is linked to his offense by a whole bundle of complex threads (instincts, drives, tendencies, character)” (252). Buffy similarly claims that “Oz is not dangerous” and that “something happened to him that wasn’t his fault.” Riley’s refusal to consider biography when thinking of HSTs even prompts Buffy to call him a “bigot,” but by the end of the episode Riley has learned his lesson: “I was in a total black-and-white space<sup>3</sup>4people vs. monsters—and it ain’t like that, especially when it comes to love.” This point is particularly relevant to Buffy’s own past romance with Angel, the vampire with a soul, and her ability to judge each individual creature according to his/her own personal history repeatedly puts her at odds with the institutions she encounters. For example, Buffy’s decision to leave the Council is a direct result of their refusal to help Angel after he is poisoned by the rogue slayer Faith (“Graduation Day, Part One”); the Council’s inability to consider Angel’s unique history and its decision to condemn him outright as a vampire convinces Buffy that she would be more effective on her own.

(11) Because of his experiences, Angel is keenly aware of the impact of personal history and the importance of making distinctions between individuals. In the episode “Sanctuary,” Angel is the only one to defend Faith when she is being hunted down by Buffy, the Council, the police, and the Wolfram and Hart law firm. Wesley, who has recently been brutally tortured by Faith, tries to convince Angel that she deserves to be punished for her actions, and he follows a logic similar to The Initiative’s in overlooking her history and interpreting her motives as simply animalistic instinct:

Wesley: There are far more humane ways to deal with a rabid animal.

Angel: She’s not an animal.

Wesley: No?

Angel: She’s a person, and in case you’ve forgotten, we’re not in the business of giving up on people.

Wesley: I believe in helping people. I do not believe in coddling murderers . . . . There is evil in that girl . . . . If you set her free, she'll kill again.

Angel: You can't just arbitrarily decide whose souls are worth saving and whose aren't.

Angel's defense of Faith is clearly based on the idea that one must use knowledge of the individual criminal's background in order to devise a sentence appropriate to the crime. While this episode seems to mimic the dialogue between Buffy and Riley, a similarity heightened by the fact that both episodes originally aired on the same night, it is ironic that Buffy makes a special appearance in this episode of *Angel* in which she also condemns Faith as a monster who cannot be reformed. Faced with the excessive assault of the Council's hit squad, however, Buffy reconsiders her personal vendetta against Faith and helps in her rescue, a decision which is ultimately affirmed by Faith's confession to the police and which emphasizes yet again the importance of employing a measured punishment that considers the offender's background.

(12) Such intimate knowledge of the differences between individual vampires and demons allows Buffy to employ certain demons for her own ends. In his discussion of the delinquent, Foucault adds that "prison, and no doubt punishment in general, is not intended to eliminate offenses, but rather to distinguish them, to distribute them, to use them; that it is not so much that they render docile those who transgress the law, but that they tend to assimilate the transgression of the laws in a general tactics of subjection" (272). This is illustrated in several episodes of *BtVS*, such as "Enemies," in which Buffy is able to use Angel and his known status as a delinquent in order to gain Faith's confidence and learn the mayor's evil plans; Buffy is able to incorporate Angel's past transgressions into a "general tactics of subjection" by asking him to masquerade in the guise of his formerly evil self. Buffy is also aware of a local bar frequented by vampires and demons, but rather than killing them she allows the bar to stay open and often uses it to get information on demon activity. Perhaps the clearest example of Buffy's strategic use of delinquents is her relationship with Spike, a vampire who was formerly her archenemy. Near the end of the second season, Spike begins an association with Buffy and her friends in which their interests frequently coincide; for example, in that season's finale, "Becoming, Part Two," Spike even helps them save the world. In the fourth season, Spike falls prey to The Initiative, who install a chip in his brain that prevents him from physically harming humans and makes him even more useful as an ally. While The Initiative wants to keep Spike incarcerated, Buffy allows him his liberty for as long as he proves useful in gaining their objectives. Spike does not become good; rather, the gang's knowledge of both his powerlessness and his greed allows them to use him in productive ways. For example, Giles pays Spike to help him during the episode "A New Man," in which he is transformed into a demon and hunted by The Initiative. Similarly, in "Doomed," Spike helps Buffy defeat three demons seeking to reopen the Hellmouth under the high school. The employment of Spike in these moments represents a much more efficient use of disciplinary power than that of The Initiative or the Council, who would simply kill or incarcerate him.

(13) Foucault's chapter on Bentham's Panopticon is often cited as the most crucial part of his study of disciplinary models, and the similarities between Bentham's model and the methods employed by Buffy and her allies are striking. As we have already pointed out, The Initiative and the Council appear to fulfill Bentham's dream of a disciplinary regime grounded in the principle of surveillance. For example, the architectural design of The Initiative's underground complex, which holds demons in individual cells with transparent walls facing a central hallway, seems to replicate Bentham's Panopticon: "Each individual, in his place, is securely confined to a cell from which he is seen from the front by the supervisor; but the side walls prevent him from coming into contact with his companions" (200). Likewise, the use of video cameras in the demons' holding cells ensures that each prisoner is "seen, but he does not see" (200). This surveillance is extended throughout the university through frequent camouflaged patrols and monitoring devices concealed within each building. However, a closer reading of the show's juxtaposition of Buffy's methods of tracking and subduing vampires and demons with the methods used by The Initiative reveals that Buffy and her friends employ a system of surveillance which more closely resembles the panoptic gaze elaborated by Foucault. Like The Initiative, Buffy and her friends employ patrols; however, their patrols are



even more invisible than the almost comically camouflaged, gun-toting Initiative. Buffy's use of surveillance is also more efficient than The Initiative's because of its disassociation from architectural structures. Buffy's system actually illustrates "the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power so to arrange things that the surveillance is permanent in its effects, even if it is discontinuous in its action" (201). In other words, Buffy's power is not restricted to the prison environment but rather diffused throughout society; demons are aware that the Slayer exists and thus, like the panoptic tower, the Slayer represents an observer who may or may not be watching but whose position nevertheless continually exerts influence. The Initiative, on the other hand, is a secret institution that depends on the actual performance of punishment to exert its influence; thus, unlike Bentham's model, it fails to overcome its architectural and material constraints. According to Foucault, Bentham was even "surprised that panoptic institutions could be so light: there were no more bars, no more chains, no more heavy locks" (202). By embodying the ever-present potential of surveillance and punishment, Buffy offers a far more accurate representation of the lightness of this disciplinary model.

(14) The Watcher's Council seems to provide another model of this kind of disembodied surveillance. As its title suggests, the Council is designed primarily to watch the activities of vampires and demons, as well as the Slayer herself, and there is no suggestion that the Council possesses a prison or even a building. Like Buffy and her friends, the Council also seems to have much more knowledge about demons than The Initiative. However, rather than representing the evolution of punishment towards the Panopticon, the Council seems to be modeled on the sovereign's use of disciplinary power. Not only do the trappings of the Council mimic medieval society, a fact emphasized by their British, "Old World" origins, but the Council also seems to employ Buffy as an executioner whose only role is to follow orders and slay without question. According to Foucault, the executioner is the sovereign's representative in a symbolic ritual of power in which the criminal's act against the sovereignty is revenged; in punishing a crime, therefore, "the intervention of the sovereign is not . . . an arbitration between two adversaries: . . . it is a direct reply to the person who has offended him" (47-48). In a similar way, the Council does not seem to be concerned simply with punishing those who break the law, but rather they treat all transgressions as direct affronts to their authority. In condemning Angel, for example, the Council reveals that it is more concerned with preserving its own codes than it is with justice, or, as Wesley tells Buffy, "It's not Council policy to cure vampires" ("Graduation Day, Part One"). This emphasis on preserving authority is even more pronounced when the transgression is committed by one of the Council's own members. For example, Wesley refers to Buffy's desire to help Angel as "mutiny," a term which seems highly extreme, and in the episode "Who Are You," where Faith is chased for committing murder, the Council's retrieval team says to her, "The Watcher's Council used to mean something. You perverted it." This accusation is shown to be doubly misplaced in that it not only reveals the Council's megalomania but also their ineptitude; due to a magical device, Faith has switched bodies with Buffy, and the Council's policy of following orders without question allows them to capture and accuse the wrong person. This episode also depicts the Council's brutality: rather than returning Faith to the U.K. for trial, the Council orders her immediate execution, and thus Faith's eventual confession to the police in "Sanctuary" depicts the legal system as a much more civilized and modern institution. (The legal system is rarely shown in such a positive light in the series; it is only in contrast to the primitive extremism of the Council that this is possible.) The Council applies the same extreme measures to all vampires and demons, measures that bear a striking similarity to what Foucault describes as the "limit of punishment": "The dissymmetry, the irreversible imbalance of forces were an essential element in the public execution. A body effaced, reduced to dust and thrown to the winds, a body destroyed piece by piece by the infinite power of the sovereign constituted not only the ideal, but the real limit of punishment" (50). The show's use of special effects to make the vampires explode into dust whenever they are killed would seem to be the most perfect illustration of this limit, and the Council's blanket use of this extreme form of punishment shows its medieval nature. By rejecting the Council, Buffy also rejects this excessive use of force.

(15) But perhaps the clearest way in which *BtVS* illustrates Foucault's model of discipline and punishment is in the notion of the Slayer itself. As the prologue to the show's early episodes states, the Slayer is a mystical figure who appears in each generation and who possesses superhuman abilities that allow her to combat the forces of evil. Buffy is not the only such slayer, but rather the latest in a long line of slayers who have all performed a similar function in society. Unlike a typical superhero, the power of the Slayer in

no way resides uniquely in Buffy Summers herself, but rather in the position that she is temporarily occupying. This replicates Bentham's notion that the perfect panoptic system is not dependent upon any single individual, but rather it is "a machine for creating and sustaining a power relation independent of the person who exercises it" (201). Foucault also emphasizes that "it does not matter who exercises power. Any individual, taken almost at random, can operate the machine" (202). This principle can be seen in the episode "What's My Line?" in which a new slayer appears to take Buffy's place after she has been dead for only two minutes. The idea of disembodied power is also apparent in *Angel*; while the show appears to emphasize Angel's unique identity as a vampire with a soul, we learn in the episode "I Will Remember You," in which Angel becomes temporarily human, that Angel is only one of the warriors fighting for the PTB and he is replaceable. Buffy and Angel are further removed from the typical superhero and linked more with the Foucaultian model in that they are themselves subject to the power which they represent. Buffy, for example, repeatedly struggles with the demands of being a slayer. In "Never Kill a Boy on the First Date," Buffy argues with Giles about whether or not it is possible for a slayer to date boys. Buffy compares her role to that of Superman, who had Lois Lane, but Giles argues that, for a slayer, "dating is problematic at best." Buffy also differs from Superman in that she is fulfilling a prophecy and therefore is not allowed the same freedom to make choices or mistakes. As she complains in the episode "Reptile Boy," "I told one lie, I had one drink," to which Giles replies, "Yes, and you were very nearly devoured by a giant demon snake. The words 'let that be a lesson' are a tad redundant." While such scenes serve to metaphorically depict the trials faced by average teenagers, as Wilcox points out (20), they also demonstrate the severe consequences that accompany Buffy's attempts to ignore or circumvent her slayer duties. These episodes demonstrate that Buffy's behavior is controlled and disciplined even while she appears to be the one doing the disciplining. Angel presents an even more extreme case: due to a gypsy curse, he is given a soul that forces him to realize the horrors he committed as a vampire, and, in addition to this burden of guilt, he is unable to experience even a moment of true happiness or he will once again transform into his evil self. Like Buffy, Angel is prevented from having a normal life, and he is forced to concentrate only on the role he plays for the PTB.

(16) Therefore, rather than being "anarchists," as Colonel McNamara of The Initiative claims, Buffy and her allies actually fulfill the promise of Foucault's institutional apparatus. Due to its excessive and inefficient use of force, The Initiative is repeatedly shown to be a failed institution of discipline and punishment, and even the Wolfram and Hart law firm, which appears to be incorporating demons into modern institutions of penalty, is similarly shown to be a corrupt perversion of the legal system. In contrast to these institutions, Buffy and Angel operate within a system that efficiently employs surveillance and discipline in a new economy of power. Although on the surface Buffy might appear to be a figure of feminist resistance, and *BtVS* might be interpreted as politically progressive, a closer look at the show's representation of power relations reveals that the figure of the young woman is merely being employed to signal the fact that modern structures of discipline and punishment are so thorough and diffuse that they can be embodied in even the most unlikely agents. Rather than simply relying on formal analysis, then, an argument for the show's actual potential for effecting positive political change can only rely upon a study of its reception among fans and audiences.

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**Wendy A. F. G. Stengel**

## **Synergy and Smut: The Brand in Official and Unofficial *Buffy The Vampire Slayer* Communities of Interest**

(1) Tee-shirts. Posters. Teen magazines. Soundtrack CDs. The television marketer's saddlebag is full of cross-promotional consumables, all aimed at building loyalty to the brand of the show. This is hardly a new phenomenon; children in the 1950s wore Davy Crockett coonskin caps and carried Howdy Doody lunchboxes. Indeed, in *Hollywood Planet: Global Media and the Competitive Advantage of Narrative Transparency*, Scott R. Olsen writes that the features in a media product which lead to cross-promotion—or *synergy*—are required to ensure competitive advantage in the global market place.

(2) Copyright holders are notoriously protective of their intellectual property.<sup>[1]</sup> With the growth of the Internet, it is not surprising that shows are trying to use website chat, email lists, and the like for cross-promotional, brand-building opportunities. If fans want a place to discuss the brand, who better to provide a community space than the brand owner? With that logic in mind, many shows have provided threaded discussion lists (either via email or web bulletin board) and chat capabilities on their official websites. The official communities of interest provide frequent hosted chats with actors and writers from the shows, post a wealth of photographs and plot summaries, and have legitimacy on their side.

(3) What is surprising, however, is how non-affiliated persons are using the same Internet technologies to participate in unofficial—yet still branded—communities of interest. This phenomenon is revealed by examining two communities of interest for the television series *Buffy The Vampire Slayer*, one official, The Bronze, once found at <http://www.buffy.com> [Editors' note: *buffy.com* officially closed in July 2001 with the move of *Buffy* from the WB to UPN], and one unofficial, The Codex, found at <http://www.planetx.com/buffy/>. Comparing the methods of discourse employed at each site, the topics discussed, and the apparent norms of each community shows how each community strengthens the competitive advantage of the show, even when the discussion seems subversive and dangerous to family-oriented—or, at least, advertiser-driven—producers.

(4) Comparing communities of interest is tricky business. Though one can make generalized guesses about the participants, it is difficult without a survey device to determine solid demographic information. Appearances are all one has to rely on. The Bronze participants appear to be younger, use more “net speak,” and post more frequently. The Codex participants seem to be older, have more education, and “lurk” more often. Going beyond these surface comparisons, however, we can look to some basic structural concerns that help define the communities of interest on *Buffy.com* and *PlanetX.com*.

(5) *Buffy.com*, for example, had two different structured environments available to fans: a linear posting board and a threaded posting board. If you visualize a straight line and try to extrapolate from that image a concept of how a linear posting board might work, you'd most likely think that one person started a discussion, and all posts after that follow somehow from there. This is misleading, however. Perhaps a

better mental image would be to picture a row of discrete dots. Each post was separate, and though users can carry on discussions with other users through the posts, or pick up on themes that have developed, nothing structurally encourages this. In fact, the linear posting board was one of the most free-formed web spaces; there aren't subject lines to define a post, there's no expectation that there will be a conversational flow. It's the Speaker's Corner of Buffy.com; everyone had a soapbox, everyone can speak, and even the loud or the witty aren't guaranteed audience. The freedom of this structure appeals to many users, and helps them express their identity within the Buffy brand.

(6) Adding subject level organization makes it easier for posters to find debate or discussion of interest to them, and helps them broadcast their thoughts clearly to others. Users change subject lines to reflect actual content on both Buffy.com's threaded posting board and PlanetX. The board computer programming arranges responses chronologically after initial posts, nesting responses-to-responses chronologically under responses, and so on. Like so many things relating to the web world, these changes are easier to represent visually. Below, the initial post subject line is shown left; justified, follow-up posts and their altered subject lines are indented:

```
27/01/101 07:58:03
 tara has demon connections?
   27/01/101 07:58:34
   Re: tara has demon connections?
     27/01/101 07:59:37
     Taras "Secret"
     27/01/101 08:04:19
     also on Taras "Secret"
       27/01/101 08:13:40
       Re: Taras[2]
```

In just under one and a half hours, there were 56 posts on the threaded posting board among three posters. On the fifteenth round, the subject line was changed from "Mon Dieu," to "pourquoi pas?" reflecting a subtle shift in the thread. Threaded conversations provide order to users, much like real-time conversational turn taking, making it easier for users to see how their posts fit in to the Buffy community.

(7) The threading feature is a familiar function of the computer code and savvy users who know to respond to a message, rather than start a new thread. There are non-code-related structures of discourse, however, which need to be considered. If one were to print out copies of posts from either of the Buffy.com boards and place them next to copies of PlanetX.com posts, one would first notice the difference in length between the posts. Salutations to 248 people notwithstanding, posters on Buffy.com write short, fragmented posts.

Hopper says: I was just watching a new episode of Buffy over here in N.Ireland. Spike was trying to have his chip removed, and at the end he had a dream that he loved Buffy, I just thought that it was brilliant! I laughed so hard I nearly Split! I just have to commend the wirters for that nice twist, Thanks[3]

The short posts are easy to scan in the linear posting board; more individual posts are seen without having to scroll the browser window. Since Buffy.com participants were concerned about their voice being heard and recognized, small, easily digestible blurbs help them engage with their community. For the threaded posting board, long posts were discouraged due to a purported size limit to the threads. If you have a particularly long post, people will ask you to cut it in half—and post it in two pieces.[4] This in no way limits the size of the thread; it just makes posts shorter and choppier. Long posts were easier to ignore.

(8) PlanetXers, on the other hand, write volumes. In a 24 January 2001 posting, rusalka writes:

The Watcher's council is back, as bossy and annoying as ever. After the disappointment of "Triangle," it was great to see an episode where the characters actually behaved in character, Willow

was back to her normal likeable self (though I still hate her new hair), Buffy behaved like a strong, self-confident adult, and all the jokes were actually funny. Humor on Buffy always works better when it's treated as a side effect of the situation rather than the central purpose, and it worked very well here. The scenes where Buffy's friends awkwardly attempt to make her look good to the Council were really funny. Not exactly original, but funny nevertheless, and the humor acutally flowed naturally from long-established characterizations. I loved the bit with Willow and Tara brazenly declaring their love only to discover they were answering the wrong question. Anya's desperate attempts to assert her humanity were amusing and oddly endearing. Spike flirting with the Watcher who did her thesis on him was a hoot too, though that scene really didn't make any sense (more on that later).[5]

(9) Twenty-two paragraphs of similar length later, she concludes her post. The sheer long-winded densities of information in the posts more than makes up for the fact that there are fewer posts to the list; it is highly concentrated, if not high-volume. Since there are fewer posts in any given time period, there is less chance that a long post will simply be ignored. However, there are also fewer people to respond to the discussion. PlanetXers pride themselves on building intellectual debates, "picking nits" in episodes and each other's posts. If a posting lacks a reference to an episode or a character or a theological/philosophical position, it lacks the structure that makes it a PlanetX posting.

(10) For the most part, discussion of episodes, characters, and actors are primary topics on both officially sanctioned and non-sanctioned Buffy boards. Such discussion is the boards' primary purpose; talking about the product with other product supporters reinforces allegiance to the product. Ancillary topics help us determine the secondary purposes of the boards: to reinforce allegiance to the community of product users. There are surprising differences between Buffy.com and PlanetX.com when it comes to ancillary topics, however.

(11) On Buffy.com, there were frequent "Hi, I'm ..." postings, which are not found on PlanetX.com. The completing phrase could be anything from "bored," to "wanting to chat," to "back from the dead." The posts had nothing to do with Buffy, and often, had no relation to previous postings.

urban\_angel says: No comments, really [6]

Bigsis2 says: Anyone wanna chat?[7]

darla says: salut[8]

Also unique to Buffy.com are comments on the perceived status of the boards.

Kiba Rika says: ...\*doing the slow board dance\* [9]

Ant's Mailbox says: \*ping\* [10]

Algerina says: Good morning. I scrolled a bit and it seems as if everyone has poofed and the board is dead... [11]

These posts continually validated the posters' presence in the community, even when they have nothing on-topic to contribute. With a high-volume board, if you're not talking, you're not remembered. The lower-volume PlanetX lists don't need these verbal fidgets to call attention to the individual.

(12) Not all of the off-topic postings on Buffy.com draw attention solely to the poster. A common topic for the linear posting board is a group greeting, wherein the poster says hello to one or more fellow posters.

Beldin says: Hi, David's Chick.[12]

David's Chick says: ...BuBBle \*big hugs backatcha\* ...Hello Juggie, \*hugs\* Long time no speak :) hello Greeneyes, Tana, Beldin valmicheal et al[13]

One frequent poster, greeneyes, said hello to more than 248 people by name in one post.[14] Beyond

wondering how greeneyes is able to keep track of 248 posters individually, it is interesting to consider how one gets included in the select list. The off-topic naming posts help build the community, giving it an identifiable structure, a who's-who of the Buffy.com board.

(13) Off-topic topics are a vital part of PlanetX.com's Buffy boards, too. However, there are no greetings, no list status queries, no who's who posts. Instead, the PlanetX off-topics tend to relate to other science fiction and fantasy television shows or books, or comments on society as a whole. Usually, the posters do try to include a reference to Buffy products. noomahn began a thread comparing "Angel" to Laurell K. Hamilton's "Anita Blake, Vampire Hunter" book series. After the thread developed into a serious Anita Blake thread, noomahn brought it all back to Buffy:

> > > Angel is starting to remind me of Anita Blake from Laurell Hamilton's series.

> >Only without all the sex, torture, were-beasts and stuffed penguins. :p

Well, Wesley gets the sex with the bleached blonde and Virginia, Darla and Drucilla get to torture, Oz was the were-beast and the stuffed penguins? I kind of remembered a few butlers that looked like penguins in Blood Money and some in Holland's basement. Now, if we were talking about Buffy, our vampire slayer, I leave all that to your imagination of where to find all that stuff . : .)[15]

(14) The "big picture" goal of off-topic posting may be the same on both sites—to expand the sense of community—but on PlanetX, the more immediate goal appears to be displaying intellectual agility and prowess. Participants play off of each other's posts, trying to lead subjects further afield or bring disparate topics back to the Buffy brand in a creative, interesting way. "Hi, I'm X, and I'm bored," wouldn't pass muster on PlanetX; it doesn't fit with the board's community reinforcing goals.

(15) Boundaries between categories of online community features are difficult to pin down. Indeed, both the structure of the discourse and the topics discussed could be discussed as part of a larger category of concern, *norms*. According to Lawrence Lessig, norms are "a set of understandings [which] constrain behavior...through the threat of *ex post* sanctions imposed by a community." [16] Buffy.com's posting boards spell out some of the community norms in "Newbie Information" pages, splash screens which precede posting areas, and frequent posts from staff members reiterating the proper way to behave in the community space. These information sources also spell out the way you can expect to be treated if you don't behave properly.

(16) Code was used by Buffy.com to enforce some of the norms of the community. Though Lessig separates code into a separate regulating force in his schema, for Buffy.com the code-as-architecture was most interesting when viewed as a tool of norms; "[The code] constrains some behavior by making other behavior possible, or impossible. The code embeds certain values or makes certain values impossible." Buffy.com strived to have a PG-13 community, in keeping with the WB's televised warning that the show is for teens and older viewers. Hence, swearing was out, hate language was out; indeed, most of life's less attractive things were out.

Swearing is prohibited. There is a language filter in place that will automatically edit some words. Also, regarding the filter, there are some words that are edited that are not cuss words. Base becomes b-ase to prevent editing the base font and the exclamation ACKKKK! will become 'Love all Races' because KKK is filtered out. [17]

The filters are not intelligent. They can not determine difference between discussion of debased thoughts and a change in base font, nor can they recognize a frustrated scream as anything other than a racist group's call letters. Thankfully code-backed norms are the exception on the boards; most norms are enforced by the community itself.

(17) Some of the norms for Buffy.com are common to most online communities. Posters are asked to refrain from posting in all caps, abusing others, or asking basic questions addressed in the frequently asked questions page. The price for going against these norms? "You will be ignored." [18] This virtual shunning

was punishment indeed; if people ignore you, you are not a part of the community.

(18) In television-related online communities, however, people sometimes need to know when to ignore you. Time zones, international boundaries, and VCRs all speak to the fact that not every Buffy fan will see every Buffy episode at the exact same time. Discussion of episodes could, therefore, spoil the episode for others. Both of Buffy.com's boards, therefore, request the use of "spoilers" whenever a post refers to a recent or upcoming episode. Though the actual definitions of how a spoiler should be formatted differ, the basics are similar:

SPOILER BELOW

5  
4  
3  
2  
1

This is what happens in tomorrow's episode

1  
2  
3  
4  
5

SPOILER ABOVE

In theory, the five lines of almost-blank space will keep people from accidentally exposure to information they don't want to know yet. This also protects the revenue stream for the Buffy brand holders; if a person knows the upcoming developments in an episode, they might not tune in. If they don't tune in, viewer-based advertiser rates go down. In practice, few posters on either of Buffy.com's boards adhere stringently to the stated norm. They abbreviate the spoiler space, or reply to spoilers without additional spoiler warnings. People who post blatant spoilers without warnings do get flamed, but never ignored.

(19) PlanetX.com does not employ any code-based norms enforcement. It does, however, use spoiler warnings, with far greater frequency than Buffy.com, and greater creativity. Some posters will number down, as on Buffy.com, or simply have five vertical asterixes. Often, however, they include poetry and lyrics to indicate spoiler space.

His  
shadow  
it  
falls  
wherever  
he  
stands,  
stacks  
of  
green  
paper  
in  
his  
red  
right  
hand

Buffy (both the character and the show) is on an upswing this week, but... [\[19\]](#)

(20) PlanetXers are much more conscious of the spoilers, and will continue using them long after it would be safe to assume that all the posters have seen the episode. They self-police, making sure topics and the way they are presented fit in with the PlanetX Buffy community. Pat Moss, founder of PlanetX, said it this way: "No rules, except that the header describe the content (i.e. NC-17, bd/sm, mmf etc) and that multi-



part posts are limited to Friday for the volume.”[20]

(21) NC-17? Bondage and domination? Sadism and masochism? Three-way action? This is not your Buffy.com Buffy brand.

(22) Or is it? Does smut contribute positively to the Buffy brand?

(23) Buffy, as a show, does not shy away from sexual topics and content. Though all of the main teenage characters on the show were virgins in Season 1, none are now. In fact, each has had more than one sexual partner, and one has started a same-sex partnership.[21] Sex and sexuality is handled in a PG way, to protect the prime-time audience and the revenue stream; people may watch pornos, but the advertisers want to capture whole families watching at the same time...not your usual porn demographic. It makes intuitive sense that the restraint shown with depictions of sexual content on the show would carry over to the official communities of interest. If “going too far” on the screen could compromise the brand, how is the web any different?

(24) The simplistic answer is, “It just *is*.” The early days of television were filled with squeaky-clean variety shows and gentle situation comedies. The early days of the networked globe were filled with alt.sex.stories and the promise of anonymous downloads of reams of pornography. Denying the powerful draw of the net as a safe place to explore your various levels of kink and those of others is unwise. Stories written by fans—*fanfic*—helps the fans feel connected to the characters and the brand in the same way that board discussions do. Fanfic allows participants to play with the characters and situations, and become part of the fantasy. Often, this involves raunchy sexual scenes—smut. One PlanetXer wrestled with the determination of smut in her own fanfic:

I've written 2 stories that had fairly graphic m/f sex scenes in them but I rated them hard R because they were basically just one scene in stories with over 50 pages and they weren't as graphic as some stuff I've read. Plus for one of them I wrote an alternate, non-graphic ending so people who'd read the rest of the story and didn't want to read the sex scene could finish it. I don't know if that counts as smut fanfic or not.[22]

(25) Indeed, smut fanfic is distinguishable from other fanfic only by the explicit sexual descriptions. There is growing academic interest in slash fiction, those fanfics which pair characters' names with a “/” to denote sexual activity in the upcoming story. Most of the research has dealt with *Star Trek* characters, the most popular being K/S, or Kirk-slash-Spock. These slash fictions are present for almost every television show, however. Even the Japanese cult hit cooking show *Iron Chef* has had slash sites dedicated to its characters.[23] There is an audience for this type of story. As the brand holders will not produce these stories for public consumption, fans will.

(26) PlanetX.com has a list specifically for Buffy slash, or smut. Though there are no posted rules for the standard board, the community understands that anything with explicit sexual content should be posted to the smut board instead. In addition, everyone posting to the smut board is obliged to start their message with “This list is rated NC-17,” even if the posting following has no NC-17 content. The presence of the slash pairings does let the savvy reader know that it refers to a lot of varied sexual situations, even before they reach the word “orgy.”

The Buffy and Mom story I wrote, Chalice of Venus, was my first post onto the Buffy smut page, back in Fall 1998 (i think...). I accidentally reposted it a few months back (it is saved on hotmail). I'm glad there is an interest in it. The series also features Willow/Xander (part 2) Willow/Buffy (part 3), another Buffy/Joyce (part 4) and a rollicking orgy with Joyce/Giles/Faith(it was set in season three)/Buffy in Part 5.[24]

The post did begin with a list disclaimer. At first glance, it would appear that this was a code-enforced

norm; a listserv or posting board could easily append every post with a set phrase. However, posts with absolutely no sexual content, explicit or implied, do not carry the disclaimer. It is a community-enforced norm.

(27) Another community-enforced norm was listed by Moss as the only rule: the headers must describe the content.<sup>[25]</sup> Posters utilize the same playfulness that they do on the standard PlanetX board within the confines of the norm, however, as seen in the table below:

<p>This list is rated NC-17.</p> <p>This list is rated NC-17. The Danes call it quality!</p> <p>Title- The Chalice of Venus Part 3 By-The Occupant Email-joccupant@xxxx<sup>[26]</sup> Characters-Buffy, Willow, Giles. Type- Lesbian Parings-Buffy/Willow Disclaimer- All characters are owned by Joss Whedon and Warner Bros. They'll never do this on the show. But I can dream, can't I?<sup>[27]</sup></p>	<p>This list is rated NC-17.</p> <p>This list is Rated NC-17. What are you doing here, Junior?</p> <p>Title- The Chalice of Venus Part 4 By- The Occupant Email- joccupant@xxxx Characters- Buffy, Joyce Type- Lesbian incest, costume play Pairings- Buffy/Joyce Disclaimer- All characters are owned by that Joss guy. None of the actresses would enact this story. I've asked.</p>
<p>This list is rated NC-17.</p> <p>This list is rated NC-17. Smut does not promote tooth decay.</p> <p>Title- The Chalice of Venus part 5 By- The Occupant Email- joccupant@xxxx Characters- Buffy, Joyce, Faith, Giles, some vampires and introducing Deimos and Kurt. Type- masturbation, lesbian sex, incest, straight sex, group sex Pairings- Buffy/Faith, Buffy/Joyce, Buffy/Joyce/Giles/ Faith, Joyce/Giles. Disclaimer- All characters, with the exception of Deimos and Kurt, are property of Joss Whedon. Deimos and Kurt are mine. You can use them if you wish, but don't kill them. That's reserved for me.</p>	<p>This list is rated NC-17.</p> <p>This story is rated NC-17- the new symbol of quality!!!!</p> <p>Title- The Chalice of Venus Part 2 By- The Occupant Email- joccupant@xxxx Characters- Buffy, Giles, Willow and Xander Type- M/F Pairings- Willow/Xander Rating NC-17 Disclaimer- all characters owned by Joss Whedon. Believe me: Smutty fan fics are the pinnacle of praise for a show!</p>

The brand holders are protected by the NC-17 warnings and the disclaimer tag lines. The reader is warned in advance of content they might find objectionable—if a new reader was unclear about the relationship between Buffy and Joyce, the “incest” label tells all. The poster is able to display wit and humor by altering the potentially dry legalese with asides. Truthfully, smut does not promote tooth decay...so how bad could it be? The interplay between poster and audience involves a lot of verbal nudging and winking.

(28) Smut and porn, like romance novels and pulp detective fiction, is generally formulaic. Character names in one story could be replaced with names from another story, and scenes could be lifted wholesale; Janeway/Seven (from *Star Trek: Voyager*) is not very different from Buffy/Willow when the lights are off.

The difference in Trek slash and Buffy smut lies solely in the characters and plots surrounding the sex. The difference is the brand. Star Trek has a much older and more lucrative brand identity than Buffy. It has survived web-based smut stories with no damage to that brand. There is no reason to think that Buffy—or any other brand—would suffer; there is every expectation that the smut feeds a portion of the Buffy consumer audience not fully satisfied by other branded outlets. If some Buffy fans are going to read smut anyway, the availability of Buffy smut can only enforce the brand. The brand holders can not produce these stories for public consumption; they should encourage—or at least, not hinder—the smut production by fans. There is no loss to the brand as long as the textual poaching takes place in an unofficial, yet still branded, environment.

(29) Smut. Porn. Incest. The very mention of these seems subversive and dangerous to family-oriented producers. Would Taco Bell or Baby Ruth want to spend \$100,000 to advertise on a show that peddled synergistic smut? The odds are slim. It is in the brand-holder's best interests to utilize Internet technologies to provide advertiser-friendly community building sites to build brand synergy without risking revenue streams. There is also a market for branded smut, however. The same Internet technologies employed by the branded communities to forge synergy can be used by non-affiliated groups with equal success and increased overall competitive advantage for the brand. The structures of discourse, topics discussed, and apparent norms of both Buffy.com and PlanetX.com build strong branded communities. Strong branded communities then strengthen the competitive advantage of the show. In order to exploit all possible fan loyalty and receive the full benefits of synergy, the brand-owners should gently police their official sites for propriety while allowing even the smuttiest unofficial community-building utilizing their brand to continue. If "any publicity is good publicity", so any community is good community. [28]

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[1] Paramount's crackdown on *Star Trek* fan sites is the most widely cited. Letters like the one posted at <http://www.vidiot.com/images/viacomletter.gif> effectively shut down many vibrant fan community sites. *Harry Potter* sites are the most recent targets of copyright crackdowns.

[2] Spelling anomalies, punctuation choices and 'net speak' appearing in the posts have been retained throughout this paper. Threaded posting board (TPB), <http://www.buffy.com>.

[3] Citations from electronic sources will include the identifying date, time, and IP [Internet posting] stamp, formatted as they appear online. Though daunting to scan in a reference, it is the only unique identification provided. Linear posting board (LPB), <http://www.buffy.com>, Sat Jan 27 07:54:04 2001 62.254.32.4.

[4] TPB, "Newbie Info," <http://www.buffy.com>.

[5] rusalka, Buffy list, PlanetX.com (BLP), Wed, 24 Jan 2001 21:06:29 -0500 (PST).

[6] LPB, <http://www.buffy.com>, Sat Jan 27 07:53:09 2001 195.92.67.88.

[7] [Http://www.buffy.com](http://www.buffy.com), Sat Jan 27 04:18:54 2001 213.40.131.65.

[8] [Http://www.buffy.com](http://www.buffy.com), Sat Jan 27 06:22:43 2001 24.202.214.22.

[9] [Http://www.buffy.com](http://www.buffy.com), Sat Jan 27 07:42:22 2001 65.80.204.61.

[10] A computer term; one pings a site to see if there is any response. [Http://www.buffy.com](http://www.buffy.com), Sat Jan 27 04:40:30 2001 212.67.99.23.

[11] [Http://www.buffy.com](http://www.buffy.com), Sat Jan 27 05:23:43 2001 205.188.195.38.

[12] [Http://www.buffy.com](http://www.buffy.com), Sat Jan 27 08:21:38 2001 63.151.0.128.

[13] [Http://www.buffy.com](http://www.buffy.com), Sat Jan 27 07:42:12 2001 213.123.17.70.

[14] [Http://www.buffy.com](http://www.buffy.com), Sat Jan 27 05:33:05 2001 209.186.12.34.

[15] The angled brackets at the beginning of this passage indicate portions of previous emails, being referenced in the current post. noomahn, BLP, "OT: Anita Blake and Angel (Was Re: Codex: LONG: Thoughts on "Blood Money")," Fri, 26 Jan 2001 20:04:07 -0800 (PST).

[16] Lessig, Lawrence, *Code and Other Laws of Cyberspace*, Basic Books, New York: 1999. pg. 89.

[17] TPB, "Newbie Info," <http://www.buffy.com>.

[18] LPB, [http://www.buffy.com/slow/index\\_bronze.html](http://www.buffy.com/slow/index_bronze.html).

[19] rusalka, BLP, Wed, 24 Jan 2001 21:09:30 -0500 (PST). Lyric from "Red Right Hand," Nick Cave and The Bad Seeds, *Let Love In*, Mute – A.D.A. 1994.

[20] Email interview, 28 January 2001.

[21] With far less of the media hoopla surrounding same-sex partnerships on *Ellen*, *Friends*, or *Will and Grace*.

[22] Email interview, Lady RHood, 28 January 2001.

[23] Kelly Boyd, "Slashing Across the Universe: Slash, Science Fiction, and Textual Poaching." presentation at Popular Culture Association/American Culture Association annual meeting, 21 April 2000, New Orleans, LA.

[24] J.D. Occupant, Buffy Smut list, PlanetX.com (BSP) 01/03/2001 12:45:43 PM (PST)

[25] Email interview, 28 January 2001.

[26] I have stripped out the identifying domain name to protect the anonymity of the poster throughout this table.

[27] J.D. Occupant, BSP, multiple posts, 4 January 2001.

[28] Special thanks to Nicholas A. J. Stengel for providing input and editing services throughout the paper's progress, Kelly C. C. Redwine, who acted as a sounding board, and countless friends and associates who were convinced that a "Buffy Porn" paper had merits.



**Michele Boyette**

## **The Comic Anti-hero in *Buffy the Vampire Slayer*, or Silly Villain: Spike is for Kicks**

(1) Seldom in literature or entertainment does a villain cross over to the heroic side. Some heroes, to be sure, such as *The Shadow*, have villainous pasts, yet we encounter them already on the road to personal redemption by the doing of good deeds; rarely do we catch them while they are still villains, and rarely do we see the epiphanies that send them toward good and away from evil. Still more rarely does any villain, redeemable or damned, become an object of sport. Even comedy's villains often play a straight, often sobering role of wickedness, balancing the laughter with realistic reflection. The television program *Buffy the Vampire Slayer* has had its share of deadly serious villains, none more so than Spike, or William the Bloody. A figure of modern amorality and random evil, he has, however, by degrees, become a figure of fun, a buffoon, and is now becoming a comic hero—or anti-hero. Spike, once very villainous indeed, is now laughable, but not irredeemable, and that is the basis of his peculiar transformation. To be redeemed, Spike had to be made a comic figure; how he got there—and where he might be going—is the focus of this paper.

(2) Within the ritual cycle of comedy, which encompasses disorder, initiation, struggle, sacrifice, death, rebirth, and union, the central figure of the comic hero has certain qualities, identified by Wylie Sypher in his "Appendix" to the essay collection, *Comedy* (193-255). The comic hero, far more complex than would seem at first glance, can function either as a savior figure—called the eiron—or as an intruder—called the alazon. As the eiron he often conveys wisdom underneath a clownish exterior; as the alazon, he often disrupts the status quo and profanes what is sacred. The eiron always has a sacrifice to make—sometimes even of himself—for the unity of the society; as the intruder, he is thrown out of society for the same reasons. Paradoxically, a comic hero can embody both types, can be both intruder and savior—witness *Alceste* in Moliere's *The Misanthrope*. Either as savior or intruder, the comic hero is always something of an outcast, different from others, set apart; however sympathetically he may be viewed there is always a laughable quality in the comic hero which keeps him distanced from others. The vampire Spike on *Buffy the Vampire Slayer* is just such a character. As the horror comedy of the program has darkened into more somber tones, Spike's role as a comic hero has brightened that landscape, and necessarily so for the unity of the society and the text.

(3) The comic horror of *Buffy the Vampire Slayer* early on proved a perfect venue for a vampire slayer with a sense of humor, even when she was confronted with the most evil of evil-doers. For a while the pungent punning and "whatever" philosophy of the Slayer and her friends monopolized the laughs generated; seldom did the villains—The Master, minion vampires, bug-people, or hyena teens—generate their own clever linguistic jibes, although they were often the targets of them, making for some memorable comedy. Overall Buffy's nemeses played it straight up (the way she claims she likes her evil). Just as she has begun to get a handle on living on the Hellmouth, that sense of order is again disrupted by the arrival of a disorder deadlier than any she has faced yet: Spike.

(4) Spike, also known as William the Bloody, enters Buffy's world in a way which immediately declares him

a new form of evil, a vampire with a comic soul. Spike's evil dances in happy contemplation of itself, as might a joyous and wicked Puck delighting in confusion and destruction. In season two's "School Hard" (2003) he arrives in Sunnydale in a 1957 DeSoto with blacked-out windows establishing his mobility beyond that of usually sun-shy vampires: by night they might flee the Slayer in a car, but by day, it's strictly sewer-walks for them. Spike's arrival in a vehicle modified to extend his undead mobility to all hours tells us that, unlike The Master and his kin, Spike will have very few limitations indeed.

(5) Spike's initial utterance of "Home sweet home" as he strikes up a cigarette at Sunnydale's town limits welcome sign, having first run over it in his car; his punk rock looks, his wise-guy observations as sharp as Buffy's Mr. Pointy, all give us a sense of his modernity—and thus his deadly ability to blend in with the Generation Next populace he will combat. He could hang at the Bronze without a second glance from the unsuspecting patrons—and does so later, becoming overly and laughably fond of their fried "blooming" onion. His sardonic one-liners and blasé posturing establish him as dangerously close to Buffy and her evil-fighters, the so-called Slayerettes or Scooby Gang.

(6) As Spike comes closer and closer to the Scoobies he proves himself an able ironist. Early on, in an intruder's gesture of profaning the sacred, he easily dispatches into sunlight The Master's successor, the Anointed One, whom he calls the Annoying One ["School Hard," 2003]. Having thus become the vampire numero uno of Sunnydale, amid the trailing smoke of the boy's demise he turns to Drusilla and says, "Let's see what's on t.v." Even in his most vicious acts he is casually humorous, matching the Slayer not only blow for blow but wit for wit. Strangely, he is also, we discover, a romantic, maintaining a long-term relationship with Drusilla that is suspiciously human in its expressions. In "Surprise" (2013), when the duo call forth The Judge—a.k.a. Big Blue—they are confronted by the fact of their decidedly caring bond: the Judge, who can detect the least whiff of humanity the better to eradicate it, threatens them, saying they "stink of humanity." Such love is not politically correct in demon society, and they have a few tense moments convincing the Judge that they are really very demonic, despite this seeming flaw.

(7) And we have our first uneasy moments as well, as our standard order of vampire lore and rule is disordered; if a vampire, like Spike, can be solicitous of his lover, then it means he still has some humanity within. While we may shrug and say "Nah, he's evil," in a Slayersque dismissal, the impression stays with us, that, though supposedly soulless, there's something soulful in this character.

(8) His successful attempt to reinvigorate Dru in "What's My Line" (2010) results, unfortunately, in Spike's diminished power, reduced to wheelchair mobility only. The newly-demonized Angel contemptuously calls him "Sit and Spin," casting aspersions on his potency in all areas, and we feel a peculiar sympathy for Spike even as we laugh at him. Still, we know he is full of tricks and won't be confined forever. In "I Only Have Eyes for You" (2019) we learn he has actually fooled the more villainous Dru and Angel, hiding his recovery by playing the fool indeed. We see the full display of Spike's contradictory personality when, loathing Angel and the renewal of the older bond Angel has with Drusilla, he allies himself with the Slayer in defeating the plans of the other two to destroy the world. In revealing that he is jealous of Angel and wants Drusilla back as completely and only his, he also admits that he likes the world as it is—with "Billions of people walking around like Happy Meals with legs"—and wants no apocalyptic end to it. Granted, his desire is self-serving and disturbing, but his preference for the status quo, his love for Drusilla, and his willingness to ally with the enemy of vampires everywhere to maintain both shows us yet more evidence that this vampire is atypical, more human, perhaps, than we care to admit. As Angel is sent to hell and Spike rides out of Sunnydale with an abducted Dru, we wonder just where this idiosyncratic way will lead him—and us. To turn against evil and side with good even for a mix of reasons not themselves good nor interested in the promotion of good is still a profound action for the vampire Spike—and for the Slayer and the Scooby Gang. Spike has released himself from his old order, and enters into more and more chaos of self—with comic results. Thus begins a strange off-on alliance with the the Scooby Gang, leading Spike away from the deadly villain he was toward a reduction of his villainous power, toward buffoonery, and finally toward his eventual rise to hero status.

(9) Spike returns—we knew he could not stay away for long—in "Lovers Walk" (3008) in season three, and what a changed vampire he is, having gone through his own kind of hell. Drusilla, not grateful for his



villainous dereliction in the destruction of the world plot, has rejected him for a chaos demon. Much later in the series we learn her real reasons; as it is, what we see of Spike in "Lovers Walk" is at least enough to convince us that Spike is a very human vampire, and not a little ridiculous in his teary-eyed, angry dejection. It may seem at first a sudden reversal in behavior when he sits at Joyce's kitchen table, bitching and moaning about Dru, like a scene out of one of the soap operas he likes to watch, but in fact we have been prepared, slowly, for this new, lamenting and lamentable Spike. From his first arrival in Sunnydale he has belonged to the ironists linguistically and behaviorally; after his attempt to revamp Dru results in his seeming impotence, his *real* impotence as the third wheel in the vampire power base (his only weapon his sarcasm) has set him up for a continuing role as something less than demonic and something decidedly comic. Though his betrayal of Angel then and his later, and frequent, changes in direction against the Scooby Gang remind us of the fiendish delight he takes in causing chaos, he has been inevitably changed. He has become vulnerable. A maudlin Spike, confessing his woman troubles to Joyce, of all people, over a cup of coffee, a goofy-faced Spike, mocking the vampire threat he poses to Joyce behind her back, relishing the alarm he causes the good-again Angel, is a Spike not so far, after all, from the wise guy who first called Sunnydale home.

(10) Spike's position does represent a serious degradation of his vampire power; in a candid lecture to unrequited lovers Angel and Buffy, he reveals a lover's wisdom and weakness and makes no apologies. When he vows he'll hunt Drusilla down, tie her up and torture her until she comes round to loving him again, the evil inherent in his plan is deflated by his laughable, lovelorn demeanor. To seek to give love by torture should make us recoil from him, but we laugh and like him all the more. The reality of Spike's capacity for evil has been undermined by his capacity for emotion. There is nothing to do but laugh and hope the poor fellow finds someone to love... and torture.

(11) Somehow, as he barrels off, having atypically aided the Slayer in her fight against evil, a punk rock storm "I Did It My Way" playing on his car radio, we know we still have not seen the last of him. And we have not: in season four's "The Harsh Light of Day," a crossover story-line from *Buffy the Vampire Slayer* to *Angel*, Spike seeks a legendary ring that can grant him a limitless walk in the sun—unburned though a vampire. Empowered by possession of the Gem of Amarra, he is still defeated in broad daylight by the Slayer, and the ring taken from him; he goes to Los Angeles to get the ring back [on the following episode of *Angel* ("I Will Remember You," 1008)], and we see the curious mixture he has become. Although he opens the episode by lightheartedly mocking, in a memorable impersonation, Angel's stock-in-trade pretty-boy broodiness, he is soon once again the cruel Spike, amused by Angel's torture, determined to get the ring which will enable him to walk freely among humans. However, at the end, deprived of the ring, crossed up and defeated by his own villainy, the last we see of him is in a role like that of the Trix cereal rabbit: a victim of almost vaudevillian slapstick, he rages impotently at his enemies, then is hit on the head by a falling brick, and utters a loud, comical "Ow!" Like a cartoon character he suffers but not too realistically, and we laugh. Despite the fact that he has just engaged in utterly despicable acts we are also moved to say "Poor Spike" in amusement.

(12) Poor Spike's travails deepen back in Sunnydale in "The Initiative" (4007); we wonder what draws him ever back to the scene of his humiliations, though ostensibly he seeks to prove his vampire prowess—and what better way to do so than by killing another Slayer? While observing Buffy from the shadows and giving voice to menacing musings, he is cut off in mid-monologue by the Initiative's hunters, who net him, electro-shock him, and drag him off, reducing him, as we see later, to the nadir of vampiric existence: caged, fed doctored blood, and destined for experimental vivisection. We want Spike to get free from this hell and its demons, and he does. However, his growing impotence via Dru's rejection, his failure to kill the Slayer, his inability to vanquish his rival Angel, and his growing humanity have been made manifest by the micro-chip control implanted by the Initiative. In "Pangs" (4008), Willow's explanation to the others that "he couldn't perform" his vampiric acts upon her, is not only a clever sexual innuendo but a real reference to his total deterioration as a vampire. He shows up begging for help at Giles' door, the antithesis of everything he has been, explaining that "Spike had a little trip to vet, and now he doesn't chase the other puppies anymore." For his pathetic state he garners sarcasm-laden, often physical reproaches from the others. Stymied by the technology in his head, his vampirism effectively neutered, Spike's only weapon is his mouth—and he doesn't hesitate to use it even if it then gets slapped shut. We fully realize his new

comic buffoon status as he sits, tied up, in the midst of the war between the Shumash spirit warriors and the Scoobies; arrows finding their marks in him, he becomes a cartoonish pincushion for the real slings and arrows of his outrageous fortunes.

(13) From here Spike's transition to comic buffoon, and comic hero, begins. He has been an intruder, a profaner of his own culture and that of the humans; in the subsequent disorder, he has become, paradoxically, the initiate—courtesy of The Initiative—into rites of discovery, the one who must undertake a struggle for the good of all. Of course this is with great comic effect, as, after all, what's a vampire to do if he cannot "perform"? When he discovers he can at least fight demons if not humans, he is ecstatic, becoming an enthusiastic member of the Scooby Gang, much to their unease. In "Doomed," Spike's comic struggle with this new self is fully displayed in his fruitless attempts at suicide—grimly comic in their way—and the subsequent reactions of the others to his attempts. Willow's comment that they just can't let him "dust" himself because "we know him" is truer than she or they or Spike can imagine. They have always known him, he has always been one of "them" even when at his most evil, so close to their generation that all that keeps them separate is his taste for blood and wickedness. Severely limited Spike has had to find new direction; from his involuntary sacrifice via the Initiative's chip to this voluntary sacrifice in which he gives up the demon community to which he belongs to be a Scooby, it is no surprise that he becomes the gang's comic relief. In an increasingly complex and ambiguous text, the world of Buffy has smudged the sharp delineation between good and evil. In this new dynamic that seeks to overthrow the old, we—and Buffy and her gang—are caught in an unresolvable tension about the nature of evil: this strained vision needs a focal point, one at which we can laugh to release our unease. If you name the monsters under the bed, they become pets. Thus cometh Spike the buffoon. If we can laugh at evil, yet be sympathetic towards whatever humanity may remain in it, the threat of being overwhelmed by it is reduced, and we—and the evil-doers themselves—may just be redeemed from our weaknesses. Examined, studied and owned as part of us, Spike, in moving from villain to cartoonish villain to comic sidekick, fulfills a necessary role and one that must necessarily evolve toward more inclusion—toward heroism. Spike takes the falls, the pies in the face, because he must. It is not without a struggle.

(14) Late in season four, in "The Yoko Factor" (4020), he does rebel, reverting to a more overtly antagonistic role in teaming with the child of demon science, Adam; but Spike's mischief is largely just that, an impotent churning in frustration at being neither demon nor human, neither fit for real villainy nor acceptable for heroism in the group. His dependence on Adam to remove the chip from his head comes to naught; another abortive attempt leaves him even more frustrated. Previously, his siding with the Scoobies, for his own selfish reasons, has made him a permanent outcast in polite and impolite demon society. The comic hero is always an outcast and outsider, and Spike is truly a man in no man's land, at home nowhere.

(15) In season five's "Fool for Love" (5007) we finally get a view of the man he once was: William the Bloody *Poet*, writing sentimental verses to a woman who will not have him, who laughs at the jokes told about him; when one scornful fellow says that people would rather be impaled on railroad spikes than listen to his dreadful verses, it poses a contradiction of Watcher lore, which has ascribed his adjectival name to his viciousness and attributed his nickname to his *torturing* his victims with railroad spikes; in this disjunction, we suddenly see vampire Spike as, possibly, a legend in his own mind. What we see in pre-vampiric William is a sensitive, almost moppet-eyed fellow, who comes to vampirism seeking validity of his manhood, and instead takes a hundred year path away from his humanity, only to return to it in Sunnydale, again and again.

(16) After the collapse of the Initiative and Adam's plot to rule, Spike lingers in the Slayer's town, in his sad little crypt, watching soap operas and quarreling with the laughably dumb Harmony in a sort of weird Burns and Allen of the tomb set. He serves as informant to Giles for money for blood; Buffy also periodically seeks him out to gain information for which he is paid in body blows, still functioning as the butt of the comic mode. In "Out of My Head," after helping Buffy in her slayage—and sowing some dissension between Buffy and her boyfriend Riley—and being left thankless for his effort, he growls to himself in a menacing graveyard monologue, "I will know your blood, Slayer. I will make your neck my chalice and I will drink deep." He then turns to stalk off and falls into an open grave, his affronted "Ow!" echoing among the

tombstones. Seemingly there is no place for him to go but down .

(17) However, the comic hero does have a direction—and so does Spike; it emerges from his passion for Buffy, which comes out of their essential bond. In “Fool for Love,” he elucidates this clearly when he tells her they both need death, both seek it, both long to embrace it. However, in a flashback scene, we are given to understand that, at least for Spike, it is also Buffy herself that he needs and longs to embrace: Drusilla rejected Spike for the chaos demon because she detected Spike’s deeper bond with the Slayer, one that reached beyond his initial desire to have saved the world for his vampiric convenience. Drusilla tells him, “I can still see her, floating all around you. Why won’t you push her away?” He has not been able to push her away because Spike is Buffy’s shadow self; [1] their bonding , played out in several “false” weddings—Willow’s wishes gone wrong in “Something Blue,” Harmony’s hysterically funny Slayer-role playing to satisfy Spike’s sexual longing, the regrettable creation of the Buffy robot—all promise a union that cannot be, at least not yet. When Buffy’s rejection of Spike --she tells him “you’re beneath me”-- echoes the words of his long-ago human love’s rejection, he is stunned; later, he declares she’ll be “six bloody feet beneath *me*” and goes to kill Buffy—even if it causes him Initiative-chip pain, even death. However, this determination is easily overturned by his growing humanity when he sees her in distress over her mother’s illness. Moreover, his watching over Dawn, telling her tales of his evil deeds as if they are fairy tales—and charmingly altering the endings when Buffy overhears to depict a charitable, good Spike—and his continued assistance to the Scoobies when trouble brews, also guide him into re-humanization, a redeeming of the self . The comic form requires a union at its conclusion, yet in these abortive, false unions we still see the comic anti-hero moving himself toward a real unification of self. His attachment to Buffy—seemingly impossible in a creature without a soul, even with a micro-chip to constrain his bloodthirsty urges—serves to guide him toward a soul, involuntarily or not; as Dawn points out in “Crush” (5014), soul or “chip in the head—same diff.” And he knows it; upon trying to win back Drusilla, he has heard it from her: “You taste like ashes” she tells him in the “Fool for Love” flashback. The vampire self has been figuratively reduced to ash, “dusted ” from within, but it takes Spike a good while to come out of denial, and admit that he has changed.

(18) Spike cannot achieve that self-knowledge, that rebirth, fully until the last greatest bond with what he was, has been sacrificed; in “ Crush” his rejection of Drusilla, who made him a vampire, is the death necessary for his renewal. Although his willingness to kill her out of desire for Buffy does not convince the Slayer he has changed, it convinces Harmony and Dru—and Spike himself—that he really is no longer part of the demon society. He has chosen humanity over vampirism, despite all his trickery, inconstancy, and wild swings into downright evil machinations. In the long-running battle with Glory, the Scoobies eventually come to acknowledge his usefulness; even Giles points out that he is a most valuable player due to, paradoxically, his vampiric strength. Buffy reluctantly admits he is necessary to the cause, after grudgingly dismissing his faux pas over using her image to create a sex toy, and allows for his assistance in the crusade. Spike sincerely tells her that “ I know you’ll never love me; I know I’m a monster, but you treat me like a man,” and for that he is grateful . This is what is most important to Spike—not being treated like a vampire, which is what the undead should desire. Being a man—being human—is his goal, whether he has fully accepted that or not. Spike has expelled his vampire nature as the intruder, has sacrificed that self to save his soul and recreate the unity of the community , as evil becomes good. Bless his little black heart.

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[1] Editors’ note: see Delores J. Nurss, “Spike as Shadow.” 2001. <http://www.ficbitch.com/fistsandfangs/spikeasshadow.html>.



**Holly G. Barbaccia**

## **Buffy in the "Terrible House"**

(1) In numerous interviews, creator Joss Whedon has explained that the inspiration for *Buffy the Vampire Slayer* struck while he was watching horror films and TV shows in which pretty women run away from or get killed by monsters in alleyways. Whedon claims he wanted to give this paradigmatic girl-victim a new role: that of the monster-killing hero. Whedon's explanation of his own artistic inspiration reveals at least two things about him as a film-viewer and maker: first, his description suggests his awareness of the pervasive, archetypal quality of the traditional, mainstream horror film. Second, his description rather coyly fails to account for the more marginal genre of the "slasher film," in which the pretty girl often does kill the monster in the alleyway.

(2) Slasher films have attracted feminist academic attention in recent years, most notably from theorist Carol J. Clover. Clover's groundbreaking article, "Her Body, Himself: Gender in the Slasher Film," was first published in 1987 and continues to influence feminist film critics today. With some success, these critical inquiries have recuperated the genre as one that might actually indicate shifting ideas about gender roles and female agency. Whedon nods both to the "slasher" as a subgenre and to feminist film theory in the Season 3 episode, "Helpless." In "Helpless," Whedon grafts the slasher scenario onto the Buffyverse but makes significant changes, based, I think, both on feminist responses to the genre and also on his own understanding of the show's audience demographics. Though Whedon puts his title character on a continuum with the slasher's female but "boyish" victim-heroines, Buffy becomes a hero with whom her predominately female audience can identify in a way not accounted for by most feminist criticism about horror.

(3) In the introduction to her book, *Men, Women, and Chain Saws* (1993), Clover delimits her inquiry to "[those subgenres] of [1970's and 80's] American cinematic horror . . . in which female figures and/or gender issues loom especially large: slasher films, occult or possession films, and rape-revenge films" (5). More specifically, Clover argues convincingly that these subgenres (especially the slasher film) make possible certain quasi-transgressive viewer identifications: she proves that the mostly male audience of the slasher film identifies less with the sadistic monster than with the monster's female victim-heroines. Clover ends her book by imagining a different kind of audience, this one for her own work: "at least some horror filmmakers read Freud . . . and film criticism" (232), she notes. Ultimately, she challenges these hypothetical, literate filmmakers: though the "slasher film proper has died down. . . . There may . . . be life in the amazingly durable and adaptable vampire movie" she claims. And, she adds, contemporary horror films do not "take the kind of brazen tack into the psychosexual wilderness that made horror in the seventies and eighties such a marvelously transparent object of study. Unless and until the direction changes again, I suspect we will soon be back to the dominant fiction in its dominant forms, out of which we must dig meanings rather than have them displayed so obviously and so spectacularly before us" (235-236). I would guess Whedon reads both Freud and film criticism, but in any case, he and Clover come to the slasher aesthetic with what look like similar projects: to recuperate horror for women.

(4) If *Buffy* resembles the next stage of the slasher genre as imagined by feminist film theory (which may not surprise us), it consciously reproduces and parodies these same things in Season 3's most unsettling

episode, "Helpless" (originally titled "18"), which first aired on January 19, 1999. The episode's basic story goes like this: it's Buffy's 18<sup>th</sup> birthday, and her mentor, or Watcher, Giles, has been hypnotizing and then secretly injecting her with muscle relaxants and adrenaline suppressors. We learn that part of the slayer's rite of passage involves the "Cruciamentum," a test controlled by the Council of Watchers during which a physically weakened slayer must defeat a monster in a pre-designated, inescapable location, using only her "imagination and cunning." Of course, the test goes horribly awry when the monster escapes and kidnaps Buffy's mother, Joyce, in order to lure the slayer back to his lair. In an *11<sup>th</sup> Hour* interview conducted in April of 2000, episode-writer David Fury explains that Whedon revised the original concept for the show, in which Buffy's rite of passage would consist of a drug or hypnosis-induced hallucination that all of her friends were vampires. Fury explains that "Joss . . . changed the test to make it about [Buffy] losing her powers instead."<sup>[1]</sup> Whedon's change effects a major shift in emphasis. Instead of a possible metaphor for the evils of teen drug use (Fury's concept), Whedon transforms the episode into an unnerving allegory of a newly adult woman who discovers that a patriarchy exists, that it authorizes her own power, and that female normalcy within that system equals helplessness. Why this allegory needs such a formulaic backdrop becomes clearer as we investigate the intersections and disparities between "Helpless" and the paradigmatic slasher film as Clover describes it.

(5) Most importantly for our purposes, typical slasher films share three elements, enumerated in Clover's "Her Body, Himself": the Killer, the Terrible Place, and the Final Girl. <sup>[2]</sup> The first two crystallize most famously in Hitchcock's *Psycho* (which is arguably not a slasher itself, but which provides the model for many imitators); the Final Girl emerges as a recurring figure more recently, in the 70's and 80's. "Helpless" employs these same elements but tweaks each one into a slightly different shape. In her summary of the Killer figure, Clover identifies the prototypical slasher-film monster as *Psycho*'s Norman Bates, who "[has] introjected his mother, in life a 'clinging, demanding, woman,' so completely that she constitute[s] his other, controlling self" (194). *Buffy*'s Council of Watchers chooses the parodic Zachary Kralik to be the monster in Buffy's Cruciamentum precisely because he is psychotic: while alive, Kralik tortured and killed a dozen women, and he hasn't gotten much nicer since. He's addicted to pills, without which he seems to experience incredible pain, but this phenomenon never gets explained. Kralik explains to Buffy's mother, Joyce, whom he has kidnapped: "My mother was a person with no self-respect of her own, so she tried to take mine, ten years old and she had the scissors, you wouldn't believe what she took with those . . . but she's dead to me now. Mostly 'cause I killed and ate her." Kralik's mother literally stunts his sexual development by castrating him with scissors: Kralik literally introjects his mother by eating her (face first, if we're to judge by his threats against Joyce). The joke is all too transparent, but Kralik adds a little irony when he comments, "I have a problem with mothers. I'm aware of that." However, Kralik's "controlling self" doesn't seem to be his introjected mother so much as the male-dominated, hierarchical, "patriarchal" Council of Watchers. Kralik exists outside this power system – he's insane, drug addicted, and undead – yet the system uses him as a puppet by exploiting these very characteristics. Though Kralik continues to "play [the Council's] game" in "Helpless," he breaks "their rules." Even more disturbing, Giles acts in the exact same way: he carries out the Council's questionable imperatives and reflects Kralik in his lack of personal agency but also ends up outside the system when he helps Buffy. The space between Watcher and monster blurs, suggesting that Kralik merely presents one face of the Killer. Both Kralik and Giles perform their roles with the approval of a patriarchal administration that doesn't want to get its hands dirty by weeding out the weak slayers.

(6) Apparently, the Council designs its rules after the Hitchcock aesthetic. The head Watcher, Quentin Travers, directs the Cruciamentum, the very name of which pays homage to Hitchcock, whose infamous suggestion to "torture the women" "Helpless" takes up explicitly, if it also codes that suggestion in Latin. Travers chooses the abandoned, decaying "Sunnydale Arms" boarding house as Kralik's own Bates' Motel, and he makes sure that this "spook house" (as it's described in the shooting script) meets the requirements of the typical Terrible Place.<sup>[3]</sup> Clover observes that the terrible place usually manifests as a house or a tunnel: in "Helpless," it contains both. "What makes these houses terrible is not just their Victorian decrepitude but the terrible families – murderous, incestuous, cannibalistic – that occupy them," Clover states (201). Indeed, the homoerotic union between Kralik and his first vamped victim, the feminized Watcher's assistant Blair, results in immediate cannibalism as they make a meal out of the other Watcher's assistant. The typical terrible house usually includes some sort of macabre shrine to the presiding mother

figure, and in "Helpless," Kralik literally has Joyce bound and gagged in an inner chamber. He has also wallpapered at least one entire room with Polaroid shots of her from different angles. And the tiny, dark room in which he has trapped Joyce turns out to be attached to a tunnel-like laundry chute, as we learn when Buffy jumps down it to find and save her mother. Finding Joyce becomes a trip back to the womb for Buffy, surely significant on her birthday.

(7) This observation leads us to the last figure in both Clover's and Whedon's equations: the Final Girl. "The image of the distressed female most likely to linger in the memory is the image of the one who did not die: the survivor, or Final Girl," as Clover names her (201). The Final Girl embodies abject terror; she alone looks death in the face, but she also finds the strength to "stay the killer long enough to be rescued . . . or to kill him herself." In the first option, Clover likens the Final Girl to "Red Riding Hood, saved through male agency," for all her survivor pluck (203). But the second version of the Final Girl, who becomes more popular in American slasher films of the late 70's to mid 80's, needs no male savior. And unlike the classic horror movie *Psycho*, the lower-brow slasher film presents the Final Girl as the main character from the outset; the fan can identify her instantly because "[s]he is the girl scout, the bookworm, the mechanic. Unlike her girlfriends, she is not sexually active . . . Above all she is intelligent and resourceful in extreme situations . . . although she is always smaller and weaker than the killer, she grapples with him energetically and convincingly. The Final Girl is boyish, in a word."

(8) Whedon's victim-hero meets some of these requirements, but radically departs from others. Crucially, in "Helpless," it takes Buffy becoming a "normal girl" first in order to become a "Final Girl" by the episode's end. At first, this seems like wish fulfillment for Buffy – after all, the slayer spends the first two seasons of the show wishing she were "normal." But by this point in the series, Buffy clearly enjoys her powers, and she enjoys them in a way that aligns her more with the slasher Killer than with the Final Girl. The episode opens with Buffy play-fighting with her vampire boyfriend, Angel. She and Angel "aren't having satisfaction in the personal sense" for all their grappling and straddling, because to do so would make Angel lose his human soul and become the evil (and Latinate) Angelus. After she leaves Angel's mansion, Buffy visits Giles for a training session, during which her anxious handling of a phallic-looking crystal and her obvious need to "work off extra energy" by patrolling for vampires cuts the session short. But not so short that we don't witness Giles hypnotizing Buffy by telling her to look at the "flaw at the center" of a large blue crystal, and then injecting her with a huge needle. The moment couldn't be more disturbing: Giles, usually more a father figure than mentor, performs his actions coldly and without expression. When next we see Buffy, she wears pigtails and a baggy green jacket, and ruthlessly engages in torturing a vampire, throwing him down a playground slide and taunting him verbally. Buffy exchanges the sex she can't have for the violence she can. She becomes the classic slasher-film sadist, but even as she enacts the role, she experiences a dizzy spell. Suffering from a latter day version of greensickness, the sexual frustration associated with unmarried, often anemic girls, Buffy quickly becomes the victim. The vampire she has been pursuing turns the tables, straddling her in the way she straddled Angel during the mock fight, and, pressing her own stake to her heart, whispers obscenely "Let me know if I'm not doing this right."

(9) Though Buffy escapes this sexualized encounter, she loses her self-confidence. In a conversation with Giles, she announces: "I have no strength, no coordination. I throw knives like . . . like." "A girl?" Giles suggests. "Like I'm not the slayer," Buffy responds. When Willow asks her what will happen if she doesn't get her powers back, Buffy suggests there may be a "whole lot of good sides to it," but stops fantasizing about normalcy almost immediately. And again, in a conversation with Angel, Buffy expresses her fears of becoming normal: "I've seen too much now. I know what goes bump in the night. Not being able to fight it —what if I just hide under my bed, all scared and helpless?" The last thing Buffy wants to be at this point in the series is a normal girl. In voicing these anxieties, Buffy equates "normal" with "helpless," a move that gives the episode an almost allegorical quality.

(10) When Buffy first encounters Kralik in a dark alleyway, she wears a Red Riding Hood jacket, the same jacket Kralik later wears to trick Joyce into coming outside the house (and, indeed, the same jacket Buffy will wear ironically in Season 4's Halloween episode ["Fear, Itself," 4004]). But in this scene, she runs away like Whedon's archetypal blond victim or Clover's first version of the Final Girl, and only escapes because



Giles turns up to save her. Not until Buffy discovers Giles' betrayal and her mother's kidnapping does she become the second version Final Girl: she enters the Terrible Place of her own free will, wearing her girlishness and vulnerability with discomfort now that she has nothing to back it up. The male agency that authorized her power has betrayed and failed her, and she faces the Killer alone, de-phallicized without her stake and strength. She finally kills Kralik in the room containing Joyce by secretly filling his glass with Holy Water – when he takes his pills, Kralik drinks the water and disintegrates from the inside out. Buffy exchanges her usual stake for holy water (a weapon so un-phallic as to be feminine): here she truly departs from Clover's Final Girl. Clover explains that part of the satisfaction the audience derives when the Final Girl stabs, castrates, or otherwise penetrates her pursuer rests on the fact that "all phallic symbols are not equal" (198). Just as the Killer typically uses, among other things, "teeth and [hypodermic] needles" because they are "personal extensions of the body that bring attacker and attacked into a primitive, animalistic embrace," the Final Girl usually turns the phallic object on her killer (198). But Buffy's holy water suggests a different kind of strength, still related to the patriarchal system that makes holy water holy, but nowhere near as symbolically masculinized as the stake. As Kralik turns to dust, Buffy says: "If I were at full Slayer strength, I'd be punning right now." She can't enjoy the death, and the trauma of being normal renders her a cynic instead of a sadist. Her last words to Travers after he tells her she passed the Cruciamentum but fires Giles for helping Buffy survive, are "Bite me": she equates the Council patriarch with Kralik in this moment and identifies the system as the monster which authorizes but also threatens her own power. Here, Buffy takes her first step towards breaking from the Council, which she does later in the season ["Graduation Day, Part II," 3022]: once she labels the patriarchy "monster," it becomes her duty to work against it.

(11) It seems to me that when Joss Whedon created the 1992 film *Buffy the Vampire Slayer* he effectively took up the gauntlet that feminist film critics like Clover threw down, but the way he intensified *Buffy* for TV in 1997 makes it a better vehicle for exploring complicated "psychosexual" issues. He also aims his show at young women rather than men, as the recent inclusion of the Dawn character may indicate. Whether Whedon reads film criticism or not, he and Clover appear to come to the slasher aesthetic with a common goal. They both want to recuperate horror as a space in which sex and gender, among other things, can be explored boldly, through metaphors that anyone with a feminist decoder ring can interpret. Though the show often gets criticized for toting a pretty, stylish, slim hero, Buffy's stereotyped femininity is surely part of the point. Perhaps Buffy represents the middle rather than the most progressive end of the continuum of Final Girl victim-heroines, but whether or not this actually indicates a "visible adjustment in the terms of gender representation" remains to be seen (Clover 221).

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[1] Lisa Kincaid, "Mister Furious," *The 11<sup>th</sup> Hour Web Magazine* (Issue 11, April 2000, <http://www.the11thhour.com/archives/042000/features/fury4.html>).

[2] Clover's "Her Body, Himself" exists as a chapter in *Men, Women, and Chain Saws*, but my citations are from its earlier incarnation as a journal article in *Representations* (Number 20: Fall 1987, pp. 187-228).

[3] Though the episode's dialogue changes from shooting script to transcript, the set descriptions I found there confirmed my guesses about the atmosphere the writers/directors intended to create.



**Janet K. Halfyard**

## **Love, Death, Curses and Reverses (in F minor): Music, Gender, and Identity in *Buffy the Vampire Slayer* and *Angel***

(1) Music plays an important role at a number of different levels in *Buffy the Vampire Slayer*. There is a great deal of source or diegetic music in the series, mainly issuing from The Bronze, very much the characters' "third place." In fact, in seasons one through three, we spend more time with the "Scooby Gang" at The Bronze than in any other place except the school and its library. Music in this environment forms part of the characters' sense of identity, a youth sub-culture defined by its music, very much "music their parents wouldn't like." [1] Giles appears at The Bronze in the pilot episode and thereafter is notable for his absence from it. In "Wild at Heart" (4006), his appearance, immediately following Willow's comment that The Bronze is the "one place that you can come back to where everything's predictable" serves to underline the very abnormality of his presence, an adult in their space.

(2) The role of diegetic music as a means of constructing identities is also present in the representation of music-making as a liberating act, a freedom from social constrictions: it is significant that both the werewolves, Oz and Verucca, are musicians in bands that play at the Bronze; and, again in "Wild at Heart," having seen Giles' record collection, Oz defends Giles' presence there on the grounds that "he was an animal in his day."

(3) The non-diegetic music also plays a role in the construction of identity in the season. This essay examines how identity is both constructed and reflected in the music of *BtVS* and the companion series, *Angel*, focusing on the opening credit sequences of both series and the theme tunes that are therefore closely identified with not just the series but with their title characters. The music can be looked at from two different perspectives: in terms of the relationship of these themes to each other and to other music associated with horror genres; and in terms of how music itself can communicate information to the audience about the identity of the character it represents. The first four notes of Nerf Herder's theme for *BtVS*'s opening credits carry a wealth of intertextual associations:

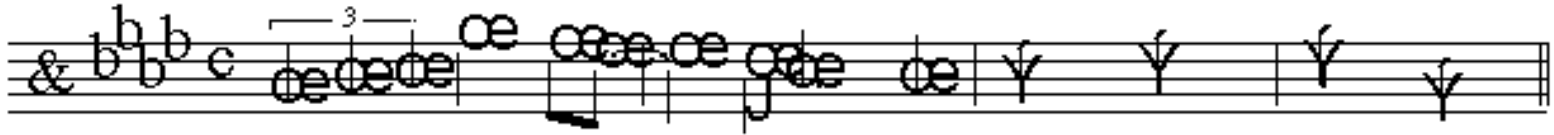


(4) Firstly, there is the instrument itself: we have the sound of an organ, accompanied by a wolf's howl, with a visual image of a flickering night sky overlaid with unintelligible archaic script: the associations with both the silent era and films such as *Nosferatu* and with the conventions of the Hammer House of Horror and horror in general are unmistakable.

(5) The organ has become a signifier for horror, starting with its explicit diegetic use in *Phantom of the Opera*, and then becoming a feature of horror in its own right, with Dr Jekyll playing the organ in *Dr Jekyll and Mr Hyde* (1932) and the sound of the organ becoming synonymous with Hammer Horror in the 1960s and 70s. In more recent times, the use of the organ has become both a comic and ironic gesture, found in films such as the comedies *The 'Burbs* (1988) and *Dracula: Dead and Loving It* (1996), as well as more obvious Hammer successors like *House on Haunted Hill* (1999). The theme of *BtVS* starts with this organ horror signifier but then instantly changes its message. It removes itself from the sphere of 1960s and 70s horror by replaying the same

motif, the organ now supplanted by an aggressively strummed electric guitar, relocating itself in modern youth culture, relocating the series in an altogether different arena than that of both Hammer and its spoofs.

(6) The theme for *Angel* is, on the surface, entirely different from that of *BtVS*: tempo and texture are certainly noticeably different from the driving forces of Buffy's music. However, not only are both themes in the same key, F minor, but the first four notes, which in *BtVS* are the notes from which the entire theme tune is derived, are also the first four notes of *Angel*'s theme, the fourth note (E flat) be transposed up an octave in *Angel*'s music, rising instead of falling as it does in *BtVS*:



(7) Whereas Buffy's basic theme is only four notes, Angel's is, interestingly enough, 13 notes long,<sup>[2]</sup> that 13 and all its associations with bad luck and the forces of evil providing a neat (if probably unintentional) metaphor for his status as demon. The similarities of key and motif between *BtVS* and *Angel* are a thinly disguised means of reasserting the eternal bond between the two characters—although they are separated (into two series, apart from anything else), they will always be connected: the shared motif stands as a symbol of their love and also of their separation. The differences between these themes, however, are just as interesting and speak more clearly to the idea of music as identity.

(8) One of the most striking differences between the two theme tunes is their mood. Buffy's theme is for amplified rock band, and the melodic line is carried by an increasingly frenetic electric guitar. Angel's theme is more obviously lyrical, slower paced and written largely for acoustic instruments: piano and cello dominate the melodic line. One could easily argue the appropriateness of this on the grounds that Buffy is a modern girl, and therefore more likely to listen to the kind of music heard in her theme, identifying with it and being identified by it on grounds of her youth and chosen cultural environment, particularly the Bronze. Angel, meanwhile, is an 18th century Irish vampire: rock music is certainly not "his" music in terms of his somewhat unusual age group or culture, and so a more classical and slightly Irish-folk sounding theme is one that he might identify with more readily. However, what cannot be ignored about the two themes is that it can be argued that Buffy's music is coded male, and Angel's is coded female.

(9) Some of the most systematic work on audience reception of film and television music has been done by Philip Tagg with Bob Clarida and Annahid Kassabian. Tagg's reception test is impressively straightforward: ten tunes (taken from a range of film, TV, and popular music) are played, and participants are asked to write down any verbal-visual associations (VVAs) that occur to them in response to the music. This test was carried out between 1979 and 1986 with groups of students in Sweden (92% were Swedish). 70% of them had no formal musical training and had for the most part not encountered this music before, so could not be influenced in their responses by knowledge of the films and TV programs for which the music had been written.

(10) The test generated a large amount of data, and of the various analyses that have resulted from it; of the most interest here is Tagg's 1989 paper, "An Anthropology of Stereotypes in TV Music?" This puts forward an analysis of gender-associative responses to certain kinds of music by establishing which tunes produced VVAs of a man or men, which of a woman or women, and which of mixed-sex couples. To summarize, from this it appeared that four of the ten tunes might be characterized as "female," in that they produced significantly more female VVAs than male; that the VVAs of four of the other tunes were predominantly male; and that two could not clearly be categorized. Using the four "male" and four "female" tunes, the music's characteristics were analyzed to see if there were musical qualities common to the two groups of tunes. Bearing in mind the music of *BtVS* and *Angel*, these are some of Tagg's findings:

Musical parameter	Male characteristic	Female characteristic
Tempo	Faster	Slower

Note values[3]	shorter (therefore appearing faster)	longer (therefore appearing slower)
Rhythm	more rhythmic irregularities (e.g. syncopations, repeated notes)	more regular: normal dottings and divisions of note groups.
Phrasing	Staccato, quick repeating notes	Legato, smooth and flowing
Dynamics	Same volume throughout	Phrases get louder, then softer
Instruments(melody)	electric guitar, synthesizer, trumpet, percussion	strings (e.g. violin and cello), flute, piano
Instruments (accompaniment)	Strumming guitars, brass, synths, percussion	Strings, piano, woodwind

(11) The above is, in many ways, a very good description of the two theme tunes under discussion here, but with Buffy's corresponding far more closely to the male category and Angel's to the female. In particular, the audible pulse of *BtVS* is around 200 beats per minute, while *Angel* is closer to 126. Note values in *BtVS* are noticeably shorter than those in *Angel*. The basic pulse of *BtVS* is subdivided into two throughout the accompaniment and even in the final stages of melody line, making the music seem to increase in tempo towards the end. Angel's music is smooth and flowing, with a dynamic shape to the phrases and a melodic line that concentrates on cello and piano; Buffy's music remains at a similar volume throughout, although it gradually gets higher in pitch; and it uses the rock band line up implied by the male side of Tagg's analysis. In terms of rhythm, it has both male and female qualities in that it is characterized by "male" repeated notes (strumming) and "female" regularity. In that it is significantly syncopated, Angel's melody also has characteristics associated with male rhythm.

(12) Tagg also describes the shape of the melodies in the study. Male melodies tend to have their highest notes on the first accented note of the complete motif, which is hard to argue for the theme of *BtVS*, but neither does it describe *Angel's* melody. However, female melodies, Tagg observes, have either an "up-and-back-down" or "down-and-back-up" contour, and have "generally descending tendencies," which may include drops of as much as a sixth that aren't found in the equivalent male motives. Angel's theme is clearly of the "up-and-back-down" variety and it rises for only three notes before descending for six, rising for another two and then dropping suddenly by a fifth: the trajectory of the melody is very much downward, the final note being considerably lower than the starting note. While Buffy's theme is made up of fournote motifs which often end on a note lower than the starting note, the theme as a whole has an unquestionably rising tendency, so while the melodic shape does not obviously fit the male pattern, it is also not obviously female, while Angel's is. [4]

(13) This musical gender reversal leads to the question of whether it is a reflection of similar reversals in the characters' coding within the narrative: are Buffy and Angel gender-reversed in the way their characters are positioned and portrayed?

(14) Representation of Buffy as a heroine reveals how she rewrites the rules of the heroic in relation to the female. In fact, some of the differences in *BtVS* as a whole become more apparent when it is set alongside a superficially comparable series such as *Charmed*. Both have strong female protagonists with "special powers" and a mission to protect the world from evil; both are supported by supernatural men whose very nature makes normal romantic relationships highly problematic, Leo the "White Lighter" being the rough equivalent of Angel (although Leo also combines this role with characteristics of the "Watcher"). Nevertheless, one only has to look slightly closer to see that the two series are positioned very differently, not least by the fact that in *Charmed*, there are very rigid boundaries separating good and evil: in direct opposition to the moral codes of *BtVS*, in *Charmed* it is a very much a case of "demons bad, people good," a position that *BtVS* explicitly rejects. [5]

(15) Other aspects of Buffy's position in relation to the Halliwell sisters are also interesting in terms of Buffy as new kind of female hero. *Charmed's* heroines are a trio of young women who work in collaboration, their powers mutually complementary; Buffy essentially works alone. The principal members of the "Scooby Gang" support her, but their role is often peripheral or takes the form of providing distractions: Willow's use of the internet and her spell casting both fall into this category; Xander is frequently perceived as a hindrance and his best form of help comes from his passive pseudo-memory of tactical knowledge rather than any ability to act; Giles is essentially a walking reference library. The *Charmed* trio's mutual interdependence (they can only perform advanced magic together, drawing on "the power of three") reinforces the idea of women as sociable, working best in cooperative groups, while Buffy's fundamental aloneness corresponds more closely to classical ideas of the hero. Luke Skywalker, Indiana Jones and even Superman (particularly in his 1990s TV incarnation) all have their support networks of friends who provide them with information, technical and emotional support (as well as

providing distractions to create opportunities for the hero to act), but when it comes down to the moment of confrontation, the hero must prevail alone. This scenario is repeated in the relationship between Buffy and her gang as well as in the perpetual problem of her super-powers being a source of friction in her relationships. Even in the penultimate episode of season four ("Primeval," 4021), when the Scooby Gang perform their most daring spell ever to allow Buffy to draw on the combined powers of all the Slayers, she is physically separate, the only character actively engaged in the confrontation with Adam. The gang are in another room, lending passive, psychic support to Buffy as narrative agent, a role traditionally associated with male agency rather than female, and this is one of the reasons that Buffy appears to acquire the characteristics more of the hero rather than of the heroine. The whole question of power and agency is also differently defined between the Halliwells and Buffy. Their strength is supernatural, magical, a power of mind and spirit which seems a more obvious type of power for a woman to possess, as in terms of physical strength, women cannot compete with men—except, of course, that Buffy can. Her power lies in *preternatural* strength which is therefore defined not as magical but out of the ordinary course of nature: she is superhuman, not a witch. Her agency lies not in the mind (there is always a measure of surprise when Buffy gets good grades) but in physical strength, again putting her more clearly in the realm of male action heroes.

(16) The politics of her sexual behavior also cross a conventional gender boundary, corresponding more to what we might associate with male behavior in film and TV narratives than female. As has been observed by Gina Wisker:

Buffy does not buy into the conventional safety constructions of young women in conventional horror. . . . she is a modern young woman without either being a pure virginal character or a rampant femme fatale.

In the same way that both the filmic Batman and James Bond, in his Dalton and Brosnan incarnations, have a moral code that allows them to have one romantic relationship in each film, so Buffy is (quite literally) serially monogamous, Angel being her partner in the early seasons and Riley more recently. In managing to negotiate a space for herself in which she can have more than one sexual relationship without appearing to compromise the moral integrity her calling demands, she places herself in a territory traditionally reserved for heroes, for whom sexual partners—"getting the girl"—have always been an expected perk of the hero's job. This is not to say that Buffy is in any way not female, but that her behavior, her narrative function and her music all indicate a subversion of behaviors, narratives, and music that are more usually a male preserve. This is, perhaps, the essence of her "girl-power" (Wisker), the appropriation for herself of territory (and music) that has previously been largely unavailable to women.

(17) Angel's position is equally unusual, and this reflects the ambivalence of his music. Again, much is revealed by returning to the comparison with the composition of the group in both *BtVS* and *Charmed*. Buffy's gang is a rather amorphous body: there are the four main characters, but also a variety of hangers-on, which include Angel himself, Faith, Anya, Tara, Oz, Riley and even Spike. Angel's "gang," however, is a very consistent three, even if a different three in the first and second halves of season one, Doyle being replaced by Wesley.<sup>[6]</sup> However, the profile of *Angel's* trio, especially in season two, is surprisingly similar to that of *Charmed's*. "Seriousness" runs in direct correlation to age with Angel and *Charmed's* Prue as the "most serious" and least likely to smile, characters who hold the position of most responsibility and authority within the group. Cordelia and Phoebe, the two youngest characters in each trio, are both viewed (without necessarily a great deal of evidence) as the most prone to irresponsibility, even if Phoebe is less of an archetypal airhead than Cordelia has always been set up as; and Wesley and Piper hold the middle ground, displaying varying levels of both sense and silliness, although the difference is most dramatic in Wesley, where his fluctuation between competence and incompetence is frequently used to comic effect.

(18) The same pattern runs true on an active/ passive power scale. Angel and Prue have the most developed powers and greatest physical strength derived from supernatural sources, Prue being able to move objects (e.g. hurl people against walls), as well as being able to astrally project herself—neither of her sisters has more than one power. Piper can "freeze" everything and everyone around her, so while she cannot act directly, she can prevent (or delay) others acting against her. Comparably, Wesley has the Watcher's knowledge (which often serves a similar purpose) and a fair degree of physical strength with which to make an impact, if a less profound one than Angel. Meanwhile, Phoebe and Cordelia share a near identical and entirely passive gift: each is subject to visions of innocents in need of help.

(19) Where Buffy ultimately acts alone, Angel is more dependent on his group in order to be able to act: Cordelia

provides him with the impetus for action, whereas the Scoobies tend to respond to danger after it appears. Likewise, where Buffy's group tends to shift to include temporary and "part-time" members, Angel's is much more of a fixed entity, working more like the cooperative female group of the *Charmed* sisters; and although both trios have a support group of friends, particularly police contacts, none of them are ever truly brought into the group: they may assist, but they always remain outside the core of three. This is also an explicitly female construct: heroes (with the possible exception of Batman and Robin) do not work in permanently formed groups, whereas supernatural females have been working in groups of three since the Greeks: the Fates, Gorgons, Graeae, Hesperides and Furies are all trios of magical sisters, and the model for others throughout Western history from the three witches of Shakespeare's *Macbeth* to the three of *Charmed*: and the familial aspect of the various "three sisters" can be carried over to Angel's realization, through Cordelia's assertion at the end of *Angel* season two that he, Wesley, and Cordelia are themselves a family unit.

(20) This formation of a cooperative, mutually interdependent group, then, is one aspect of "female" coding in *Angel* that can be seen mirrored between the musical and narrative constructs. In addition to his distinctly gender-ambivalent name, some of the "feminized" qualities that are most obviously attributed to Angel himself relate to his curse, which simultaneously prevents him from functioning either as a vampire or as a human. His moral code, imposed on him by the acquisition of a soul, means that he cannot bite ("because it's wrong" as Faith might tell us, pretending to be Buffy) and he cannot have sex with the woman he loves lest it make him happy and turn him evil. Given that the vampire's bite is conventionally seen as a sexual metaphor, a sublimation of the erotic impulse, Angel is effectively doubly castrated (voluntarily, on both counts, as it turns out) which, while not making him female certainly doesn't allow him to act as a classically male character. He is forbidden both his primary function as vampire and also as the romantic lead—in both cases "getting the girl" is not an option he allows himself. Yet, just as Buffy is all woman, if a new kind of heroine, so Angel is clearly a romantic male figure within both narratives; and the music does, in fact, remind us of this. During the title sequence of *Angel*, at the point where David Boreanaz's own name credit is shown over several shots of Angel in action, the (female) cello is replaced as the principal melodic instrument by the (male) electric guitar. This substitution lasts exactly as long as Angel/Boreanaz's personal credits, the cello taking back the melody after four measures as Cordelia's image appears. Angel's various dualities (man/ vampire, lover/ celibate, vulnerable/ immortal) are clearly reflected in the male/female duality of his music's construction.

(21) *BtVS* and its spin-off, *Angel*, have attracted attention because of the way in which they transgress boundaries. It is not necessarily anything so simple as blurring: if a boundary, such as male and female codings in music, is blurred, then it loses its ability to reveal anything meaningful. Instead, *BtVS* and *Angel* acknowledge and even rely on the fact that the boundaries are there but cross them anyway in order to reveal a world more subtle and complex in its construction than film and TV horror narratives have usually allowed. This subversion of long-maintained constructs appears to extend to every level; and so it should probably not surprise us that it can also be found in the music that identifies the title characters.

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[1] Editors' note: see S. Renee Dechert's essay "This is Oz. He's in a Band": *Buffy the Vampire Slayer* and the Rhetoric of Music" forthcoming in *Fighting the Forces: What's at Stake in Buffy the Vampire Slayer*.

[2] It could be interpreted as 14 but a) the 14th note is the first note of the next phrase and b) that 14th note should simply be another single step fall from the D flat onto the C; instead, it's a leap to the F, in order to begin the second phrase in the same way as the one before.

[3] For the benefit of those unfamiliar with music terminology, note values refers to how the basic beat of the music is subdivided. If the basic beat is a crotchet (quarter note) this can be subdivided into smaller values such as 2 quavers (8th notes) and 4 semi-quavers (16th notes). The smaller the note value, the more sounded notes there are per measure and the faster the music seems to be going.

[4] Tagg makes it clear in his paper that the analysis and its conclusions apply to the 8 tunes that he is considering; and it must be acknowledged that there is quite often a cross over between what he describes as 'female' music and music that is sometimes used to describe heroic men within film soundtracks. However, both Tagg and I are not analyzing underscore music here, but theme tunes, which (as writers such as Gorbman (1987) have pointed out) tend to give the perceiver a great deal of information about the nature of what they are about to watch (e.g. jazz usually implies film noir or some other kind of crime drama) Most film and TV genres are associated with particular musical styles and will give us coded information about the narrative that is to follow.

[5] See, for example, Buffy's argument with Riley in "New Moon Rising" (4019).

[6] Editors' note: in seasons two and three, *Angel's* gang has, of course, added two new members: Gunn and Fred.





**Words from the Hellmouth:  
A Bibliography of Books on *Buffy the Vampire Slayer***

**Revised and Expanded, March 2003  
Compiled by J. Gordon Melton**

Critics of the horror genre will discuss through future decades the reasons that a show seemingly developed for teenagers became a runaway hit for vampire fans of all ages and was able to move Anne Rice's novels, which had dominated the vampire world for a decade, off center stage. Part of the answer must include the original twist of the vampire myth created by Josh Whedon and the very fine writing done by Whedon and those whom he brought around him to script the episodes. However, the answer much go beyond those two important observations, to the additional characteristics—the obvious inclusion of a strong feminist theme, the action orientation of the Hong Kong kung-fu movies, and vampires who bite and suck.

Whedon's original approach to the vampire myth is rather vague about the ultimate source of the cosmos, but concentrates on the more immediate battle between good and evil between the "powers that be" and the forces of supernatural evil that once overran planet earth. These forces have been pushed back into the nether reaches, but are constantly trying to return through the Hellmouth, which Whedon locates in Sunnydale, a small California city that bears a remarkable resemblance to Santa Barbara. (There is found in the sleepy town of Cascais, Portugal, an original Hellmouth, so designated because of an unusual rock formation that an angry sea had carved out of the rugged shoreline.) The world is inhabited by a spectrum of demonic characters, the most important for the series being the vampires. To keep the vampires in check, the cosmos spits up the Slayer, a young female with some extraordinary abilities whose destiny is to keep the vampire population in check.

Vampires are deceased humans reanimated by invading demonic spirits. When killed, they immediately disintegrate into dust, a convenient revision of the vampire myth, which keeps the authorities uninvolved since the Slayer does not leave a pile of corpses behind no matter how many she eliminates. Vampire have the memory of the person whose body they inhabit, but no soul, hence no conscience. Angel, the vampire who falls in love with Buffy, is cursed with a soul/conscience that continually wars with his vampiric urges, thus creating his special hell. Among all the monsters that appear in horror literature, the vampire arose as a unique being that could move among humans incognito. While the original literary vampires rarely rose above the cardboard figures that characterize the villain in most horror novels, it always had the possibility of development as a character, a potential discovered in the 1970s by Dan Curtis (*Dark Shadows*). The explosion of interest in vampires in the last generation can be attributed to the popular discovery of the real Dracula in Raymond T. McNally and Radu Florescu's *In Search of Dracula* (1972) and the development of vampires as sympathetic characters by novelists Chelsea Quinn Yarbro, Fred Saberhagen, and Anne Rice and the *Vampirella* comic book.

However, this modest work is not about vampires, the last generation of cinematic and literary effort to grow vampires, or even Buffy and her cohorts, but one set of vampire books. As *Buffy the Vampire Slayer* inserted itself into popular culture, its success has been demonstrated in the appearance of an array of paraphernalia from trading cards to action figures, from clothing to jewelry. There are Buffy coffee mugs, Buffy comics, Buffy candy, and Buffy mouse pads. Sarah Michelle Gellar and the cast's pictures regularly appear on magazine covers, posters, and tee-shirts. However, the large number of books that have been published are most indicative of the role that Buffy has come to hold on its youthful audience as thousands are ready not only to devote an hour a week to the show and decorate their walls with celebrity pictures, but invest some time and energy in reading. As with the Harry Potter series, educators have welcomed Buffy as an additional tool in the development of the reading skills in the next generation.

As one might expect, the first books to appear were novelizations developed from the shows scripts, however, almost simultaneously original novels expanding the storyline of the series (Cover, Gardner, Vornholt) were also produced. Also, the first of the fan books, including a guide to the first two seasons, heralded the many nonfiction books that would flood the market season by season as the show developed and spun off the *Angel* series. The list below is comprehensive of the books that have been published from 1998 through December 2002. Obviously, an uncounted number of books are in various stages of production, but only those that had reached the shelves are cited. It is assumed that additional revisions of this bibliography will be necessary.

## **Fiction**

Buffy novels come in two basic varieties, original novels that develop story lines not apart of the television series and novelizations of usually two or three of the televised episodes that emphasize a singular theme or character tying the selected stories together. Each novel is developed as a complete piece of fiction and can be so read, but they are best read in conjunction with a knowledge of the series and as an extension of it and its mythology. Authors also assume that most readers have a prior knowledge of the main characters. Richie Tankersley Cusick did the novelization of the original Buffy movie, and was selected to do the novelization of the original double episode of the series. More recently, several collections of short stories and reprints of the scripts of the first two seasons have appeared.

While the average bookstore places all the Buffy books together in the young adult fiction section, the publisher (Pocket Books) has divided the novels into those published for the more youthful audience (high school and even junior high school), and those aimed at a more mature (young adult) audience. Among the former are all of the novelizations from the television series (and the *Buffy* movie), some of the original novels, and the several single volumes of short stories. Original novels include:

*Blooded*  
*Coyote Moon*  
*Crossings*  
*Deep Water*  
**Doomsday Deck**  
*The Faith Trials*  
*Ghoul Trouble*  
*Halloween Rain*  
*Here Be Monsters*  
*The Last Slayer 1-4*  
*Little Things*  
*Night of the Living Rerun*  
*Power of Persuasion*  
*Unnatural Selection*  
*Visitors*

These novels were originally published under the "Archway" imprint and more recently from "Simon Pulse." Novels specifically for post-high school readers, and published under the "Pocket Books" imprint, are:

*The Book of Fours*  
*Child of the Hunt*  
*The Evil that Men Do*  
*The Gatekeeper Trilogy (Out of the Madhouse, Ghost Roads, Sons of Entropy)*  
*Immortal*  
*Obsidian Fate*  
*Oz: Into the Wild*  
*Paleo*  
*Prime Evil*  
*Resurrecting Ravana*  
*Return to Chaos*  
*Revenant*  
*Sins of the Father*  
*Spike and Dru: Pretty Maids All in a Row*  
*Tempted Champions*  
*These Our Actors*  
*The Unseen Trilogy (The Burning, Door to Aternity, Long Way Homr)*  
*The Wisdom of War*

In addition there are a set of novels, now (December 2002) sixteen in number, related to the Angel series. All have been published under the Pocket Pulse imprint. The initial offering in the Angel series was a novelization of the show's first episode. Having relocated to Los Angeles, he seeks to redeem himself by assisting those in trouble. He is aided in his redemptive quest by Buffy's former classmate Cordelia, and by Doyle, a half-demon, whose visions guide the trio to their next target. Since Doyle's death, Cordelia has become the bearer of the visions. The majority of titles to date take place during the first season prior to the death of Doyle, though the most recent volumes have moved to the second season and include the current major characters: Gunn, Wesley, and Fred.

The original Buffy novels include the main characters of the television series—Buffy, Willow, Xander, Cordelia, Angel, and Giles. Different novels also introduce the other major character who have come and gone such as Oz, Willow's werewolf boyfriend. The most recent novels are located after season three and recognize the departure of Angel (and Cordelia) to Los Angeles. Also the *Unseen* trilogy became the first crossover novel to bring Buffy and the Slayerettes together with Angel,

Cornelia, and their Los Angeles colleagues.

With the popularity of the Buffy series in Europe, the novels began to be translated into French, German, and Italian. The foreign language editions that have appeared as of the end of 2002 are listed below as part of the annotation to each novel. I want to thank my colleague, religious studies scholar Massimo Introvigne, for his assistance with this aspect. He maintains a vampire popular culture Internet site with a special emphasis on Buffy books, from his base in Turin, Italy, which may be accessed at <http://www.cesnur.org>. Interestingly, though Buffy now appears in a variety of Spanish-speaking countries, no Spanish translations of the novels have as yet surfaced. Meanwhile, the Italian series of novels has been cancelled, though the German and French translations still appear regularly.

Those who follow the Buffy series, be they Harvard Divinity professor or teenage television addict, have become attached to a set of characters whom they all know (or knew) in high school. They can identify intimately with at least one of them, while another is the object of their affections. Viewers have gone through all of the human situations depicted in the series. However, above and beyond the very real human situations, the Slayerettes must encounter an array of supernatural creatures. These creatures become the building blocks of the fantasy world that Joss Whedon has imagined. The believability of the fantasy and the cosmos it projects over against the secularized mundane life of twenty-first century viewers/readers provides one important segment for exploration of the Buffy phenomenon. Hence, the annotations below are directed primarily at identifying the particular entities (vampires, demons, or particular monsters) that are encountered in each novel.

## Fiction



**Angel: The Longest Night.** New York: Simon Pulse, 2002. 405 pp. pb. Short story collection.

A collection of short fiction written by many of the authors of the Buffy and Angel novels such as Christopher Golden, Nancy Holder, Jeff Mariotte, Yvonne Navarro and Scott Ciencin.

**Buffy the Vampire Slayer: How I Survived My Summer Vacation.** New York: Pocket Pulse, 2000. 276 pp. pb.

It has been noted that the vampire myth is particularly adaptable to the short story, a fact this collection readily demonstrates. This volume was the first of the several short story collections published to date.

**Buffy the Vampire Slayer: Tales of the Slayer. Vol. 1.** New York: Pocket Pulse, 2001. 276 pp.

A collection of short fiction featuring stories not of Buffy, but of the different slayers that preceded her through the centuries. Authors include Nancy Holder, Mel Odom, Christie Golden, Yvonne Navarro, Doranna Durgin, and Greg Rucka. Additional volumes with similar stories are projected.

**Buffy the Vampire Slayer: The Script Book. Series 1, Volume 1.** New York: Pocket Books, 2000. 382 pp. pb. Oversize format.

This volume reprints the shooting scripts of the first six episodes of season one of the television series: "Welcome to the Hellmouth," "The Harvest," "Witch," "Teacher's Pet," "Never Kill a Boy on the First Date," and "The Pack." This volume is of special importance as the two stories present an initial outline of the Buffy mythology, aspects of which would be developed later in the series.

**Buffy the Vampire Slayer: The Script Book. Series 1, Volume 2.** New York: Pocket Books, 2000. 388 pp. pb. Oversize format.

This volume includes the shooting script of the last six episodes of the first season of the television series: "Angel," "I Robot, You Jane," "The Puppet Show," "Nightmares," "Out of Sight, Out of Mind" (which aired under the title "The Invisible Girl"), and "Prophecy Girl."

**Buffy the Vampire Slayer: The Script Book, Series 2, Volume 1.** New York: Pocket Books, 2001. 332 pp. pb.

This volume includes the shooting script of six episodes from of the second season of the television series: "When She Was Bad," "Some Assembly Required," "School Hard," "Inca Mummy Girl," Reptile Boy," and "Halloween."

**Buffy the Vampire Slayer: The Script Book, Series 2, Volume 2.** New York: Pocket Books, 2001. 338 pp. pb.

This volume includes the shooting script of six episodes from of the second season of the television series: "Lie to Me," "The Dark Age," "What's My Line?, Part One," "What's My Line?, Part Two," "Ted," and "Bad Eggs."

**Buffy the Vampire Slayer: The Script Book, Series 2, Volume 3.** New York: Pocket Books, 2001. 304 pp. pb.

This volume includes the shooting script of five episodes from of the second season of the television series: "Surprise," "Innocence," "Phases," Bewitched, Bothered, and Bewildered," and "Passion."

**Ciencin, Scott. Buffy the Vampire Slayer: Sweet Sixteen.** New York: Simon Pulse, 2002. 211 pp. pb. Original novel.

German edition as: *Buffy im Bann der Dämonen: Die Versuchung*. Köln: VGS/ProSieben, 2002. 179 pp. hb.  
Trans. by Thomas Ziegler.

Dawn's new friend Arianna is about to reach her sixteenth birthday. The two have bonded because both feel different from most of their peer group. In Arianna's case, she is part human and part demon aspect, the latter aspect being the source of potentially great power and evil. Buffy becomes the catalyst for Arianna's forced choice between her human or her demon side.

**\_\_\_\_\_, and Dan Jolly. Angel Vengeance.** New York: Simon Pulse, 2002. 338 pp. pb. Original novel.

Angel Investigations encounters the New Age in the person of Lily Pierce, a motivational speaker whose New Life Foundation promises a world of fulfilled dreams. However, beneath the mild exterior is a secret apocalyptic menace.

**Cover, Arthur Byron. Buffy the Vampire Slayer. Night of the Living Rerun.** New York: Archway/Pocket Books, 1998. 178 pp. pb. Original novel.

French edition as: *Buffy Contre les Vampires: Répétition Mortelle*. Paris: Fleuve Noir, 1999. 186 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 4.

German edition as: *Buffy im Bann der Dämonen: Die Nacht der Wiederkehr*. Köln: VGS/ProSieben, 1999. 155 pp. hb. dj. Trans. by Barbara Frost.

Buffy and her friends have been drawn into a new conflict with the Master (her major nemesis from Season One) as she is sucked into the past. The Master has set up a replay of the moment he was trapped in another dimension and this time hopes for a different outcome.

**Cusick, Richie Tankersley. Buffy, the Vampire Slayer.** New York: Pocket Books, 1992. 183 pp. pb.

The novelization of the original *Buffy the Vampire Slayer* movie finds Buffy being introduced to her destiny as a slayer by her initial watcher Merrick and the confrontation with her first major enemy, the vampire Lothos.

**[Cusick], Richie Tankersley. Buffy the Vampire Slayer. The Angel Chronicles, Vol. 2.** New York: Archway/Pocket Books, 1998. 226 pp. pb. Novelization of series episodes: "Halloween" and "What's My Line?" I & II

French edition as: *Buffy Contre les Vampires: Les Chroniques d'Angel 2*. Paris: Fleuve Noir, 1999. 220 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 7.

German edition as: *Buffy im Bann der Dämonen: Die Angel Chroniken II*. Köln: VGS/ProSieben, 2000. 153 pp. hb. boards. Trans. by Barbara Frost.

Angel and Buffy face a series of adventures that begin with the spell cast by the mischievous Ethan Rayne that turns everyone in costume into the character they had become for Halloween. The going get rough when Angel is subsequently captured by the Order of Taraka, a group of supernatural assassins who plan to kill Angel in order to bring the vampire Drusilla back to full health.

**\_\_\_\_. Buffy the Vampire Slayer. The Harvest.** New York: Archway/Pocket Books, 1997. 146 pp. pb. Novelization of the original episodes of the series, "Welcome to the Hellmouth" and "The Harvest."

French edition as: *Buffy Contre les Vampires: La Moisson*. Paris: Fleuve Noir, 1999. 154 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 1.

German edition as: *Buffy im Bann der Dämonen: Die Wiederkehr des meisters*. Köln: VGS/ProSieben, 1999. 149 pp. hb. dj. Trans. by Barbara Frost.

Italian edition as: *Benvenuti a Sunnydale*. Milan: Sperling & Kupfer, 2000. 144 pp. pb.

In her original Sunnydale outing, Buffy must confront The Master, an ancient vampire who is attempting to break free and open the portal between this world and Hell.

**DeBrandt, Don. Angel: Shakedown.** New York: Pocket Pulse, 2000. 303 pp. pb. Original novel.

French edition as: *Angel: Intérêt commun*. Paris: Fleuve Noir, 2001. 223 pp. pb. Trans. by Anne-Virginie-Tarall. No. 5.

German edition as: *Angel Jäger der Finsternis: Die Erde bebzt*. Köln: VGS/ProSieben, 2001. 274 pp. hb. dj. Trans. by Antje Görnig.

Angel's latest adventure begins with Doyle's vision of an earthquake. Their investigation of the vision uncovers some Serpentine demons who are living a rather mundane life seemingly integrated as business people in human society in Los Angeles. They have, however, come under attack from some evil demons who possess an ability to reduce any living creature to a pulverized mass.

**DeCandido, Keith R. A. Buffy the Vampire Slayer. The Xander Years. Vol. 1.** New York: Archway/Pocket Books, 1998. 227 pp. Novelization of the series episodes: "Teacher's Pet," "Inca Mummy Girl," and "Bewitched,

**Bothered, and Bewildered."**

- French edition as: *Buffy Contre les Vampires: Les Métamorphoses d'Alex*. Paris: Fleuve Noir, 1999. 221 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 8.
- German edition as: *Buffy im Bann der Dämonen: Xander—Auf Liebe und Tod*. Köln: VGS/ProSieben, 2000. 158 pp. hb. boards. Trans. by Rolf Schmitz & Thomas Ziegler.

Xander has a series of love affairs with some beautiful women, each of whom turns out to be a supernatural creature: a She-mantis, a long-dead Inca princess, and Amy Madison, a witch.

**Dokey, Cameron. *Angel: the Summoned*. New York: Pocket Pulse, 2001. 294 pp. pb. Original novel.**

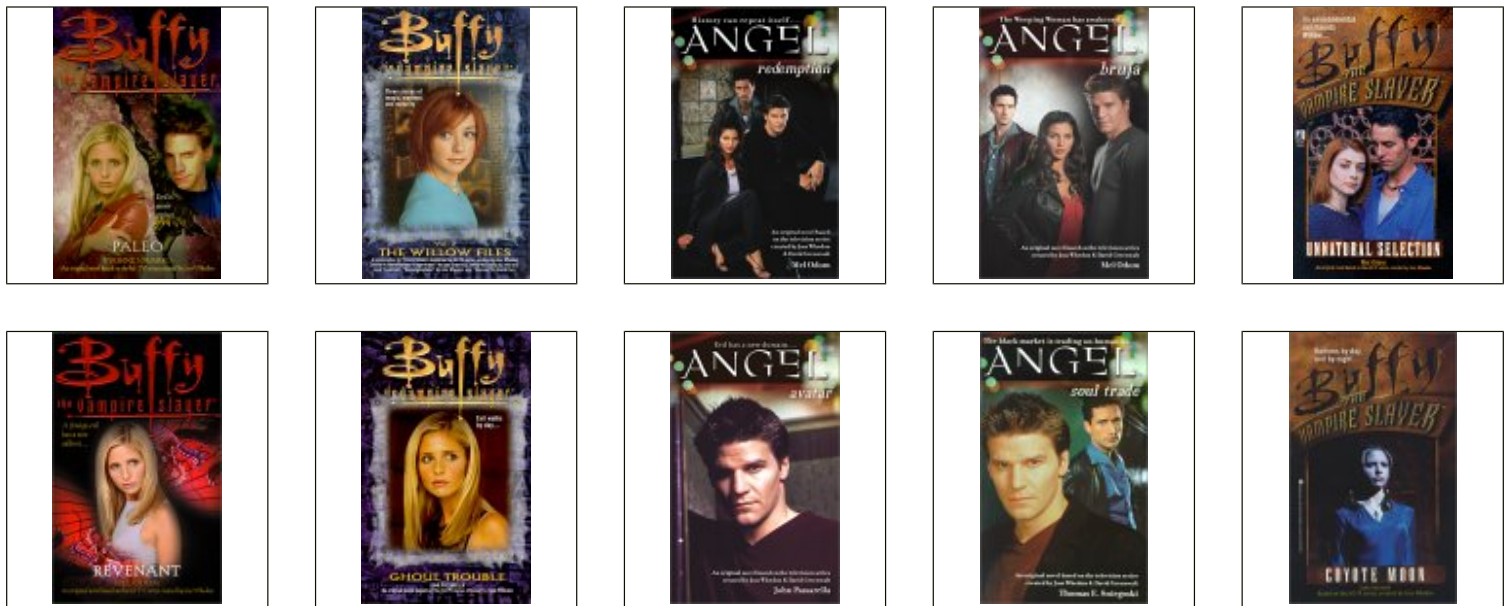
- French edition as: *Angel: Le Souffle du dragon*. Paris: Fleuve Noir, 2002. 220 pp. pb. Trans. by Anne-Virginie-Tarall. No. 10.
- German edition as: *Angel Jäger der Finsternis: Wildes Feuer*. Köln: VGS/ProSieben, 2002. 276 pp. hb. dj. Trans. by Lynn Vetter.

Sparked by one of Doyle's vision's Angel and company are invited into the world of a young woman who has become involved with a cult-like group that has at its center a devouring fire-demon.

**\_\_\_\_. *Buffy the Vampire Slayer: Here Be Monsters*. New York: Pocket Pulse, 2000. 178 pp. pb. Original novel.**

- French edition as: *Buffy Contre les Vampires: Ici vivent les Monstres*. Paris: Fleuve Noir, 2001. 190 pp. pb. Trans. by Patricia Delcourt. M6 Serie Club 22.
- German edition as: *Buffy im Bann der Dämonen: Mutter der Monster*. Köln: VGS/ProSieben, 2001. 147 pp. hb. boards. Trans. by Thomas Ziegler.

In her career, Buffy has learned to take vampires in stride, but she must now confront a new type of vampire—a clan adept in summoning occult forces to supplement their standard vampire viciousness. When she kills two of them, their mother takes after Buffy's mom in revenge.



**Fassbender, Tom, and Jim Pascoe. *Buffy the Vampire Slayer: Creatures of Habit*. Illustrated by Brian Horton and Paul Lee. Milwaukee, WI: Dark Horse Books, 2002. 123 pp. tp.**

- Rpt.: London: Titan Books, 2002. 123 pp. tp.

Buffy, in the weeks just after her return from the dead, must counter a vampire (an old friend of Spike's) who is organizing the late-night party time of the young people of Sunnydale for his own bloody pleasure. This novel is written and illustrated by a team better known for their work on the *Buffy the Vampire Slayer* comic book.

**Gallagher, Diana G. *Buffy the Vampire Slayer: Doomsday Deck*. New York: Pocket Pulse, 2000. 193 pp. pb. Original novel.**

- German edition as: *Buffy im Bann der Dämonen: Die Karten des Todes*. Köln: VGS/ProSieben, 2002. 181 pp. hb. boards. Trans. by Michael Neuhaus.

Buffy must oppose Xander's latest girlfriend, Justine, a tarot card reader. The odd behavior of vampires in Justine's presence is the clue that alerts Buffy that something is wrong. Her resolving the situation is complicated by her friends becoming as smitten of Justine as is Xander.

**\_\_\_\_. *Buffy the Vampire Slayer: Obsidian Fate*. New York: Pocket Books, 1999. 294 pp. pb. Original novel.**

- French edition as: *Buffy Contre les Vampires: Le Miroir des Ténèbres*. Paris: Fleuve Noir, 2001. 283 pp. pb.



Trans. by Cédric Perdereau. M6 Serie Club 17.

- German edition as: *Buffy im Bann der Dämonen: Der Gott der Finsternis*. Köln: VGS/ProSieben, 2000. 277 pp. hb. Trans. By Frauke Meier.

Outside Sunnydale, rain uncovers some Spanish artifacts, including a mirror with an obsidian frame. Giles identifies the object as a magical mirror formed by the Aztec god of darkness. Buffy's task becomes the preventing of the god's plan to regain his former power.

\_\_\_\_. ***Buffy the Vampire Slayer: Prime Evil*. New York: Pocket Books, 2000. 260 pp. pb. Original novel.**

- French edition as: *Buffy Contre les Vampires: Les cendres de Salem*. Paris: Fleuve Noir, 2001. 222 pp. pb. Trans. by Patricia Delcourt. M6 Serie Club 23.

- German edition as: *Buffy im Bann der Dämonen: Teuflische Ergebenheit*. Köln: VGS/ProSieben, 2002. 275 pp. hb. Trans. by Thomas Ziegler.

Buffy is opposed by Crystal Gregory, an old witch posing as a youthful teacher at Sunnydale. Crystal draws Willow under her influence and Buffy must woo her friend back to her side if she is to assemble the magical resources necessary to defeat the powerful witch.

**Gardner, Craig Shaw. *Buffy the Vampire Slayer: Return to Chaos*. New York: Pocket Books, 1998. 293 pp. pb. Original novel.**

- French edition as: *Buffy Contre les Vampires: Retour au Chaos*. Paris: Fleuve Noir, 2000. 313 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 10.

- German edition as: *Buffy im Bann der Dämonen: Verschwörung der Druiden*. Köln: VGS/ProSieben, 2000. 280 pp. hb. dj. Trans. by Thomas Ziegler. Note error: Dust jacket lists Christopher Golden and Nancy Holder as authors.

The Hellmouth draws an ancient sect of Druid's to its supernatural atmosphere. They plan to perform rituals that will open the entrance to hell and release the evil on the planet again. Just when Buffy needs her friends to assist her, they are distracted.

**Garton, Ray. *Resurrecting Ravana*. New York: Pocket Books, 2000. 305 pp. pb. Original novel.**

- German edition as: *Buffy im Bann der Dämonen: Ravanas Rückkehr*. Köln: VGS/ProSieben, 2000. 276 pp. hb. dj. Trans. by Frauke Meier.

Buffy and the gang must discover the person who is invoking a Rakshasa, a vampire demon of ancient India, and of its king, the shape-shifting Ravana.

**Gilman, Laura Ann, and Josepha Sherman. *Buffy the Vampire Slayer: Deep Water*. New York: Pocket Pulse, 2000. 178 pp. pb. Original novel.**

- French edition as: *Buffy Contre les Vampires: Les Sirènes démoniaques*. Paris: Fleuve Noir, 2001. 184 pp. pb. Trans. by Grégoire Dannereau. M6 Serie Club 20.

- German edition as: *Buffy im Bann der Dämonen: Stille Wasser*. Köln: VGS/ProSieben, 2001. 151 pp. hb. boards. Trans. by Michael Neuhaus.

Buffy's adventure begins when Willow, helping to clean up an oil spill on the coast, discovers a selkie in need of help. The oil spill also forces other creature of the deep from the water, including a crew of mermaids.



\_\_\_\_. ***Buffy the Vampire Slayer: Visitors*. New York: Pocket Books, 1999. 163 pp. pb. Original novel.**

- French edition as: *Buffy Contre les Vampires: Danse de Mort*. Paris: Fleuve Noir, 2000. 185 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 11.

- German edition as: *Buffy im Bann der Dämonen: Todestanz*. Köln: VGS/ProSieben, 2000. 150 pp. hb. boards. Trans. by Michael Neuhaus.

A mysterious creature stalks Buffy, but her attempts to discover the nature of the beast is hindered by a group of student teacher at Sunnydale High using the school library as their temporary headquarters.

**Golden, Christopher. *Buffy the Vampire Slayer: The Lost Slayer*. New York: Pocket Pulse. 2003. 573 pp. pb. Original novel.**

The Omnibus compilation of the four volumes of "The Lost Slayer Series" originally published in 2001

\_\_\_\_. ***Buffy the Vampire Slayer: The Lost Slayer. Part 1. Prophecies.*** New York: Pocket Pulse. 2001. 134 pp. pb. Original novel.

- French edition as: *Buffy Contre les Vampires: La tueuse perdue. Épisode 1. Prophéties.* Paris: Fleuve Noir, 2002. 126 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 25.
- German edition as: *Buffy im Bann der Dämonen: Die verlorene Jägerin. Erstes Buch. Die Prophezeiung.* Köln: VGS/ProSieben, 2001. 119 pp. hb. boards. Trans. by Sabine Arenz.

Buffy makes a bad judgment that lands her in an alternative world some five years in the future in which vampires have taken over in Southern California. In the new reality, she locates her radically changed friends who have already organized to fight the new menace. She also discovers that Faith has been replaced by a new Slayer, and that Joyce and Spike have disappeared. Either she, from her new reality, or her friends, from their old reality, must discover a way to reverse her mistake. She becomes more aware of her alternate existence, even more disturbing revelations occur, not the least being that Giles has become not only a vampire, he is the new Vampire King of California. The story is played out in three subsequent volumes.

\_\_\_\_. ***Buffy the Vampire Slayer: The Lost Slayer. Part 2. Dark Times.*** New York: Pocket Pulse. 2001. 138 pp. pb. Original novel.

- French edition as: *Buffy Contre les Vampires: La tueuse perdue. Épisode 1. Les temps maudits.* Paris: Fleuve Noir, 2002. 127 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 26.
- German edition as: *Buffy im Bann der Dämonen: Die verlorene Jägerin. Zweites Buch. Dunkle Zeiten.* Köln: VGS/ProSieben, 2001. 118 pp. hb. boards. Trans. by Sabine Arenz.

Volume 2 of *The Lost Slayer Series*. See comments to *Buffy the Vampire Slayer: The Lost Slayer. Part 1. Prophecies*.

\_\_\_\_. ***Buffy the Vampire Slayer: The Lost Slayer. Part 3. King of the Dead.*** New York: Pocket Pulse. 2001. 134 pp. pb. Original novel.

- French edition as: *Buffy Contre les Vampires: La tueuse perdue. Épisode 3. Le roi des morts.* Paris: Fleuve Noir, 2002. 123 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 27.
- German edition as: *Buffy im Bann der Dämonen: Die verlorene Jägerin. Drittes Buch. Der König der Toten.* Köln: VGS/ProSieben, 2001. 119 pp. hb. boards. Trans. by Almuth Behrens.

Volume 3 of *The Lost Slayer Series*. See comments to *Buffy the Vampire Slayer: The Lost Slayer. Part 1. Prophecies*.

\_\_\_\_. ***Buffy the Vampire Slayer: The Lost Slayer. Part 4. Original Sins.*** New York: Pocket Pulse. 2001. 134 pp. pb. Original novel.

- French edition as: *Buffy Contre les Vampires: La tueuse perdue. Épisode 4. Bienvenue en enfer.* Paris: Fleuve Noir, 2002. 126 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 28.
- German edition as: *Buffy im Bann der Dämonen: Die verlorene Jägerin. Viertes Buch. Herrschaft der Vampire.* Köln: VGS/ProSieben, 2001. 120 pp. hb. boards. Trans. by Antje Görnig.

Volume 4 of *The Lost Slayer Series*. See comments to *Buffy the Vampire Slayer: The Lost Slayer. Part 1. Prophecies*.

\_\_\_\_. ***Buffy the Vampire Slayer: Oz: Into the Wild.*** New York: Pocket Books, 2002. 278 pp. pb. Original novel.

Golden tells the story of Oz's adventures as he travels from Fiji to Tibet and Australia in his attempt to cure or at least control his lycanthropy. Adding to his challenge, without the protection of Buffy and Willow, he is now subject to others who would search him out and kill him.

\_\_\_\_. ***Buffy the Vampire Slayer: Sins of the Father.*** New York: Pocket Books, 1999. 289 pp. pb. Original novel.

- French edition as: *Buffy Contre les Vampires: Les Fautes du Père.* Paris: Fleuve Noir, 2001. 219 pp. pb. Trans. by Serge Lefaire. M6 Serie Club 19.
- German edition as: *Buffy im Bann der Dämonen: Sünden der Vergangenheit.* Köln: VGS/ProSieben, 2001. 275 pp. hb. dj. Trans. by Thomas Ziegler.

Pike, Buffy's boyfriend from the original Buffy movie, shows up in Sunnydale while trying to get away from a demon who has a grudge against him. Pike's problem is a distraction from Buffy's attempt to handle the latest wave of vampire activity that seems to be aimed at Giles.

\_\_\_\_, and Nancy Holder. ***Buffy the Vampire Slayer: Blooded.*** New York: Archway/Pocket Books, 1998. 274 pp. pb. Original novel.

- French edition as: *Buffy Contre les Vampires: La Piste des guerriers.* Paris: Fleuve Noir, 1999. 250 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 5.
- German edition as: *Buffy im Bann der Dämonen: Das Blutschwert.* Köln: VGS/ProSieben, 1999. 246 pp. hb. dj. Trans. by Thomas Ziegler.

Buffy confronts two Oriental opponents—Chirayouju, a Chinese vampire, and Sanno, a Japanese Mountain King. Traditionally, these two are arch enemies, but their battle has been interrupted in times past due to their being trapped in a old sword. After the sword comes to Sunnydale, the pair are freed to continue their hostilities regardless of any innocent bystanders.

- \_\_\_\_. ***Buffy the Vampire Slayer: Child of the Hunt*. New York: Pocket Books, 1998. 324 pp. pb. Original novel.**
- French edition as: *Buffy Contre les Vampires: La Chasse Sauvage*. Paris: Fleuve Noir, 2000. 349 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 9.
  - German edition as: *Buffy im Bann der Dämonen: Die Diener des Bösen*. Köln: GS/ProSieben, 2000. 278 pp. hb. dj. Trans. by Thomas Ziegler.
- At the same time that Sunnydale's Renaissance Faire opens, Buffy and the gang become aware that a set of evil medieval creatures, the Dark Faerie, are loose in the countryside. They serve the evil Erl King, and the hunt for the mysterious king leads them to the Faire's not-quite-human jester.
- \_\_\_\_. ***Buffy the Vampire Slayer: Ghost Roads. Book Two: The Gatekeeper Trilogy*. New York: Pocket Books, 1999. 398 pp. pb. Original novel.**
- French edition as: *Buffy Contre les Vampires: Le Royaume du Mal*. Paris: Fleuve Noir, 2000. 342 pp. pb. Trans. by Grégoire Dannereau. M6 Serie Club 14.
  - German edition as: *Buffy im Bann der Dämonen: Hüter der Finsternis*. Vol. 2. Köln: VGS/PROSIEBEN, 2001. 275 pp. hb. dj. Trans. by Antje Görnig.
- Volume 2 of the Gatekeeper's Trilogy. See comments to *Buffy the Vampire Slayer: Out of the Madhouse*. Reprinted in *Buffy the Vampire Slayer: The Gatekeeper Trilogy* (1999).
- \_\_\_\_. ***Buffy the Vampire Slayer: The Gamekeeper Trilogy*. N.p.: Science Fiction Book Club, 1999. 724 pp. hb. dj.**
- Reprint omnibus volume that includes *Out of the Madhouse*, *Ghost Roads*, and *Sons of Entropy*.
- \_\_\_\_. ***Buffy the Vampire Slayer: Halloween Rain*. New York: Archway/Pocket Books, 1997. 162 pp. pb. Original novel**
- French edition as: *Buffy Contre les Vampires: La pluie d'Halloween*. Paris: Fleuve Noir, 1999. 187 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 2.
  - German edition as: *Buffy im Bann der Dämonen: Halloween*. Köln: VGS/ProSieben, 1999. 158 pp. hb. dj. Trans. by Barbara Frost.
  - Italian edition as: *Il ballo di Halloween*. Milan: Sperling & Kupfer, 2000. 161 pp. pb.
- Buffy and the gang experience a rainy Halloween that unleashes an array of zombies and vampires on Sunnydale but none are as frightful as Samheim, the demon king of the ancient Druids.
- \_\_\_\_. ***Buffy the Vampire Slayer: Immortal*. New York: Archway/Pocket Books, 1999. 309 pp. hb. Original novel.**
- Rpt: New York: Pocket books, 2000. 309 pp. pb.
  - French edition as: *Buffy Contre les Vampires: Immortelle*. Paris: Fleuve Noir, 2000. 348 pp. pb. Trans. by Isabelle Troin. Published outside of numbered series.
  - German edition as: *Buffy im Bann der Dämonen: Das Damonin des Todes*. Köln: VGS/PrpSieben, 2000. 284 pp. hb. dj. Trans. by Thomas Ziegler.
- Buffy must square off against Veronique, a most unusual vampire. Buffy kills her, but she come back, again and again. Buffy's task appears to be an impossible one. She must get rid of the immortal one permanently before she has the opportunity to create the unification of her demon masters into one all powerful demon who really cannot be beaten.
- \_\_\_\_. ***Buffy the Vampire Slayer: Out of the Madhouse*. New York: Pocket Books, 1999. 367 pp.**
- French edition as: *Buffy Contre les Vampires: Loin de Sunnydale*. Paris: Fleuve Noir, 2000. 313 pp. pb. Trans. by Grégoire Dannereau. M6 Serie Club 13.
  - German edition as: *Buffy im Bann der Dämonen: Hüter der Finsternis*. Vol. 1. Köln: VGS/ProSieben, 2001. 277 pp. hb. dj. Trans. by Antje Görnig.
- Volume 1 of the Gatekeeper' Trilogy. Similar to the Hellmouth in Sunnydale that keeps the demonic horde at bay, the Gatekeeper's house in Boston holds back the many monsters (so familiar in folklore and horror novels). Buffy and the gang must come to the aid of the a Gatekeeper who is under attack from a black magician who is stealing his power. When the monstrous forces make their appearance in Sunnydale, Buffy and the gang are alerted. Once in the mansion she learns of the existence of a set of ghost roads, avenues existing in another dimension that allow the Slayerettes to quickly go to distant locations if they can stay focused and not become involved in the ghostly entities they will meet. Their goal is to locate the Gatekeeper's son and get him to Boston, but in order to succeed, they must defeat the Son of Entropy. The story begun in *Out of the Madhouse* is continued in *Ghost Roads* and *Sons of Entropy*. In one of the three volumes almost every monster every imagined will make an appearance. Reprinted in *Buffy the Vampire Slayer: The Gatekeeper Trilogy* (1999).
- \_\_\_\_. ***Buffy the Vampire Slayer: Sons of Entropy*. New York: Pocket Books, 1999. 317 pp. pb.**
- French edition as: *Buffy Contre les Vampires: Les Fils de l'Entropie*. Paris: Fleuve Noir, 2000. 283 pp. pb. Translated by Cédric Perdereau. M6 Serie Club 15.
  - German edition as: *Buffy im Bann der Dämonen: Hüter der Finsternis*. Vol. 3. Köln: VGS/ProSieben, 2001. 274 pp. hb. dj. Trans. by Thomas Ziegler.
- Volume 3 of the Gatekeeper's Trilogy. See comments to *Buffy the Vampire Slayer: Out of the Madhouse*. Reprinted in *Buffy the Vampire Slayer; The Gatekeeper Trilogy* (1999).



\_\_\_\_. ***Buffy the Vampire Slayer: The Wisdom of War*. New York: Simon Pulse, 2002. 401 pp. pb.**

Buffy and the Slayerettes are diverted from a rather mundane problem—fighting a creature who could have come from the Black Lagoon—when members of the Watcher's Council arrive in Sunnydale to relieve her of her work. Soon after the Council members show up, so does Faith, recently sprung from prison. She is to take the lead in the Council's new endeavor. Buffy must not only determine the true motivations of the Council, but how to respond to their presence in her territory.

\_\_\_\_. ***Spike and Dru: Pretty Maids All in a Row*. New York: Pocket Books, 2000. 305 pp. hb. dj. Original novel.**

. Rpt.: New York: Pocket Books, 2001. 353 pp. pb.

. German edition as: *Buffy im Bann der Dämonen: Spike & Dru—Dämonische Liebe*. Köln: VGS/ProSieben, 2001. 273 pp. hb. dj. Trans. by Thomas Ziegler.

Spike and Drusilla are right at home in war-torn Europe. As Dru's birthday approaches, Spike wants to get her a special present, the necklace called Freyja's Strand. Wearing it will give Dru shape-shifting abilities. The price is high, he must kill all the present designated slayers-in-training, the pretty maids all in a row.

\_\_\_\_. ***Sunnydale High Yearbook*. New York: Pocket Books, 1999. 91 pp. hb. boards. Oversize format.**

. German edition as: *Buffy Im Bann der Dämonen: Sunnydale Highschool Yearbook*. Stuttgart: Dino, 2001. 91 pp. hb. boards. Oversize format. Trans. by Christiane Jung.

A delightful volume celebrating the culmination of the third season and the gang's graduation from high school and put together as if it was a high school annual. Included are a variety of color pictures—stills from the show and more formal publicity shots. It is the only volume to have pictures of the cast who were teachers and classmates at Sunnydale High. Any fan of the show will find a number of laugh-out-loud jokes.

**Holder, Nancy. *Angel City of*. New York: Pocket Books, 1999. 177 pp. pb. Novelization of the initial episode of the television series.**

. French edition as: *Angel: La Cité des anges*. Paris: Fleuve Noir, 2000. 183 pp. pb. Trans. by Céline L'Official. No. 1

. German edition as: *Angel: Stadt der Träume*. Köln: VGS/ProSieben, 2001. 148 pp. hb. boards. Trans. by Thomas Ziegler.

The initial book to be based on the new Angel television series is a novelization of the first episode. Having retreated from Buffy and Sunnydale, he established himself in Los Angeles as a modern-day Robin Hood who is out to redeem himself by assisting those under attack from supernatural evil. To assist him are Cordelia, now broke but hopeful of a career as an actress, and Doyle, a half-demon, whose visions guide the trio to their new clients. This initial story includes a flashback to Angelus/Angel in Ireland in 1753 and his siring as a vampire by Darla.

\_\_\_\_. ***Angel: Not Forgotten*. New York: Pocket Pulse, 2000. 243 pp. pb. . Original novel.**

. French edition as: *Angel: Le seigneur des bas-fonds*. Paris: Fleuve Noir, 2000. 186 pp. pb. Trans. by Céline L'Official. No. 2.

. German edition as: *Angel: Der Todesgott*. Köln: VGS/ProSieben, 2001. 151 pp. hb. boards. Trans. by Thomas Ziegler.

Angel, Cordelia, and Doyle's attention is drawn to a series of deaths by spontaneous human combustion, to which they assign supernatural agency. At the same time Cordelia begins to research a group of children operating as pickpockets. Their two cases lead to a slumlord who is staging rituals to invoke Latura, as Indonesian deity of the dead.

\_\_\_\_. ***Buffy the Vampire Slayer: The Angel Chronicles. Vol I*. New York: Archway/Pocket Books, 1998. 208 pp. pb. Novelization of the series episodes: "Angel," "Reptile Boy," and "Lie to Me."**

. French edition as: *Buffy Contre les Vampires: Les Chroniques d'Angel 1*. Paris: Fleuve Noir, 1999. 220 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 6.

. German edition as: *Buffy im Bann der Dämonen: Die Angel Chroniken I*. Köln: VGS/PoSieben, 1999. 152 pp. hb. boards. Trans. by Antje Görnig.

The first collection of stories focusing on Angel tells the story of the beginning of Angle's relationship with Buffy. He tells her who and what he is, how he was made a vampire by Darla, and the nature of the curse under which he suffers. Knowing the problems inherent in any relationship with Angel, Buffy tries a more rational course, dating a classmate, that proves even more problematic that just going with her heart.

\_\_\_\_. ***Buffy the Vampire Slayer: The Angel Chronicles. Vol III*. New York: Archway/Pocket Books, 1999. 180 pp. pb. Novelization of series episodes: "Surprise," "Innocence," and "Passion."**

. French edition as: *Buffy Contre les Vampires: Les Chronicles d'Angel 3*. Paris: Fleuve Noir, 2000. 188 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 12.

. German edition as: *Buffy im Bann der Dämonen: Die Angel Chroniken III*. Köln: VGS/ProSeiben, 2000. 148pp. hb. boards. Trans. by Barbara Frost.

Angel's curse takes hold as he enjoys a night of pure happiness with Buffy. His darker side, Angelus, the vampire emerges and turns on Buffy who must defend herself and her friends from this new terror who is also the man she loves.

\_\_\_\_. ***Buffy the Vampire Slayer: The Book of Fours*. New York: Pocket Books, 2001. 352 pp. hb. dj.**

- Reprint as: New York: Pocket Books, 2002. 401 pp. pb.
- German edition as: *Buffy im Bann der Dämonen: Die dunkle Macht der Vier*. Köln: VGS/ProSieben, 2000. 509 pp. hb. dj. Trans. by Thomas Ziegler.

Buffy and Faith join forces to battle a monstrous force that manifests as four being that the slayers initially encounter in a nightmare. The four being impinge upon Sunnydale through a set of natural disasters—a forest fire, a destructive high tide, a hurricane, and an earthquake. Giles traces the phenomena to a forgotten person in Buffy's world, one India Cohen, the slayer whose death called Buffy to her present role in life.

\_\_\_\_\_. ***Buffy the Vampire Slayer: The Evil that Men Do***. New York: Archway/Pocket Books, 2000. 335 pp. pb. Original novel.

- French edition as: *Buffy Contre les Vampires: Ce mal que font les hommes*. Paris: Fleuve Noir, 2001. 220 pp. pb. Trans. by Patricia Delcourt. M6 Serie Club 24.
- German edition as: *Buffy im Bann der Dämonen: Der Pakt mit dem Bösen*. Köln: VGS/ProSieben, 2002. 276 pp. hb. Trans. by Lynn Vetter.

Buffy has two enemies—a malevolent force that is catalyzing random violence throughout Sunnydale and Helen, an ancient and powerful vampire and an old friend of Angel.

\_\_\_\_\_. ***Buffy the Vampire Slayer: The Journals of Rupert Giles***. New York: Simon Pulse, 2002. 191 pp. pb. Novelization of series episodes: "Helpless," "A New Man," and "Blood Ties."

Though the tiles of this volume features Giles, Buffy's birthdays ties the three episodes together. On her 18<sup>th</sup> birthday, she is tested after being denied her heightened Slayer powers; on her 19<sup>th</sup>, while she is distracted by her new relationship with Riley, Giles is turned into a demon; and on her 20<sup>th</sup> she must protect Dawn from the goddess Glory.

\_\_\_\_\_, and Jeff Mariotte. ***Angel: Endangered Species***. New York: Simon Pulse, 2002. 276 pp. hb. dj. TV.

Cordelia's vision leads her to contact the imprisoned Faith who had noticed some supernatural evils arising in her prison. Meanwhile, Angel Investigations takes a new client, Chaz, who is seeking his wife Marianna, who happens to be a vampire. The imprisoned Marianna escaped from her husband while he carried out research to cure her condition. However, Angel discovers that Chaz has a hidden agenda, to rid the world of all vampires, even the good one like Angel.

\_\_\_\_\_, and Jeff Mariotte. ***Buffy the Vampire Slayer/Angel: Unseen: The Burning***. New York: Pocket Books, 2001. 274 pp. pb. Original novel.

- French edition as: *Buffy Contre les Vampires/Angel: Le feu aux poudres*. Paris: Fleuve Noir, 2002. 222 pp. pb. Trans. by Anne-Virginie Tarall. No. 11.
- German edition as: *Buffy & Angel: Die Geheime Geschichte: Erstes Buch. Im Reich der Schatten*. Köln: VGS/ProSieben, 2001. 274 pp. hb. dj. Trans. by Antje Görnig.

The Unseen Trilogy is the first attempt at a Buffy/Angel crossover novel after Angel's move to Los Angeles, Buffy and the Slayerettes track a demon creature from Sunnydale to Los Angeles. Independently, Cordelia and Angel have encountered their own new brands of supernatural evil, a vampire-worshipping cult and a demonic force manifesting in local prisons. Buffy and Angel eventually conclude that they are working on the same problem whose common symptom is the disappearance of a number of teenagers.

Their search for the teens leads to a more serious and immediate problem, the opening of portals through which monsters are entering the world. Venturing into the newly revealed dimension, Buffy and Angel find the missing teens, while Angels associates and the Slayerettes are trying to holdback the spread of the monsters as they await their leaders return.

\_\_\_\_\_, and Jeff Mariotte. ***Buffy the Vampire Slayer/Angel: Unseen: Door to Alternity***. New York: Pocket Books, 2001. 301 pp. pb. Original novel.

- French edition as: *Buffy Contre les Vampires/Angel: Sur tous les fronts!* Paris: Fleuve Noir, 2002. 223 pp. pb. Trans. by Anne-Virginie Tarall. No. 12.
- German edition as: *Buffy & Angel: Die Geheime Geschichte: Zweites Buch. Das Tor zu einer anderen Welt*. Köln: VGS/ProSieben, 2001. 277 pp. hb. dj. Trans. by Thomas Ziegler.

Volume 2 of the *Unseen* Trilogy. See comments to *Buffy the Vampire Slayer/Angel: Unseen: The Burning*.

\_\_\_\_\_, and Jeff Mariotte. ***Buffy the Vampire Slayer/Angel: Unseen: Long Way Home***. New York: Pocket Books, 2001. 288 pp. pb. Original novel.

- German edition as: *Buffy & Angel: Die Geheime Geschichte: Drittes Buch. Der lange Weg Zurück*. Köln: VGS/ProSieben, 2001. 274 pp. hb. dj. Trans. by Antje Görnig.

Volume 3 of the *Unseen* Trilogy. See comments to *Buffy the Vampire Slayer/Angel: Unseen: The Burning*.

Krulik, Nancy. ***Buffy the Vampire Slayer: The Cordelia Collection***. New York: Simon Pulse, 2002. 177 pp. pb. Novelization of series episodes "The Invisible Girl" (aka "Out of Mind, Out of Sight"), "Some Assembly Required," and Homecoming."

During her high school years, Cordelia was the target of villains on a number of occasions. Highlighted in this volume are Marcie Ross, the girl who was so ignored that she became invisible, two boys who lusted after Cordelia as the right

person to contribute body parts to their Frankenstein monster, and a group of hunters trying to kill Buffy the night they were to go to the homecoming dance.

**Laurence, James. *Buffy the Vampire Slayer: The Faith Trials. Vol. 1* New York: Pocket Pulse, 2001. 215 pp. pb. Novelization of series episodes "Faith, Hope & Trick," "Bad Girls," and "Enemies."**

· German edition as: *Buffy im Bann der Dämonen: Die Ankunft der zweiten Jägerin*. Köln: VGS/ProSieben, 2002. 210 pp. hb. Trans. by Thomas Ziegler.

Faith was called to her role as a Slayer following the death of Kendra. She arrives in Sunnydale as a free spirit who gets a rush from her killing, and challenges Buffy's developing self-image. Their developing relationship changes dramatically, however, when Faith accidentally kills a human whom she mistook for a vampire. In that Faith begins the down hill course that eventually leads her to ally herself with the demonic mayor of Sunnydale and set her on a collision course with her the other Slayer.

**McConnell, Ashley, and Dori Koogler. *Buffy the Vampire Slayer: These Our Actors*. New York: Simon Pulse, 2002. 310 pp. pb. Original novel.**

A new chapter in the life of the formerly shy Willow opens with her college drama class. The relationship between drama and magic become even more evident to her when supernatural events begin and ghostly beings threaten the young witch.

**Mariotte, Jeff. . *Angel Close to the Ground*. New York: Pocket Pulse, 2000. 308 pp. pb.**

· French edition as: *Angel: Mortelle faiblesse*. Paris: Fleuve Noir, 2001. 222 pp. pb. Translated by Anne-Virginie Tarall. No. 4.

· German edition as: *Angel Jäger der Finsternis: Der Preis der Unsterblichkeit*. Köln: VGS/ProSieben, 2001. 269 pp. hb. dj. Trans. by Antje Görnig.

To pay the rent, Angel agrees to guard the daughter of Jack Willetts, the head of a Hollywood movie studio. This rather mundane task of protecting a spoiled brat, however, leads to an encounter with Mordractus, a 50-year-old black magician who is dying. He wants Angel's unique soul and the immortality it carries. Once he traps Angel, the rituals begin.

**\_\_\_\_. *Angel: Haunted*. New York: Simon Pulse, 2002. 327 pp. pb. Original novel.**

Angel Investigation's new case emerges out of Cordelia's latest attempt to revive her acting career. She is selected for a new reality television show that requires her to spend a week in a haunted house. Once on location she has a vision of a young woman who tried out for the show but was not selected. As Angel seeks the now missing actress, the haunted house become active supernaturally, and lawyers from Wolfram and Hart arrive on the scene.

**\_\_\_\_. *Angel: Hollywood Noir*. New York: Pocket Pulse, 2001. 292 pp. pb.**

· French edition as: *Angel: Hollywood noir*. Paris: Fleuve Noir, 2001. 222 pp. pb. Trans. by Nicole Ménage. No. 6.

· German edition as: *Angel Jäger der Finsternis: Hollywood Noir*. Köln: VGS/ProSieben, 2001. 271 pp. hb. dj. Trans. by Antje Görnig.

Doyle's latest vision leads Angel, Cordelia, and the half-demon to Betty McCoy, a cigarette girl, and to Mike Shade, a detective whose persona is of another era, pre-World War II Hollywood. The investigation brings a confrontation with a magician who also happens to head Los Angeles' Department of Power and Water and to a world of demons living happily in the City of Angels.

**\_\_\_\_. *Angel: Stranger to the Sun*. New York: Simon Pulse, 2002. 286 pp. pb. Original novel.**

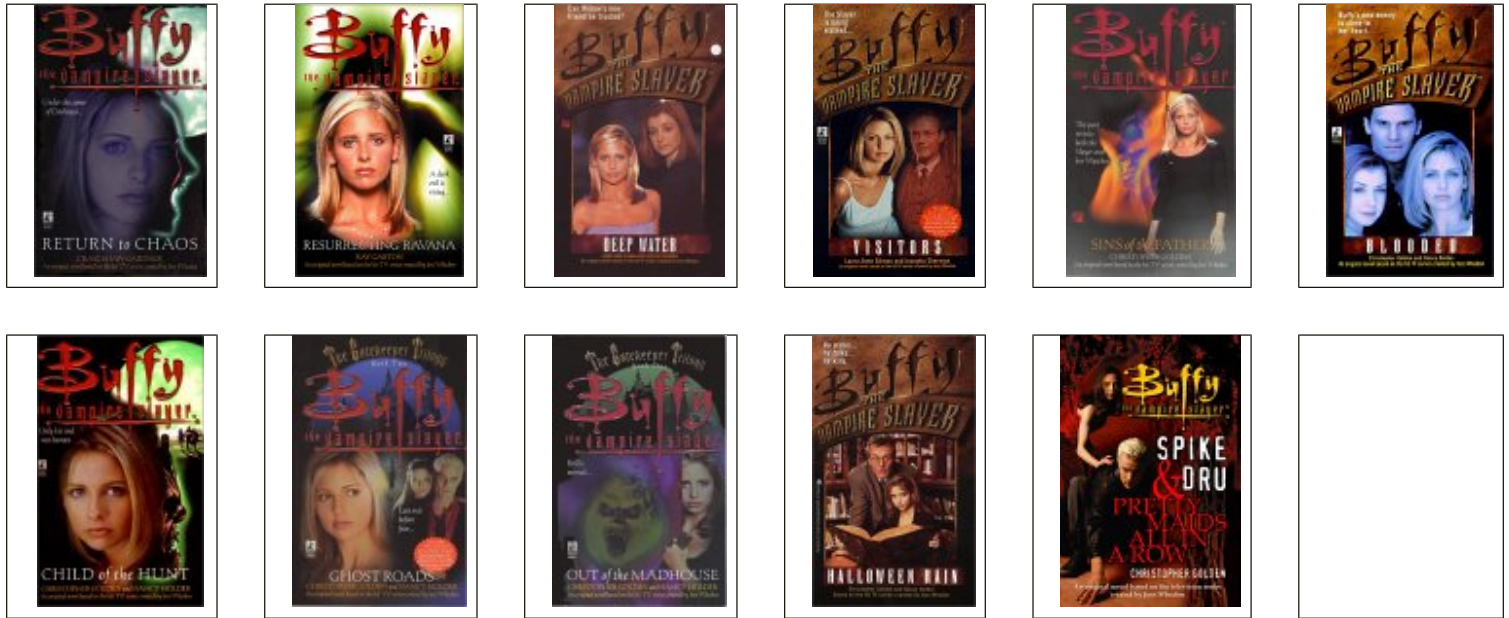
Immediately after opening a special delivery package, Wesley falls into a coma-like sleep. In their attempt to help him, Angel and Gunn discover that other people knowledgeable of the magical world have also fallen asleep. Cordelia's research leads them to conclude that a vast apocalyptic plot by the vampire community has been launched that will throw the world into an unbroken darkness.

**\_\_\_\_. *Buffy the Vampire Slayer. The Xander Years. Vol. 2*. New York: Pocket Pulse, 2000. 203 pp. pb.**

· French edition as: *Buffy Contre les Vampires: Les Métamorphoses d'Alex 2*. Paris: Fleuve Noir, 2002. 223 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 29.

· German edition as: *Buffy im Bann der Dämonen: Xander—Allein unter Bestien*. Köln: VGS/ProSieben, 2001. 158 pp. hb. boards. Trans. by Christina Deniz.

A novelization of three Buffy episodes: "The Pack," "Go Fish," and "The Zeppo." Buffy's friend Xander is thrown on his own resources when he becomes the target of the forces arising from the Hellmouth, including a hyena, a Gill Monster, and a group of bomb-making teenagers recently arisen from the grave.



**Massie, Elizabeth. *Buffy the Vampire Slayer: Power of Persuasion*. New York: Archway/Pocket Books, 1999. 198 pp. pb. Original novel.**

- French edition as: *Buffy Contre les Vampires: Pouvoir de Persuasion*. Paris: Fleuve Noir, 2001. 190 pp. pb. Trans. by Grégoire Dannereau. M6 Serie Club 18.
- German edition as: *Buffy im Bann der Dämonen: Unheimliche Schwestern*. Köln: VGS/ProSieben, 2000. 168 pp. hb. boards. Trans. By Christian Langhagen.

Buffy opposes the Muses, a group of women who have the power to alter the minds of any who get close to them.

**Moesta, Rebecca. *Buffy the Vampire Slayer: Little Things*. New York: Simon Pulse, 2002. 200 pp. pb. Original novel.**

In the weeks following Joyce's death, Buffy and Spike combine forces to suppress a invasion of vampiric fairies, a group of very small monsters led by the Queen Mabyana.

**Navarro, Yvonne. *Buffy the Vampire Slayer: Paleo*. New York: Pocket Books, 2000. 257 pp. pb. Original novel.**

- French edition as: *Buffy Contre les Vampires: Sunnydale Park*. Paris: Fleuve Noir, 2002. 219 pp. pb. Trans. by Anne-Virginie Tarall. M6 Serie Club 30.
- German edition as: *Buffy im Bann der Dämonen: Unheilvolle Schöpfung*. Köln: VGS/ProSieben, 2002. 269 pp. hb. dj. Trans. by Barbara Först.

Things get out-of-hand when a Sunnydale student finds a friend in the paleontologist at the local museum and the two animate an ancient dinosaur-like creature. Though it is not a vampire, Buffy is the one selected by fate to deal with it.

**\_\_\_\_. *Buffy the Vampire Slayer: Tempted Champions*. New York: Pocket Books, 2002. 243 pp. pb. TV.**

Buffy is called upon to deal with another new slayer who has come to Sunnydale. However, Celina is very different; she has become a vampire. The encounters places a new possibility in Buffy's consciousness—Buffy could become a vampire, Willow could conjure her a soul, and she and Angel could have a long life together.

**\_\_\_\_. *Buffy the Vampire Slayer: The Willow Files. Vol. 1*. New York: Archway/Pocket Books, 1999. 194 pp. pb.**

**Novelization of three series episodes: "I Robot. . . You, Jane," "Phases," and "Dead Man's Party."**

- French edition as: *Buffy Contre les Vampires: Les Fichiers Secrets de Willow—I*. Paris: Fleuve Noir, 2002. 219 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 31.
- German edition as: *Buffy im Bann der Dämonen: Die Willow akten*. Köln: VGS/ProSieben, 2000. 181 pp. hb. boards. Trans. By Frauke Meier.

Willow's computer savvy leads her into contact with a cyberdemon named Molock. She later discovers that her boyfriend Oz is a werewolf and then squares off against a Nigerian demon, Ovu Moboni, who inhabits a mask owned by Buffy's mother.

**\_\_\_\_. *Buffy the Vampire Slayer: The Willow Files. Vol. 2*. New York: Pocket Pulse, 2001. 210 pp. pb. Novelization of three series episodes: "Gingerbread," "Doppelganger," and "Choices."**

- French edition as: *Buffy Contre les Vampires: Les Fichiers Secrets de Willow—II*. Paris: Fleuve Noir, 2002. 221 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 32.

German edition as: *Buffy im Bann der Dämonen: Die Willow: akten II*. Köln: VGS/ProSieben, 2001. 210 pp. hb. boards. Trans. by Barbara Frost.

Willow's maturing from computer geek to magical technician is marked by a conflict with parents on a witchhunt against her and Buffy. She survives the witchhunt only to run into her vampire double, and, as if that is not enough, she is taken prisoner by the bad guys in mayor's office.

**Odom, Mel. *Angel: Bruja*. New York: Pocket Pulse, 2001. 325 pp. pb. Original novel.**

German edition as: *Angel Jäger der Finsternis: Blutige Tränen*. Köln: VGS/ProSieben, 2002. 279 pp. hb. dj. Trans. by Antje Görnig.

She was described as a madwoman, reportedly showing up at various location in Los Angeles and leaving deaths on each occasion. Angels and his associates come to know her as a *bruja*, a malevolent witch, who embodies the Spanish-American myth of La Llorona, the Weeping Woman. Meanwhile, they have their hands full with other seeming more mundane cases.

\_\_\_\_. ***Angel: Image*. New York: Simon Pulse, 2002. 330 pp. pb. Original novel.**

Cordelia's vision leads Angels ad company to a mansion filled with portraits recognized by Angel. They were painted by his former lover and confidante Darla, though the real evil that prompted Cordelia's vision is an entity using one of the painting to under gird its continued existence.

\_\_\_\_. ***Angel: Redemption*. New York: Pocket Pulse, 2000. 305 pp. pb. Original novel.**

French edition as: *Angel: Rédemption*. Paris: Fleuve Noir, 2001. 222 pp. pb. Trans. by Serge Lafaure. No. 3.

German edition as: *Angel Jäger der Finsternis: Der Blutorden*. Köln: VGS/ProSieben, 2000. 272 pp. hb. dj. Trans. by Thomas Ziegler.

The trio at the angel investigation agency accept a famous actress, Whitney Tyler, as a client. She is being stalked by fans who have come to believe that she is a real vampire. Angel, however, identifies the actress with a female warrior he had encountered in Europe two centuries earlier. To complicate the matter, the stalkers appear to be connected to an ancient group who self-assigned mission is to battle creatures of the night.

\_\_\_\_. ***Buffy the Vampire Slayer: Crossings*. New York: Simon Pulse, 2002. 243 pp. pb. Original novel.**

A video game becomes the instrument for opening a doorway into a demonic dimension. Buffy must come to the rescue when Anya is abducted into this alternate demonic world.

\_\_\_\_. ***Buffy the Vampire Slayer: Revenant*. New York: Pocket Books, 2001. 386 pp. pb. Original novel.**

German edition as: *Buffy im Bann der Dämonen: Kriegerin aus Fernost*. Köln: VGS/ProSieben, 2001. 371 pp. hb. dj. Trans. by Thomas Ziegler.

Racial turmoil comes to Sunnydale, its evil spectre being focused in a Chinese gang. Into the midst of the situation, a new young and beautiful martial arts instructor arrives in town, and the volatile Xander is smitten. Giles and Buffy get sucked into both situations as they are tied together by their shared occult roots.

\_\_\_\_. ***Buffy the Vampire Slayer: Unnatural Selection*. New York: Archway/Pocket Books, 1999. 210 pp. pb. Original novel.**

French edition as: *Buffy Contre les Vampires: Sélection par le Vide*. Paris: Fleuve Noir, 2001. 184 pp. pb. Trans. by Serge Lafaure. M6 Serie Club 16.

German edition as: *Buffy im Bann der Dämonen: Willow und das Monsterbaby*. Köln: VGS/ProSieben, 2000. 152 pp. hb. boards. Trans. by Catherine Shelton.

Buffy becomes aware of an evil force unearthed in an archeological dig after it takes possession of Tad, a child for whom Willow is babysitting. The search for some rational explanation leads to a host of vampires and a set of supernatural beings, the changlings.

**Passarella, John. *Angel: Avatar*. New York: Pocket Pulse, 2001. 309 pp. pb. Original novel.**

French edition as: *Angel: Maléfices*. Paris: Fleuve Noir, 2001. 218 pp. pb. Trans. by Florence Mantran. No. 7.

German edition as: *Angel Jäger der Finsternis: Im Netz des Grauens*. Köln: VGS/ProSieben, 2002. 276 pp. hb. dj. Trans. by Christian Deniz.

Cordelia, the computer savvy employee at the Angel Detective Agency, bring Angel into a confrontation with a demon who is using an Internet chat room to contact victims whose deaths are part of an extended ritual that will, if completed make him the recipient of a considerable amount of magical power.

\_\_\_\_. ***Buffy the Vampire Slaver: Ghoul Trouble*. New York: Pocket Pulse, 2000. 239 pp. pb. Original trouble.**

French edition as: *Buffy Contre les Vampires: Croqueuses de cadavres!*. Paris: Fleuve Noir, 2002. 220 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 32.

German edition as: *Buffy im Bann der Dämonen: Blanke Knochen*. Köln: VGS/ProSieben, 2002. 275 pp.



hb. dj. Trans. by Michael Neuhaus.

Buffy must handle a vampire, seemingly all in a day's work, but one has come to Sunnydale who cannot be stopped by sunlight, has the ability to enter her home as he will, and seems to be attracted to Buffy's mom.

**Sniegoski, Thomas E. *Angel: Soul Trade*. New York: Pocket Pulse, 2001. 325 pp. pb.**

- French edition as: *Angel: Marché noir*. Paris: Fleuve Noir, 2002. 223 pp. pb. Trans. by Isabelle Troin. No. 8.
- German edition as: *Angel Jäger der Finsternis: Seelenhandel*. Köln: VGS/ProSieben, 2002. 273 pp. hb. dj. Trans. by Antje Görnig.

Angel, Cordy, and Doyle find a young girl whose soul has been stolen from her and are led to a realization that there is a vital black market in souls in the Los Angeles underworld of gangsters, gamblers, and drug dealers. Highly valued are the souls of innocent children, but after Angel intrudes on the scene, he discovers that his unique immortal soul is even more highly prized.

**Tankersley, Richie.** See: **Cusick, Richie Tankersley.**

**Vornholt, John. *Buffy the Vampire Slayer. Coyote Moon*. New York: Archway/ Pocket Books, 1998. 164 pp. pb. Original novel.**

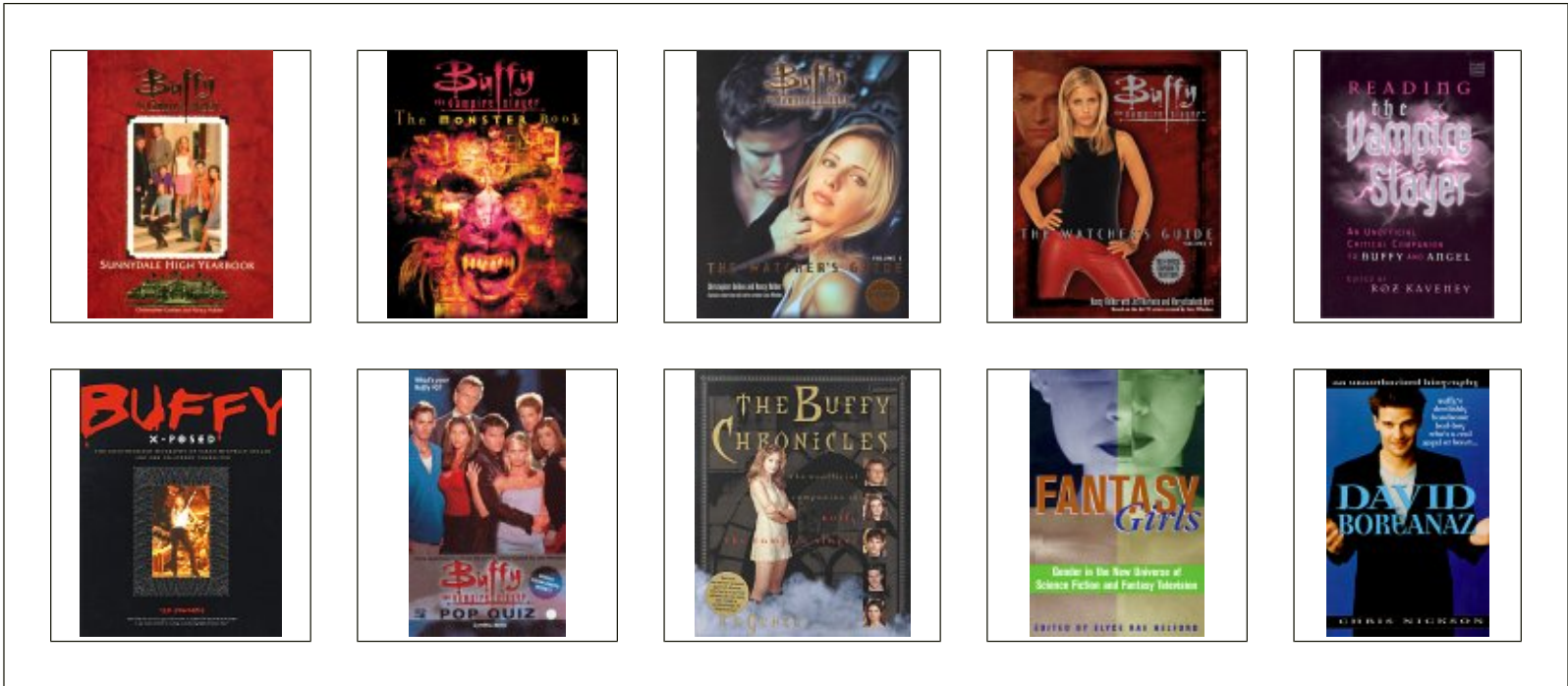
- French edition as: *Buffy Contre les Vampires: La Lune des Coyotes*. Paris: Fleuve Noir, 1999. 186 pp. pb. Trans. by Isabelle Troin. M6 Serie Club 8.
- German edition as: *Buffy im Bann der Dämonen: Der Hexer von Sunnydale*. Köln: VGS/ProSieben, 1999. 155 pp. hb. dj. Trans. by Barbara Frost.

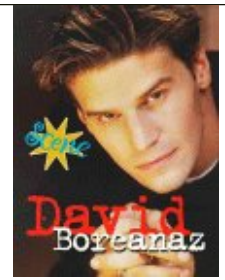
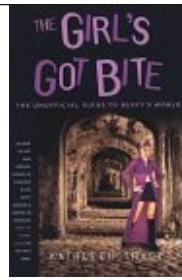
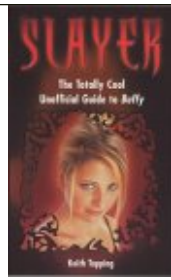
What better place for vampires to hide than in a carnival. When it comes to Sunnydale, Buffy connects its presence to some dead bodies that have been found around town. But is every one at the carnival evil, including the two new friends that Xander and Willow have made?

**Whedon, Joss. *Buffy the Vampire Slayer: "Once More with Feeling."* New York: Simon Pulse, 2002. 145 pp. pb. Large format.**

Lyrics and music from the musical episode of Buffy.

Nonfiction





**Note:** as of the beginning of 2003, a number of scholarly books on Buffy are in various stages of production. These will be added to the bibliography as they appear.

**Anderson, Marilyn D. *Sarah Michelle Gellar*. New York: Chelsea House Pub., 2001. 64 pp. hb. boards. Galaxy of Superstars ser.**

A fan book published for Gellar's younger devotees.

**Baker, Jennifer. *Scene: Sarah Michelle Gellar*. New York: Aladdin/Simon & Schuster Children's, 1998. 32 pp. pb. Large format.**

The Scene publishes a new book each month covering one of the youthful stars of the 1990s. The Gellar issue includes enthusiastic articles on her career (which connects her to all the other stars). It also includes numerous photos, many suitable for framing or decorating a room.

**Boris, Cynthia. *Buffy the Vampire Slayer Pop Quiz*. New York: Pocket Books, 1999. 160 pp. pb**

French edition as: *Buffy contre les vampires: Le Quiz*. Paris: Fleuve Noir, 2000. 186 pp. pb. Trans. by Isabelle Troin.

This is the ultimate trivia book for the Buffy buff. Questions are covered for every episode through season three.

**Carella, C. J. *Buffy the Vampire Slayer Core Rule Book*. Los Angeles: Eden Studios, 2002. 249 pp. hb. boards. Large format.**

Basic text for the "Buffy the Vampire Slayer Roleplaying Game."

**\_\_\_\_\_. *Buffy the Vampire Slayer: Slayer's Handbook*. Londonville, NY: Eden Studios, 2002. 156 pp. hb. boards. Large format.**

Basic text for the "Buffy the Vampire Slayer Roleplaying Game."

**Chapman, Paul. *Buffy the Vampire Slayer Roleplaying Game: Director's Screen*. Loudenville, NY: Eden Studios, 2002. 56 pp. pb. Large format.**

An instruction book for directors of the "Buffy the Vampire Slayer Roleplaying Game," with an accompanying cardboard screen.

**Edwards, Ted. *Buffy X-posed*. Rocklin, Ca: Prima Publishing, 1998. 208 pp. tp. Oversize format.**

Edwards cover the career of Gellar and the cast and provides an episode guide to the first two seasons. An Appendix offers completely disconnected essays on the former *Dark Shadows* series and a few of the more famous vampires and slayers from the movies.

**Gabriel, Jan. *Meet the Stars of Buffy the Vampire Slayer*. New York: Scholastic, 1998. 165 pp. pb.**

As the title implies, Gabriel traces the careers of the continuing cast members of Buffy the Vampire Slayer for a younger audience. Half the text is devoted to Gellar, with Nicholas Brendon, Alyson Hannigan, David Boreanaz, Charisma Carpenter, and Seth Green getting a chapter. What happened to the chapter on Giles?

**Genge, N. E. *The Buffy Chronicles: The Unofficial Companion to Buffy the Vampire Slayer*. New York: Three Rivers Press, 1998. 255 pp. tp.**

French edition as: *Tout sur Buffy, Angel, et les vampires*. Paris: Fleuve Noir, 2000. 469 pp. pb. Trans. by Isabelle Troin.

An early attempt to build an episode guide to *Buffy the Vampire Slayer* by author Genge who had previously done similar guides to the X-Files and Millennium. It includes standard episode guide information, black and white pictures, and a running trivia quiz. Genge has done her homework on supernatural folklore and includes numerous references to the parallels in the storylines.

***The Essential Angel*. New York Pocket Books, 1999. 36p. Oversize format.**

A collection of publicity photos sans text.

**Furman, Elina, and Leah Furman. *Seth Green*. New York: St. Martin's Press, 2000. 152 pp. pb.**

A biography of the Oz, the werewolf who for several seasons became an important character on *Buffy* (and Willow's first love).

**Golden, Christopher, and Nancy Holder. *Buffy the Vampire Slayer: The Watcher's Guide*. New York: Pocket Books, 1998. 298 pp. tp.**

French edition as: *Le Guide officiel Buffy*. Paris: Fleuve Noir, 1999. 308 pp. tp.

German edition as: *Der offizielle Serienguide. Band I*. Stuttgart: Dino, 2001. 298 pp. tp. Trans. by Christine Jung.

By far the most substantive secondary source to *Buffy*, *The Watcher's Guide* is built around an episode guide to the first two seasons. Golden and Holder had access to the cast and the guide includes interviews with most of the key people both in front of and behind the camera. Golden and Holder, possibly inspired by some of the Internet sites, take a light-hearted approach to their subject and fill the pages with humorous quote from the scripts, notes on the character's attempt to find true love, and incidents in one show that ties it to another. Among the most helpful material for the real Buffy fan are all of the facts not immediately available to someone who has simply watched the show such as the real name of The Master, lines cut from the original script, and sites used for scenes shot away from the studio.

**Golden, Christopher, Stephen R. Bissette, and Thomas E. Sniegowski. *Buffy the Vampire Slayer: The Monster Book*. New York: Pocket Books, 2000. 370 pp. hb.**

Reprint as: New York: Pocket Books, 2000. 370 pp. tp.

Building on the monster guide chapter in the first volume of *Buffy the Vampire Slayer: The Watcher's Guide*, Golden and his co-authors, both well-known for their contributions to comic books, explore the vampires, demons, and other interesting villains of Buffy's world from a variety of perspectives, not the least of which was the process of creating their stage appearance by a creative group of make-up and special effects staff. They bring to their text an in-depth knowledge of horror literature and cinema.

**Hemery High School Yearbook 1992. Los Angeles: Twentieth Century Fox, 1992. 28 pp. pb. Oversize format.**

Among the rarest of Buffy related items, the Hemery Yearbook was released as part of the publicity materials produced for the original Buffy movie. It includes scenes from the show, a brief synopsis, and profiles of the stars, and major figures involved in the production. Joss Whedon, cited as the screenwriter, got a paragraph.

**Herford, Elyce Rey. *Fantasy Girls*. Lanham, MD: Rowman & Littlefield Publishing, 2000. 250 pp.**

A collection of articles on television shows that feature sexy females with strong roles that have significant mythical grounding. Buffy is one of the chosen ones for analysis, in this case by Kent Ono who discusses racial issues raised by *BtVS* in: "To Be a Vampire on *Buffy the Vampire Slayer*: Race and ("Other") Socially Marginalizing Positions on Horror TV" (163-86). See also: Herford's essay in Wilcox and Lavery's *Fighting the Forces*.

**Holder, Nancy, with Jeff Mariotte and Maryelizabeth Hart. *Angel: The Casefiles. Vol. 1*. New York: Simon Pulse, 2002. 405 pp. tp.**

Holder, Mariotte, and Hart do for *Angel* what Christopher Golden and Holder did for *Buffy*, producing the most substantive secondary source to the new series. *The Case Files* is built around the episode guide, with extensive material derived from the authors access to the cast and other key people behind the scenes. They also continue the light-hearted approach of the earlier volume.

**\_\_\_\_\_. *Buffy the Vampire Slayer: The Watcher's Guide. Volume 2*. New York: Pocket Books, 2000. 472 pp. tp.**

French edition as: *Le Guide officiel Buffy, volume 2*. Paris: Fleuve Noir, 2001. 478 pp. tp. Trans. by Isabelle Troin.

German edition as: *Der offizielle Serienguide. Band II*. Stuttgart: Dino, 2001. 466 pp. tp. Trans. by Christine Jung.

Volume 2 of *The Watcher's Guide* continues much of the format of volume one in its coverage of seasons three and four. Special features include a chapter on the popular background music that had become such a noteworthy part of the show, and a lengthy discussion of the behind-the-scenes processes (from make-up to stunts) that made the show come to life.

**Johns, Michael-Anne. *David Boreanaz*. Kansas City, MO: Andrews McMeel Publishing, 1999. Unpaged. Small format. dj.**

This mini-volume traces the career of David Boreanaz and includes numerous photos of his various parts through 1999.

**\_\_\_\_\_. *Sarah Michelle Gellar*. Kansas City, MO: Andrews McMeel Publishing, 1999. Unpaged. Small format. dj.**

This mini-volume traces the career of Sarah Michelle Gellar and includes numerous photos of her many parts through 1999.

**Kaveney, Roz, ed. *Reading the Vampire Slayer*. London: Tauris Parke Publishing, 2001. 271 pp. tp.**

Edited volume of scholarly articles by Boyd Tonkin, Brian Wall, Michael Zryl, Steve Wilson, Karen Sayer, Zoe-Jane Playden, Anne Millard Daugherty, Dave West, Esther Saxey, and Ian Shuttleworth.



**Krzywinska, Tanya. *A Skin for Dancing In: Possession, Witchcraft, and Voodoo in Film*. Trowbridge, UK: Flicks Books, 2000. 214 pp. tp.**

Krzywinska argue that the cinema of the occult, into which she includes *Buffy the Vampire Slayer*, is an expression of the human desire for something beyond the mundane that reaches out to ritual, myth and spiritual attainment. See also: Krzywinska's essay in Wilcox and Lavery's *Fighting the Forces*.

**Kuepker, Tina Marie. *The Unofficial Buffy the Vampire Slayer Internet Guide*. Port Orchard, WA: Lightning Rod Unlimited, 1999. 40 pp. pb. Staples.**

One of the series of guides published by Lightning Rod. See also titles under Pelucir.

**Laslo, Cynthia. *Sarah Michelle Gellar*. Chicago: Children's Press, 2000. 48 pp. pb.**

A fan book for directed toward a junior high school audience.

**Lavery, David. See: Wilcox, Rhonda Wilcox.**

**Lukas, Christian, and Sascha Westphal. *Angel: Der dunkle Engel: Das inoffizielle Buch über die beiden ersten Staffeln der Kultserie Und ihre Hintergründe*. München: Droemer Knauer Verlag, 2002. 430 pp. pb.**

The German guide to the Angel series.

**\_\_\_\_\_. *Buffy : Die Jagd Geht Weiter. Das inoffizielle Buch über die 4. Staffel der Kultserie und ihre Hintergründe*. München: Droemer Knauer Verlag, 2001. 398 pp. pb.**

This third volume covers season four. See comments to *Buffy: Irn Bannder Dämonen*.

**\_\_\_\_\_. *Buffy: Die Jägerin schlägt zurück. Das inoffizielle Fanbuch über die 5. Staffel der Kultserie und ihre Hintergründe*. München: Droemer Knauer Verlag, 2002. 381 pp. pb.**

The German guide to season five. See comments to *Buffy: Irn Bannder Dämonen*.

**\_\_\_\_\_. *Buffy: Die Neuen Abenteuer*. München: Droemer Knauer Verlag, 1999. 409 pp. pb.**

The German episode guide for season three. See comments to *Buffy: Irn Bannder Dämonen*.

**\_\_\_\_\_. *Buffy: Irn Bannder Dämonen—Das inoffizielle Fanbuch über die neue Kultserie und ihre Hintergründe*. München: Droemer Knauer Verlag, 1999. 367 pp. pb.**

Among the most extensive and learned of the various fan books on Buffy, the several titles by Lucas and Westphal also place their episode guides in a larger contest that includes a presentation of the genesis of Buffy, essay about the unexpected success of Buffy, discussion of youth culture, and a history of vampirism. This initial volume covers seasons one and two.

**McCracken, Kristine. *Seth Green*. Chicago: Children's Press, 2001. 48 pp. pb.**

A fan book aimed at the junior high school market.

**MacDonald, Elizabeth. *Sarah Michelle Gellar*. London: Carlton Books, 2002. 48 pp. pb. Large format.**

A fan book published for Gellar's younger devotes.

**Mann, Peter. *The Slayer Files*. Harpenden, Herts: Pocket Essentials, 1999. 95 pp. pb.**

This brief volume gives a short introduction to cast and characters and an episode guide to the first three seasons. There are no pictures.

**Moretti, Marie. *Sarah Michelle Gellar: la vamp de Buffy*. Paris: La Mascara, 2000. 48 pp. pb. Large format.**

German edition as: *Buffy Privat: Sarah Michelle Gellar*. German text: Corinna Tandonet.

A picture book with a minimum of text.

**Nickson, Chris. *David Boreanaz*. New York: St. Martin's Paperbacks, 1999. 147 pp. pb.**

An unofficial biography of Boreanaz aimed at a fan audience and published just as the first season of Angel was about to begin and how it would be received was unknown. It includes all the data concerning his pre-angel acting career.

**Osteried, Peter. *Buffy: Die Vampirjägerin*. Königswinter: Heel Verlag, 1999. 112 pp. pb. Large format.**

This colorful fan book includes a guide to season 1-3, biographies of the major stars and a section on vampire movies attempting to set the Buffy series in cinematic context.

**Pelucir, Talis, comp. *The Unofficial Buffy the Vampire Slayer Internet Guide 1999*. Port Orchard, WA: Lightning Rod Unlimited, 1999. 27 pp. pb. Staples. Rev. ed. as: *The Unofficial Buffy the Vampire Slayer New and Improved Guide*. Port Orchard, WA: Lightning Rod Unlimited, 1999. 33 pp. Staples. Note. Updated after every 100 copies sold.**

There are thousands of Buffy Internet sites that vary considerably in quality, and a relative few offer unique content and information. Pelucir has tried to provide readers with a handy guide to the better sites, which by their very nature are

constantly changing, appearing and disappearing. See also the listing under Kuepker.

\_\_\_\_. **Buffy the Vampire Slayer! The Best Websites and Factoids.** Port Orchard, WA: Lightning Rod Unlimited/Windstorm Creative, 2001. 50 pp. pb. Staples.

The latest edition of the Pelucir guide.

Powell, Phelan, and Rose Mary Powell. **Sarah Michelle Gellar.** Bear, DE: Mitchell Lane Publishers, 2000. 32 pp. hb. Ser.: Real life Reader Biographies: Young Entertainers.

A fan book designed to encourage the development of reading skills.

Reisfield, Rendi. **Sarah Michelle Gellar: She Is the Slayer.** New York: Scholastic, 1998. 128 pp. tp.

Sippert, Güther. **Sarah Michelle Gellar: Eine unautorisierte Biographie.** Kaufbeuren, Germany: Action Media Verlag, 2001. 180 pp. hb. boards. Series: Teen Superstars.

\_\_\_\_. **Die Stars von Buffy.** Kaufbeuren, Germany: Media Verlag, 2000. 255 pp. hb. boards.

An original text published in Germany and focused on the cast of Buffy. This surprising book contains many rare photos and includes a section on the second echelon of Buffy stars including Faith, Tra, Oz, Drusilla, and Riley.

Stafford, Nikki. **Bite Me! Sarah Michelle Gellar and Buffy the Vampire Slayer.** Toronto: ECW Press, 1998. 196 pp. tp.

French edition as: *Buffy, la tueuse de vampires.* Paris: J'ai lu, 1999. 219 pp. tp.

A well-done survey of the cast and show covering the first two seasons. There are chapters on all the major cast members, a trivia quiz, and episode guide. The volume is highlighted by its account of a party put together in 1998 by fans of the show who met on the Internet, including unique and informal snapshots of the cast members (Angel, Willow, Xander, Giles, Oz) who attended.

\_\_\_\_. Rev. ed. as: **Bite Me! An Unofficial Guide to the World of Buffy the Vampire Slayer.** Toronto: ECW Press, 2002. 425 pp. tp.

Topping, Keith. **Hollywood Vampire: The Unofficial Guide to Angel.** London: Virgin, 2000. 213 pp. pb.

French edition: *Le Vampire d'Hollywood: Le Guide non officiel d'Angel.* Paris: Les Éditions Hors Collection, 2001. 167 pp. tp.

Topping turns his insightful wit on the first season of the Angel series, which he considers a true rarity, a worthy spin-off from a hit television show. He provides an introduction to the series both in terms of its continuing a storyline from Buffy and the different world it is trying to create. He continues the features that have placed his prior Buffy guides among the best that have been done.

\_\_\_\_. **Hollywood Vampire: A Revised and Updated Unofficial and Unauthorized Guide to Angel.** London: Virgin, 2001. 280 pp. pb.

\_\_\_\_. **Slayer: The Totally Cool Unofficial Guide to Buffy.** London: Virgin, 1999. 280 pp. pb.

French edition as: *Tueuse de vampires. Le guide non officiel de Buffy.* Paris: Les Editions Hors Collection, 2000. 223 pp. pb.

The substance of Topping's work is an episode-by-episode guide to the first three seasons. The notes include not only a synopsis of the plot, but identifies the background music, pulls out interesting quotes, and adds trivia about the various actors. He also covers the first novels distributed in England and speculates that they may be influencing the series. One of the better unofficial guides.

\_\_\_\_. **Slayer: The Revised and Updated Unofficial Guide to Buffy the Vampire Slayer.** London: Virgin, 2000. 420 pp. pb

The revised edition of Topping's fine guide is the first of the Buffy books to cover season four. It continues the format of the previous edition and expands the coverage of the novels.

Tracy, Kathleen. **The Girl's Got Bite: The Unofficial Guide to Buffy's World.** Los Angeles: Renaissance Books, 1998. 246 pp. tp.

Besides the usual episode guide (Season One and Two), Tracy includes biographies of the major cast members and profiles of the major characters. Beyond the six continuing characters (Buffy, Angel, Giles, Willow, Xander, and Cordelia), there are brief profiles of the several recurring characters (Jenny Calendar, Joyce Summers, Hank Summers, Principal Flutie, Principal Snyder) and several of the vampires (The Master, Darla, The Anointed One, Drusilla, and Spike).

Wilcox, Rhonda V., and David Lavery, eds. **Fighting the Forces: What's at Stake in Buffy the Vampire Slayer.** Lanham, MD: Rowman & Littlefield Publishers, 2002. 290 pp. tp.

The second anthology of scholarly papers on Buffy, includes items by (apart from the contributions of the editors) by Camille Bacon-Smith, Kristina Busse, S. Renee Dechert, Diane DeKalb-Rittenhouse, Lynne Edwards, Gregory Erickson, Sarah N. Gatson, Elyce Rae Helford, Donald Keller, Elizabeth Krimmer, Tanya Krzywinska, Justine Larbalestier, Farah Mendolsohn, Mary Alice Money, Karen Eileen Overbey, Patricia Pender, Lahney Preston-Matto, Shilpa Ravel, Anita Rose, Catherine Sieman, Sarah E. Skwire, J. P. Williams, and Amanda Zweerink.

**Zier, Nina. *Scene: David Boreanaz*. New York: Aladdin/Simon & Schuster Children's, 1999. 32 pp. pb. Oversize format.**

One of the Scene series of books on the new generation of movie stars similar in design and content to Jennifer Baker's book in the same series on Sarah Michelle Gellar. It is designed for a young teenage audience.