

Slayage 6 September 2002 [2.2]

David Lavery and Rhonda V. Wilcox, Co-Editors

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A PDF copy of the entire volume can be accessed here.

■ **J. Gordon Melton** (University of California, Santa Barbara), Images from the Hellmouth: *Buffy the Vampire Slayer* Comic Books 1998-2002 PDF Version (Acrobat Reader Required)

■ **Reid B. Locklin** (Boston University), *Buffy the Vampire Slayer* and the Domestic Church: Re-Visioning Family and the Common Good PDF Version (Acrobat Reader Required)

■ **Frances Early** (Mount St. Vincent University), Staking Her Claim: *Buffy the Vampire Slayer* as Transgressive Woman Warrior PDF Version (Acrobat Reader Required)

■ **David Lavery** (Middle Tennessee State University), "Emotional Resonance and Rocket Launchers": Joss Whedon's Commentaries on the *Buffy the Vampire Slayer* DVDs PDF Version (Acrobat Reader Required)

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Recommended. Here and in each issue of *Slayage* the editors will recommend writing on *BtVS* available on the Internet.

■ Robert Hanks, Deconstructing Buffy

(from  **Independent.co.uk**)

■ Manuel de la Rosa, *Buffy the Vampire Slayer*, the Girl Power Movement, and Heroism

■ Andy Sawyer, In a Small Town in California . . . the Subtext is Becoming Text (from **THE ALIEN ONLINE**)

■ Anthony Cordesman, Biological Warfare and the "Buffy" Paradigm"

■ Paula Graham, Buffy Wars: The Next



J. Gordon Melton

Images from the Hellmouth

***Buffy the Vampire Slayer* Comic Books**

1998-2002

During the last few years, I have been working with two colleagues, Canadian Robert Eighteen-Bisang and Italian Massimo Introvigne, in the compiling of a comprehensive bibliography of vampire comics. In the process, among the three of us, we have gathered all of the Buffy comics, both those originally published in the United States and those reprinted in the United Kingdom. On a more limited scale, some of these comics have also been reprinted in French, German, Italian and Spanish editions. The original *Buffy the Vampire Slayer* series, in its 45th issue as this bibliography is being produced (June 2002) has become the third most popular English-language vampire comic book ever—the original *Vampirella* series in the 1970s running to 112 issues and Marvel's *The Tomb of Dracula* series to 70 issues. Given the show's continuing popularity (part of the permeation of the culture by the vampire mythos), there is every reason to believe that it will in due course surpass *The Tomb of Dracula* and challenge the longevity of *Vampirella*. Buffy's widespread popularity has been further demonstrated in the appearance of a spectrum of Buffy parodies.

Included in the bibliography below is every known issue of a comic book that contains a *Buffy the Vampire Slayer* (or *Angel*) story, including the American originals, all English-language reprints, all of the parody titles, and all foreign-language reprints. Included in the citations are the title of each story, the author(s) who wrote it, and the primary artist(s) (penciller) who drew the art work. Each entry is also annotated by notations of notable vampires, villains, or characters who appear in a story in addition to the continuing cast of series characters.

Comic books have proved a natural for *Buffy*, the series being originally designed to appeal to the very same audience that read comic books. However, like the series, the *Buffy* comic books have joined the list of those graphic art titles that have transcended their original audience and are now enjoyed by young adults and even older adults as well. Christopher Golden, who has written a considerable number of *Buffy* novels, has also regularly written for both the *Buffy* and *Angel* comic book series. He also appears to be responsible for the introduction of Tom Sniegowski, known for his work on *Vampirella*, to the *Buffy* world. Artistically, Dark Horse has assigned the bulk of work for penciling the cover art of *Buffy* and *Angel* to Jeff Matsuda, Cliff Richards, and Christian Zanier, but notable covers have also been done by Mike Mignola, noted for his work on *Bram Stoker's Dracula* and the *Hell Boy* series, and Hector Gomez.

The creation of comic book stories for series such as *Buffy* and *Angel* is a more difficult task in many ways. The writer, while creating new story lines, is at the same time bound by the canon of the story line as it has evolved on the television show. Stories have to be consistent with the show, most significantly its development of the characters, as readers also watch the show and would note any divergence. In addition, with the introduction and departure of major characters every season, the stories in the comic books have to be located relative to a particular season of the show. [Most recently, the new comic

books are issued with a note as to the story's season location, and the Dark Horse official Internet site includes a timeline with the stories in every issue located in the *Buffy* universe as (1) prior to the first season, (2) seasons 1 through 6, or (3) the future.]

Comic books are primarily periodical materials, and the title of the comic book is generally the primary citation. That format is followed below. Occasionally there are differences between the title that appears on the cover and that which appears in the indicia, the latter generally being considered the official name of the publication. This list is geared to the title as indicated by the indicia. If there is a significant difference, it is noted.

Immediately following the title of the comic book series, the publisher is cited. Next, any distinguishing attributes of the comic book series are added. Series may be described as black-and-white publications (b&w), as intended primarily for an adult audience (Adult), or a reprint of an earlier publication (Reprint). Publications that are in an 8 ½" x 11" format or larger are listed as "magazines." Publications larger than 64 pages are listed as trade paperbacks. The individual *Buffy* and *Angel* monthly stories are now regularly written with the understanding that they will later be compiled as a trade paperback. Hence what may appear as distinct short stories in a set of issues will, when read together, be seen as chapters of a longer fictional work. The trade paperbacks also, as a matter of course, reprint the covers without the subsequently imposed lettering, in which the original stories appeared.

Citations for each individual comic book issue include a reference to the number of the issue, the date of issuance, the title of the story, the writer(s) of the story, the penciller(s) of the story, the number of pages, the names of any vampire characters and the name of any prominent non-vampire characters who also appears in the story. Where two or more stories appear in a single issue, they are listed in alpha order by the name of the story. If the author and penciller are not listed for any particular story, it may be assumed that they are the same as in the immediately preceding issue.

Below each title, every issue, including variant cover editions, are listed in numerical order. Individual citations appear thusly:

Title. Publisher. Descriptors (b&w, Anth., Adult, Reprint. etc.)

no. 101 (date). "Story Title" by Writer(s) & Penciller(s). no. of pages. v Vampire character(s). c Other characters of note. [Original source if a reprinted story.] Cover information. Number of copies issued (if a limited edition).

Variant covers.

Notes: Other information of interest.

Where the penciller(s) of the cover is known and differs from the penciller(s) of the major vampire story, that penciller(s) is listed. Variant covers have become a means of showcasing graphic art and where variant covers are known, they are cited. Variant cover issues have the same internal content but a different front cover. Many variant *Buffy* covers have been produced as specially enhanced editions with limited print runs by Dynamic Forces or Tower Records. These enhanced edition generally come in a sealed packet with a certificate of authenticity and sell at a higher price than the original edition. Additional information for each variant cover focuses on distinguishing characteristics that allow some means of distinguishing often very similar alternate covers. Most *Buffy* and *Angel* comics were originally issued with two covers, one drawn and one a photograph of Buffy, Angel, or one or more cast members. To date, all of the trade paperback reprints have featured a photo cover.

A variety of names are given to these enhanced covers, however, the great majority involve the addition of metal-like (gold, platinum, or various colors) lettering. A few also come prepackaged with autographs of the writer, artist, or a *Buffy/Angel* cast member. Dynamic Forces is a company that has been licensed by Dark Horse, the primary publisher of Buffy comics, to produce enhanced covers. In most cases, these covers are produced in limited print runs.

Trade paperbacks: Typically, Buffy stories have first appeared as stories in the *Buffy the Vampire Slayer* or *Angel* monthly series or in one of the many mini-series. Usually, six months to a year later, related stories have been collected and reprinted as what is termed a "graphic novel." Non-English reprints have consisted largely of individual comic book issues, however, in the United Kingdom, only the graphic novels have been reprinted, under the "Titan" imprint. During the last generation in the English-speaking world (unlike, for example, most of continental Europe), comic books stores have arisen as the major retailers of comic books and related material. The trade paperback has become the means of reintroducing the graphic arts into bookstores. The American trade paperbacks released by Dark Horse have been reprinted in England by Titan Books.

Fan magazines: From 1998 until its parent company went bankrupt in 2001, the *Buffy the Vampire Slayer* Fan Club in the United States published a quarterly fan magazine. Material from that magazine was reprinted in a monthly British *Buffy* fan magazine beginning in October 2000. Although the American magazine had no comic material, the British magazine has reprinted one of the comic book stories in each issue. Hence its issues are listed below.

Note: In compiling this part of "Words from the Hellmouth," I want to especially thank Massimo Introvigne for his assistance. The covers to all of the *Buffy* and *Angel* trade paperback covers may be found at the CESNUR popular culture Internet site established by him at http://www.cesnur.org/buffy_library.html.

***Buffy* Comics Published in the United States**

Angel. Dark Horse Comics.

no. 1 (Nov. 1999). Part. 1 "Surrogates" by Christopher Golden & Christian Zanier. 22p. v Angel et al. c Doyle, Cornelia Chase, Kate Lockley. Cover: Jeff Matsuda.

Variant cover 1a Photo.

Variant cover 1b Tower Records Foil edition. Cover: Mel Rubi.

no. 2 (Dec. 1999). Part. 2. "Surrogates." 21p. c Dr. Lavinia Feehan. Cover: Jeff Matsuda.

Variant cover 2a Photo.

no. 3 (Jan. 2000). Part. 3. "Surrogates." 22p. v lamia. Cover: Jeff Matsuda.

Variant cover 3a Photo.

Variant cover 3b Dynamic Forces Red Foil edition. Cover: Jeff Matsuda. Limited to 3,000 copies.

Variant cover 3c Dynamic Forces Purple Foil edition. Cover: Jeff Matsuda. Limited to 3,000 copies.

no. 4 (Feb. 2000). "The Changeling Wife" by Christopher Golden & Eric Powell. 22p. c the changeling. Cover: Jeff Matsuda.

Variant cover 4a Photo.

no. 5 (Mar. 2000). Part. 1. "Earthly Possessions" by Christopher Golden & Christian Zanier. 22p. c Yazzi (demon). Cover: Christian Zanier.

Variant cover 5a Photo.

no. 6 (Apr. 2000). Part. 2. "Earthly Possessions" by Christopher Golden & Christian Zanier. 22p. c Gaetano Noe. Cover: Ryan Sook & Galen Showman.

Variant cover 6a Photo.

no. 7 (May 2000). (Mar. 2000). Part. 3. "Earthly Possessions" by Christopher Golden and Tom Sniegoski & Christian Zanier. 22p. Cover: Christian Zanier.

Variant cover 7a Photo.

Variant cover 7b Dynamic Forces Gold Foil edition. Cover: Christian Zanier. Limited to 1,500 copies.

Variant cover 7c Dynamic Forces Red Foil edition. Cover: Christian Zanier. Limited to 1.500 copies.

no. 8 (June 2000). Part 1. "Beneath the Surface" by Christopher Golden and Tom Sniegoski & Eric Powell. 22p. c Wesley. Cover: Jeff Matsuda.

Variant cover 8a Photo.

no. 9 (July 2000). Part 2. "Beneath the Surface" by Christopher Golden and Tom Sniegoski & Eric Powell. 22p. c Abner, Clive. Cover: Eric Powell.

Variant cover 9a Photo.

no. 10 (Aug. 2000). Part 1. "Strange Bedfellows" by Christopher Golden and Tom Sniegoski & Christian Zanier. 22p. v Candy, Sasha et al, vampire hookers. Cover: Jeff Matsuda.

Variant cover 10a Photo.

no. 11 (Sep. 2000). Part 2. "Strange Bedfellows" by Christopher Golden and Tom Sniegoski & Christian Zanier. 22p. v Dyanna Allegra. Cover: Christian Zanier.

Variant cover 11a Photo.

no. 12 (Oct. 2000). Part 1. "Vermin" " by Christopher Golden and Tom Sniegoski & Christian Zanier. 22p. Cover: Mike Mignola.

Variant cover 12a Photo.

no. 13 (Nov. 2000). Part 2. "Vermin" " by Christopher Golden and Tom Sniegoski & Christian Zanier. 22p. Cover: Mike Mignola.

Variant cover 13a Photo.

no. 14 (Dec. 2000). "Little Girl Lost" by Christopher Golden and Tom Sniegoski & Eric Powell. 22p. c Charles Gunn, Philip Westford. Cover: Randy Green.

Variant cover 14a Photo cover.

no. 15 (Jan. 2001). Part 1. "Past Lives" by Christopher Golden and Tom Sniegoski & Christian Zanier. 22p. c Quentin Travers (Watchers council), Buffy, various demons. Cover: Christian Zanier.

Variant cover 15a Photo.

Variant cover 15b Dynamic Forces Gold edition. Photo cover. Limited to 1500 copies.

Variant cover 15c Dynamic Forces Gold Foil edition. Photo cover. Limited to 2500 copies.

Variant cover 15d Dynamic Forces Exclusive Red Foil Cover. Limited to 1500 copies.

no. 16 (Feb. 2001). Part 3. "Past Lives" by Christopher Golden and Tom Sniegoski & Christian Zanier. 22p. c Alexa Landra. Cover: Christian Zanier.

Variant cover 16a Photo.

no. 17 (Mar. 2001). "Cordelia" by Christopher Golden and Tom Sniegoski & Eric Powell. 22p. Cover: Eric Powell.

Variant cover 17a Photo.

Note: First series ended with #17. New Series began September 2001.

Angel. Dark Horse. Second series

no. 1 (Sep. 2001). "Long Night's Journey. . ." by Brett Matthews and Joss Whedon & Mel Rubi. 22p. Cover: Mel Rubi.

Variant cover 1a Photo.

Variant cover 1c Dynamic Forces Gold Foil edition. Photo cover. Limited to 2,500 copies.

Variant cover 1d Dynamic Forces Blue Foil edition. Photo cover. Limited to 199 copies.

Variant cover 1e Dynamic Forces Exclusive Red Foil edition. Photo cover. Limited to 299 copies.

no. 2 (Oct. 2001). "Long Night's Journey. . ." 22p.

Variant cover 2a. Photo.

no. 3 (Nov. 2001). "Long Night's Journey. . ." 22p. v Zhang.

Variant cover 3a. Photo.

no. 4 (May 2002). Part 4. Long Night's Journey. ""The End of the Beginning." 22p.

Variant cover 4a Photo

Buffy/Angel. Dark Horse/Goreb Shamus Enterprises.

½ (2000). "City of Despair" by Tom Fassbender and Jim Pascoe & Cliff Richards. 16p. c Gefa'ar demons. Distributed by *Wizard the Comic Magazine*.

Variant cover ½a Gold edition.

Buffy the Vampire Slayer. Dark Horse Comics. Television tie-in.

no. 1 (Sep. 1998). "Wu-tang Fang" by Andi Watson & Joe Bennett. 22p. v Wu-tang Fang. c Willow, Giles, Xander, Cordelia. Cover: Arthur Adams.

Variant cover 1a Gold cover edition. Cover: Arthur Adams.

Variant cover 1b Photo.

Variant cover 1c Photo cover gold edition.

no. 2 (Oct. 1998). "Halloween" by Andi Watson & Joe Bennett. 22p. v Various. Cover: Chris Bachalo & Tim Townsend.

Variant cover 2a Photo.

Variant cover 2b Metallic foil edition

no. 3 (Nov. 1998). "Cold Turkey" by Andi Watson & Joe Bennett. 22p. v Unnamed. Cover: Chris Bachalo & Tim Townsend.

Variant cover 3a Photo.

no. 4 (Dec. 1998). "White Christmas" by Andi Watson & Joe Bennett. 24p. v Angel. Cover: Hector Gomez.

Variant cover 4a Photo.

no. 5 (Jan. 1999). "Happy New Year" by Andi Watson & Hector Gomez. 22p. c Oz, devil dog. Cover: Randy Green.

Variant cover 5a Photo.

no. 6 (Feb. 1999). Part 1. "New Kid on the Block" by Andi Watson and Dan Brereton & Hector Lopez. 22p. v Angel et al. c Cynthia. Cover: Arthur Adams & Joyce Chin.

Variant cover 6a Photo.

no. 7 (Mar. 1999).). Part 2. "New Kid on the Block" by Andi Watson and Dan Brereton & Hector Lopez. 22p. Cover: Hector Lopez.

Variant cover 7a Photo.

no. 8 (Apr. 1999). "The Final Cut" by Andi Watson & Jason Pearson and Cliff Richards. 22p. v Fair Quinn. Cover: Randy Green.

Variant cover 8a Photo.

no. 9 (May 1999). Bad Blood, part 1. Part 1. "Hey, Good Lookin'" by Andi Watson & Joe Bennett. 22p. v Mistress Selke et al. c Dr. Flitter. Cover: Jeff Matsuda.

Variant cover 9a Photo.

no. 10 (June 1999). Bad Blood, part 2. Part 2. "Hey, Good Lookin.'" by Andi Watson & Joe Bennett. 22p. v Selke. Cover: Chris Bachalo.

Variant cover 10a Photo.

no. 11 (July 1999). Bad Blood, part 3. "A Boy Named Sue." by Andi Watson & Joe Bennett. 22p. v Selke. Cover: Jeff Matsuda.

Variant cover 11a Photo.

no. 12 (Aug. 1999). "A Nice Girl Like You" by Christopher Golden & Andy Owens. 22p. c Yhisandroth (demon). Cover: Randy Green.

Variant cover 12a Photo.

Variant cover 12b Dynamic Forces Gold foil edition. Photo cover. Limited to 3,000 copies.

no. 13 (Sep. 1999). Bad Blood, part 4. Part 1. "Love Sick Blues " by Andi Watson & Cliff Richards. 22p. v Selke. Cover: Jeff Matsuda.

Variant cover 13a Photo.

no. 14 (Oct. 1999). Bad Blood, part 5. Part 2. "Love Sick Blues." 22p. c Todd. Cover: Jeff Matsuda.

Variant cover 14 Photo.

no. 15 (Nov. 1999). Bad Blood, part 6. "Lost Highway." by Andi Watson & Cliff Richards. 22p. c Dark Slayer. Cover: Jeff Matsuda.

Variant cover 15a Photo.

Variant cover 15bc. Dynamic Forces Red Foil edition. Photo cover. Limited to 1,500 Copies.

no. 16. (Dec. 1999). "The Food Chain" by Christopher Golden & Christian Zanier. 22p. c Quafongg (demon). Cover: Christian Zanier.

Variant cover 16a Photo.

no. 17 (Jan. 2000). Bad Blood, part 7. "She's No Lady" by Andi Watson & Cliff Richards. v Selke. c Dark Slayer. 22p. Cover: Jeff Matsuda.

Variant cover 17a Photo.

Variant cover 17b Dynamic Forces Red Foil edition. Cover: Jeff Matsuda. Limited to 3,000 copies.

Variant cover 17c Dynamic Forces Purple Foil edition. Cover: Jeff Matsuda. Limited to 3,000 copies.

no. 18 (Feb. 2000). Bad Blood, part 8. "She's no Lady" by Andi Watson & Cliff Richards. 22p. v Selke. c Dark Slayer. Cover: Jeff Matsuda.

Variant cover 18a Photo.

no. 19 (Mar. 2000). Bad Blood, part 9. "Old Friend" by Andi Watson & Cliff Richards. 22p. v Selke. c Dark Slayer. Cover: Jeff Matsuda.

Variant cover 19a Photo.

no. 20 (Apr. 2000). "Double Cross" by Doug Petrie & Jason Minor. 22p. v Angel. c soul collector. Cover: J. Scott Campbell.

Variant cover 20a Photo.

no. 21 (May 2000). Part 1. "The Blood of Carthage" by Christopher Golden & Cliff Richards. 22p. c Tergazzi (demon), Mad Jack. Cover: Jeff Matsuda.

Variant cover 21a Photo.

Variant cover 21b Dynamic Forces edition. Cover: Christian Zanier. Limited to 1,500 copies.

Variant cover 21c Dynamic Forces Red Foil edition. Limited to 1,500 copies. Cover: Christian Zanier.

Variant cover 21d Dynamic Forces edition signed by Nicolas Brendan. Limited to 500 copies.

no. 22 (June 2000). Part 2. "The Blood of Carthage" by Christopher Golden & Cliff Richards. 22p. v Spike. c Xerxes the Blind., Ky-lagg (demon), Uraka (demon), Lucy (former slayer). Cover: Jeff Matsuda.

Variant cover 22a Photo.

no. 23 (July 2000). Part 3. "The Blood of Carthage" by Christopher Golden & Cliff Richards.

22p. Cover: Jeff Matsuda.

Variant cover 23a Photo.

no. 24 (Aug. 2000). Part 4. "The Blood of Carthage" by Christopher Golden & Cliff Richards. 22p. Cover: Jeff Matsuda.

Variant cover 24a Photo.

no. 25 (Sep. 2000). Part 5. "The Blood of Carthage" by Christopher Golden & Cliff Richards. 22p. Cover: Jeff Matsuda.

Variant cover 25a Photo.

no. 26 (Oct. 2000). Part 1. "The Heart of a Slayer" by Chris Boal & Cliff Richards. 22p. c Riley, Adja, Karfarnaum (demon). Cover: Christian Zanier.

Variant cover 26a Photo.

no. 27 (Nov. 2000). Part 2. "The Heart of a Slayer" by Chris Boal & Cliff Richards. 22p. Cover: John Totleben.

Variant cover 26a Photo.

no. 28 (Dec. 2000). "Cemetery of Lost Love" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. c Riley, Baron Samedi. Cover: Ryan Sook & Galen Shoman.

Variant cover 27a Photo.

no. 29 (Jan. 2001). Part 2. "Past Lives" by Christopher Golden and Tom Sniegowski & Christian Zanier and Cliff Richards. 22p. Story continued from *Angel* #15. Cover: Christian Zanier.

Variant cover 29a Photo.

Variant cover 29b Dynamic Forces Gold edition. Limited to 1,500 copies.

Variant cover 29c Dynamic Forces Red Foil edition. Limited to 5000 copies.

no. 30 (Feb. 2001). Part 4. "Past Lives" by Christopher Golden and Tom Sniegowski & Christian Zanier and Cliff Richards. 22p. Story continued from *Angel* #16. Cover: Christian Zanier.

Variant cover 30a Photo.

no. 31 (Mar. 2001). "Lost and Found" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. v Unnamed. Cover: Cliff Richards.

Variant cover 31a Photo.

no. 32 (Apr. 2001). "Invasion" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. Cover: Cliff Richards.

Variant cover 32a Photo.

no. 33 (May 2001). "Hive Mentality" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. c giant insect. Cover: Cliff Richards.

Variant cover 32a Photo.

no. 34 (June 2001). "Out of the Fire, Into the Hive" by Tom Fassbender and Jim Padcoe & Cliff Richards. 22p. c Rebecca Stansberry. Cover: Cliff Richards.

Variant cover 34a Photo.

no. 35 (July 2001). "Remember the Beginning" by Tom Fassbender and Jim Padcoe & Cliff Richards. 22p. v the Master. Cover: Cliff Richards.

Variant cover 35a Photo.

Variant cover 35b Error Photo cover edition. (Geller's blouse is green rather than brown).

no. 36 (Aug. 2001). "Remember the Lies" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. v Spike, Yuki Makumura. Cover: Cliff Richards.

Variant cover 35a Photo.

no. 37 (Sep. 2001). "Remember the Truth" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. v Yuki Makumura. Cover: Cliff Richards.

Variant cover 37a Photo.

no. 38 (Oct. 2001). "Remember the End" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. v the Eidu, evile monk-like vampires without eyes (Japanese).

Variant cover 38a Photo.

no. 39 (Oct. 2001). "Night of a Thousand Vampires" by Tom Fassbender and Jim Pascoe &

Cliff Richards. 22p. v Various.

Variant cover 39a Photo.

no. 40 (Dec. 2001). Part 1. "Ugly Little Monsters" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. v Spike. c avendshrook demon. Cover: Jeff Matsuda.

Variant cover 40a Photo.

no. 41 (Jan. 2002). Part 2. "Ugly Little Monsters" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. v Spike. c avendshrook demon. Cover: Jeff Matsuda.

Variant cover 41a Photo.

no. 42 (Feb. 2002). Part 3. "Ugly Little Monsters" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. v Spike. c avendshrook demon. Cover: Jeff Matsuda.

Variant cover 42a Photo.

no. 43 (Mar. 2002) Part 1. "The Death of Buffy" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. v Spike. c Buffy-robot. Cover: Brian Horton and Paul Lee.

Variant cover 43a Photo.

no. 44 (Apr. 2002). Part 2. "The Death of Buffy" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. v Spike. c Buffy-robot. Cover: Brian Horton and Paul Lee.

Variant cover 44a Photo.

no. 45 (May 2002). Part 3. "The Death of Buffy" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. v Spike. c Buffy-robot. Cover: Brian Horton and Paul Lee.

Variant cover 44a Photo.

Note: Continuing Series.

Buffy the Vampire Slayer. Dark Horse/Wizard.

no. ½ (1999). "Stinger" by Christopher Golden & Hector Gomez. 16p. [Distributed by Wizard]

Variant cover ½a Gold edition

Buffy the Vampire Slayer: Angel. Dark Horse.

no. 1 (May 1999). Pt. 1. "The Hallower" by Chris Golden & Hector Gomez. 22p. v Spike, Dru, Catherine, Angel.

Variant cover 1a Photo.

Variant cover 1b Dynamic Forces Gold edition. Photo cover. Limited to 5,000 copies.

Variant cover 1c Dynamic Forces Exclusive Gold edition signed by Christopher Golden. Photo cover. Limited to 1,500 copies.

no. 2 (June 1999). Pt. 2. "The Hallower" by Chris Golden & Hector Gomez. 22p. c the Hallower.

Variant cover 2a Photo.

no. 3 (July 1999). Pt. 3. "The Hallower." 22p.

Variant cover 3a Photo.

Buffy the Vampire Slayer Annual. Dark Horse.

no. 1 (Aug. 1999). "The Latest Craze" by Chris Golden and Tom Sniegoski & Cliff Richards. 32 pp. c the hooligans. b. "Bad Dog" by Douglas Petrie & Ryan Sook. 16 pp. v Angel.

Buffy the Vampire Slayer: Giles. Dark Horse.

no. 1 (Oct. 2000). "Beyond the Pale" by Christopher Golden and Tom Sniegoski & Eric Powell.

Variant cover 1a Photo

Variant cover 1b Dynamic Forces Limited Signed edition. Limited to 1,500 copies.

Buffy the Vampire Slayer: Haunted. Dark Horse.

no. 1 (Dec. 2001). Part 1. Story by Jane Esperson & Cliff Richards. 22p.

Variant cover 1a. Photo.

no. 2 (Jan. 2002). 22p. Cover: Cliff Richards. Error: Indicia says Jan. 2001.

no. 2a Photo cover.

no. 3 (Feb. 2002). 22p. Cover: Cliff Richards.

no. 3a Photo cover.

no. 4 (Mar. 2002). 22p. Cover:

4b Photo cover.

Buffy the Vampire: Jonathan. Dark Horse.

no. 1 (Jan. 2001). "Codename: Comrades" by Jane Esperson & Cliff Richards. 26p. Cover: T Danrl.

Variant cover 1a Photo.

Variant cover 1b Dynamic Forces Gold edition. Photo cover. Limited to 500 copies.

Variant cover 1c Dynamic Forces Platinum Foil edition. Limited to 750 copies.

Buffy the Vampire Slayer: Lost and Found. Dark Horse.

no. 1 (Mar. 2002). By Fabian Nicieza & Cliff Richards. 22p. Cover: Brian Horton & Paul Lee.

no. 1a Photo cover

Buffy the Vampire Slayer: Lover's Walk. Dark Horse. Anth.

no. 1 (Feb. 2001). a. "One Small Promise" by Tom Fassbender and Jim Pascoe & Cliff Richards. 6p. v Various. c Riley. b. "Punish Me with Kisses" by James S. Rich & Chynna Vlugston-Major. 9p. c. "Who Made Who?" by Christopher Golden & Eric Powell. 10p. v: Spike, Dru. Cover: Cliff Richards.

Variant cover 1a Photo.

Variant cover 1b Dynamic Forces Gold edition. Photo cover. Limited to 1,500 copies.

Buffy the Vampire Slayer: Oz. Dark Horse.

Preview (2001). 23p. Cover: John Totleben. Edition released at Wizard World Comic Convention, Chicago, 2001.

Variant cover Preview a Photo.

no. 1 (July 2001). By Christopher Golden & Logan Lubera. 23p. c Daniel "Oz" Osburne.

Variant cover 1a Photo.

Variant cover 1b Dynamic Forces Gold Foil edition. Photo cover. Limited to 500 copies.

Variant cover 1c Dynamic Forces Fiery Red Foil edition. Photo cover. Limited to 250 copies.

Variant cover 1d Dynamic Forces Platinum edition. Photo cover. Limited to 1,999 copies.

no. 2 (Sep. 2001). 22p. Cover: John Totleben.

Variant cover 2a Photo.

no. 3 (Sep. 2001). 22p. c demon Lord Mustag. Cover: John Totleben.

Variant cover 3a Photo.

Buffy the Vampire Slayer: Spike and Dru. Dark Horse.

no. 1 (Apr. 1999). "Paint the Town Red" by James Masters and Christopher Golden & Ryan Sook. 26p. v Spike, Dru, Angel.

no. 2 (Oct. 1999). "The Queen of Hearts" by Christopher Golden & Ryan Sook. 26p. c Ickthala, beast of the river.

no. 3 (Dec. 2000). "All's Fair" by Christopher Golden & Eric Powell. 26p. c Xin Rong, the slayer.

Variant cover 3a Photo.

Variant cover 3b Dynamic Forces Ruby Red Foil edition. Photo cover. Limited to 300 copies.

Variant cover 3c Dynamic Forces Gold edition. Photo cover. Limited to 1,000 copies.

Buffy the Vampire Slayer Supernatural Defense Kit. See: **Buffy the Vampire Slayer: The Final Cut.**

Buffy the Vampire Slayer: Tales of the Slayer. Dark Horse. Original tr. pb.

(Nov. 2001). a "The Innocent" by Amber Benson & Ted Naifeh. c Claudine. b. "The Glittering

World" by David Fury & Steve Lieber. c Naayeeneizghani. v Unnamed. c. "Nikki Goes to Town" by Doug Petrie & Gene Colan. c Nikki. d. "Presumption" by Jane Esperson & P. Craig Russell. c Elizabeth Weston. v Catherine. e. Prologue" by Joss Whedon & Leinil Francis Yu. f. "Righteous" by Joss Whedon & Tim Sale. v St. Just. g. "Sonnenblume" by Rebecca Rand Kirshner. c Sonnenblume.

Buffy the Vampire Slayer: The Final Cut. Dark Horse. Reprint. hb.

(1999). By Andi Watson & Cliff Richards. 30p. v Unnamed. [*Buffy the Vampire Slayer* #8.] Hardback reprint, with eight pages not in the original, was packaged within "The Buffy the Vampire Slayer Supernatural Defense Kit."

Buffy the Vampire Slayer: The Origin. Dark Horse.

no. 1 (Jan. 1999). By Daniel Brereton and Christopher Golden & Joe Bennett. 23p. v Lothos, Ralf. c Merrick, the watcher. Cover: Joe Bennett.

Variant cover 1a Photo.

Variant cover 1b Dynamic Forces Gold edition. Photo cover. Limited to 5,000 copies.

no. 2 (Feb. 1999). 20p. Cover: Joe Bennett & René Micheletti.

Variant cover 2a Photo.

no. 3 (Mar. 1999) 22p. Cover: Joe Bennett & Hector Gomez.

Variant cover 3a Photo.

Buffy the Vampire Slayer: Willow & Tara. Dark Horse.

no. 1 (Apr. 2001). "Wanna Blessed Be" by Amber Benson and Christopher Golden & Terry Moore. 22p. Cover: Terry Moore.

Variant cover 1a Photo.

Variant cover 1b Dynamic Forces Foil edition. Limited to 2,500 copies signed by Christopher Golden.

Variant cover 1c Dynamic Forces Platinum Foil edition. Limited to 300 copies.

Variant cover 1d Dynamic Forces Gold Foil edition. Photo cover. Limited to 2,500 copies.

Dark Horse Extra. Dark Horse. Promotional tabloid.

no. 11 (May 1999). Part 1. "Playing with Fire" by Christopher Golden & Hector Gomez. 1p.

no. 12 (June 1999). Part 2. "Playing with Fire" by Christopher Golden & Hector Gomez. 1p.

no. 13 (July 1999). Part 3. "Playing with Fire" by Christopher Golden & Hector Gomez. 1p.

no. 14 (Aug. 1999). Part 4. "Playing with Fire" by Christopher Golden & Hector Gomez. 1p.

no. 15 (Sep. 1999). Part 5. "Playing with Fire" by Christopher Golden & Hector Gomez. 1p.

no. 16 (Oct. 1999). Part 6. "Playing with Fire" by Christopher Golden & Hector Gomez. 1p.

no. 36 (June 2001). Part 1 "Angel" by Brett Matthews, Jess Whedon & Mel Ricci. 1p.

no. 37 (July 2001). Part 2. "Angel." 1p. Includes Angel poster.

no. 47 (May 2002) Part 1. "Buffy the Vampire Slayer: Willow and Tara" by Andi Watson. 1p.

no. 48 (June 2002). Part 1. "Buffy the Vampire Slayer: Willow and Tara." 1p.

Dark Horse Presents. Dark Horse Comics.

no. 141 (Mar. 1999). a. "Cursed" by Christopher Golden & Hector Gomez. 8p. b. "Dead love" by Andi Watson & David Perrin. 8p. c. "Hello, Moon" by Daniel Brereton and Christopher Golden & Joe Bennett. 8p. v. Angel.

no. 150 (Jan. 2000). "Buffy the Vampire Slayer: Killing Time" by Doug Petrie & Cliff Richards. 8p. Cover says, "DHP 2K." [Reprint in *Angel: Hunting Ground* (2001).]

no. 153 (April 2000). Part 1. "Lovely Dark & Deep" by Christopher Golden and Tom Sniegowski & Brian Horton and Paul Lee. [Reprint in *Angel: Hunting Ground* (2001).]

no. 154 (May 2000). Part 2. "Lovely Dark & Deep." 8p. [Reprint in *Angel: Hunting Ground* (2001).]

no. 155 (June 2000). Part 3. "Lovely Dark & Deep." 8p. [Reprint in *Angel: Hunting Ground* (2001).]

Dark Horse Presents Annual 1998. Dark Horse. b&w.

no. 1 (Sep. 1998). "MacGuffins" by J. L. Van Meter & Luke Ross. 10p. First comic book

appearance of Buffy.

Dark Horse Presents Annual 2000. Dark Horse. b&w.

no. 1 June 2000). "Take Back the Night" by Tom Fassbender and Jim Pascoe & Cliff Richards. 12p.

Fray. Dark Horse.

no. 1 (June 2001). "Big City Girl" by Joss Whedon & Karl Moline. 22p. c Melaka Fray, Urkorn of D'avvrus.

Variant cover 1a Gold edition.

no. 2 (July 2001). "The Challenge." 22p. v Icarus.

no. 3 (Aug. 2001). "Ready Steady." 22p.

no. 4 (Sep. 2001). "Out of the Past." 22p.

no. 5 (Nov. 2001). "The Worst of It." 22p.

no. 6 (Mar. 2002). "Alarums." 22p.

Note: Continuing series. *Fray* presents an original story written by Joss Whedon in the *Buffy* universe centered upon a different slayer in the distant future.

TV Guide.

46, 47 (Nov 21, 1998). "Dance with Me" by Christopher Golden and Hector Gomez. 5p. Note: Contains five page comic book insert introducing the new comic book series. Exists in two forms—digest size and large (8 1/2" x 11") size. Photo of actor Christopher Reeve on cover.

47, 47 (Nov. 20, 1999). "Point of Order" by David Pury & Ryan Sook. 2p. v Angel.

Satires of Buffy the Vampire Slayer

Boffy the Vampire Layer. Eros Comix. b&w. Satire. Adult.

no. 1 (Jan. 2000). By Bruce McCorkindale. 24p.

no. 2 (July 2000). 23p.

no. 3 (Feb. 2001). 23p.

Busty the Vampire Murderer. Blatant Comics. b&w. Satire. Adult.

no. 1 (Aug. 1998). By Rob Potchak, Jr. and Cris Crosby & Tony Furtado. 16p.

Variant cover 1b Nude edition.

Cracked. Globe Communications. b&w. Anth. Satire. Magazine,

no. 322 (Dec. 1997). "Boffy the Vampire Slayer" by Greg Grabianski & Walter Brogan. 5p. v Marv Albert.

Mad. E.C. Magazine.

no. 367 (Mar. 1998). "Busty the Vampire Spayer" by Dick Debartolo & Angelo Torres. 4p. Buffy satire.

Soulsearchers and Company. Claypool. b&w.

no. 42 (May 2000). "Kelly the Demon Slayer" by Peter David & Richard Howell. 23p.

Supernatural Law. Exhibit A Press. b&w. Satire.

no. 24 (Oct. 1999). "You'll Never Suck Blood in This Town Again" by Batton Lash. 21p. v Buford Glied, Angelo. c Myrtle the Vampire Hater. [Reprint in *The Vampire Brat and Other Tales of Supernatural Law* (2001).]

Note: *Supernatural Law* continues the series *Wolff & Byrd: Lawyers of the Supernatural*. Story in issue #24 continues story from issue #23 of *Wolff & Byrd*.

The Vampire Brat and Other Tales of Supernatural Law. Exhibit A Press. b&w. Reprint.

(2001). a. "Myrtle the Vampire Hater." 21p. v Buford Glied. c Myrtle (Winter) the Vampire Hater. [*Wolff and Byrd: Counselors of the Macabre* #23 (1999)]. b. "Fashionably Late." 19p. v Buford Glied. [*Supernatural Law* #25 (1999).] c. "You'll Never Suck Blood in This Town Again" by Batton Lash. 21p. v Buford Glied, Angelo. c Myrtle the Vampire Hater. [*Supernatural Law* #24 (1999).]

Wolff and Byrd, Counselors of the Macabre. Exhibit A Press. b&w.

no. 23 (Aug. 1999). "Myrtle the Vampire Hater." 21p. v Buford Glied. c Myrtle (Winter) the Vampire Hater. Story continued in *Supernatural Law* #24. [Reprint in *The Vampire Brat and Other*

Tales of Supernatural Law (2001).]

Note: With issue 24, *Wolff & Byrd* was renamed *Supernatural Law*.

XXXena vs. Busty. Blatant Comics. b&w. Adult.

no. 1 (Oct. 1998). By Rob Potchak, Jr. & Tony Furtado. 17p. v Howard Stern. c Busty the Vampire Murderer (satire of *Buffy the Vampire Slayer*).

Reprint Trade Paperbacks

Angel: Autumnal. Dark Horse. Reprint.

(Dec. 2001). a. "Little Girl Lost" by Christopher Golden and Tom Sniegoski & Eric Powell. 22p. c Charles Gunn, Philip Westford. [*Angel* #14] b. "Vermin" " by Christopher Golden and Tom Sniegoski & Christian Zanier. 44p. [*Angel* #12-13] Photo cover.

Angel: Earthly Possession. Dark Horse. Reprint.

(Apr. 2001). By Christopher Golden and Tom Sniegoski & Christian Zanier. 66p. Collects issues #5-7 of *Angel*. Photo cover.

Angel: Hunting Ground. Dark Horse. Reprint.

(Aug. 2001). Collects: a. Parts 1-2. "Beneath the Surface" by Christopher Golden and Tom Sniegoski & Eric Powell. 44p. c Wesley. [*Angel* #8-9] b. Parts 1-3. "Lovely Dark & Deep" by Christopher Golden and Tom Sniegoski & Brian Horton and Paul Lee. 32p. v *Angel*. [*Dark Horse Presents* #153-55.] Photo cover.

Angel: Strange Bedfellows. Dark Horse. Reprint.

(Mar. 2002). Collects: a. "The Changeling Wife" by Christopher Golden & Eric Powell. 23p [*Angel* #4 (2000.)] b. "Strange Bedfellows" by Christopher Golden, Tom Sniegoski, Christian Zanier & Marvin Mariano 45p. [*Angel* #10-11 (2000.)] c. "Phantom Dennis" by Christopher Golden, Tom Sniegoski & Eric Powell. 23p. d. "Point of Order" by David Fury & Ryan Sook. 3p. Photo cover.

Angel: Surrogates. Dark Horse. Reprint.

no. 1 (Dec. 2000). By Christopher Golden & Christian Zanier. 72p. v Lamia. Includes issues #1-3 of *Angel*. Photo cover.

Buffy the Vampire Slayer: Angel-The Hollower. Dark Horse. Reprint.

no. 1 (May 2000). By Chris Golden & Hector Gomez. 66p. v Angel. Photo cover. Collects issues #1-3 of *Buffy the Vampire Slayer: Angel*.

Buffy the Vampire Slayer/Angel: Past Lives. Dark Horse. Reprint.

(July 2001). By Christopher Golden and Tom Sniegoski & Christian Zanier and Cliff Richards. 88p. Includes issues #15 & 16 of *Angel* (2001) and issues #29 & 30 of *Buffy the Vampire Slayer* (2001). Photo cover.

Buffy the Vampire Slayer: Autumnal. Dark Horse. Reprint.

(Oct. 2001). Collects: a. "Cemetery of Lost Love" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. c Riley, Baron Samedi. [*Buffy the Vampire Slayer* #28] b. "The Heart of a Slayer" by Chris Boal & Cliff Richards. 44p. c Riley, Adja, Karfarnaum (demon). [*Buffy the Vampire Slayer* #27.] Photo cover.

Buffy the Vampire Slayer: Bad Blood. Dark Horse. Reprint.

no. 1 (Apr. 2000). By Andi Watson & Joe Bennett. Includes *Buffy the Vampire Slayer* issues #9, 10, & 11, plus new episode, "Hello, Moon."

Buffy the Vampire Slayer: Crash Test Demons. Dark Horse. Reprint.

no. 1 (July 2000). By Andi Watson & Cliff Richards. 66p. Includes *Buffy the Vampire Slayer* issues #13-15.

Buffy the Vampire Slayer: False Memories. Dark Horse. Reprint.

(June 2002). By Tom Fassbender and Jim Padcoe & Cliff Richards. 88p. v The Master, Yuki Makumura. Collects: a. "Remember the Beginning." [*Buffy the Vampire Slayer* #35]; b. "Remember the Lies." [*Buffy the Vampire Slayer* #36]; c. "Remember the Truth." [*Buffy the Vampire Slayer* #37]; d. "Remember the End." [*Buffy the Vampire Slayer* #38].

Buffy the Vampire Slayer: Food Chain. Dark Horse. Reprint.

(2001). 176p. Collects: a. "Bad Dog" by Douglas Petrie & Ryan Sook. 16 pp. [*Buffy the Vampire Slayer Annual* (1999).] b. "Double Cross" by Doug Petrie & Jason Minor. 22p. v Angel. c soul collector. [*Buffy the Vampire Slayer* #20.] c. Part 1 "The Food Chain" by Christopher Golden & Christian Zanier. 22p. c Quafongg (demon). [*Buffy the Vampire Slayer* #16.] d. Part 2 "The Food Chain" by Christopher Golden & Christian Zanier. 22p. c Quafongg (demon). [As Part 4. "Past Lives" in *Buffy the Vampire Slayer* #31.] e. "The Latest Craze" by Chris Golden and Tom Sniegoski & Cliff Richards. 32 pp. [*Buffy the Vampire Slayer Annual* (1999).] f. "One Small Promise" by Tom Fassbender and Jim Pascoe & Cliff Richards. 6p. [*Buffy the Vampire Slayer: Lover's Walk* (2001).] g. "Punish Me with Kisses" by James S. Rich & Chynna Vlugston-Major. 9p.

[*Buffy the Vampire Slayer: Lover's Walk* (2001).] Photo cover.

Buffy the Vampire Slayer: Out of the Woodwork. Dark Horse. Reprint.

(2002). By Tom Fassbender and Jim Pascoe & Cliff Richards. 100p. Collects: a. "Lost and Found." 22p. [*Buffy the Vampire Slayer* #31] b. "Invasion" [*Buffy the Vampire Slayer* #32] c. "Hive Mentality" [*Buffy the Vampire Slayer* #32] d. "Out of the Fire, Into the Hive." 22p. v Unnamed [*Buffy the Vampire Slayer* #32] Photo cover.

Buffy the Vampire Slayer: Oz. Dark Horse. Reprint.

no. 1 (June 2002). By Christopher & Logan Lubera. 71p. [Collects the three issues of *Buffy the Vampire Slayer: Oz* (2001).] Photo cover.

Buffy the Vampire Slayer: Pale Reflections. Dark Horse. Reprint.

no. 1 (2000). By Andy Watson and Cliff Richards. 74p. Collects issues #17, 18, & 19 of *Buffy the Vampire Slayer* (1999) and "Killing Time" by Doug Petrie & Cliff Richards from *Dark Horse Presents* #150 (Jan. 2000). Photo cover.

Buffy the Vampire Slayer: Ring of Fire. Dark Horse.

no. 1 (Oct. 2000). By Doug Petrie & Ryan Sook.

Variant cover 1a Dynamic Forces edition signed by Ryan Sook. Limited to 1,500.

Buffy the Vampire Slayer: Spike and Dru. Dark Horse. Reprint.

((June 2001). Collects: a. "All's Fair" by Christopher Golden & Eric Powell. 26p. [*Buffy the Vampire Slayer: Spike and Dru*, #3 (Dec. 1999).] b. "Paint the Town Red" by James Masters and Christopher Golden & Ryan Sook. 26p. . [*Buffy the Vampire Slayer: Spike and Dru*, #1 (Apr. 1999).] c. "The Queen of Hearts" by Christopher Golden & Ryan Sook. 26p. . [*Buffy the Vampire Slayer: Spike and Dru*, #2 (Oct. 1999).] d. "Who Made Who?" by Christopher Golden & Eric Powell. 10p. [*Buffy the Vampire Slayer: Lover's Walk* (Feb. 2001).] Photo cover.

Buffy the Vampire Slayer: The Blood of Carthage. Dark Horse. Reprint.

(Mar. 2001). By Christopher Golden & Cliff Richards. 114p. v Spike. c Xerxes the Blind., Ky-lagg (demon), Uraka (demon), Lucy (former slayer), Tergazzi (demon), Mad Jack.. Collects issues #21-25 of *Buffy the Vampire Slayer* (2000). Photo cover.

Buffy the Vampire Slayer: The Dust Waltz. Dark Horse Comics.

(1998). By Dan Bereton & Hector Gomez. 66p.

Buffy the Vampire Slayer: The Origin. Dark Horse. Reprint.

(Sep. 1999) By Daniel Brereton & Christopher Golden & Joe Bennett. 63p. Collects the three issues of *Buffy the Vampire Slayer: The Origin*. Photo cover.

Buffy the Vampire Slayer. The Remaining Sunlight. Dark Horse. Reprint.

no. 1 (Mar. 1999). By Andi Watson & Joe Bennett. Collects *Buffy the Vampire Slayer* issues #1-3. Photo cover.

Buffy the Vampire Slayer: Uninvited Guests. Dark Horse. Reprint.

no. 1 (Sep. 1999). By Andi Watson & Hector Gomez. Includes stories from *Buffy the Vampire Slayer* issues #4-7. Photo cover.

United Kingdom Reprints

Angel: Autumnal. Titan Books [UK]. Reprint.

(Dec. 2001). Collects: a. "Little Girl Lost" by Christopher Golden and Tom Sniegowski & Eric Powell. 22p. c Charles Gunn, Philip Westford. [*Angel* #14] b. "Vermin" " by Christopher Golden and Tom Sniegowski & Christian Zanier. 44p. [*Angel* #12-13] Photo cover.

Angel: Earthly Possession. Titan Books [UK]. Reprint.

(Apr. 2001). By Christopher Golden and Tom Sniegowski & Christian Zainer. 66p. Collects issues #5-7 of *Angel*. Photo cover.

Angel: Hunting Ground. Titan Books [UK]. Reprint.

(Aug. 2001). Collects: a. Part 1-2. "Beneath the Surface" by Christopher Golden and Tom Sniegowski & Eric Powell. 44p. c Wesley. [*Angel* #8-9] b. Parts 1-3. "Lovely Dark & Deep" by Christopher Golden and Tom Sniegowski & Brian Horton and Paul Lee. 32p. v *Angel*. [*Dark Horse Presents* #153-55.] Photo cover.

Angel: Earthly Possession. Titan Books [UK]. Reprint.

(Apr. 2001). By Christopher Golden and Tom Sniegowski & Christian Zainer. 66p. Collects issues #5-7 of *Angel*. Photo cover.

Angel: Strange Bedfellows. Titan Books [UK]. Reprint.

(Mar. 2002). Collects: a. "The Changeling Wife" by Christopher Golden & Eric Powell. 23p [*Angel* #4 (2000.)] b. "Strange Bedfellows" by Christopher Golden, Tom Sniegoski, Christian Zanier & Marvin Mariano 45p. [*Angel* #10-11 (2000.)] c. "Phantom Dennis" by Christopher Golden, Tom Sniegoski & Eric Powell. 23p. d. "Point of Order" by David Fury & Ryan Sook. 3p. Photo cover.

Angel: Surrogates. Titan Books [UK]. Reprint.

no. 1 (Dec. 2000). By Christopher Golden & Christian Zanier. 72p. v Lamia. Includes issues 1-3 of *Angel*. Photo cover.

Buffy the Vampire Slayer: Angel-The Hollower. Titan Books [UK]. Reprint.

no. 1 (May 2000). By Chris Golden & Hector Gomez. 66p. v Angel. Photo cover.

Buffy the Vampire Slayer/Angel: Past Lives. Titan Books [UK]. Reprint.

(July 2001). By Christopher Golden and Tom Sniegoski & Christian Zanier and Cliff Richards. 88p. Includes issues #15 & 16 of *Angel* (2001) and issues #29 & 30 of *Buffy the Vampire Slayer* (2001). Photo cover.

Buffy the Vampire Slayer: Autumnal. Titan Books [UK]. Reprint.

(Oct. 2001). a. "Cemetery of Lost Love" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. c Riley, Baron Samedi. b. "The Heart of a Slayer" by Chris Boal & Cliff Richards. 44p. c Riley, Adja, Karfarnaum (demon). Photo cover.

Buffy the Vampire Slayer: Bad Blood. Titan Books [UK]. Reprint.

no. 1 (Apr. 2000). By Andi Wason & Joe Bennett. Includes reprints of *Buffy the Vampire Slayer* issues #9, 10, & 11, plus new episode, "Hello, Moon." Photo cover.

Buffy the Vampire Slayer: Crash Test Demons. Titan Books [UK]. Reprint.

no. 1 (July 2000). By Andi Watson & Cliff Richards. 66p Includes stories from issues 13-15 of *Buffy the Vampire Slayer*. Photo cover.

Buffy the Vampire Slayer: False Memories. Titan Books [UK]. Reprint.

-- (June 2002). By Tom Fassbender and Jim Pascoe & Cliff Richards. 88p. v The Master, Yuki Makumura. Collects: a. "Remember the Beginning." [*Buffy the Vampire Slayer* #35]; b. "Remember the Lies." [*Buffy the Vampire Slayer* #36]; c. "Remember the Truth." [*Buffy the Vampire Slayer* #37]; d. "Remember the End." [*Buffy the Vampire Slayer* #38]. Photo cover.

Buffy the Vampire Slayer: Food Chain. Titan Books [UK]. Reprint.

(2001). 176p. Collects: a. "Bad Dog" by Douglas Petrie & Ryan Sook. 16 pp. [*Buffy the Vampire Slayer Annual* (1999).] b. "Double Cross" by Doug Petrie & Jason Minor. 22p. v Angel. c soul collector. [*Buffy the Vampire Slayer* #20.] c. Part 1 "The Food Chain" by Christopher Golden & Christian Zanier. 22p. c Quafongg (demon). [*Buffy the Vampire Slayer* #16.] d. Part 2 "The Food Chain" by Christopher Golden & Christian Zanier. 22p. c Quafongg (demon). [As Part 4. "Past Lives" in *Buffy the Vampire Slayer* #31.] e. "The Latest Craze" by Chris Golden and Tom Sniegowski & Cliff Richards. 32 pp. [*Buffy the Vampire Slayer Annual* (1999).] f. "One Small Promise" by Tom Fassbender and Jim Pascoe & Cliff Richards. 6p. [*Buffy the Vampire Slayer: Lover's Walk* (2001).] g. "Punish Me with Kisses" by James S. Rich & Chynna Vlugston-Major. 9p. [*Buffy the Vampire Slayer: Lover's Walk* (2001).] Photo cover.

Buffy the Vampire Slayer Magazine. Titan Magazine [UK]. Reprint. Magazine.

no. 1 (Oct. 2000). "Wu-tang Fang" by Andi Watson & Joe Bennett. 22p. v Wu-tang Fang. Cover: Buffy.

no. 2 (Nov. 1999). "The Final Cut" by Andi Watson & Jason Pearson. 22p. Cover: Buffy and Angel.

no. 3 (Dec. 1999). Part 1. "Hey Good Looking" by Andi Watson & Joe Bennett. 22p. Cover: Buffy.

no. 4 (Jan. 2000). Part 2. "Hey Good Looking." 22p. Cover: Buffy, Angel, & Xander.

no. 5 (Feb. 2000). "A Boy Named Sue" by Andi Watson & Joe Bennett. 22p. Cover: Buffy.

no. 6 (Mar. 2000) "A Nice Girl Like You" by Christopher Golden & Andy Owens. 22p. c Yhisandroth (demon).

no. 7 (Apr. 2000). Bad Blood, part 4. "Love Sick Blues" by Andi Watson & Cliff Richards. 22p. Cover Spike & Drusilla.

no. 8 (May 2000). Bad Blood, part 5. "Love Sick Blues" by Andi Watson & Cliff Richards. 22p.

no.9 (June 2000). Bad Blood, part 6. "Lost Highway" by Andi Watson & Cliff Richards. 22p. Cover: Buffy.

no. 10 (July 2000). Bad Blood, Part 7. 22p. Cover: Buffy.

no. 11 (Aug. 2000). Bad Blood, part 8. "She's no Lady II." 22p. Cover Buffy & Angel.

no. 12 (Sep. 2000). Bad Blood, part 9. ""Old Fiend..." 22p. Cover: Willow.

no. 13 (Oct. 2000). "Double Cross" by Doug Petrie & Jason Moore. 22p. Cover: Buffy.

no. 14 (Nov. 2000). Part 1. "Paint the Town Red" by James Masters & Christopher Golden & Ryan Sook. 22p. v Spike, Drusilla.

no. 15 (Dec. 2000). Part 2. "Paint the Town Red" 22p. v Spike, Drusilla. Cover: Angel and Spike.

no. 16 (Jan. 2001). Part 1. "The Blood of Carthage" by Christopher Golden & Cliff Richards.

no. 17 (Feb. 2001). Part 2. "The Blood of Carthage." 10p.

no. 18 (Mar. 2001). Part 3. "The Blood of Carthage." 12p.

no. 19 (Apr. 2001). Part 4. "The Blood of Carthage." 10p.

no. 20 (May 2001). Part 5. "The Blood of Carthage." 11p.

no. 21 (Spr. 2001). Part 6. "The Blood of Carthage." 11p.

no. 22 (June 2001). Part 7. "The Blood of Carthage." 10p. Poster included.

no. 23 (July 2001). Part 8. "The Blood of Carthage." 12p.

no. 24 (Aug. 2001). Part 9. "The Blood of Carthage." 11p.

no. 25 (Sep. 2001). Part 10. "The Blood of Carthage." 15p.

no. 26 (Oct. 2001). Part 1. "The Heart of the Slayer" by Chris Boal & Cliff Richard. 11p.

no. 27 (Nov. 2001). Part 2. "The Heart of the Slayer." 12p.

no. 28 (Dec. 2001). Part 3. "The Heart of the Slayer." 11p.

no. 29 (Jan. 2002). Part 4. The Heart of the Slayer." 11p.

no. 30 (Feb. 2002). Part 1. Cemetery of Lost Love" by Tom Fassbender and Jim Paoe & Cliff Richards. 11p.

no. 31 (Mar. 2002). Part 2. Cemetery of Lost Love." 11p.

no. 32 (Apr. 2002). Part 1. "Lost and Found" by Tom Fassbender and Jim Pascoe & Cliff Richards. 11p.

no. 33 (May 2002). Part 2. "Lost and Found." 10p.

no. 34 (June 2002). Part 1. "Invasion" by Tom Fassbender and Jim Pacoe & Cliff Richards. 11p.

no. 35 (July 2002). Part 2. "Invasion." 13p.

Note: This British newsstand magazine published original material, reprinted stories from the new defunct *Buffy the Vampire Slayer Official Magazine* (1998-2001), and included stories from the comic books. Following the demise of the *Buffy the Vampire Slayer Official Magazine*, in 2002 Titan began a new Buffy magazine without comic book stories for the American market.

Buffy the Vampire Slayer: Out of the Woodwork. Titan Books [UK]. Reprint.

(2002). By Tom Fassbender and Jim Pascoe & Cliff Richards. 100p. Collects: a. "Lost and Found." 22p. [*Buffy the Vampire Slayer* #31] b. "Invasion" [*Buffy the Vampire Slayer* #32] c. "Hive Mentality" [*Buffy the Vampire Slayer* #32] d. "Out of the Fire, Into the Hive." 22p. v Unnamed [*Buffy the Vampire Slayer* #32] Photo cover.

Buffy the Vampire Slayer: Oz. Titan Books [UK]. Reprint.

no. 1 (June 2002). By Christopher & Logan Lubera. 71p. [Collects the three issues of *Buffy the Vampire Slayer: Oz* (2001).] Photo cover.

Buffy the Vampire Slayer: Pale Reflections. Titan Books [UK]. Reprint.

no. 1 (2000). By Andy Watson and Cliff Richards. 74p. Collects issues #17, 18, & 19 of *Buffy the Vampire Slayer* (1999) and "Killing Time" by Doug Petrie & Cliff Richards. From *Dark Horse Presents* #150 (Jan. 2000). Photo cover.

Buffy the Vampire Slayer: Ring of Fire. Titan Books [UK]. Reprint.

no. 1 (Oct. 2000). By Doug Petrie & Ryan Sook. Photo cover.

Buffy the Vampire Slayer: Spike and Dru. Titan Books [UK]. Reprint.

((June 2001). Collects: "All's Fair" by Christopher Golden & Eric Powell. 26p. [*Buffy the Vampire Slayer: Spike and Dru*, #3 (Dec. 1999).] b. "Paint the Town Red" by James Masters and Christopher Golden & Ryan Sook. 26p. . [*Buffy the Vampire Slayer: Spike and Dru*, #1 (Apr. 1999).] c. "The Queen of Hearts" by Christopher Golden & Ryan Sook. 26p. . [*Buffy the Vampire*

Slayer: Spike and Dru, #2 (Oct. 1999).] d. "Who Made Who?" by Christopher Golden & Eric Powell. 10p. [*Buffy the Vampire Slayer: Lover's Walk* (Feb. 2001).] Photo cover.

Buffy the Vampire Slayer: Tales of the Slayer. Titan Books [UK]. Reprint.

(Nov. 2001). a "The Innocent" by Amber Benson & Ted Naifeh. c Claudine. b. "The Glittering World" by David Fury & Steve Lieber. c Naayeenizghani. v Unnamed. c. "Nikki Goes to Town" by Doug Petrie & Gene Colan. c Nikki. d. "Presumption" by Jane Esperson & P. Craig Russell. c Elizabeth Weston. v Catherine. e. Prologue" by Joss Whedon & Leinil Francis Yu. f. "Righteous" by Joss Whedon & Tim Sale. v St. Just. g. "Sonnenblume" by Rebecca Rand Kirshner. c Sonnenblume.

Buffy the Vampire Slayer: The Blood of Carthage. Titan Books [UK]. Reprint.

(Mar. 2001). By Christopher Golden & Cliff Richards. 114p. v Spike. c Xerxes the Blind., Kylagg (demon), Uraka (demon), Lucy (former slayer), Tergazzi (demon), Mad Jack.. Collects issues #21-25 of *Buffy the Vampire Slayer* (2000). Photo cover.

Buffy the Vampire Slayer: The Dust Waltz. Titan Books [UK]. Reprint.

(1998). By Dan Brereton & Hector Gomez. 66p.

Buffy the Vampire Slayer: The Final Cut. Titan Books [UK]. Reprint.

(1999). By Andi Watson & Cliff Richards. 30p. v Unnamed. [*Buffy the Vampire Slayer #8.*] Hardback reprint, with eight pages not in the original, was packaged within "The Buffy the Vampire Slayer Supernatural Defense Kit."

Buffy the Vampire Slayer: The Origin. Titan Books [UK]. Reprint.

(Sep. 1999) By Daniel Brereton & Christopher Golden & Joe Bennett. 63p. Collects the three issues of *Buffy the Vampire Slayer: The Origin*. Photo cover.

Buffy the Vampire Slayer. The Remaining Sunlight. Titan Books [UK]. Reprint.

no. 1 (Mar. 1999). By Andi Watson & Joe Bennett. Includes stories from *Buffy the Vampire Slayer* issues #1-3. Photo cover.

Buffy the Vampire Slayer: Uninvited Guests. Titan Books [UK]. Reprint.

no. 1 (Sep. 1999). By Andi Watson & Hector Gomez. Includes stories from *Buffy the Vampire Slayer* issues #4-7.] Photo cover.

Comic Books Other than English

French

Buffy contre les vampires. Dark Horse/Semic.

no. 1A (Jun. 1999). Part 1. "The Origin" by Rick Ketcham & Joe Bennett. 22p. [*Buffy the Vampire Slayer: The Origin*]

Variant cover 1B (Jun. 1999). Alternate cover.

no. 2 (July 1999). a. Part 1. "Dust Waltz" by Sandu Florea & Hector Gomez. 22p. [*Buffy the Vampire Slayer: The Dust Waltz*] b. Part 2. "The Origin" by Rick Ketcham & Joe Bennett. 22p. [*Buffy the Vampire Slayer: The Origin*]

no. 3 (Aug. 1999). Part 2. "Dust Waltz" by Sandu Florea & Hector Gomez. 44p. [*Buffy the Vampire Slayer: The Dust Waltz*]

no. 4 (Sep. 1999). a. "Wu-tang Fang" by Andi Watson & Joe Bennett. 22p. v Wu-tang Fang. c Willow, Giles, Xander, Cordelia. [*Buffy the Vampire Slayer #1*] b. "Halloween" by Andi Watson & Joe Bennett. 22p. v Various. [*Buffy the Vampire Slayer #2*]

no. 5 (Oct. 1999). a. "Cold Turkey" by Andi Watson & Joe Bennett. 22p. v Unnamed. [*Buffy the Vampire Slayer #3*] b. "White Christmas" by Andi Watson & Joe Bennett. 24p. v Angel. [*Buffy the Vampire Slayer #4*]

no. 6 (Nov. 1999). a. "Happy New Year" by Andi Watson & Hector Gomez. 22p. [*Buffy the Vampire Slayer #5*] c Oz, devil dog. b. Part 1. "New Kid on the Block" by Andi Watson and Dan Brereton & Hector Lopez. 22p. v Angel et al. c Cynthia. [*Buffy the Vampire Slayer #6*]

no. 7 (Dec. 1999). a. Part 2. "New Kid on the Block" by Andi Watson and Dan Brereton & Hector Lopez. 22p. [*Buffy the Vampire Slayer #7*] b. "The Final Cut" by Andi Watson & Jason Pearson and Cliff Richards. 22p. [*Buffy the Vampire Slayer #8*]

no. 8 (Jan. 2000). "Hey, Good Lookin'" by Andi Watson & Joe Bennett. 22p. v Mistress Selke et al. c Dr. Flitter. [*Buffy the Vampire Slayer #9, 10*]

no. 9 (Feb. 2000). a. "A Boy Named Sue." by Andi Watson & Joe Bennett. 22p. v Selke. [*Buffy the Vampire Slayer #11*] b. "A Nice Girl Like You" by Christopher Golden & Andy Owens. 22p. c Yhisandroth (demon). [*Buffy the Vampire Slayer #12*] Poster .

no. 10 (Mar. 2000). "Love Sick Blues " by Andi Watson & Cliff Richards. 22p. v Selke. c Todd. [*Buffy the Vampire Slayer #13, 14*]

no. 11 (Apr. 2000). a. "Lost Highway." by Andi Watson & Cliff Richards. 22p. c Dark Slayer. [*Buffy the Vampire Slayer* #15] b. "The Food Chain" by Christopher Golden & Christian Zanier. 22p. c Quafongg (demon). [*Buffy the Vampire Slayer* #16]

no. 12 (May 2000). a. Bad Blood, part 7. "She's No Lady" by Andi Watson & Cliff Richards. v Selke. c Dark Slayer. 22p. [*Buffy the Vampire Slayer* #17] b. "Dance with Me" by Christopher Golden and Hector Gomez. 5p. [*TV Guide* (Nov 21, 1998).] c. "MacGuffins" by J. L. Van Meter & Luke Ross. 10p. [*Dark Horse Presents Annual 1998*]

no. 13 (Jun. 2000). a. Bad Blood, part 8. "She's no Lady" by Andi Watson & Cliff Richards. 22p. v Selke. c Dark Slayer. [*Buffy the Vampire Slayer* #18] b. Part. 1 "Surrogates" by Christopher Golden & Christian Zanier. 22p. . v Angel et al. c Doyle, Cornelia Chase, Kate Lockley. [*Angel* #1]

no. 14 (July 2000). a. Bad Blood, part 9. "Old Friend" by Andi Watson & Cliff Richards. 22p. v Selke. c Dark Slayer. [*Buffy the Vampire Slayer* #19] b. Part. 2. "Surrogates." by Christopher Golden & Christian Zanier. 21p. c Dr. Lavinia Feehan. [*Angel* #2]

no. 15 (Aug. 2000). a. "Double Cross" by Doug Petrie & Jason Minor. 22p. v Angel. c soul collector. [*Buffy the Vampire Slayer* #20] b. Part. 3. "Surrogates." by Christopher Golden & Christian Zanier. 22p. v lamia. [*Angel* #3]

no. 16 (Sep. 2000). a. Part 1. "The Blood of Carthage" by Christopher Golden & Cliff Richards. 22p. c Tergazzi (demon), Mad Jack. [*Buffy the Vampire Slayer* #21] b. "The Changeling Wife" by Christopher Golden & Eric Powell. 22p. c changeling. [*Angel* #4]

no. 17 (Oct. 2000). a. Part 2. "The Blood of Carthage" by Christopher Golden & Cliff Richards. 22p. v Spike. c Xerxes the Blind., Ky-lagg (demon), Uraka (demon), Lucy (former slayer). . [*Buffy the Vampire Slayer* #22] b. Part. 1. "Earthly Possessions" by Christopher Golden & Christian Zanier. 22p. c Yazhi (demon).

no. 18 (Dec. 2000). a. Part 3. "The Blood of Carthage" by Christopher Golden & Cliff Richards. 22p. [*Buffy the Vampire Slayer* #23] b. Part. 2. "Earthly Possessions" by Christopher Golden & Christian Zanier. 22p. c Gaetano Noe. [*Angel* 6]

no. 19 (Feb. 2000). a. Part 4. "The Blood of Carthage" by Christopher Golden & Cliff Richards. 22p. [*Buffy the Vampire Slayer* #24] b. Part. 3. "Earthly Possessions" by Christopher Golden and Tom Sniegoski & Christian Zanier. 22p. [*Angel* 7]

no. 20 (Apr. 2001). a. Part 5. "The Blood of Carthage" by Christopher Golden & Cliff Richards. 22p. [*Buffy the Vampire Slayer* #25] b. Part 1. "Beneath the Surface" by Christopher Golden and Tom Sniegoski & Eric Powell. 22p. c Wesley. [*Angel* #8] Bound with bonus posters.

no. 21 (June 2001). a. Part 1. "The Heart of a Slayer" by Chris Boal & Cliff Richards. 22p. c

Riley, Adja, Karfarnaum (demon). [*Buffy the Vampire Slayer* #26] b. Part 2. "Beneath the Surface" by Christopher Golden and Tom Sniegoski & Eric Powell. 22p. c Abner, Clive. Cover: Eric Powell. [*Angel* #9] Bound with bonus posters.

no. 22 (Aug. 2001). a. Part 2. "The Heart of a Slayer" by Chris Boal & Cliff Richards. 22p. Cover: John Totleben. [*Buffy the Vampire Slayer* #27] b. Part 1. "Strange Bedfellows" by Christopher Golden and Tom Sniegoski & Christian Zanier. 22p. v Candy, Sasha et al, vampire hookers. [*Angel* #10] Bound with bonus posters.

no. 23 (Oct. 2001). a. Part 2. "Strange Bedfellows" by Christopher Golden and Tom Sniegoski & Christian Zanier. 22p. v Dyanna Allegra. [*Angel* #11] b. Part 1. "Vermin" " by Christopher Golden and Tom Sniegoski & Christian Zanier. 22p. [*Angel* #12] Bound with bonus posters.

no. 24 (Dec. 2001). a. "Cemetery of Lost Love" by Tom Fassbender and Jim Pascoe & Cliff Richards. 22p. c Riley, Baron Samedi. [*Buffy the Vampire Slayer* #28] b. Part 2. "Vermin" " by Christopher Golden and Tom Sniegoski & Christian Zanier. 22p. [*Angel* #13] Bound with bonus posters.

Buffy contre les vampires Collection. Semic Books. Tr. pb.

no. 1 (2000). Collects stories from issues #1, 8, 12, and 16.

no. 2 (Nov. 2000). Collects stories from issues #8, 9, 10.

Buffy Special. Semic Comics. Tr. pb.

no. 1 (Dec. 1999). "Buffy contre les vampires: Angel" by Christopher Golden & Hector Gomez. 66p. [*Buffy the Vampire Slayer: Angel*, #1, 2, 3]

no. 2 (Mar. 2000). " Buffy contre les vampires: Spike and Dru" by James Master and Christopher Golden & Ryan Sook. [*Buffy the Vampire Slayer: Spike and Dru*, #1, 2]

no. 3 (July 2000). a. "Chien Méchant" ("Bad Blood") by Douglas Petrie & Ryan Sook. 16p. b. "La Dernière Folie" ("The Latest Folly") by Chris Golden and Tom Sniegoski & Cliff Richards. 32 pp. [*Buffy the Vampire Slayer Annual*]

no. 4 (Oct. 2000). "L'origin" by Rick Ketcham & Joe Bennett. 66p. [*Buffy the Vampire Slayer: The Origin*]

German

Angel. Carlsen Comics.

no. 0 (Nov. 2000). "Die Fremde Frau" ("The Changling Wife") by Christopher Golden & Eric

Powell. 22p. c changling. Photo Cover.

no. 1 (Nov. 2000). Part 1. "Wechselbälger" ("Surrogates") by Christopher Golden & Christian Zanier. 22p. . v Angel et al. c Doyle, Cornelia Chase, Kate Lockley. Photo Cover.

no. 2 (Dec. 2000). Part 2. "Wechselbälger" ("Surrogates"). 21p. c Dr. Lavinia Feehan. Photo Cover.

no. 3 (Jan. 2001). Part 3. "Wechselbälger" ("Surrogates"). 22p. v lamia. Photo Cover.

no. 4 (Feb. 2001). Part 1. "Irdische Güter" ("Earthly Possessions") by Christopher Golden & Christian Zanier. 22p. c Yazı (demon). Photo Cover.

no. 5 (Mar. 2001). Part 2. "Irdische Güter" ("Earthly Possessions") by Christopher Golden & Christian Zanier. 22p. c Gaetano Noe. Photo Cover.

no. 6 (Apr. 2001). Part 3. "Irdische Güter" ("Earthly Possessions") by Christopher Golden and Tom Sniegowski & Christian Zanier. 22p. Photo Cover.

no. 7 (May 2001). Part 1. "Unter der Oberfläche" ("Beneath the Surface") by Christopher Golden and Tom Sniegowski & Eric Powell. 22p. c Wesley. Photo Cover.

no. 8 (June 2001). Part 1. "Unter der Oberfläche" ("Beneath the Surface") by Christopher Golden and Tom Sniegowski & Eric Powell. 22p. c Abner, Clive. Photo Cover.

Buffy im Bann der Dämonen. Carlsen Comics/ProSieben.

no. 1 (Jan. 1999). "Wu-tang Fang" by Andi Watson & Joe Bennett. 22p. v Wu-tang Fang. c Willow, Giles, Xander, Cordelia. [*Buffy the Vampire Slayer* #1] Photo Cover.

Variant cover 1a Cover: Arthur Adams.

no. 2 (Feb. 1999). Part 1. "The Dust Waltz" By Dan Bereton & Hector Gomez. 22p. [*Buffy the Vampire Slayer: The Dust Waltz* (1998).] Photo cover.

Variant cover 2a Alternate Cover.

no. 3 (Mar. 1999). Part 2. "The Dust Waltz" By Dan Bereton & Hector Gomez. 22p. [*Buffy the Vampire Slayer: The Dust Waltz* (1998).] Photo Cover.

Variant cover 3a Alternate Cover.

no. 4 (Apr. 1999). Part 3. "The Dust Waltz" By Dan Bereton & Hector Gomez. 22p. [*Buffy the*

Vampire Slayer: The Dust Waltz (1998).]Photo Cover.

Variant cover 4a Alternate Cover.

no. 5 (May 1999). "Halloween" by Andi Watson & Joe Bennett. 22p. v Various. [*Buffy the Vampire Slayer*, #2]

Variant cover 5a Alternate Cover.

no. 6 (June 1999). "Cold Turkey" by Andi Watson & Joe Bennett. 22p. v Unnamed. [*Buffy the Vampire Slayer*, #3]

Variant cover 6a Alternate Cover.

no. 7 (July 1999). "White Christmas" by Andi Watson & Joe Bennett. 24p. v Angel. [*Buffy the Vampire Slayer*, #4]

Variant cover 7a Alternate Cover.

no. 8 (Aug. 1999). "Happy New Year" by Andi Watson & Hector Gomez. 22p. c Oz, devil dog. [*Buffy the Vampire Slayer*, #5]

Variant cover 8a Alternate Cover.

no. 9 (Sep. 1999). Part 1. "Pyjamaparty." ("New Kid on the Block") by Andi Watson and Dan Brereton & Hector Lopez. 22p. v Angel et al. c Cynthia. [*Buffy the Vampire Slayer*, #6]

Variant cover 9a Alternate Cover:

no. 10 (Oct. 1999). Part 2. "Pyjamaparty." ("New Kid on the Block") by Andi Watson and Dan Brereton & Hector Lopez. 22p. v Angel et al. c Cynthia. [*Buffy the Vampire Slayer*, #7]

Variant cover 10a Alternate Cover.

no. 11(Nov. 1999).

Variant cover 11a Alternate Cover.

no. 12 (Dec. 1999). Part 1. "Hey, Good Lookin'" by Andi Watson & Joe Bennett. 22p. v Mistress Selke et al. c Dr. Flitter. [*Buffy the Vampire Slayer* #9]

Variant cover 12a Cover: Jeff Matsuda.

no. 13 (Jan. 2000). Part 2. "Hey, Good Lookin.'" by Andi Watson & Joe Bennett. 22p. v Selke. [*Buffy the Vampire Slayer* #10]

Variant cover 13a Alternate Cover.

no. 14 (Feb. 2000). "A Boy Named Sue." by Andi Watson & Joe Bennett. 22p. v Selke. [*Buffy the Vampire Slayer* #11] Photo cover.

Variant cover 14a Alternate cover.

no. 15 (Mar. 2000). "A Nice Girl Like You" by Christopher Golden & Andy Owens. 22p. c Yhisandroth (demon). [*Buffy the Vampire Slayer* #12] Photo cover.

no. 16 (Apr. 2000). Part 1. "Love Sick Blues " by Andi Watson & Cliff Richards. 22p. v Selke. [*Buffy the Vampire Slayer* #13] Photo cover.

no. 17 (May 2000). Part 2. "Love Sick Blues." 22p. c Todd. [*Buffy the Vampire Slayer* #14] Photo cover.

no. 18 (June 2000). "Lost Highway." by Andi Watson & Cliff Richards. 22p. c Dark Slayer. [*Buffy the Vampire Slayer* #15] Photo cover.

no. 19 (July 2000). "Nahrungskette" ("The Food Chain") by Christopher Golden & Christian Zanier. 22p. c Quafongg (demon). [*Buffy the Vampire Slayer* #16] Photo cover.

no. 20 (Aug 2000). "Sie ist kein Engel" (She's No Lady") by Andi Watson & Cliff Richards. 22p.v Selke. c Dark Slayer. [*Buffy the Vampire Slayer* #17] Photo cover.

no. 21 (Sep. 2000). "Schwesternhass" ("She's no Lady") by Andi Watson & Cliff Richards. 22p. v Selke. c Dark Slayer. [*Buffy the Vampire Slayer* #18] Photo cover.

no. 22 (Oct. 2000). "Alte Freunde" ("Old Friend") by Andi Watson & Cliff Richards. 22p. v Selke. c Dark Slayer. [*Buffy the Vampire Slayer* #19] Photo cover.

no. 23 (Nov. 2000). "Doppelkreuz" ("Double Cross") by Doug Petrie & Jason Minor. 22p. v Angel. c soul collector. [*Buffy the Vampire Slayer* #20] Photo cover.

no. 24 (Dec. 2000). Part 1. "Das Blut von Karthago" ("The Blood of Carthage") by Christopher Golden & Cliff Richards. 22p. c Tergazzi (demon), Mad Jack. [*Buffy the Vampire Slayer* #21] Photo cover.

no. 25 (Jan. 2001). Part 2. "Das Blut von Karthago" ("The Blood of Carthage") by Christopher Golden & Cliff Richards. 22p. v Spike. c Xerxes the Blind., Ky-lagg (demon), Uraka (demon), Lucy (former slayer). [*Buffy the Vampire Slayer* #22] Photo cover.

no. 26 (Feb. 2001). Part 3. "Das Blut von Karthago" ("The Blood of Carthage") by Christopher Golden & Cliff Richards. 22p. [*Buffy the Vampire Slayer* #23] Photo cover.

no. 27 (Mar. 2001). Part 4. "Das Blut von Karthago" ("The Blood of Carthage") by Christopher Golden & Cliff Richards. 22p. [*Buffy the Vampire Slayer* #24] Photo cover.

no. 28 (Apr. 2001). Part 5. "Das Blut von Karthago" ("The Blood of Carthage") by Christopher Golden & Cliff Richards. 22p. [*Buffy the Vampire Slayer* #25] Photo cover.

no. 29 (May 2001). Part 1 "Das Herz einer Jägerin" ("The Heart of a Slayer") by Chris Boal & Cliff Richards. 22p. c Riley, Adja, Karfarnaum (demon). [*Buffy the Vampire Slayer* #26] Photo cover.

no. 30 (June 2001). Part 2 "Das Herz einer Jägerin" ("The Heart of a Slayer") by Chris Boal & Cliff Richards. 22p. [*Buffy the Vampire Slayer* #27] Photo cover.

Buffy im Bann der Dämonen: Der Letzte Schnitt.. Carlsen Comics/ProSieben. Reprint. hb.

(1999). By Andi Watson & Cliff Richards. 30p. v Unnamed. [*Buffy the Vampire Slayer* #8.] Includes eight pages not in the original and was packaged within the "*Buffy Imm Bann der Dämonen Survival Set für Jägerinnen.*"

Italian

Buffy l'Ammazzavampiri. Play Press Publishing.

no. 0 (Aug. 2000). "Il valzer della polvere" by Dan Brereton & Hector Gomez. 66p. [*Buffy the Vampire Slayer: The Dust Waltz.*]

no. 1 (Sep. 2000). "Primo Sangue" by By Daniel Brereton and Christopher Golden & Joe Bennett. 44p. [*Buffy the Vampire Slayer: The Origin, #1, 2.*]

no. 2 (Oct. 2000). "Morire" by Daniel Brereton, Christopher Golden and Andi Watson & Joe Bennett. 44p. [*Buffy the Vampire Slayer: The Origin, #3; Buffy the Vampire Slayer #1.*]

no. 3 (Nov. 2000). "Feste di Sangue" by Andi Watson & Joe Bennett. 44p. [*Buffy the Vampire Slayer, #2, 3*]

no. 4 (Dec. 2000). "Feste di Sangue" by Andi Watson & Joe Bennett. 44p. [*Buffy the Vampire Slayer, #4, 5*]

Note: Series discontinued after four issues.

Spanish

Buffy la Cazavampiros. Grupo Editorial Vid [Mexico].

no. 1 (April 3, 2000). Part 1. "El Origen" By Daniel Brereton and Christopher Golden & Joe Bennett. 23p. [*Buffy the Vampire Slayer: The Origin, #1.*]

no. 2 (April 17, 2000). Part 2. "El Origen." 20p. [*Buffy the Vampire Slayer: The Origin, #2.*]

no. 3 (May 10, 2000). Part 3. "El Origen." 22p. [*Buffy the Vampire Slayer: The Origin, #3.*]

no. 4 (May 24, 2000). "Los Colmillos de Wu-Tang" by Andi Watson & Joe Bennett. 22p. v Wu-tang Fang. c Willow, Giles, Xander, Cordelia. Cover: Arthur Adams. [*Buffy the Vampire Slayer #1*]

no. 5 (June 7, 2000). "Halloween" by Andi Watson & Joe Bennett. 22p. v Various. Cover: Chris Bachalo & Tim Townsend. [*Buffy the Vampire Slayer #2*]

no. 6 (June 21, 2000). "Cena de Acción de Gracias" by Andi Watson & Joe Bennett. 22p. v Unnamed. Cover: Chris Bachalo & Tim Townsend. [*Buffy the Vampire Slayer #3*]

no. 7 (July 7, 2000). "Blanca Navidad" by Andi Watson & Joe Bennett. 24p. v Angel. Cover: Hector Gomez. [*Buffy the Vampire Slayer #4*]

no. 8 (July 18, 2000). "Feliz Año Nuevo" " by Andi Watson & Hector Gomez. 22p. c Oz, devil dog. Cover: Randy Green. [*Buffy the Vampire Slayer #5*]

no. 9 (Aug. 15, 2000). Part 1. "La Chica Nueva del Puebla" by Andi Watson and Dan Brereton & Hector Lopez. 22p. v Angel et al. c Cynthia. Cover: Arthur Adams & Joyce Chin. [*Buffy the Vampire Slayer #6*]

no. 10 (Sep. 12, 2000). Part 2. "La Chica Nueva del Puebla" by Andi Watson and Dan Brereton & Hector Lopez. 22p. Cover: Hector Lopez. [*Buffy the Vampire Slayer #7*]

no. 11 (Oct. 10, 2000). "La Toma Final" by Andi Watson & Jason Pearson and Cliff Richards. 22p. v Fair Quinn. Cover: Randy Green. [*Buffy the Vampire Slayer #8*]

no. 12 (Nov. 17, 2000). Part 1. "Hola, Preciosa!" by Andi Watson & Joe Bennett. 22p. v Mistress Selke et al. c Dr. Flitter. Cover: Jeff Matsuda. [*Buffy the Vampire Slayer #9*]

no. 13 (Dec. 21, 2000). Part 2. "Hola, Preciosa!" by Andi Watson & Joe Bennett. 22p. v Selke. Cover: Chris Bachalo. [*Buffy the Vampire Slayer #10*]

no. 14 (Jan. 2, 2001). "Un Chico Llamado Sue" by Andi Watson & Joe Bennett. 22p. v Selke.

Cover: Jeff Matsuda. [*Buffy the Vampire Slayer* #11]

no. 15 (Jan. 30, 2001). "Una Chica Agradable Como Tú" by Christopher Golden & Andy Owens. 22p. c Yhisandroth (demon). Cover: Randy Green. [*Buffy the Vampire Slayer* #12]

no. 16 (Mar. 27, 2001). "Mala Sangre" by Andi Watson. Trans by Clara Segura Torres. 66p. [*Buffy the Vampire Slayer* #13, 14 15.]

Buffy la Cazavampiros: el Vals de las Cenizas. Grupo Editorial Vid [Mexico]. Tr. pb.

(2000). By Dan Brereton & Hector Gomez. 66p. Photo cover. [*Buffy the Vampire Slayer: the Dust Waltz*]



Reid B. Locklin

***Buffy the Vampire Slayer* and the Domestic Church: Revisoning Family and the Common Good**

[1] “Does family conflict with community?” This is the question posed by Julie Hanlon Rubio in a 1997 *Theological Studies* article.[1] Drawing on a range of popular and academic writers, Rubio suggests that the typical answer is “yes.” She writes:

Because family is viewed as a private association, social values are assumed to be an intrusion. Love and self-sacrifice are primary family values; justice and solidarity are not, because family is supposed to be primarily about relationships, and at most a place to prepare good citizens for the public sphere. The family, it is assumed, must first take care of its own, and this necessitates a certain withdrawal from the community.[2]

Arguably, much popular film and television perpetuates such a division between family and community as independent, all-consuming, and largely incompatible ideals. On the one hand, we have numerous family-centered dramas that give little or no attention to obligations outside the extended household; on the other, we have the action-adventure hero, who either by chance or by choice leaves behind family to struggle for the common good. From the smoking ruins of Luke Skywalker’s homestead on Tatooine to the family bonds that alone provide transcendent value in films like *Terms of Endearment* and *Steel Magnolias*, one can discern a common thread that depicts the claims of family and of the common good as at least independent of one another if not downright contradictory.

[2] Although one typical response to the question of family and community--both in scholarly and popular writings *about* family and depictions *of* it in the media--may support a necessary conflict between them, this answer has not gone unchallenged. Rubio highlights Catholic social teaching on the family, and recent teaching on the “domestic church” in particular, as a quite different response, one that refuses to disconnect the two ideals.[3] Another, no less significant refusal comes from what may be an unexpected source: the television show *Buffy the Vampire Slayer*, which, now having completed its sixth season, possesses unquestionable cult status among a broad range of viewers, including teens, adults and, based on my informal inquiries, even a disproportionately large number of theologians. On its face, the show is straightforward action-adventure, with an attractive heroine in the title role, easily identifiable bad guys in the form of vampires and demons, and an ensemble of friends and allies--the “Scooby Gang”--that add heart and humor to the narrative. At a deeper level, however, the writers and producers of the show have also used it as a venue to develop an

alternative vision of the North American family, a vision that clearly refuses to sever family from the common good and, in so doing, interestingly overlaps with a theology of the domestic church.

[3] In this essay, I offer an interpretation of the television show *Buffy the Vampire Slayer* in dialogue with Catholic teaching on the family as a “domestic church.” In a first section, I trace the “family” motif across the fifth season of the show, uncovering how its vision challenges traditional ideals by placing them in a mythic context. Second, I offer a brief summary of the theology of the domestic church and illustrate how it provides a vocabulary to interpret the themes and values represented in the show. Finally, I turn to points of tension and possibilities for mutual growth created by this juxtaposition. Overall, I hope to demonstrate that both *Buffy the Vampire Slayer* and the domestic church represent quite different, yet comparable and mutually informative attempts to re-imagine the family in a larger social and supernatural context that transcends a common sense conflict between family and the common good.

I. The Family Motif in *Buffy the Vampire Slayer*, Season Five

[4] “It’s an eensy more complicated than that. Family always is, isn’t it?”[4]

[5] So states the hell-god Glory (in “Blood Ties,” 5013), and in so doing the arch-villain of *Buffy the Vampire Slayer*’s fifth season puts her demonic finger on what is arguably the defining theme of the season. From the show’s premiere in 1997, of course, it has consistently taken aim at traditional notions of family, society, and especially social authority.[5] In the “Buffyverse,” in which every shadow conceals a supernatural threat, each new year contains the seed of a fresh apocalypse, and even ordinary rites of passage can literally unleash hell on earth, conventional roles and rules quite naturally fall by the wayside . . . including conventional family roles. Not infrequently, the show contrasts the relative impotence of such parental figures as Buffy’s absent father, her naive mother Joyce, and even her official “watcher” Rupert Giles with the mutual support provided by her friends and fighting allies--particularly her very closest friends, Xander and Willow.[6] As in many other teen series, the narrative of *Buffy the Vampire Slayer* illustrates “that friends are family, because the traditional family unit has fragmented.”[7] Unlike other such shows, *BtVS* employs a mythic storyline to construct a cohesive alternative to the traditional structure, an alternative which Susan A. Owen calls a “collectivized, matrilineal social order” embodied by Buffy and her allies in the never-ending struggle against evil.[8]

[6] This general pattern--the Scooby Gang as an alternative to the conventional family--is a characteristic of *BtVS* as a whole. In the fifth season, however, it becomes clear that this new social order can be seen, not as an abrogation of traditional family ideals, but as a profound transformation and fulfillment of them. Early in the season, we get brief hints of this, such as when Buffy enlists members of the Scooby Gang to baby-sit for her younger sister Dawn (“Real Me,” 5002; cf. “I Was Made to Love You,” 5015), or when she says off-handedly to her best friend Willow, “You still wear the smarty-pants in the family” (“Out of My Mind,” 5004). In the fifth, sixth and seventh episodes of the season, the family motif moves to center stage. In episode five, entitled “No Place Like Home,” Buffy discovers that Dawn is not originally her blood kin, but is in fact a mystical power given human form and inserted into her family in order to keep it out of enemy hands. In episode seven (“Fool for Love”), on the other hand, we catch a glimpse of a family unit constituted entirely by blood: the vampires Darla, Angelus, Drusilla, and Spike,[9] who even in a few short flashbacks reveal a bond of self-interest, competition, and patriarchal control--in one scene, Angelus refers to the group as “me and my women.”

[7] It is between these two fractured visions of family--the one broken by Buffy’s discovery that Dawn is not really her sister,

the other by the very dysfunction on which it was built--that episode six, itself entitled "Family," offers a concrete alternative. The episode focuses on the relationship of Willow's lover and fellow witch Tara Maclay to the rest of the Scooby Gang. Tara feels alienated from the group for two main reasons. First, she questions whether she really helps them in their fight against evil.^[10] Second, she fears rejection should they discover her true identity. She is part demon--or, at least, this is what she has been led to believe. Tara's anxiety is dramatically heightened when her father arrives to take her back home before she "changes." And he deliberately exploits her fear to encourage her obedience: "Your family loves you, Tara, no matter what. How do you think your friends are going to feel when they see your true face?" Or, as stated by Tara's cousin Beth, "I can't wait until your little friends find out the truth about you. And they will, you know. No matter how innocent you act, they'll see." Family is about unconditional acceptance and love, things that mere friendship simply cannot provide.

[8] Pushed to the edge by her fear of discovery, Tara casts a spell to hide her "true" identity, with near-fatal consequences for Buffy and the others. At the end of the episode, her plan in ruins and her secret exposed, Tara still wants to stay, but her shame and fear of condemnation also impel her to flee. The subsequent exchange is worth quoting at length:

Mr. Maclay: You're going to do what is right, Tara. Now I'm taking you out of here before someone *does* get killed. The girl belongs with her family. I hope that's clear to the rest of you.

Buffy: It is. You want her, Mr. Maclay? You can go ahead and take her . . . You just gotta go through me.

Mr. Maclay: What?

Buffy: You heard me. You wanna take Tara out of here against her will? You gotta come through me.

The scene continues, with one after another of the Scooby Gang adding their support. Finally, Tara's father ups the ante:

Mr. Maclay: This is insane. You people have no right to interfere with Tara's affairs. We . . . are her blood kin! Who the hell are you?

Buffy: We're family.

This distinction between blood and true family is further accentuated when it comes to light that Tara isn't part demon at all, that the story is, in Spike's words, "just a bit of spin to keep the ladies in line."^[11] Mr. Maclay's earlier statement--"Your family loves you, no matter what"--rings true, but in the end it applies more accurately to the Scooby Gang than to Tara's own "blood kin."

[9] Now it's important to note that membership in the Scooby Gang does not simply negate all other family bonds. Later in the season, Willow speaks about visiting her mother ("Forever," 5017), and Buffy even refuses Giles' help when Dawn discovers her true origin: "This is a family thing; we [i.e. her natural family] should deal with this" ("Blood Ties," 5013).^[12] Yet the Scooby Gang does become member characters' *primary* family unit, particularly in later episodes, after Buffy's mother Joyce dies from a brain aneurysm. And this family--unlike others--has a definite purpose and orientation. In "the Body" (5016), Xander offers a succinct mission statement: "We'll go, we'll deal, we'll help. That's what we do. We help

Buffy.” As illustrated in subsequent episodes, such “help” functions on at least two distinct levels. On one level, it consists in ordinary familial expressions of love and mutual care. Members of the Scooby Gang offer support at the hospital, help make funeral arrangements, share meals and parenting responsibilities, and make an intervention when they believe Buffy has entered an unhealthy relationship (in “Intervention,” 5018). On another level, they continue to struggle against evil together with her. As the conflict with the hell-god Glory comes to a head, members of the group pile into an old RV (itself a idiosyncratic family symbol)[13] to keep “the key” out of her hands (“Spiral,” 5020) and, when this fails, pool their talents to avert disaster (“The Gift,” 5022). Intimate love and acceptance, parenting, saving the world from destruction--these are all elements of the ideal family in the mythic world of *BtVS*.

[10] No single symbol fuses ordinary family obligations and the welfare of a broader community more clearly than that of Dawn, the younger sister who is also the supernatural key to Glory’s plan of destruction. On the one hand, simply by caring for Dawn the family acts on behalf of the whole world. In a conversation with Buffy in “Listening to Fear” (5009), Joyce draws a direct analogy between the two: “. . . [Dawn is] important. To the world. Precious. As precious as you are to me . . . I have to know that you’ll take care of her, that you’ll keep her safe. That you’ll love her like I love you.” On the other hand, as demonstrated especially in “Blood Ties” (5013), Dawn is a fully accepted member of both her natural family and the Scooby Gang . . . and, hence, she shares their mission, at least to some extent. Even when these two aspects of Dawn’s identity seem to conflict in the season finale (“The Gift,” 5022)--when it seems that the only way to stop Glory would be to destroy “the key”--the group eventually decides to honor its commitment to both. That is, they resolve to protect the youngest member of their family *and* save the world. Buffy refuses to sacrifice one ideal for the other, even though this ultimately requires that she give up her own life. Buffy’s self-sacrifice is, as the title of the episode indicates, her “Gift.” But it is also a dramatic embodiment of a family ideal that does not neglect the common good, an ideal of a family founded, not primarily on blood, self-interest or patriarchal control, but instead on love, mutual responsibility and a mission to serve and save others in need.

II. Family as “Domestic Church” in Catholic Theology

[11] In many respects, *Buffy the Vampire Slayer* challenges conventional family ideals. But it does so more by reforming these ideals than by dismissing them.[14] It maps the notion of family onto a mythic struggle between good and evil and thereby upholds traditional family values even as it opens them to a broader sphere of concern. To be family, our analysis suggests, is to be in a saving relation to the world--a relation realized both in the internal life of the family itself and in its concrete engagement against the forces of darkness. If this interpretation is correct, then we can see in the show a definite parallel to the Catholic theology of the domestic church.

[12] But in what does such a theology consist? Theologian Florence Caffrey Bourg suggests that it consists in new ways of imagining both family and church:

Christian families are nothing new, of course; what is new is the way the term [“domestic church”] has come to be used to stress that the *Christian family is the smallest community or manifestation of church*. The expression simultaneously evokes the ecclesial character of the Christian family and the familial character of the church . . . The idea of domestic church also presupposes that religious activity is not confined to a sanctuary or a particular day of the week; rather, it incorporates the Pauline principle that “Whatever you eat or drink--whatever you do--you should do all for the glory of God” (1 Cor 10:31).[15]

This vision of family as a fundamental realization of ecclesial community has deep roots in the New Testament and the early church, but it only recently resurfaced in Catholic circles through the teachings of the Second Vatican Council and post-conciliar Magisterium.^[16] In the United States, it has perhaps received its most thorough articulation by--in addition to theologians such as Bourg, Rubio, and others--two documents of the National Conference of Catholic Bishops: *A Family Perspective in Church and Society* (1988; revised and re-issued in 1998) and *Follow the Way of Love* (1993).^[17] Each of these participants in the conversation reflect on a teaching that the U.S. bishops call "simple, yet profound": "As Christian families, you not only belong to the church, but your daily life is a true expression of the church."^[18]

[13] If the family is seen as a true expression of the church, then this means that family--like church--exists in and for a purpose beyond its own narrow boundaries. As the bishops state in no uncertain terms:

What you do in your family to create a community of love, to help each other to grow and to serve those in need is critical not only for your own sanctification, but for the strength of society and our church. It is a participation in the work of the Lord, a sharing in the mission of the church. It is holy.^[19]

As an instance of domestic church, the Christian family ideally participates in the prophetic and evangelical mission of the church on at least two levels.^[20] First, in its ordinary activities of caring for family members, raising and educating children, and, above all, fostering an authentic community of mutuality and acceptance, the family offers a witness to the reality of self-giving love and a challenge to "exaggerated individualism."^[21] Second, it enlists this same love to serve the neighbor and the stranger through its concrete involvement--as a family--in moral formation, hospitality and social activism.^[22] By locating ordinary familial bonds in the context of God's love in Christ for all humankind, the U. S. bishops and other Catholic voices try to show how Christian families *already* serve the world through their own internal life and how they *can also* become "front line agents of the church's social mission."^[23]

[14] Both of these aspects of the domestic church might aptly be gathered under the idea of the church as a "sacrament of integral salvation."^[24] That is, the Christian family approaches its ideal insofar as it becomes sign and instrument of a saving reality that *includes* the concrete activities of daily life *even* as it places them into a broader, supernatural context. If so, then the theology of the domestic church provides a vocabulary that might also be applied to the primary family unit of *Buffy the Vampire Slayer's* fifth season. As a family, the Scooby Gang concretely embodies a higher moral order in the chaotic and threatening world that surrounds it. Just as the mutual love and acceptance exhibited by the Scoobies dramatically reverse the patriarchal control and ruthless self-interest of Spike's vampire "anti-family" or even the Maclays, so also the Scoobies *as a unit* enlist this bond of love again and again to resist the forces of evil. In a real if limited sense, this extended family might be fruitfully interpreted as something like a "domestic church," a "sacrament of integral salvation" for family members, society at large, and indeed the whole world.

[15] At precisely this point, of course, we should sound a note of caution. First, we should recognize the limits of our comparison: just as the theology of the domestic church does not exhaust everything that might be said about the family in Catholic social thought, so also the fifth season does not exhaust everything that might be said about family in *Buffy the Vampire Slayer*--particularly if one extended the inquiry to include season six. Second, we should be very clear about the deliberately constructive nature of the comparison. By associating the Scooby Gang with the theology of the domestic

church, I do not intend to suggest that a Christian agenda has motivated the writers and producers of *Buffy the Vampire Slayer*. In the whole, the show's depiction of Christianity is no less--and in some cases considerably more--harsh than its depiction of any other social institution. What I do want to suggest is that the show is *susceptible* to an interpretation in terms of Christian faith and the domestic church. Critics of *Buffy the Vampire Slayer* have amply shown how the supernatural creatures and situations of the show often serve as metaphors for the dilemmas of growing up, of psychological development, and of ordinary life.^[25] However, by appealing to the supernatural to develop these themes, the show can also provide a model or metaphor for the transformation of ordinary social realities--like the family--in the light of the transcendent. Hence, it can be constructively re-visited as an intriguing and possibly influential conversation partner for the U.S. bishops and other North American Catholics who wish speak about the family as domestic church.

III. Points of Tension and Dialogue: Re-Visioning the Family Ideal

[16] If the analogy we have constructed holds any merit--that is, if the Scooby Gang of *BtVS* can be accepted as something like a domestic church--then what kind of conversation could ensue? As I have hopefully demonstrated, both the writers of the show and Catholic voices like those of the U.S. bishops share a fundamental and largely counter-cultural orientation, re-imagining the North American family in a larger social and supernatural context that transcends a common sense conflict between family and the common good. Within this broad and general structure of agreement, important points of tension also emerge, points that could become opportunities for dialogue and growth. I will confine my attention to just three of these points.

[17] First of all, it should be obvious that *Buffy the Vampire Slayer* considerably stretches what many Catholics might understand as an authentic family. In the words of the U.S. bishops, "family" is defined as:

an intimate community of persons bound together by blood, marriage, or adoption, for the whole of life. In our Catholic tradition, the family proceeds from marriage--an intimate, exclusive, permanent, and faithful partnership of husband and wife. This definition is normative and recognizes that the Church's normative approach is not shared by all.^[26]

Now the bishops have a very nuanced understanding of the relation between this norm and the actual diversity of family arrangements,^[27] and they define their vision in contrast to other competing ideals--the family as constituted principally on authority or heredity, for example, or the family as a "temporary community of individual self-interest"^[28]--which would also appear to conflict with the vision of *Buffy the Vampire Slayer*. Yet the bishops' definition still stands in considerable tension with the ideal depicted by the show. In the episode entitled "Family" (5006), the Scooby Gang consists of only one blood or adoptive relationship: Buffy and her sister Dawn. The remainder of the group comprises a single adult (Giles), a pair of same-sex partners (Willow and Tara), a "cohabiting couple" (Xander and Anya),^[29] and a marginally reformed agent of darkness (Spike). Family *is* as family *does*, the show suggests, and thus it sharply relativizes abstract norms of kinship or marriage as secondary or peripheral concerns.

[18] What's particularly intriguing about this point of tension is that it is not entirely clear which of the two dialogue partners more accurately represents the earliest traditions of the church. Household codes such as Ephesians 5 testify to the importance that New Testament authors placed on marriage as both the foundation of family life and a powerful symbol of

the church. At the same time, as highlighted by biblical scholar Carolyn Osiek, the New Testament world possessed a diversity of family models that rivals even that of contemporary American culture.^[30] And the gospel narratives themselves sharply relativize kinship and marriage in favor of one's relationship to Christ and his mission:

. . . family relationship, the basis of intimacy and privileged access, in the community of Jesus no longer depends on blood or other socially established ties . . . This new family loyalty must even take priority over traditional ones, for those who give them up will receive them a hundredfold (Mt 19:27-29; Mk 10:28-30; Lk 18:28-30).^[31]

Hence some writers suggest baptism or simply a broader notion of family itself might serve as a better foundation than marriage for a theology of domestic church.^[32] In so doing, they edge away from the bishops and toward the early gospel writers . . . along with, somewhat ironically, the writers and producers of *Buffy the Vampire Slayer*.

[19] Our second point of tension and dialogue also points to an area in which *BtVS* might push Catholics toward a deeper appreciation of the Christian gospel. For, as we have already briefly noted, the narrative of the show clearly reveals how the refusal to divorce family from the common good necessarily requires profound sacrifice. In *A Family Perspective in Church and Society*, the U.S. bishops do refer to an "asceticism" at "the very heart of Christian marriage and family life."^[33] Yet, as Rubio notes:

The absence of reflection on appropriate levels of sacrifice weakens those parts of the social teaching that speak to families. Because what is expected of families in the social realm is so vague, this part of Catholic social teaching is rendered virtually meaningless in the lives of Catholic families.^[34]

The kinds of decisions that Rubio specifically highlights in her article--such as choosing one's livelihood on ethical grounds rather than those of pure economics or self-fulfillment, relinquishing some control over child care and education, or even sharing one's home with another family--should be seen in the context of self-sacrifice and Christian realism. Buffy's sacrifice of her own life in the finale of season five, a sacrifice motivated by concern for family *and* the common good, is anything but vague and meaningless. It might serve as a useful metaphor for the gospel call to die to self as an authentic follower of Christ--a call directed not just to individuals, but also to families themselves.

[20] Still, at the end of the day, it is Buffy alone who makes this sacrifice, and she does so in order to defeat what is an exclusively supernatural threat. This leads to our third and final point. For what the family ideal of *Buffy the Vampire Slayer* exemplifies in specificity and emotional appeal, it simultaneously lacks in holism and mutuality. Xander's mission statement for the Scooby Gang--"We help Buffy"--seems defective from the point of view of the domestic church, precisely because it defines the transcendent identity and mission of the family in terms of just one member.^[35] One can question whether the patriarchal family ideal has really been reformed all that much if an older male head of household has merely been replaced by a younger female one. Similarly, little attempt is made to connect the group's work on behalf of the common good to a broad range of social concerns. When the show deals with economic issues at all, for example, it does so exclusively in terms of characters' attainment of sufficient income levels to support their consumerist, middle American lives.^[36] A family in the Buffyverse whose concern for the world extends only to supernatural forces of darkness is logically equivalent to a Christian family that confines its effort on behalf of the common good to intercessory prayer. On a purely symbolic level, *Buffy the Vampire Slayer* offers a compelling and counter-cultural family ideal, yet it is not at all clear that this symbol is developed with sufficient depth to challenge concrete family assumptions or dynamics in the real world.

[21] This third point, of course, leads us to question the 'transgressive' character of the series as a whole. We may note Susan Owen's critique of the show's "uncritical embrace of American capital culture." She writes:

. . . in spite of Buffy's narrative agency and physical potency, her body project remains consistent with the re-scripted body signs of American commodity advertising. In other words, political potency is both imagined and reduced to matters of consumer style . . . The series plays at transgression; as such, it is quintessential television. But it remains to be seen whether transgressive play can challenge institutional relations of power.[37]

So too, as we have seen, the show "plays at transgression" in areas of family life, deliberately challenging its traditional bases as well as enlarging its field of concern. Yet it falls short of presenting a comprehensive and consistent alternative. Does this mean that *Buffy the Vampire Slayer* is not genuinely transgressive or counter-cultural? Not necessarily. But it does suggest that an application to "institutional relations of power" does not follow directly from the show's narrative--nor, perhaps, should it do so. For this further step toward application, a theology of the domestic church or some other comparable heuristic tool may be not only helpful, but positively required.

IV. Conclusion

[22] Early in the final episode of *Buffy the Vampire Slayer's* fifth season, the Scooby Gang is faced with a difficult choice. One side, represented by Giles, believes that the common good trumps the good of family, that it would be worth losing a family member to save the world. The other, represented by Buffy, upholds family above any other value. In the face of this conflict, a third family member--Anya--insists that it is time to "think outside the box" ("The Gift," 5022). In an entirely different context, theologian Florence Caffrey Bourg reckons the theology of the domestic church as an opportunity "to exercise our imaginations, to take a periodic respite from telescopic vision in order to reflect upon church at the micro level." [38] Each implies in her own way that if we posit a necessary conflict between family and community we have not fully appreciated the family's unique identity and function, have not placed it into a sufficiently rich social and supernatural context, have not seen its tremendous potential as a witness and agent for the common good. Such occluded vision stems less from a failure in ethics than a failure in imagination. The family ideals of *Buffy the Vampire Slayer* and the domestic church can be seen as mutually clarifying attempts to address this failure, to re-vision the North American family by placing it into a much broader imaginative view of the world.

[23] Does family conflict with community? Not necessarily . . . but to see this clearly we must, as Anya recommends, be willing to "think outside the box."

[1]Julie Hanlon Rubio, "Does Family Conflict with Community?" *Theological Studies* 58 (1997), 597-617.

[2]Ibid., 599.

[3]See *ibid.*, esp. 600-602, 616-17.

[4]Direct quotations from the show *Buffy the Vampire Slayer* have been checked against the scripts provided on “Psyche: Buffy Transcripts” <<http://studiesinwords.de/buffy.html>>.

[5]See Daniel A. Clark and P. Andrew Miller, “Buffy, the Scooby Gang, and Monstrous Authority: BtVS and the Subversion,” *Slayage: the Online International Journal of Buffy Studies* 3 <<http://www.middleenglish.org/slayage/essays/slayage3/clarkmiller.htm>>.

[6]See Susan A. Owen, “Buffy the Vampire Slayer: Vampires, Postmodernity, and Postfeminism,” *Journal of Popular Film and Television* 27/2 (1999), esp. 25-27; and Cynthia Bowers, “Generation Lapse: The Problematic Parenting of Joyce Summers and Rupert Giles,” *Slayage: the Online International Journal of Buffy Studies* 2 <<http://www.middleenglish.org/slayage/essays/slayage2/bowers.htm>>.

[7]Owen, 25.

[8]Ibid., 29.

[9]Cf. Drusilla’s comment to Spike in “Crush” (5014): “I want us to be family again, my William.” On Spike’s transition from this anti-family to a comic and intrusive member of the Scooby Gang, see Michele Boyette, “The Comic Anti-hero in Buffy the Vampire Slayer, or Silly Villain: Spike is for Kicks,” *Slayage: the Online International Journal of Buffy Studies* 4 <<http://www.middleenglish.org/slayage/essays/slayage4/boyette.htm>>.

[10]“I’m . . . well, I just like to be useful. You know, to the gang? I just . . . never . . . feel useful” (“Family,” 5006, teaser). This echoes concerns she has already voiced in “Real Me” (5002).

[11]Cf. the words of cousin Beth, who accuses Tara earlier in the episode of being a “selfish bitch” for refusing to return home: “You don’t care the slightest bitty bit about your family, do you? Your dad’s been worried sick about you every day since you’ve been gone. There’s a, a house that needs taking care of . . . Donny and your dad having to do for themselves while you are living God knows what kind of lifestyle.”

[12]And Giles returns the favor in “Tough Love” (5019), when Buffy wants help disciplining Dawn: “You’re her family, her only real family now. She needs you to do this.”

[13]Cf. Spike’s comment, “Buckle up, kids, Daddy’s puttin’ the hammer down.”

[14]On this issue, compare the claim by Martin Buiniki and Anthony Enns that “the show’s representations of institutional power are also less transgressive than they seem . . . 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.” See their article “Buffy the Vampire Disciplinarian: Institutional Excess and the New Economy of Power,” *Slayage: the Online International Journal of Buffy Studies* 4 <<http://www.middleenglish.org/slayage/essays/slayage4/buinickienns.htm>>, and the further discussion in paragraph 21, below.

[15]Florence Caffrey Bourg, “Domestic Church: A New Frontier in Ecclesiology,” *Horizons* 29 (2002), 42-43.

[16]See Ibid., 3-5; Joann Heaney-Hunter, “Domestic Church: Guiding Beliefs and Daily Practices,” in *Christian Marriage and Family: Contemporary Theological and Pastoral Perspectives*, ed. Michael G. Lawler and William P. Roberts (Collegeville: Liturgical Press, 1996), esp. 62-66; and Michael A. Fahey, “The Christian Family as Domestic Church at Vatican II,” in *The Family*, ed. Lisa Sowle Cahill and Dietmar Mieth, *Concilium* 1995/4 (London and Maryknoll: SCM Press/Orbis Books, 1995),

85-92.

[17]National Conference of Catholic Bishops Committee on Marriage and Family, *A Family Perspective in Church and Society: Tenth Anniversary Edition* (Washington, D.C.: United States Catholic Conference, 1998); U.S. Bishops, "Follow the Way of Love," *Origins* 23 (1993), 433-43. For a more complete survey of contributions to the discussion around the domestic church, see Florence Caffrey Bourg, "Domestic Church: A Survey of Literature," forthcoming in *INTAMS Review* 7 (Fall 2001).

[18]U.S. Bishops, "Follow the Way of Love," 436.

[19]Ibid.; cf. NCCB, *A Family Perspective*, esp. 19-21.

[20]For what follows, cf. U.S. Bishops, "Follow the Way of Love," 436-37, William P. Roberts, "The Family as Domestic Church: Contemporary Implications," in Lawler and Roberts, *Christian Marriage and Family*, 79-90; and Thomas M. Martin, "The Family as Domestic Church: Why There is a Family Perspective on Social Issues," in *Using a Family Perspective in Catholic Social Justice and Family Ministries*, ed. Patricia Voydanoff and Thomas M. Martin, *Roman Catholic Studies* 6 (Lewiston/Queenston/Lampeter: Edwin Mellen Press, 1994), 19-38.

[21]NCCB, *A Family Perspective*, 18; cf. Bourg, "Domestic Church," 50-51; and Martin, "Family as Domestic Church," esp. 26-28.

[22]NCCB, *A Family Perspective*, 18-19; cf. Rubio, esp. 604-608, 615-17; Florence Caffrey Bourg, "Family as a 'Missing Link' in Bernadin's Consistent Life Ethic," *Josephinum Journal of Theology* 8/2 (Summer/Fall 2001), 3-26; and John L. Carr, "Natural Allies: Partnership between Social Justice and Family Ministries," in Voydanoff and Martin, *Using a Family Perspective*, 99-111.

[23]Bourg, "Domestic Church," 10. Of course, writers on the domestic church are not naive about the fact that this entails a transformation of Catholic ideas, not only about family, but also about church itself. See especially Heaney-Hunter, 70-72.

[24]For the sources and development of this theme in Catholic ecclesiology, see Francis A. Sullivan, S.J., *The Church We Believe In: One, Holy, Catholic and Apostolic* (New York/Mahwah: Paulist Press, 1988), 132-51. Cf. Bourg, "Domestic Church," 60-63, and Roberts, 83-84.

[25]See especially Rhonda V. Wilcox, "There Will Never Be a 'Very Special' Buffy: *Buffy* and the Monsters of Teen Life," *Journal of Popular Film and Television* 27/2 (Summer 1999), 16-23; and Beth Braun, "*The X-Files* and *Buffy the Vampire Slayer*: The Ambiguity of Evil in Supernatural Representations," *Journal of Popular Film and Television* 28/2 (Summer 2000), 88-94.

[26]NCCB, *A Family Perspective*, 17.

[27]See *ibid.*, 31-40; cf. U.S. Bishops, "Follow the Way of Love," 437. Cf. Steven Preister, "Changing Families in a Changing Society: The Need for a Family Perspective," in Voydanoff and Martin, *Using a Family Perspective*, 47-67.

[28]NCCB, *A Family Perspective*, 17.

[29]See National Conference of Catholic Bishops Committee for Pastoral Research and Practices, *Faithful to Each Other Forever: Catholic Handbook of Pastoral Help for Marriage Preparation* (Washington, D.C.: United States Catholic Conference, 1989), 71-74.

[30]See Carolyn Osiek, "The New Testament and the Family," in Cahill and Mieth, *The Family*, 1-9.

[31]*Ibid.*, 7.

[32]See especially Bourg, "Domestic Church," 56-57, and Heaney-Hunter, 60-61.

[33]NCCB, *A Family Perspective*, 21.

[34]Rubio, 601.

[35]In the fifth season the group's only direct connection to the "Powers That Be" takes the form of a spirit guide in "Intervention" (5018), with whom Buffy meets alone.

[36]Interestingly, the spin-off series *Angel* does a considerably better job on both scores. The staff of Angel Investigations reveals a high level of reciprocal dependence in their mutual relations, particularly as these reflect their shared mission. Community members--including the character of Cordelia, who was easily the most materialistic character in the first three seasons of *BtVS*--consistently opt to live relatively simple lives so as to preserve their value for persons above either economic advancement or an abstract notion of "professional achievement" in the struggle against the forces of darkness. The supernatural enemies of this show are also more likely to serve as metaphors for systemic social issues.

[37]Owen, 30-31.

[38]Bourg, "Domestic Church," 60.

WORKS CITED



Frances Early

Staking Her Claim: Buffy the Vampire Slayer as Transgressive Woman Warrior

Note: The editors of *Slayage* and author Frances Early gratefully acknowledge permission from Blackwell Publishers to reprint this essay from *The Journal of Popular Culture* vol. 35, no. 3 (winter 2001): 11-27. Any use (other than personal use) of this article is subject to the permission of Blackwell Publishers.

(1) When Susan Faludi published her fiery polemic, *Backlash: The Undeclared War Against American Women* (1991), she noted the rise of "tough-guy films" and the marginalization or banishment of women from the screen and pointed out that many male film heroes of the 1980s headed off to "all-male war zones or the Wild West" (138). Three years later, in 1994, James William Gibson, in his engaged study, *Warrior Dreams: Paramilitary Culture in Post-Vietnam America*, made the same point, reinforcing Faludi's observation that a "new war culture" was developing that idealized the violent and misogynous male warrior and that ignored or denigrated women or presented them in conventionally feminine roles. This assumption of a male-dominant binary representation of gender in popular culture has not gone unchallenged, however, as Sherrie Inness demonstrates in her recently published study, *Tough Girls: Women Warriors and Wonder Women in Popular Culture*. Inness argues compellingly that physically and mentally strong women heroes have populated films, television series, and comic books from the 1960s and 1970s.

(2) In the last several years, the rise of the indomitable tough woman has become an especially pronounced feature of television "episodics." The age of the tough-gal action show seems at hand, and women warriors such as Xena, the Warrior Princess, La Femme Nikita, and Buffy, the Vampire Slayer have become wildly popular, especially among young North Americans. These glamorous larger-than-life yet also disarmingly recognizable women battle evil on a daily basis and, without much fanfare, repeatedly save the world from untold horror. "Western storytelling," a writer for *Psychology Today* portentously insists, "hasn't seen their ilk since the legendary female fighters of the Celts" (Ventura, 62; as well, Kingwell, 77-78).

(3) The shifting nature of gender representation in popular culture which Xena, Nikita, and Buffy seem to portend invites critical study. In this essay, I take up this theme through the lens of one woman warrior episodic, the critically acclaimed *Buffy, the Vampire Slayer*. As a feminist scholar, I appreciate the power of stories that bring women out of the shadows to center stage and permit protagonists to be disruptive and to challenge patriarchal values and institutions in society. As a women's historian, I comprehend that part of the struggle of maintaining an active voice for women in history concerns image-making. My intent here is to argue that *Buffy, the Vampire Slayer* is preeminently a narrative of the disorderly rebellious female as well as an effective experiment in generating what literary scholar Sharon MacDonald has termed "open images." MacDonald notes that "imagery is by no means a purely superficial phenomenon [but is rather]

the means through which we articulate and define the social order and nature." She identifies closed images as analogous to symbols and ideals or stereotypes that appear fixed in public consciousness. Open images, in contrast, "are to be interpreted, read and to an extent repopulated [and] the form of condensation that they employ [is] not meant to reflect or define the social life itself" (22-23). In other words, open images are inherently unsettling to the way things are. Significantly, MacDonald argues, utilization of open images permits their creators to focus on human agency and the potential for intentional social change.

(4) Before taking up my textual analysis of the *Buffy* series in light of my notion of Buffy (the character) as an "open image" transgressive woman warrior figure, a brief introduction to the genesis, vision, plotline, and character development of this innovative program are in order.

(5) The much quoted creator of *Buffy, the Vampire Slayer*, thirty-five-year old Joss Whedon, is the son and grandson of screenwriters. Whedon's grandfather wrote for *Donna Reed* and *Leave It to Beaver* in the 1950s and his father wrote for *Alice* in the 1970s. Thus, Whedon represents the third generation of men creating influential (and white, middle-class) female T.V. figures. Further, Whedon makes much of the fact that he was raised by his "hardworking" mother who taught European history in New York City's Riverdale School while her son, a self-declared outsider, was growing up. Not surprisingly, Whedon studied film and gender and feminist theory at Wesleyan University. Buffy's creator is a feminist and avers that he has "always found strong women interesting because they are not overly represented in the cinema," adding provocatively that "there are a lot of ways to break new ground without having original thoughts" (quoted in Lippert, 15).

(6) Whedon's Buffy character first appeared in the 1992 high-camp film, *Buffy the Vampire Slayer*, reflecting both the screenwriter's attraction to gothic horror stories and film and his anger at the omnipresent reality of male violence against women: "This movie was my response to all the horror movies I had ever seen where some girl walks into a dark room and gets killed. So I decided to make a movie where a blonde girl walks into a dark room and kicks butt instead" (quoted in Tracy, 6). While Whedon and executive producer of the T.V. series, Gail Berman, see their program as supplying role models for young women, Whedon is also attempting to reach young men: "If I can make teenage boys comfortable with a girl who takes charge of a situation without their knowing that's what's happening," Whedon insists, "it's better than sitting down and selling them on feminism" (quoted in Bellafante, 83).

(7) Genre, vision and plot are inextricably intertwined in *Buffy*. In T.V. parlance, *Buffy* represents a fantasy-based female action program, but for Whedon it is much more: "I invoke about five genres. I love superheroes. I was a comic-book boy. I tend to create universes with the kind of sophomoric emotional bigness that really exists only in comic books and TV. I am very old-fashioned about heart and story The show is about disenfranchisement, about the people nobody takes seriously" (quoted in Lippert, 25).

(8) *Buffy* has evolved into a witty, wildly dark camp action and adventure series that is leavened with offbeat comedy. At the center is Buffy herself, an improbable hero in a program that underneath the fantasy, horror, and humor offers a fresh version of the classic quest myth in Western culture. In the first *Buffy* season in 1997, its protagonist (played by Sarah Michelle Gellar) is a perky and winsome but marginalized new student in Sunnydale High School. Fate has a special place in this attractive and superficially normal sixteen-year-old's life. Buffy is destined to fight evil in the form of demons that have stalked the earth since the dawn of humanity. Rupert Giles (Anthony Stewart Head), the British-born, erudite, tweedy, refined, and kindly librarian at Sunnydale High is Buffy's designated "Watcher," a teacher and guide who must help her accept her special calling. On more than one occasion, Giles must remind Buffy: "As long as there have been demons, there has been the Slayer. One girl in all the world, a Chosen One, born with the strength and skill to hunt vampires and other deadly creatures . . . to stop the spread of their evil" (quoted in Tracy, 1). When she arrives in Sunnydale, an ostensibly sober and safe community in southern California, Buffy's identity as Slayer is known only to Giles and an authoritarian but distant "Watcher's Council" located in Great Britain. But Sunnydale High School is located atop a "Hellmouth," out of which various demons emerge nightly to terrorize the community. Buffy stalks and kills demons by night and, by day, at high school, makes friends with two other alienated high school students. Willow Rosenberg

(Allyson Hannigan), is a socially introverted, sensitive, gentle, and brilliant math/computer whiz, and Xander Harris (Nicholas Brendon), a charming and loyal fellow and Willow's friend from childhood. They become "the Slayerettes" (aka Scooby gang). The group meets regularly in the elegant school library which is brimming with weighty books, many of which concern the occult and vampire lore. In this Victorian-appointed haven with its dark wood paneling, large oak table, and cosy study lamps, Buffy and her friends study through many evenings as they seek answers in books to the monsters that threaten them and Sunnydale citizens at every turn.

(9) In the meantime, the horror that is high school—the nasty cliques, the imprisoning concept of "coolness," the anti-intellectualism of most students, and unfathomable adult authority structures—also prey upon Buffy and her friends. Family life is askew in Sunnydale, too. Buffy, for instance, is an only child whose father has deserted her—he rarely visits or contacts her--and she lives with her affectionate and well-meaning but largely "clueless" mother. As Buffy and the Slayerettes negotiate the borders between the menacing worlds of high school and the Hellmouth, plot and character development reflect the twin themes of idealism and nihilism in contemporary youth culture. A zany and ironic humor infuses dialog and a nuanced and, at times, steamy exploration of sexuality issues is woven into each *Buffy* episode. Additional central characters appear during the first season, including the gorgeous but catty, empty-headed, and consumer-obsessed Cordelia Chase (Charisma Carpenter) who changes—somewhat—and becomes, in due course, a Slayerette, and Buffy's ill-fated brooding first love, the 244-year-old vampire, Angel (David Boreanaz), who, in complex plot twists, is at one time the Slayer's nemesis and at another her valiant protector and ardent lover. Other colorful regulars to appear over the course of three seasons include Oz (Seth Green), Willow's genial, musically-talented boyfriend who is also a werewolf ; Spike (James Marsters), an extraordinarily spiteful and clever vampire who combines a Bill Sykes menace with a Billy Idol sense of style; and two Slayers-manqué, Kendra (Bianca Lawson) and Faith (Eliza Dushku).

(10) At the end of the third season (spring 1999), Buffy and her friends and classmates graduate from Sunnydale High, albeit not without a dramatic confrontation with the town mayor who transforms into a towering reptilian figure of apocalyptic evil only to be defeated in a pitched battle led by Buffy which destroys the school and a number of students as well. The stage is thus cleared for Buffy to become a somewhat reluctant university freshman at the University of California at Sunnydale (UCS).

(11) In the fourth season (beginning autumn 1999) Buffy and Willow are ensconced at UCS campus, while Giles lives close to the university in a modest book-filled townhouse. Angel has departed Sunnydale and so has Cordelia. [1] Oz is around, at first, but leaves town after the first few episodes; Xander has a variety of jobs, including bartending and driving an ice-cream truck, and lives in the basement at home.

(12) The Hellmouth survives, but as the fourth season unfolds, the gothic horror theme has receded. Setting and plot are less surreal than in the high-school episodes, and the main characters have become more mature and reflective. Monsters still spew forth from the underworld, and Buffy still patrols for demons at night on UCS campus. However, there are fewer vampires to eliminate because an elite military special force, "The Initiative," located beneath the university, is apprehending, studying, and neutralizing the demons that plague Sunnydale. The young men of the Initiative have been trained and controlled with drugs to do the bidding of Professor Maggie Walsh (Lindsay Crouse), who masquerades as Buffy's psychology professor and is herself a formidable tough gal. All-American Iowa-bred Initiative "just warrior" Riley Finn (Marc Blucas) has become Buffy's love interest. Things get really interesting when from behind room 314 in Initiative quarters Adam emerges, a made-to-measure cyborg monster whose first act is to kill his creator and "Mama," Professor Walsh. Adam is the ultimate threat: his purpose is to kill all life.

(13) **By the close of its fourth season**, *Buffy* had won the respect of culture critics and media spokespersons. Beginning its sixth season in the fall of 2001, the program retains a loyal following; girls and young women up to age 34 provide the majority of *Buffy* viewers and, to a lesser extent, a significant number of young men watch the show regularly, as well (Huff, K3813; "Limping Buffy," BI and B 11; Rogers, 60-61; and Allemang, C3). Marketers have jumped aboard, and a plethora of consumer goods has become available, including a Buffy line of clothing, Buffy figures, Buffy book guides, C.D. musical scores,

and a Buffy fan club magazine series; an official Buffy website as well as hundreds of unofficial ones also exist.

(14) Why does this program resonate with critics? Media pundits like *Buffy's* slick and clever presentation (through season three) of the "high school is hell" theme and Joss Whedon's ingenious plot devices, special effects, and protagonists. They see the program as a shrewd way to reach a new generation of youth, particularly girls, in a manner that does not patronize them. John L. Allen, Jr., writing for the *National Catholic Reporter*, notes presciently that T.V. shows about teens have tended to reflect adult fears and stereotypes of young people and teen culture rather than how teenagers actually act and feel. He points out that "anti-teen hysteria has never been more pronounced" than in today's culture and argues that young people are often portrayed in popular culture as violent and nasty. Allen urges parents and other adults to watch *Buffy*, asserting that its protagonist "is actually among the more realistic and appealing teenagers on T.V. She struggles to do the right thing, and even when she fails, it's for the right reasons" (17). In a similar vein, journalist Ken Tucker underlines the realism of Buffy's character: she "takes on heavy-duty, life-and-death responsibilities, giving the lie to the current cliché of adolescents as self-absorbed, work-phobic louts" (22). And Tucker's 17-year-old daughter, Hannah, speaks for many young women when she articulates why she likes Buffy: "The basic truth about Buffy herself is known to all who appreciate her: she is the intelligent, youthful hope that anyone, when confronted with life's little ghouls (metaphorical or otherwise), will be able to—as Willow put it—kick some serious demon ass" (23).

(15) It is difficult, at times, to separate critics from audience. For instance, Hannah Tucker writes critically but also as an avid viewer. Similarly Graceanne A. DeCandido, a *Buffy* fan, has published an analysis of the program from the perspective of librarianship. In a lighthearted but perspicacious essay, DeCandido extols the character of librarian Giles "who lives the faith that answers can be found, and most often found in the pages of a book." Indeed, DeCandido insists that books "form the matrix and latticework for the "pow! kick! stake! stuff that happens later." DeCandido quotes from the show to make her point. In "Never Kill a Boy on the First Date" (3/31/97), Xander comments that Giles is "like SuperLibrarian. Everyone forgets, Willow, that knowledge is the ultimate weapon."^[2] In "Amends" (12/15/98), Willy, a seedy male bartender, queries Xander: "So, what can I do for you? Couple of drinks?" Xander responds, "Yeah. Let me get a double shot, of, um . . . of information, pal." Buffy and her comrades will come to understand themselves better as they work to uncover the forces of darkness and to name them, DeCandido asserts. Knowledge leads to truth about oneself and about the world (46).

(16) *Buffy* critics cite and discuss youth empowerment and self-knowledge as the central leitmotifs in the program. Viewers revel in the unfolding quest narrative that atypically finds a personable and responsible young woman cast as hero. The phrase "woman warrior" is bandied about frequently, too, but treatment of the woman warrior as a theme in its own right has been slight. It is a concept rich in interpretive possibility in relation to the *Buffy* show, as I hope to demonstrate in the following discussion.

(17) Heraclitus, the ancient Greek scholar, called war "the father of all things." Certainly, in Western history, war has always served as the dominant narrative with the male warrior/hero holding pride of place. The male "just warrior" fights and dies for the greater good, while the female "beautiful soul" epitomizes the maternal war-support figure in need of male protection (Elshtain). The few women who have achieved warrior status in this hegemonic war chronicle have been portrayed as exceptional "armed maidens of righteousness," as illustrated in the mythologized stories of the Celtic Queen Boadicea, the Old Testament avenging Judith, and Joan of Arc (Warner, 1985 and 1987; Stocker; McLaughlin; and Davis). Such female heroes have not been permitted to form a tradition of their own except as temporary warrior transgressors, another example being the cross-dressing female soldier of seventeenth-and-eighteenth-century European society (DuGaw). Further, while honored as virtuous viragos, women warriors have also been viewed as inherently unsettling to the patriarchal social order; often their stories have been denigrated in or erased from the historical record. Concurrently, negative images of women warriors have served as a foil to the male "just warrior" tradition with the man-hating Amazon providing a case in point.

(18) Thanks to the recent and burgeoning scholarship on women's historic relation to war, we now have the

means to develop an alternative reading of the woman warrior tradition. Following in the footsteps of Mary Beard's classic 1946 work, *Woman as Force in History*, historians are uncovering the substantial role of women as warrior/heroes and soldiers across time and place (see, for example, De Pauw). As historians of women bring to light this largely buried story of women warriors, feminist theorists in a wide range of fields are benefiting from the empirical findings of historians and are attempting to generate new meanings from this enlarged historical legacy. However, this project is like the effort required to swim against a strong current. Feminist political theorist Jean Elshtain states that "the woman fighter is, for us, an identity *in extremis*, not an expectation." She also identifies an uphill struggle to bring history's "Ferocious Few" to visibility: "Functioning as compensatory fantasy or unattainable ideal, tales of women warriors and fighters are easily buried by standard repetitions. Framed by the dominant narrative of bellicose men/pacific women, our reflections often lack sufficient force to break out, remaining at the level of fragile intimations. As representation, the Ferocious Few are routinely eclipsed by the enormous shadow cast as the Noncombatant Many step into the light" (180).

(19) In addition to the problem of "breakthrough," danger lurks once the tales of the Ferocious Few come into play. Art historian and critic Marina Warner, who has studied the image of the female form in Western culture and has authored a book about Joan of Arc, contends that women in contemporary society are drawn to and thereby trapped in a "phallogentric" warrior's world: "The armed maidens of righteousness and their present day dramatizers . . . remain prisoners of the fantasy [of the male warrior-hero] even in the midst of trying to turn it upside down" (1987; p. 176). Making this pessimistic pronouncement in the 1980s, Warner observes that "the symbolic order possesses the power to generate reality" (175). Warner's statement echoes Michel Foucault's warning in his influential study, *The History of Sexuality*, volume I, that marginalized people can be drawn to the power of "reverse discourse," whereby they find themselves seeking legitimacy "in the same vocabulary, using the same categories by which [they were] disqualified" (101).

(20) Heeding Warner's and Foucault's insights, one might be tempted to dismiss Buffy, the character, as a compensatory fantasy for young women, and, by extension, as a protagonist whose persona reinforces rather than transgresses conventional gender expectations. However, instead, I would like to suggest that the woman warrior theme in *Buffy*—as presented through the mixed genre of fantasy/horror/adventure—represents an attempt to demystify the closed image of the male warrior-hero not merely by parodying through comedic means this powerful stereotype but also by offering a subversive open image of a just warrior. As well, although Buffy is male-identified, she and her friends also partake of traditionally perceived female-gendered ways of thinking and behaving. Paradoxically, although Buffy and the Scooby gang, a mixed-gender group, "slay" monsters, they also often resolve conflict non-violently, through rationality, tactfulness, compassion, and empathy. At the same time, Buffy and her friends sometimes heap scorn upon behavior deemed weak or vacillating by labeling it feminine.

(21) From the first episode of *Buffy*, viewers are led to apprehend the Slayer as a special kind of just warrior: Buffy has a "calling" and is honor-bound to protect humanity and to sacrifice her own ego gratification and personal life for the greater cause of fighting evil. She fights hand-to-hand and is powerful like a man, but Buffy also has an acrobatic agility and grace that cannot be easily categorized as either conventionally masculine or feminine. Further, she maintains an ironic distance from her warrior role even as she embraces it: "Destructo-Girl, that's me," Buffy declares, and, in another context, "I kill vampires; that's my job" ("When she Was Bad," 10/15/97, and "Ted," 12/8/97). Buffy's warrior role represents a lifetime commitment. Fortunately, she has a supportive surrogate family: a paternalist Watcher-Guide and loyal friends, helpmeets in the battle to save the world time and again. Although Buffy struggles with her fate, in contrast to her male friends and lovers, Buffy (almost) always knows who she is and what she must do. In the first double episode of the series, "Welcome to the Hellmouth/the Harvest" (3/10/97), Buffy notes that the inept police force is a kind of army and remarks that its members cannot handle vampires: "They'd only come in with guns." Xander brings up the masculine western fighter-hero motif, and he hopes to join Buffy in battle:

Xander: So what's the plan, we saddle up, right?

Buffy: [No.] I'm the Slayer and you're not . . . Xander, this is deeply dangerous.

Xander: I'm inadequate. I'm less than a man.

Willow [to Xander]: Buffy doesn't want you getting hurt.

Meanwhile, in this double episode, Angel comments that he is "scared" to go against the Master of a particular family of demons, and soon thereafter Xander declares: "Buffy's a superhero." In another example (season three), Angel compliments Buffy for being "a real soldier," and she retorts pithily: "That's me, just one of the troops" ("Enemies," 3/16/99). In the fourth season, Riley, Buffy's new love, comes to doubt himself as a soldier and confesses to Buffy in "This Year's Girl" (2/22/00): "I was trained to follow orders." Buffy responds that perhaps Riley needs to distance himself from the Initiative (the Army) and fight evil in his own way: "You can choose."

(22) Buffy's character as a woman warrior and hero is counterpoised not only against male characters but also against rebellious or nonconformist female characters. For instance, Faith, bad girl extraordinaire who becomes a rogue slayer and represents the fearful "disorderly woman" of history, myth, and popular culture, is introduced in season three to represent Buffy's darker self. Buffy is drawn for a time to Faith's self-destructive tendencies and her eroticized joy in violence. They rob a sporting goods store to procure weapons, with Faith instructing Buffy that she should work on the principle "want, take, have." In "Bad Girls" (2/19/99), Buffy tells herself that she is justified in breaking the law because she has to "save the world." However, Buffy changes her mind when Faith inadvertently kills a human being, and the following exchange takes place between Buffy and Faith in "Consequences" (1/16/99):

Buffy: We help people, it doesn't mean we can do whatever we want.

Faith: Why not? Something made us different. We're warriors, we're built to kill.

Buffy: To kill demons. But that does not mean we can pass judgement on people, like we're better than anyone else.

Faith: We are better. That's right, better. People need us to survive. And in the balance, nobody's going to cry over some random bystander who got caught in the crossfire.

Buffy: I am.

Faith: That's your loss.

At the end of season three, Faith lies in a coma; she reappears briefly in season four but leaves Sunnydale in a shaken state after a confrontation with Buffy. Buffy has not been tempted by her heart of darkness in this instance, but Faith will return, and the Chosen One will face another test. Life is filled with uncertainty and holds no final answers as the following exchange between Buffy and Giles during season two ("Lie to Me," 11/3/97) makes clear:

Buffy: You know, it's just, like, nothing's simple. I'm constantly trying to work it out, who to hate or love . . . who to trust It's like the more I know, the more confused I get.

Giles: I believe that's called "growing up."

Buffy: I'd like to stop now then, okay? Does it ever get easy?

Giles: You mean life?

Buffy: Yeah. Does it get easy?

Giles: What do you want me to say?

Buffy: Lie to me.

(23) Life does not become easier but rather more difficult as Buffy matures; nonetheless, as she moves on to college, she becomes more self-directed, as do her close friends. Willow, for instance, unlike Buffy who is predestined to save the world as often as necessary, chooses her fate: she remains at Buffy's side to fight evil rather than attend a prestigious university. Willow insists that she is "not just [Buffy's] sidekick," and to symbolize her new status as a warrior woman whose weapon of choice is witchcraft--although she occasionally "kicks some demon ass"--she dresses up as Joan of Arc for Halloween ("Fear Itself," 10/26/99). Willow faces disappointment in love with dignity when Oz leaves Sunnydale, and she takes some personal risks as she enters a rewarding, erotically-charged lesbian relationship with Tara, a sister Wicca university student.

(24) The *Buffy* series pushes forward with the “pow, slam, bang” special effects of surreal Slayer/demon encounters, but a recurrent theme that serves to sunder the Slayer from a male warrior tradition in popular culture is the tendency of the Chosen One and her surrogate family to eschew killing when possible and to solve problems non-violently.[3] In one episode, for example, Buffy and her friends decide that a human rather than a demon is responsible for a girl's death, and they work to bring the murderer before the justice system (“The Puppet Show,” 5/5/97). In another situation, a telepathic Buffy discovers a plot to kill high school students. The Slayer saves the day when she apprehends a lonely and confused high school student who has ascended the school tower room: “I came up here to kill myself,” he explains. Buffy speaks gently to this young man, empathizing with his pain and convincing him to put down his gun. She is pleased with the outcome, remarking after the danger has passed, “It’s nice to be able to help someone in a non-Slaying capacity” (“Earshot,” 10/21/99).[4]

(25) In *Buffy*'s fourth season, non-slayage becomes a stronger theme. Plots accentuate the private/public split in Buffy's life as issues focusing on intimacy and trust in personal relationships are set against the Slayer's civic responsibility to keep evil at bay in the context of ambiguous ethical situations. The shape of evil shifts, too. Demons are no longer the unproblematized enemy or “other.” Spike, for instance, has been victimized—surgically modified—by the Initiative. He has been cast out by other vampires, and though he hovers around the Scooby Gang and even occasionally comes to their aid, he is not a Slayerette and still professes to be their sworn enemy. His predicament accentuates the lockstep authority structure of the Initiative and its overriding of civil liberties. Buffy's unique Slayer role is set against that of the all-male commando squad which takes orders from Maggie Walsh, the intimidating civilian leader who oversees their work and symbolizes the male-identified woman par excellence. Riley Finn, the young military head of the squad, and, eventually, Buffy's lover, is gradually drawn into the Slayerette group as he comes to realize that his leader, Professor Walsh and, by extension, the military system in which he has placed his trust, has betrayed his ideals. In contrast to Riley, who is a nurturing and caring New Age man as well as an efficient soldier, his commando buddies are shown to be insensitive misogynists, suggesting that such values run deep in military institutions.

(26) The interrogation of patriarchal institutional arrangements in society becomes a dominant theme in season four, but an exploration of the relationship between gender systems and institutional relations of power in society has been present since *Buffy*'s inception. In a crucial episode in season three, “Helpless” (1/19/99), Giles, under orders from the British-based Watcher's Council, is forced to drug Buffy without her knowledge to effect a temporary weakening of her Slayer physical prowess; in such circumstances Buffy's demon-fighting spiritual and mental powers can be tested. Under duress, Giles does as he is told, and Buffy is put through a frightening rite of passage every Slayer must experience on her eighteenth birthday. Buffy passes the ordeal, and Giles is so ashamed of his act of betrayal that he tells Buffy what he has done. Further, Giles breaks with the Watcher tradition of following orders with blind faith, telling the elderly Council member who comes to check up on him, “You are waging a war; she [Buffy] is fighting it.” Giles is summarily fired as Watcher because, as the Council representative notes, Giles now has “a father's love for the child.” In addition to the incipient critique of warmaking with its allusion to the Vietnam War—it is the old men who send the young out to fight under false pretenses—a gendered pacifist-oriented message has been introduced: a man can reject war and soldiering in specific contexts, and he can serve in a nurturing parental role to protect a young person from being victimized by the war system, as such. Although the Council attempts to replace Giles with another Watcher, Buffy rejects him. It is soon apparent that while Giles will continue to serve as a mentor and friend, Buffy will no longer accept uncritically authoritarian patriarchal rule as symbolized by the Watcher's Council.

(27) In season four, Buffy continues to question male-dominant authority structures, although she is also, not surprisingly, at times somewhat dazzled by them. In one program, Riley brings Buffy into Initiative headquarters, and Professor Walsh seems to accept the Slayer as a kind of advisor for the demon-control program she heads. Buffy walks through a cavernous room and appears unmoved by the sight of monsters on trolleys who are being operated upon for unknown reasons. The Slayer maintains her own path but seems willing to help the Initiative and to take some direction from Maggie Walsh, a person she first encountered in another position of authority as her psychology professor. However, Walsh has her own

agenda and when the Slayer begins to ask too many questions, she tries to have Buffy killed. Thus, Buffy must face squarely--at a personal level--the destructive potential of militarized authority systems. This assassination attempt throws Riley into crisis: "I don't know which team I'm on, who the bad guys are. Maybe I'm the bad guy. Maybe I'm the one you should kill" ("Goodbye Iowa," 1/15/00). In these circumstances, Buffy begins to help Riley work through his naiveté about the Initiative and the military as an institution. In "This Year's Girl" (2/22/00) Buffy utilizes her developing nurturing skills, and The Chosen One and the Scooby Gang help Riley emerge from his Initiative-structured world:

Riley: That's what I do, isn't it? Follow orders?

Buffy: You don't have to.

Riley: Don't I? All my life that's what I've been groomed to do . . . I just don't know if it's the right job anymore.

Buffy: I know how you feel. Giles used to be part of this Council and for years all they ever did was give me orders.

Riley: Ever obey them?

Buffy: Sure. The ones I was going to do anyway. The point is, I quit the Council. I was scared but it's OK now.

In a reversal of the male protector scenario, Buffy then tells Riley reassuringly: "You've been strong long enough . . . I am going to help you."

(28) In the next episode, in an interesting twist, Buffy must challenge the Watcher's Council, which now resembles a Mafia of the occult. Unlike Riley, Buffy is comfortable resisting a para-military force (the Watcher's Council) run amok; she represents the discerning and ethical citizen's ability to take a stand against evil wherever it is found. As the fourth season draws to a close, Buffy's subjectivity has developed well beyond that preordained for the Chosen One. She is a complex individual with strong moral authority.

(29) **From its beginnings, *Buffy, the Vampire Slayer*** has been engaged in developing both a playful and a serious consideration of gendered relations of power in contemporary North American society. And as the series has evolved, its central theme has become the danger of ignorance and of oppressive patriarchal power structures. The woman warrior leitmotif has served the aims of the program well. This recognizable symbol of female agency in the world has permitted Joss Whedon to explore in innovative ways how gender identities are imposed and resisted in contemporary culture, for boys and men as well as girls and women. The program picks up on the current fascination with tough women in popular culture, but it goes further. At one level Buffy's martial arts prowess affirms rather than subverts patriarchal mores; at a more subtle level, the non-combat strategies that the Slayer and Slayerettes often employ to defeat evil serve as a method to re-vision or reconstitute warrior hero material and even to weave a pacifist thread into plot structures. In other words, Buffy as an open-image hero and *Buffy* (the program) as unfolding dramatic narrative, expose stereotypes and coded symbols that shore up a rigid war-influenced gender system in an attempt to chart new meanings for womanliness and manliness.

(30) Seen from the perspective that I have suggested in this essay, *Buffy, the Vampire Slayer* can be understood as a rebel warrior narrative that harkens back to the mythic and historic tradition of the disruptive woman warrior hero at the same time that it beckons us forward, urging viewers to contemplate a refashioned humanitarian and partly androgynous citizen ideal for the twenty-first century, one that might inspire youth to be risk-takers in the ongoing and never-ending struggle to make the world a more

secure and less violent place. Despite the whiteness and privilege of its protagonists, the program can be viewed as possessing subversive elements, notably in its portrayal of the Slayer as a transgressive warrior. The aura of unremitting evil "out there" as parodied through the horror/gothic genre and the need for responsible individuals to combat injustice and oppression with disciplined intelligence, compassionate understanding, and a cooperative spirit are important messages in *Buffy the Vampire Slayer*.

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Notes

I wish to thank my daughter, Jasmine Figg, for introducing me to Buffy and the Slayerettes. As well, I am grateful for insights on *Buffy* that members of my Women, War, and Peace class shared with me. I owe a large debt to Jennifer Barro, my valued research assistant, for her assiduous and, at times, inspired help. I also appreciate the critical comments Jennifer and Kathleen McConnell made on an earlier version of this essay. Grateful acknowledgement is extended to the Social Sciences and Humanities Research Council of Canada for its financial support of this project.

[1] Angel and Cordelia play themselves in a spinoff series, *Angel*, which commenced fall 1999.

[2] All dates for *Buffy, the Vampire Slayer* programs indicated in this essay refer to the original U.S. airdate.

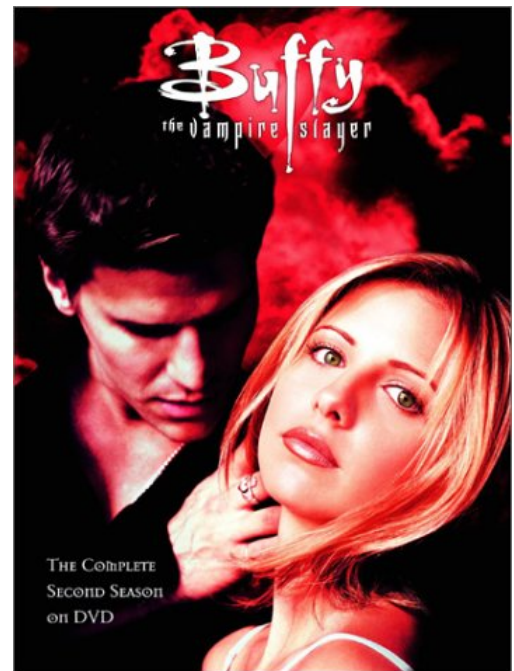
[3] Joss Whedon has remarked that "*Buffy* vampires" crumble into dust because he does not want Buffy to be killing beings that look like humans every week. Interview with Joss Whedon preceding *Angel* episode, 4/14/97. It is also interesting that Buffy and her friends do not always slay monsters; sometimes demons cause their own deaths by inadvertently falling against a spiked fence or landing against a high-voltage electrical outlet or from some other misadventure while battling the Slayer and her helpers.

[4] Ironically, "Earshot" was one of the two episodes delayed by the T.V. networks in the wake of the Columbine tragedy because of its perceived violent content and possible negative influence on youth. "Earshot" was initially scheduled to be shown in May 1999. For a thoughtful scholarly exploration the problem posed by the Columbine massacre in relation to the *Buffy* program, see Kathleen McConnell, "Chaos at the Mouth of Hell: Why the Columbine High School Massacre Had Repercussions for *Buffy the Vampire Slayer*," *Gothic Studies* 2, no. 1 (2000): 119-35.



David Lavery

**“Emotional Resonance and Rocket Launchers”:
Joss Whedon’s Commentaries on the *Buffy the Vampire Slayer* DVDs***



I think everybody who makes movies should be forced to do television. . . . Because you have to finish. You have to get it done, and there are a lot of decisions made just for the sake of making decisions. You do something because it's efficient and because it gets the story told and it connects to the audience.

Joss Whedon, Interview in *The Watcher's Guide*, Vol. 2 (323)

The two things that matter the most to me: emotional resonance and rocket launchers. *Party of Five*, a brilliant show, and often made me cry uncontrollably, suffered ultimately from a lack of rocket launchers.

Joss Whedon, Audio Commentary for “Innocence”

(1) According to an old witticism (credited to, of all people, Otto von Bismarck), “Laws are like sausages, it is better not to see them being made.” Perhaps television shows and movies should be added to the list. The magic we so often

experience as members of the audience of both media may well not be visible on the production set. With the advent of the DVD, however, we are now often given the opportunity to peek behind the curtain and see the wizard for what he is, especially when the wizard does the audio commentary. On the DVD releases of *Buffy the Vampire Slayer's* first and second seasons, the great and powerful Joss Whedon speaks over the two part pilot, "Welcome to the Hellmouth" and "The Harvest" (1001 and 1002; hereafter "Hellmouth" and "Harvest" respectively) and "Innocence" (2014), and in the process we are given the opportunity to see through his eyes how *Buffy* was made.[1]

(2) The Season One DVD is not the first time Whedon has emerged from behind the curtain. Previously released VHS boxed sets *Buffy the Vampire Slayer*,[2] *The Buffy and Angel Chronicles*,[3] and *The Slayer Chronicles*[4] each contained interviews (placed either before or after the episode in question) in which Whedon offered behind-the-scenes insights into the show's creation, and he has granted numerous online and print interviews as well (see the bibliography). But on the DVDs Whedon talks in real time accompanying the pilot, and in the process we learn a great deal about the realities—technical and economic limitations, on-set exigencies, ambitions and frustrations, actor proclivities—of television production. Whedon was making television for the first time and had much to learn about the process, and thanks to the magic of DVD we learn along with him.

(3) A third generation television writer, Whedon recalls in a recent interview with James Longworth that his childhood was filled with humorous dialogue.

I think my father's best work was probably done at our dinner table. . . . It was great to live around a writer, and my mother also wrote in her spare time, so the sound of typewriters was probably the most comforting sound in the world to me. I loved that. And while I really enjoyed all of the funny things my dad was working on, it was really just being around someone who was that funny. And all of his friends were comedy writers. So the house was constantly filled with these very sweet, erudite, intelligent guys just trying to crack jokes—my father's friends, my mother's friends, teachers, drama people. It just had a great air to it, and what you wanted to do is to go into that room and make those guys laugh. (199)

(4) Watching *Buffy* DVDs accompanied by Joss Whedon we become the recipients of this impulse. With self-deprecating humor—at the very beginning of his commentary on "Welcome to the Hellmouth," setting the tone for what will follow, he promises to offer "hundreds of . . . well . . . like . . . four fascinating insights" into the creative process behind *Buffy*—Whedon makes us laugh, constantly, but we get sweetness, erudition, and intelligence as well, and we understand better how *Buffy* happens.

"I couldn't afford the pony. I only had the dog": The Ambitions, Limitations, and Frustrations of Making Television

(5) The "dog and pony show" of series television production apparently provided a rapid education for Joss Whedon, who, except for writing earlier shows like *Roseanne* and *Parenthood*, had no prior hands-on experience with making TV. As he acknowledges at the outset of his commentary on "Innocence," every aspiring television auteur thinks of his work, however, minor it may be, as equal in weight and importance to *Citizen Kane*. [5] In reality, the strict parameters imposed on creative inclinations by small budget and time constraints force novice and veteran alike to find less expensive and more expeditious paths to quality. Whedon's commentaries have much to say about this process.

- (6) The skateboard on which Xander makes his first appearance on the show (crashing into a railing on his first sight of Buffy) was quickly jettisoned because lighting such a moving figure was too complicated and expensive ("Hellmouth").
- (7) The set on which scenes in Sunnydale High School were filmed in the first season was, in fact, a single hallway, shot from different angles, recast, and rehung as needed to give the impression that it was much larger ("Hellmouth").
- (8) The dream sequence which follows the opening credits in "Welcome" was supposed to be elaborate and original. To save time and money it was in the end constructed out of imagery from future episodes of season one ("Hellmouth").

- (9) In “The Harvest” Xander asks if vampires can fly. The possibility of flying vampires had to be rejected because of the special effects cost, as did other vampire motifs (e.g. vampires turning into bats).[6]
- (10) The graveyard setting which figures so prominently in “Hellmouth” and “Harvest” was a real cemetery, which would be used for filming only rarely thereafter. Future graveyards—*BtVS*’s primal scene—would actually be redressed portions of the *Buffy* set parking lot (“Harvest”).
- (11) When Whedon first envisioned the Sunnydale High School Library, Rupert Giles proprietor, he had in mind something dark and labyrinthine, but at the time he had not given any thought to how such a design might be lit. The idea was jettisoned, and the library become more modern and bright (“Hellmouth”).

“Rabid Animals”: Working with Actors

(12) With tongue-firmly planted in cheek, Whedon attributes to colleague David Greenwalt the Hitchcockian belief that actors are “rabid animals and should be put down,” but in the DVD commentaries he shows tremendous respect for them and again and again heaps on his cast high praise (“Hellmouth”).

- (13) Whedon speaks of the sexiness and wit Tony Head brought to the role of Giles, qualities none of the others trying out for the part exhibited. As a result, Giles became much more than “boring exposition guy” (“Hellmouth”). (We also learn, in a recurring joke, that on-set Head apparently does not wear pants [“Innocence”].)
- (14) Whedon praises the tremendous specificity and great professionalism of Sarah Michelle Gellar as an actress (“Hellmouth”).
- (15) The WB had problems with the casting of Alyson Hannigan as Willow. Whedon wanted a truly ensemble cast exhibiting a wide range of looks and types; the network wanted a “supermodel in horn rims” to play Willow (“Hellmouth”). Obviously, Whedon won the battle. Early on, Whedon notes, he learned that Hannigan was especially masterful at exhibiting pain and fear, and putting her in danger became a staple of the show. (In an aside, he reassures us that, despite the persistent concern of fans, he will never, ever kill Willow [“Innocence”].)
- (16) We learn about his initial reluctance to cast David Boreanaz as Angel and his great admiration for him later (“Hellmouth”). In the “Innocence” commentary, Whedon recalls worrying, needlessly, whether he would be up to the transformation into Angelus. Boreanaz, Whedon quickly discovered, “plays a bastard with extraordinary aplomb” (“Innocence”).
- (17) Commenting on a scene from “The Harvest” in which Buffy and Xander flee through the sewer, Whedon pays tribute to the great professionalism of the “rat actor.”

Inside Baseball

(18) Although he cautions viewers at the beginning of “Innocence” that he will have no hilarious anecdotes about the silly hijinks of Buffy’s cast because they are far too hard working and professional, Whedon does offer us scores of “inside baseball” tidbits from behind the scenes. We learn that:

- (19) *BtVS*’ creators use pet names. The Sunnydale High School Library was known as the “Bat Cave” (“Hellmouth”). The mystical mumbo-jumbo that underpins demon behavior was known as “Flibottinum” (the term is David Greenwalt’s—the spelling mine) (“Harvest”).
- (20) The idea of the Hellmouth, and the origin myth of the show in general, contributed mightily to selling the show to the WB. Later, Whedon admits, it became a handy shortcut way of explaining the inexplicable.
- (21) The scene in which Giles and Buffy have it out about her reluctance to assume her slayer duties was actually shot eight months after the rest of the episode.[7] In the version as originally shot Gellar had come across as far too angry (“Hellmouth”).
- (22) Angelus’s cruel dismissal of Buffy’s concern for him the first time they meet after having sex, a scene which transpires in his bedroom with Angelus shirtless, had been already filmed—to no one’s satisfaction—outside of Buffy’s house (“Innocence”).
- (23) Whedon had toyed with the idea of placing Eric Balfour (Jesse in the first two episodes) in the opening credit sequence, thereby leading viewers to conclude that he would be a regular, only to kill him off in “The Harvest” (“Hellmouth”). Later, of course, Whedon would develop a fondness for killing off essential characters:

Jenny Calender, Maggie Walsh, Joyce Summers, and Tara in *Buffy*; Doyle in *Angel*.

- (24) The decision was made early on to tone down the California speak prominently displayed in the pilot (“Hellmouth”).
- (25) Joss was concerned about the degree to which Giles appeared to be in-the-face of Buffy in Sunnydale High scenes in “Hellmouth.” He imposed that old standard of nun-enforced Catholic school discipline: the 6 inch rule.
- (26) When Buffy, dressing for her first trip to the Bronze and trying on outfits, verbalizes her look before a mirror, announcing, “Hi. I’m an enormous slut,” the phrasing caused a bit of consternation for the network (“Hellmouth”).
- (27) The first two seasons of *BtVS* were filmed by Michael Gershman, director of photography, on 16 mm, though no one knew. Whedon praises Gershman’s “beautiful and eerie” lighting of the series and the superb “palette” he exhibits as a DP (“Hellmouth”).
- (28) Cordelia’s rejection of Jesse in *The Bronze* in *Welcome to the Hellmouth* is word for word from Joss’s own life.
- (29) The WB was uneasy with the show’s “schizophrenic” combination of horror, drama, and comedy (exemplified in the title), not because they were opposed to it but because they were uncertain how to market it (“Hellmouth”).
- (30) Nerf Herder’s original recording of the *Buffy* theme for the pilot was flawed—the beat is noticeably lost at one point—and had to be re-recorded (“Harvest”).
- (31) Joss feared that the show’s mythology—in particular the idea that demons were the primordial inhabitants of the earth and that there was no original paradise—would be more offensive than it turned out to be (“Harvest”).
- (32) Joss and all the directors came to find shooting the obligatory library exposition scenes a real challenge. How to make them unique and visually interesting became a weekly challenge (“Hellmouth”).
- (33) Computers came to function as a “shameless” all-purpose plot mechanism. Willow is able to hack into just about any website or database and acquire any information the narrative might require (“Hellmouth”). (*Buffy* is full of such factors, including the tunnels of Sunnydale, which provide a handy transportation system for vampires, and the oft-consulted Book of Thoth, which serves as the all-purpose bible of demon knowledge [“Harvest”].)
- (34) The actors who played vampires, especially David Boreanaz, had some difficult talking with fangs (“Harvest”).
- (35) In an unintentionally provocative shot in “The Harvest” in which Luke pledges his allegiance, the mise-en-scene appears to suggest that the disciple is performing fellatio on The Master.
- (36) The decapitation of a vampire (in the final showdown with Luke and his minions in *The Bronze*) by a cymbal thrown by Buffy was edited out when the episode aired in Britain (“Hellmouth”).
- (37) Part of the inspiration behind the appearance of Spike and Drusilla (and later Angelus) in Season Two was to introduce younger villains, who could actually function in the real lives of the Scoobies, a far cry from the distant and remote Master of Season One (“Innocence”).
- (38) Joss admits that Nicholas Brendon is “way too hunky” to actually play a schlemiel like Xander, but he speaks admiringly about the actor’s ability to “bring on the Shemp” (“Hellmouth”).^[8]
- (39) Whedon admits that the idea of a “Gypsy curse” may be “hokey” but explains that he went with it because he rejected the alternatives (“Danish curse”) and “loves the classics” (“Innocence”).
- (40) As a script doctor often called upon to find the means to reconcile the unreconcilable, Whedon is especially proud of the notion, articulated by Uncle Enyos in “Innocence,” that vengeance has a life of its own and must be served, which enabled him to explain the escape clause of Angel’s curse (“Innocence”).
- (41) Speaking admiringly (“Innocence”) of the performance of Robia La Morte as Jenny Calendar, Whedon comments. “And what did we do to thank her? We killed her” (by Angelus in “Passion” [2017])
- (42) The pouring rain that gives atmosphere to Xander’s visit to a military base to steal a rocket launcher was not in the script (“Innocence”) but rather a happy accident.
- (43) The blossoming love between Willow and Oz was strongly opposed by the fans, who wanted Willow to be with Xander (“Innocence”).
- (44) The words Angelus scrolled in blood on the wall at the scene of his murder of Uncle Enyos (“Was it good for you too?”) prompt Whedon to speak of his amazement at what *Buffy* is sometimes able to “get away with” (“Innocence”).
- (45) We learn that the original “no weapon forged” that was to be used to defeat The Judge was to be a Tank—the rocket launcher was David Greenwalt’s idea (“Innocence”). Though its cost seemed beyond their means, they knew they simply had to have it.
- (46) With mordant humor, Whedon expresses his comic conviction that “Killing extras” is “always funny.” (He has in

mind the scene in which The Judge incinerates his first victim in the mall in the climactic scene of “Innocence.”)

- (47) When Buffy hoists the rocket launcher to her shoulder, about to obliterate The Judge as he stares uncomprehending at her from across the mall (“What’s that do?” he asks), Whedon acknowledges that “I’ve never loved her more” (“Innocence”).
- (48) Whedon admits, with great tenderness and a double entendre, that the final, low-key denouement of “Innocence,” in which Buffy and her mother watch an old movie on TV and celebrate her birthday with cupcakes and a single candle, made him just as happy as “his big man toy” (his rocket launcher).

“My incredibly low-budget attempt to do Sam Peckinpah”: Cinematic Influences

(49) Not surprisingly for a film studies graduate of Wesleyan University, Joss Whedon reveals in his audio commentaries his movie influences.

- (50) The clash in the opening theme music, in which the drone of an organ, a staple of horror movie music, is replaced by rock and roll was intended to signal that *Buffy* would not play by the rules of the traditional horror film. [Editor’s note: for more on this, see [Janet Halfyard's essay in Slayage 4.](#)] This collision is echoed, as Whedon also points out, in the frequent altercations between Giles, whose generic roots are in the von Helsings of British horror, and Buffy.
- (51) Describing the final showdown with The Judge in the shopping mall in “Innocence,” Whedon acknowledges that the slow-motion violence of the scene is his attempt to do “Peckinpah.”
- (52) As Drusilla and Angelus flee from the oncoming rocket Buffy uses to destroy The Judge, Whedon admits his indebtedness to a similarly choreographed scene in [Luc Besson’s *The Professional* \(1994\)](#) (“Innocence”).
- (53) With images from [Blue Velvet](#) in mind, Whedon describes the sex scene between Buffy and Angel in “Innocence” as [Lynchian](#).
- The backward head-butt Buffy uses in the show down with Luke in The Bronze (in “The Harvest”) was inspired by [Abel Ferrara’s *China Girl* \(“Harvest”\)](#).
- (54) Discussing his love of long takes (“one-ers,” as they are called in TV techno-speak), he cites the influence of French New Wave director [\[Marcel\] Ophuls](#) and American auteur [Woody Allen](#). And he seeks to distinguish his intention in using them from the style of “[Brian DePalma-see-how-far-I-can-take-my-steadicam-before-I-run-out-of-film](#)” (“Innocence”).
- (55) In Whedon’s eyes, the three way standoff in “Innocence” between Xander and Jenny Callendar, Angelus (holding Willow captive), and Buffy (the scene in which Angelus first reveals himself without a soul to the Scoobies) evokes the style of a gunfight in a western (the films of Spaghetti-Western master [Sergio Leone](#) are alluded to). In the same scene, the shot of Angelus in vamp face standing in shadow, not quite visible, in the school doorway recalls for Whedon the Joker’s first appearance before Boss Grissom in Tim Burton’s [Batman](#) (1989).
- (56) Emphasizing his view that a horror narrative should abide by its own rules and exhibit internal consistency, Whedon speaks sarcastically of the scene in [Blade](#) (1998) in which vampire Deacon Frost is able to walk in sunlight thanks to his use of a special sunscreen (“Harvest”). (With great embarrassment Whedon points out a few moments—the scene in “The Harvest,” for example, in which Angel is clearly standing in sunlight—in which *Buffy* unintentionally violates its own rules.)

(57) “Freedom,” **Robert Frost once observed**, “is swinging easy in harness.” Though he began as “Mister - I - don’t - know - how - to - make - a-television - show” (“Hellmouth”), Joss Whedon has mastered the TV harness as well as any of his contemporaries, and he concedes that what he really “love[s] about my show is the amount of cheese that we can sort of get away with, the amount of how little money we have and how we make it look a little more epic than it is” (“Innocence”). But he continues to chafe at the bit. In an interview in [The Watchers’s Guide](#), Vol. 2, he confesses that “I’m getting to the point now where I’m like, ‘Okay, I’ve told a lot of stories. I’ve churned it out.’ I just feel like I want to step back and do something where I can’t use the excuse of ‘I only had a week’” (323). When he does finally get the chance to make that big-budget film, we will anxiously await its release on DVD. The director’s commentary, no doubt, will make it worth the price.

* In an e-mail on Sept. 2, 2002, British independent scholar John Briggs wrote the author with the following fascinating observations concerning this essay. His comments are based on research that will be presented in a talk, "Unaired Pilot or Bad Quarto: Textual Problems in Buffy and Shakespeare in an Internet Age," at the October 2002 Buffy conference in the UK. I add them here with his permission.

Your para (6): the skateboarding sequence appears in Whedon's draft pilot script (the precursor of the "unaired pilot"). Whedon had presumably discovered the difficulty and expense of the sequence when directing the "unaired pilot" - he has Xander simply walk up to Willow carrying the skateboard - but he still retained it in his script for "Hellmouth".

Your para (11): the dark and labyrinthine library is in the draft pilot script. This is jettisoned in the "unaired pilot" - "Hellmouth" retains the shortened version of that scene.

Your para (15): Whedon doesn't actually say that the WB had problems with the casting of Alyson Hannigan as Willow, nor is it obvious that Whedon won the battle. In the "unaired pilot" Willow is played by Riff Regan, a choice so bizarre that it can only have been Whedon's. A "close reading" of Whedon's words, combined with Hannigan's own guarded version in interviews, would suggest that she was actually originally the Network's choice! (Incidentally, being put in danger is Willow's sole purpose in the draft pilot script. This, coupled with the absence of a Jesse at that stage, makes one wonder if she was originally envisaged as a disposable character.)

Your para (21): the re-shooting of parts of the library exposition scene of "Hellmouth" cannot possibly have been eight months later (it would have been five at most). My suggestion is that Whedon is thinking of the first shooting of this scene for the "unaired pilot", which could well have been eight months earlier (perhaps a bit more). The version in the "unaired pilot" (which Whedon directed himself) is very close to the version in "Hellmouth", so this would have made it one of the most rehearsed scenes in the series. That was probably why Whedon didn't bother supervising the shooting. He directed the re-shooting of parts of the scene himself, and the original director has not directed another episode for the series.

Your para (24): as "Hellmouth"/"The Harvest" wasn't really a pilot (one of the issues I shall discuss in my paper), the decision "early on" to tone down the California-speak was probably made at the end of the first series (which was, of course, before the show had aired).

[1] Other key *Buffy* players also provide commentary on the second season DVDs. David Greenwalt makes "Reptile Boy" (2005) much more interesting than it ever seemed before, and Marti Noxon talks us through "What's My Line," Parts One and Two (2009, 2010).

[2] "Welcome to the Hellmouth," "The Harvest," "The Witch" (1003), "Never Kill a Boy on the First Date" (1005), "Angel" (1007), and "The Puppet Show" (1009).

[3] "Surprise" (2013), "Innocence" (2014), "Passion" (2017), "Becoming," Part I (2021), and "Becoming," Part II (2022).

- [4] "Bad Girls" (3014), "Consequences" (3015), "Enemies" (3017), "Earshot" (3018), "Graduation Day," Part One (3021), and "Graduation Day," Part Two (3022).
- [5] *Citizen Kane*, Whedon reminds us, should we not know, is a "black and white film about a bald guy."
- [6] In "Buffy vs. Dracula" (5001), of course, *Buffy* does offer us bat transformations.
- [7] The dialogue from the scene I am referring to is as follows:
- Buffy: Oh, why can't you people just leave me alone?
- Giles: Because you are the Slayer. (comes down the stairs) Into each generation a Slayer is born, one girl in all the world, a Chosen One, one born with the strength and skill to hunt the vampires . . .
- Buffy: (interrupts and joins in) ...with the strength and skill to hunt the vampires, to stop the spread of their evil blah, blah, blah... I've heard it, okay?
- Giles: I really don't understand this attitude. You, you've accepted your duty, you, you've slain vampires before...
- Buffy: Yeah, and I've both been there and done that, and I'm moving on.
- Giles: What do you know about this town? (goes into his office)
- Buffy: It's two hours on the freeway from Neiman Marcus?
- Giles: Dig a bit in the history of this place. You'll find a, a steady stream of fairly odd occurrences. Now, I believe this whole area is a center of mystical energy, (comes back with four books) that things gravitate towards it that, that, that you might not find elsewhere. (sets them on the table)
- Buffy: Like vampires.
- He puts the volumes into Buffy's arms one by one as he lists off various monsters and demons.
- Giles: Like zombies, werewolves, incubi, succubi, everything you've ever dreaded was under your bed, but told yourself couldn't be by the light of day. They're all real!

[8] Presumably a reference to Shemp Howard, one of The Three Stooges. To learn more about him, go here: <http://www.3-stooges.com/text/shemp.html>

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Derik A. Badman

Academic Buffy Bibliography

Introduction

(1) With the recent slew of articles and books (not to mention online sources) coming out with academic/critical views of the TV series *Buffy the Vampire Slayer* -- and to a lesser extent its spin-off *Angel* -- I thought it would be helpful to create a bibliography, enabling interested parties to quickly find sources rather than going out searching for them.

(2) I was not able to limit the scope of this project with any clear cut boundaries. Some articles obviously belong and some are more marginal. Inclusion is based on my subjective opinion of what constitute an academically or critically minded discussion of the series. Most of the pieces represented are taken from the two books published exclusively on the show (*Reading the Vampire Slayer*, *Fighting the Forces*, *Red Noise*, and *Buffy the Vampire Slayer and Philosophy*) and the online journal *Slayage*. The rest of the (print) articles were found by searching various databases related to (mostly) humanities. Weeding out irrelevant articles -- industry news, star-based articles, minor news bits, etc. -- became more difficult the closer I veered toward popular publications. Which is all to say, I may have missed a little or a lot, so please send me any suggestions for addition. Online articles are even more problematic with the surfeit of Buffy sites out there; separating the wheat from the chaff is more luck (and help from others) than anything else.

[The bibliography with limited annotations (and updated as necessary) can be found at <http://madinkbeard.com/buffy>.]

The Bibliography:

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