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The Wonderful World of Whedon: A
Collection of Texts Celebrating Joss
Whedon and His Works

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The Wonderful World of Whedon:

A Collection of Texts Celebrating Joss Whedon and His Works

I am an inhabitant of the Whedonverse. When I say this, I don't just mean that I am a fan of Joss Whedon. I am sincere. I live and breathe his works, the ever-expanding universe—sometimes funny, sometimes scary, and often heartbreaking—that he has created. A multi-talented writer, director and creator, Joss is responsible for television series such as *Buffy the Vampire Slayer*, *Firefly*, *Angel*, and *Dollhouse*. In 2012 he collaborated with Drew Goddard, writer for *Buffy* and *Angel*, to bring us the satirical horror film *The Cabin in the Woods*. Most recently he has been integrated into the Marvel cinematic universe as the director of *The Avengers* franchise, as well as earning a creative credit for *Agents of S.H.I.E.L.D.*

My love for Joss Whedon began in 1998. I was only eleven years old, and through an incredible moment of happenstance, and a bit of boredom, I turned the television channel to the WB and encountered my first episode of *Buffy the Vampire Slayer*. I was instantly smitten with Buffy Summers. She defied the rules and regulations of my conservative southern upbringing. I was told time and time again what women “couldn't” or “shouldn't” do (fighting the forces of evil would definitely make the list); constantly reminded by the men in my life that I'd grow up to be a wife and a mother because that was my place. Then suddenly, here was Buffy fighting otherworldly creatures, saving the world and never succumbing to the trope of the damsel in distress and, most importantly, never having to apologize for being strong. She owned it. My whole world, my sense of self—it all changed when I started watching *Buffy*. I knew I could be strong too.

Joss's works have been integral to my development; teaching me so many things throughout the years and helping me form my sense of self as a woman and beyond. Most

importantly, his works have taught me how to be human, and by that I mean, loving, empathetic and utterly fallible. Despite the fact that his works predominantly contain the supernatural and sci-fi and the many beings and creatures that those genres entail, at the heart of his works are questions of humanity and mortality. These are important elements of the characters and to the storyworlds he has created. For instance, when newly human Anya is confronted with death for the first time, she goes into a startling yet simple monologue that encompasses the unfathomability of the phenomenon:

I don't understand how this all happens, how we go through this. I mean, I knew her, and then she's-- There's just a body, and I don't understand...why she can't just get back in it and not be dead anymore. It's stupid. It's mortal and stupid. And-- And Xander's crying and not talking. And I was having fruit punch, and I thought, "Joyce will never have any more fruit punch, ever, and she'll never have eggs or yawn or brush her hair, not ever." And no one will explain to me why. ("The Body")

Anya's monologue seems so simple and childlike, but each time I encounter it, I realize how much she is grappling with being human, being conscious and sentient, and how that is something that no one can *really* explain. It is this human element, the utter terror and wonderment of existence, that makes Joss's works so important to me.

My collection of Whedonverse books began with the announcement of the *Buffy* season 8 comics in 2007. Before that time I had only been an occasional visitor to comic's culture, reading the more popular graphic novels: *Watchmen*, *V for Vendetta*, *The Killing Joke*. When *Buffy* was released in comics form I became an official resident. From there I began acquiring other Whedonverse titles in both comic and graphic novel form.

The cover art of the comics is a very significant component of my collection. Many of the *Buffy* comics that I have collected are variant covers. I make my choices based on the styles or feelings they tend to evoke. For instance, *Buffy* Season 9, Issue 23 portrays a close-up image of

the character Illyria staring straight out from the front of the cover. Her signature blue hair, eyes and facial accents seem to be drifting away from her in ribbons that look like smoke rising from burning incense. Here, she appears more like Fred, whose body she came to inhabit after Fred's untimely death. This cover is probably my favorite in the entire series so far due to its hauntingly beautiful portrayal of Illyria, while also painfully alluding to her history and Fred's death. The cover was created by Phil Noto, who I have a particular fondness for, having collected a large amount of his covers.

My comic book collection is very dear to me. I visit with it often, scanning the covers, flipping through the thin glossy pages, pinpointing critical moments that inspire or distress. The universe is so vivid, and I often get lost in the fictive dream, even when reading an issue I've read several times before. There is just something magical that happens when we read, especially those texts we love the most. Indeed, a book is just a book, but when engaged by a reader it becomes something more:

When a book is transformed through reading into a text, it no longer is (or has) a volume but becomes instead a temporal event. All that is spatial about it, except for the imagined world it signifies, has been left behind... (Stewart 55)

As Garrett Stewart explains, books are transformed into texts through the process of reading. Therefore, a text is a temporal and experiential site created through the relationship between book and reader. One cannot exist without the other. I am a reader, and my collection is a collection of *texts* that I live and breathe and love. My collection matters to me, not as a collection of objects, but as sites of experience, portals to *being* beyond what is physical.

Recently I have been introduced to the scholarly side of the Whedonverse with the online academic journal *Slayage*, which is published by the Whedon Studies Association. I have been utterly impressed and inspired by the multitude of research conducted by scholars interested in

“Whedon Studies.” Indeed, being able to see the Whedonverse through the lens of scholarship has expanded my world so much, creating new paths through which I can explore and engage with a universe that I am so passionate about. In fact, I am currently working on my own Whedonverse project in my Film Criticism course, conducting critical research on Drew Goddard and Joss Whedon’s film *The Cabin in the Woods*. Unfortunately, I currently only have one academic text in my collection, which is listed in the bibliography below. I am incredibly interested, however, in continuing in this direction as I add to my collection, and already have quite a few books in mind that I would like to acquire.

It’s not always easy to explain why we love the things we love, or why we collect the things we collect, to those who ask, “why does this matter?” I like to respond, “why does anything we do *matter*?” If Joss Whedon has taught me anything, it is that we all struggle with the terror and futility of existence, but the really great thing about humanity is that we are able to construct meaning and *make things matter*. All the things I do matter because I do them, and they mean something to me. My collection is just one small demonstration of that. I would like to end my essay, then, with a small piece of wisdom plucked from the Whedonverse that truly more than anything has become my mantra in life: “if nothing we do matters...then all that matters is what we do. ‘Cause that’s all there is” (“Epiphany”). On that note, below you will find the bibliography for my collection. I would like to mention that the pieces that I have selected are merely an excerpt of a much larger collection of Whedon-related materials, which I must say, have been gathered as an absolute labor of love. It is just something that I do.

Works Cited

“Epiphany.” *Angel*. 20th Century Fox. *Netflix*. Web. 20 Mar. 2015.

Stewart, Garrett. “Reflex Action: The Extrapolated Audience.” *Dear Reader: The Conscripted Audience in Nineteenth-century British Fiction*. Baltimore, MD: Johns Hopkins University Press, 1996. 55-88. *Moodle*. Web. 29 Sept. 2014.

“The Body.” *Buffy the Vampire Slayer*. 20th Century Fox. *Netflix*. Web. 20 Mar. 2015.

Annotated Bibliography

I have arranged my bibliography into three different categories: Comics, Graphic Novels, and Others. The comics are ordered chronologically in regards to their date of publication. The remaining categories are ordered alphabetically. Also the following abbreviations are used throughout: 'w' for writer, 'p' for pencils, and 'i' for inks.

Comics

1. Chambliss, Andrew (w), Jed Whedon (w), Maurissa Tancharoen (w), Cliff Richards (p), and

Andy Owens (i). "Epitaphs." *Dollhouse* #1 (Jul. 2011), Dark Horse Comics.

Dollhouse, in my opinion, is Whedon's most masterful television series to date. The premise of the series brings up a lot of questions about personhood, memory, identity, and the possible consequences of society's technological capabilities and dependencies, which seem to be increasing exponentially. The comics take place before the events of the flash-forward that end the television series. The first issue is especially striking in the way that it engages humanity amidst the downfall of civilization. A young boy named Trevor is the only person that Alpha and Ivy have successfully been able to bring into their group in order to fight the Rossum Corporation. Trevor is shaken by the thought of having to kill Butchers who attack him, because he knows they used to be real people. He wants to erase his memory so he doesn't have to feel, but Alpha reminds him that this demonstration of humanity is exactly why he *must* remember, so that he doesn't become a mindless killer like the Butchers. For humanity, memory is both a burden and a gift.

2. Gage, Christos (w), Rebekah Isaacs (p), and Dan Jackson (i). "Live Through This, Part One."

Angel & Faith #1 (Aug. 2011), Dark Horse Comics.

The television series *Angel* began as a spinoff, so it's only fair that Angel gets another in comics form, right? This time, however, he's teamed up with bad girl slayer, Faith, on a road to redemption the likes of which he's never seen. At the beginning of the story Angel is nearly catatonic following the shocking events at the conclusion of *Buffy* Season 8. Angel has always been a character that has toed the line between monster and man, considering he is in fact a vampire with a soul. It is his burden to occupy this liminal space. But how can he come back from killing someone so close to him? What does that story look like? Can he be redeemed? *Angel & Faith* aims to find out. Also, a delightful variant cover by Jo Chen graces the cover. She uses soft lethargic brush strokes to create a dreamy portrayal of the titular characters standing against a darkening London backdrop. Beautiful!

3. Chambliss, Andrew (w), Georges Jeanty (p), and Karl Story (i). "On Your Own, Part Two."

Buffy the Vampire Slayer Season 9 #7 (Mar. 2012), Dark Horse Comics.

Sorry Bella, but *Buffy the Vampire Slayer* introduced the original supernatural love triangle a long time ago, and a lot of us are still talking about it. Who is Buffy's true love? Angel? Spike? Phil Noto's variant cover for Season 9, issue 7 is a nod to all those in support of Team Spike. The cover portrays the two hanging out on the couch like a "normal" couple. They're both decked out in pastel colored shirts and khakis, with Spike wielding a TV remote control in one hand and a wine glass filled with blood in the other. Buffy is leaning against him comfortably, staring straight ahead as she takes a break from her crossword puzzle. They are both smiling, happy and lovely. It's a fantasy of course, but we all have dreams, right?

4. Chambliss, Andrew (w), Georges Jeanty (p), and Dexter Vines (i). "In Space No One Can

Hear You Slay." *Buffy the Vampire Slayer* Season 9 (May 2012), Dark Horse Comics.

Since 2002, the first Saturday of every May is Free Comic Book Day. This *Buffy* one-shot represents my inauguration into this ritual, as it was my very first free comic! As previously stated, it's a one-shot, so it doesn't interact with any of the larger story arcs of the season. Rather, it is a self-contained story that begins and ends in a single issue. This issue is very fun and lighthearted as Spike convinces Buffy to take a "space-cation" for some much needed relaxation. Of course, it's the Buffyverse, so the slayer ends up fighting a giant space bug that's out to get her. The artwork in the last few panels is magnificent, portraying post-fight Buffy looking out into the universe with gratitude and awe. The colors are warm and soft, and the sky is speckled with stars. "Spectacular."

5. Espenson, Jane (w), Karl Moline (p), and Andy Owens (i). "Starring...Billy the Vampire

Slayer, Part 1." *Buffy the Vampire Slayer* Season 9 #14 (Oct. 2012), Dark Horse Comics.

Season 9 #14 introduces the character of Billy Lane, a gay teen from Santa Rosita, CA who identifies as a slayer. Of course, the slayer mythology is very clear in its message that only women are slayers, but that doesn't stop Billy from becoming one anyway, even despite his lack of supernatural powers. I love this issue because it deals with subjects of bullying and identity, and it completely shatters the slayer myth in such a fun and beautiful way. I mean I love that the history of *Buffy* is built on the idea of strong female heroes, but equality is awesome and I like seeing this type of self-referentiality and awareness being engaged through that end.

6. Greenberg, Drew Z. (w), Karl Moline (p), and Andy Owens (i). "Starring...Billy the Vampire

Slayer, Part 2." *Buffy the Vampire Slayer* Season 9 #15 (Nov. 2012), Dark Horse Comics.

Issue #15 is a continuation of the "Billy" storyline, which I have already discussed the absolute awesomeness of. But I will add this: at the end of issue #15 Billy makes his way to San Francisco to join Buffy and her crew, where in the very last panel she states, "...you belong." Amazing!

7. Chambliss, Andrew (w), Georges Jeanty (p), and Dexter Vines (i). "The Core, Part Two."

Buffy the Vampire Slayer Season 9 #22 (Jun. 2013), Dark Horse Comics.

Season 9 #22 portrays the sweet and unique relationship between Spike and Dawn, and it's a nice nod to their history. It also serves as a reminder of the complexity of Whedon's characters, especially those who are initially constructed as the bad guys. All the magic has been drained from the world, which means the mystically born Dawn is slowly fading away in body, mind and memory. Spike is so earnest in his attempts to comfort and help her, telling her stories about herself and attempting to record his own fading memories of her. It is such an endearing and heartbreaking moment that is so compelling in its universality, because it's all about love and loss and our fears of forgetting and being forgotten.

8. Chambliss, Andrew (w), Georges Jeanty (p), and Dexter Vines (i). "The Core, Part Three."

Buffy the Vampire Slayer Season 9 #23 (Jul. 2013), Dark Horse Comics.

I already talked about this issue a bit in my essay. I chose it because Phil Noto's absolutely bittersweet cover art haunts my mind daily. It is an unforgettable image, both in its representation of Illyria and in the way that it echoes back to Fred. The issue itself is also quite compelling as the season is in the midst of rising action, but moving dangerously close to its resolution. There is a lot of amazing character development in this issue, especially for Buffy, Xander and Willow. They have all been through so much and it's really starting to take a toll, and their relationship dynamics are becoming a bit strained.

9. Whedon, Zack (w), Georges Jeanty (p), and Karl Story. "Leaves on the Wind, Part One."

Serenity: Firefly Class 03-K64 #1 (Jan 2014), Dark Horse Comics.

Fans of the series *Firefly* have been reeling for years over the early cancellation of this brilliant hybrid series that combined the western with sci-fi. After being asked one billion times when he was planning to resurrect the series, Joss finally decided to continue *Firefly* in comics form. The comic picks up where the events of the film *Serenity* left off. Mal, Zoe (pregnant with Wash's baby!), River, and the rest of the crew are on the run from the Alliance, and things are pretty tense. I'm not going to lie, I cried my eyes out when Zoe gave birth to her baby girl and named her Hoban after her late husband. It's just such a beautiful sweet moment.

10. Gage, Christos (w), Nicholas Brendon (w), Rebekah Isaacs (p), and Dan Jackson (i). *Buffy*

the Vampire Slayer Season 10 #7 (Sept. 2014), Dark Horse Comics.

Another variant cover! This cover is definitely my favorite so far for Season 10, and comes in second place overall to the Season 9 #23 cover. Rebekah Isaacs has created a perfect homage to *The Odd Couple* with her cover portraying Xander in the role of uptight Felix and

Spike as the slobbish Oscar. The issue is fairly light and fun, as it follows Xander and Spike as they embark on a new journey as roommates and attempt to get along. Eventually they bond over being duped by sirens and having to fight for their lives (after they pillow fight each other). The issue has some interesting moments of character development, though, especially for Xander as he struggles with the consequences of his actions at the end of Season 9. Also, the first two panels of the issue contain Spike's personal book collection of "Soap Opera Digests," which he deems an "essential reference library." Agreed!

11. Gage, Christos, Victor Gischler, and Zack Whedon. *The Whedon Three Way* (Sept. 2014),

Dark Horse Comics.

The Whedon Three Way is simply a compilation of the three first issues of *Buffy the Vampire Slayer* Season 10, *Angel and Faith* Season 10, and the newly released *Serenity: Firefly Class 03-K64*. I have all of these issues separately (aside from *Angel and Faith*), but I snagged this collection for the cover art. The fandom always talks about the many works of Joss Whedon as a "-verse," connecting them to one another. Georges Jeanty's cover art pays tribute to that with a selection of key characters from these series all occupying the same space: Buffy, Willow, Mal, Zoe, Faith, Angel, River, Jayne and Mal's ship, *Serenity*. Jeanty's style really captures the characters in terms of physicality and personality, but still finds a way to bring them all together that makes sense.

Graphic Novels

12. Allie, Scott, ed. *Tales of the Vampires*. Milwaukie, OR: Dark Horse Books, 2004. Print.

Tales of the Vampires is an interesting little collection of stories about different vampires throughout time. Some characters are new, like the green-skinned Mr. Dunworthy, while other stories portray fan favorites like Angel or Spike and Drusilla. There is even a comedic story with Buffy and Xander and their old friend Dracula (See *Buffy*, Season 5, episode 1). The art styles are various, but wonderful (as always). I really enjoy Jeff Parker's color palette for "Dust Bowl," with its rich use of red, and the contrast between light and dark, creating an emphasis on shadow. Also, the alternative art style of Scott Morse in "Spot the Vampire," with his use of bright and distinct colors, is such a treat. Finally, I really love these stories because they present a new perspective of a familiar world, expanding the diegesis of the Buffyverse to include so many new voices and stories. An excellent book to say the least.

13. Whedon, Joss, Brian Lynch, and Franco Urru. *Angel: After the Fall*, Vol. 1. San Diego, CA: IDW Publishing, 2009. Print.

Wow! So, *Angel: After the Fall* details the events following the series finale of the show *Angel*, wherein Angel and his friends decide to tip the scales of good versus evil by taking out the entire secret society known as the Circle of the Black Thorn. Unfortunately, Angel's actions create an apocalyptic scenario, and the show ends with the heroes carrying on the "good fight." The comic explores the aftermath of those events with Los Angeles now being a post-apocalyptic hellscape run amok with demons, monster, vampires, and so on. We also come to learn that Gunn has been turned into a vampire, a creature he has always despised, and Wesley's spirit remains in L.A. to do the bidding of Wolfram and Hart due to some contractual obligations. It's pretty scary, and pretty heartbreaking, but I like being able to revisit these characters in this intimate and artistically driven form.

14. Whedon, Joss, Karl Moline (p), and Andy Owens (i). *Fray*. Milwaukie, OR: Dark Horse Books, 2003. Print.

Fray is a continuation of the slayer mythology, but in a dystopian future. It's the 23rd century in Manhattan, which is now a slum run by mutants and monsters, and Melaka Fray has been called upon as the newest Slayer. Fray, however, is the first slayer to be called in centuries. She also has a twin brother, Harth, who has some psychic slayer powers of his own, which kind of plays around with the whole female slayer mythology. The novel brings up a lot of interesting questions about the Buffyverse as well. Like what happened to the slayer lineage? And why does the future look so bleak? The novel ends with a common Whedon theme: what it means to be a hero. Fray accepts the position knowing that there is no winning. She decides to fight the fight, however, and defend her world, because that's all there is.

15. Whedon, Joss (w), Karl Moline (p), and Andy Owens (i). "Time of Your Life." *Buffy the Vampire Slayer* Season 8, vol. 4/#16-20 (May 2009), Dark Horse Books.

In "Time of Your Life" parts one through four, Buffy travels some 200 years into the future to Manhattan, the very same time and place as slayer Melaka Fray, whom she interacts with quite bitterly. The entire time traveling event seems to have been orchestrated by Willow, who, through some great mystery, is still alive and has fallen back into her dark magic ways. There are a lot of beautiful and painful moments happening in this storyline, and a few occasional laughs (Buffy still can't drive). The most compelling element, however, is the whole reasoning behind Buffy being brought to the future: to kill Willow. The fact that it has to be Buffy is very significant, as Willow states, "you realize the most important thing about death isn't who dies... it's who kills them" (84). Furthermore, the only explanation Buffy or the reader gets is "it's a long story" (99). Buffy knows the outcome though, and she has to carry the weight of Willow's death with her (without knowing why) all the way back to the past/present.

16. Whedon, Zack. *Dr. Horrible and Other Horrible Stories*. Milwaukie, OR: Dark Horse Books, 2010. Print.

Other Horrible Stories collects several one-shots from the Dr. Horrible universe in one single collection. Each story tends to focus on one character or entity, and is drawn, mostly, by different artists in completely different styles. I really love this book because *Dr. Horrible's Sing-Along Blog* was such a huge Internet phenomenon, and the comics really help to explore and expand the diegetic world of these characters. Also, in between each story there are these beautiful vivid portraits of the characters printed on this really interesting glossy paper. The colors are very rich and the lines are dark and bold, and I just love the look and feel of these pages. It's a very pleasurable reading experience.

Other

17. Charest, Travis. *Dark Horse One-Shot Wonders Incentive Lithograph*. 2009. Dark Horse Comics.

This poster is among my prized possessions. Charest's artwork is amazing as he portrays a slew of vividly detailed Dark Horse characters against a gorgeous backdrop bleeding on the edge of night and day. Two notable Whedonverse characters are among them: Willow and Dr. Horrible. The poster is signed by Joss Whedon, as well as legendary comic artist Mike Mignola (creator of *Hellboy*). I stumbled upon this item while at my local comic book store back in New Orleans. When I saw it, I very ungracefully yelped and gave the shop owner all of my money. It was a great day. Later on a friend made me a custom cherry frame where my beautiful poster has been housed ever since. I look at it from time to time up there on my wall, and I just get really enthused and excited. It's such a wonderful piece.

18. Lavery, David, and Cynthia Burkhead, eds. *Joss Whedon: Conversations*. Jackson, MS: University Press of Mississippi, 2011. Print.

Conversations is an interesting little book that compiles interviews with the man himself (Joss Whedon, duh!) spanning 2000-2009. I really like this book because I always enjoy hearing what Joss has to say about anything, really. In his speeches he is always so witty, lovely and empathetic. He always seems to state these simple truths that just give me goose bumps, or make me break out in tears. It's bad. A particular favorite is the interview titled, "Joss Whedon, Feminist," where he discusses how he got tired of seeing cute blonde girls being killed in horror films, and wanting to see these women fight back, which inspired the character of Buffy. *Conversations* gives me access to his words in a way that feels more personal to me due to the reader/text relationship.

19. PopMatters. *Joss Whedon: The Complete Companion: The TV Series, The Movies, The Comic Books and More*. 1st ed. London: Titan Books, 2012. Print.

One of the most epic books in my collection, *The Complete Companion* combines essays, interviews and scholarly articles all about the Whedonverse. It covers all of his major television shows, the comics, some films, as well as other projects. I really like having access to such a large amount of information in one single space. The topics are so interdisciplinary, spanning from gender and sexuality, to postcolonialism, to themes of destiny and free will, and then over to discussions of morality and fallen heroes. This book has been a constant source of inspiration and education, and it is truly integral to my collection and my scholarly interests.

20. *The Cabin in the Woods: The Official Visual Companion*. London: Titan Books, 2012. Print.

I added *The Official Visual Companion* to my collection very recently as I have been doing critical research on the film *The Cabin in the Woods* for one of my courses. For the most part, it contains a lot of really cool behind-the-scenes images and sketches that informed the visual components of the film. It also contains a copy of the official script, and some cool notes here and there from Drew Goddard and Joss Whedon. Most interesting to me, of course, is the “Afterword” written by Joss, himself. It’s his usual combination of charm, wit and sarcasm with a little of wisdom thrown in. Why did he and Drew decide to make *Cabin in the Woods*? To talk about the human condition, of course. But also, because it was a lot of fun. Oh, Joss.

Wish List

1. Adams, Michael. *Slayer Slang: A Buffy the Vampire Slayer Lexicon*. Oxford: Oxford University Press, 2004. Print.

“Buffyspeak” has been a big interest for both fans and scholars of the series *Buffy the Vampire Slayer*. Adams’s book takes an in-depth look at the phenomenon using concepts of linguistics and philology. The book also contains a detailed glossary of “slayer slang.” As an English major with a minor in Communications: I love language! I am particularly interested in the way that it evolves, adapts, and borrows to create new sounds and meanings. Honestly, this book sounds like perfection.

2. Espenson, Jane, ed. *Inside Joss’ Dollhouse: From Alpha to Rossum*. Dallas, TX: Smart Pop, 2010. Print.

Jane Espenson, super genius writer and producer of several Whedon shows and comics, has collected and published a series of essays written by the fans themselves. As I stated previously, *Dollhouse* was particularly masterful, but unfortunately it left us far too soon. I feel like these essays would be cathartic to read, and I would love to participate in the collective mourning of a beloved series. It is definitely a must have for my collection.

3. Pascale, Amy. *Joss Whedon: The Biography*. Chicago: Chicago Review Press, 2014. Print.

A biography about the legend that is Joss Whedon. I think this book would make a nice addition to my collection for fairly obvious reasons. For instance, it’s all about Joss Whedon. Also, the foreword is written by Nathan Fillion and only good things can come from that.

4. Thomas, Lynne M., and Deborah Stanish, eds. *Whedonistas: A Celebration of the Worlds of Joss Whedon by the Women Who Love Them*. Des Moines, IA: Mad Norwegian Press, 2011. Print.

Whedonistas is a collection of essays written by women about the Whedonverse. Much like my project here, this book is all about the passion and pleasure of the fandom; a love letter to Joss’s works. I actually had the opportunity to attend a colloquium on the works of Joss Whedon, and I attended a panel that Lynne Thomas was a part of. She was so insightful and lovely, and I have been wanting to get my hands on this book ever since.

5. Wilcox, Rhonda V. *Why Buffy Matters: The Art of Buffy the Vampire Slayer*. New York: I.B. Tauris, 2005. Print.

Rhonda V. Wilcox is one of the founding co-editors of the online scholarly journal *Slayage*. She is considered among the world's foremost scholars on *Buffy the Vampire Slayer*. *Why Buffy Matters* argues for the artistic merit and efficacy of the series through an in-depth analysis of the show, its theme, story arcs, use of imagery, etc. I think this book will be a welcome addition to my collection, and add to my developing interest in academic texts regarding the Whedonverse.

Krista Silva

