## Contents

List of Figures and Tables vii  
Notes on Contributors ix  
Foreword by Keith Negus xv  
General Editor's Preface xix  
Preface by John C. King and Christophe Beck xxi  
Acknowledgements xxv  

Introduction: “Bay City Rollers. Now That’s Music”: Music as Cultural Code in *Buffy the Vampire Slayer*  
*Vanessa Knights* 1  

**PART I CONSTRUCTING SOUND: MUSIC, NOISE, AND SILENCE**  

1 Love, Death, Curses, and Reverses (in E minor): Music, Gender, and Identity in *Buffy the Vampire Slayer* and *Angel*  
*Janet K. Halfyard* 15  

2 “What’s My Melody?” Music and the Deployment of Genre in *Buffy the Vampire Slayer*  
*Louis Niebur* 33  

3 Variations on Themes for Geeks and Heroes: Leitmotif, Style and the Musico-dramatic Moment  
*Rob Haskins* 45  

4 “What rhymes with lungs?” When Music Speaks Louder than Words  
*Arnie Cox and Rebecca Fülöp* 61  

5 Battling the Buzz: Contesting Sonic Codes in *Buffy the Vampire Slayer*  
*Katy Stevens* 79  

6 And the Rest is Silence: Silence and Death as Motifs in *Buffy the Vampire Slayer*  
*Gerry Bloustien* 91
## PART II  OWNING MUSIC: BANDS, FANS, AND POP CULTURE

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Author(s)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Bronze Things; Things of Bronze: Popular Music Cultures in Buffy the Vampire Slayer</td>
<td>Catherine Driscoll</td>
<td>111</td>
</tr>
<tr>
<td>8</td>
<td>More Than a Watcher: Buffy Fans, Amateur Music Videos, Romantic Slash, and Intermedia</td>
<td>Rob Cover</td>
<td>131</td>
</tr>
<tr>
<td>9</td>
<td>“You’re Just a Girl!” Punk Rock Feminism and the New Hero in Buffy the Vampire Slayer</td>
<td>Renée T. Coulombe</td>
<td>149</td>
</tr>
<tr>
<td>10</td>
<td>Punks, Geeks, and Goths: Buffy the Vampire Slayer as a Study of Popular Music Demographics on American Commercial Television</td>
<td>Kathryn Hill</td>
<td>165</td>
</tr>
</tbody>
</table>

## PART III  MAKING MUSIC: BUFFY, THE MUSICAL

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Author(s)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Not “The Same Arrangement”: Breaking Utopian Promises in the Buffy Musical</td>
<td>Diana Sandars and Rhonda V. Wilcox</td>
<td>189</td>
</tr>
<tr>
<td>12</td>
<td>“Give Me Something to Sing About”: Intertextuality and the Audience in “Once More, with Feeling”</td>
<td>Amy Bauer</td>
<td>209</td>
</tr>
</tbody>
</table>

*Afterword by Anahid Kassabian*  
*Bibliography*  
*Index*