

**‘Bay City Rollers. Now that’s music’: Coolness, Crassness and
Characterisation on *Buffy the Vampire Slayer*.
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Firstly a short excerpt from the show to explain my title. To situate it for those not familiar with the show, the heroine Buffy is enquiring as to how her trainer (or ‘Watcher’) Giles’ girlfriend, Jenny, is coping after being possessed by a demon from his youthful hell-raising days:

[underscore sneaks under dialogue as Jenny stops speaking and walks away]

Buffy: Is she okay?

Giles: Um... The hills are not alive.

Buffy: I'm sorry to hear that. I think.

Giles: I don't think she'll ever really forgive me. Maybe she shouldn't.

Buffy: Maybe you should.

Giles: I never wanted you to see that side of me.

Buffy: I'm not gonna lie to you. It was scary. I'm so used to you being a grownup, and then I find out that you're a person.

Giles: Most grownups are.

Buffy: Who would've thought?

Giles: Some are even, uh... shortsighted, foolish people.

Buffy: So, after all this time, we finally find out that we do have something in common. Which, apart from being a little weird, is kind of okay. [underscore tails off]

I think we're supposed to be training right now.

Giles: Yes. Yes. Um, need to concentrate on your flexibility.

Buffy: And you know what? I have just the perfect music. Go on, say it. You know you want to.

Giles: It's not music, it's just, uh, meaningless sounds.

Buffy: There. Feel better?

Giles: Yes. Thanks. Bay City Rollers. Now, that's music.

Buffy: I didn't hear that.

‘The Dark Age’ (2.8)

Music is clearly integral to this excerpt. In response to Buffy’s enquiry, Giles picks up on an earlier intertextual reference by Jenny to the feel-good musical *The Sound of Music* (1965). The revelation that Giles is not the perfect father figure and has more in common with his teenage charge than might be apparent is poignantly underscored as might be expected for a moment of particular emotional resonance. This stops abruptly as they switch to discussing training, again in terms of music. Whilst their interchange may at first seem to simply signify a generational gap — Buffy gets ‘dance’ music, Giles is rooted in the 1970s — as the series progresses we learn that they are again not as different as they might seem. In this particular instance, Buffy is appreciating a type of music for its function. As she earlier claims, she requires a beat to aerobicise. Giles is judging it by quite different parameters, he dismisses it for aesthetic reasons, having earlier described it as noise, exclaiming: ‘I know music. Music has notes.’ Yet Giles is not the tweedy stuff-shirt he is made to seem here. His musical tastes are admired by the musician (Oz) in the core group of friends who is impressed by his cool vinyl collection from which we hear tracks by Cream (‘Tales of Brave Ulysees’) and David Bowie (‘Memory of a Free Festival’).¹ He is most clearly

coded as belonging to a rebellious 1960s/70s counterculture which could be said to correspond thirty years later to the 1990s/2000s indie youth culture comprising the majority of the bands Buffy and her friends listen to.

Surprisingly, given the amount of space devoted to it in interviews and features on *Buffy the Vampire Slayer* (Fox 1997-2003) in the SF/fantasy/cult television specialist press and the release of four tie-in CDs (*Buffy the Vampire Slayer: The Album*, TVT Soundtrax Columbia 1999; *Once More with Feeling*, Rounder Records 2002, *Buffy the Vampire Slayer: Radio Sunnydale: Music from the TV Series*, Virgin (U.S.A.) and BBC Worldwide (U.K.) 2003), relatively little attention has been paid in academic writing to the use of music in the show, with the exception of the online articles by Janet Halfyard analysing gender and construction of identity in the theme tunes of *Buffy* and its spin-off show *Angel* (Slayage 2001)² and Jamie Clarke on affective entertainment, analysing the pleasures of consumption, risk and fandom with particular reference to the musical episode 'Once More with Feeling' (*Refractory*, 2003), and S. Renee Dechert's 'My Boyfriend's in the Band!: Buffy and the Rhetoric of Music' (Wilcox & Lavery, 2002).³ Like most of the fansites devoted to music such as the now sadly defunct 'Buffy and Angel Music Pages' and Radio Buffy, Dechert focuses primarily on the songs featured on the show.⁴ For Dechert popular music confirms the indie aesthetics and credibility of the show and its location on the fringe of the mainstream whilst contributing to the identification between fans and the programme (2002, 219). It also provides a thematic backdrop and contributes to characterisation. Apart from the brief essay by Halfyard, which uses Philip Tagg's model to analyse gender-associative responses to specific musical parameters (1989), scant attention has been paid to the music itself. This should perhaps come as no surprise as, in contrast to the increasing volume of writing on music in film there is

relatively little available on the role of music in television. A much longer version of this paper would examine the available literature and the usefulness of writing on film (particularly that on compilation scores) for the analysis of music in television.⁵ As Keith Negus and John Street note in their introduction to the special edition of *Popular Music* (2002, 21.3) dedicated to ‘Music and Television’, television has on the whole been conspicuously absent from studies of popular music and vice versa (2002, 245). This is despite, as Tagg has noted, music’s almost ubiquitous presence on the small screen (1999). They note that much is to be said about music in soap opera and drama, not just what is used and how but also the processes of sound selection and the imperatives the music has to meet for example regaining the viewers’ attention after an ad break (2002, 248).

The process of sound selection on *Buffy the Vampire Slayer* is slightly different to that of many teen-oriented shows. Although the show is credited as the first to use a ‘card’ (that is a short promotional at the end of the show for a featured track) on the WB in 1997 at the beginning of Season Two, show creator Whedon abandoned the practice, arguing that it hurt the integrity of the show (Dechert 2002, 223-24). John King, post-production assistant on Seasons One to Three and music co-ordinator/supervisor from Season Four onwards, emphasises that the show does not simply ‘needle-drop’ hits (Holder, Mariotte & Hart 2000, 438). Tracks featured are chosen for their ability to enhance a scene, their emotional ties to what is occurring and match with particular characters. In other words, they are not just chosen on the basis of lyrics, subtext and vibe are also important (Dechert 2002, 219). Furthermore, King and Whedon have a preference for unsigned bands. Apart from being cheaper than licensing (from song-sourcers or libraries of ready made temp tracks/back catalogues from production companies), there is also an ethos of giving exposure to marginal groups which fits in

with Dechert's argument about the indie aesthetics of the show and its location on the cult fringe of the mainstream.⁶ Kings' comment on the use of the NerfHerder track for the theme of the show encapsulates this: 'It just encompassed the whole attitude of the show. It was young, hip and trendy, but in the coolest way' (Holder, Mariotte & Hart 2000, 439). Bassist, Steve Carter of Four Star Mary, the real life counterparts behind the fictional band in the show, Dingo's Ate My Baby, also homes in on the synergy between the band and the show. They manifest similar ironies in their juxtaposition of wit and darkness as reflected in Four Star Mary's upbeat, energetic instrumentals and melodies which contrast with Tad Looney's dark-edged lyrics (Holder, Mariotte & Hart 2000, 457). Bands are free to send their demos in to the show with the guarantee that the music department will listen to them (Golden & Holder 1998, 296). Frequently bands are recommended by cast/crew (many are local to L.A.). Visually they appear on set in the posters and stickers advertising bands that appear in various locales such as the lockers in the High School, the Bronze, on campus at UC Sunnydale and in individual characters homes.⁷ Less frequently bands may be name-checked, for example Cibo Matto is mentioned several times by Xander and Willow in the episode 'When She Was Bad' (2.1). Bands also form part of the extra-textual Buffy community in that featured bands will be asked to play cast and crew wraps and posting board parties.

In studies of television music, *Miami Vice* (Universal TV, 1984-1989) is frequently cited as setting a precedent for the use of contemporary pop in conjunction with stylish visuals (Stilwell 1996; Brown 2001; Donnelly 2002). In contrast to John Fiske's assertion that the use of top 20 songs interrupts the narrative and rarely advances understanding of character, plot or setting (1987, 255), Robynn Stilwell persuasively argues the opposite with examples of pop music contributing to the

diegesis of the show, setting mood and providing intertextual resonance (1996).⁸ *Ally McBeal* (Fox/David E. Kelley, 1997-2002) has also been analysed for its use of pop music for its iconic and social status (Brown 2001; Donnelly 2002, 333). In *Buffy* both dramatic scoring and source music (music produced within the implied world of the show) contribute to the diegesis, mood and setting of the show.⁹ Source music would include all the music we hear being played at the Bronze club where Buffy and her friends hang out or the records/CDs characters listen to. It rarely matches cues although it may respond to events for example bands at the Bronze routinely break their performances when vampires attack (Jonathan's swing band stops their performance in 'Superstar' (4.17) when Karen rushes in after being attacked). I'm using the industry terms of scoring and source music in preference to the terms nondiegetic and diegetic because arguably both kinds of music contribute to the diegesis or narrative function. They also bring extra-diegetic associations to the show and furthermore source scoring cannot be clearly categorised in this way. This is music that combines aspects of source music and dramatic scoring taking on a closer relationship to a scene than perhaps source music commonly does (although in *Buffy* source music often matches mood or narrative quite closely). In other words groups which appear at the Bronze are not simply the band of the week chosen for commercial reasons in contrast to bands appearing in the club P3 in the WB's *Charmed* [1998-]). A clear example is the closing of 'Tabula Rasa' (6.8) where Michelle Branch is on stage at the Bronze performing 'Goodbye to you' which is source music for Buffy and Spike who are at the club.¹⁰ However, the music actually starts just prior when Buffy and Spike are outside and it continues over a set of jump cuts/dissolves where we also see Tara, Willow and Dawn at the Summers' home and Giles on a plane. The song is therefore also functioning as scoring matching the

emotional nuances of the scenes but also the narrative in its lyrics with Branch acting as an almost extra-diegetic narrator/storyteller or Greek chorus commenting on the events unfolding and guiding the audience's emotional response. All of the characters are upset and either leaving or saying goodbye whether it is to relationships or the past that they knew. Music here is working in conjunction with the camerawork as dissolves and camera angles help to clearly identify the characters with one another and the atmospheric blue lighting of Branch intensifies the melancholic mood. As Stilwell argues for the use of song in *Miami Vice*, 'the unspecific in the song is realized by connection to specific characters and situations' (1996). The segment is similar to the MTV-style play-outs of *Ally McBeal* episodes analysed by Brown (2001, 285) in that images without dialogue succeed each other to draw together various storylines with remarkable economy. The disembodied voice of Branch attaches itself to the different characters we see, switching 'I-you' subject position according to the visuals.

The soundtrack to *Buffy* does not, however, just consist of pop songs. Indeed, the quality of the scoring by composers such as Christophe Beck has been noted as enhancing the often filmic quality of the show as opposed to the use of stock music in television, particularly the standardised repeated cues often found in generic television (see Donnelly on *Star Trek* and *Dr Who* (2002, 334-35)).¹¹ In particular action, comedic moments and moments necessitating a particular emotional range are often scored, although the latter may feature licensed songs, for example the use of Sarah McLachlan's 'Prayer of St. Francis' to close Season Six, lyrically underlining the message of hope and rebirth in love, or indeed dispense with music to allow silence to create tension and discomfort for the audience for example the rape scene in 'Seeing Red' (6.19). Beck estimates that each episode may have nineteen to twenty

minutes of scoring (Holder, Mariotte & Hart 2000, 434). There are three key innovative episodes in this respect, all written and directed by the show's creator Joss Whedon: 'Hush' (4.10), notable for twenty five minutes without dialogue scored by Christophe Beck and featuring *Danse macabre* by Camille Saint Saëns,¹² 'The Body' (5.16) starkly lacking in dramatic scoring/ source music as the characters struggle to come to terms with the natural death of Buffy's mother and 'Once More with Feeling' (6.7) otherwise known as 'Buffy the Musical', overture by Christophe Beck, songs by Joss Whedon, orchestration by Christophe Beck and Jesse Tobias. Each of these episodes merits an in-depth analysis respectively of the replacement of dialogue by music, the effect on the audience of removing music and the particular narrative effect and characterisation achieved through the musical genre in relation to the numerous intertexts invoked. Many writers about music contend that it is non-representational or non-referential. However, if we think about the practicalities of film and television music, production music libraries clearly exist indexed by categories such as mood, geography, period, genre, structural function, action etc. Clearly there is some sort of communicative system at work here dependent on cultural associations with particular musical signifiers. The empirical research done by Philip Tagg and Robert Clarida on listeners' responses to title themes from film and television indicates a certain degree of consistency between encoding and decoding (Tagg 1989). The scoring of *Buffy* both uses and plays ironically with conventions for example in the teaser for 'Flooded' (6.4) (score by Thomas Wanker) the audience is falsely cued by the music and camera work to expect the monster of the week. We are in a darkly lit place. It is difficult to see where Buffy is but it could be a 'Nightmare on Elm Street-esque' basement. We hear the dramatic scoring of low, atonal strings with no discernible rhythm typical of a horror build up. There is a low rumbling sound which is possibly

diegetic or part of the 'horror' score. We then hear a drip... No it's not water torture by some nasty demon, it's the villain of the week... Buffy's domestic problems, a leaking pipe, highlighted by the comic 'So, we meet at last, Mister Drippy' and the pan reveals the stairs up to the rest of the Summers' house. Here conventional musical coding from film and audience expectation are used to comic effect.

According to Dechert, one of the primary functions of music on the show is to establish character identity (2002, 219). Characters are coded by the music they listen to and sing.¹³ The matching of different styles of music to particular characters and the role of music in reinforcing a communal identity between characters, the show and fans bring up a series of key questions about the construction of identity, meaning in music and a popular aesthetics. Which kind of music is preferred by the show and why? How does the audience identify with the characters through their musical tastes? All of the characters comprising the main 'Scooby gang' (Buffy and her core support group) are coded as having 'cool' musical tastes regardless of generational differences. The music they prefer could be described as belonging in the margins of youth culture or within particular sub/countercultures which have evolved since the 1960s. Weinstein notes the rhizomatic nature of youth culture is such that although it is co-opted by consumer culture, new shoots constantly emerge (1999, 110). As I have already discussed Giles is located in 1960s/70s youth counter-culture, Spike (despite his origins as a middle-class poet more than a century ago) is clearly identified with an amoral, disaffected violent punk/rock aesthetic through his love of the Sex Pistols and the Ramones and citation of shock rocker Alice Cooper, all of the younger Scoobies are identified with the indie bands who play at the Bronze and campus parties.¹⁴ They are deliberately positioned outside the mainstream of pop which is coded as crass. Buffy's friends are shocked when Spike reveals she wanted 'Wind

beneath my wings' as their first dance in 'Something Blue' (4.9) and she has to explain it away as the influence of the spell. Kathy Newman's penchant for Cher, Celine Dion and other 'VH1 divas' in 'Living Conditions'(4.2) signifies that she does not fit in with the Scoobies.¹⁵ The Viacom music channel VH1 prior to 2001 explicitly targeted an older demographic than MTV, aiming its brand at 25-49 year olds (Coates 2003). In fact whilst appearing to be a typical co-ed, she is in fact demonic and some three thousand years old (although this is young for her species). Her repeated playing of 'Believe' by Cher tortures Buffy through incessant repetition, although it is also possible to see in the lyrics an echo of Buffy's loss of Angel at the end of Season Three and her apparent lack of strength as Season Four begins. By saying that she and Buffy, in contrast to Kathy, put the 'grrr' in girl, Willow not only references their empowerment and strength in demon hunting but also obliquely references the Riot Grrrl bands featured elsewhere on the show who are often held up as an indication of its feminist ideology as well as further evidence of its indie aesthetics.¹⁶

Character is also set up through the use of scored leitmotifs which feature particularly heavily in relation to the melodramatic aspect of Buffy's love relationships for example Christophe Beck's Buffy and Angel love theme 'Close Your Eyes' in Season Two, the Buffy and Riley theme (Season Four) and Spike's theme (Season Six).¹⁷ However, leitmotifs are not restricted to score. The Four Star Mary track 'Pain' occurs in three different episodes. It first occurs in 'Bewitched, Bothered, Bewildered'(2.16) where it ironically indicates Willow's joy at having a boyfriend in the band playing the Valentine's Day Dance at the Bronze (her exclamation is the source of Dechert's title) which contrasts with Xander's pain at being dumped by Cordelia, Cordelia's pain at her ostracism by the popular set and having to choose

between them and Xander, and Buffy's pain as her boyfriend Angel turns evil. In 'Deadman's Party' (3.2) Buffy's pain and estrangement from her friends is central to the episode, as Whedon has noted, the show is more interesting when Buffy is in pain (FilmForce 2003, 8) and indeed pain seems to be a central trope in the show, particularly the pain of growing up and learning who you are. Finally, in 'Living Conditions' (4.2) it signifies the characters' difference from the demonic Kathy as her Celine Dion poster is replaced by a Dingoes Ate My Baby poster but at the same time indicates that again as a season opens Buffy is alienated from the world around her, having lost the love of her life at the end of the previous season, she is finding the adjustment from high school to college hard to make. In contrast Xander's pain at being rejected by Buffy in the Season One finale 'Prophecy Girl' is ironically played down by his over-indulgence in the 'music of pain', he repeatedly listens to 'I Fall to Pieces' by Patsy Cline. Intertextual allusions and quotations also help set up character for example an invisible Buffy whistles 'Going through the motions' from 'Once More with Feeling' (6.7) as she leaves the social worker's office in 'Gone' (6.11). Indeed, since she came back from the dead she seems to be going through the motions, lacking in feeling and regard for others as Spike points out to her. Allusions can also have a clear narrative function for example the 'Angel' theme cues alert listeners that he has called Buffy from Los Angeles in 'Anne' (3.1) when she answers the phone but gets no reply, Giles re-listens to 'Brave Ulysees' which he had previously listened to with Joyce in 'Band Candy' (3.6) after her funeral in 'Forever' (5.17). Combining narrative function and establishment of character is the incorporation of the NerfHerder title tune into the Season One Finale 'Prophecy Girl' to demonstrate how the season arc has come to a close. In response to Cordelia's desperate cry for help Buffy fully assumes her destiny as the Slayer as she marches

purposefully to the school backed by her theme tune, which in contrast to other 'heroine' shows such as *Xena* or *Alias* does not routinely accompany her when she fights so it is significant that it does here. It does so both in the NerfHerder version coded as Buffy's individual theme (opening credits end with a solo shot of Buffy as the main character) and a softer, orchestrated version which brings the core of Scoobies together.¹⁸ Due to uncertainty as to whether the show was to be renewed, the first Season does not end on a cliffhanger but is fairly self-contained and this is perhaps why the theme tune is used for resolution. Both Buffy and her friends have accepted their role in the fight against evil.

An intertextual borrowing from outside the series is used to set up Jonathan's alter-ego in 'Superstar' (4.17). In the teaser (and altered opening credits) he is visually and musically coded as one of his idols, James Bond through the retro sounding 'spy chord' (as identified by Phil Tagg) and brass stab. (His image of suave sophistication is identified with the actor we later discover to be his favourite Bond, Roger Moore, and ironically he is also figured visually as Angel in the altered credits for this episode through the wearing of the long duster coat identified with the *Angel* credits.) However, the teaser also functions to tell us that all is not right in this world through the generic horror strings and overhead shot as the Scoobies approach his desk, and Jonathan swings round in a manner more reminiscent of the baddie Blofeld than Bond. Here the audio and visuals work in counterpoint to each other for an audience informed by the popular cultural references of generic horror/Bond. His polished Sinatra-style performance as a swing singer later in the episode also signifies his artificially enhanced condition, further emphasised by the fact that actor Danny Strong is lip-synching singer Brad Kane. Indeed, as well as the close identifications between off-centre youth culture and the main characters, music is often used

ironically or parodically to indicate changed character. When Xander has been magically converted into the object of every woman's desire in 'Bewitched, Bothered and Bewildered' (2.16), he strides through the school corridor to The Average White Band's 'Got the Love' in a slow-motion sequence reminiscent of John Travolta's strut in *Saturday Night Fever* (1977) (Dechert 2002, 220). Ironically, of course, without the spell Xander is no sex-symbol. Furthermore, despite the lyrics 'Got the love/Got to make it work on you/Got the love/Just can't keep it hid', the one person the spell hasn't worked on is the girl it was cast for, Cordelia. Intertextual musical and pop culture references abound throughout the show. Understanding these requires a particular cultural capital of the Buffy fan community. This capital circulates outside the text through internet sites/chatrooms/boards, printed texts and communities who meet both virtually and physically to engage with the show. The intensity of their exchanges indicates how much music matters and the pleasure derived from the engagement with meanings experienced and shared.

Giles's reference to the Bay City Rollers which opened my paper, whilst apparently setting him up as 'uncool' for a teen viewer, may have the opposite effect for late twenty-somethings who caught the Rollers' revival tour in the early 1990s or nostalgic thirty/forty-somethings who were fans first time round. The meanings produced by music and references to it depend on the identification processes between the music and audience which will involve their social and cultural contexts, their personal histories bound up with particular memories and emotions, as well as receptional competences, that is 'the ability to recall, recognise and distinguish between musical sounds as well as between culturally specific connotations and social functions' (Tagg 2001).¹⁹ An example of multiple meanings ascribed to one piece of music would be the aforementioned use of Camille Saint Saëns' *Danse macabre* in

'Hush' (4.10). The connotations of death and macabre humour may be evident to those familiar with the piece or the musical conventions it employs. To British audiences it may be more familiar as the theme tune to the unusual mystery series *Jonathan Creek* (BBC 1997-) with its connotations of magic and the supernatural as mysteries to be solved by a male-female duo (in this case Buffy and Riley). Fans of both shows may appreciate the insider knowledge that Anthony Stewart Head, who is playing the music to accompany his exposition of the problem, appeared in *Jonathan Creek* in 1997 as the magician Adam Klaus.

What I hope to have demonstrated in this paper, however briefly, is the pivotal role of music in the construction and interpretation of character in Whedon's 'Buffyverse'. It remains for this and other features, such as the narrative and commentary function of music, its use in establishing mood and affective associations, identification processes constructed through the experience of music, to be analysed in the depth the work of the composers, lyricists and music executives/producers deserves. This is what we hope to do in the collection *Sounds of the Slayer: Music and Silence in Buffy the Vampire Slayer* which I am currently editing with Paul Attinello (also at Newcastle).

Notes

¹ His coolness is contrasted to Buffy's mother Joyce, who when she regresses to being a teenager in 'Band Candy' (3.6) is a fan of Seals & Croft, Juice Newton and Burt Reynolds. Joyce, whilst eventually supportive of Buffy, is never a core member of the Scoobies (her support network of friends) and is clearly coded as a separate adult figure, as opposed to Giles who crosses the boundary between adult parental figure and member of the gang.

² Halfyard also has an article forthcoming on performance, sincerity and musical diegesis in the two shows.

³ Full reference to a variety of conference papers dealing with music can be found in the *Buffy Studies Bibliography* on the website of *Slayage: The Online International Journal of Buffy Studies* (<http://slayage.tv>). See also the website of the symposium on *Buffy* held in November 2002 by the Cinema Studies Program of the University of Melbourne which includes details of papers on engagement with the vococentrism of the televisual by Katy Stevens and the hybrid sci-fi fantasy musical by Diana Sandars, <http://www.sfca.unimelb.edu.au/refractory/home/buffy/sessions.htm>.

⁴ That is not to say that these websites do not include information on the composers who score episodes. There are also sites dedicated to individual composers such as Robert Duncan's webpage

<http://www.duncanmusic.com/>, Kevin Manthei's webpage <http://www.kmmproductions.com/> and the Blunt Instrument site dedicated to Christophe Beck <http://www.bluntinstrument.org.uk/beck/index.htm>, which has an informative page about other composers who have worked on Buffy. Many thanks to Leslie Remencus for passing over the material from the *Buffy and Angel Music Pages*. This is being used to help compose the music entries for the online *Encyclopedia of Buffy Studies* http://slayage.tv/EBS/tables_of_contents/type/music.htm.

5 Mera critiques Kalinak's classical model which assumes that the pop score is lacking with regard to illustration of narrative content, as a form of structural unity, the adaptability of leitmotifs and as an inaudible component of drama (2001). On popular music in film see Denisoff and Romanoswki (1991), Romney and Wootton (1995), Smith (1998), Mundy (1999), Kassabian (2001), Robertson Wojak & Knight (2001). See Goodwin on music and television (1992).

6 Furthermore, the placement of the core characters at the margins, or their outsider status, confers them with more power to deal with evil than had they remained at the centre (Dechert 2002, 218).

7 Posters have also appeared for relatively unknown bands whose music does not feature on the show (Dechert 2002, 220).

8 No page number as working from electronic copy supplied by the author. Note Stillwell has articles forthcoming on music in *The X-Files* and sitcoms.

9 In the case of the episode 'I Only Have Eyes for You' (2.19), the plot is actually driven by the Flamingos' track which lends its title to the episode (see Dechert 2002, 220).

10 This song also featured in the centennial episode of *Charmed* in which one of the sisters (Paige) is whisked into a parallel universe. Whilst the song does not match the visuals, it could be seen to be related to the main theme of the episode in which Phoebe is finally rid of her ex-husband Cole.

11 Beck won an Emmy for Best Dramatic Score for 'Becoming, Part 1' (2.21).

¹² Note Saint Saëns' music was used as the accompaniment to silent films. According to Royal S. Brown the cues used in his score for the 1908 film *L'Assassinat du Duc de Guise* (*The Assassination of the Duke of Guise*) foreshadow film-music tropes still in use (1994, 53).

13 Xander's fantasies in 'Teacher's Pet' (1.4) convert him into a phallically empowered, Hendrix like rock-god. In reality he is a virgin teenager, drooling in class and has to be rescued later in the episode by Buffy. Cordelia in 'The Puppet Show' (1.9) reveals her self-obsessed nature through her choice of the song 'The Greatest Love of All' (for herself) for the talent show (see Halfyard (2002) on the contrast between her apparent sophistication and awkward stage presence). The song later ironically reoccurs in an intertextual nod for fans of both shows when she is an amnesiac in Season Four of *Angel* and sings it to try to recall who she is (4.4).

14 Spike, whilst youthful in appearance, is more than a century old and is allied with the character of Giles through music. His accent is similar to that of Giles when he regresses to his teenage/youthful incarnation as Ripper ('Band Candy', 3.6) and in 'The Dark Age' (2.8) we see a photo of Ripper in a band which is Anthony Stewart head's head pasted on to the body of Sid Vicious. Spike is heard singing along to Sid Vicious's version of 'My Way' (in fact Gary Oldman from the film *Sid and Nancy* (1986) as it was cheaper to license) as he leaves Sunnydale in 'Lover's Walk' (3.8). Giles is contrasted to other adult characters such as Joyce and the group who rush the stage at the Bronze in 'Band Candy' to sing 'Louie Louie' (The Kinsgmen) in the place of Dingoes Ate My Baby. He admires the playing of Shy in 'Wild at Heart' (4.6) despite Buffy teasing him about having 8-tracks.

15 Kathy's Celine Dion poster, signifying her lack of cool, was originally supposed to have been of the Backstreet Boys and the track initially chosen to drive Buffy crazy was Mariah Carey's 'Butterfly' (Holder, Mariotte & Hart 2000, 198, 200).

16 It also provides an intertextual nod to the Mutant Enemy ident 'Grrr arrrgh' at the end of the show.

17 Here Anahid Kassabian's framework from *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* (2001) (which unusually for a study of film music examines both the use of scoring and popular music soundtracks) might be useful to examine whether the audience in Buffy is tracked into assimilating a particular position (as in classical Hollywood cinematic scoring) or more openly allowed to affiliate with multiple positions.

18 See Halfyard (2001) for how the theme tune codes Buffy's character as an action heroine with focus on her individual agency. Arguably, however, her agency does depend on the support of the Scoobies despite the Slayer power and responsibility which is hers alone.

19 See Simon Frith's work (1996) on the construction of identity through material experience, the affective and emotional responses to music, and the intensively subjective sense of being social.

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