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For many fan/scholars and scholar/fans worldwide, the proclamation of a popular t-shirt that “Joss Whedon is My Master Now” was already an oath of allegiance before the Whedon Spring of 2012. After establishing himself as a premier cult creator, the man who gave us not only great television (*Buffy the Vampire Slayer*, *Angel*, *Firefly*, *Dollhouse*) but web series (*Dr. Horrible’s Sing-along Blog*) and comic books (*Fray*, *Buffy Season Eight*, *Astonishing X-Men*) and the most studied figure in popular culture (over thirty critical and scholarly books, hundreds of essays, a dozen academic conferences), Whedon finally became, with the spring 2012 release of the horror flick *The Cabin in the Woods* and box office sensation *The Avengers*, the filmmaker he long dreamed of being.



Drawing on a wide variety of sources and making use of psychologist Howard Gruber’s insights into the nature of the creative process, *Joss Whedon, A Creative Portrait* offers the first intellectual biography of Whedon, tracking his career arc from activated fan boy to film studies major, third generation television writer, successful script doctor, innovative TV auteur, beloved cult icon, sought-after collaborator, and now major filmmaker. Film and television scholar David Lavery, co-founder of the Whedon Studies Association and co-editor of its journal *Slayage*, tracks Whedon’s multi-faceted magic from its source—the early influences of parents and teachers, comics, books, movies, collaborators—to its artistic incarnations.

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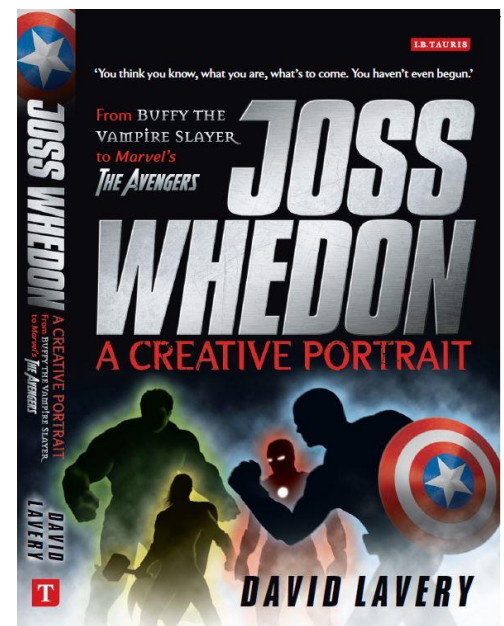
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