

Matthew Pateman: I Thought J-Mo Would Back My Play: *Dr. Horrible* and the Transitions of Whedons

This paper will address the role of *Dr Horrible* as a transitional moment in Joss Whedon's career, and it will do this by discussing three individuals whose contributions to *Dr Horrible* offer a tangential history. These three people will be discussed in two separate sections. The first part will look at the decision to have Lisa Lassek edit the series and to locate this choice within a brief discussion of the role of editors more broadly, and Lassek in particular, in Whedon's career. The importance of Lassek in Whedon's filmic career will be briefly discussed as a way into the "Hollywood Whedon." This is intended to prompt rather than exhaust discussion of the role of the editor in TV studies more generally.

The second part will offer a discussion on the emergence of Jed Whedon and Maurissa Tanchoren (J-Mo) as writers on *Dr Horrible*, and their centrality to any assessment of post-*Dr Horrible* Whedon-produced television, with the implicit argument that we have to accommodate J-Mo within the phrase "Whedon-produced television." As with the first part, this is intended to encourage further discussion of the fetishisation of the name "Whedon" rather than to provide a conclusive argument about it.

The dual-focus of the paper is intended to provide broad areas for discussion rather than a detailed and self-contained argument.