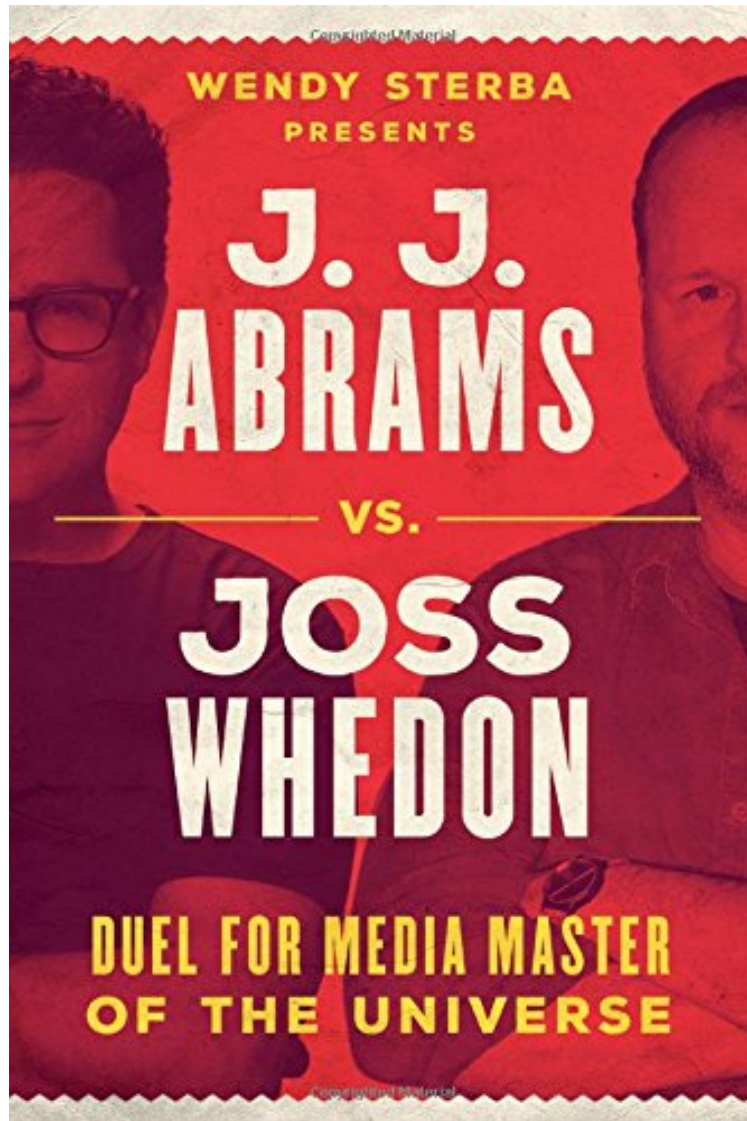


(Free download) J.J. Abrams vs. Joss Whedon: Duel for Media Master of the Universe

## J.J. Abrams vs. Joss Whedon: Duel for Media Master of the Universe

Wendy Sterba

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**Wendy Sterba : J.J. Abrams vs. Joss Whedon: Duel for Media Master of the Universe** before purchasing it in order to gage whether or not it would be worth my time, and all praised J.J. Abrams vs. Joss Whedon: Duel for Media Master of the Universe:

J.J. Abrams and Joss Whedon are two of the most imaginative and accomplished men in Hollywood. As writers, directors, producers, and series creators, their credits have straddled the mediums of television and film and range across several genres, from science fiction and horror to action and drama. In addition to spearheading original projects like *Lost* and *Buffy the Vampire Slayer*, each has also made his mark on some of the most successful franchises in popular culture from *Mission Impossible*, *Star Trek*, and *Star Wars* (Abrams) to *Alien* and *the Avengers* (Whedon). Their output both oddly similar and yet also wildly different stand at the heart of twenty-first century film and television. In *J.J. Abrams vs. Joss Whedon*, Wendy Sterba compares the parallel careers in film and television of these creative masterminds pitting one against the other in a light-hearted competition. With in-depth discussions of their works, the author seeks to determine who is the Spielberg (or perhaps the Lucas) of the twenty-first century. The author looks back upon the beginnings of both men's careers to Whedon's stint as a writer on *Roseanne* to Abrams' early scripts for films like *Regarding Henry* and forward to their most recent blockbusters, *Avengers: Age of Ultron* and *Star Wars: The Force Awakens*. This book also looks at non-fantasy successes (Abrams' series *Felicity*; Whedon's adaptation of *Much Ado About Nothing*), as well as commercial failures. At the heart of this study, however, is a tour of their genre-defining hits: *Alias* and *Buffy*, *Lost* and *Angel*, *Super 8* and *Serenity* along with Whedon's *Avengers* films, and Abrams' rebooted *Star Trek* adventures. Filled with sharp-eyed analysis, illuminating anecdotes, and unexpected connections, *J.J. Abrams vs. Joss Whedon* will appeal to fans of either (or both!) of its subjects, and to any fan of well-told tales of the fantastic, on screens large or small.

Sterba, a film professor at College of St. Benedict/St. John's University, compares the careers of J.J. Abrams and Joss Whedon to muted effect. The goal of the comparison is supposedly to determine who will be the next Spielberg, but Sterba admits almost immediately that this competition is simply meant to be a fun way to experience both men's oeuvres. As a collection of anecdotes about the directors' early careers, the book works, offering insights into Whedon and Abrams' early experiences on, respectively, the sitcom *Roseanne* and the film *Regarding Henry*.... Sterba says her work is ... for fans ... [and they] will clearly feel the most strongly about it. (Publishers Weekly) Film professor Sterba pits two of the biggest entertainment auteurs working today against each other in this critical examination of their work. While Sterba acknowledges at the outset that the 'competition' for 'Most Royal Geek Leader' is really just a conceit to compare their work, she grades them in each chapter on merits such as creativity, profitability, and popularity. Sterba sets her book up chronologically, so she compares their early careers in script doctoring before moving on to the feminist shows that put them on the map, *Buffy the Vampire Slayer* for Whedon, *Felicity* and *Alias* for Abrams. The depth and sophistication of *Buffy* puts Whedon ahead, but things even out a little more as they move into later TV projects, including *Angel*, *Firefly*, and *Dollhouse* for Whedon and *Lost* and *Fringe* for Abrams, and their respective blockbuster movie franchise contributions, notably Whedon's *The Avengers* for Marvel and Abrams' *Star Wars: The Force Awakens*. Sterba even provides a chapter that contemplates which is Spielberg's heir apparent. A smart, fun analysis for film fans. (Booklist) By comparing business acumen, creativity, popularity, and other metrics, Sterba (*Reel Photos: Balancing Art and Truth in Contemporary Film*) pits TV and film directors J.J. Abrams and Joss Whedon against each other. 'Media Master' isn't the only title at stake; Sterba is determining which of them will be the next Steven Spielberg. The author admits it's conceit, but it's useful for analyzing the parallel rise of these two creators. Comparing TV shows (Abrams' *Alias* and Whedon's *Dollhouse*), who handles female characters better? What does Abrams' hands-off approach to *Lost* mean when contrasted to Whedon's deep involvement with the *Buffyverse*? Who handles billion-dollar franchises better, Abrams (*Star Trek*, *Star Wars*) or Whedon (*The Avengers*)? The author provides a helpful and approachable discussion of scripts and describes camerawork, composition, and lighting with fannish enthusiasm. This title is most successful as an overview of both men's careers to date.... Sterba supports her analysis with solid research. Plus, there are nitpicky details, which movie geeks love. VERDICT Recommended for readers looking for a brainy take on pop culture. (Library Journal) About the Author Wendy Sterba is professor of film at College of St. Benedict/St. John's University in Minnesota. She is the author of *Reel Photos: Balancing Art and Truth in Contemporary Film* (Rowman Littlefield, 2015).