

Buffering the Vampire Slayer  
Episode 7.02: Beneath You

[CHIME]

**Kristin:** Oh, hello there. What? I'm all by myself! [singing] "All by myself..." See, Jenny's not here, so I can sing as much as I want. It's Kristin, and I'm doing the intro all by myself, because you'll be happy to hear that Jenny is hard at work recording her next album. So at least it's a worthy cause that's leaving me all alone here in the intro space. Just a few quick things before we get into today's conversation on Season 7, Episode 2, Beneath You. First of all, you could actually listen to Season 7, Episode 3, Same Time, Same Place right after you finish this. Because we did a live taping last Saturday on November 13th and that live taping is still up.

If you didn't get tickets and you weren't there live, you actually can still grab a ticket and watch our live recording, all the way up until this Saturday, when it comes down and then it is gone forever. So if you wanna see the live taping rather than listen to the edited episode when it comes out in two weeks, you can do that. Just go to [momenthouse.com/bufferingthevampireslayer](https://momenthouse.com/bufferingthevampireslayer). You can always go to our website and click on the Calendar and find it there as well. It was so much fun. We had an amazing after party after the recording and played some music, sang some songs. It ruled.

We have some new merch up in the store. Specifically, a handful of Tis the Season, Whatever That Means socks. All that is left after we sold a lot of them at the live taping, so if you want a pair of those socks, go on over and grab them. They are up in the US and the UK store, while they last. And speaking of it being Tis the Season, tis the season for a couple of amazing holiday events that happen every year, run by our listenership, because you all rule. One of them is the Secret Slayer gift exchange, and the other is a book exchange called—I don't know how to pronounce it, but it's something like Jolabokafloð. It's an Icelandic tradition of gifting books and it literally translates as "yule book flood."

Both of these are open to any of our Patrons at any level. You have until Sunday, November 28th if you wanna join the book exchange. And you have until Tuesday, November 30th if you wanna join the Secret Slayer gift exchange. It's really fun. Gifts and books are purchased and sent to Scoobies across the globe. Jenny and I have done the Secret Slayer gift exchange before. We're both going to participate in the book exchange this year as well. All patrons are welcome to join and you will see a post with all of the information that you need up on Patreon. Cool? Cool!

Since Jenny isn't here with us, I asked her to write me a script where I could perform as Jenny and tell you the results of the Sexual Tension Awards from Season 7, Episode 1, Lessons. Okay. Now you have to imagine I'm Jenny, ready?

Welllll! It's time once again to reveal unto thee the winner of last episode's Sexual Tension Awards poll! In fourth place, with a mere 9% of the vote, Willow and Gaia are going home disappointed. I thought for sure that this slot/nom combo would fare better, especially because I think it might be the queerest set from this round-up? In third place, with 18% of the vote—and hey, I understand your hesitancy here, because who exactly is this girl? It's Buffy? Question mark, question mark, question mark? And power. In second place for you, but first place in my heart and head canon, with a respectable 31% of the vote, it's Buffy and Principal Wood. [makes chainsaw noise] Right? I did a good job. [laughs] Now, if you'll excuse me, I need to go read some fanfic, but first, it is my honor and privilege to tell you that the winner of the Sexual Tension Award for Season 7, Episode 1, Lessons, is Tony Head and staying home, with 42% of the vote. Thankfully, with the cash prize associated with winning the Sexual Tension Award, Tony will be able to build an addition onto his house so we can all go and have a slumber party, hurray!

There ends my impression of Jenny Owen Youngs. I didn't give you too many Jenny-isms. It is an introduction. And with that, I'm going to usher us along into the episode so that you don't have to hear me impersonate Jenny anymore. You can hear Jenny herself talk about this episode.

[Buffering theme plays]

[pause]

**Jenny:** Hello. [Kristin laughs] And welcome. To Buffering the Vampire Slayer, a podcast where we are watching and discussing every episode of Buffy the Vampire Slayer, one by one, spoiler free, in tandem with the Fitzwilliam Darcy to my Elizabeth Bennet, [Kristin laughs] Angel On Top! They say mean things, but in their heart, I know they just want to invite me to live forever in their impressive manse on their sprawling estate. I'm Jenny Owen—wait, did I say Angel On Top?

**Kristin:** You did. [both laugh] I'm glad you also—

**Jenny:** I'm—[laughs]

**Kristin:** Oh, yes, tell them who you are. Go ahead.

**Jenny:** I'm Jenny Owen Youngs!

**Kristin:** And I'm Kristin Russo, and I'm really thankful for your explanation, because I did not understand the reference. I'm probably one of four people who didn't. But I'm right here with you, so I'm glad to know what—[clears throat] what the reference was. Didn't know if you were being nice, mean, didn't know if we were nemesis, didn't—I didn't know what was going on. [Jenny laughs] Anyway, this week, we are here. It's the second episode of the seventh season. It is called Beneath You. In case you missed it, it's Beneath You, as Buffy will say a few times. It is *beneath* you. [laughs]

**Jenny:** Hmm. Hmm, but where and from—what will it be doing from that vantage point?

**Kristin:** [simultaneously] It is beneath—I think it's beneath. Stay tuned at the end of this podcast every other week for an original song written by Jenny Owen Youngs, recapping the Buffy episode that we are discussing.

**Jenny:** Beneath You was written by Nick Marck and directed by Doug Petrie. It originally aired on October 1st, 2002, just 53 days before my 21st birthday. Swarms of crows starting to accumulate in the various far-flung corners of the darkening sky!

**Kristin:** Did you—

**Jenny:** Harbingers of what was to come.

**Kristin:** O-kay. Did you—question. Did you use the calculator that our listener Meg sent in to get that exact calculation? [Jenny laughs] Or did you just have it on hand?

**Jenny:** I just had it on hand, 'cause it's so close. [Kristin laughs] But I'm gonna be using Meg's calculator most of the time.

**Kristin:** We asked—last episode—

**Jenny:** Thank you, Meg.

**Kristin:** Thank you, Meg. We asked last episode for a birthday calculator for Jenny, and listener Meg, not disappointing anyone ever, sent us a calculator. [Jenny sighs] So now we have that.

**Jenny:** God bless.

**Kristin:** [laughs] This is the one where, according to IMDB, a giant worm-like creature begins stalking a young woman. As the gang begins to investigate, they realize its appearance in Sunnydale may be linked to, dot-dot-dot, Anya. Anyanka, really.

**Jenny:** Kristin, I'm pretty sure this is the one where from beneath you, it devours.

**Kristin:** [laughing] I'm pretty sure you're right. This is the one, also, where we're in Germany with some very intense techno music at the top. And the first thing I thought—Jenny, I don't know if you had the same thought. We're both children of the 90s. But I was like, oh, this is definitely Run Lola Run. This is—like—

**Jenny:** Yeah, this is a very clear—

**Kristin:** Very.

**Jenny:** Homage. [laughs]

**Kristin:** Yeah. So if you are not familiar, Run Lola Run is a 1998 German film. And it was massively popular in the late 90s and early aughts. And so—

**Jenny:** Huge indie smash starring Franka Potente, whose name I may be mispronouncing.

**Kristin:** Nice.

**Jenny:** German and German-adjacent listeners, please feel free to—

**Kristin:** Mmhmm.

**Jenny:** Let us know how poorly I have said her name. She has dyed bright pink hair and spends an entire film—pretty much—

**Kristin:** Pretty much. [laughs]

**Jenny:** Running! I had forgotten what the plot of the film was. I just remembered her hair, the running, and a soundtrack comprised largely of electronic music. And I read—

**Kristin:** Right. That's also what I remember, just for the record, so.

**Jenny:** Right! [both laugh] But I read the Wikipedia summary to refresh my memory and was pleasantly surprised. I don't wanna say anything about it, 'cause I don't wanna ruin it for anybody who might be inspired to go watch it now. But I would say, go check it out.

**Kristin:** Hell yeah.

**Jenny:** It's cool. Now, one main difference between the titular Lola [Kristin laughs] and the individual we are introduced to in this cold open is that this new person is being chased by more of these, uhh, hooded figures?

**Kristin:** Ghostface. Ghostface!

**Jenny:** Okay, okay. And they do a little, unfortunately, grab and stab.

**Kristin:** This time, we kind of see—I mean, technically we don't *actually* see it. But they give us a shot of her dying, essentially, more than we saw in the last episode. Last episode, I was like, but did they get her? Because who could know?

**Jenny:** They got her, and in her last moments, she looks directly into the lens belonging to the DP of Buffy's dream [Kristin laughs] and says, "From beneath you, it devours."

**Kristin:** Oh. Well, you better write that down because we may not hear it again, and it seems like an important note to be aware of.

**Jenny:** Yeah, yeah, you definitely don't wanna forget that and you won't be reminded of it over the next 40 minutes.

**Kristin:** Buffy is screaming. It is definitely not Buffy screaming. This is, like, some canned scream. Like, this is—I mean. It's not Buffy.

**Jenny:** That's not my Sarah Michelle Gellar.

**Kristin:** No. Dawn is waking her up because this is a dream that she's had. Obviously—I mean, maybe not obviously, but I think it's kinda clear that these are vision dreams. These are not just in her subconscious. Or maybe they're *in* her sub—?

**Jenny:** When was the last time Buffy had a vision dream?

**Kristin:** Well, I—[laughing] the one I remember most is the one with Faith and the cat. But it kind of obliterates all other vision dreams for me, so that might not be accurate.

**Jenny:** Yes, the one that truly matters.

**Kristin:** [laughs] Didn't they have—they had a vision dream at the—in Restless, right?

**Jenny:** Mmhmm, mmhmm, mmhmm.

**Kristin:** Anyway. [Jenny laughs] Dawn wakes up a screaming Buffy. And...[laughs] Dawn's like, "It was just a dream, right?" And Buffy goes, "From beneath you, it devours." [both laughing] I find it so hilarious because it just seems like a really intense thing to say to your younger sister when she says, "It was just a dream, right?"

**Jenny:** [laughs] Yeah.

**Kristin:** "From beneath you, it devours!" Okay.

**Jenny:** Yeah, and then Buffy says, "There's more like her, Dawn, out there somewhere." She moodily moves to stare out the window.

**Kristin:** [laughs] [singing] "Somewhere, out there..."

**Jenny:** Dot-dot-dot. "And they're gonna die!"

**Kristin:** [simultaneously] [singing] "In the pale moonlight!"

**Jenny:** Kristin!

**Kristin:** [singing] "Girls are gonna die—"

**Jenny:** Okay. Nice. [both laugh] Very good.

**Kristin:** Okay.

**Jenny:** Well! Elsewhere, somewhere else in Sunnydale, the world's largest gopher [Kristin laughs] is tearing up lawns and asphalt, with absolutely no regard for anyone's landscaping. The time, energy, effort, money that they've put into manicuring their lawns.

**Kristin:** Wow, you just made me realize—

**Jenny:** [makes drum roll sound]

**Kristin:** That the effects of this are so similar to the effects in *Caddyshack*. A little gopher.

**Jenny:** Oh!

**Kristin:** Imagine that was the reveal, the whole time. That this—that Ronnie was not a worm. He was actually just a gopher.

**Jenny:** But just a great big gopher.

**Kristin:** Great big gopher. It's a—my note, Jenny, as you might imagine, is "it's a worm, it's a worm, it's a great big worm."

**Jenny:** Wow.

**Kristin:** Um...[Jenny laughs] yeah, so. I mean, just a little note on giant worms.

**Jenny:** Mmm.

**Kristin:** Jenny, you've seen the most recent film that has hit the cinematic universe containing giant worms. I haven't seen it yet, so don't spoil me on it, but it is called *Dune*.

**Jenny:** *Dune*!

**Kristin:** I just watched another film very recently, on the 50th birthday of Winona Ryder, as a matter of fact, called *Beetlejuice*. Which features—

**Jenny:** Sure, huge worms.

**Kristin:** Incredible, incredible sand worms. And then of course, the classic that I also just watched with Joanna Robinson, *Tremors*.

**Jenny:** Oh yeah.

**Kristin:** And Jenny, I know you love cryptids, so I wanted to just tell you in case you weren't aware. There are a couple of cryptid worms, but the most famous one—

**Jenny:** Ooh.

**Kristin:** Is the Mongolian death worm.

**Jenny:** Ooh!

**Kristin:** Yeah, yeah. The word for it—which I will, I'm sure, mispronounce—in Mongolian is olgoi-khorkhoi. And it is a giant worm that can take to land and sea and will surprise attack cows. Just jump right out of the water, swallow a whole cow, then go right back under—

**Jenny:** Wow.

**Kristin:** From whence it came, so—

**Jenny:** No muss, no fuss.

**Kristin:** There's a lot of—and you know, I'm imagining that if you listen to this podcast, you know what a cryptid is. But Jenny, do you wanna tell them what a cryptid is, just in case? What if they don't know?

**Jenny:** Welllll, I'm so glad you asked, Kristin. A cryptid is an animal such as Sasquatch or the Loch Ness Monster that has been claimed to exist but never proven to exist.

**Kristin:** Mmhmm. Well, I don't need proof, personally. So.

**Jenny:** Oh.

**Kristin:** And I think, like, when I—I only did a very brief reading on the Mongolian death worm. But it was written down in the 1920s. But the reason that, you know—the reason that cryptids are reported—the reason that these stories are written down is usually because a lot of people have fucking stories about them. So there were a lot of stories—

**Jenny:** Mmhmm, mmhmm.



**Kristin:** About this Mongolian death worm. And that's your worm segment of this podcast.

**Jenny:** [laughs] Eugh.

**Kristin:** Yeah.

**Jenny:** "Worm segment." [Kristin laughs] Womp-womp-womp!

**Kristin:** Well, it can go on living, right? Is that true or false that if you cut an earthworm in half, it'll just keep living as two halves of itself. Is that false?

**Jenny:** Legend has it—

**Kristin:** [simultaneously] [laughing] Is that an urban legend?

**Jenny:** That it will grow two new little ends. But who knows?

**Kristin:** [laughs] Well, you know what? We probably have some worm experts, so go on. Buffering the Vampire Slayer—

**Jenny:** [simultaneously] I hear the clickety-clacking of their keyboards now, in the distance.

**Kristin:** [simultaneously] At gmail.com. Kristin, stop delivering irresponsible information to your listenership. Now everyone's cutting worms in half. [laughs]

**Jenny:** No. Well, yeah. First and foremost, don't cut worms in half.

**Kristin:** Don't do that. I mean, it sounds painful, horrible. Don't do that. But I am curious to know if they would go on living. [laughs] Okay.

**Jenny:** Okay. According to a very brief Googling—stop your emails! [Kristin laughs] If an earthworm is split in two, it will not become two new worms. The head of the worm may survive and regenerate its tail [Kristin groans] if the animal is cut behind the—

**Kristin:** Okay!

**Jenny:** Clitellum.

**Kristin:** I've decided. I don't wanna—

**Jenny:** *Clitellum.*

**Kristin:** Talk about worms anymore.

**Jenny:** Okay. Okay, so—

**Kristin:** I'm having an adverse response.

**Jenny:** No emails, no cutting worms in half. On we go to the basement, where there's a rat—

**Kristin:** [simultaneously] To rats! From worms to rats, the Buffering the Vampire Slayer story.

**Jenny:** [simultaneously] Squeaking away. Squeak, squeak, squeak. Squeak, squeak.

**Kristin:** [laughs] So, yeah. We're in the basement. Spike is doing what we thought Spike might be doing, right? He's eating some rats.

**Jenny:** Yeah. Talking and stalking, not an effective pair of gerunds to be getting up to. [Kristin laughs] Pick one, Spike! Or go hungry.

**Kristin:** Yeah, he's talking to someone. I mean, we saw him at the end of the last episode with a shapeshifter of sorts. So we are not—we don't know, in this scene, if that shapeshifter is somewhere in the room that we just can't see. If he's talking to nobody and is just—

**Jenny:** Maybe it's shifted into a rat.

**Kristin:** That's true. Maybe it is the rat. And he's saying, "Now is not the time." His delivery of these lines and of a lot of his lines are very Drusilla reminiscent. Do you agree?

**Jenny:** Mmm. Yeah, wow. I didn't even think of that, but yes.

**Kristin:** Which, like, I would imagine just comes from the fact that James Marsters, as an actor, spent so much time—you know what I mean? Like, that he's picked up some of Juliet Landau's mannerisms in this kind of headspace.

**Jenny:** Mmhmm, mmhmm. Oh, yeah.

**Kristin:** But I don't know. And then everything starts fucking shaking!

**Jenny:** Everything's shaking. Spike is screaming. And we're whisked to the Xander-mobile.

**Kristin:** Yeah, they're really using that car this season.

**Jenny:** I mean, it was in the budget. Now they gotta get their money's worth. Dawn is simultaneously pumped that Buffy will be at school. [Kristin laughs] But also adamant that Buffy is not to speak to or look at her [Kristin laughs] on school grounds, ever.

**Kristin:** I love this. I love that she gets both, you know? 'Cause usually you only see the side of the response that's like, "Do not even talk to me." But I love that she's like, in my heart, I am so excited. But—

**Jenny:** Yeah.

**Kristin:** On paper? You don't know me, okay? [laughs]

**Jenny:** Stay away.

**Kristin:** Xander's feeling very nostalgic in this car ride. He's like—

**Jenny:** Oh yeah.

**Kristin:** "They're so lucky, these students, that they get a Slayer and a friend. [Jenny laughs] I hope they appreciate it like I did." It's nice. It's just—it seems so incredibly emotional for Episode 2, you know?

**Jenny:** Yeah. I found this whole episode overall to be...kind of all over the place.

**Kristin:** Yeah.

**Jenny:** Peaks, valleys, disjointedness.

**Kristin:** You know, I wonder—

**Jenny:** But it also contains so much important stuff.

**Kristin:** It does. I mean, the last scene of this fucking episode is pretty massive. And there's a lot of Spike and Buffy stuff throughout that I think is really important. But I was wondering about it too, because you know, we talked last episode about the fact that, like, Season 7, Episode 1, Sunnydale High School's back. They're doing a lot of callbacks, they're doing things that, like, we haven't seen in a while. And this really felt like a very monster of the week episode, in a way that, like, we don't see as much now, this deep into the series. Which—

**Jenny:** Yeah.

**Kristin:** You know, in its own way, is a callback to the first season.

**Jenny:** Mmhmm.

**Kristin:** And so maybe that's why it feels so disjointed to us as well, is just, like, we're used to having plot and plot alone, like, moving the thing, as opposed to, like, there's the plot and then there's the worm. You know? [both laugh] Which is what this is.

**Jenny:** Yeah. Xander laments that though he'd like to be dating, something's not clicking.

**Kristin:** Buffy has a mature response to this and is sort of just like, "Listen. What happened with you and Anya is a really big deal, and it's not something you're just gonna, like, bounce back from." And I like that, because it takes into account that even though, like, Xander was the person who caused the harm—I mean, to put it simply—that it was a traumatic event for both parties. And that neither one of them is going to be able to emotionally heal quickly and start dating again in any kind of way that's, like—you know? They need healing. They need time.

**Jenny:** Yeah.

**Kristin:** I like that.

**Jenny:** Oh yeah.

**Kristin:** And this is just a—you know, everybody's talking about dating demons. Buffy calls out [laughs] Dawn's Halloween smooch-athon. Love that word.

**Jenny:** Hell yes.

**Kristin:** With a vampire. And it's a little more fun towards the end than it was in the beginning, when we were thinking about Xander and his trauma from leaving Anya at the altar.

**Jenny:** And we also hear tell that Anya is trollin' for scorned women at the Bronze.

**Kristin:** Mm. Yeah, and the last time we saw her, we had Hallie telling her that, like, she was not doing a good job as a vengeance demon, so.

**Jenny:** Mmhmm, mmhmm, mmhmm.

**Kristin:** Well, guess she's doing a good job now. So...

**Jenny:** Guess so!

**Kristin:** Principal Wood, hurray! Principal Wood.

**Jenny:** Ah. I love to see him.

**Kristin:** Everyone was a little upset with us, last episode, for not nominating all of us and Principal Wood. And, like—

**Jenny:** Ooh!

**Kristin:** Fair. It's super fair.

**Jenny:** Huge mistake, but also, secretly? Perhaps I failed to do so in order to—

**Kristin:** Save him all for yourself?

**Jenny:** [simultaneously] Preserve him for myself. [both laugh] That's right. We get a little Flutie reference in here. We get a little Buffy's pumped to give detention. She doesn't know what her job is, she doesn't know why she has it.

**Kristin:** All valid questions, in my opinion.

**Jenny:** Principal Wood makes one small misstep when he makes a joke about beating students, which I...

**Kristin:** Yeah.

**Jenny:** Could do without.

**Kristin:** Well. I mean, yes, of course, so could I. But like, the way he—the way that he says it, it's obviously—he's just talking about, like, they respond well to discipline and not friendship. You know, he's just—

**Jenny:** Right. Right, right, right.

**Kristin:** He's just being, like, dramatic about it. It—I don't—I mean, at least, that's the vibe I got. And the way—but the way he delivers this is by saying, "The boot, the bat and the bastionado." And he's like, "Nobody ever gets that joke because nobody ever knows what the last thing is." And Buffy's like, [gasps] "They used it in Turkish prisons, it's a rod. It actually can be really useful as a blah-blah-blah-blah." Like, gives him the full book report on what this instrument is. To which I think we're meant to ask, like, why does Principal Wood know what this is? And to which Principal Wood is perhaps asking, why does this new hire Buffy Summers know what this thing is? She got my joke, but hmm?

**Jenny:** Mmhmm. Also, we learn that Wood is a vegetarian.

**Kristin:** Yes. I have that in all caps. That seemed like the most important thing of this scene. [laughs]

**Jenny:** Yeah. So with no troubled teens to listen to at the immediate moment, Buffy goes sniffing around the school and is drawn back to the basement.

**Kristin:** No students allowed.

**Jenny:** No students allowed. She's looking for Spike. She's not finding him, but then she hears a door close creepily, and we change scenes.

**Kristin:** Oh, let us go to England, shall we?

**Jenny:** Back at Tony's house.

**Kristin:** Taxi's here. Honk-honk. This is a nice—

**Jenny:** Mmhmm.

**Kristin:** I really liked this scene. You know—

**Jenny:** Oh yeah, this is great.

**Kristin:** Right? Willow is—I like this scene for two reasons. One 'cause I like what happens here, and two, I think there's some overlap with what happens in the rest of the episode. But what's happening right here is just, like, Willow is nervous. She says, like—

**Jenny:** Aww.

**Kristin:** "I'm not—I don't feel done. I don't feel ready, and you're telling me to, like, listen to myself and myself says I'm not ready. What if I give up control and I go all veiny and homicidal? What if..." And then, sweet dad Giles says, "What if they won't take you back?" And she says, "Uh-huh." Willow!

**Jenny:** [groans] And Giles tells her that he cannot guarantee that she'll be wanted, but she will be needed. "Trust yourself and the others might follow." Some good dad shit!

**Kristin:** Yeah, and then just in case you didn't get enough good dad, he opens his umbrella—

**Jenny:** Aww.

**Kristin:** To hold over her to walk her to the taxi. Come on!

**Jenny:** Yeah, it's nice.

**Kristin:** And the thing that—so I put an asterisk next to "you may not be wanted but you will be needed." Because that line feels important, even just in this exchange. But then later, with Spike, it felt like very much sort of his motivation. Part of his motivation was, like—you know, like, he knew that he wasn't necessarily going to be wanted but he felt like he was needed for this fight. He knows that there's something, like, rumbling under the ground.

**Jenny:** Mmm. Mmhmm, mmhmm.

**Kristin:** Probably more to say about that, but I just thought, like, huh.

**Jenny:** Yeah. Well. Somewhere. [Kristin sighs] On the as-yet-uncorrupted sidewalks of Sunnydale, a brunette woman is walking a small dog that I think is a yorkie.

**Kristin:** Mmhmm.

**Jenny:** However, a hole opens in the sidewalk and the dog is eaten, and I hate it.

**Kristin:** Does the dog die dot com. Yes. Yes, it does. Or—

**Jenny:** It does. And—

**Kristin:** Maybe it doesn't. I mean, we don't know that it's dead. Maybe Ronnie just pulled it down there for some company and there was a little worm walking a little yorkie down underneath the ground.

**Jenny:** Oh my god.

**Kristin:** You don't know. We don't know. A question I have about the entire arc of this episode is when Ronnie is changed from a worm to a person, if he did eat Rocky, is he still—does he still have Rock—does he—you know what I mean? Does his human body have Rock—okay.

**Jenny:** I don't...

**Kristin:** Well, it's a great leash pull. That's my note for this scene. Great leash pull. Great leash pull work in this—[laughs]

**Jenny:** Mm. Mmhmm.

**Kristin:** Where Rocky is dragged underground and as-yet-named brunette character is sort of dragged along the sidewalk by the dog's leash until she reaches the hole in the ground.

**Jenny:** Eek!

**Kristin:** She then goes back to the Summers' living room. This is very reminiscent to me—

**Jenny:** Well. She runs away from the hole and runs directly into Xander. Who I feel like is too close to have not seen—

**Kristin:** Seen the worm?

**Jenny:** [simultaneously] Anything that just happened, but okay.

**Kristin:** Right. And he's like, let me take you to the living room of the Summers' home. Which to me—



**Jenny:** Mmhmm.

**Kristin:** Reminds me a lot of—this scene is very, like, Angel Investigations. You know? [laughs] Like, we don't see this a lot—

**Jenny:** Oh yeah.

**Kristin:** Like, a civilian sitting down and being like, "And then I saw a worm. Do you think I'm crazy?"

**Jenny:** Right.

**Kristin:** No, ma'am, we understand. We live in Sunnydale too. It's, like, very detective-y. So this girl's name is Nancy. And Xander is—

**Jenny:** Mmhmm.

**Kristin:** Taking it upon himself to attempt flirting with her.

**Jenny:** [unhappily] Uh-huh. Uh, she's convinced nobody will believe what she saw. But they're like, "Oh, Nancy. We've seen things." And Nancy starts describing the rumbling and Buffy says...[Kristin laughs] "From beneath you, it devours!" At this point in my notes, I'm just writing FBYID.

**Kristin:** [laughs] Yeah. Because she never says, like—she never sets it up. This is, like, the second time that she has not set it up. She's not like, "Oh, I had this dream and in the dream, they said, from beneath—" She doesn't say anything. She just says, to Nancy, who she's only just met, [both laughing] "From beneath you, it devours!" Buffy!

**Jenny:** Nancy, catch up.

**Kristin:** [laughing] Chill. God, you're scaring everybody. [Jenny laughs] So then, straight from the salon.

**Jenny:** Oh yeah.

**Kristin:** Here is a newly be-peroxided—a Jenny-ism. Spike.

**Jenny:** Um. Did he get to the salon for a cut and a root touch-up? I think so. I don't think he did this himself, but also, he seems...blonder than he's ever seemed.

**Kristin:** I agree. I mean, I don't—if it was just really, really blonde, I would think maybe he did it himself. But since he has such a new cut, I don't—I don't think that he would be able to do that. He can't even see himself in the mirror.

**Jenny:** Oh, true.

**Kristin:** So yeah, I think he went to the demon salon and they were like, man, you need some help. And they just went hard with the peroxide, so. [laughs] He's also wearing—

**Jenny:** [simultaneously] He's also wearing—

**Kristin:** A bright blue shirt?

**Jenny:** And it is tight.

**Kristin:** Very.

**Jenny:** Form fitting.

**Kristin:** Mmhmm.

**Jenny:** Unsurprisingly, Xander is none too happy to see Spike—

**Kristin:** Yeah, he's—

**Jenny:** Darkening this particular threshold.

**Kristin:** He's not, and Dawn is also leaning into the way she was upset at the end of the season last season, where it's like—[laughs] "You didn't tell me this? Again?" Like, she's always so upset about finding things out after the fact. So for Dawn, it's like she's upset, but she's doubly upset because she's asked Buffy to communicate more clearly in the past. And Buffy is still doing the same shit and keeping stuff close to the chest.

**Jenny:** Yeah.

**Kristin:** Dawn says, "You only let us in whenever you want."

**Jenny:** Yep, yep. Mm, mm, yeah. Now, what I really like about this scene is that [laughs] after Dawn's like, "Why—you didn't tell me that you saw him in the basement?!" [laughing] Buffy's like, "Things were insane in the basement." And

Nancy is like, "Oookay." [Kristin laughs] And Buffy's like, "I saved your life." And Nancy's like, "Oookay, I guess?"

**Kristin:** Yeah. Nancy's—I mean, that's like, [Jenny laughs] one of the best ways that Nancy is used in the whole episode, is the, like—the role of the outside observer, just coming in and being like, "I knew Sunnydale was, like, a little off, but what the hell are you people doing?" [laughs]

**Jenny:** Mmhmm. Buffy mercifully decides to have the rest of this conversation privately and pulls Spike into the foyer.

**Kristin:** Yes. Buffy says, "Don't say you're sorry." And Spike says, "I didn't come to atone. I came to help." That's where I wrote down, like, huh, you may not be wanted but you will be needed. Like, where these things are kind of, like, overlapping.

**Jenny:** Uh-huh, uh-huh.

**Kristin:** And I'm just gonna, like, put a little pin in this moment and talk about this a few more times as we go through the episode. But when we aired Seeing Red, it was a four-part episode. And one of the episodes that went up on Patreon was a conversation between myself and Alba and Jess Clark, who you've heard in other episodes, and may have already heard in the Patreon feed. We're re-airing that episode next week, in between episodes two and three of Season 7 of Buffy, because I think that the conversation is very, very relevant here as well. Because Spike has left and has gotten a soul and has come back. And there are scenes like this one that are very interesting, and I think, like, there's just a lot of richness in the way in which Buffy and Spike are interacting, the way in which it's written on the page, and all of that stuff, where we can revisit some of that conversation and dig a little deeper into a couple of these moments as well. But this is interesting. I think, like, there's a lot happening here. And one thing that I wanna note is that Spike is very clearly, at this point in this scene, allowing Buffy to set the boundaries, very much so.

**Jenny:** Mmhmm, mmhmm.

**Kristin:** [simultaneously] Which is something that both of them very clearly struggled with last season.

**Jenny:** Yeah. Yeah, he's very much like, I'm just here to help. I—you know, I can tell that something's coming. If I'm wrong, I will happily leave.

**Kristin:** Mmhmm.

**Jenny:** And, you know, we can forget about this.

**Kristin:** Like, even if you don't want my help, even if you know something's coming and you're like, stay away from me. Like, put up any magical wards that you want to, need to, whatever. Like, this is why I'm here and this is what's up.

**Jenny:** Mmhmm.

**Kristin:** Obviously, as we know, this kind of unspools later in the episode. [laughs]

**Jenny:** Mmhmm.

**Kristin:** Because—and I will say, like, because trauma is fucking tricky. And like, that is not condoning any of the things that will happen later or any of the ways in which they relate to each other. But like, trauma is tricky. And I think, like, there are moments when you are like, we'll just joke about it or we won't look right at it, or we'll whatever. And then something happens, and it just all comes crashing down again. And so, again, we'll get more into it in this, like, little interstitial episode next week. But I do think that some of this is handled very realistically.

**Jenny:** Yeah. Yeah. And Buffy says, "Everything about you is wrong, Spike. Dot, dot, dot. [Kristin laughs] But something is coming." So she decides that she and Spike are gonna patrol while Xander takes Nancy home.

**Kristin:** Mmhmm.

**Jenny:** Xander...simply hates this.

**Kristin:** Nancy's like, "Should we call the police?" And Xander's like—[Jenny laughs] "First of all, no. And second of all, no." [laughs]

**Jenny:** Yeah, yeah, yeah. And then Nancy's like, "Wow, is your girlfriend always so commanding?"

**Kristin:** Yeah. Not smooth, Nancy.

**Jenny:** [simultaneously] Or whatever she says and Xander's like—[babbles] "girlfri—what? No, I simply must—bleh, bleh—does not compute! Bleh!"

**Kristin:** [laughs] Xander is, like—basically, like, calling back to how Xander was last season. Like, “Buffy, how can you allow this? Like, Spike tried to rape you.” And Buffy says, “And he failed and, like, I’m making this decision. I’m taking care of myself and I need you to take care of what I’ve asked you to take care of.” Dawn, so agreeable. Like, this is the first time I’ve ever seen Dawn be like, “I’ll stay home, I know.” [both laugh] She’s like, okay.

**Jenny:** Ever! “I’m command central.”

**Kristin:** Yeah. She gives herself a little title to make herself feel better—

**Jenny:** Yeah.

**Kristin:** And is very aware of the fact that she’s done that. And then. Add it to the pile of “Kristin is a Dawn fan.” [laughs] Add it to the pile. Before Spike leaves, Dawn says...

[Clip from episode plays]

**Dawn:** You sleep, right? You, vampires. You sleep.

**Spike:** Yeah. What’s your point?

**Dawn:** Well, I can’t take you in a fight or anything. Even with a chip in your head. But you do sleep. If you hurt my sister at all, touch her, you’re gonna wake up on fire.

**Jenny:** [laughing] Ooh-hoo-hoo!

**Kristin:** Hell. Fucking. Yes.

**Jenny:** [makes chainsaw noise]

**Kristin:** I’m just gonna put this on the table for consideration as we move through Season 7. I, Kristin Russo, do believe that Dawn Summers deserves a jingle, because she rules.

**Jenny:** Ohh. Alright.

**Kristin:** You know? You know? This is great. It’s just great. She’s protecting her sister, she’s looking out for her sister. She’s drawing her own fucking boundaries, without even involving Buffy. She’s like, Buffy is gonna do what Buffy is gonna do.

But I am Dawn Summers and I feel protective over my sister [Jenny laughs] and think that this is incorrect and wrong and not okay and I'm gonna fucking let Spike know. Yes, Dawn! Okay. So. To the hole in the street left by the giant worm.

**Jenny:** [laughs] Spike mentions that he's not keen on sticking his head in this hole, and Buffy says, "Oh, but if something bites it off, that'd be a clue."

**Kristin:** Yeah, and this is the scene that I personally respond very well to, because of this. It, like, starts with—you just wanna, like—like, Buffy is really just trying to be like, everything is fine. Like, fuck this guy and I'm gonna make jokes 'cause that's what I do. I mean, this is Buffy. This is what she does in the face of many different kinds of trauma, she makes a joke.

**Jenny:** Mmhmm.

**Kristin:** And then it's only moments later in the scene when he's like, "Can you hold this torch?" And it's when Buffy makes contact with Spike that then she has this flashback. As a television device, I don't think this is cool at all. Because I don't think that, like, any viewer needs to be re-traumatized, having seen this scene the first time, in a way that is entire—you do—you cannot prepare for it. Because you don't know, as the viewer, that it's going to happen until it's, like, happening. So I don't think it's super responsible, television wise. But I do think it's very effective in terms of, like, trying to not look at trauma and then, like, these moments when you don't necessarily feel at all like it's going to come up that it comes up.

**Jenny:** But how do you feel about it being in every Previously On for the last—

**Kristin:** Right, same. Fucked up, it's fucked up. We don't, like—[Jenny groans] it's fucked up. Yeah. I mean, honestly, it's probably more fucked up that it's in all the fucking Previously Ons than it is that it's here, but still. It's just, like, not a thing that I think anybody really wants to flash back to. Least of all Buffy. And—but before we get there. Sorry, I just have some—as you can tell—some feelings about the way that this, like, narrative is shaped with the two of them. But before we get there, Buffy is like, "So what happened to you?" And Spike is really just not—at this point, he is just not telling her. He's just like, "There were some demons. They were getting to my head, and you know, why didn't you tell them that I was back?" And Buffy's like, "I just hoped that you were a mirage." Et cetera, et cetera.

**Jenny:** Mmhmm.

**Kristin:** So then we get this flashlight flashback scene. And right after this moment happens, Buffy looks at him and is like, "I need you to know that this is work. Like,

we are not—there is nothing happening here.” And Spike says, “I can’t blame you for being skittish,” which is a *horrible*—

**Jenny:** [simultaneously] Spike!

**Kristin:** Word choice. And thankfully, it seems everyone else is aware that this is a horrible word choice to use in this context, including Buffy, who’s like, “Are you fucking kidding me? Like, that’s the word you’re gonna use? You tried to rape me.” And she says that clearly, and this is the first time that she is saying that out loud to Spike.

**Jenny:** Mm. Mmhmm.

**Kristin:** And I think that that is very powerful and is very important. And she says, “I don’t have words.” And he says, “Neither do I.” He says, “I can’t say I’m sorry, I can’t say forgive me.”

**Jenny:** It’s like...he could. But like—

**Kristin:** I think he’s correct on the forgiveness.

**Jenny:** Yeah. It’s just so much. When you consider the profound immensity—

**Kristin:** Mmhmm.

**Jenny:** Of what he has done.

**Kristin:** Mmhmm.

**Jenny:** When he considers it—

**Kristin:** Mmhmm.

**Jenny:** I could understand how ridiculous—

**Kristin:** Yes.

**Jenny:** It would seem—it could seem in his mind to apologize or ask to be forgiven. I think, like, even giving an apology can seem—when you have, like, fucked up on such a massive scale. Even offering an apology can feel like asking something of the person you are apologizing to.

**Kristin:** Yeah, yeah.

**Jenny:** If that makes sense.

**Kristin:** No, it does. And I think, like, that's what he's meaning by saying he can't say he's sorry. He's connecting that to the forgiveness. He's like, sor—the word "sorry" to me implies that you would then have to also respond in some way. And that's not something that I would want to ask of you. And I mean, I think, like, that—he doesn't say the word "accountability." But essentially, that's like, what I think they're working around here, is like, this very bad thing happened. And I know that I can't ask you to forgive me, and I wouldn't even want to ask you to forgive me. All that I can say is that I have changed. And she says, I believe you. I just don't know how. Like, I sense that something is different. I don't know what it is, and I don't know what you've changed into, right? And he's not telling her. They're not having that conversation here. But this is—

**Jenny:** Mmhmm.

**Kristin:** Also, this also just feels very grounded to me in, like, a very real space of: they have an intimate, long-term relationship. Massive harm has occurred. They are engaging with each other again, and what the fuck does that look like? And like, I'm not asking—I mean, I'm asking that, but I think that they are asking themselves that. Buffy is like, what the fuck is this supposed to look like? And Spike is like, what the fuck is this supposed to look like? [both laugh]

**Jenny:** Yeah.

**Kristin:** You know? And they're navigating that, and it's messy. And I—for one, personally—am here for it.

**Jenny:** It is interesting to see this being played out with the level of, like, complexity and nuance—

**Kristin:** Yeah.

**Jenny:** And sort of, like, also just, like, nobody knowing exactly what the solution is or what the next steps are.

**Kristin:** Mmhmm. Yeah.

**Jenny:** Which is very—feels very realistic.



**Kristin:** Yeah, yeah. I mean, the only person really painting in broad brushstrokes is Xander. You know? Like, he's like—you know, very much, like, rape bad, rapist bad, go away, no conversation ever again, the end. You know?

**Jenny:** Dawn's just painting a gigantic fire. [both laugh]

**Kristin:** Fair. Like I said already.

**Jenny:** [makes whooshing sound]

**Kristin:** Yes, Dawn. Here for it. Alright, let's go to—ooh! A new apartment building. I love to see some of the real estate in Sunnydale, you know? Right before it's destroyed—

**Jenny:** Yes!

**Kristin:** Like every other real estate in Sunnydale.

**Jenny:** Here's a hallway. Xander's game. What do you—[Kristin laugh] how do you rank Xander's game? [both laugh] Also, how do you rank Nancy's game? Each on a scale of one to ten.

**Kristin:** Um, well, Xander does not do very good. He's probably at, like, a four.

**Jenny:** Mmhmm.

**Kristin:** But I think Nancy actually turns it around in this scene when she's like, "I'm hitting on you." [Jenny laughs] That's, like, my favorite move of all, you know? Just—enough. Enough of this bullshit. I'm gonna be direct with you, I'm hitting on you right now. And it—

**Jenny:** Mmhmm.

**Kristin:** It disarms Xander and then they're able to have a two-second spark, before the worm fucking burrows right through the goddamn apartment building. Or gopher.

**Jenny:** Yep.

**Kristin:** I guess we don't—we don't necessarily know it's a worm yet. Could be a gopher.

**Jenny:** Could be—could still be a gopher, mmm.

**Kristin:** A dig on Sunnydale's food quality, as well. [Jenny laughs] You know, I mean, all we really know, I guess, is Doublemeat. And there was, like, one fancy bar that, like, Warren went to—that—

**Jenny:** Oh, right, right.

**Kristin:** I don't know, do they serve food? Perhaps some appetizers, some nuts. [laughs]

**Jenny:** The Bronze serves bloomin' onions.

**Kristin:** That's true. That's true. Yeah, so who knows? But Xander and Nancy both agree that Sunnydale does not have great food options, so. [laughs]

**Jenny:** Then comes the rumble. And they run up to the landing, and this worm monster has burrowed directly from 1958. [Kristin laughs] From a B movie.

**Kristin:** Mmhmm.

**Jenny:** It simply looks like something that was shot decades and decades ago, and was cut in—

**Kristin:** [laughs] It does.

**Jenny:** To this early 2000s television show. It looks...wacky. I love it. I'm having a blast. But it's interesting.

[NEW SEGMENT]

**Jenny:** Oh, hello.

**Kristin:** Hello there. Here we are. And we have something to tell you about, and it's about us. [Jenny laughs] It's about us and things that we're doing. Hey, Jenny and I are gonna be in the same room, [Jenny gasps] at the same time [Jenny gasps], on November 13th, 2021. And we thought—

**Jenny:** Indeed.

**Kristin:** Wouldn't it be lovely to do a live taping of the episode, [Jenny gasps twice] Same Time, Same Place? [Jenny gasps] Together, in the same place at the same time.

**Jenny:** Wow!

**Kristin:** Mmhmm. So—

**Jenny:** It sounds almost too good to be true, but it's not. It's true!

**Kristin:** It's true. It's true. It's a virtual taping, which means no matter where you are, if you have the internet, you can join us.

**Jenny:** You can snag tickets and find out more at [momenthouse.com/bufferingthevampireslayer](http://momenthouse.com/bufferingthevampireslayer). And for those of you who are otherwise obligated and cannot be in the same place at the same time with us, the live taping will be available to ticket holders for seven days, via Video On Demand.

**Kristin:** Not only that, but after the live taping, you can join us if you so please at our after party. That's right. [Jenny gasps] We're cool. We have an after party. I specifically plan—

**Jenny:** [laughs] We're gonna do the main taping. Then we're gonna turn all the lights off at Kristin's, fire up the lava lamp—

**Kristin:** Yep!

**Jenny:** Turn on the black light for the black light posters—

**Kristin:** Hell yeah.

**Jenny:** Head on over to [momenthouse.com/bufferingthevampireslayer](http://momenthouse.com/bufferingthevampireslayer). And come party with us.

**Kristin:** And as always, you can learn about any of our events at any time by going to [bufferingthevampireslayer.com](http://bufferingthevampireslayer.com) and just click on our Calendar.

[EPISODE RESUMES]

**Kristin:** So they're in the stairwell. And all of a sudden, we learn that Nancy has an ex named Ronnie. And Xander, because he has also been here for seven seasons,

[Jenny snorts] is like, "Alright, okay, hold on. Who's this fucking Ronnie guy? [Jenny laughs] And would he ever do any spells? Because I know this drill." [laughs]

**Jenny:** Yeah. Yeah. Yeah. And then—oh! Nancy says—Nancy frigging says!—"You know that feeling when your ex is ruining every part of your life and it just doesn't stop?" And Xander has the *audacity* to say yes.

**Kristin:** Yeah, fuck you, Xander. [laughs]

**Jenny:** Xa—how the—how fucking *dare* you, sir?

**Kristin:** As Anya says—

**Jenny:** On what *grounds*?

**Kristin:** Later in the episode...

[Clip from episode plays]

**Anya:** Bite me, Harris.

**Kristin:** Uh, yeah. [Jenny sighs] But what we glean—

**Jenny:** This is—I just can't even begin to try to understand where Xander thinks he's coming from when he says this. [both laugh] It simply defies logic.

**Kristin:** Well, actually, why don't we just go ahead and play the fucking Patriarchy jingle right here? Because usually that is the thing that helps us understand the defying of logic.

**Jenny:** Mmm.

[THE PATRIARCHY jingle plays]

The patriarchy! [thunder clap, evil laughter]

**Kristin:** Alright, so we learn that no, in fact, it may not have been Ronnie who has manifested a giant worm to attack Nancy. It actually is that Ronnie was an abusive asshole, and Nancy really wished...[Jenny sighs] that something horrible would happen to him. And Xander's like—

**Jenny:** No!

**Kristin:** Did you say *wish*?!

**Jenny:** [laughs] Record scratch.

**Kristin:** [laughs] So obviously—now the gang gets all together. We’ve got Spike, Buffy—

**Jenny:** [simultaneously] Yeah. We’re off to the B-B-B-Bronze! [makes siren noise] New and improved!

**Kristin:** [simultaneously] Nancy and Xander and Anya. She’s looking real good, Jenny.

**Jenny:** She’s looking good. You gotta look good if you wanna talk to scorned women.

**Kristin:** Yeah.

**Jenny:** At least in my experience.

**Kristin:** It’s true.

**Jenny:** And this gal she’s hanging out with is talking about her spineless boyfriend and wishing he could just be actually spineless. [Kristin laughs] And Anya’s like, “I can do that.”

**Kristin:** Yeah, do you just wanna make—just wanna get a little more specific? I love the, like, flirtation towards the wish part of the vengeance demon’s life, you know? Just like, gently guiding them to say—

**Jenny:** Uh-huh.

**Kristin:** The proper words. [laughs]

**Jenny:** Uh-huh.

**Kristin:** So in walks these four. And Anya just says...

[Clip from episode plays]

**Anya:** Oh, penis.

**Kristin:** "Oh, penis." Buffy, Spike, Xander, and Nancy have walked in and Nancy's like, "Hey! I know you."

**Jenny:** [laughs] Dude, Xander asks, "Did you turn this lady's ex into a giant worm monster?" And Anya laughs spitefully. [Kristin laughs] Catches herself with her—the point of her tongue on top of her top teeth. And then says, in a way that she hopes conveys that she feels remorse, "Yes."

**Kristin:** [laughs] What I enjoyed about that delivery, Jenny, is that you were trying to both explain it and do it at the same time. [laughs]

**Jenny:** It's true. Unfortunately, podcast is not a visual medium, so no one will ever know.

**Kristin:** Only me. Only me.

**Jenny:** Mmhmm.

**Kristin:** So yeah. Anya has done this, and she's like, "I thought we were clear on the terms. You wish, I dish, that's how this works." Love the motto of the vengeance demon, like, hanging on the door—the clubhouse door. You wish, we dish.

**Jenny:** Yes, nice, nice. [Kristin laughs] We have a quota and he has it coming.

**Kristin:** [laughs] Yeah. So Anya is immediately sad and moved by one thing and one thing alone, and that is that there is—

**Jenny:** Puppy!

**Kristin:** A lost yorkie. Later in the episode, Spike is also most upset about Rocky.

**Jenny:** Okay, then we get this delightful exchange.

**Kristin:** Mmhmm.

**Jenny:** Xander identifies Anya as his ex. Anya tells Spike, when he touches her, that he doesn't get to go there again. Nancy's like, "Hey, wasn't Spike Buffy's—" [stammers and babbles] No, it was never serious, all of this stuff. And then, "Is there anyone here who hasn't slept together?" Spike and Xander exchange meaningful eye contact.

**Kristin:** This has to be, like—there had to be Spander conversations happening in real time in Season 6, for this to be the choice here. Because there were a lot of people that could have looked at each other—

**Jenny:** Yeah.

**Kristin:** Who had not slept together. If—

**Jenny:** Anya and Buffy...

**Kristin:** Right. So it's like—

**Jenny:** Xander and Buffy...

**Kristin:** So they probably—so in the canon that we are following, these two look at each other because they have slept together—

**Jenny:** Ohh.

**Kristin:** But nobody knows about it yet.

**Jenny:** Ohh!

**Kristin:** And they're like, oh, ho-ho, our little secret. [laughs]

**Jenny:** Uh-huh, uh-huh, uh-huh.

**Kristin:** So we learn—[laughing] 'cause Buffy's like, "But Anya, a worm is, like, this big." [both laugh] Why is your worm destroying Sunnydale? And Spike is like, "It's a Sluggoth demon."

**Jenny:** Mm, mmhmm.

**Kristin:** Not a worm. And you know, this is—Anya's trying to make up for her past failures.

**Jenny:** She's overcompensating.

**Kristin:** She's overcompensating, exactly. There's probably a really fun way to take overcompensation and something worm related and smash 'em together for a fun word, but I don't know what it is.

**Jenny:** Do tweet your portmanteaus at us, @BufferingCast, thanks.

**Kristin:** So then Anya's like, "You wouldn't understand because you're all human." And Spike's like, "pah-pah-pah! Not me, I'm not a human. I'm a—definitely still a demon." And Anya—

**Jenny:** Dude. The dawn of the lady doth protest too much, methinks.

**Kristin:** [laughing] Seriously. Seriously.

**Jenny:** Spike. Cannot.

**Kristin:** But Anya is like, "Oh—" This is incredible Emma Caulfield delivery. She's looking into Spike's eyes and she's like, "Oh my god. Oh my god!" And then she's, like, so amazed and like, "How did you—how? You have to ex—I can see—" like, nobody else is in the room with Anya. She's just, like, holy fuck. You have a fucking soul. I've only seen this happen one other time before, and that dude went to Los Angeles. What the fuck? And Spike is like—

**Jenny:** Mmhmm, mmhmm.

**Kristin:** Oh no, oh no, oh no.

**Jenny:** Yeah, Spike is interiorally spiraling and exteriorally, he's like, "The lady must continue to protest!" And—

**Kristin:** Yes.

**Jenny:** Punches Anya in the face?

**Kristin:** The only way that Spike can prove that he doesn't have a soul is to be the biggest asshole that he can possibly think to be. And he does a good job at that. He's had a long time to practice that and know what that looks like.

**Jenny:** Yeah. Yeah.

**Kristin:** So yeah, he punches Anya in the face. Anya, of course, is a fucking vengeance demon, so she immediately stands up with full vengeance demon face and is like, "Oh yeah? Okay. Well, let's see where that goes."

**Jenny:** She kicks him across the room!



**Kristin:** Yes.

**Jenny:** Then he and Buffy exchange punches. This is, like—

**Kristin:** Buffy's like, oh, this is when I wanna take my shot. Spike goes lower than anyone ever needs to go in referencing—

**Jenny:** [groans loudly] This is so bad.

**Kristin:** And Nancy, as disgusted as the fucking rest of us, is like, "You're all a bunch of fucking freaks! I'm fucking outta here!"

**Jenny:** Yeah, yeah.

**Kristin:** I don't even care if there's a big worm after me. I can't stand it anymore.

**Jenny:** Nancy, out. Spike, I haven't changed, ha-ha-ha! I'm the exact same Spike as I was in previous seasons. In fact, I'm doing my best Season 2 Spike impression right now.

**Kristin:** Yeah...

**Jenny:** I'm so bad!

**Kristin:** So then Xander's like, "Um, not to, like, interrupt everything that's happening here, but Nancy's gone and there's a big fucking worm after her." And Buffy's like, goddamnit. You know, 'cause like—

**Jenny:** Nancy!

**Kristin:** All she wants to do is clean the floor with Spike's fucking face.

**Jenny:** Mmhmm.

**Kristin:** But she knows that her—she's been chosen to, you know, help people before killing Spike. So—well, actually—

**Jenny:** [simultaneously] Yeah, yeah.

**Kristin:** Technically, maybe she's kind of been chosen for both. But. [both laugh] We can debate that later. So she leaves, she goes after Nancy. Nancy is outside,

just like, shuffling, saying, like, "Freaks." She's so mad. And she then of course is being chased by the worm.

**Jenny:** Ugh, up a fire escape ladder she goes. Buffy, running across the rooftops like frigging Batman. With Spike following her.

**Kristin:** [simultaneously] Fucking Batman and Robin, except it's Buffy and Spike up there, tip-tapping—

**Jenny:** Yeah.

**Kristin:** Up on the rooftops, yeah. I love that, actually. We don't get to see running on rooftops very often.

**Jenny:** Okay, are you ready to be disgusted?

**Kristin:** [laughs] Yeah.

**Jenny:** Xander is pressuring Anya to reverse the spell. Anya's like, "I'm in trouble at work. And my life was great until you left me at the altar." And Xander has the gall...[Kristin sighs] to say, "And sooner or later, Anya, that excuse just stops working." Xander? I want you to go into the timeout corner.

**Kristin:** Mmhmm.

**Jenny:** And I want you to stay there and think about what you've done and think about what you've said. And I don't want to come out of the timeout corner until something in your understanding of these circumstances has changed and evolved in some way.

**Kristin:** Yeah, I mean, I think, like, this is—because...what Xander is attempting to say here is, you can't kill people without consequences because you were hurt. Right? And like, on paper, that is—I think—you know, I think, like, that's how he's holding onto this logic. 'Cause that's what he's saying.

**Jenny:** Right.

**Kristin:** But the issue is that we know Xander. We've known Xander for a long time. And Xander constantly does this thing where he holds up something that someone is doing that is worse than what he did, in his opinion, to get himself off the hook. And that's kind of, like, the heartbeat of this, I think, for a lot of us who see it. Because it—because on paper, he's right. Like, Anya can't just go kill people and it

be okay because she was hurt. That's true. But also, Xander does not have a—he just doesn't have a fucking leg to stand on in this fight. He should not be the one having that conversation with Anya. And the only reason he is is 'cause he wants to feel better about the shit that he did.

**Jenny:** [sighs loudly]

**Kristin:** Anyway. Fucking Tarzan and Jane out here!

**Jenny:** [simultaneously] Okay! How about a little Tarzan swing [Kristin laughs] to boost your mood. Swing right on over to the old trash heap. Spike shows up and is all, "Leave the violence to the demons. [Kristin laughs] The bad, bad demons with no souls, just like me." And says, also, "Big Bad's back and looking for a little death." Unfortunately, contrary to plan, Anya apparently undoes the spell and Ronnie morphs from a worm into a naked man just in time for Spike to impale him—

**Kristin:** Yeah.

**Jenny:** With a metal rod.

**Kristin:** Yeah. Recoiling, because the chip is apparently still fully working. He's got a soul and a chip. He's got a full platter.

**Jenny:** Mmhmm.

**Kristin:** This undoes all of the posturing that Spike has been attempting to do here, right? He's like, I'm just gonna get my hair cut and I'm gonna put on a blue shirt, and then it'll be fine. And then he's like, oh no, what if they find out that I have a soul? I will be evil, look, look at me, I am evil, I am so evil, I could not be more evil. But then, he hurts a person and it isn't really about fucking Ronnie. I mean, I don't think any of us give a fuck about Ronnie. But for Spike, it's just a trigger. It really is just a trigger of like, unleashing all that he's been trying to hold back, which is this onslaught of memories of all of the harm that he's caused [Jenny sighs] over his hundred-plus years as a vampire. And he just completely loses and he's saying, "Right, wrong, help me." He has this moment where he screams, "No need to shout." And, like, I'm assuming that this was a blend of James Marsters and Doug Petrie. Accolades to both, because the amount of time that he takes to extend the word "shout" is incredible, followed by, like, this James Marsters laugh that is just—it's just really effective, to let you know that he is—

**Jenny:** Mmhmm.

**Kristin:** Absolutely not okay, in any way, shape or form. And—

**Jenny:** Yeah. He's ping-ponging all over the place. He's screaming, he's chuckling, he's twirling his little stick. He's referring to the headliner and saying, "All will come tumbling down in death, screaming, horror, bloodshed." FBYID—from beneath you, it devours. [laughs]

**Kristin:** Nancy's outta here. She doesn't give a fuck about Ronnie, she doesn't—she's just like, you guys, just please leave me alone. Xander is like—

**Jenny:** [laughs] Yeah.

**Kristin:** "Guess she's not calling me."

**Jenny:** No, Xander.

**Kristin:** Xander says, "It could be worse." And Anya says, "Oh. It fucking will be."

**Jenny:** Damnit.

**Kristin:** Great. Cool. No problems here. So—

**Jenny:** Uh, Buffy in a graveyard? Question mark? Where someone has left lights burning at the chapel? Question mark, exclamation point?

**Kristin:** Right? Have we ever?

**Jenny:** Well, I don't think we've ever seen a chapel, so we've just been saying cemetery this whole time.

**Kristin:** And this whole time, we have been incorrect?

**Jenny:** Well, this could just be a different—I think they've noted that there are a number of burial grounds in Sunnydale—

**Kristin:** [simultaneously] That's true. Many, many.

**Jenny:** So this could just be the one that's closest to that particular alley.

**Kristin:** Yeah, I was absolutely astounded to just see this little chapel here. And I guess Buffy—how did she know? Did she follow Spike or does she have a sense for where he is? Like, regardless.

**Jenny:** She licked her forefinger. [Kristin laughs] Held it into the wind. And said to herself, "From beneath you...[Kristin laughs harder] it devours." And then went in the right direction.

**Kristin:** Oh, god. So, okay. So. You can tell when we start laughing maniacally that we're about to have to tackle a really difficult scene. [Jenny groans] So Spike is like, "The costume didn't work." He's—

**Jenny:** [quietly] Dude.

**Kristin:** Not okay at all. But he's—you know, I mean. Spike is very lucid in the fact that, like, every—we know what's happening. And so, when you know what's happening, a lot of what he's saying does make sense. To Buffy, she's like, what in the fuck is happening? But we know that he is wrestling with his soul, and that he put on this outfit and, like, literally got his hair done to try to just not have to feel this anymore. He's tried to cut his soul out of his body. [Jenny exhales] In the first episode, we learn that. So, like, that's what's happening here.

**Jenny:** Kristin, I don't like it.

**Kristin:** Yeah, I don't like it either. Jenny's just looking at me like, "Can you just talk about the whole scene?" Um. He's patching together fragments, right? And this first part—in my analysis, you know, and like, it's just whatever your brain does with it. And—but he says this thing that is very upsetting to hear, which is, "Flesh, get it hard, service girl." And if you follow what he's saying, he's sort of, like, recounting their entire relationship from—in, like, a linear form. Again, this is, like, my analysis. But it very much feels to me like he is talking about—'cause there is—and it was in the Previously Ons, too. There was a span of time in their relationship—a rather large part of their relationship—where Spike was in love with Buffy and Buffy was admittedly just using him to forget herself. Like—

**Jenny:** Mmhmm.

**Kristin:** Using him for service, basically. And like, he's saying, like, this is how this began and then I understood that it couldn't be more because of who I was and how I was and what I did. So that's how I—that's how I heard this part. I don't know, Jenny, if that's just totally off the rails for you or if that's where you are too.

**Jenny:** Uh. I wasn't thinking about it like that, but I do think it—that is very interesting. And I'm getting on board the...K Train, to—blegh! Town.

**Kristin:** Yeah, I mean, regardless, this is awful. But I'm pretty sure that we're just going through this, like, journey through Spike's mind.

**Jenny:** Mmhmm.

**Kristin:** And that's where he is when he's saying that. And then he's talking about the spark. He's call—he's referring to his soul as the spark, to give us a little more time with Buffy not knowing. And he is just like, "I—there was no spark. And I knew that it wasn't going to fit. It wasn't going to fit if I didn't have this spark." And she's like, what in the motherfuck are you talking about? And he's like, "I can't say it with you looking at me." Which...personally—

**Jenny:** [sighing] Ooof.

**Kristin:** Shatters me. I mean, this whole fucking scene is really, really hard to watch. And he says, "I dreamed of killing you, but you make me weak." And you know, essentially, like, all I want is for you to, like, be okay. And when I think of anything bad happening to you, it destroys me. We get a little fucking Angel reference, love to hear it. "Angel should have warned me." And that is what does it for her.

**Jenny:** Yeah.

**Kristin:** As soon as he says "Angel should have warned me," she's like, what...this fucking guy. This is two for two. I've got two vampire boyfriends with souls? [Jenny snorts] What did I do to deserve such a thing? [laughs]

**Jenny:** Oh my god.

**Kristin:** Sorry, I just tried to give us a little lightness in this heavy stew. [Jenny laughs] So—okay, so we get to this line, Jenny, which I think, let's just spend a minute on, right?

**Jenny:** Mmhmm.

**Kristin:** He says, "I wanted to give you what you deserve and I got it." And a lot of you wrote in to us at the end of last season, because we were like, did they not tell James Marsters, what have you. And a lot of people were like, I've always read it like he wanted to go there to become more evil, but the demon that he went to

knew that what he truly wanted, even though he wasn't aware of it, was his soul. The reason that we didn't talk about it quite like that is because of this, essentially. That, like, he seems to use his own words to say, "I went there to get this because I knew you deserved somebody with a soul." But I guess you could read it either way, even still.

**Jenny:** It's so...complicated. Because a television show is linear, right? And this always felt, to me, like—reading it, like, flatly without, like, my interpretation of the performances. Just reading them from the screen—was always like, oh, he wants to get the chip out, he wants to be max evil Spike.

**Kristin:** Right.

**Jenny:** And then the demon was like, ha-ha-ha, I'm a demon, [both laugh] so I'm going to—mua-ha-ha!

**Kristin:** Right.

**Jenny:** Mischievously return your soul to your body. Now, on this watch through, and with the kind of input from people like those who wrote in to say, like, that Spike's conscious desire and Spike's subconscious desire were at odds. And like, deep down he wanted to be a better man, but like, his, you know, present consciousness—

**Kristin:** Right.

**Jenny:** Was unaware of that desire or unable to access it, right? I really like that interpretation best. But it does not dovetail quite so nicely—

**Kristin:** Yeah.

**Jenny:** With this text.

**Kristin:** Yeah.

**Jenny:** However, because of the beauty of the writing of this scene and the performance, I'm willing—

**Kristin:** Mmhmm.

**Jenny:** To let it go—

**Kristin:** Mmhmm.

**Jenny:** And hold two conflicting things in my mind at the same time.

**Kristin:** Yeah.

**Jenny:** Can I tell you, Kristin—

**Kristin:** Yes, please.

**Jenny:** That apparently, according to an interview that James gave, this scene was shot with somebody directing—I assume Doug. Joss watched it and was like, “This sucks.” And went to James and was like, “You were not directed properly.”

**Kristin:** Oh, wow.

**Jenny:** “We’re going to reshoot the entire scene.” Which is, like, at least another day’s worth of work, just for this—

**Kristin:** Wow.

**Jenny:** Scene. Which, from James telling it, sounds like is unheard of—

**Kristin:** Yeah.

**Jenny:** You know, budgetarily and time-wise.

**Kristin:** Yeah.

**Jenny:** They already, you know, were known to be a show that had a more demanding—

**Kristin:** Right.

**Jenny:** Shooting schedule than most.

**Kristin:** Huh.

**Jenny:** Right? But apparently, the first time around, James was act—like, was just like, going for it a lot harder.

**Kristin:** Mmm.



**Jenny:** And you know, we'll never see that, probably. But if this is what we get for an extra day's work, I think the subtlety and the complexity and the nuance that we get out of James' performance in this version of the scene is, like, you know, devastating.

**Kristin:** It's absolutely devastating. There's, like—even—watching it, it's devastating. When I'm, like, writing the words down on the page, it's devastating. As a person who is also very precious about things that I create, I, like, definitely understand—when you have something that is as important as what's happening in this scene and it doesn't feel like it is doing the thing you need it to. Like, I mean, I have a lot of room for understanding, like, fuck the budget. It has to be right. This is a massive scene. Massive. It is such a big deal, for so much, for everything that has come before and for a lot of things that will come after. This scene is incredibly important. And...you know, Buffy says out loud, "Your soul." And he—Spike is like, "It was a bit worse for lack of use. It's what you wanted, right?" And then he's sort of, like, giving a voice to the fact that there's—like, there's just all these voices in his head. There's him, there's it, the other, the thing beneath you—still here. That guy's still here. And—

**Jenny:** BY!

**Kristin:** [laughs] And he's saying, "They all—they all just tell me to go to hell." And I'm gonna play this sound clip. Because we've been talking about how powerful this scene is, and I think that we should just listen to this last bit with Buffy saying why.

[Clip from episode plays]

**Buffy:** Why? Why would you do—

**Spike:** Buffy, shame on you. Why does a man do what he mustn't? For her. To be *hers*. To be the kind of man who would nev— [pause] To be a kind of man. And she shall look on him with forgiveness...and everybody will forgive and love. He will be loved. So everything's okay, right? [sizzling sound] C-can we rest now? Buffy? Can we rest?

**Kristin:** Soo, yeah. An absolutely brilliantly stunning performance. A gutting scene to watch. We see—in case you don't remember and you didn't rewatch, we see Spike leaning his whole body on the crucifix or cross in the church.

**Jenny:** Mmhmm.

**Kristin:** And so there's just smoke coming off of his body, his burning body, as he's laying on this cross. And just saying, like, I need—I just need for—I need love. Is really, like, if you whittle it all down to its smallest core, it's just like, I need—I need to be loved. I need—I can't feel like this anymore and I don't wanna feel like this anymore. And it is...really upsetting. And Sarah Michelle Gellar, as always—as always, always, always—is also stunning, in a scene where she has, like, two lines. And she's just—

**Jenny:** Mmhmm.

**Kristin:** Taking this all in.

**Jenny:** Mmhmm.

**Kristin:** And moving through whatever she's moving through. Having experienced the trauma that she's experienced, but also, trying to—not trying to. But also inevitably holding that trauma in one hand with the fact that this is a person deeply suffering, deeply, deeply, deeply suffering. And that's where this is complex. Like, not to—not to hit it over the head too many times. But it's just like, it is complex. You cannot either/or this. It is not an either/or. It is very complicated and this scene is exactly that. And I think it is probably one of the more brilliant scenes in the series, in my opinion.

**Jenny:** [sighs] Yeah...you know...[Kristin laughs, Jenny sighs again, they both laugh] I'm just reading my notes over and over again and sighing heavily. For me, the line is, "They put the spark in me and now all it does is burn." [Kristin groans] How fucking dare you?

**Kristin:** Beautiful writing, too. Like, you have to give credit. 'Cause like, we talk about the performance and we've talked about the direction. But like, the written words are...it's like, fucking, Spike is finally a poet, here. This is fucking poetry, what he's saying, the way that these words are put together. In a horrible way, in a gutting way, but like, truly beautiful.

**Jenny:** Yeah. And it is so complex [groans] and difficult. I mean, we've seen them do a lot of things together. And...we've seen some real—some real fucking horrors.

**Kristin:** Yeah.

**Jenny:** You know? Something that I think is interesting is that in this episode, we see Buffy, you know, really speaking very clearly on her own behalf.

**Kristin:** Yeah.

**Jenny:** Right? And we see a lot of the posturing and the bullshit from Spike.

**Kristin:** Mmhmm.

**Jenny:** But now, we see, here in this final scene, that—for the first time—we are certain that now Spike is living with what he has done in a way that he has not had to previously and maybe more importantly—or maybe just as importantly—Buffy knows.

**Kristin:** Yeah.

**Jenny:** And I will be interested to see, again—

**Kristin:** Mmhmm.

**Jenny:** What we see in the episodes to come.

**Kristin:** I think, too, the, like—the vulnerability of Spike and the fact that, like, he likely has not felt this level of vulnerability since he was very, very small. You know, like, since he was, like, a kid. 'Cause like, what he says—that's a line for me, too, in this, is: "I can't say it while you're looking at me." You know? Is like, such a—it makes me wanna, like, weep just thinking about that line. Because it is such—it's a few fucking words but in those words is, like, this universe of explaining how vulnerable he fucking is. Like, he can't even be looked at when he talks about what he's experiencing, 'cause he is that upset and that exposed, I think, maybe, is the word. And—

**Jenny:** Mmhmm.

**Kristin:** Yeah. Yeah. It's a lot. And so, you know, we're only at the second episode. We've got 20 more, so I guess we'll see...

**Jenny:** Oof. Oof!

**Kristin:** What lies ahead. But you know, only one thing can take this very upsetting ship and turn it around, [Jenny gasps] to have a little bit of a good time with some shit that is not ensouled vampires burning on crosses. And that thing, Jenny, is the Sexual Tension Awards.

[SEXUAL TENSION AWARD jingle plays]

Sexual tension award!

**Jenny:** Yes, come sail with us on the open seas of the Sexual Tension Awards! Many a tempest, many a distant siren song calls to thee and says, cast...a vote for the noms we have slotted. Let me tell you about our noms this week. [laughs]

**Kristin:** Please.

**Jenny:** Well! In your first slot. [Kristin laughs] Our noms...ugh. Come for the food, stay for the terrible flirting! [Kristin laughs] It's Xander and Nancy. Question mark, question mark, question mark, question mark, question mark. In slot numero dos, well, who are these noms? They've been here before, I'm sure they'll be here again. A forbidden love that dare not speak its name aloud. It's Xander and Spike!

**Kristin:** I mean, they really—they're really competing in this episode for a win. I'm just gonna say it.

**Jenny:** Yeah. Yeah. They want that victory. In slot number three, sometimes two entities share a magnetic attraction that is undeniable. They simply can't stay away from one another, and it is such with this pair of nominees. It's Buffy...and the phrase "from beneath you, it devours." FBYID!

**Kristin:** I'm so thrilled that it got an acronym so that I can fit it inside of the Twitter poll. [Jenny laughs] It's really working out for me. [laughs]

**Jenny:** And in the fourth slot, another human individual and sort of concept or idea coupling.

**Kristin:** Mmhmm.

**Jenny:** The passion here, too, is...

**Kristin:** Hot!

**Jenny:** Flammable to say the least.

**Kristin:** Mmhmm.

**Jenny:** It's Dawn and Spike's imminent death by immolation.

**Kristin:** [laughs] I'll try to figure out how to fit that into, like, seven characters—

**Jenny:** Yeah. Yeah, yeah.

**Kristin:** Before this post goes live. [both laugh]

**Jenny:** Please! Oh, god, we can't do it without you. We need to hear from you. We need you to make your voice heard in our democracy. Please cast your Sexual Tension Award vote in our Twitter poll. Find us @BufferingCast. The poll will be live from today—the airing of this episode—for one entire week. So please, let us know whose tension you fancy. [Kristin laughs]

[SEXUAL TENSION AWARD jingle plays]  
Sexual tension award!

**Kristin:** Alright, well. You know, we started with a worm and some chuckles, and we ended with a lot of heavy shit. So we know we're in the right place. We are here, we are watching the show *Buffy the Vampire Slayer*, together, with you. And hey, the next time we have a conversation, it's gonna be live in real time. And Jenny, you're gonna be sitting—

**Jenny:** [simultaneously] Oh my god.

**Kristin:** Right next to me instead of through the screen.

**Jenny:** Ahhhhh!

**Kristin:** It's gonna be so weird to not be looking at you while I talk.

**Jenny:** I—yeah. Could we set things up in some way where we can [both laughing] stare deep into one another's eyes? Wait, could I actually Zoom you from the other room?

**Kristin:** [simultaneously] It's like—it's two live streams. One is just me and one is just you—

**Jenny:** Yeah.

**Kristin:** But we're actually in the same room, across from each other.

**Jenny:** Choose your fighter.

**Kristin:** [laughs] Yeah. If you are just hearing this for the first time, I'm not sure where you've been. But on November 13th, and available On Demand for seven days after, Jenny and I are recording live. We're recording the next episode, Same Time, Same Place, because we'll be in the same place at the same time. [sings jaunty tune]

**Jenny:** [pause] Honk!

**Kristin:** [laughs] Thank you. I was like, do I not get my supporting honk here? [both laugh] So yeah, anyway. I think that's an episode. I think we did it. And like I mentioned already, we'll have our re-airing of the conversation with Jess Clark and Alba. And then we'll be back with Same Time, Same Place. Onwards and downwards we go, through Season 7.

**Jenny:** Wow.

**Kristin:** From beneath us...

**Jenny:** Well.

**Kristin:** It devours.

**Jenny:** From beneath you, devouring, I'm Jenny Owen Youngs! And when I'm not making this podcast with Kristin, I'm making a lot of music, if you can believe it. In fact, just last week, I released a new original little—sweet little holiday song called Fireside. You can find that streaming everywhere, and on this very day, the day this episode is released, my band, L.A. Exes, have also released a holiday bop!

**Kristin:** Ugh. It's what I've needed.

**Jenny:** [simultaneously] Called My Favorite Time of Year.

**Kristin:** Yes.

**Jenny:** So please, feel free to check those out. Also, my last release, Echo Mountain, has just come out on clear and also gold dust vinyl.

**Kristin:** Oooh.

**Jenny:** So.

**Kristin:** Wow.

**Jenny:** That's happening. And you can hear more of my speaking voice over on my other podcast that I make with my friend, Helen Zaltzman, called VMI Pod.

**Kristin:** Hell yeah. I can't wait to get two of those records so that I can look at one through the other. [both laugh]

**Jenny:** That's how you get the secret message. [Kristin laughs] That's how you decode the location of my treasure!

**Kristin:** [laughs] From beneath you, when I'm not devouring, I am helping LGBTQ communities. You can learn about the work that I do with workplaces—specifically, I've been doing a lot of talks at workplaces recently. My favorite, and I'm sure I've mentioned it, but my favorite, favorite, favorite thing that's happening more and more is that parent—the parent ERG of a workplace is getting together with the LGBTQ ERG. And it brings together a large amount of the workplace, and then we talk about how to be a great parent and ally to LGBTQ people. It's beautiful and brilliant, and I love when large companies put their money to causes like that. It is amazing and it makes for a better world. So anyway, you can read about the work that I do at [kristinnoeline.com](http://kristinnoeline.com). My middle name is Noeline. It is not Kristin Online. [Jenny laughs] K-R-I-S-T-I-N N-O-E-L-I-N-E. You can use that spelling to also find me on Twitter and on Instagram. And you know, you can also follow us as a team, as a duo. But where? From beneath you?

**Jenny:** Buffering the Vampire Slayer is on Twitter, Facebook and Instagram @BufferingCast. And you can drop us an email at [bufferingthevampireslayer@gmail.com](mailto:bufferingthevampireslayer@gmail.com).

**Kristin:** You can support the work that we do by joining our Patreon family. We have a lot of things happening over there, including but not limited to a brand new installation of Feels Like the First Time with me and Jenny, Jenny showing me Firefly, the television series—

**Jenny:** Wow.

**Kristin:** For the first time. So...

**Jenny:** Incredible. You're welcome.

**Kristin:** You can learn more about that and all the things we do on our website, [Bufferingthevampireslayer.com](http://Bufferingthevampireslayer.com). If you wanna join us on Patreon, just click on Patreon. If you want to shop for things in our store, you can do that. Just click on

Shop. It's pretty straightforward. And if you wanna rate and review us, you can do that too.

**Jenny:** This episode was produced by Kristin Russo, Jenny Owen Youngs, and Alba Daza, with support from our consultant, Mackenzie MacDade. And it was edited by John Mark Nelson. And Kristin, and everyone...till next time...

**Both:** Awwwwwoooooooooooooooooo!

**Jenny:** Yeah!

[Jenny Owen Youngs performing "Beneath You" off the album "Songs from Season Seven" by Buffering the Vampire Slayer]

Something's coming  
Something bad  
Say goodbye to  
The life you had

From beneath you it devours  
Make the big bads run and cower  
Could be days or could be hours  
From beneath you it devours

Someone's poison  
In the well  
Girls and boys  
We're all going to hell

From beneath you it devours  
Running on unholy power  
Any minute, any hour  
From beneath you it devours

Where oh where does the monster reside?  
Where can you knock on his door?  
Way down deep baby down inside  
Of the earth's molten core

From beneath you it devours  
Running on unholy power  
Any minute, any hour



From beneath you it devours