

Buffering the Vampire Slayer  
Episode 6.19: Seeing Red

[CHIME]

**Jenny:** Hey, everybody! [fake laughs]

**Kristin:** Hey, you waited for us! You waited and we're here.

**Jenny:** We just had to make a quick stop. To create four episodes—

**Kristin:** Brief—

**Jenny:** For this one episode of television.

**Kristin:** Yep, yep. Just a quick four.

**Jenny:** A little detour.

**Kristin:** [simultaneously] Just a nice, tidy little four. But we're here with the first, which is us, me and Jenny Owen Youngs, talking about the episode of television called Seeing Red. And before we get there, we have just a couple of things to talk to you about. One is that we know that several of you are waiting for us to announce the live show that we said we were going to announce on the fourth, but then we delayed this episode and now we're here. And we're waiting. We're waiting. 'Cause if you live here in the world with us, you know that—

**Jenny:** Things are weird!

**Kristin:** Things are fucking—things are not great, right now, in the gathering of large crowds. You know, that's seeming a little tricky and a little complicated and probably not super safe at present. So our hope is to gather together with you this fall. But we need a little more time to see what's happening, to see what people are saying, to see what is safe to keep you safe, to keep us safe, et cetera. So please, Philadelphia and adjacent cities, hang tight. Know that all we want is to gather with you, but we will not do that if it is unsafe. So just hang tight. Just hang the fuck tight with us, okay?!

**Jenny:** Wow.

**Kristin:** Okay!

**Jenny:** Wow. Now, onto more pressing matters. [clears throat] Here today with your results of the Entropy Sexual Tension Awards poll. Kristin, this isn't just any old STA poll, is it?

**Kristin:** It's not. It's sort of like the fates aligned because they knew that something miraculous needed to happen in the Sexual Tension Award poll for Entropy. I posted the episode and all social content for that episode in the parking lot of a Dunkin Donuts. [Jenny snorts] So it was—you know, I just—I just—a couple of things went a little wonky. And one of those things was that—

**Jenny:** Mmm.

**Kristin:** I posted the Sexual Tension Award poll for Entropy for one day, not for seven. And the people revolted!

**Jenny:** People didn't like that.

**Kristin:** They were so mad. And so I posted a—

**Jenny:** They need time to deliberate.

**Kristin:** Right. So I posted a second poll and I specifically said, scout's fucking honor, don't vote again.

**Jenny:** However. [laughs]

**Kristin:** [simultaneously] Normally, we get about 800 or so votes in the poll. We had a total—in these two polls combined—of 1300 votes. So I'm...

**Jenny:** Mmm.

**Kristin:** [simultaneously] Mmm. Yeah—

**Jenny:** [doubtfully] Mmm.

**Kristin:** The science and math is a little off here. But what I will say is that today—this morning, Jenny, I sat here with my fucking abacus. Just, like, clickety-clacking away—

**Jenny:** [simultaneously] Yes! Click, click, click.

**Kristin:** And I added up all the things and I divided 'em and I got percentages and all this stuff. And this is the true results from those 1300 votes. This is accurate. I added them all together, I did the math.

**Jenny:** Mmhmm, mmhmm.

**Kristin:** And so this is the results of these two polls. There may be double voting, but I think that it was kismet. I think it was fate.

**Jenny:** Alright! In fourth place. The two noms that landed in this—the lowest of slots with 14% of the vote. It's Alternate Universe Spike and Anya. Banging away in a reality parallel to ours, but not overlapping. Okay.

**Kristin:** [laughs] Yeah, nobody wanted it. Nobody—I don't know why. It sounds—

**Jenny:** They were like, no thanks. No thank you.

**Kristin:** No thank you.

**Jenny:** In the third slot, we have the noms of Andrew and Spike, looking cool!

**Kristin:** Mmhmm.

**Jenny:** With 18% of the vote.

**Kristin:** Mmhmm.

**Jenny:** Reading these back, I'm like, yeah, these are fairly lackluster compared...to what's on the top half of these poll results. Kristin, it is a tie—

**Kristin:** Mmhmm.

**Jenny:** For first place—

**Kristin:** Mmhmm.

**Jenny:** Between Willow and Tara, and Spike and Anya before they did it. Back in the good old days when it was all tension and no sex. [both laugh]

**Kristin:** Okay. The—kind of the last thing that we have to say here is that—you may have heard us saying we have four episodes, but two of them hit your ears today. And that is because we have a very, very important and wonderful

conversation with me and Alba and Jess Clark, who you may remember from our episode on Dead Things. Jess Clark is a prevention manager at the Solace Crisis Treatment Center, which is a rape crisis center in Santa Fe, New Mexico. He's been doing sexual violence prevention for a decade, and he is incredible. And so what we've done in this little duo of episodes today is we've taken the nuanced, complex, and very important conversation that we feel is required to talk about the bathroom scene in this episode and put it in its own episode, giving it a bunch of space, giving it an expert, giving it multiple voices and perspectives. And also, with the intentionality of keeping this episode as safe as possible for those who do not want to go into that conversation in a deeper way. So today, in the main feed, the one you're listening to—hi, here we are, in this episode. And then in the show notes, there's a link to listen to the conversation that I had with Alba and with Jess. And that episode will actually be re-airing in the main feed at the end of this season. So just in case you didn't hear it on the Patreon feed, you can hear it in the main feed at the end of this season.

**Jenny:** Indeed. And just a brief content warning up here at the top as well, this episode contains discussions of gun violence and sexual violence. As Kristin mentioned, we do not speak a ton about the bathroom scene in this episode, but we have also added timestamps in the show notes if you would like to skip our conversation on that scene entirely.

**Kristin:** Alright, well, let's get into this episode, because once we get into it, Jenny, it means we're gonna get out of it and we did it. Like, we—

**Jenny:** The sooner we start, the sooner it's over. [laughs]

**Kristin:** Yeah. Listen, and if you're like, do I even wanna keep listening to this episode? I will say, before we jump into it, that I think the structure that we chose allowed, somehow, for this to be perhaps one of my favorite episodes of ours that exists. [Jenny snorts] It's a good time! Somehow, somehow, it's a good time.

**Jenny:** Mmhmm!

**Kristin:** So, you know—

**Jenny:** Kristin sings at me a lot.

**Kristin:** I sing Jenny's own music to her. So, you know. It's a good time.

**Jenny:** Yeah... [laughs]

**Kristin:** Anyway. Let's go.

[Buffering theme plays]

[long pause; Kristin laughs]

**Kristin:** I'm sorry. [Jenny sighs] I want—I want—I want the—before Jenny says hello, to include me laughing and a beat of silence. Because what I witnessed was just you staring into the middle distance, and then looking at me like, what am I supposed to do right now? [laughs]

**Jenny:** [dejectedly] Hello. [Kristin laughs] And welcome. [Kristin sings tune in background] 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, even this one, in tandem with our arch nemesis-sis-ses!

**Kristin:** [gasps] Oh my god!

**Jenny:** What better occasion—[Kristin laughs] I'm looking for any levity I can find right now, so I'm getting in on the feud!

**Kristin:** Yes!

**Jenny:** Angel On Top can suck it! [Kristin laughs] I'm Jenny Owen Youngs.

**Kristin:** And I'm Kristin Russo. And don't we wish that many years ago, we had written the intro to say, a podcast where we'll be watching and discussing every episode but one, [laughing] of Buffy the Vampire Slayer, but we didn't. And this week, we are talking about Season 6, Episode 19, Seeing Red. You should stay tuned at the end of this podcast every other week for an original song, written by Jenny, and this week we've got something fucking special for you. We might as well—[unintelligible] we became nemesis-ses with Angel On Top, so there's some levity. Why don't we tell them about what's gonna await them at the end of this episode, Jenny?

**Jenny:** Well! This week, Kristin had a good idea—

**Kristin:** Thank you.

**Jenny:** For once! And—

**Kristin:** [laughs] Wow.

**Jenny:** This week's song comes from the POV of first-time in the Buffering musical verse, Anya!

**Kristin:** Anya!

**Jenny:** As performed by Sam Barbera of L.A. Exes and Beginners fame.

**Kristin:** Yes, I asked Jenny if she could ask the member of L.A. Exes who was "the blonde one who looked like a good time" to do the voice of Anya. And—

**Jenny:** Spot the lie.

**Kristin:** Yeah, no lies detected. She is singing Anya, she is our voice of Anya. And the song fucking rules. We can—[Jenny snorts and laughs] well, it does! It's so good! I can say that. I did not—I neither wrote—

**Jenny:** Mmm.

**Kristin:** Nor performed it, so I get to say that it rules. And we can talk a little bit more when we get to Anya's scene, maybe, about what we kind of brewed up for this week's song.

**Jenny:** In...deed. Now, Seeing Red [groans quietly] was written by the forever cursed Steven S. DeKnight and directed by—a pox upon his house!—Michael Gershman. [Kristin laughs] It originally aired upon May 7th, 2002.

**Kristin:** Yes, and this is actually the last episode of Buffy the Vampire Slayer ever written by Steven S. DeKnight. Did you know that?

**Jenny:** Yeah, I can see why!

**Kristin:** Yeah, me too!

**Jenny:** I can see why!

**Kristin:** Get the hell outta here, man!

**Jenny:** Sir, see yourself out.

**Kristin:** It's actually—we'll get into it. Let me just tell you what episode this is, in case you were wondering. This is the one, according to IMDB, where Warren

acquires a pair of demonic orbs that imbue him with strength and invulnerability, and he faces off with Buffy but loses. He comes back with a gun and shoots both Buffy and Tara. Um. Yeah, this is the one where, like, a whole bunch of really bad shit happens. Though what I was gonna say a moment ago is that in our episode on Entropy, Ira said, "you know, I know it's, like, a hot take, but I actually like Seeing Red minus a couple of things." And when I watched the episode, I was like, you know, Ira, as usual, is not wrong. [Jenny laughs] There's a lot of really—there's a lot of really good shit in this episode. And in case you skipped the intro and you didn't see how we're treating this episode, it's actually one of four episodes. But today you will be getting two, and the second episode is live right now in the Patreon feed. And in that episode, we go in depth on the bathroom scene that happens between Buffy and Spike. Because we wanted to make this space one where we will certainly still be discussing some of what occurs between the two of them, but keep it as safe as possible for people who don't want to go in depth into that scene. So if you want more and if you are someone who is able to and interested in hearing a deeper conversation on Spike and Buffy, both here and forward in the series, it will be a spoiler full conversation and it will go more in depth on that scene. So anyhow. We should probably start at the beginning.

**Jenny:** Previously on Buffy the Vampire Slayer, relationship drama! [Kristin laughs] Ooh-ooh-ooh! Just trying to have some fun in this episode! [laughs]

**Kristin:** Yes, we've got an "I don't love you." We've got a "can you be kissing me now?" We've got Spike and Anya on the Magic Box table.

**Jenny:** Nice.

**Kristin:** We got Xander—listen. A fair warning to any of you who thought perhaps I was turning a corner with Xander. I have done a full about-face and I fucking—[Jenny laughs] I am, like, so—

**Jenny:** [simultaneously] You're so mad?

**Kristin:** I am more upset with Xander now than ever before. Yes.

**Jenny:** Mmm!

**Kristin:** I only—it came to mind 'cause in the Previously On, we get him saying to Anya in Entropy, "So you go out and bang the first body you can find." Literally, fuck you! Fuck you, Xander. [Jenny tsks repeatedly] Previously on Buffy the Vampire Slayer, fuck you, Xander. [both laugh] So, you wanna go get naked with some ladies?

**Jenny:** Interior, witch den. Clothes, strewn everywhere, having hastily been removed and tossed—

**Kristin:** Yes!

**Jenny:** In a flurry of vending-machine movement and levitalingus.

**Kristin:** [laughs victoriously] Willow makes a comment about how she forgot how good it feels to be together, quote, “without the magic.” Now, she is, of course, in-universe, referring to the fact that she was using magic in ways that were unhealthy for her the last time her and Tara were together. But what I love about this is it’s also like, hey, every other time we fucked, it’s been a magical metaphor. And now, guess what? We’re just fucking.

**Jenny:** But also, does that mean that they’ve previously been having magically enhanced sex?

**Kristin:** Well, I think that—in universe, I don’t think that they were only having magically enhanced sex. But I do think that Willow’s line is rooted from a place where, like—well. I don’t know, actually. Because maybe it was always magically enhanced [Jenny laughs] but maybe it only became unhealthy later on. Like, the magic—

**Jenny:** Mmm.

**Kristin:** You know, you’ve been here with us for this journey. So you’re aware that our lack of ability to draw a line through the magic metaphor is not our fault. [laughs]

**Jenny:** No, no, no, no.

**Kristin:** It’s kind of a mess. But regardless, putting a fine point on the fact that these two ladies are fucking. They are fucking and fucking and fucking, and there is no metaphor here. There is no working around it. There’s no magical orgasms. There’s no fucking—floating a rose. There’s no vending machine. This is just two bodies, smashing up against each other. So, hell yeah.

**Jenny:** Good lord.

**Kristin:** Listen.



**Jenny:** Uh—

**Kristin:** This is the only time I'll get it. So I'm going hard, Jenny. [laughs]

**Jenny:** I know, I know, I know, I know. And congrats.

**Kristin:** Thank you.

**Jenny:** Congrats to Willow and Tara and Kristin. [Kristin laughs] So...now, here, post-coitus. Tara and Willow are finally in a place where Willow feels like she can bring up the fact that she feels like something...[Kristin laughs] might be going on...with Spike and Buffy.

**Kristin:** There seems like there might be a connection between Spike and Buffy.

**Jenny:** Are you telling me there's a connection [both laugh] between Spike and Buffy?

**Kristin:** Maybe they're roommates. [laughs]

**Jenny:** [gasps] They were roommates.

**Kristin:** Yeah. Tara's like, I'm done keeping this fucking secret. They're sleeping together. And Willow bursts out laughing, which is kind of delightful. But then—

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

**Kristin:** Tara—Tara, again—like, you'll hear tomorrow in our conversation with Amber Benson. We talked to her about the fact that Tara is, like, the sort of wise centerpiece of the Scoobies at this point. And she is here in this conversation as well. You know, she's like, "I think Buffy didn't tell you because she was worried about the look on your face, which is kind of the look that you have now." And Willow is—

**Jenny:** Mmhmm!

**Kristin:** But Willow also clarifies and says, like, "No, I'm actually just trying to understand." To which Tara says, "So is she." Very wise.

**Jenny:** Oh my god.

**Kristin:** Very wise!

**Jenny:** Look, I feel like you're glossing over the most important part of what's happening.

**Kristin:** Naked. Ladies?

**Jenny:** No, no, no.

**Kristin:** In bed?

**Jenny:** Post-naked—

**Kristin:** Okay. [laughs]

**Jenny:** Post-naked. You know, they're talking about, oh, did Buffy come home last night? [babbles] In order to check, Willow has to get dressed, and what she puts on—

**Kristin:** Oh.

**Jenny:** Is an oversized jersey-style football T-shirt.

**Kristin:** Listen—

**Jenny:** In her last great lesbian hoorah, for the foreseeable future. [both laugh]

**Kristin:** The sex was so good that she got gayer, is how I would choose to read this outfit. [both laugh]

**Jenny:** Yeah. It's weird, I almost didn't recognize her 'cause she's not wearing, like, a peasant blouse. [Kristin laughs] Or you know, something else. Can you even do a—[gasps] maybe because she's not doing spells anymore, she doesn't need to wear Renaissance Faire clothes anymore.

**Kristin:** Perhaps, yes. Or the writers just, like, picked up the latest issue of, like, Go Magazine in a New York City lesbian bar. And they were like, oh, check it out! Like, lesbians also wear football jerseys, in addition to Ren Faire [laughs] outfits.

**Jenny:** Mmm.

**Kristin:** You know. One thing that I wanna say before she is putting this football jersey on and going into the hallway—is just that the last thing that Willow says in

the room is, "Buffy probably really needs someone to talk to." Which I think is important, because we see how Xander...[laughs, takes deep breath]

**Jenny:** Oof.

**Kristin:** Has already responded to this and will continue to respond throughout this episode. And so, just want to underline that, like, Willow is here in this moment and really her first response is—after being like, "Buh-wha?!"—is to be like, okay. Like, this—Buffy really probably needs a friend, so let me go be that friend for her.

**Jenny:** In a football jersey. Okay.

**Kristin:** [laughs] Okay.

**Jenny:** So...Buffy's bed is still made! She hasn't slept in it. And what pitter-patter should enter the hall but the tiny little hooves of Dawn.

**Kristin:** Aw, little Limited Too-clad Dawn.

**Jenny:** Mmhmm. Mmhmm!

**Kristin:** Her little, like—her little sweats, her little tank top. She comes out.

**Jenny:** Dawn all, "Obviously Buffy and Spike have been sleeping together." [both laugh]

**Kristin:** Yeah.

**Jenny:** Willow, desperately trying to keep pace. "No, I know, I totally knew that before three minutes ago. Absolutely, 100%, for sure."

**Kristin:** Yeah, and they have, like, a brief exchange here where Dawn is sort of saying, like, "I—everything feels like a mess." And Willow is responding to that by just being like, "Listen. When people have feelings for each other that are, like, this deep, things can get really complicated." And that's, like, a theme throughout the episode with Dawn. Like, she's just like—and with Spike, like, "are you gonna leave again?" She's just had this happen. She's had this happen with Riley, she's had this happen with Tara. Like, not to forget that Dawn is, you know, 15 years old and her parental units are also in their early 20s. So there's, like, a pretty—

**Jenny:** Mmm. Yeah.

**Kristin:** A pretty fast revolving door and, like, [Jenny laughs] heightened emotional responses surrounding Dawn that she's just trying to keep up with.

**Jenny:** Okay. So, listen. [laughs] Tara comes, interrupting this conversation, from about three feet away, being like, "What?! Did someone say—what?!" [Kristin laughs] Ma'am. Ma'am, you obviously could hear from three feet away. Also, you know that Dawn—you know Dawn's voice.

**Kristin:** Right.

**Jenny:** Why are you coming out into the hallway, in a *sheet*? I mean—

**Kristin:** I mean, she's wrapped up so tightly, like a little fucking...

**Jenny:** [high-pitched] Yeah...

**Kristin:** [simultaneously] Snug, you know?

**Jenny:** [high-pitched] It's just like...you know...

**Kristin:** [simultaneously] She probably did on purpose.

**Jenny:** [high-pitched] I mean...

**Kristin:** She probably knew that Dawn would respond how Dawn responds. [Jenny snorts] Even though she pretends to be like, "oh dear me, I guess it's time to put some clothes on."

**Jenny:** [laughing] Yeah!

**Kristin:** The response that Dawn Summers has to this moment is one of my favorite things in the whole television series. So let us—let us just hear Dawn respond to the moment she realizes that these queer ladies have been fucking again.

[Clip from episode plays]

**Tara:** Oh, hey.

**Dawn:** [shocked] You and—?

**Tara:** That's my cue to go put some clothes on.

**Dawn:** No! No, no, no. I'm totally not here. You guys—you do whatever you want. I'll go watch TV. Downstairs, really loud, in the basement, where I can't hear anything! [squeals] Oh my god! I love you guys! [squeals]

**Jenny:** Dawn says, please go have loud, gay sex. [Kristin laughs] Wherever you want, for however long you need. I will be blasting Pokemon, the cartoon series, on the TV.

**Kristin:** You—[laughs]

**Jenny:** I'll be blasting...Clarissa Explain—what were young people watch—what were 15—oh yeah, she's like 15. What's she watching? Power Rangers?

**Kristin:** I was watching the Power Rangers at 15.

**Jenny:** Yeah, okay.

**Kristin:** But like, ironically. You know, like—

**Jenny:** Of course.

**Kristin:** I mean, I loved it, but I was like, yeah, love the—I—I think I've already said this on the podcast. But I was actually watching the Power Rangers at age 15 'cause I had a crush on a girl named Carrie and she loved the Power Rangers. And even at that young age of 15, I knew. [Jenny laughs] The way in is start watching what they're watching.

**Jenny:** Mmm, mmhmm.

**Kristin:** Which actually will come up again in this episode, 'cause there's an Azure Ray song in here—

**Jenny:** Mmm.

**Kristin:** And let me tell you that one Kristin Russo started listening to Azure Ray when she found out that one Jenny Owen Youngs liked Azure Ray. Wanted to have something to talk about, so.

**Jenny:** Azure Ray rips.

**Kristin:** A tactic at age 15, a tactic at age 29.

**Jenny:** An eternal tactic.

**Kristin:** Yeah, timeless. So.

**Jenny:** Okay.

**Kristin:** You wanna go to the lair? Oh my god, this is...

**Jenny:** She trots into this nerd lair. She is poking around, she's sniffing things out. She comes upon a Vampirella figurine that repulses her. I think. This is, I mean, very on-brand for the idiots.

**Kristin:** Mmhmm.

**Jenny:** Also just fun 'cause, you know, it's Vampirella. It's not some other—it's not some non-vampiric...

**Kristin:** Right, right.

**Jenny:** Comic book lady with ample endowments—

**Kristin:** Mmhmm.

**Jenny:** Scantily covered.

**Kristin:** Vampirella, although scantily clad in a way that I also find to be upsetting, just like Buffy, seems like she's got some fucking muscles. You know what I mean?

**Jenny:** Seems like she—uh, a good time!

**Kristin:** She is proportionate in a way that Barbie is not, I will say that.

**Jenny:** Mmhmm.

**Kristin:** You know, she's got—she's got some strong leg muscles. She can kick your ass, at the very least. [Jenny laughs] Anyway. Yeah, Buffy's in this lair. She, like, basically is there to scoop up some papers. There's really no other purpose for this scene, apart from that.

**Jenny:** Y'all.

**Kristin:** And then, the bonkers, banana town—

**Jenny:** Whoa.

**Kristin:** Saw—like, rotating saw—

**Jenny:** [simultaneously] Whoa, whoa, whoa.

**Kristin:** Okay.

**Jenny:** She comes upon a whiteboard in her search and it says, “Too late!” She wisely says to herself, “Well, that can’t be good.” [both laugh] Which is great. Then buzz saws descend. Buzz saws come through the whiteboard—nice touch, boys.

**Kristin:** It is, yeah.

**Jenny:** It’s a whole thing. But she, like—first, she ducks under the buzz saws very easily. Right? But then, she’s surrounded by buzz saws that are all the same height as the one she just ducked under. But this time, she has to do a wild, like, mid-air kick-flip thing to get out. She could have just stopped, dropped, and rolled her way to safety.

**Kristin:** Yeah, she probably coulda army-crawled out of there.

**Jenny:** But—

**Kristin:** Yeah.

**Jenny:** But it looked great.

**Kristin:** Did it?

**Jenny:** And she’s okay.

**Kristin:** It was okay.

**Jenny:** Well...[laughs]

**Kristin:** It looked a little silly. But I’ll take it.

**Jenny:** Okay, it looked pretty silly. But I’m trying to be...nice. [laughs]

**Kristin:** I also just came off of the next episode of Angel On Top, where Vincent Kartheiser is now around. And there's, like—

**Jenny:** Oh, god.

**Kristin:** Four hours of slow-mo in a 45-minute television show, all at the top.

**Jenny:** Incredible how they fit four hours into that 45 minutes.

**Kristin:** I know. But—

**Jenny:** But Vincent Kartheiser finds a way. [both laugh]

**Kristin:** But—it's all—like, to me, watching this right after that, I'm like, was this some kind of competition between these two shows of like, who's gonna do the fanciest fucking fight stunts? Like—

**Jenny:** Ha-ha!

**Kristin:** Oh yeah, well, we've got buzz saws over here. [laughs]

**Jenny:** Yeah.

**Kristin:** But it is—it's fun. I mean, quite an interesting plan on the Trio's part, because I think the thing that activated it was her tipping the whiteboard to read it? [laughing] Which like, just seems...it just seems like maybe not like it would happen. You know? Like, lucky for them, she tipped the whiteboard. Anyway. We go to the credits.

**Jenny:** We do.

**Kristin:** You wanna talk about who's in the credits?

**Jenny:** Well, Tara's in the credits and I can't decide if I think it's nice or fucking rude!

**Kristin:** I think it's fucking rude. That's the—I've come out on the side of it's fucking rude. Because—and I'll tell you why, this is why. Because at first, I read something that said it was like a gift to Amber, seeing as how she is killed at the end of this episode. And like, I have a little room for that, but not a lot, given all that we will talk about, surrounding Tara's death here. But then I also read that Joss Whedon had always wanted to put a main character—



**Jenny:** Mmhmm.

**Kristin:** In the credits on the same episode that he killed them.

**Jenny:** Yep.

**Kristin:** So where I had the smallest little inch of space for it, that door—

**Jenny:** [laughs] Then it was gone.

**Kristin:** [simultaneously] Slammed the fuck shut, yeah.

**Jenny:** Yeah.

**Kristin:** No thank you. No thank you. Like, fuck you—she should have been in the fucking credits a million years ago.

**Jenny:** Yes.

**Kristin:** A *million* years ago. The fact that she was not in the credits is an insult and it's upsetting. She should have been there and, like, mm, too little, too late is how I feel. And I'm not Amber Benson, so like, I'm happy if Amber Benson is happy about that credit placement. But other than that, everyone can literally go fuck off. That's kinda how I feel about a lot of things in this episode, so if you don't like me swearing, maybe skip it. [laughs]

**Jenny:** Mmm. [laughs] Okay, so. Do Willow and Tara—do the newly reunited Willow and Tara, happy as we are to see them back together, need to make out forever, in front of their friend and her sister?

**Kristin:** Yes. [laughs] They do.

**Jenny:** Okay.

**Kristin:** I mean—

**Jenny:** Cool.

**Kristin:** So, I think—I take—I will answer that in two forms. One is like, yeah, they do. Like, they're having a good time and they're the only—

**Jenny:** Gotta get it while you can.

**Kristin:** Gotta get it while you—yeah, well, and that's point two, is that like, I think given all we know about, like, how much pushback there was—

**Jenny:** Mmhmm.

**Kristin:** From like, standards of practice and the network and whatever. I feel like the amount of making out and sex and all that stuff that happens in this episode is, like, also a direct response to that. You know?

**Jenny:** Yeah.

**Kristin:** Like, that they're just—

**Jenny:** I'm just thinking about, like, the act of making out with someone, like, five feet away from my friends in, like, daylight—

**Kristin:** Yes.

**Jenny:** When I'm sober. Blegh!

**Kristin:** I could not and would not. But I have space for these two to make out. Buffy is sort of, like, half paying attention and Dawn is simply delighted.

**Jenny:** Yeah, yeah.

**Kristin:** So it seems like nobody cares in a negative way. [laughs] So, um. Buffy is basically, like, realizing in this scene that there is—they're all realizing that, like, they are the team now. You know? She's like, "Is there anything we can do to fast-forward? We need to give Xander time." Dawn is like, "What about Spike and, like, demon bars?" And Buffy's like, "Spike's not part of the team."

**Jenny:** Mmhmm.

**Kristin:** Anya, guessing she's not feeling very research-y. Like—

**Jenny:** Mmhmm.

**Kristin:** No one else is available to help them with this. And this is also the moment when Dawn says, like, "Oh, so Spike's not gonna be coming around anymore?"

**Jenny:** Oh, no!

**Kristin:** Oh, no. Luckily, just when we're feeling a little glum, we get what I think is Jenny's favorite scene of the episode. We go to a random bar where Christine, played by Amy Hathaway, who is many a thing—you probably recognize this actress—

**Jenny:** Mmm.

**Kristin:** Is sitting there. She's feeling very upset.

**Jenny:** Okay, so. Anya is...hanging out at a bar with this lady, whose husband just cheated on her with her sister. And she says some wholly unnecessary, unwelcome things—

**Kristin:** [simultaneously] Wholly unnecessary.

**Jenny:** About her sister.

**Kristin:** Mmhmm.

**Jenny:** But whipping past that to Anya time. Anya's having a hard time keeping herself focused on her job, it turns out. Because when this lady starts going off about her specifics, Anya cannot help but join in and enumerate her many dissatisfactions and complaints and sorrows about her situation. And it is...great.

**Kristin:** [laughs] It's pretty funny.

**Jenny:** She also has a little bit—[laughs] she also has a little bit more sympathy for the dude in this situation. Because she says—

**Kristin:** Mmhmm.

**Jenny:** "Well. Intimate, sweaty relations with the wrong person just seem like a good idea at the time, sometimes." [both laugh] You know? I—this is Anya's only scene in this episode, except in a minute when she's just, like, feather dusting or whatever.

**Kristin:** Right.

**Jenny:** But it is...so great.

**Kristin:** Yeah. Emma Caulfield. I mean, not enough can be said about Emma Caulfield. She's just—she's phenomenal. She's incredible being completely devastated. She's incredible being furious and vengeance-y. She's just—

**Jenny:** Yeah.

**Kristin:** Like, give her any task and she can lift it so well. And yeah, I mean, Christine...uh, like you said. Pulling some fatphobia, calling her sister ugly. Like, some bullshit from Christine. [laughing] But Christine then gets, like, increasingly confused about what the fuck is happening in this conversation. Because—

**Jenny:** Mmhmm.

**Kristin:** Anya refers to her—like, she's like, "blah-blah-blah. And then he's like, da-da-da-da-da, *Anya*." [laughing] And Christine, at the bar, is like, "Who's Anya?" [both laugh] So let's, like—let's give Emma Caulfield a little space in this episode, play a little sound clip of her sort of partially—partially talking to Christine and mostly just talking to herself and us?

[Clip from episode plays]

**Anya:** And then you get all excited with the tingly anticipation, but wait! Not so fast. There's the apocalypse, and the back from the grave, and the blah blah blah blah, and by the time you're finally standing there in that beautifully expensive white dress you've dreamed about ever since you became human, he gets all heebie-jeebie and decides, "you know, I'd rather just go steady."

**Christine:** Men suck.

**Jenny:** When you're finally standing there in that beautiful, expensive white dress you've dreamed about ever since you became human! [Kristin laughs] Urgh!

**Kristin:** Oh, Anya. Oh, Anya. I don't wanna leave—

**Jenny:** This woman!

**Kristin:** I don't wanna leave this scene, but we must go to the cave of the Nezzla demon. It's just—

**Jenny:** Dude.

**Kristin:** Simply the way it must be. So this is a short scene with the Trio. We meet the Nezzla demon. Mostly just so A. they can kill this Nezzla demon and we can hear Warren say, "Wow. That first jolt should have taken down an elephant. These are stronger than we thought." We just need that information for later, so that we know how strong Warren's balls have made him. [both laugh]

**Jenny:** I do like the look of these demons, if I may.

**Kristin:** Um. You know, I'm kinda into it. Like, I mostly—

**Jenny:** They kind of look like humanoid catfish or something. [laughs]

**Kristin:** Yeah, they've got a lot going on. And I—when I picture them, I actually only really picture Jonathan inside of one. So—

**Jenny:** Right, right.

**Kristin:** And like, that, I love. [Jenny laughs] Especially because we get, like, the full height Nezzla demon—

**Jenny:** Yeah.

**Kristin:** In the first look of it. And then it's like, [laughs] Jonathan is, like, in its skin. But Jonathan is so much littler that it becomes, like, this short, stout Nezzla demon. So—

**Jenny:** Oh, yes.

**Kristin:** I think it works for, like, the purpose of this whole situation. Decent. Decent demon design here on Nezzla. Oh my god, Jenny, I'm so excited to go to Spike's. Do you know why?

**Jenny:** Okay. Is it because Spike is pouring vodka into his blood?

**Kristin:** Yes!

**Jenny:** Yeah.

**Kristin:** He's making a fucking blood vodka cocktail. 'Cause the first time I watched it—

**Jenny:** Dude...

**Kristin:** I missed him pouring the vodka. And I was like, wow, they really did a shitty job on, like, [laughing] the consistency of this blood he's drinking. [Jenny laughs] On my second viewing, I was like, oh my god, it's a mixed drink. It's like a bloody mary, you know?

**Jenny:** Yeah.

**Kristin:** He needs some fucking celery sticks in that shit. [Jenny laughs] Put a little horseradish in there, buddy.

**Jenny:** Dawn appears in his doorway and says, "Does it help?" [Kristin sighs] And he says, "Doesn't hurt."

**Kristin:** Mmm.

**Jenny:** Which is...fair. Okay, my—actually—

**Kristin:** [simultaneously] That reminds me of a Jenny Owen Youngs song, actually.

**Jenny:** I—

**Kristin:** [singing] "Sure beats the hurt, beats the hurt—"

**Jenny:** [simultaneously] Oh my god, help!

**Kristin:** [singing] "Beats the hurt..."

**Jenny:** [simultaneously] Help, I'm trapped. In a podcast. [Kristin laughs] Listen. Listen to me. Dawn has an overnight bag, and Spike is like, "I hope you're not planning on having a sleepover." And she tells Spike, "I'm sleeping over at Janice's." I love the idea that Spike knows who Janice is.

**Kristin:** He fully does. He fully does, of course he knows who—

**Jenny:** Yeah, no, no, no, totally. Totally.

**Kristin:** Yeah. [laughs]

**Jenny:** He's—when Dawn and Janice have a fight, Spike hears about it. [Kristin laughs] For sure.

**Kristin:** Oh, god. Yes. And she explains that she's going to sleep over at Janice's so that Tara and Willow can have some alone time. And I really—

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

**Kristin:** I just really enjoy this little moment, because Spike is very, very happy. He says, "So the birds are flying again, huh?" Like, it's just nice. Like, he's happy for them even though he's fucking miserable. It's sweet.

**Jenny:** Mmhmm. Mmhmm.

**Kristin:** "Everyone's pretty mad at you," says Dawn. And she gets yet another, "It's complicated, niblet." And this is when Spike finds out that there was a camera. 'Cause he didn't know that. Like, this—the way that we ended Entropy—I don't even know if Anya—I guess Anya eventually found out. But they didn't know that. They just knew that like, Buffy and Xander were there and it was bad.

**Jenny:** Yeah.

**Kristin:** And so Spike learns that not only does Buffy know that he slept with Anya, but that, like, literally everyone saw him doing this. Which...that's a lot to take in. His response is just to say, "Wankers." [Jenny laughs] And then we get this exchange between Spike and Dawn that is important. She asks Spike if he loves her and he misreads it as her thinking that, like—

**Jenny:** Oh my god.

**Kristin:** Because he slept with Anya, Dawn thinks that that must be love. And Dawn's like, fuck—get over—can everyone get over themselves? [Jenny laughs] I'm not seven! You know? [laughs]

**Jenny:** True! And then, Dawn tells Spike that if he was trying to hurt Buffy...he succeeded.

**Kristin:** Yeah.

**Jenny:** Mission accomplished.

**Kristin:** Yeah. And it's kind of a nice—I like the way that the dialogue is handled in this. Because even though Dawn clarifies and says, "No, not Anya, Buffy," Spike doesn't say anything. And Dawn knows exactly what the an—you know, Dawn reads in Spike's silence that the answer is—

**Jenny:** Mmhmm.

**Kristin:** Clearly yes. And it's just done well. It's good on James Marsters' part, it's good on Michelle Trachtenberg's part, it's good on the writer's part, director—just good job, everybody. It reads really well. And—

**Jenny:** Yeah.

**Kristin:** Yeah. And Spike gets this information that he didn't want. I mean, he certainly was not doing that, and he was clear about that—I think him and Anya were clear about that, both in Entropy and since—that like, this was not done as an act to necessarily hurt anyone else. It was done just to try to find some solace in—with someone else in pain.

**Jenny:** Mmhmm. Speaking of pain. [Kristin sighs] It's time for Jonathan to go through the forcefield in the Nezzla demon skin.

**Kristin:** Yeah. Warren doesn't even know if it's gonna work, but he doesn't give a shit. Because allegedly, the plan is to kill Jonathan anyway. We get that clearly. We get a couple things clearly with the Trio in this episode. One is that certainly, the plan is to kill Jonathan at some point in the near future. And two is that Andrew definitely has a fucking crush on Warren. It is—

**Jenny:** Oh my god.

**Kristin:** Very—like, we talked a little bit about it in Entropy. But there are some *moments* in this episode that make it very clear that that is what's going on, from the perspective of Andrew.

**Jenny:** I have a question.

**Kristin:** Yes?

**Jenny:** That does not relate to Andrew's feelings with Warren—

**Kristin:** Mmhmm?

**Jenny:** Which are quite evident. So Jonathan retrieves the orbs. [both laugh] And they're very powerful. Now, what do you think these enormous, jacked demons need—



**Kristin:** The orbs?

**Jenny:** [simultaneously] These goofy little orbs for? And, like, they're not using them. They've been down there for centuries or whatever. Like, they're just—

**Kristin:** Maybe—

**Jenny:** Keeping them. They're just in, like, a curio case with some lladros and some Precious Moments figurines. [Kristin laughs] And then the orbs of Nezzla'khan.

**Kristin:** Maybe—maybe the Nezzla demons are good demons and they are literally—

**Jenny:** Aww!

**Kristin:** Protecting—like, they are keeping these orbs from the hands of men. Maybe that's the whole purpose of the Nezzla demon.

**Jenny:** [simultaneously] Wow. I love that read. I get a very good vibe from the Nezzla demons.

**Kristin:** Me too.

**Jenny:** I hope that you're right.

**Kristin:** Me too.

**Jenny:** It's canon as far as I'm concerned.

**Kristin:** Great. Ugh, love to participate in canon. I—the first, like, 40 times that I watched this, when he op—first of all. He opens this wooden—he opens this wooden fucking box with these orbs in it with, like, a beeper. It's like a fucking little—[Jenny snorts] it's like a—he runs this little lazer thing over it and it opens this, like, ancient, wooden—everybody needs to—

**Jenny:** Sure, why not.

**Kristin:** Everybody needs to stop.

**Jenny:** Yeah.

**Kristin:** But I thought that what he said was that they had—they contained the power of strength and *vulnerability*. And I was like, I’m confused about—

**Jenny:** Wow. Modern men can have it all.

**Kristin:** [laughs] Well, that was—I was like, well, this would be a powerful thing to, like, embody toxic masculinity. Like, oh—

**Jenny:** Kristin.

**Kristin:** Strength and vulnerability. And then I was like, strength and *invulnerability*. Very different. [laughs]

**Jenny:** Oh my fucking god. [laughs]

**Kristin:** The deluxe package. We don’t even really need to—I mean, this is a ham-fisted fucking metaphor.

**Jenny:** Sure, sure, sure, sure.

**Kristin:** Warren has some invulnerable, strong balls in his hand that make him violent and horrible. So—I mean, we can play the jingle, I suppose.

[THE PATRIARCHY jingle plays]  
The patriarchy! [thunder clap, evil laughter]

**Jenny:** Warren ki—the newly powerful Warren kills a Nezzla demon. And Andrew cannot control himself. [Kristin laughs] He screams, “That was so hot!”

**Kristin:** I actually—

**Jenny:** Andrew.

**Kristin:** I’m having a hard time giving as much space to Andrew, I will say, as like, I had in previous watches of this television series. So I will establish that. But there are certain moments where I cannot help myself and this is one of them. [laughs] ‘Cause it’s—

**Jenny:** Yeah, look at him go.

**Kristin:** So funny. And they’re—Jonathan and Andrew are basically, like, both wanting to get their hands on these balls. And Warren is like, “Relax.” Ugh. Warren

was already a despicable, disgusting excuse for a human being. But like, what happens from this point forward is just—it somehow got worse. [laughs] “You’ll each get a whirl as soon as I’m done playing with them,” he says.

**Jenny:** He loves playing with his balls, his orbs.

**Kristin:** He loves—

**Jenny:** Let him play with his orbs.

**Kristin:** So we go to Xander’s. Speaking of fucking balls.

**Jenny:** You know, it’s been a minute since I was reminded that Xander has a fucking pegboard covered in tools [Kristin laughs] hanging up in his living room.

**Kristin:** I mean, it’s artistically done. I’m personally a fan of it. [Jenny groans] But his apartment is a fucking disaster mess. He’s just been sort of, like, drinking beer and eating food and leaving the remnants behind as he goes. And—

**Jenny:** I hope Anya kept her apartment this whole time and, like, that’s where she’s been staying. Right?

**Kristin:** [simultaneously] You *know* she did. You fucking *know* she did.

**Jenny:** Yeah.

**Kristin:** Anya definitely still has, like, a full dresser of all of her nicest pajamas.

**Jenny:** Her nighties. Yeah. [both laugh]

**Kristin:** [laughing] At her apartment.

**Jenny:** Good, good, good, good.

**Kristin:** Buffy’s here. Buffy’s here and the first thing Buffy does is say something to comfort Xander. “She loves you. You know that.” And then she kinda uses—not uses Anya in a bad way, but she sort of, like, piggybacks on Anya’s journey to maybe attempt to explain her own. “Anya was hurting and she did this really stupid thing.”

**Jenny:** But that’s not good enough for Xander.

**Kristin:** Nothing is good enough for fucking Xander, 'cause this is all about Xander, isn't it? It's the fucking Xander show.

**Jenny:** I—this is a bad showing for him. It is bad. He is...

**Kristin:** The first thing that Xander focuses on—'cause nothing that he focuses on is good. But the first thing that he focuses in on is that he must have looked so stupid, telling Spike—that's the first—! That's the first—

**Jenny:** I know!

**Kristin:** The first place this motherfucker goes is to fucking be like, "Wow, well, you sure made me look a fool—" [stammers]

**Jenny:** Dude.

**Kristin:** Then Buffy doesn't flip out, like I just did. She actually responds calmly [Jenny laughs] and says, "You have no idea how hard it is, just being here." [Jenny exhales] And Xander keeps at it. He fucking keeps at it.

**Jenny:** My dude.

**Kristin:** The only good thing that happens in this scene, in my personal opinion, is when Buffy says, "What I do with my personal life is none of your business." Fucking tattoo it on yourself, Xander!

**Jenny:** Mmhmm!

**Kristin:** It's none of your fucking business. And he's like, "Well, it used to be." God—

**Jenny:** Dude, what?

**Kristin:** "What were you thinking? He doesn't even have a soul—" fuck this fucker! I fucking cannot with him. I just wanna say that, like, something that's really interesting about this episode—and without spoiling, obviously. But something that's interesting about this episode and the rest of the arc of this season is how we, like, have Spike positioned, how we have the Trio positioned and how we have Xander positioned. Because there's just, like, a lot of—like, the Venn diagram of those three things and where they overlap is really interesting to me, and something that I don't even know that the writers were aware of, 100%—

**Jenny:** Mmm.

**Kristin:** When they were creating this. But Xander is really...bad. My last note in this scene is "fuck you, Xander," as a matter of fact, in all capital letters.

**Jenny:** Good note.

**Kristin:** Thank you.

**Jenny:** Good note. I just, like...what does he even mean by "it used to be"? Like, at one point—

**Kristin:** Right?

**Jenny:** Were Buffy's, like, dating decisions up for a vote with the Scoobies? Like, I just...no, no, no, no.

**Kristin:** Well, it's interesting though. I mean, that's an interesting question to ask, because, like, I've had friendships in my life that, like, started in high school. And then fell apart as I grew up. And it was really because the other person in that dynamic expected the same kind of, like, intimacy and codependency as we had in our relationship together in high school, you know?

**Jenny:** Mm, mmhmm.

**Kristin:** So—and so, like, I do think that there's truth to this and probably a lot of our listeners can also relate to when one person in a friendship is like, "okay, but I'm a little bit older now. Things are different now and, like, we relate to each other different now. We're still very close and we still love each other, but like, the things we shared and the way we shared them then is different." And the other party cannot mature that way, cannot grow that way with you. And so, I mean, in my experience, our friendship—my friendship with this person—ended. Because we just—we grew separately. I mean, if I'm being real, like, I think I grew and he did not. [laughs] Hopefully he doesn't listen to this podcast. 'Kay, bye! [both laugh]

**Jenny:** Hopefully not. The last thing that I have to say about this scene is something that just popped into my mind. You know, Xander's very high and mighty about, like, whether Spike has a soul and what kind of, you know, entity Spike is and everything. So Anya was once human.

**Kristin:** Mmhmm.

**Jenny:** Then she became a vengeance demon for a thousand years.

**Kristin:** Mmhmm.

**Jenny:** Now, when she was made a human again, did she get her original soul back? Did she get a—

**Kristin:** Did she not have a soul?

**Jenny:** A new soul? Or did she not have a soul? I'm just wondering.

**Kristin:** Did she—do vengeance demons not have souls? What's the deal with vengeance demons and souls?

**Jenny:** Well, I guess I'm basing this off of just, like, the vampire lore of the show. But I was assuming that demons don't have souls, but maybe I'm wrong.

**Kristin:** Maybe it's just vampires. Maybe certain demons have souls and others don't. I don't know, it's a great question. But—

**Jenny:** Like, Clem seems like he probably has a soul.

**Kristin:** I mean, right. Well, and I mean, that's us buying into whatever the fuck a soul is supposed to mean in this universe—

**Jenny:** Sure. Sure.

**Kristin:** Which is just, like, sort of this weird...I don't know if I like it—

**Jenny:** Depends on the episode.

**Kristin:** Yeah. [laughs] But yeah, I mean, I think—like, I think Xander establishes his goodness by putting himself next to what he considers to be bad and saying "I'm not that." You know? Like, not—that's not even necessarily coming right out of the question you just asked or the thing that you—but it just made me think, like, he's just always saying, like, "This person is bad because of X. He doesn't have a soul, I do. He doesn't have a this, I do. I would never—"

**Jenny:** Yeah.

**Kristin:** "Kill half of Europe," or whatever the fuck he says about Spike, you know?

**Jenny:** Oh my god. Dude.

**Kristin:** Yeah. It's just like—

**Jenny:** Shush.

**Kristin:** Sir, you're gonna need to find some of your own value without just saying what you're not. [laughs] 'Cause—

**Jenny:** It's true. [Kristin sighs] Oh, it's true. And he storms out of his own apartment. Sick burn, dude. [Kristin laughs] And—even though when they're in his apartment, it appears to be daylight and the sun appears to be, like, streaming into the apartment, when he walks outside, it is night. And he is—

**Kristin:** It's the power of Azure Ray.

**Jenny:** Yes. Azure Ray turns day to night. Xander plods down State Street and stares through the blinds into the Magic Box at Anya, who is...using Giles' feather duster.

**Kristin:** Love when I get to see Giles' feather duster. Love it even more when Anya is using it.

**Jenny:** It's a highlight.

**Kristin:** It is. It's good. Yeah, and this is a pretty long scene, for what it is. Because it truly is just music, no dialogue. Xander walking down the street, a shot of, like, Xander's reflection in the Magic Box window. And we see Anya, like, out of focus. It's like a whole thing of, like, just so you know—I'm sorry. I mean, I'm not sorry. I'm just a woman so I've been conditioned to say I'm sorry before I say mean things about men. [laughs] But like, the space given for this man to feel sad about the thing that he did of his own volition is a lot for me to handle! [laughs] Okay? I get it. He's sad. Okay? But like, I just...I don't know, it's a lot. It's a lot—I'm just feeling a lot. This—Season 6 is putting a lot on me to hold, in the pursuit of understanding men.

**Jenny:** Yeah...

**Kristin:** [laughing] Okay?

**Jenny:** But would you—could I salve the wound [Kristin sighs] you are nursing with a little naked research in bed?

**Kristin:** Indeed you can. [Jenny makes rhythmic snare drum beat] There'll be—so tomorrow, we're putting up our interview with Amber Benson, and also a conversation that I had with both Jen Malkowski and a listener of ours, Emma. And I think—it was either Emma or Jen, both of them who trafficked the Tara and Willow Buffy board back in the day called The Kitten Board. Who said, like, this was basically the fanfiction that we had been writing, and it, like, was them on the screen. [Jenny laughs] You know, like, we wanted their research to be naked for a long time and finally, here they are. In Tara's room. Tara has a-silk sheets. [both laugh] So...do you think she had them the whole time? Do you think she knew she was gonna get back together with Willow so she splurged?

**Jenny:** Hmmm.

**Kristin:** Like—

**Jenny:** Hmmm.

**Kristin:** Is she a silk sheet kind of—I've never—have you ever slept on silk sheets? Like, silk like this. Like, shiny silk?

**Jenny:** No.

**Kristin:** Me neither.

**Jenny:** No.

**Kristin:** I don't know that I would find it enjoyable, to be honest with you.

**Jenny:** It doesn't seem...right...to me. [Kristin laughs] But to each their own.

**Kristin:** This podcast is an anti-silk-sheet podcast. Please—

**Jenny:** Yeah, anti-drinking milk, anti-silk-sheets.

**Kristin:** [laughing] God forbid—

**Jenny:** Anything that ends in "ilk," get it away. [laughs]

**Kristin:** God forbid you drink milk while sitting upon your silk sheets.

**Jenny:** No! Kristin!



**Kristin:** So this—

**Jenny:** A cursed image.

**Kristin:** This scene ends—don't worry, I'll fix it. This scene ends. They basically have found blueprints, schematics. I love when anyone says the word—

**Jenny:** [simultaneously] Oh god!

**Kristin:** Schematics.

**Jenny:** Yeah.

**Kristin:** It's a good one. And you know, Willow's like, "But I don't wanna get out of bed." And Tara's like, "What about the Trio's evil scheme?" And Willow says, "I'm kinda working on my own."

**Jenny:** Oh my god. [Kristin cackles] No. No! Ladies. [laughs]

**Kristin:** [chanting] Doin' it! Doin' it!

**Jenny:** Okay. Now prepare to suspend your disbelief as a very hot girl kicks it to Xander so hard, even though he's basically doing the equivalent of, like, holding his palm against her forehead while she, like, tries to run towards him. You know what I mean?

**Kristin:** The bartender spills a bit of vodka or whatever he's drinking on his hand. And she's like, "Oops." She's like, "Oops, it got all wet!"

**Jenny:** [simultaneously] "Oops, you're all wet." [laughs]

**Kristin:** And then Xander's like, "Well, I'm fucking part fish." He's, like, literally miserable from the jump. She's like—she tries again! She's like, "Which part?" Like, as though there's a—

**Jenny:** [laughing] Like, what is she hoping for? [both laughing] What's the best answer? What's the best case scenario, ma'am?

**Kristin:** [laughing] Like, truly. Like, I applaud her ability to turn that into something that sounds sexy—

**Jenny:** [laughs] Yeah.

**Kristin:** But heaven forbid we examine what the question is truly asking, in a sexy way.

**Jenny:** Yeah.

**Kristin:** [laughing] Yeah.

**Jenny:** And Xander says, "The part with the hook in it," and she's still undeterred. [both laughing] "Careful. Someone might reel you in."

**Kristin:** Honestly, this lady at the bar deserves her own Sexual Tension Award.

**Jenny:** [cackling] Yeah!

**Kristin:** [simultaneously] I will tell you the fuck what. She has worked so hard for this shit. [both laugh]

**Jenny:** Oh, god.

**Kristin:** Oh my god.

[AD BREAK]

**Jenny:** Xander does a long babbling monologue about, you know, the futility of seeking love in the modern era. [Kristin groans] And she's like—*finally* is like, "Okay..." [both laugh] And then in walks the stupid fucking Trio.

**Kristin:** Also, did you even realize that we were at the Bronze in this scene?

**Jenny:** Yes.

**Kristin:** Uh...I didn't realize it was the Bronze until I saw the new rebranded logo outside the next time we come here. Good job. The Bronze really going for, like, some Jamiroquai vibes, I think. [both laughing] Is what I picked up from their new logo.

**Jenny:** Nice.

**Kristin:** Quick scene with Buffy. Buffy has so many jackets in this episode. [Jenny laughs] She began—which we didn't say—with a red leather jacket. Say that three times fast.

**Jenny:** And then a yellow leather jacket. [Kristin laughs] And then you're all warmed up and ready to go on stage.

**Kristin:** But she has—it's not yellow. But I think it is leather. It's really nice. It's got, like, some sheepskin lining. Like, some—

**Jenny:** Mm!

**Kristin:** It's really a nice jacket that she's wearing in the cemetery. And then later, she's in a really nice, like, pink felt peacoat. She's just—jacket game strong, on Buffy.

**Jenny:** Well, you know, Southern California. It's cold. [both laugh]

**Kristin:** So many jackets, everyone in Southern California—

**Jenny:** [simultaneously] Gotta have a lot of jackets.

**Kristin:** So, this scene, she's just fighting a vamp and she's like, "Probably not gonna kick so hard when you're blowing in the wind!"

[pause]

**Jenny:** But then he does.

**Kristin:** [simultaneously] And then Patrick Swayze starts playing in the background. [sings tune] No? [Jenny snorts] [singing] "She's like the wind." [laughs]

**Jenny:** Okay.

**Kristin:** [singing] "Through my tree." [sings tune]

**Jenny:** Okay. Okay.

**Kristin:** You know. [sighs]

**Jenny:** No, no. It's very good. It's very...it's very good. He kicks her—

**Kristin:** I'm imagining everyone—I'm imagining all of you, listeners at home, loving me and appreciating me for all that I am, [Jenny laughs] both good and bad.

**Jenny:** Mmm!

**Kristin:** The vampire is dusted and the dust of his foot [laughing] still kicks Buffy—

**Jenny:** Kicks her hard enough to throw her into a tombstone and break it in half. And now is a good time to turn the episode off. [pause] [Kristin laughs] This is a great time to stop watching the episode.

**Kristin:** Yeah, or just, like, skip a bunch. So we already talked about the fact that, like, we're gonna go in depth to the scene that follows this one and everything that happens in it. It is really upsetting. It is really triggering. We're gonna talk about the conversation that Spike and Buffy have in the bathroom. And certainly, it's not possible for us to go through this episode or the rest of the season without talking about this as part of the arc. But we are going to do it very lightly here, and that is so that people who are listening to this episode who do not want to go in depth do not have to. In the show notes, there are timestamps of even the light conversation that we are about to have so that you can jump ahead to when we are done and we've moved along to the Jamiroquai Bronze logo, and we go back to the Trio.

**Jenny:** Okay. The scene starts so relatable. Buffy's back hurts and she's running a bath. I've been there—

**Kristin:** Mmhmm.

**Jenny:** A million times.

**Kristin:** Mmhmm! Yeah, she's all banged up. And Spike comes in and is like, "We have to talk."

**Jenny:** Mmm!

**Kristin:** Sir, first of all, like, don't walk into the bathroom. Don't—you know what I mean? Like, if you...there's so much else wrong about this exchange, in many ways.

**Jenny:** Yeah.

**Kristin:** But like, from the jump here, like, if you are in a headspace where you plan to do something healthy, you are going to say, "I would really like to talk to

you when you are able to talk to me. There are things that are really important for me to share." But he doesn't, right? He walks into the bathroom—

**Jenny:** Yeah.

**Kristin:** "We've gotta talk and we've gotta talk right now."

**Jenny:** Right.

**Kristin:** And what he really wants to share with her is his own feelings, you know? And like, he's trying to say to her that, like, he just needs these feelings to stop. He can't make them stop. He's overwhelmed by the way that he, like, cares for her and loves her and it feels wrong to him in a million ways, 'cause she doesn't return the feeling. Or she says she doesn't return the feeling, but also, he's supposed to be an evil vampire. We get more of this later with Clem, but like, he's in conflict and he's come to Buffy—we are to believe that he's come here to talk to Buffy again 'cause he still does not believe that she doesn't love him. Buffy very clearly states the difference for her. She's *really* clear and she says, "I do have—" like, she's acknowledging, basically, what he's putting on the table. Which is, like, "I know that there is something here and that something is love." And she's like, okay, I'm not just gonna tell—I'm not just gonna say, like, no, there's nothing here, 'cause that wouldn't be true.

**Jenny:** Mmhmm.

**Kristin:** You are right in that I have feelings for you. Obviously, I have feelings for you. But it is not love, and the reason it is not love is because I cannot trust you. I could never trust you. This is—these two have had—and we will talk about it in the longer episode—but these two have had an incredibly toxic relationship, from the jump. It has not been a good or healthy thing, really at any point, apart from—perhaps we can give it some credit for letting Buffy take a minute away from the trauma that she has been feeling. Okay, we'll give it that. But she has not had the space to really clearly articulate this piece, in a way, to Spike, that is as good as she does here. This is, "I do—I have feelings for you. I do not trust you, so I cannot love you." Spike gives us a really clear idea of what he believes to be connection between two people. He says, "Trust is for old marrieds." That's his—those are his words.

**Jenny:** Mmhmm.

**Kristin:** And that "real love is wild, passionate, dangerous. It burns. It consumes." So we're having—we can imagine him with Drusilla. I mean, this is really, like, the

only way that Spike has ever experienced any kind of intense connection with another human being—

**Jenny:** Mmhmm.

**Kristin:** Is in all of these ways. And Buffy clearly says, “Yeah, and that only lasts so fucking long.” Right? Like, that’s—that kind of love, it can only last so long before there’s nothing left. It will burn itself up.

**Jenny:** It’s...unfortunate. It’s unfortunate the way that Spike chooses to conduct himself at the front of this. Because it’s of course understandable that, you know, when two people have a thing, and they feel differently than one another, like, there is conflict.

**Kristin:** Mmhmm.

**Jenny:** And you can try to resolve that conflict by communicating, but like, he is not respecting boundaries. He’s coming into what should be a private space. He’s demanding that, you know, he be heard here and now and not at a time of mutual agreement.

**Kristin:** Mmhmm.

**Jenny:** All of this stuff. You know, like, I think that she feels some sympathy for him when he says that, like—

**Kristin:** Yeah.

**Jenny:** You know, he went to get a spell from Anya.

**Kristin:** Oh, right.

**Jenny:** You know, first, she’s like, appalled thinking that he was getting a spell to put on Buffy. And then he’s like, no, no, no, no, no. [laughs] I’m just trying to feel better. You know?

**Kristin:** Yeah, to not feel like this. She does, she definitely feels sympathy for him. And you know, there’s no, like, big point in this. But I do think it’s worth saying that Spike enters this space, which is a private space, and he just barges in. These two have been doing that to each other from the start of their relationship. I mean—

**Jenny:** That’s true. A precedent has been set in both directions.

**Kristin:** Right. Right. And that's why—like, that's why we have a whole episode to talk about what happens next, and—including all of the things that came before and all of the things that will come after. Because it is a complicated and nuanced thing. And it should be a complicated and nuanced thing. This is intimate partner violence. That—like, this—there is a pre-existing relationship here and it is really complicated. So...we're gonna move out of this here in this episode, 'cause that is the way that we are trying to allow for more listeners to be able to be in this space with us. And to give this the responsible treatment that it deserves. But I will say that we have almost a minute of this scene that is left. It is a long—

**Jenny:** They did so long, there's a commercial break in the middle!

**Kristin:** There is a commercial break in the middle. And you'll hear, in the conversation that I have with Alba and with Jess Clark, we talk a lot about something called the monster myth. Because there's a lot—I mean, there's a lot about, like, the length of the scene. There's a lot about what happens in the scene. So it isn't—I just wanna be clear that, like, you know, at the top of the episode and for many, many episodes, we've been like, fuck this episode! Fuck it, let's just pretend it doesn't happen, yadda-yadda. There actually is a lot of really important stuff to talk about here. So if you are able and you want to, please join us in that other conversation. So before we go over to the Bronze, we're going to move forward. We're going to go to the Bronze. But important to note that this scene does end with Buffy saying to Spike, "Ask me again why I could never love you. I stopped you, something that I should have done a long time ago." And Spike leaves. [pause] To the Bronze!

**Jenny:** To the Bronze, okay. Huge, fantastic news. Look at Andrew's drink. Look at it! He's—

**Kristin:** [laughs] This is a Jenny Owen Youngs drink.

**Jenny:** He is up in his pina colada business. [Kristin laughs] My boy!

**Kristin:** Yeah, he's—

**Jenny:** Andrew!

**Kristin:** He's getting more comfortable with himself. He's screaming at Warren that he's hot. He's drinking out of his fucking pina colada glass.

**Jenny:** Yes.

**Kristin:** Unfortunately, he is not good. In this episode, I actually—I actually had a moment, later in this episode, where I was like, oh wow, I really had a lot of room for Andrew that maybe I should not have had. We'll get there. I love his drink too.

**Jenny:** Cool.

**Kristin:** Stay with the drink, Kristin.

**Jenny:** Yes.

**Kristin:** So Warren fucking saunters over to yet another girl. And I think that this is intentional, right. Like, he doesn't care about the girl. He went over this girl 'cause he knew that this was—

**Jenny:** Yeah.

**Kristin:** The guy that bullied him. This is like...Warren's arc in this is just a very, like, heavy marker drawing of toxic masculinity. [laughs]

**Jenny:** Mmm.

**Kristin:** Like, there's no nuance here at all. He's got magical balls that give him strength and invulnerability. He's angry at the guy who emasculated him in gym class, so he's gonna go fuck that guy's girlfriend. Just—not about the girl, but just to prove to the guy that he's more masculine.

**Jenny:** Mmm.

**Kristin:** "This isn't high school anymore," he says to this dude. Something that I wanna note is that after—'cause he then has a fight. I don't know. Is there anything you wanna talk about with the meathead or the fight?

**Jenny:** Well, before the meathead, there is a quick moment, while Warren is chatting up that girl, where Jonathan's talking to Andrew, saying like, "Maybe we should think about getting away from Warren."

**Kristin:** Right.

**Jenny:** "Maybe you and I should start our own thing." And Andrew—

**Kristin:** Yeah.



**Jenny:** Because he is smitten—

**Kristin:** Mmhmm.

**Jenny:** Says, “Warren’s the boss. He’s Picard. You’re Deanna Troi.

**Kristin:** [laughing] Right.

**Jenny:** Okay, then Warren’s being gross. Then he gets in that fight, and then, oh no. [laughs] After he, like, punches that guy across the room or whatever, Warren does his absolute best to absolutely ruin the word daddy for all of us.

**Kristin:** I mean, like, he may have done it for me. Like, I—I’m so upset. To your Andrew point, though, before we get to...I mean, a daddy that could only be paired with Adam’s “Mommy,” really. [both laugh] Warren does something, and it happens really quickly. Because I was, like, paying attention to Andrew and my feelings about Andrew and, like, what’s happening with Andrew, I noticed that as he walks over to fucking smash the cash register and say “daddy” a bunch of times, he pauses for a second and, like, very gently touches Andrew’s elbow. Like, he gives Andrew this moment that is not just like, “Yeah, man” but is, like, very tender. Which I don’t think has anything to do with anything, apart from I think Warren knows that Andrew has a fucking crush on him and I think he’s using that to his advantage, as well. In addition to everything else he’s doing—[laughs]

**Jenny:** Oh my god.

**Kristin:** [simultaneously] I think he’s also doing that. But he really does. It’s like a—it’s a quick but, I think, notable moment. And yeah, then...the fall of daddy. [laughs]

**Jenny:** Ugh, this thing with the cash register and talking to the girls, and calling himself “daddy” and saying he’s gonna give them some money. [gags repeatedly]

**Kristin:** Yeah. It’s...

**Jenny:** Gross. Okay, do—[laughs] my next question. [laughs] Xander re-enters the main common area of the Bronze, to the soundtrack of a toilet flushing. [Kristin laughs] He’s coming out of the bathroom as a toilet flushes. Clearly he hasn’t washed his hands. Do you think...this is rude of the show to do to Xander? [both laugh] If you weren’t already mad at him.

**Kristin:** I mean...yeah, if I wasn't already mad at him, maybe. But otherwise, nah.  
[laughs]

**Jenny:** 'Kay.

**Kristin:** I'm fine with it. Warren uses Anya to twist—

**Jenny:** Oh my god, he knows just where to go.

**Kristin:** He really does. And I mean, this fight is just fucking—I mean, like, I know obviously, like, we'll side with Xander on this one. But like, it's just like—Xander's saying, "At least I know how to get a girl." Like, everybody, just—!

**Jenny:** Oh, dear.

**Kristin:** Everybody, shut the door—just get rid of all of them.

**Jenny:** Okay, so. Warren punches Xander across the room. And then I just wanna mention a touch that I think is really nice. He walks past the pool table and just, like, with basically no effort, just kinda, like, throws the pool table, which is on wheels, maybe?

**Kristin:** Yeah.

**Jenny:** Or just is sliding on the ground, just like, whoosh! Off to the side. Which is a nice little color detail of like, ooh, he's really fucking strong right now. Hm, in case you didn't remember.

**Kristin:** While we're on that, I would also like to give the fighting stunt people and coordinators some credit. Because there's some incredible fight moves in this scene. Namely, the one where after Warren punches meathead number one, he turns around—

**Jenny:** Ooh!

**Kristin:** Right? And I—[Jenny cackles] I will never love anything more than when someone makes a person punch themselves in the face with their own hand.

**Jenny:** Stop hitting yourself! Stop hitting yourself!

**Kristin:** [laughs] But it's done really well. So—

**Jenny:** Yeah, punching somebody with their own fist is pretty tight. [both laugh]

**Kristin:** It is.

**Jenny:** Once Warren reaches Xander in his new resting place. You know, he's towering over him and he's, like, talking about, oh, like, removing his face. [laughs] Or whatever. And Jonathan—

**Kristin:** [laughing] "How popular will you be without a face?"

**Jenny:** Yeah.

**Kristin:** Great burn, dude.

**Jenny:** No, no, no. Great timing, Jonathan. "Hey. Uh, if you wanna still do that thing, that time-sensitive thing, we gotta go."

**Kristin:** Mmhmm.

**Jenny:** So I feel like he could have ripped Xander's face off really fast, but—

**Kristin:** I do too.

**Jenny:** Instead, they just leave. Thank god.

**Kristin:** Thank god.

**Jenny:** So, okay. Now I'm upset. Now I'm really upset, because Xander pops into the Summers' house, sees Spike's jacket on the stairs, carries it upstairs and walks into the bathroom without knocking!

**Kristin:** Yeah. No one is respecting the bathroom space. The private space—

**Jenny:** But like, it's a different—not that Spike should have done what he did. But I feel like a precedent—

**Kristin:** Yes.

**Jenny:** Exists—

**Kristin:** Yes.

**Jenny:** When you have an intimate partner.

**Kristin:** Yes, yes.

**Jenny:** Like, it's less egregious to walk into a bathroom.

**Kristin:** Yes, and also, when Xander busts in, what he thinks he's going to open the door on is Spike and Buffy having sex. I just wanna know what Xander's plan would have been if they were having sex. If they were having consensual sex, then what? He's gonna shame Buffy some more? He's gonna try to kick Spike's ass?

**Jenny:** Well, you know, they say when you're training a dog, it's good to catch them in the act and say no.

**Kristin:** Oh my god. [Jenny laughs] Oh, my god.

**Jenny:** Maybe he's just gonna go in there with a spray bottle and just like, [Kristin laughs] spritz Spike in the face and hit him with a rolled-up newspaper. [both laugh]

**Kristin:** Xander using a spray bottle is quite funny. [Jenny laughs] I thought what you were gonna be most upset about, before we got to Xander and all of what is about to happen, was going to be that Spike left his duster.

**Jenny:** He was...in a state.

**Kristin:** I know. But it's just like—I mean, that's a—they really—like, Spike could have left many things behind. He could have left, like, a pack of cigarettes behind. So I think it is a choice that, like—

**Jenny:** Yeah.

**Kristin:** That is what he left behind.

**Jenny:** Mmhmm.

**Kristin:** You know, we can talk about that more as the season progresses. "Did he hurt you? Son of a bitch." Willow enters, and we divert. The—Buffy essentially does what we did a couple of moments ago. She's like, "How about we just go downstairs and don't talk about it?" [both laugh] And everyone's like, okay, great. Great, great, great. So we learn that there's a big, like, fucking Oceans 3 plan here with, like—

**Jenny:** Okay. Yeah. [Kristin laughs] They decrypted the blueprints. There's so many—

**Kristin:** The schematics!

**Jenny:** Schematics. There's also one pile of documents they couldn't translate, but don't worry. Xander can. They're Klingon love poems! [laughs]

**Kristin:** Again, putting a pin in the fact that there is a Venn diagram here where Xander has a lot of overlap with a lot of the things that are going on here. Plus his own shit.

**Jenny:** Yeah.

**Kristin:** Okay? So yeah, it's Klingon. And they're gonna get to this, [laughing] 'cause as Tara says—bless her. "This is really big." [laughs] Love Tara. [Jenny laughs] So we go to Spike's. And we don't even go cleanly to Spike's. We get a flashback, which is not—it's not okay. It's not okay, with the flashbacks.

**Jenny:** Yeah.

**Kristin:** But Spike is thinking about what has just happened. And he pours himself a vodka. He—or whatever he's drinking. He drinks it, he crushes the glass in his hands. Clem thankfully arrives to, like, cut the tension a tiny bit with some hot wings.

**Jenny:** Spike says—kind of to himself, kind of to the universe, kind of to the abyss—"What have I done? What did I do? What has she done to me?" Clem is like, "H'oh, the Slayer? She break up with you again? She's a sweet girl, but *issues*." Clem. Clem!

**Kristin:** Clem.

**Jenny:** Clem doesn't know what's going on, and—

**Kristin:** Clem has no idea. He's, like, trying to tell a story about some other person he knew that got brought back from the dead. And like, "that was a whole thing, you know?"

**Jenny:** Yeah.

**Kristin:** It's—

**Jenny:** I will say, when Clem says "*issues*," Spike smirks knowingly which I feel like is an odd choice.

**Kristin:** Yeah.

**Jenny:** For this scene.

**Kristin:** Yeah.

**Jenny:** And where we are in the episode.

**Kristin:** Yeah, well, I think—I can't say much here, but I will say that before we got on mic, I was talking to Jenny about the fact that I've read a couple of things about the choices that James Marsters made as an actor based on what he was told. [giggles] About where this would be going—

**Jenny:** Mmhmm.

**Kristin:** Versus where the writers knew it would be going. So it's hard to know why certain choices were made and why they allowed certain choices to be made. But I agree. It's a very odd choice. This whole scene—I mean. You can't have a scene like the one that just happened and then have Clem show up with hot wings and have people be able to kind of, like, take that in. You know? Like, we're doing our best to keep pace with it, but it's just a lot. It's a lot to process. And like you said, Clem has no idea. And we basically get this whole arc from Spike, of like, it's the chip. It won't be echoing what we basically heard Buffy say to Spike earlier in the season. "It won't let me be a monster, and I can't be a man. I'm nothing." Sad. It's fucking sad. Like, the whole thing—this whole thing is—speaking of complicated, it's complicated and it's—

**Jenny:** Yeah.

**Kristin:** It's really hard and it's really sad. And Clem, again, having no idea what Spike is talking about or what has just happened is like, "Well, things change. You know, like—" he's trying to just help his friend out. You know, like—

**Jenny:** Yeah.

**Kristin:** Trying to find any positive, any way that he can give him, like, a tiny bit of hope that, like, it might be different. Tomorrow might be different than today.

**Jenny:** Yeah, yeah.

**Kristin:** And Spike latches onto this idea of things changing.

**Jenny:** Yeah, he's like, "Oh yeah. They do change, if you make them."

**Kristin:** Yeah. So.

**Jenny:** And he doesn't look entirely wholesome when he says it.

**Kristin:** He doesn't, he doesn't.

**Jenny:** Does he?

**Kristin:** He does not. So we go to the Sunnydale carnival? I don't know. What is this? [laughs]

**Jenny:** Yeah, this is, like—

**Kristin:** [simultaneously] Grand opening of the...

**Jenny:** [simultaneously] Sunnydale Amusements.

**Kristin:** Like, Hoffman's Playland. That's a shoutout for you, nor'easters. [laughs]

**Jenny:** [simultaneously] Great. Rapids. Oh, Action Park? Anybody from North Jersey?

**Kristin:** [simultaneously] There you go. A little New Jersey—

**Jenny:** Anybody sustain injuries or death at notoriously dangerous waterpark from my home area, Action Park? [both laugh]

**Kristin:** [laughing] It's like, it's not funny but it is—like, the amount—

**Jenny:** No, no, I mean, it's like—oh, it's terrible, but like, you know—

**Kristin:** It's terrible. But—

**Jenny:** It was so known for death and injury but all of our parents still would be like, "Get out of the house. Go."

**Kristin:** "Go. Just go."

**Jenny:** "I'm dropping you off at Action Park." [laughs]

**Kristin:** Yeah.

**Jenny:** Whew.

**Kristin:** So at the Sunnydale Action Park slash Hoffman's Playland, grand opening. Warren's first plan is to...tip over—it's a weird plan, because again, he tips over the armored car. But no one appears to have any kind of vessel to carry the money in, so what was the plan?

**Jenny:** It's all very strange, Kristin. [both laugh]

**Kristin:** Anyway. He tips over this armored car that has a lot of money in it, 'cause I guess it was a great grand opening of the Sunnydale carnival grounds. And Andrew says, "I can't wait to get my hands on his orbs."

**Jenny:** [laughs] Oh, man.

**Kristin:** Buffy—we love to see—we love to see Buffy standing atop the armored car, making a joke about bank fees, in this moment. [Jenny laughs] It's really—it's a good shot, too. It's like a—almost like a hero shot, right from underneath the—

**Jenny:** Oh, yeah.

**Kristin:** It's nice.

**Jenny:** They start fighting. And he's like, "Oh, you seem off. Bad night?" And she's like, "Getting better," as she continues to land blows on him. This is exactly the sort of morale boost—

**Kristin:** Yes.

**Jenny:** Buffy Summers could use right now.

**Kristin:** Yes, this is great. This is the morale boost many of us need right now. It is very nice. She says to Warren, "You really got a problem with strong women, don't ya?" [both laugh] Yeah. Um, yes. And she then grabs the entire door of the armored truck and slams Warren with it. [both laugh] Love to see it.



**Jenny:** And then she manages to get him positioned under a stone arch in time for it to crumble on top of him. But oh god, he's still going and says, "What's a matter, baby? You never fight a real man before?" I mean, it's like...it's almost—the stuff that they—the words that they put in Warren's mouth are so on the fucking nose that sometimes I'm like, you guys. [laughs]

**Kristin:** I know. I know. I know. It's—like I said—

**Jenny:** You guys.

**Kristin:** It's not even just a Sharpie marker. It's one of those really thick Sharpie markers that this is drawn with—

**Jenny:** Yeah.

**Kristin:** You know, it's like, yeah. I mean, it's not incorrect. It's just—it's just a lot. And Andrew—this is the moment where I was like, wow, I really did make some space for Andrew in ways that I would like to challenge. 'Cause Andrew, from the sidelines, screams, "Kill her!" Jonathan—

**Jenny:** Andrew!

**Kristin:** Right. Like, Jonathan—Jonathan has been—and we've noted it. Like, Jonathan has been very upset for a long time.

**Jenny:** Yeah.

**Kristin:** And that doesn't get Jonathan, like, a free pass on any of this. But he has been very upset and he is about to jump on Buffy to tell her how to not die. Meanwhile, Andrew is literally shouting for the death of the Slayer from the sidelines. So, that's something. [Jenny tsks repeatedly] Warren—

**Jenny:** Okay.

**Kristin:** "It's not the muscles, it's the brains."

**Jenny:** Ugh. Okay, buddy.

**Kristin:** Okay, pal. And—

**Jenny:** And just as Jonathan [sic] is, like, really starting to gain some serious traction in this fight, Jonathan, out of nowhere, jumps on Buffy's back so he can whisper... "Smash his orbs! [Kristin laughs] His power's in the orbs!"

**Kristin:** Smash that patriarchy, as they say!

**Jenny:** That they do.

**Kristin:** So, lucky for Buffy, Warren has a flourish right before he punches her. He says, "Say goodnight, bitch," and he sort of, like, whips his jacket to the side, revealing his tiny little leather sack of orbs. [both laugh] That she smashes and then she says...

[Clip from episode plays]

**Buffy:** Goodnight, bitch.

[sounds of Buffy punching Warren]

**Jenny:** [singsong] Hell yeah!

**Kristin:** [singsong] Hell yeah!

**Jenny:** Yeah, so. And then she starts telling him that it's time to take responsibility for what he's done. But oh no.

**Kristin:** Oh, god.

**Jenny:** Oh no. He's got one more trick up his stupid little sleeve. He takes off his jacket to reveal a jetpack, which he ignites and takes off. And the scream—the, like, "Wahhhh!" [Kristin laughs] of uncertainty that occurs when you, like—you know, when something throws you off balance or you're trying to get your sea legs on something or whatever—is exactly what he deserves, at this moment. [laughs]

**Kristin:** The face—

**Jenny:** [simultaneously] Well, sorry, he deserves a lot more. But that, like—

**Kristin:** Including this.

**Jenny:** "Wahhhh!"

**Kristin:** Yeah. Buffy's face. If there—[Jenny laughs] if you ever need to know what I feel—what most of us feel inside when we get upset with Warren or any of these fucking fuckers. Just look at her face when this guy has a jetpack.

**Jenny:** Takes off on his little jetpack.

**Kristin:** She literally goes—

**Jenny:** [simultaneously] And she's like, "Jesus fucking Christ, you have got to be kidding me."

**Kristin:** "Oh, come *on*."

**Jenny:** Yeah. [both laugh] Then Andrew takes off his jacket and he also has a jetpack. And Jonathan is like, "Why didn't I get one of those?" So I would actually modify what you said earlier, Kristin. I don't think they're planning to kill Jonathan. I think they were just planning—

**Kristin:** [simultaneously] Oh, to abandon Jonathan?

**Jenny:** [simultaneously] To leave him here to get arrested.

**Kristin:** Oh, right, right, right, okay.

**Jenny:** And Andrew, with visions of, like, Lex Luther or whatever dancing in his ridiculous little brain, is like, "Oh. You won the battle, but the war has only just begun!" And he hits his little jetpack starter and...slams into a low-hanging ceiling, knocking himself unconscious.

**Kristin:** It's *really* funny. It's—

**Jenny:** These boys. These boys.

**Kristin:** *Really* funny. Like, you know, you gotta give some credit where credit is due. And like, that is funny shit.

**Jenny:** It is very funny.

**Kristin:** So. They get arrested. Andrew—

**Jenny:** Andrew and Jonathan go to jail.

**Kristin:** They go to jail. Andrew is—[laughs] Andrew's devastated. "He left me. He was just using me." Very good line delivery and line writing on, "He never really loved—" pause. "Hanging out with us." [laughs]

**Jenny:** Dude. [laughs]

**Kristin:** It's good.

**Jenny:** It is good, actually.

**Kristin:** It is good. Spike, we get, like, one clip of Spike who's on his motorcycle, on the road that leads directly out of Sunnydale. And—[both laugh] the one road that gets you out of Sunnydale.

**Jenny:** Yep.

**Kristin:** And off he goes.

**Jenny:** He says, "Get nice and comfy, Slayer. I'll be back. And when I do, things are gonna change." Chucks cigarette into dirt. Vrooms away. Uh, interesting.

**Kristin:** Vrooms...away.

**Jenny:** This is interesting.

**Kristin:** We'll have more to say about that, or will we?

**Jenny:** Time will tell.

**Kristin:** So. Cool. Well, it's a good thing that this episode is ending, because we must be almost done. There must be simply fucking nothing left—

**Jenny:** And you know, it's still not too late to just turn the episode off, actually.

**Kristin:** Yeah. We told you before to turn it off, so. Willow and Tara are up in their room. They're kissing, they're talking about taking their clothes off again. [Jenny makes a noise of interest] It's all very nice and sweet and loving. And [laughs] Tara says, "Xander." And Willow's like, "That's not really what I had expected to hear from you, but." [both laugh] Tara sees that Xander's in the back yard and they are hopeful that Xander's there to make up with Buffy, that they will be reconciling in the backyard. So we go to the backyard.

**Jenny:** And a line so good he doesn't deserve it, Xander says, [Kristin giggles] "Time for the spring poking already?"

**Kristin:** [laughs] It is good. It is good. Yeah. Buffy's like—[Jenny laughs] "Warren got away." Oh, yeah?

**Jenny:** [laughing] Dude. Wait, wait, wait. She says, "Jonathan and Andrew got clinked, but Warren pulled a Rocket Man." Buffy, how is Xander supposed to know what the fuck you're talking about? [Kristin laughs] This is not effective communication.

**Kristin:** That's true.

**Jenny:** There is so little effective communication on this show!

**Kristin:** It's true, it's true. Then there's this, like—you know, "You'll find him. You'll find Warren even though he got away, 'cause he won't be much good without his friends." Which really is just a line for them to look meaningfully at each other, because—

**Jenny:** Mmhmm.

**Kristin:** *They* won't be any good without *their* friends. Counterpoint. [Jenny laughs] I know. I'm gonna get kicked off my own podcast. But—

**Jenny:** Xander says it hurt that Buffy didn't trust him enough to tell him about Spike. And I don't believe him.

**Kristin:** I don't—right, he's just trying to make himself look good. 'Cause his true feelings are not so great.

**Jenny:** I mean. I don't know, maybe he had some time to think about it. Maybe this is coming from some kind of real place, but it doesn't feel...in line with...

**Kristin:** I think that he—I think he feels that it is coming from a real place. It's just that there's a lot of com—'cause he gets—he does get to the point. 'Cause he says, "It hurt that you didn't trust me enough." She apologizes.

**Jenny:** No...

**Kristin:** And then and only then does Xander say, "Maybe you would have told me if I hadn't been such an ass." So it's in there. Like, it's in his consciousness that,

like, it was his own way of showing up to their friendship that likely caused that. But it's just not what he leads with, you know? And it's just unfortunate. I mean, it is—like, I know. I'm being—I have a lot of feelings, okay. This is a rough episode. I've lived 40 years on this Earth as a woman. I have a lot of fucking feelings about a lot of things, and so I don't mean to, like, put it all in any of these bins. We've got Spike, we've got Warren, we've got Xander. There's just a whole big mess of shit happen—we've got the fucking writers in the writers' room. [laughs]

**Jenny:** Mmm.

**Kristin:** We've got a lot of fucking men doing a lot of things in a lot of ways. So I certainly don't mean to make Xander the vessel for it all, but—and I will say that it is nice. I feel good when they are hugging each other—

**Jenny:** Mmhmm.

**Kristin:** And they are trying to find a way back to each other. I do want them to find a way back to each other. I just don't want it to have to hinge on Buffy apologizing.

**Jenny:** Yeah.

**Kristin:** Anyway. They hug and it's nice. I accept the hug, I take the hug, it feels good.

**Jenny:** A good hug. [sighs] If only the episode ended right here!

**Kristin:** And of course it doesn't. I mean, there's nothing as true as angering a man like Warren and making him feel emasculated, resulting in him finding a gun and showing up with it. That is—

**Jenny:** Oh, dear.

**Kristin:** Very accurate and very scary and is what happens here. We always hate to see a gun in Sunnydale. It is—it never feels right or fair, because this is a magical, mystical world. And guns seem like a cheat, and like, not okay.

**Jenny:** Yeah. Yeah, yeah. This motherfucker...

**Kristin:** This motherfucker.

**Jenny:** Comes into this yard and says... "Oh, you think you can do that to me? To me?!"

**Kristin:** So much, in that line, even.

**Jenny:** Yeah, yeah.

**Kristin:** 'Cause the answer is no. Right? Like, that's like, the answer—is no, she couldn't do that to him. Right? Like, she did it and like, there are consequences, because of the dynamic of this fucking world. And like, that line just fucks me up.

**Jenny:** Uh, and then he starts shooting his gun, while, I think, running away at the same time?

**Kristin:** Yeah. Yeah.

**Jenny:** And two terrible things happen. One, a bullet finds its way to Buffy. Like, in her heart zone.

**Kristin:** Mmhmm.

**Jenny:** Which is the last place you wanna get shot, I think. It's bad.

**Kristin:** Yeah. Yeah, it's bad.

**Jenny:** And then, another bullet—you know, when you're running away, like a little piss baby—

**Kristin:** Mmhmm.

**Jenny:** Firing a gun.

**Kristin:** Mmhmm.

**Jenny:** Sometimes your, I don't know, arm flails around and you accidentally shoot into the goddamn second story of the house that you're behind. And you hit Tara, which is completely unacceptable?!

**Kristin:** Yeah. It's pretty not okay. So. Tara's shot, and Tara is very clearly dead. And we see that. The scene is really graphic. The image of this happening is really graphic. Willow—Willow is wearing a white shirt and though I don't even want to

acknowledge it, I will. Tara is wearing the sweater that Willow couldn't find in The Body.

**Jenny:** Oh, no! How actually dare they?

**Kristin:** How dare they? How dare they. And—so we're seeing, like, intercut scenes. This is how the episode ends. Both Buffy and Tara are shot, but it is made very clear that Tara is not alive. And Willow is holding her and crying, and down in the yard, Buffy is bleeding and it's definitely treacherous. But you know, folks, we are three episodes before the end of the season. And Buffy has died twice, so—and I talk a bit about this with Jen Malkowski. Like, it really is very clear that Buffy is not going to die. But yet, it is positioned so that we have concern for Buffy, even though we have also just lost Tara.

**Jenny:** Mmhmm, mmhmm.

**Kristin:** This loss, this death of Tara, is very—a very, very big deal. Not just for those of us who love Tara. And there will be an entire episode that I've been working on to talk about this, because the persistence of lesbian and bisexual women, particularly, but queer people overwhelmingly being killed off in television—

**Jenny:** Mmhmm.

**Kristin:** Is a thing. It is a massive thing. And I've been working—so I'm writing a book right now on coming out. It's nothing to do with this, apart from also being queer. But I'm working with an artist and they are 25. So there's like a—you know, a generational divide between us. So that's 15 years, right? And so I was talking to them about this episode that I was putting together and Tara and the death of Tara and what have you. And they were like, wow, like, also, it was 2002, so probably this conversation was, like, just starting. You know? Because of course, you'd think that, if you were 25. Because it was only in 2016 that we lost, like, Lexa. Like, these conversations seem like they were new to a 25-year-old and like, it couldn't possibly be that queer fandom was very clear about the damage that would be done if a queer character was killed on this show. However, they were there already. They were talking. They were very clearly talking, before this happened, about the fact that this character should not die. And they did it anyway.

And we can't really talk too much about the whole of it, because we need to be cautious of spoilers. But we will be talking more about it. And I just—like, I don't wanna make the whole thing—like, I wanna talk about Tara and Willow and like, that. But I just wanna say that there's a *lot* to this scene that echoes for years to



come, and that echoes way back to the past. This is not just the death—we've lost characters. I mean, we lost Jenny Calendar. We lost Joyce. Like, this is not—it's not a big deal to lose a character—a main character in this show. I mean, it is a big deal, but it's not an anomaly to lose a main character in this show.

**Jenny:** Mmhmm.

**Kristin:** But Tara is not just a main character in this show. Tara is one of two queer women, given the space to be a full person inside of a television show for the first time ever. Tara and Willow were a beacon for so many queer people who had no other space to understand who they were. This was a big deal. And I'm—I'm monologuing, and I see Jenny [Jenny laughs] patiently turning in her chair. This is why I gave myself a whole other episode to continue.

**Jenny:** Mmm. Mmhmm.

**Kristin:** But I just cannot stress enough, because I don't know how many of you will listen to that episode. And if you don't, I need you to know that this is really not okay and we are very upset about it. Jenny, how are you?

**Jenny:** I mean, I'm displeased with the outcomes of this episode, but I'm alright. [laughs] It just seems like, you know, they could have done so many things.

**Kristin:** So many things.

**Jenny:** And this is what they did. For some reason. Uh, why? Why?

**Kristin:** I think, like—to that question of like, why? Why would you make this choice? And again, we'll get more into this in the bonus episode tomorrow. But...I think that it's really hard for people to listen to those with experiences other than their own. And on the Kitten Board, when this happened, there was a post, you know, in the aftermath of it all, that went out of its way to say, like, we don't think that anyone at Mutant Enemy is homophobic. We don't—like, it's not that we think that this was done in a malicious manner. We don't think that there's—like, we are unbelievably, so overwhelmingly grateful to have had Tara and Willow. We don't think there was maliciousness, but there's this lack of ability to think that someone else might have a perspective that's worth considering, when you're the one in the writers' room. You know, it's like, they knew it wasn't great but without having been in the skin and brain and body of a queer person, you can't know. And I think, like, what has shifted and moved since 2002 is that I do think that people are recognizing that sometimes, even if they don't understand it—

**Jenny:** Mmhmm.

**Kristin:** They should defer to the people who have lived it—

**Jenny:** Mmhmm.

**Kristin:** Going well beyond the experience of queer people. Right? It's like, don't write stories with characters who have disabilities, characters of color, queer characters, trans characters, and not be responsible about it. And the way that that responsibility happens is by listening to your queer fans. They were there. They were there before, they were there loudly. It was there. They knew. They just didn't have the ability to...pick that up. And that's why. You know, I really don't think—I don't think that anyone thinks that this was done as like a, "yeah! We just really needed to kill that lesbian off." Like, nobody fucking thinks that. It's just that in doing this—there are, like, a lot of lives that are impacted by choices like this. And—

**Jenny:** Mmm.

**Kristin:** And one of them is Willow's. Willow is upset, and all we know is that Willow is—Buffy is bleeding in the yard downstairs. Xander is concerned, to put it mildly. Tara is not alive, and Willow, in a, like, blood-spattered shirt, is upset. She's crying and then we see her—the very last scene, to our episodic title, is Willow looking up and her eyes turning red.

**Jenny:** [groans, laughs nervously] What could happen? What could go wrong? I'm sure they're gonna wrap all this up in the next episode. Everything's gonna be fine.

**Kristin:** Yeah. Everything will be fine. So, um. Obviously we didn't do a Sexual Tension Awards in this episode. But unbeknownst to us, we had a winner anyway.

**Jenny:** [laughs] Bronze Fish Girl.

**Kristin:** Bronze Fish Girl, congratulations. You earned it. You really earned it.

**Jenny:** Indomitable horniness. [both laugh]

**Kristin:** You—

**Jenny:** She's just doing—willing to do anything to make it happen.

**Kristin:** Yeah.

**Jenny:** Willing to overlook anything to make it happen.

**Kristin:** Yep.

**Jenny:** Bless you, Bronze Fish Girl.

**Kristin:** Congratulations. We all needed you in this episode, so thank you.

**Jenny:** It's true.

**Kristin:** Thank you for all the work that you did.

**Jenny:** Incredible.

**Kristin:** And—so we're at the end of this episode. I've done maybe too much talking. I don't know.

**Jenny:** There's a lot to talk about.

**Kristin:** [sighs] But—

**Jenny:** Oh, hey! [laughing] Don't worry. You can listen to Kristin talk a whole bunch more about stuff, and dig in even deeper to all of the fascinating and frustrating—

**Kristin:** Yeah.

**Jenny:** And deep and important nooks and crannies that kind of, like, branch off—I know nooks and crannies don't technically branch off of things. [Kristin laughs] But you get what I'm saying. It's episode—it's Seeing Red episodes all the way down, basically. [laughs]

**Kristin:** Truly. But I will say, like, I told Jenny. I'm really good at, like, creating extra work for myself when I don't need to. And I'm trying to get better at that, but this was an episode that I did because I just was so excited to do it. When Emma emailed me and said, like, "I just need you to know, I was on the Kitten Board when this happened. I met my wife on the Kitten Board. We have an 11-year-old son." Every cell in my being that is so connected to, like, queer history and has been for so long just, like, immediately activated. And I'm just so excited to get to bring together, like, truly, my two greatest loves.

**Jenny:** Mmm.

**Kristin:** Queer history and Buffy the Vampire Slayer.

**Jenny:** Mmm!

**Kristin:** So, like I said, I—I talked a lot. Jenny, you talked a reasonable amount.

**Jenny:** Aw. Thank you.

**Kristin:** I hope that we did an okay job. This episode is a really, really hard one to navigate through. This season has been a hard one to navigate through. So please know—

**Jenny:** But we're doing our best. And—

**Kristin:** Please know—yes, we really are doing our best.

**Jenny:** What more could we do?

**Kristin:** I know. We're just gonna keep doing our best and hopefully, we did an okay job at this episode.

**Jenny:** I guess that's...the end. [both laugh]

**Kristin:** [singing] "It's the end, it's the end of Seeing Red!"

**Jenny:** Oh, boy. [Kristin laughs] Well—

**Kristin:** Jenny, where—

**Jenny:** Beautiful friends.

**Kristin:** If you did a good job and people would like to find you—

**Jenny:** Yeah.

**Kristin:** Where can they do that?

**Jenny:** Hey. If I did a good job, I'm Jenny Owen Youngs. And when I'm not making this podcast with Kristin, I make another podcast called Veronica Mars Investigations, which is nearing its end of Veronica Mars content. But we do have a

special episode coming up with one of my two nemesis-ses-ses, LaToya Ferguson. So look out for that in your feed. You can also hear my singing voice, in the context of music released under my name, Jenny Owen Youngs. And also, music released from my new band, L.A. Exes. We have three singles out and a record out later this month. So, that's pretty cool. Follow—

**Kristin:** Yeah, and if you want a little taste of one other quarter of L.A. Exes, you're about to get it, just in a moment.

**Jenny:** It's true, in just one moment.

**Kristin:** In just one moment. Can I say a little something about the song? Before—

**Jenny:** Please.

**Kristin:** Before I tell them where to find me and where to find us.

**Jenny:** Yeah.

**Kristin:** I just wanna say that, like, the song choice for Anya was very specific. Like Jenny said up at the top, like, we were not going to write a song from Buffy's perspective in this episode. It didn't feel like something that would be able to be done responsibly or well. But we were given this gift of Anya, who I think in this song, is able to embody both her own need for vengeance and frustration with men and also embody so many of the other humans [Jenny laughs] who are frustrated with, um, the patriarchy, really, is what we'll call it.

**Jenny:** Mmm.

**Kristin:** So, anyway. My name is Kristin Russo. And...[Jenny laughs] You can learn more about me, if you want to, at [kristinnoeline.com](http://kristinnoeline.com). That is my first name, Kristin, and my middle name, Noeline, which is spelled N-O-E-L-I-N-E. You can use my first and middle name also to find me on Twitter and on Instagram @KristinNoeline. Apart from this podcast, as you probably have gathered by the fact that I couldn't shut up about the death of Tara Maclay, I do a lot of work with queer communities. And I speak at both universities, high schools and also work places. I've been doing a lot of workplace talks as of late. I would love to speak at your workplace or your school about things like, you know, being a good parent to your LGBTQ kid. Or all manner of other queer things. So find me. Hire me. And in the meantime, I'll be talking about Buffy and also writing A Quick and Easy Guide to Coming Out, which will probably be out in, like, however long it takes books to come out. Give or take two years. [both laugh]

**Jenny:** Buffering the Vampire Slayer is on Twitter, Facebook and Instagram, @BufferingCast. Or you can drop us an email at bufferingthevampireslayer@gmail.com!

**Kristin:** Hey, if you like what you heard and—or you didn't, but you're just impressed with the effort, [laughing] you can support us on—

**Jenny:** Ha!

**Kristin:** Patreon. Because that is really what allowed us to create, not one, not two, not three, but four episodes for this episode. Bufferingthevampireslayer.com, just click on Patreon. You can also check out all of our new fucking shit in the store! The store is lookin' good. I'm actually wearing—

**Jenny:** That it is.

**Kristin:** Wearing the Pay Buffy Summers pink tank top, while talking, right now. We've got a lot of Pay Buffy Summers merchandise. We have an adorable Time is What Turns Kittens into Cats hoodie in the US store. We have Scoobies Forever patches and pins. There's a lot of good shit over there, so you can also find that on the website, bufferingthevampireslayer.com.

**Jenny:** And till next time...

**Both:** Awwwwooooooooooooo!

**Kristin:** [whispers] Never again!

[“Seeing Red” plays off the album “Songs from Season Six” by Buffering the Vampire Slayer]