

Buffering the Vampire Slayer  
Episode 1.02: The Harvest

[Theme Music]

**Jenny:** Hello, and welcome to Episode 2 of *Buffering the Vampire Slayer*, a weekly podcast where we discuss every episode of *Buffy the Vampire Slayer*, one at a time, in thrilling chronological order. I'm Jenny Owen Youngs.

**Kristin:** And I'm Kristin Russo, and this week on our second episode, we're gonna be talking about Season 1, Episode 2, "The Harvest."

**Jenny:** Spooky.

**Kristin:** Yeah, I was just proud of myself for remembering the name because my copy is from last episode. [laughs]

**Jenny:** [laughing] You did a great job. Okay, so same deal as last episode. We're gonna talk about the show for as long as it takes for us to air most of our feelings.

**Kristin:** Uh-huh.

**Jenny:** And then at the end of this episode, you can hear my weekly recap song recounting the most important events of today's episode.

**Kristin:** Yeah.

**Jenny:** Wheee!

**Kristin:** Can't wait for that.

**Jenny:** Me neither.

**Kristin:** I'd like to say, for the record, that I've been asked to be an official part of the songwriting process, so, like, you know, down the line—

**Jenny:** Our song, our song.

**Kristin:** Yeah, I'm just like— down the line when you're like, rolling in all that sweet cash—

**Jenny:** Yeah, I see a— I see a hefty revenue stream opening up.

**Kristin:** You joke, but—

**Jenny:** I guess one never knows. But let it be known here, now, and forever and always, you are the Kathleen Brennan to my Tom Waits.

**Kristin:** Aww. That's so nice.

**Jenny:** All of my decent ideas are made much, much better by your contributions and careful editing and thoughtful suggestions.

**Kristin:** Thank you, and you are welcome.

**Jenny:** But we're not here to talk about our creative collaboration. Well, I guess we kind of are. I guess this is *a* creative collaboration.

**Kristin:** We're here to talk about *vampires*.

**Jenny:** Okay, okay, okay, okay. Vam... pires.

**Kristin:** Vampires!

**Jenny:** Yes.

**Kristin:** As usual, I have a lot to say. About—

**Jenny:** I'm so excited to hear it.

**Kristin:** This episode but I'm gonna defer to you to start, 'cause I feel like you took some notes. I took some notes, too. We take notes, it's what we do.

**Jenny:** Yeah. I mean, I'm taking way less notes than I did the very first time we watched, and you're probably taking more notes than the first time we watched.

**Kristin:** I think I stayed about consistent, but, yeah. Jenny, what did you take? Seventeen pages of notes?

**Jenny:** On the first— listen, it's not important.

**Kristin:** It's fine, whatever. We've learned our ways. We're already Season 1, Episode 2.

**Jenny:** Yeah.

**Kristin:** Deep into the thick of things here.

**Jenny:** Deep into the thick.

**Kristin:** So what'd you think? What'd you think of "The Harvest"?

**Jenny:** Um, man, it really made me remember that Season 2— uh, that Season 1 is... Season 1. You know?

**Kristin:** Yeah, well. [laughs] My first note was, "Hmm, Buffy sure does learn how to run and kick better as the series goes on."

**Jenny:** Yeah, that was one of my notes too. Running through the graveyard right at the opening of the episode, she looks...

**Kristin:** She hasn't figured it out yet.

**Jenny:** Yeah, she doesn't—

**Kristin:** It's a new graveyard.

**Jenny:** New graveyard. She is wearing complicated shoes.

**Kristin:** Yeah, wedges.

**Jenny:** Maybe that's part of it.

**Kristin:** Probably.

**Jenny:** Wedges or heel— like, chunky heels maybe. I think we see them later in the episode—

**Kristin:** A chunky heel is a wedge. That's the same thing.

**Jenny:** No. No, because a chunky heel is like a thick heel, but there's still separation between the heel and the...

**Kristin:** Does it have to be together...?

**Jenny:** I'm not a shoe doctor, but I feel like a wedge is a shoe that has a— one complete piece.

**Kristin:** Alright, well, we have our first question for our listeners.

**Jenny:** Yeah, if you have any feedback, if you have any answers—

**Kristin:** We would like to know if—

**Jenny:** If there are any shoe doctors.

**Kristin:** If a wedge has to be not a separate chunky heel, or if a wedge can be its own heel. Right?

**Jenny:** Yes.

**Kristin:** Great.

**Jenny:** That's today's first big mystery.

**Kristin:** [laughing] First big question. But yeah, you know, Buffy's learning her way, as is Sarah Michelle Gellar, about, like, running on screen.

**Jenny:** Oooh, and like, holding her fists and looking like she knows what she's doing—

**Kristin:** Right.

**Jenny:** While she does that. Um, yeah, it's a lot, although points for breaking off that pine branch.

**Kristin:** Mm-hmm. Yeah.

**Jenny:** Improvisation, resourcefulness. Super effective.

**Kristin:** She's very resourceful. Or re-zourceful, as my wife says.

**Jenny:** I—

**Kristin:** You do, you say re-zourceful, not re-sourceful.

**Jenny:** Is that wrong?

**Kristin:** No.

**Jenny:** They're both right, right?

**Kristin:** Yes. We're both right.

**Jenny:** Agree to agree.

**Kristin:** I— not intentionally, but there were some gay notes that I took this time.

**Jenny:** Ooh, gay ones!

**Kristin:** My next note is a gay note, because the first time that we see Jesse—

**Jenny:** Mmm.

**Kristin:** Is down in the— wherever you call that thing. What do you call that thing, where they are? In the crypt? In the Hellmouth?

**Jenny:** [laughing] Could you be more specific?

**Kristin:** Where they are, down underneath the ground. Like, when they go through the crypt— the mausoleum to get to the place where the Master is. Is that the—

**Jenny:** Oh, right. Yeah, what is— we don't really know. Like, I don't think it's been named. But it's—

**Kristin:** It's the entrance to the Hellmouth or something?

**Jenny:** Well, I think at this point, a hellmouth is not open— like, the Hellmouth is sort of like the whole town?

**Kristin:** Okay, okay.

**Jenny:** Right? And he, the Master, was trying to open the Hellmouth, right, and he got trapped because he, like, did a spell wrong or something.

**Kristin:** Do you know what looks the most like a hellmouth to me so far?

**Jenny:** What?

**Kristin:** His mouth.

**Jenny:** [laughing] It is a hell mouth.

**Kristin:** I can't wait— I don't know what happens with the Master, if he's gone, if he comes— I can't stand to look at his mouth.

**Jenny:** That grape juice mouth?

**Kristin:** Oh, God. It's horrible.

**Jenny:** It's tough.

**Kristin:** But what I wanted to talk about was, and this is — now that I've seen the whole episode, it's the first of many moments of gay Luke. But Luke—

**Jenny:** Oooh!

**Kristin:** So sensually grabs Jesse's neck. It's just so sensual, and I thought, oh, he— well, first I thought, he's a gay vampire. And then I thought, maybe vampires are all bisexual.

**Jenny:** Yeah, well I mean, I think—

**Kristin:** Right?

**Jenny:** You'd know better than me, 'cause I think you've read a little bit more Anne Rice than me. But I feel like in *her* mythology, feeding sort of takes the place of —

**Kristin:** Of sex.

**Jenny:** Sexual activity.

**Kristin:** I actually don't remember that coming from Anne Rice, but I did read a lot of Anne Rice as a kid so maybe I absorbed that. You know?

**Jenny:** Yeah.

**Kristin:** But I definitely— I mean, definitely, feeding is sexual and they feed off of whomever.

**Jenny:** Yeah, and like, just flashing forward because like— whoever the pairing is for this episode's Sexual Tension Award, one half— one end of it is gonna be Luke. And it's either Luke and Jesse or Luke and the Master, because, yikes!

**Kristin:** [sighs] I—

**Jenny:** When it's vessel time? Yeah!

**Kristin:** Yeah, I have notes on that, but...

**Jenny:** Oh, did you write down their di— well, okay.

**Kristin:** I did, I did.

**Jenny:** We'll get to that, chronologically.

**Kristin:** I did write down their dialogue, but I'm going to just like— before we get to actually sorting the evidence of who has the most sexual tension, I am awarding it to Luke and Jesse. Because I refuse to have to think more—

**Jenny:** [laughing] About the Master?

**Kristin:** About the rest of it. Yeah, I can't— His mouth is just— It's just so— I can't. [laughing] There's very few things that have upset me more than looking at his mouth.

**Jenny:** Yeah. It is a bummer. Sarah Michelle Gellar looking especially twelve years old—

**Kristin:** Yeah.

**Jenny:** As you pointed out, in this episode.

**Kristin:** Cherubic.

**Jenny:** Whew!

**Kristin:** Cherubic. There's a moment— So, not to jump around too much, 'cause we will get back to the gay stuff. I have more gay questions, but—

**Jenny:** Wait. Is every episode of this show gonna be you finding the gay?

**Kristin:** I mean, I didn't do it on purpose.

**Jenny:** It found you.

**Kristin:** Yes.

**Jenny:** Okay.

**Kristin:** So, no, like, I'm not gonna intentionally find the gay, but like, based on my career choices to date, I will likely see more gay than the



average Joe. But what I wanted to say is, this is not a gay thing, but after we come out of the scene with Luke where they're like— the scene with Jesse and Luke where they're like, "you're bait," wah, bleh. Then we come back to the library— which was a nice cut, editor, you did a great job with that cut. I thought it was really solid. But, like, Willow is at a computer in the library. And first Buffy was leaning over her so closely, and I was like, this is really awkward. Maybe I'll make a note of it. And then I didn't. And then like, two seconds later, *Giles* is leaning over her. So, um, I'm gonna— like, on our socials, I'm putting this up. Like, I'm putting this side-by-side of them—

**Jenny:** [laughing] A GIF— you're gonna make a GIF-set?

**Kristin:** I'm gonna make a GIF-set of Willow just being like, really too close to everyone. And not seeming to mind. It's like, I feel like 'cause computers were new, like, directors didn't know how to stage two people looking at a computer.

**Jenny:** Right. Right, right. And also they thought maybe everybody's focus would be on the computer and not on the, like, lack of respect for personal space.

**Kristin:** Yeah, but you can't even see— in the shots, you can't even see the computer.

**Jenny:** Hmmm.

**Kristin:** It's just— I'm excited about the GIFs, is all I'm gonna say. That's really—

**Jenny:** Me too.

**Kristin:** Something.

**Jenny:** I feel like there are a lot of important sort of touchstone precedents getting set in this episode.

**Kristin:** Mm-hmm.

**Jenny:** Like, we see a very meaningful look pass between Giles and Buffy when he's like, "Do I need you— Do I need to tell you to be careful?" And she like, just looks at him.

**Kristin:** Yeah.

**Jenny:** And then she leaves, and I feel like, we're about to see that look about 7,000 more times.

**Kristin:** Aww.

**Jenny:** Also, I feel like— Oh, there's this amazing [laughs] very fast zoom-in on Giles, he's just surrounded by books.

**Kristin:** Uh-huh.

**Jenny:** And then, ZHOOOM. And he looks up. And I— yeah. Yeah, yeah, yeah. And he did a lot of, like, taking his glasses off, putting his glasses back on, you know, following his sort of, like, thought patterns.

**Kristin:** There were a few very dramatic, like, moments like that with both Giles and the Master. The Master has—

**Jenny:** Oh, boy!

**Kristin:** A really good dramatic moment that I didn't write down. What he says when he turns around. But it's like the music swells, the camera zooms in, he turns around, he delivers one line.

**Jenny:** [laughing] He says, "A slayer."

**Kristin:** [laughing] Oh, great. Great.

**Jenny:** Which is hilarious because his last line in the previous scene that was in the vampire cave— that's what I'm calling it—

**Kristin:** Mm-hmm.

**Jenny:** Was: "A slayer!" [laughs] And then they cut back to the cave and he says, "A slayer" again.

**Kristin:** Oh, I wonder how many times he says "a slayer" in total. Maybe we could do a mash-up of that.

**Jenny:** Yeah.

**Kristin:** Can you tell I'm social media minded?

**Jenny:** Yeah, you are rarin'—

**Kristin:** I'm like great — great content, content.

**Jenny:** Chomping at the bit. Another thing that I feel like really starts to take shape in this episode that we're gonna see a lot more of is Xander being the *fucking worst*!

**Kristin:** [laughing] Yeah...

**Jenny:** Oh my God! I did not mind— I like, enjoyed Xander, watching this show when I was younger, but like, oh. My. God.

**Kristin:** He just—

**Jenny:** Has there ever been a more clear embodiment of a dude just being like, "Oh, things aren't just the way I want them? Ugh, I'm gonna kick a... filing cabinet."

**Kristin:** Okay. Well, I think—

**Jenny:** No? You're not on board?

**Kristin:** No, I mean, listen, I'm always on board to be like, women rule, men drool. But, also if you can't tell, I'm really good at insults.

**Jenny:** That was good.

**Kristin:** But I don't— I mean yes, Xander is like, "Buffy couldn't possibly do this on her own, I will help." And like, "I'm so angry—"

**Jenny:** And can't be told— can't be told anything.

**Kristin:** But it is— but it's cut with something. Like, it's not just that. It's not like— it didn't make me angry. I didn't feel angry about Xander. And it's very easy for men to make me angry, so I feel like—

**Jenny:** Maybe I'm just— I've got—

**Kristin:** I think you're on fire today. You've been a little bit— you're—

**Jenny:** It's been a weird couple of days. [crosstalk] I'm on high alert.

**Kristin:** Yeah, so I think—

**Jenny:** High alert!

**Kristin:** 'Cause I think that the bigger thing that reads to me with Xander is that he just is, like, puppy-dog eyes for Buffy and like, it feels— on this episode, I'm not gonna get ahead of myself. I will get all into it if it doesn't feel like this to me. But this episode very much felt to me that Xander was like, "But I love her!" You know?

**Jenny:** Mmm.

**Kristin:** Like, "What if something happens?" Like, it didn't feel very like, mansplain-y to me.

**Jenny:** Okay...

**Kristin:** I mean, I will get there with you, but—

**Jenny:** Yeah, yeah. Plenty of time with Xander.

**Kristin:** Yeah.

**Jenny:** Sorry for getting ahead of myself and having a sensitive—

**Kristin:** No, no, I think it's a good conversation to have. And you were talking about important things that happen in this episode. My next note is, in all caps, "REMEMBER WHEN ANGEL SAID HIS NAME? DARK AND MYSTERIOUS MAN REVEALED!" That's what I wrote. That's what I wrote.

**Jenny:** [laughing] Well said. God, I just *love*— My favorite thing about Season 1 might be that we see Angel in a way that we don't ever see him really again. He's like, dark and sarcastic and, like, mysterious and there are like seventeen things happening on his face at one time. And I don't even think he's doing it on purpose. David Boreanaz. You know what I mean?

**Kristin:** Yeah. Yeah.

**Jenny:** It's just like— There's like, brooding and care and disbelief and disassociation and, like, everything all at once.

**Kristin:** And you think that goes away? I mean, not— no spoilers, but I don't know. I mean, maybe it changes but I feel like Angel, to me, is always those things.

**Jenny:** Really?

**Kristin:** Yeah!

**Jenny:** Well, maybe he's just peak hot.

**Kristin:** I mean, yeah. Also, not to take us off track from peak hot Angel, but I feel like every single time I watched an episode of early-on *Buffy*, I feel as though they— All of their wardrobe is from the Limited Too. [Jenny laughs] Just every piece of it is— And I know it's just me conflating my memory of the time with the Limited Too. But like, you know what I mean?

**Jenny:** I mean...

**Kristin:** Except for Buffy's leather jacket.

**Jenny:** Oh, my good God! Give— *Please* someone give me that leather jacket.

**Kristin:** Which is gor— please do so that I can wear it, you know?

**Jenny:** It is the most beautiful thing I— it might be the best piece of clothing that ever appears on the show, that leather jacket!

**Kristin:** Mm-hmm. For sure. I think it might be, too.

**Jenny:** Will we ever see it again in a subsequent episode?

**Kristin:** I don't know, because I've never really seen the first season, start to finish, and I don't remember being obsessed with any leather jackets. So maybe it's— maybe something happens to it. I don't know. But— oh, my next note is about Luke being gay again.

**Jenny:** Oh, please go on.

**Kristin:** This time with the Master. I wrote down, "Luke says, 'My blood is your blood, my soul is your soul.' And the Master says, 'My body is your instrument.'"

**Jenny:** I just wanna— yeah.

**Kristin:** No. Wait.

**Jenny:** The Master says, "My blood is your blood, my soul is your soul—"

**Kristin:** Oh, I reversed it. Yeah, yeah, yeah.

**Jenny:** And Luke says, "My body is your instrument." Get a room!

**Kristin:** [sings to the tune of "Wonderland"] My body is your instrument!

**Jenny:** Get a cave.

**Kristin:** You know what I mean?

**Jenny:** I do know what you mean.

**Kristin:** And then I wrote, "Luke is the gayest bloodsucking beefcake." That was my complete note.

**Jenny:** He really is— Like, I don't think we've seen how jacked he is until, you know, he takes his jacket off. Is that when he's doing the blood thing with the Master, or later?

**Kristin:** He's like wearing this— I don't—

**Jenny:** At The Bronze?

**Kristin:** Uhh... wait, when he's wearing the tank?

**Jenny:** Does he get all the way down to a tank top?

**Kristin:** I don't know! Maybe I just—

**Jenny:** I think he's just wearing a T-shirt.

**Kristin:** Maybe I got ahead of myself.

**Jenny:** But his muscles are so huge that you're like, "What even is a T-shirt?"

**Kristin:** But in the— I think in that scene or maybe it's at The Bronze, he's wearing, like, a chain necklace that's really tight around his neck. Which, I spent a lot of time in gay bars in the '90s.

**Jenny:** Mm-hm, mm-hm.

**Kristin:** And the early 2000s, and I just wanna say, I feel like they knew what they were doing in this episode with his wardrobe. 'Cause I saw a lot of that.

**Jenny:** Oh! Not from the Limited Too?

**Kristin:** No, no. I mean, maybe it was from the Limited Too for small girls and he was just wearing it around his beefcake neck, [laughs] but yeah, that

is a deliberate scene. It's like, I wasn't sure with Jesse. But it was pretty deliberate with the Master. I feel like the dialogue was written specifically—

**Jenny:** Que romántica.

**Kristin:** Yeah. "My body is your instrument."

**Jenny:** Not to hop and skip all around, but how 'bout that sick burn when Buffy's like, "Do you even know what it's like to have a friend?" to Angel [Kristin laughs] and he's like... pregnant silent.

**Kristin:** [laughing] His whole face just crumples. It's so sad. [Jenny laughs] I feel like, even though I know it's just a TV show and they're acting, part of me feels like the acting stopped in that moment. And everybody was like, "Oh, no. Does he have— do you have— David Boreanaz, do you have friends?" It was really— it really— it was very believable.

**Jenny:** Yeah, yeah.

**Kristin:** And very sweet, and very sad. And *very* sexy.

**Jenny:** Also, how shiny were her pants?

**Kristin:** Oh my God.

**Jenny:** How shiny were the pants that she chose to wear to the—

**Kristin:** Limited Too. Limited—

**Jenny:** Vampire underground.

**Kristin:** Yeah, Limited Too. They were very shiny, they took me by surprise. We must have only seen her from the waist up for the first half of the episode.

**Jenny:** Yeah. I also love how when the rat runs over her foot, she doesn't move.

**Kristin:** Yeah. I like that.



**Jenny:** She's just like— mm-hmm. Mm-hmm, there's a rat on my foot.

**Kristin:** Yeah, that was pretty solid. Do you think it was because when they shot the rat running over somebody else's shoes, the person whose shoes it was forgot to move their foot? And they were like, "Well."

**Jenny:** And then the rat got away?

**Kristin:** Well no, they— yeah, they were just like—

**Jenny:** "We can't shoot it again."

**Kristin:** "Well, we only have this one take, so." [laughter]

**Jenny:** Maybe. Also, how about— I feel like it's worth noting that we see— [sighs] after stupid Xander stupid follows Buffy into the stupid tunnel—

**Kristin:** Wow, a lot of Xander hate.

**Jenny:** Yeah, I don't know what my problem is. I'm sorry. I'm— I— This isn't me. [Kristin laughs] After Xander follows Buffy and brings no tools of use and no skills to the table, and they're just walking down this long corridor forever, and I don't think we ever see anything like that ever again in the show. Like— just like with him skateboarding up to the entrance of the school, I feel like there's so much that happens in the two-part— "Welcome to the Hellmouth" and "The Harvest" that's the people making the show figuring out, like, how to make this show.

**Kristin:** Mm-hmm.

**Jenny:** You know, so we see them walking *forever* in the tunnel. And Buffy's dutifully like, looking at the pipes running down the tunnel [Kristin laughs] and touching things while Xander goes on about how he didn't bring anything with him.

**Kristin:** Right. Which, just to— I won't derail you too much here, but like, I think that is part of the reason why I didn't feel like it was very— Xander saying like, "I can do things." Xander was very like, "I brought this

flashlight?” He definitely did not have any, like, sort of ideas that he was going to actually help.

**Jenny:** No. No, I think— I mean, between him being into Buffy and him, like, being worried about his friend...

**Kristin:** Yeah.

**Jenny:** Sure, yes. Yes.

**Kristin:** Yeah. This is like, the only time you’ll ever hear me talk somebody else out of thinking [Jenny laughs]— I don’t know what’s gotten into me.

**Jenny:** No, I think I— I think I am in need of your counsel in this moment.

**Kristin:** Yeah. But I didn’t mean to derail you. They were walking down, Buffy was touching all the pipes. [laughs]

**Jenny:** No, I was done. It was— it’s just like, this shot that goes on forever, that’s, like, not very compelling. And I feel like it’s something that was conceptualized before they knew what it would like. They planned for it, they did it, and then it was, like, oh, this isn’t as exciting— and a lot of their movement through the corridors, once they find Jesse and then they, like, you know, are running from the vampires. It’s a lot of— It just sort of feels like, where— ?

**Kristin:** Mm-hmm.

**Jenny:** It doesn’t feel real. It just kind of feels, like, put together, and they’re not like, running once they find Jesse. They’re just walking kind of slow.

**Kristin:** Right, right.

**Jenny:** You know, and then they get into that— Oh, before they get into that room, one of the last moments where they see a vampire, like, leering at them from around a corner, it’s this *bananas* looking, Pennywise style— like, wild hair— almost clownish looking?

**Kristin:** Yeah, yeah, which is like, the Master's very clownish, I think.

**Jenny:** Oh! Maybe that's— yeah, I wonder if that was—

**Kristin:** They were all a little bit more clownish than they winded up.

**Jenny:** Yeah, they definitely— I mean, the look of the vampires definitely evolves over the seasons and especially, like, Joss talks a lot in the director's commentary about how they did all of the vampires in vamp face for these episodes—

**Kristin:** Which is like powdery, almost. They're lighter— their skin is lighter than the rest of their bodies, a lot of them. Right?

**Jenny:** And they have like, ridge— like, their features are dramatic—

**Kristin:** Oh, yeah.

**Jenny:** You know, they have the forehead ridges and their— I think their cheekbones sometimes are a little accentuated. But he talks about how they did that 'cause they wanted it to look cool and vampy. And then it took so long every time they needed to do a scene with anybody in vamp face that they were like, let's just have the vampires be in human face unless there's like, a really good reason—

**Kristin:** Right.

**Jenny:** [laughing] —for them to be in vamp face in a given scene.

**Kristin:** Right. Right, right. Oh yeah, that's true. I guess there is a lot more vamp face than—

**Jenny:** Than we see—

**Kristin:** Than we see later on.

**Jenny:** Mm-hmm.

**Kristin:** I didn't really make that connection. I would like to take a moment to say that I believe that this episode is the first time that we meet— Do we even learn her name?

**Jenny:** Oh, Harmony?

**Kristin:** Harmony? Yeah.

**Jenny:** I can't remember if she was in the first episode or not. 'Cause she's definitely a Cordelia cronie from like—

**Kristin:** Yeah, maybe I just didn't get excited the first time. I don't know why, 'cause I love Harmony.

**Jenny:** Maybe.

**Kristin:** I *love* Harmony.

**Jenny:** Yeah, you probably would have gotten excited. Okay.

**Kristin:** Probably. Yeah, I don't remember—

**Jenny:** I haven't listened back to Episode 1.

**Kristin:** Just so you all know, listening to this, we'll be doing these episodes closer together than the first and the second, because there—

**Jenny:** [laughing] Yeah.

**Kristin:** There's been— we did the first episode and then, I think a month at least, passed?

**Jenny:** Significantly more than a month.

**Kristin:** Significantly more than a month passed, okay.

**Jenny:** We don't need to talk about how long it was, but there was a lot of travel, a lot of sorting stuff out. But now we are back on track!

**Kristin:** Back on track, but that's why I think—

**Jenny:** We can't remember what we talked about.

**Kristin:** Typically I would remember if I saw Harmony, you know, last week. But it's been a few months, so I don't remember anymore.

**Jenny:** But very exciting to see Harmony in great form.

**Kristin:** Gosh, I just love her. Go ahead, go ahead.

**Jenny:** Oh, I was just gonna say, shoutout to my friend and yours, Steven Smith, as the skater-looking stoner dude who, like, pops out from behind the corner to be like, [surfer dude voice] "Yeah? Really? Why?"

**Kristin:** Do you want to talk about why you know that person? 'Cause I don't know that— you know.

**Jenny:** Oh yeah. Well, Steven has done a lot of things. He was the host of *Steven's Untitled Rock Show*. And, more recently, he created a podcast that our friend Jonah cohosts called *Going Off Track*. Which is a really great podcast. And that is how we know Steven.

**Kristin:** And that's where he got his start, right?

**Jenny:** I think— I mean, I think that and— I think *California Dreams*?

**Kristin:** Ohh.

**Jenny:** Remember that show about the band?

**Kristin:** Kind of— yeah! Yes, yes, yes. I don't think I watched it, but I do remember it.

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

**Kristin:** I said to Jenny while we were watching this episode that I would pay good money to be able to watch the episodes with the original

commercials. I would just *love* to know. We could have a whole separate podcast of talking about the commercials between episodes of *Buffy*.

**Jenny:** Whewwww!

**Kristin:** Right?

**Jenny:** Yeah, that would be so good.

**Kristin:** If you could ever find it. Like, that would be very hard to find.

**Jenny:** I mean, there's definitely people in this world who VHS-taped every episode of the show as it happened.

**Kristin:** And they— You think they would send us... ?

**Jenny:** I don't think they're gonna send us anything. But—

**Kristin:** A digital file.

**Jenny:** And if they— yeah. If they sent us the VHS tapes, what would we do with them? [laughs]

**Kristin:** We would get a VCR immediately. I can't believe we don't have one. I had one forever. So I want to talk about something which— we haven't really met Harmony too much yet. But something— a note that I took right after "Harmony" with lots of y's, 'cause I got excited, is— Cordelia. I just, you know... Cordelia has my heart. If you need to know, it's Cordelia.

**Jenny:** Mm-hmm.

**Kristin:** I just— she really gets me.

**Jenny:** She's so mean.

**Kristin:** She is! But it made me start thinking about the trope of, like, the mean girl. You know? Like, in *Mean Girls*, for example, the head bitch. I'm just gonna call her that, I don't know if you— Jenny dropped her belongings when I said "bitch." [Jenny laughs] She's very offended.

**Jenny:** How dare you?

**Kristin:** But, like, that idea of this bossy mean girl. Which Cordelia is like, that— she's very much written as that trope. That she loves to shop, and she just loves to gossip, and she loves to this and that. And so, I was thinking about it as we were watching the episode because she's also incredibly strong and outspoken. And, you know, just thinking from, like, a feminist standpoint about Cordelia and just the trope overall of the mean girl. It's, like, yeah, the mean girl does things that are crappy, usually to other women, which is, like, you know. Part of the big problem.

**Jenny:** Mm-hmm.

**Kristin:** But at the same time, they're like, very... I don't know, I feel like they really push back against a lot of what a woman is supposed to be. You know, the "typical woman," air quotes air quotes, is supposed to get flustered around cute boys, and, like, whatever. And for the most part, Cordelia is just, like, you know, putting them out like cigarette butts underneath her feet.

**Jenny:** Ha!

**Kristin:** Like, she is unapologetic. And there's a lot, like, upsetting about some of the unapologetic stuff that she does. But I think that it's really hard to be a woman and be unapologetic.

**Jenny:** Mm-hmm.

**Kristin:** I guess, you know, growing up I always thought about the mean girl as the mean girl. Like, that was it. It was just very simple, like, you were a mean girl and you were bad, or you were not a mean girl and you weren't bad. And thinking about Cordelia today, and watching her move around, I was like, it's so much more complicated than that, right?

**Jenny:** Mm-hmm.

**Kristin:** So that's my feminist rant for today.

**Jenny:** That was very good.

**Kristin:** What do you think?

**Jenny:** [sighs] I'm on board with what you're talking about. For sure, yeah. I mean, I think... I'm excited to watch Cordelia broaden a little bit.

**Kristin:** Mm-hmm.

**Jenny:** 'Cause I feel like you have the benefit of knowing, kind of, like, where she goes. I feel like, you know, she's pretty two-dimensional at this point.

**Kristin:** Yeah, she is, but I think even if I didn't— I'm really not, like, even going— I mean, obviously I can't un-know what I know about Cordelia, but like, I'm just going off the very basic trope of the mean girl. And I'm, like, thinking a lot about mean girls, you know?

**Jenny:** Mm-hmm.

**Kristin:** That like... [sighs] Yeah, there's a lot of troubling stuff and a lot to pull apart. But it isn't just this black and white thing of this girl is a horrible bitch. It's like, well, but also let's think about the fact that she is speaking very loudly, and she's unapologetic, and she's doing what she wants. And like, you know? So I don't think it has as much to do with the three dimensionality of future Cordelia as it does with me just being like, huh. You know? This is not— The trope of the mean girl, there's a lot there. I'm sure that lots of people have done their dissertations on this. [Jenny laughs] I'm certainly not the first to talk about it, but Cordelia—

**Jenny:** If you wrote your dissertation—

**Kristin:** Yeah, please send it in.

**Jenny:** On the trope of the mean girl—

**Kristin:** We'll do an episode just reading your dissertation, word for word.

**Jenny:** It'd probably take a lot longer than—



**Kristin:** Yeah.

**Jenny:** [crosstalk] the episode.

**Kristin:** So, yeah. That's my Cordelia rant for today, my feminist rant.

**Jenny:** That was really good.

**Kristin:** [laughing] Thank you.

**Jenny:** I have a rant.

**Kristin:** Yes, what is your rant?

**Jenny:** Does anyone ever go to the library at Sunnydale High School?!

**Kristin:** No.

**Jenny:** Has anyone ever walked into that library for any reason other than to talk to Giles about vampire slaying?!

**Kristin:** No.

**Jenny:** Just tumbleweeds. And the slayer gang.

**Kristin:** I mean, I don't remember my high school library being a very populated place. Was yours?

**Jenny:** Yeah!

**Kristin:** I mean, people were in it. More than zero were in it, I'll give you that.

**Jenny:** More than zero, so.

**Kristin:** But I feel like when I went to the library in high school, it was very rarely the *school* library. It was often the town library. I don't remember

being— like, I really don't remember doing much in my high school library. I don't remember what it looks like.

**Jenny:** Really?

**Kristin:** I don't even remember what it— and I love li— I'm not, like—

**Jenny:** Yeah.

**Kristin:** I love libraries, I love books. But, yeah, I don't remember spending time inside of my high— I think— I didn't spend— I did theater, so any time that I was somewhere that wasn't, you know, a class that I had to be in, I was in the theater or, like, the chorus, you know, rooms or something like that. But other than that, if I didn't have to be in school, I wasn't in school, you know?

**Jenny:** Ha!

**Kristin:** I don't know. It's just, the library wasn't the thing—

**Jenny:** Oh, you had an open campus? Like, if you didn't have a cl— if you had study hall, you could leave, or...?

**Kristin:** No, I just mean, like— well, I guess— yeah, I guess that's true. I guess there were like, free periods where you could go to the lib— were there? I don't know. I don't know! I don't have good memories.

**Jenny:** Here's a question.

**Kristin:** Yeah.

**Jenny:** If Sunnydale High has a closed campus, why was the gate open? Not that it matters—

**Kristin:** I don't think—

**Jenny:** Because Buffy can jump twelve feet straight up in the air.

**Kristin:** I don't think that closed campuses lock students in as a general— I didn't have an open campus—

**Jenny:** No, no, I mean, I'm— I think it was just—

**Kristin:** Oh, you were just making a joke.

**Jenny:** Yes.

**Kristin:** Sorry. Your audience of one did a bad job at laughing at your joke.

**Jenny:** My me of one did a bad job of indicating that it was a joke.  
[laughter]

**Kristin:** Also, was that the principal?

**Jenny:** Yeah, that's Principal Flutie.

**Kristin:** I couldn't remember if that was him. He seemed so much more annoying in the second episode than he did in the first. I was annoyed by him in the first, but not—

**Jenny:** Yeah, yeah.

**Kristin:** Not quite— That was— He really nailed that scene.

**Jenny:** Yeah, yeah.

**Kristin:** I felt very uncomfortable.

**Jenny:** Yeah, I really don't care for Principal Flutie.

**Kristin:** I was really nervous about Buffy leaving her slayer belongings just out in the middle of the room for Joyce to find.

**Jenny:** Oh, her trunk? Oh, her trunk full of *communion wafers*?!

**Kristin:** Oh yeah!

**Jenny:** There's a *huge* container of communion wafers! [Kristin laughs]  
Which to the best of my vampiric knowledge, have absolutely no use to a vampire slayer.

**Kristin:** Yeah, what do you think that's all about?

**Jenny:** I think a prop person was like, "Hmm, well, we're getting this holy water." [Kristin laughs] "What else goes in here?" Also, like, seven heads of garlic— bulbs of garlic.

**Kristin:** Mm-hmm.

**Jenny:** There's no way that those are staying good.

**Kristin:** Well, they are in a dark, cool place.

**Jenny:** Yeah, but, like, even in a dark, cool place, what's the shelf life? Or—

**Kristin:** Well, but—

**Jenny:** Trunk life of garlic.

**Kristin:** You bring up a good question which is, does rotten garlic still deter vampires?

**Jenny:** Ooh. Amazing question.

**Kristin:** Does it have to be fresh?

**Jenny:** I feel like it's gotta be fresh.

**Kristin:** You think? Alright, well, we'll have to find a vampire— couple vampires and test this out.

**Jenny:** Yes.

**Kristin:** But, yeah, she just— Joyce comes in. I missed a lot of the scene, staring at her leather jacket. I'm not gonna lie.

**Jenny:** [through clenched teeth] Ooh, the jacket!

**Kristin:** But Joyce comes in and she's like, "Don't do it again, Buffy. Behave. Stop ruining the town and burning everything down."

**Jenny:** [laughing] "All the tapes say I have to get used to saying no!"  
[Kristin laughs] For those of you who are, you know, millennials. A tape...

**Kristin:** They all know. Millennials all know what tapes are!

**Jenny:** Oh, right right right. Tapes are hip again.

**Kristin:** They're back in fashion.

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

**Kristin:** But yeah, she comes in, she's like, "You can sulk up here or you can join me for dinner." And then she goes down, and Buffy's just, like, 100% convinced that Joyce is never gonna come back again. She takes all the stuff out of the trunk, leaves it in the middle of the room without even putting her decoy back on top of it.

**Jenny:** Yeah, yeah, yeah! You gotta get that decoy back on top.

**Kristin:** Like, Mom's gonna find out that you're busy slaying vamps.

**Jenny:** She clearly wants to be caught.

**Kristin:** Yeah!

**Jenny:** It's like a cry for help.

**Kristin:** It is, it is. At some point, we should have a psychologist on this podcast to help psychoanalyze Buffy Summers.

**Jenny:** That would be good.

**Kristin:** I feel like there was something else I was gonna say. I have other things to say, but there was a thing connected to that that I can't remember

anymore. But I do want to talk about when we get to The Bronze and the vampires walk in. Because I wrote on my— I thought I was so smart. I thought I was so smart, and I wrote down, “Shoutout to the vampires for their lighting designer!” I thought I was so funny. [Jenny laughs]

**Jenny:** Because Luke and his gang enter The Bronze. Somebody throws the light switch, so, like, most of the lights are off. And then Luke ascends to the stage and bam! A spotlight shows up on his face.

**Kristin:** So I just thought it was, like, silly television. And no, then didn’t I have to eat my words when Buffy comes in and there is a vampire doing the lighting.

**Jenny:** Just holding the spotlight.

**Kristin:** What a brilliant— it’s just— it was really nice for me to live through that moment of being like, “Oh boy, I’m gonna make a joke about the lighting.” And Joss was like, “Ha ha ha ha. Gotcha!”

**Jenny:** Yeah, you got the full narrative arc there for yourself.

**Kristin:** Yeah. It was really nice. So that was something that I was excited about. And then on a more serious note, I wrote down, “People die in this episode, which is important.” And what I mean by that note is that I just feel like— I don’t— you know, we saw the first episode, and people die. I mean, the first episode opens with, you know, Darla— though, do we know her name still? I don’t know. I’ve called her Darla now, so now you know her name.

**Jenny:** I believe the Master has called her Darla at this point.

**Kristin:** Okay, so we see, you know, the opening scene is Darla with like, Random Boy. But other than that, nobody else dies in the first episode, right?

**Jenny:** Mm, not that I can recall, although there were those “local boys,” showing up in the newspaper that Giles had the—

**Kristin:** Right. Okay, right.

**Jenny:** Presence of mind to circle in red Sharpie.

**Kristin:** But like, you know, coming into this show, you're watching this show for the first time. You know, put yourself back to that place. You don't yet know if this is gonna be the kind of show, which I think there are a lot of, where there's like, danger but the heroes always save everyone. You know?

**Jenny:** Right. Right, right, right. This is not that.

**Kristin:** This is not that. And what was the network that this was on first? Was it the WB?

**Jenny:** Mmm, WB first, I think.

**Kristin:** Yeah, and it's like— I mean, I don't know. I'm sort of speaking from my experience as a person who's watched some TV, so it's really not thorough. But I feel like the WB had a lot of shows that were kind of like that, right? Where the hero saves everything. And in this episode, you know, Buffy gets to the— by the time Buffy gets to The Bronze, two people have died already!

**Jenny:** At least two people. Isn't there, like, a montage where Luke is feeding on someone, and then it flashes to the Master and he—

**Kristin:** It's the same girl, I thought, the whole time.

**Jenny:** No, I don't think so.

**Kristin:** No?

**Jenny:** I think it's a bunch of different— Which raises the question, where are the bodies? Why isn't there like a pile of bodies when Buffy gets there—

**Kristin:** I don't think it was— I don't think it was many people. I don't think it was.

**Jenny:** Why—

**Kristin:** It was— 'cause it looked just like— Who's the girl who plays Chasing Amy?

**Jenny:** Joey Lauren Adams?

**Kristin:** Yeah, the girl looked like her, and I thought it was her the whole time.

**Jenny:** Really?

**Kristin:** I thought. It was the guard— the guard!— the bouncer and then I thought one girl. I didn't get the impression that tons of people had died.

**Jenny:** That's the impression that I got from, like, cutting back and forth to the Master being like [yelling, imitating Master] "Stronger! Give me more!" [Kristin laughs] Which, by the way, oh God. Rough.

**Kristin:** Also like, is it even proven that slayer's blood will help him more than— They didn't seem to *know* that, factually.

**Jenny:** Did they say that?

**Kristin:** Yeah, 'cause he says something like— Luke, I think, says something like— Right when goes to bite Buffy's neck, he's like [imitates Luke] "One taste of this and the Master will be free" or something?

**Jenny:** Well, but the Master has been saying, "I'm almost free." I don't know if Luke as the vessel can hear the Master's voice inside of his head.

**Kristin:** God, it's so sexual. It's just— they are like—

**Jenny:** Truly.

**Kristin:** It's so— you're like [laughing] he just keeps saying, "I'm so close!" [laughter]

**Jenny:** Yes. But slayer's blood does have something that regular blood doesn't have.



**Kristin:** Fine, maybe it does but do you think that Luke actually know— Like, I just feel like Luke's making shit up as he goes along.

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

**Kristin:** You think he's a well read vamp?

**Jenny:** Well, I think maybe the Mast— The Master's been around for a long—

**Kristin:** He didn't even know it was a— He wasn't even sure it was a slayer. He didn't even know. And now he knows— you know? I just— I don't know. Also, you just reminded of something that happens right when... I guess it's right when she walks into The Bronze. She picks up a pool cue, is that earlier? Is that a different— does she kill many— all I know is there's a scene—

**Jenny:** After she leaps down from the catwalk where the guy's doing the lighting, she grabs the pool cue, yes.

**Kristin:** She grabs the pool cue, she stabs a vampire, which we never see that vampire. But the pool cue just floats around on the screen, and I was like, I thought they're supposed to turn to dust?

**Jenny:** Well, it takes a second for them to turn to dust.

**Kristin:** It was a little too long.

**Jenny:** Maybe a little too long. Well, they didn't want to do the dust effect on that vampire 'cause they were saving their budget for—

**Kristin:** But, Jenny, all they had to do was make the pool cue drop to the ground. [laughs]

**Jenny:** I— I know that, but I just think they're *learning*.

**Kristin:** No, no. I know. I'm not—

**Jenny:** But I wanna hop back to what you were just talking about before because I think it's really important. I mean, I know that it was intentional, because Eric Balfour is like, in the credits, I think.

**Kristin:** Who's Eric Balfour?

**Jenny:** The guy who plays Jesse.

**Kristin:** Oh. You know his name? His actor name?

**Jenny:** Yeah.

**Kristin:** Good Lord.

**Jenny:** Well, he was on *Six Feet Under* and stuff.

**Kristin:** Oh, okay.

**Jenny:** I also, for some reason— from watching *Buffy the Vampire Slayer*, I got it into my head that his name was the name of the guy who plays the Master for a long time. And then when I, like, realized my mistake, it, like, burned into my brain that that was Eric Balfour. Anyway... [sighs] They make it seem very much like he's part of the core group.

**Kristin:** Yeah.

**Jenny:** Although they don't successfully endear him to us the way that I'm sure they would have liked to before killing him off in Episode 2.

**Kristin:** Mm-hmm.

**Jenny:** You know, it feels intent— it feels like a world where your friends can die. Not just people die—

**Kristin:** Right.

**Jenny:** But your *friends* can die. The people close to you can die and you might not be able to do anything about it.

**Kristin:** Right, right.

**Jenny:** Which I feel like is an important distinction...

**Kristin:** Yes. Yes. Yeah, oh right, and I mean... Just in general, the fact that people can die was a big enough thing to me. But yeah, characters with names can die.

**Jenny:** Mm-hmm.

**Kristin:** Especially when they're vampires. [laughs]

**Jenny:** Right. That does kinda mess up your odds.

**Kristin:** It leans a little more heavily to the vampires we know than it does to the humans we know.

**Jenny:** For now.

**Kristin:** I mean, whatever. I don't want to get too into that 'cause I want the new watchers to have a nice journey. Gosh, if you're a new watcher, how I envy you. What a journey you have to go on.

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

**Kristin:** Oh, what a journey.

**Jenny:** It's— whew! Just keep sticking it out through Season 1 here. You're doing great.

**Kristin:** Yeah, you gotta hang on with us through Season 1. It's a little up and down, but man, is it worth it.

**Jenny:** How about that end of a '90s teen movie, with the zippy guitar song happening in the background, where all the kids are chirping? And Giles is so excited to be living on the mouth of hell. And then he's all like, [British accent] "The world is doomed." And [makes zippy guitar noises].

**Kristin:** Yep.

**Jenny:** And then credits. Wow.

**Kristin:** Yep, yep.

**Jenny:** There it is.

**Kristin:** It's also very horror movie, as well.

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

**Kristin:** I think I talked about that a little bit in the first episode of the podcast. But that, like, bright and sunny ending to a thing that you know there's more danger a-lurking around the corner is just like—

**Jenny:** A-lurking?

**Kristin:** A-lurking around the corner is so classic horror, I think. Oh, right, I skipped over— [laughs] I skipped over some notes that I had that are just three lines. One says, "We learn it's the hellmouth." The second one is, "Earthquake." And the third is, "End of the world!" [laughter]

**Jenny:** Nailed it.

**Kristin:** Classic trifecta of *Buffy* notes.

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

**Kristin:** But, yeah, we learn in this episode about the hellmouth, about the fact that the town is on a hellmouth.

**Jenny:** Although, in Episode 1, Angel does tell her that they're on the mouth of hell.

**Kristin:** Right. But it's like, more—

**Jenny:** But in a mysterious, sarcastic way.

**Kristin:** We learn in the library this time, you know?

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

**Kristin:** And, like, Willow's doing all her research and they're like, blah blah, earthquake, and like, all these people died. And you know...

**Jenny:** Mm-hmm, mm-hmm.

**Kristin:** Chaos. You have something to say, I can tell by the look of fire in your eyes.

**Jenny:** [laughing] I was just, like, glancing through my notes and realizing I didn't mention this. Earlier in the show when Giles is talking about how vampires were created, that they're like sort of a muddling of blood between a pure demon and humans and then—

**Kristin:** They're Muggles.

**Jenny:** The first vampire— [laughs] They're muddles.

**Kristin:** Muggles!

**Jenny:** Oh, I thought you were saying muddles, like Muggles.

**Kristin:** Oh, yeah.

**Jenny:** Oh boy. Whew!

**Kristin:** Muddle, Muggle.

**Jenny:** [laughing] It's hard to keep up!

**Kristin:** Mm-hmm.

**Jenny:** So the first vampire made more vampires and like, you know, they just keep making more and more of their kind. And they're waiting for the animals to die out, humans, so that the old ones, pure demons, can come back.

**Kristin:** Right.

**Jenny:** Question: when that vision of paradise for vampires occurs, what do they then eat for the rest of time?

**Kristin:** A great question.

**Jenny:** What happens if a vampire doesn't get—

**Kristin:** Maybe the other animals. Also, in this argument, is the argument that, like— [laughs] not to take too hard a corner here. But in that mythology, isn't it like, the vampires were here first? And all they want is to...

**Jenny:** No, the vampires weren't here first because they were made of human and demon blood together.

**Kristin:** Oh, human and demon. Right, right, right. I see.

**Jenny:** So that chicken and the egg scenario's like, pretty set.

**Kristin:** Great, great, good. 'Cause I didn't want to get into that conversation anyway. [laughter]

**Jenny:** Nobody does.

**Kristin:** Nobody does. Yeah. Yeah. I don't know what they feed off of. Probably the... maybe they would just keep some humans around to procreate.

**Jenny:** [whispers] Sick.

**Kristin:** You know, it would be like—

**Jenny:** Like in an aquarium.

**Kristin:** Yeah, yeah. Or like fast food, you know? Except for—

**Jenny:** Oh, boy.

**Kristin:** Babies. People.

**Jenny:** Yeah.

**Kristin:** Instead of...

**Jenny:** I mean... the conditions are gonna go way down. There's gonna be growth hormones being implemented.

**Kristin:** Right. Oh, man.

**Jenny:** It's gonna get super industrial.

**Kristin:** We should let them know. [laughing] We should let them know that free range humans are much better.

**Jenny:** Yeah, yeah, yeah. Happy meat is tasty— Happy blood is tasty blood.

**Kristin:** Yeah. And I loved— I mean, my note of "end of the world" was just like, a general one. But I do really love the moment between— and we really are skipping back and forth. But I really love the moment between Joyce and Buffy. [Jenny laughs] Where she's like, "It's always the end of the world for every 16-year-old."

**Jenny:** [through gritted teeth] You don't even know, Joyce!

**Kristin:** Right? But it's such a nice— right, 'cause in this one instance, it *is* the end of the world. But also like, tiny shoutout to the fact that like, chill out, Mom! Maybe there are problems that I have that are a big deal, that you might not know about. And stop belittling me just because you're old.

**Jenny:** Parents just don't understand.

**Kristin:** They just don't! They just don't. You know? Joyce doesn't get it. And even if Buffy wasn't a vampire slayer, maybe she would have something serious on her mind, and maybe it would matter to her.

**Jenny:** Yeah.

**Kristin:** And maybe Joyce should take that seriously.

**Jenny:** Maybe she should.

**Kristin:** That's all I'm saying.

**Jenny:** We should let her know.

**Kristin:** Joooyyyce!

**Jenny:** Yes. Is there anything else we need to say about this episode? Are you out of notes?

**Kristin:** I'm out of notes. Shoutout to Harmony.

**Jenny:** Mm-hmm, mm-hmm, mm-hmm.

**Kristin:** Cordelia, love you forever. Willow, nice move with that "deliver" button.

**Jenny:** Ooooooh! Yes indeed!

**Kristin:** That was nice, that was nice, a little moment for Willow to be, like, ssssst! You know?

**Jenny:** Yeah, yeah, yeah. A lot of good burns in this episode.

**Kristin:** Yeah! Seriously. And a lot of good outfits. I noticed that Xander was wearing a shirt that I would typically expect to see on Willow.

**Jenny:** [laughs loudly]

**Kristin:** Yeah.

**Jenny:** What do you mean? What did it look like?

**Kristin:** It was like a polyester button-down—



**Jenny:** Ohhh!

**Kristin:** That had green mushrooms on it. [laughter] I think they were mushrooms!

**Jenny:** And he was wearing it mostly buttoned over a long-sleeve white T-shirt.

**Kristin:** Yeah.

**Jenny:** Ohhhh my God, the 1990s!

**Kristin:** Yeah. Yeah, yeah. Telling you, the Limited Too. They really got their mileage off of *Buffy the Vampire Slayer*, I think.

**Jenny:** Yeah, yeah, that show sold a lot of clothes for them.

**Kristin:** Absolutely.

**Jenny:** Delia's.

**Kristin:** [sighs] *Cor*-delia's.

**Jenny:** ... Cor— oh my God. [laughs]

**Kristin:** She just looked so confused.

**Jenny:** Is that the connection?

**Kristin:** I mean, I was just making a word joke.

**Jenny:** But like, what if...

**Kristin:** But what if that's where it came from?

**Jenny:** Maybe.

**Kristin:** We should find out.

**Jenny:** We'll do some research.

**Kristin:** But, yeah, that's all I've got for this episode. I'm excited. I'm excited to continue forward. This was our, like, setting the— setting the tone. Right? 'Cause this is the pilot, really, was the two episodes together.

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

**Kristin:** So now we've set the tone. We've picked up some of our core crew on both sides of the line.

**Jenny:** Yeah, yeah, ready to roll.

**Kristin:** And we're ready to move.

**Jenny:** For sure. So next week's episode will be "Witch."

**Kristin:** Witch!

**Jenny:** Wh-ich witch!

**Kristin:** Which witch?

**Jenny:** But until then, you can follow us on Twitter, @bufferingcast. Or you can email us at bufferingthevampireslayer@gmail.com.

**Kristin:** I'm Kristin Russo. Sidebar, I think I am a witch, so I'm really excited about the next episode.

**Jenny:** Wow.

**Kristin:** I mean, I do. You know it. It's true.

**Jenny:** I know, I know, I know.

**Kristin:** I'm serious. And you can find me on Twitter, @kristinnoeline. It's hard. K-R-I-S-T-I-N-N-O-E-L-I-N-E. It's my middle name, I can't help it. Or just @everyoneisgay.

**Jenny:** And I'm Jenny Owen Youngs and you can find me under that name on most social platforms, Twitter and whatnot.

**Kristin:** Until next week...

**Both:** AWWWOOOOOOOOOO!

**Kristin:** Oh, that was beautiful.

[Theme music]

**Jenny:** Hey, just a quick note on today's song. For all two-parter episodes connected by a "to be continued," we'll be writing two-parter songs. So today's song is a continuation of last week's song and, as such, will sound harmonically familiar, but lyrically brand new. Woo! Here we go.

[Jenny performing "The Harvest," off the album "Songs from Season One" by *Buffering the Vampire Slayer*]

So hey, about that Harvest, well, it seems to be quite nigh!  
But first The Master has to finish gouging out this minion's eye  
Turns out Willow sure can hack, Xander likes to tag along  
Giles takes off his glasses and then he puts them right back on  
Whoa-oh-oh-oh!

Welcome to the Hellmouth! (It's Harvest time!)  
Welcome to the Hellmouth! (I can jump really high!)  
Welcome to the Hellmouth! (one girl in all the whateverrrr)

Jesse's super dead, the vampires made him one of them  
And is it possible that Angel's never even had one friend?!  
Anyway Luke hit The Bronze to feed and things were lookin' bad  
'Til I decapitated someone with a cymbal... which was rad  
Whoa-oh-oh-oh!

Welcome to the Hellmouth! (It's Harvest time!)  
Welcome to the Hellmouth! (Will Cordelia die?!)  
Welcome to the Hellmouth! (Thank god she made it!)

And so did everybody else