

Buffering the Vampire Slayer
Episode 5.18: Intervention

[CHIME]

Jenny: Oh, hey! Everybody.

Kristin: Oh my goodness! Hello!

Jenny: Hello!

Kristin: Here we are! Oh, wow. Are you ready to talk about Intervention, Jenny?

Jenny: Uh, I—I've been ready to talk about Intervention since approximately September 2016. [Kristin laughs] I've been waiting... for this moment!

Kristin: Did you know back in September 2016 that you would get to talk about Intervention with not only me, Kristin Russo, but with the incredible Alanna Bennett?

Jenny: I had no idea.

Kristin: Yeah.

Jenny: How could I have known—

Kristin: How could you?

Jenny: That it would be as glorious as all this?

Kristin: We, um—we learned in our episode last week that featured Alanna Bennett, Ira Madison III and LaToya Ferguson that Alanna is a Spike fan. And so we were like, knock-knock-knock, hey Alanna, do you wanna talk about Intervention with us? And we were delighted when Alanna said yes, so you are gonna hear the three of us dig into Intervention. In just a moment—Alanna Bennett, if you don't know, is a writer on The CW's Roswell, New Mexico. It's always fun to have a perspective from someone who is in the writer's room, so you'll get some fun—

Jenny: Yes.

Kristin: [crosstalk] from Alanna from that vantage point as well. But Jenny, before we get into the episode, I'm not sure if you remember—speaking of months and dates. I'm not sure if you remember May of this year—

Jenny: Hmm.

Kristin: You know, could have been two months ago, could have been five years ago—

Jenny: Hmm.

Kristin: Could have been 463 centuries ago, it's impossible to say. But—

Jenny: Yes.

Kristin: We aired *Forever*, back in May of 2020. And we did a Sexual Tension Award poll. And I'm—and people have just been waiting to hear the results. Who won?

Jenny: [in a strained, slightly British accent] Ah, yes, yes, yes, of course! The Sexual Tension Awards of Season 5, Episode 17... [Kristin laughs] *Forever*! Ah, let me just—mm. Let me just pull down this leather bound book [Kristin laughs] from the shelf and rifle [pronounced: riffle] through the pages—

Kristin: *Riffle.*

Jenny: [sounds of pages shuffling] I'm rifling [crosstalk] right now—

Kristin: I hear the rifling, yes, it's great. Great audio design, soundscaping, mmhmm.

Jenny: [clears throat] And let me just—let me just blow the dust off of it. [Kristin laughs] [Jenny blows out]

Kristin: Before we started—

Jenny: Mmm! Let me—let me get my spectacles and polish them.

Kristin: Before we started recording this intro, I was like, Jenny, you know, we just have like three main points to hit, [both start laughing] so I think we're gonna have a nice, concise intro. [laughter] Okay. [Jenny clears throat] If your rifling is done—

Jenny: Yes.

Kristin: And your book is dusted, will you please tell us who the fuck won the Sexual Tension Awards?

Jenny: Let me squint down at the page [Kristin laughs] at the now long-faded ink from my fountain pen—

Kristin: I'm literally gonna make my way to Los Angeles just to kill you in about three seconds. [both laugh]

Jenny: Well! Great disappointment. Very sad. [Kristin laughs] Coming in fourth place with only 5% of the vote, it's Ghora, Ghora and Ghora.

Kristin: Aw.

Jenny: But honestly, the fact that the Ghora got 5% of the vote—

Kristin: Yeah.

Jenny: Is a sign of perhaps, you know. More demonic things to come.

Kristin: Yes! It's true. The Ghora has 5% creating new Ghoras, so.

Jenny: [laughs] And then in second place—I can't believe, actually, that this coupling beat the Ghora. [laughter] With 14%, it's Xander and Anya. I guess Anya is pulling all 14% of that vote, probably. [Kristin laughs] Uh, forgot this guy ever even came to town 'cause it's been so long.

Kristin: I know.

Jenny: In second place, it's Buffy and Angel with 39%—

Kristin: They almost did it.

Jenny: Of the vote.

Kristin: But not here.

Jenny: And... [laughs] who else could have possibly taken this? [Kristin laughs] Who else could have landed in first place but Willow and Egg Boobs with 42% of the vote. Now, it's going to be complicated for us to send a trophy to the egg boobs, I think, because at this point they have long decayed.

Kristin: Mmm.

Jenny: And have fertilized the earth.

Kristin: Well—

Jenny: They've gone on to, you know—

Kristin: But if you think—

Jenny: Some different state of being.

Kristin: I mean, we could probably send that award to—one to Willow, obviously, and one to, like, the great-great-great-great-grandchicken of the chicken who laid—

Jenny: Ha!

Kristin: The egg. [laughter]

Jenny: Okay.

Kristin: Okay, wow. So congratulations to Willow and the egg boobs. This—you know, our Buffy the Vampire Slayer audience, I feel, is really described here in this poll. [laughs] Where Willow and Egg Boobs—

Jenny: Yes, what a beautiful spectrum.

Kristin: Can win against Buffy and Angel, in like, Angel's one reappearance in the season. [both laugh] Okay. Before we get into the episode, we also wanna tell you about some really exciting things that are happening here at Buffering the Vampire Slayer. In this episode, you're gonna hear us talk about a new producer who we're working with. Her name is Alba Daza and you're gonna be hearing from her inside of the podcast, as we move forward here. But Alba is an emerging writer, director, podcaster. She lives in Montreal and she's gonna be working with us, starting in this episode and moving forward. She's gonna be helping us with production and we're so, so excited to have her. And you're gonna hear more about sort of, like, how she came into the fold here at Buffering the Vampire Slayer 'cause it's a pretty fun and I think powerful story, the way that we found each other and how she started working with us.

Also, we are working—we mentioned working with a consultant and facilitator. We're working with Mackenzie MacDade. Both Alba and Mackenzie, their main focus in working with us is helping us to make the base of this podcast anti-racist. I have worked with Mac in various capacities over the years, and I'm so excited that she's working with us. She's gonna be facilitating our first reading and discussion group in July. And she's also consulting with us on a lot of the work that we're doing here

that you can read about, if you haven't already, at bufferingthevampireslayer.com/justkeepfighting. Mac is a 31-year-old queer woman of color. She's a teaching artist, a feminist, a part-time poet and, in her words, a general rabble rouser. She's really brilliant. And so we just wanted to take a moment to introduce Mac and Alba to all of you and to say how excited we are to have both of them here working with us. So hell yeah, hurray, and more to come on both Mac and Alba, as we—

Jenny: Hell yeah.

Kristin: As we move forward. But Jenny, for now, are you ready to cry and cry and cry and *cry* when we get to the end of this episode?

Jenny: I... fucking am.

Kristin: Great.

Jenny: I really am.

Kristin: Holy shit. I can't wait to get out of this intro where it's just you and me, and get into the episode where it's you, me, and Alanna Bennett.

Jenny: [sings] Get out of the intro! [Kristin laughs] And into the ep!

[Buffering theme plays]

Jenny: Hello! And welcome to Buffering the Vampire Slayer, a podcast where we are watching and discussing every episode of Buffy the Vampire Slayer, one at a time, spoiler free. I'm Jenny Owen Youngs.

Kristin: And I am Kristin Russo. And this week, we are talking about Season 5, Episode 18, Intervention. Please stay tuned at the end of this episode and the end of every episode for a song written by Jenny, recapping the Buffy episode that we are discussing. Um. Somebody else is digitally here with us today. [Jenny gasps] Who—who might it be? You might recognize their voice from simply one week ago. Hi, Alanna.

Alanna: Hi.

Kristin: [laughs] Alanna Bennett is here with us because you let it slip, Alanna, that you were a Spike fan. And so Jenny and I were like, oh, well, um—you know, there's an episode that kind of features Spike a little bit. Coming up.

Alanna: [laughs] My sweet, terrible, problematic, ancient man. [laughter]

Kristin: I think— [laughter]

Alanna: I love and hate him equally. [laughter]

Kristin: I think at one point in the episode—this episode, the Buffybot says, "He is evil, but you should see him naked" or something. [Alanna laughs] And I'm like, that pretty much—[laughs]

Jenny: That's the thesis statement, yeah. [laughter]

Kristin: Spike's thesis statement. Anyway, Jenny, tell us who wrote and directed this episode.

Jenny: Sure, sure, sure, sure. Sure. Well! As we all know, Intervention was written by Jane Espenson and directed by Michael Gershman, and was originally aired on April 24, 2001.

Kristin: Yes. And this is the—listen. This is the one—I'll give you the IMDB description. A weary Buffy seeks to regain focus by embarking on a quest with the First Slayer. Spike cavorts with his very own "Buffybot"—in quotes, I think it really is a Buffybot—and Glory instructs her minions to spy on Buffy's friends in the hopes of ascertaining the Key's true identity. A very wordy IMDB description, this week. [laughs] This is the one with the Buffybot and also, Alanna, you may not know this, but this is the one that makes Jenny sob hysterically, crying at the end.

Alanna: Aw! [laughs]

Kristin: She's very emotional about this episode.

Alanna: *This* is the one? The Body was two episodes ago! [laughs]

Jenny: Sure, sure, sure, sure—

Kristin: [simultaneously] And this is the one! [laughter]

Jenny: When a complex, undead being... you know, can show us every single thing that he has to offer in the span of 45 minutes—

Alanna: Aw.

Jenny: From the lowest low, the creepiest creep— [Kristin laughs]

Alanna: [laughing] Aw.

Jenny: To the purest self-sacrifice, uh... I... must... faint and weep.

Alanna: He's trying!

Kristin: He is, it's so complicated.

Jenny: He's trying! He's doing his best!

Alanna: It's the sexiest thing and like, I think that's what makes a heartthrob, in my opinion.

Kristin: Mm!

Alanna: From like, Nick Miller to Pacey Witter. Like, it's what makes a heartthrob—is that even if they're garbage, they're trying. [laughter]

Kristin: Oh god. It has weaved its way through all of our brains over the course of time. Thanks a lot, media. [laughter]

Alanna: That's what screws us over in real life, because then it's like, well, this garbage man—like, maybe he'll try.

Kristin: Right, right.

Alanna: But like, you don't know that he's actually gonna try. [laughter]

Jenny: Yeah, you have to invest time and like, emotional energy into discovering whether or not he'll try. And by the time you find out that he won't, I mean, it might just be too late. [laughter]

Alanna: Yeah.

Kristin: Also, I didn't—I told you that Alanna Bennett was here with us. But I didn't even say who you were. I'm assuming and hoping that you listened to last week's episode with Alanna and Ira Madison and LaToya Ferguson. If you didn't, like, hit pause, go back and listen to that one, please. But Alanna, you are a writer on Roswell, New Mexico. So you know a little bit about television and a little about being in the writer's room.

Alanna: I do love me some feelsy—[laughs] scifi fantasy. [Kristin laughs]

Jenny: Um, I have a question.

Kristin: Yeah.

Jenny: If I may. I recently—inspired by LaToya, I just started watching The Vampire Diaries for the first time.

Alanna: Ooh!

Jenny: And Roswell, New Mexico is also a CW show, right?

Alanna: Yes. In the Julie Plec-verse.

Jenny: Is it—oh my gosh, in the Julie Plec-verse, okay. So is it as horny as every other show on The CW?

Alanna: Oh, yes. [laughs] Yes.

Jenny: Great, okay. Great, amazing, alright. I have some stuff to do.

Alanna: Showing it to my mother and the second episode of Roswell ends with, like, a montage of sex scenes. [laughter] And so it was just me and my mom, sitting there, like, hey, this is what I'm writing for.

Kristin: "Look what I made, Ma!" [laughter]

Alanna: It's all on Netflix. That's my plug.

Jenny: Great. Great.

Kristin: Amazing, amazing.

Jenny: Great!

Kristin: So do you wanna start—before we, like, dive headfirst into this very rich-with-Spike episode. You mentioned you're a Spike fan.

Alanna: Yes.

Kristin: And I'm wondering—you know, do you wanna tell us a little bit about how you came to the series and, you know, about your feelings on Spike?

Alanna: [laughs] Yeah. I feel like I had two kind of distinct Buffy eras. One was when I was a tween and, like, all I watched was Charmed and Gilmore Girls on The WB. And so sometimes when that wasn't airing, Buffy would be airing and I'd catch, like, long marathons on Saturdays when I had nothing to do, which was every Saturday. [laughs] And I would just like catch—I would just catch some very salacious things, as—throughout the seasons. It took me awhile—I didn't have, like, the full narrative, but I had like, just random, wild sex scenes that I'm sure you'll get to. [laughter]

Kristin: I was gonna say, Alanna, you are doing so well—if you listened to the episode last week, it means that you have watched the series 'cause it's spoiler full. And so I asked you because I wanted the people who maybe couldn't listen 'cause of spoilers—and you're doing such a good job navigating around—[laughs]

Alanna: I'm trying—tiptoeing around them. But just know there are some things that my 13-year-old brain saw and I just had so many questions. [laughter] And I just—I still have questions.

Kristin: Uh-huh.

Alanna: But it's also magnificent and you'll get there.

Kristin: Mmhmm.

Alanna: But yeah, so I got it piecemeal through that, and then when I hit college, I actually fully watched it all the way through and like, really fell in love with it and really was inspired by all of the things narratively that it did, some of them pioneering. Yeah, and then I've just been a stan ever since. And I've been introducing as many people as humanly possible to it [Jenny and Kristin laugh] because I feel like it is that kind of life changing show for a lot of people.

Kristin: Yeah.

Alanna: So yeah, I just—I love it so much. I have—and Spike is just time and again, like, one of the most compelling creations. Especially considering that he wasn't even supposed to be a long term feature on the show. He just was that magnetic and amazing—

Kristin: Mmhmm.

Alanna: That they had to make him that.

Kristin: Mmhmm, totally. Also, I wanna let you know, you mentioned Charmed. And after last week's episode, we've gotten a lot of messages, just simply begging for you to do a Charmed podcast. [laughs]

Alanna: Oh my god. Literally my dream. [laughter] I've watched that show over and over and over again for my entire life. [laughter]

Kristin: Alright, so. Let's jump in here to this episode. We get, like—the Previously On is very funny. It's like, so there's a Key. There's a crush. And also, there's a robot. So that's how you get in, and it's been a minute since we've been in the feed. But the last time we were here, it was Forever. So like, we are, like, fresh off of losing Joyce, mourning Joyce. And I mean, smart—I would think, from a person who doesn't write for TV's perspective—but like, a smart way to get, like, funny Buffy in an episode where we don't have funny Buffy.

Alanna: Yeah, it really is. Although, it is—every time, it jars me because you are so much in the trauma of that moment. And then it's like, hey, have a sexbot. [laughter] That's the next episode. [laughter]

Kristin: Yeah, and—so the first scene opens with Giles, um, cooking and cleaning and like—

Jenny: And doing dishes, love to see it.

Kristin: Ugh.

Jenny: Hot dad in the kitchen.

Kristin: Do we have any, like, theories on what we think Giles made Dawn and Buffy for dinner?

Alanna: Oh.

Kristin: Like, what's Giles cooking?

Jenny: Bangers and mash.

Alanna: Yes, that was my first—[crosstalk] [Kristin laughs]

Jenny: A full English, for dinner.

Alanna: Just like, scones.

Jenny: Breakfast for dinner.

Alanna: [laughing] Yeah.

Jenny: Ooh, yeah, scones.

Kristin: For some reason, I feel—I feel—and I'm just basing this off of, like, what I saw in Giles' apartment kitchen, that like, maybe he just heated up some fish sticks for them.

Alanna: Yeah.

Kristin: You know? [laughs]

Jenny: No!

Alanna: I feel like—but I also—part of me—

Jenny: He's a—no.

Alanna: Part of me thinks that he's like, "you're gonna have the most nutritious meal of your entire life." [laughs]

Kristin: Yeah, I know. I'm gonna get in trouble. I can tell that, like, all of the listenership just got so mad at me when I even suggested that Giles would fucking defrost fishsticks. But I just—

Jenny: No. I feel like he's Pasta Dad.

Kristin: Pasta Dad?

Jenny: Yeah. Like, uh—like, deluxe pasta. You know? Like, um... there's something kind of, like, romantic about pasta, but also like, very wholesome.

Alanna: Mmhmm.

Jenny: [quietly] Just like Giles.

Alanna: Or maybe Giles is the type who, like, got really into cookbooks and world cuisine in that very early 2000s way [Kristin laughs] and was like, trying to bring in some other perspectives but like, kind of bumbling about it 'cause he's Giles.
[laughter]

Kristin: Ah. Um. Yeah, and so—you know, the cornerstone of the episode, like, the thing that drives this whole episode is that Buffy is, like, in the wake of grief. And in that wake of grief, she's just like, I can't do this anymore. Like, I think that slaying has made me too hard and like, I don't know how to love. And what if my mom didn't know that I loved her? And like, Riley left because I couldn't love him. Which is not true, but that's like, another argument for another time, perhaps.

Jenny: Oh, isn't it just so interesting that Buffy says "I was never there for Riley and Riley left because I was shut down." Isn't it *fascinating* that— [Alanna laughs]

Kristin: Alanna, I hate to bring you into this, but Jenny— [laughs]

Jenny: Alanna, I don't, like, go out of my way to like Riley. I just feel like by default, he has, like, garnered a lot of like, ire and venom from the fandom.

Alanna: Yeah.

Jenny: Like, greatly disproportionate to like, everyone else that Buffy is partnered with—

Alanna: Right.

Jenny: Except for Parker, of course. It just feels, like, out of balance.

Alanna: Right.

Jenny: So like, I've been the—

Alanna: Yeah. I—

Jenny: I've been pushing for a lot of conversation around just sort of, like...what's going on here?

Alanna: Yeah. I feel that.

Jenny: [whispers] Yes.

Alanna: I don't hate Riley. I don't *love* Riley, but I don't hate Riley the way that a lot of people do.

Kristin: Mmhmm. Very fair.

Jenny: Oh, yes.

Alanna: I feel like in a lot of ways, he was something that she really needed and something, like, stable and like, Captain America-y. I kinda like the Captain America vibes that he has sometimes.

Jenny: Mmhmm, mmhmm, mmhmm.

Alanna: I hate Riley's ending because I really just like—ugh. The story—any story about, like, men who cannot handle being around a woman who has a lot of her own life going and a lot of her own strength going and that being a threat to him. That's where he grates at me—

Kristin: Yeah.

Alanna: But everything else, I'm like, okay, this was a very important and probably the most healthy—it is the—it is, I think—

Jenny: Mmhmm!

Kristin: Yeah.

Alanna: The most healthy relationship that Buffy ever has. Which stands for something.

Kristin: Totally. I think that—I think that we can get—we can collectively get behind. [Alanna laughs] Although, like, the bar's on the floor. [laughter]

Alanna: Yeah. And it is like—but it is like—it's interesting the way that it—the ending of that positions Buffy for where we are now in the show.

Kristin: Mmhmm.

Alanna: Like, for everything.

Kristin: Right.

Alanna: And like, this analysis of herself. In some ways, she's being like, so massively unfair to herself. Because like, if you watch the show, like, who could say that Buffy is not full of love always? And it's an interesting—

Kristin: Totally, and like—yeah. That's how I feel about this moment that she has. Like, I don't feel—I know it's how she's feeling inside. But I don't think it's a fair

assessment of, like, why Riley left. I think what you just said, Alanna, about like, sort of the cornerstone of why he left is more accurate. And she's just feeling—

Alanna: He's a little baby.

Kristin: Yes! [Jenny laughs] Yes! Thank you. [laughter]

Jenny: I'll allow it! [laughter]

Kristin: So anyhow. Giles is like, this is the way to solve this. Like, you have to go on a quest. And we were talking a little bit before we started taping, because Alanna, you had memories from the episode with the cheese man [Alanna laughs] which is Restless. And like, that's the last time that the—that's really, like, the last time that we went on a quest. Even though I'm not sure they, like, labeled it a quest. But it was—like, Restless is the episode where they, like, sort of all are asleep and they're journeying through various dreams. And it's the first time that we meet Sineya, the First Slayer.

Jenny: Mmhmm.

Kristin: And then this is the next time that we are seeing Sineya. So I actually—we'll get into it like when we get to that part of the episode a little bit more. But I watched the back end of Restless, like, Buffy's dream segment of Restless and where we get, like, some words from Sineya, just to like, piece it together with this. And it was very interesting, because I forgot how much foreshadowing there is in that episode. And like, watching it back to back with where we are in Season 5 was like, whoa! Fuck. Like, they really knew what the fuck they were writing—in terms of like, arcs—so, so well and so detailed.

Jenny: Giles says that this is a place where, like, Slayers have traditionally gone to learn about themselves. What are the odds that it would be driving distance from Sunnydale, California? [laughter] That's fucking interesting.

Alanna: It feels like when, like, Voldemort only put his Horcruxes around the UK. [laughter] It's like, that man didn't think that, like, he could cross some borders? [laughter]

Kristin: It's so true. And like, you know, there was a time when Slayers weren't in Sunnydale but like, there were planes. But there was also a time when there were Slayers—

Alanna: Right.

Kristin: That were not in Sunnydale where like, that would have been their whole life, would have been voyaging—

Alanna: Right. Like, I'm going to the Americas to—[laughter] the western Americas.

Kristin: Seriously.

Alanna: For this.

Kristin: Yeah, good point, Jenny. Much more astute than one of my observations, which was when the convertible sort of like pulls up into the desert, I was like—I imagined them having their iPhone in the car to like, have gotten there. And then I was like, oh right, they don't have that. Like, did they print out Yahoo Maps—

Alanna: Yes!

Kristin: To get to—

Jenny: Or like Mapquest.

Kristin: Mapquest—

Jenny: Wait, was Mapquest even around in... oh, I guess 2001. Yes.

Kristin: Yeah. 2001, I think, was probably a pretty solid Mapquest year. But like, you know, did they have their little papers? Like, this is how you get to Joshua Tree. [laughs]

Alanna: Yeah, do you think Giles and Buffy like bickered over the maps? [laughter] Giles was probably very picky about how you hold and read maps. I don't know, but it feels like something about him.

Jenny: 100%.

Kristin: Before we get deep into the desert and this quest with mountain lions and fire and Sineya. We get the fucking Buffybot, which is how the next scene opens up. [Alanna laughs] Alanna, I'm wondering... do you have a memory of watching this episode for the first time? Do you—[laughs] your initial feelings on the Buffybot?

Alanna: I think that when I watched it, it was very much like—it was like an Oberlin Undergrad—I took a class on Buffy my freshman year that was taught by

other students. We did, like, EXCOs that were like, if you could express—like, I taught one on Harry Potter. If you expressed a passion and knowledge in a subject, you could just, like, gather with other classmates and like, have a syllabus-type discussion.

Kristin: Wow.

Alanna: So that's what I did with Buffy. I joined a class on it. So it was very much, like, Oberlin undergrads who like just learned the term, like, "hegemony."
[laughter] Like, that was my first, like, watch-through of—like, full watch-through of Buffy. So that's the context with which I saw the Buffybot. So it was all very like, well, you know. Problematic. [laughter] Like, power dynamics. And stuff like that.
[laughter]

Kristin: Right, right.

Alanna: That's the—that's where I first approached it. And also, just that it did come—it just always sticks for me that it's two episodes after The Body. And The Body is—you can tell how dark my brain is. The Body is my favorite episode of the series.

Kristin: Yeah—

Alanna: And then it's just this. [laughs]

Kristin: Right, right. I'm with you, by the way, with The Body. Especially after my first watch-through, I was like, there is no better episode of television than this episode of television.

Alanna: Right.

Kristin: So I agree. But yeah, the—yes, Jenny, the Buffybot feelings?

Jenny: Well, I think it's like—it's interesting that we, like, pivot from the previous scene where like, Buffy is practicing saying that she loves Dawn so that she remembers to tell Dawn that she loves her so that, you know, god forbid. And then, you know, Dawn's kind of like, yeek. And Buffy says, "weird love's better than no love." And then we, like, cut to—

Kristin: Mmm!

Jenny: The unveiling of the Buffybot.

Alanna: Yeah.

Jenny: And it's sort of like, okay. Just like, zooming way, way, way, way, way out. Is Spike creating like a sexbot, with very specific and sophisticated programming to have a thing with, inherently wrong?

Alanna: Right.

Jenny: No, I guess? No. But like, is—

Kristin: To build a machine, a generalized machine, for pleasure, is not wrong.

Alanna: Yeah. Right.

Jenny: Right. Sure, yeah. Get wild, dude. [laughter] But making it identical to—
[laughs]

Kristin: Right.

Alanna: Yeah.

Jenny: Making it identical to a person that you know and then staying in the town where she and her friends live?

Kristin: Right. Right.

Jenny: And, I don't know, opting to have public cemetery sex? Like, it just doesn't seem, like, very well thought out?

Kristin: Yeah, yeah.

Alanna: It's very much not. Like, part of it does feel... endearing? [laughter]
Because it is like—[laughter]

Jenny: That's a lot of Spike.

Kristin: You, like, almost choked on that word.

Alanna: "Endearing?" [laughter] Because it is, like—he's not just like, hey, give me—

Kristin: Mmhmm.

Alanna: What are they called? The little, like, vaginas in a—

Kristin: Oh, yeah—

Jenny: Oh, a fleshlight?

Kristin: A fleshlight.

Alanna: [laughing] A fleshlight. Vaginas in—[crosstalk]

Kristin: If only you could see Alanna's hand motion that we got to see. [laughter]

Jenny: You can probably imagine it, actually. [laughs]

Kristin: You can. You can, yeah. [laughter]

Alanna: Yeah, it's not like he's just doing that. He—and it's not like it's just, like, a doll that just like, sits there. He actually wants fake conversations with Buffy. But also, he has this weird—like, where it's like, he wants her—it's more simpering than Buffy is. Which I don't think is what actually attracts him to her usually? So that's where it feels... especially, like, ugh. She's more submissive than I think is why he fell for her.

Kristin: Totally. Totally.

Jenny: If he had the bot for like, more than one episode, I think he would be like, regularly reprogramming it to, like, dislike him more and more?

Alanna: [laughs] Yeah.

Jenny: Because I think he's just like, really into how much Buffy despises him.

Alanna: [laughing] Yes.

Kristin: Yeah. 100%. I think—you know, to what you were both just saying. The bot that Warren built was built also as like, more than just a physical companion. According to Warren, right? That it was built as a girlfriend, that he wanted somebody to love and somebody to love him back. And this has, like, a tinge of that. I mean, they—obviously, it's Spike.

Alanna: Right.

Kristin: So the bulk of what we are getting is sex. But I also like—you know, Jenny, you said he'd probably keep reprogramming it to make it meaner. And I also think that, like, he'd probably wind up having sex with the Buffybot a lot fucking less if the Buffybot—

Alanna: Yeah.

Kristin: Were to have stuck around.

Alanna: Yeah.

Jenny: Hmm.

Alanna: And also, it makes sense that the default programming, considering it came from Warren, is this, like, much more submissive, like, "oh my god, you're so, like, hot and just—"

Kristin: Yes.

Alanna: "That's all I care about." 'Cause that's not—that's much more Warren than it is Spike.

Kristin: Totally. Totally.

Jenny: True.

Kristin: Spike is—even taking this much more simpering version of Buffy and still being like, "But I would like to be a bottom. Please. Can I still." [laughs]

Alanna: Right. Yeah, exactly, because Spike—even with Drusilla, like, that's not who he is in romance.

Kristin: No.

Alanna: Like, he wants somebody who—he's that person to other people.

Kristin: Yes.

Alanna: Like, he's like a "you are my everything" type of guy. [laughs]

Kristin: Yes. Yes.

Jenny: Yeah, yeah, yeah.

Kristin: He's the peroxide puppy dog.

Alanna: Aww.

Jenny: Ha!

Kristin: And—you know. He has a lot of problems, he's got a lot of shit. But just like, in caricature—[laughs] in caricature, he's like the blond-eyed puppy dog. Um. Sarah Michelle fucking Gellar as the Buffybot, just like, full on—

Alanna: [laughing] Oh my god.

Kristin: I can't—it's so fucking good. Like, her first line is just like, "Spike. Oh Spike." That is her entire line and it is—

Jenny: Ha!

Kristin: Like, award-fucking-winning. [laughs]

[Clip from episode plays]

Spike: She looks a little shiny to me. You know? A touch of Plasticine.
[sound of robot booting up]

Buffybot: Spike? Oh, Spike. [footsteps] [kissing sounds]

Spike: She'll do.

Alanna: She showed up for this episode. [laughs] She is like... I'm gonna show you.
[Jenny laughs]

Kristin: So. We go to Glory's and she's like, Ben's getting too strong. Find me the fucking Key. We know it's a person. So like, activate the spy minions. Like, they're all just—they all put on their little fucking trench coats and their hats and they go out into the world—

Jenny: Oh yeah. Oh yeah.

Kristin: To spy. Jenny, there's a song for that, isn't there?

Jenny: There is.

[Jingle plays to the same tune as the "Detective Angel" jingle]
Detective minions!

Jenny: They've got magnifying glasses. They've got notepads. They've got binoculars, they've got sunglasses, they are ready. [Kristin laughs] To detect, from afar.

Kristin: They're so—listen. Like, no offense to the fucking minions, but they are not good at their job. And I don't understand how Glory—

Alanna: No.

Kristin: A god, got this crew as her, like, backup.

Alanna: Yeah—

Kristin: They fuck up everything they do. [laughs]

Alanna: Aren't there so many, like, subs in the demon world who just wanna follow a god around?

Kristin: [simultaneously] Serve a god? Right? Yes.

Jenny: Well, we don't know how long she's had these minions. What if, when she was thrown out of her hell dimension, she received kind of like a demotion in terms of, like, what kind of minions she got to have?

Alanna: Ooh.

Kristin: Like, she had to trade in her godlike minions for these guys?

Jenny: Yeah. Yeah, yeah, yeah.

Kristin: Yeah, I just—ugh. You know, in this episode too, like, we'll talk more about the big fight scene. But the fucking minions, like, best Spike. Like, they—

Alanna: Right.

Kristin: They take Spike. And I'm like, that—these minions can barely, like, get to Ben in the hospital without getting, you know, stabbed. Let alone beat Spike? No.

Jenny: Yeah. There's a lot of them but I feel like we've seen Spike...

Alanna: Yeah.

Jenny: Fend off that many—

Alanna: Right.

Jenny: Like, worthy adversaries—

Kristin: Yeah.

Jenny: In a clip.

Kristin: Something that I just wanna talk about real quick that has to do with the Buffybot and programming is also how Spike has program—like, the way that Spike envisions himself as sexy? Like—

Alanna: [laughing] Yeah.

Kristin: Cold, muscular body and like, you know—[Jenny and Alanna laugh]

Alanna: His marbled flesh. [laughter] Like, that type of—[laughs]

Kristin: Yes. Oh, it's just like, very delightful for me to think about him sitting down at his desk and, like, writing the script of like, what Buffy would—like, what she would find attractive. And he's like, hmm, I have muscles and I'm cold. Uh... [laughter]

Jenny: Ha!

Kristin: I am a Big Bad. Been a Big Bad for a long time. [laughs]

Jenny: Emphasis on "big."

Kristin: Yeah. [laughs]

Jenny: Sometimes. [laughter] So do you think that Buffy and Giles... called each other while they were packing for their trip and they decided to both wear their long, matching suede-y jackets—

Alanna: Yes.

Jenny: That are brown. To the desert.

Kristin: [laughing] A thousand—a thousand percent.

Jenny: That's their desert look.

Kristin: [laughing] Yeah.

Jenny: Okay. [laughter] Giles has to perform a ritual to transfer guardianship of Buffy. Which—

Kristin: Would you maybe call it... gourd-ianship? [Alanna laughs]

Jenny: You could call it gourd-ianship. This also... like, has a whiff of the patriarchy about it—

Kristin: Yes.

Jenny: Although we recognize Giles as a beloved paternal figure.

Kristin: Yes.

Jenny: He also says—

Kristin: Hold on. You gotta pause for the fucking jingle.

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

Jenny: Giles tells Buffy that it takes more than a week to bleach bones. And I wanna let you know that I did some Googling.

Alanna: Oh my god.

Kristin: Hmm. Great. [laughs]

Jenny: And there's not, like, a lot of readily available information about how long it takes for the sun to bleach bones. There is a *lot* of information about how to bleach bones yourself and, uh, the sun is not a recommended method, because it speeds up the disintegration of the bones.

Alanna: Okay.

Kristin: Oh.

Jenny: There's, like, a lot of like, you know, liquid-y processes, as you might imagine.

Kristin: Involving bleach?

Jenny: But if anyone— [laughter] sorry?

Kristin: Involving bleach?

Jenny: Involving bleach, yeah. [Kristin laughs] A reasonable assumption. If anybody out there listening knows how long exactly—or approximately—it takes for the sun to bleach bones by the power of its, uh, sunniness—please.

Kristin: Mm.

Jenny: Write in.

Kristin: Mmhmm.

Jenny: And let us know, do let us know, thank you.

Kristin: Bufferingthevampireslayer@gmail.com.

Alanna: [laughs] This just makes me want to know—like, my TV writer brain is immediately like, what assistant had to, like, do this research [Kristin laughs] when the internet was still very young? Did they have to call somebody? Did they have to pull out, like, massive encyclopedias? Like, what is that like [laughs] in the—not pre-internet, but like, early—

Kristin: Early, yeah.

Alanna: Geocities internet era.

Kristin: Yeah. Yes. Yes.

Jenny: [laughs] You know what's wild is the first search return, when I looked up how long does it take for the sun to bleach bones, was a screenwriting resources website, that may have actually been from the Geocities era—

Alanna: Yeah.

Jenny: Because it would not load? [laughter] So I couldn't collect any actual information from it, but. Apparently it's on a lot of screenwriters' minds. [Alanna laughs]

Kristin: Um, can I tell you a little bit about gourds? Since we're here—

Jenny: I wish you would.

Kristin: In the land of the gourd. First of all, like, many, many, many accolades to Tony Head for his jumping into the circle, jumping out of the circle and shaking the gourd.

Alanna: Incredible. Iconic.

Kristin: [laughs] Right? Just like...

Alanna: It's right up there with Giles and the—um, when he opens the magic shop. Is that Season 6?

Kristin: No, no, it's open.

Alanna: Yes, where he just, like—is in his outfit when Buffy opens the door—[laughter]

Kristin: Oh yeah!

Alanna: And they just agree not to talk about it. [laughter]

Kristin: Oh my god, yes—

Alanna: It's one my favorite Giles moments and this is like right up there.

Kristin: Wizard—wizard Giles. It is—'cause he—it's like—that's such a fucking amazing parallel. Because it's the same exact, like, emotional space that he's in, where he's like, I need to do this for myself?

Alanna: [laughing] Yes.

Kristin: And I know you're gonna judge me. [laughter] And like, it's okay because that's what I have to do. Um, so I did a little bit of research. We have a new producer working with us on the show, Alba Daza, who is wonderful. And was like, you should really look into gourds, because I think they're like a—I think they're a big deal in many places and—across time and what have you. And so we did some

research together, and honest to god. Like, the origin of gourds—like, they sort of originated in two places, in southern Africa and then also in Asia. And they—there's—they're like, 13,000 to 11,000 BC are the dating for these gourds.

And the more I read about gourds, the more it seemed like across the globe, everyone knew they were important, before anyone had the ability to communicate with each other. So like, it just is, like, a very powerful thing. I also found that there's an American Society of gourds. [Alanna laughs] And if you go and look them up, you can find their meeting minutes and they are full of gourd puns. And I can't—like, I—

Alanna: Oh my god. [Jenny laughs]

Kristin: It was truly, like, one of the best moments of my life. Like, it—

Alanna: [laughs] These gourd-heads are having so much fun.

Kristin: Yeah, they really are! [laughter] But yeah, there's this huge—I mean, I'm sure a lot of you maybe already knew this. But I did not realize how, like, globally important—like, from, you know, tens of thousands of years ago, gourds have always been in so many places and so many cultures. And so I just wonder, like, we believe in, like, god. But what if the whole time, we just—like, in one translation of a text, it was actually "gourd" this whole fucking time.

Jenny: Like, "in gourd we trust"?

Kristin: In gourd we trust.

Alanna: Yes.

Kristin: That's what I'm saying. It's real close and it just seems like, I don't know. There's a lot more data about the history of gourds than the history of god. That's all I'm saying, listen— [Alanna and Kristin laugh]

Jenny: Can I tell you something—

Kristin: Please.

Jenny: About gourds?

Kristin: Please.

Jenny: Okay. [laughter] I was scanning—

Kristin: Alanna, I hope you brought something to tell us about fucking gourds. [Alanna laughs] 'Cause that's what this podcast is about. [Jenny laughs]

Alanna: I don't have anything yet, but I'll try to think of something. [laughter]

Jenny: I was scanning over this document created by the American Gourd Society at theamericangourdsociety.org. The title of the document is "Most Important Plant in All of Human History."

Kristin: Yeah.

Alanna: Ooh!

Jenny: And there's some frickin' uses in here—I mean, there's stuff you might expect. Ah, you can eat the gourd, before it like, you know, dries out to a hard, hollow shell. You can also use it to, like, you know, scoop stuff up, kind of expanding the, you know, amount that you could hold in your hand or whatever. They also have been used for—okay, are you ready?—penis protection.

Alanna: Mmhmm.

Jenny: Like, jockstrap... vibe. I guess you have to very carefully select your gourd.

Kristin: Original—the original jockstrap. The gourd. [laughs]

Jenny: And then—exactly. Yeah, yeah, yeah. And then you've gotta account for, like, shrinkage when it dries out and everything. It's, I'm sure, a process but, okay—

Kristin: Does a jockstrap protect a penis? I thought a jockstrap just, like... held a penis. I don't wanna—

Jenny: Well, I think the jockstrap holds the cup in place, right?

Kristin: Oh, okay, okay, okay. So it would be the cup that is the gourd.

Jenny: So. Right.

Kristin: I'm so sorry, everyone.

Jenny: I'm so glad we're spending so much time on—[laughter] I'm sorry. Um, okay. [Kristin laughs] The—you know, there's a whole bunch of other stuff. You can use them for floatation devices.

Alanna: Ooh.

Jenny: Wheels for wheelbarrows or wagons.

Kristin: Yeah.

Jenny: Okay, then—are you ready for a very fast rattling-off of various musical instruments—

Alanna: Ooh!

Kristin: [simultaneously] Great gourd pun with the "rattling."

Jenny: That can be made using gourds. [laughter] Okay, we've got—I, like—when we started talking about gourds, I was like, oh yeah, like... kalimbas and marimbas and xylophones, they all utilize—can utilize gourds as kind of, like, resonance chambers to kind of like amplify the sound and elongate the decay of a note that's being played. But you've also got horns, flutes, drums, maracas, lutes, banjos, koras, sitars.

Kristin: Wow.

Jenny: And a bunch of other stuff. I—yeah, okay. They're—sorry. I got [clears throat] a little too excited, because I can't wait to get to my final point. Which is that gourds can be used, or have been used, to replace... pieces of skull during cranial surgery. [Kristin gasps]

Alanna: Ooh.

Kristin: Wow. I'm so glad we got back into brain surgery territory. [Alanna laughs] I appreciate going there.

Jenny: I guess.

Kristin: Fantastic.

Jenny: It's been too long.

Kristin: Wow. Yeah, I mean, listen. There's a lot to learn about gourds, is what I have realized over the past 48 hours of my life.

Alanna: Vast history, yeah.

Kristin: They just—yeah, massive. [laughs] Anyhow. Giles does what you said. He transfers—and this is weird anyway. Like, transferring guardianship of, you know, a woman is just fucking weird to begin with. But also, like, he doesn't have guardianship—like, in what—

Alanna: Right, didn't they get rid of that?

Kristin: Yeah!

Alanna: That already happened?

Kristin: He's not the Watcher anymore and they said, you know, go screw you to the Watchers' Council. So I don't—like, it feels like there's a little bit of like, lines being drawn that [laughs] are a little wiggly. But regardless. Buffy begins her quest. So Giles does this chant to like, start the quest, that is actually—so most of—I'm sure that you know this, Alanna, from watching Buffy. Like, 98% of any magic is Latin.

Alanna: Right.

Kristin: It's just like the default language that is used for magic in this show. This chant is in Swahili, which is the official language in Kenya, Tanzania, Uganda. It's spoken in many places in Africa. And it's tie—it's like... we're going into the desert. We're gonna meet the First Slayer. The chant is in Swahili. There's just a lot of, like, points in this whole scene that are problematic. And Sineya in—like, as a character—I mean. [sighs] You—this will, I'm sure, resonate with both of you that, like, we can't talk about Sineya's full existence—

Alanna: Right.

Kristin: Which makes it hard to talk about, like, her in the fullness of her problematic existence. But I will say that we just got the okay and yay from Sharon Ferguson who plays Sineya—

Alanna: Ooh!

Kristin: To do an interview and that fucking interview's gonna be full of spoilers.

Alanna: That's so cool!

Kristin: Yeah. So, um—yeah, we're really excited about it.

Alanna: I would love to hear her thoughts. Yeah, but even just like, the image of her in this episode is very, like, primitive in a very archetypical way, where I don't feel like they actually did, like, research into a certain era of, like—if she was from Kenya, like...

Kristin: Right.

Alanna: Many eons ago, like, what she would have worn, what she would have looked like. Like, I don't—I feel like they did not do any of those—that homework.

Kristin: Yeah, it's—

Jenny: Mmhmm.

Alanna: I think their main homework was calling up a translator for the magic.

Kristin: Right, right—

Alanna: And then just go from there.

Kristin: Like, they got those—they got the words in Swa—the chant, in case you wanna know what it means, that he speaks—that Giles speaks is, "That which I am pledged to guard and guide, I hand over to you. Lead her to a place of safety and learning. Give her that which she needs, show her the path." And also, like, having gone back to the end of Restless where we first really, like, meet Sineya—who is really mostly just referred to as the First Slayer. They very rarely even use her name. But she has a voice for, like, half of one second. It's like, she had the guide's voice via Tara in Restless. And in this episode, she is a vessel again. She's just sort of like the thing that's carrying the message to Buffy.

And also, it seems like this message—like, the message that Sineya wanted to give Buffy in the episode Restless—was like, you're just de—like, you're just fighting and you're just death and like, you shouldn't have friends and you need to do this alone. And that was very much shut down, like, the end of that episode is them being like, yeah, you don't tell me who I am and you can't, like—you know, screw—literally, screw you.

Alanna: Yeah.

Kristin: Despite the fact that you're the fucking First Slayer, like, I don't have anything to learn from you. And now it feels like her—like, again, her body is being used to tell this message of, like, "you're full of love" and like, you can—

Alanna: Mmhmm.

Kristin: Blah-blah-blah. And it's like, I—you know, not only is it complicated for the reasons we talked about. But it also seems really complicated because it seems like Sineya is being used to deliver a message that Sineya doesn't fucking believe would be true—

Alanna: Right.

Kristin: Anyway.

Jenny: Hmm.

Alanna: Yeah, it's kind of the problem with having a character who's just there—like, it's clearly just there to—not for her own purposes as a character. But just to steer other people in the plot.

Kristin: Yes. Yes. Which, again, go—please listen to the conversation 'cause some of what you and Ira and LaToya talked about to this exact point was incredible and like, really important. Because so many of the characters of color in the show are placed exactly for that purpose.

Alanna: Right.

Kristin: That like, they're giving us this very, very wide brushstroke of an idea, to get us to Point B. And then they're gone, you know, and we don't talk about them or see them or hear from them ever again. So back to Anya and Xander's apartment, right. They live here together? Right? Do they live here together now?

Alanna: Yes?

Jenny: Yes? It's unclear whether—

Kristin: [laughing] We're all on the same page.

Jenny: I think Anya might still be maintaining her sweet little goth—

Alanna: Her autonomy.

Jenny: Apartment. And autonomy, yes. [laughs] Just in case.

Kristin: Okay, so. So then we go to, I should say, Xander's apartment. And essentially, we just get a little information. Anya doesn't wanna fucking patrol. Tara has put up a ward, but Willow—you know, a lot of little under-currents of like, Willow is very powerful. When Willow gets here, she'll strengthen the ward, and so on and so forth. And—

Jenny: If your option is like, Xander and Anya patrolling or no one patrolling—

Kristin: Right?

Alanna: Right.

Jenny: Isn't it safer for everyone if no one patrols? [laughter]

Kristin: Listen. I agree with that, but also, Anya does dust the fuck out of a vampire later on, so gotta give her a little bit—

Jenny: Totally.

Kristin: And also, Xander, in the fucking ending fight scene, is like, kicking so much ass!

Jenny: Mm.

Kristin: We don't like to give a lot of credit to Xander here—

Alanna: Right, right.

Kristin: All the time, but.

Alanna: But I feel like if—yeah. You piss off Anya a little bit and like, she'll kick your ass. It's just like—

Jenny: Yeah, that's true.

Alanna: Until you—until she's, like, bothered, she—

Kristin: [laughs] Yeah, she's bored. [laughter] Yeah. So—and we see a lot of minions, minion'ing about. They're peeking in the window here. Dawn steals some earrings, which may or may not be a thing.

Alanna: Oh.

Kristin: But she puts 'em in her pocket. She's stealing. And I think, like, we're seeing—this episode doesn't give a lot of space to it. But like, we have the rest of the series to go through and definitely this season. It's sort of like, they are in the wake of losing their mom and so like, how does that manifest in their behaviors? And also like, how are their friends going to justify some of their behaviors because of that? Because—

Alanna: Yes.

Kristin: Listen. Nobody would have really believed that the Buffybot was Buffy. They stretched that—

Alanna: Yeah, they're just like—

Jenny: [laughing] "I mean..."

Alanna: She's just acting a little kooky 'cause she's sad.

Kristin: [laughs] She's sad. She's sad so she like, talks like a robot and like, is literally shiny. [laughter]

Jenny: Dude. They *just* encountered a robot like five minutes ago! [laughter] We skated past two things that I would like to address.

Kristin: Mm. I trusted you would carry us back.

Jenny: The first—thank you. [laughter] The first is that Spike's bed set appears to be like a rosy pink, semi-sateen situation.

Alanna: Yes!

Kristin: [laughing] It does.

Jenny: Do we think that's leftover from Harmony?

Alanna: [simultaneously] Did Harmony pick that out?

Kristin: Harmony. Definitely.

Alanna: Yes!

Jenny: Or do we think that's just straight-up...

Kristin: Yeah.

Alanna: I think Harmony picked it out.

Jenny: But don't you think if he didn't like it, though, he would change it?

Kristin: Yes.

Alanna: Oh, he loves it.

Kristin: He fucking loves it.

Alanna: That's why her entire outfit is pink. Like, Buffy's entire thing is like, that same pink satin type of thing. He loves it.

Jenny: Oh, true.

Kristin: Ohh.

Jenny: Okay, okay! Okay, okay. And then secondly, hey, we didn't talk about the fucking mountain lion!

Alanna: Oh yeah!

Kristin: I was waiting—I was waiting for you to jump in and just be like, how can we talk about the desert without talking about my favorite thing, a mountain lion. You know, so I'm glad we're here. [laughs]

Jenny: I love... this mountain lion. I love to see any mountain lion. It was brought up by our producer, like, is this a native animal to southern California? Yes. There is a mountain lion that lives in the Los Angeles area named P-22.

Alanna: Ha! This is why I'm afraid of hiking. [laughter]

Kristin: [laughs] Yeah. Same.

Jenny: I've been trying to see a mountain lion since I moved here—

Alanna: Oh my god.

Jenny: And it has not happened.

Alanna: The opposite of me. [laughter]

Jenny: If you encounter a mountain lion, please, send it my way.

Kristin: Just before you run screaming in the other direction, can you text Jenny?
[laughter]

Jenny: [laughs] Yeah. Please.

Kristin: Yeah, also, just a little fun thing. You can see the handler in—

Alanna: Oh!

Kristin: I think, the last shot or the second-to-last shot with the mountain lion. You can see two little feet on the side—

Alanna: [laughs] Aw.

Kristin: Just like, ready to protect Sarah Michelle Gellar if needed. [laughter]

Alanna: That's very cute.

Kristin: Yeah. Okay, so, can we go to the cemetery where the Buffybot runs into—

Alanna: Oh my god.

Kristin: Everyone? Because—

Jenny: Why would he program her to do stuff that would put her in situations where, like, she might be propelled to do something on her own, in a space where—like, a shared cemetery space? [laughter] It just doesn't make a lot of—I just feel like...

Kristin: I'm wondering if there's like a communication breakdown between Warren and Spike. Like, if you think about them as people, they don't seem like they would have done very good communication.

Alanna: No.

Kristin: So probably—

Jenny: True.

Kristin: Warren was just like, so she's a Slayer, right? So I guess like, he didn't ask for that but I'll just like, put that in here. [laughter] She wants to slay vampires.

Alanna: Yeah, like, at least make it so that she doesn't go out without Spike. Or something.

Kristin: Right.

Jenny: Yes.

Kristin: I mean, maybe Spike didn't expect to sleep—

Alanna: Right.

Kristin: Because I don't think that's something that he does often.

Alanna: Yeah.

Kristin: But you know. The bot really wore him out. [Alanna laughs]

Jenny: Eugh! Oh.

Kristin: Jenny, don't you have a joke for that?

Jenny: Well, uh—as I always say, Kristin, some like it bot, you know—

Alanna: Oh my god. [laughs]

Jenny: What I mean? Great. Cool.

Kristin: I'm really sorry. I—my worst talent is like, being able to redeliver a joke, or even like, wait for a joke to be redelivered if it's already been made. And like, I just wanted to make sure it got in this episode. [Alanna laughs] So you're welcome for the—

Jenny: Sure, sure.

Kristin: For the, uh... faulty transition.

Jenny: Some like it bot! I mean, you have, like, set parameters. You know, you know what to expect. You know that what you can expect is stuff you like. There's a lot to like about bot. I guess. Is my point.

Alanna: Right. I mean, I have it—I think a lot of people has—have is like, having arguments or conversations with people when they're not there, just like, in your own head. If you had somebody actually around who was like, a simulation to have those conversations with—

Kristin: Right?

Alanna: Who is like... who is like somebody who you would argue with or like, just really want someone to say it to. [laughs]

Kristin: Yes.

Jenny: Yes! You can like, purge those feelings—

Kristin: I mean—

Alanna: [simultaneously] And put your dick in it. [laughs]

Jenny: And move on.

Kristin: This is what the movie *Her* is about, isn't it?

Alanna: [laughing] Yeah. [laughter]

Kristin: So, okay. So please—I'm not even—like, I would like to enter this scene in the cemetery with Anya's jingle.

[ANYA jingle plays]
[cash register rings]
She spent one millennium, demonically vengeancin'
Speaks her mind and then some, you know
She's partial to the finer things
And down with double boyfriends, oh yeah
Exchanging cash for goods and also services
She'd love to hold the money for ya (she'll hold that cash)
Just keep the bunnies far from... Anya!

Kristin: Okay, so, fuckin'... Buffybot knows from her programming that Anya loves money—

Alanna: [laughing] I love it so much.

Kristin: So she gives Anya, like—

Alanna: Yes!

Kristin: What Anya has been wanting for just episodes and episodes—

Jenny: Dude.

Kristin: She's just like, "how is your money?"

Alanna: "Thank you."

Jenny: She makes Anya's day. [Kristin laughs] She asks Anya, "how is your money?" and Anya's like, I didn't even know I've been waiting my whole mortal life for someone to ask, thank you so much. It's fine!

Kristin: Emma Caulfield—I mean, her expression is unbelievable.

Alanna: Perfect.

Kristin: It's like, oh, I want to put it in a bottle and carry it around with me. I love it so dearly. Finally, somebody understands Anya. [laughter]

Jenny: I think it's worth mentioning, like, the full rundown of like, these POV Buffybot shots that we see. You know, she looks at Xander, little Amazon fucking face recognition software kicks in. [Kristin laughs] "Friend. Carpenter. Dates Anya." Anya's got "dates Xander, likes money, ex-demon." All totally under control. Then we've got folders on Buffybot's desktop. It's a relatively tidy desktop, as desktops go. She's got "slaying"—

Kristin: She's only just been born, give her a little while—

Jenny: [laughs] Yeah, yeah, yeah—

Kristin: That desktop is gonna be a fucking mess. [laughs]

Jenny: She's got a "slaying" folder with a little battleaxe on it. A "locate Spike" folder with a little magnifying glass on it.

Alanna: Aw.

Jenny: A "make_Spike happy" with a little smiley face on the folder. And this folder has subfolders that include "kissing 01, kissing 02, positions 01, 02, 03, 04, 05" and then you can toggle—

Alanna: Only five.

Jenny: Through if you'd like to see more positions.

Alanna: Okay. [laughs]

Jenny: So that's as many as would fit in the screen.

Alanna: Yeah.

Jenny: Okay.

Kristin: "Toggle" is such an appropriate word for the era of this computer programming.

Alanna: [laughs] Yes.

Jenny: Ha!

Kristin: Like, it feels so early 2000s to "toggle." [laughs]

Jenny: Yes.

Kristin: Yeah, so. There's—Spike comes, like, fucking careening around the corner and is like, *fuck!* [laughter]

Alanna: 'Cause imagine what's in his head in that moment of like, having to explain this. [laughs]

Jenny: Yeah!

Kristin: A testament to like, why did you not leave town? [laughs]

Alanna: [laughing] Yeah. Yeah. At least for like the weekend. [laughter]

Jenny: Right?!

Alanna: And then like, put her in a little box. [laughs]

Kristin: Right—

Alanna: Just like, let her out when Buffy's out of town again.

Jenny: Yes. Get like a fucking vacation crypt out in like, Big Bear or something.

Alanna: Yes.

Kristin: Totally.

Jenny: And like, keep your lives separate.

Kristin: I was gonna say, you know, we talk all the time about how there's definitely an underground demon, you know, like, salons and banking and—there's just all of these, uh... ways that demons use their currencies and what have you. So I'm sure that there's, like, an Airbnb for demons.

Alanna: [laughing] Yes.

Kristin: I can see Jenny trying to—

Alanna: I'm gonna spend all day thinking about—

Jenny: [simultaneously] *Lair* B&B.

Kristin: What it could be called—I know—

Alanna: *Lair* B&B! You got it!

Kristin: I'm like, we have to take a break. [laughs]

Alanna: I was about to be like, I'm gonna spend all day thinking about puns for this and you found the perfect one immediately. [Jenny laughs]

Kristin: What was it, Jenny?

Jenny: *Lair* B&B. [laughter]

Alanna: Yes, yes.

Kristin: Beautiful.

Alanna: That's a web series spinoff right there, we should start writing it.
[laughter]

Kristin: Seriously. Please send in your puns on Airbnb for demons.

Jenny: Mmhmm, mmhmm.

Kristin: Bufferingthevampireslayer@gmail.com. We'll put up a list. [laughter] Okay, so. They have sex in the cemetery? I mean, do we go there? Do we—is there anything else you want to talk about in this scene?

Jenny: Well. Why is it that vampires are always hanging out in cemeteries? [Alanna laughs] Like, those three that just happen to conveniently show up are wearing suits, implying that like, they're still maybe in the clothes they were buried in. Or maybe they're just like business vampires. [Alanna laughs] But I just feel like once you're out of your grave and it's like, nighttime and it's time to hunt, why would you be like, in the cemetery where everything is dead?

Kristin: Solid point. Maybe the vamps we see in the cemetery are the vamps who really wanna kill a Slayer. You know, like—

Alanna: Right.

Jenny: [laughs] Okay.

Alanna: They're just going right for it.

Kristin: Yeah. They wanna be the notable—they wanna be in the history books, you know?

Jenny: Okay, yes.

Kristin: Their mission is fame. [laughter]

Jenny: I accept it.

Alanna: My TV brain—my TV writing brain immediately went to this image of like, multiple writers in the room being like, please. They wouldn't just hang around the cemetery. Can we please just like, be in the town square or like— [laughs] or like the club or something? And it just being like, ugh. It costs so much money, we have to pay so many more people, it's gonna be the cemetery, I'm sorry. [laughter]

Kristin: The true answer. The real answer. [laughs]

Alanna: [laughing] Yeah.

Jenny: Mmm.

Alanna: It's the least fun answer.

Jenny: Budgetary concerns.

Kristin: [laughing] Yeah.

Jenny: Yeah.

Alanna: It's the boss/manager who's just like—working a calculator, like, I'm sorry, it's gonna cost \$50,000. [laughter]

Kristin: Right.

Jenny: Ha!

Kristin: So your answer, Jenny, technically is Hell math.

[HELLMATH jingle plays]
Hellmath!

Kristin: Okay, so they fuck in the cemetery. To the tune of, "Oh Spike, you're the biggest bad. You're the *big* bad." [laughs] [Jenny exhales through lips]

Alanna: [laughs] Oh my goodness.

Kristin: Xander... you know, he is intuitive. He deserves credit for that, because he doesn't recognize—

Jenny: Or—or! [laughter] Even a blind pig digs up a truffle once in a while. Because if he just accuses people of doing shit—namely, sleeping with vampires. That's like, his #1 thing. Eventually, he'll be right?

Alanna: Eventually.

Kristin: Right, that's true. That's true. But I more meant—the line I like that he has is "she didn't ask about Dawn."

Alanna: Oh, yeah.

Jenny: True.

Kristin: That is—

Jenny: Good job, Xander.

Kristin: Yeah. Okay. It's reported to the group that Buffy is sleeping with Spike, to the—

Jenny: Reported to the group. Why can't this grieving woman have sex with whomever she pleases? [Alanna laughs]

Kristin: Mm... I'm of two minds about this. Like, I agree that it gets a little bit much with the, like, "Buffy, you shouldn't be doing this. You're grieving and you have no autonomy." That's a lot. [Alanna laughs] But also, the line that was drawn for Spike after Crush was a very fucking firm line.

Alanna: Right.

Kristin: So it is—you know, I have like a little space for it. I don't know, how do you feel, Alanna?

Jenny: Yeah.

Alanna: Yeah. I'm of two minds of it. It's like, you want them to—like, the whole preamble of like, well, she's grieving so she could make—like, Tara's preamble as like the one who knows grief. [laughter]

Kristin: Right.

Alanna: And that role. And being like, "oh, it's fine," then "oh, it's not fine." [laughter]

Jenny: Yeah, the hard flip.

Alanna: Actually, it's not. Yeah. [laughs]

Jenny: It's worth mentioning, of course, that during the cemetery fight with those vamps, the Buffybot is protecting Spike.

Kristin: Mm.

Alanna: Mmhmm.

Jenny: And the detective minions are, you know, over the—

Kristin: Right.

Jenny: Over the fence, spying and are like, oh, hmm, interesting, okay. Buffy's protecting that blond guy.

Kristin: Yeah. Yeah, that blond guy who—

Alanna: Accidentally stumble on good intel. [laughter]

Kristin: Yeah, and so like, Xander goes to tell Spike that he's taking advantage of Buffy. Spike has, like... some really intense sex hair in this scene. It is—

Alanna: [laughs] Yes!

Kristin: [laughing] Right?

Jenny: Yes. It is... *mussed*.

Kristin: Like, it is!

Alanna: But it is really working for me. I dunno. [laughs]

Kristin: Me too! I'm, like, here for it.

Jenny: Yeah, yeah. It looks great.

Kristin: He's just been—he's been very, like, shellacked—

Alanna: Mmhmm.

Kristin: For the majority of the time that we've known him. And so it's nice to see him, like, letting his locks go free. [laughs]

Jenny: Uh-huh.

Kristin: But yeah, Xander's essentially like, stop it. And they don't really get to have this argument because the fucking minions come in. And like we said before, they take Spike, but I don't think any of us buy that these minions—

Alanna: Right. If the bunch of teenagers in a library for many years could [laughs] contest Spike, I feel like the minions... [laughter] I don't know.

Kristin: Oh, it's always nice to think about the library.

Jenny: Um—

Alanna: Yeah.

Kristin: Yes, Jenny?

Jenny: Here's a stupid thought I had, watching this little fight. So Spike can hit the minions without getting hurt, right?

Kristin: Yeah, yeah.

Jenny: And I was thinking about how hobbit-y they are. And I already hate myself for bringing up this micro-tangent, but. Do you think that they perhaps once were human, like Smeagol, right? Who later turned into Gollum by virtue of like being in the dark and being kind of like poisoned by the one ring. And following this little pointless thread that I regret, would Spike be able to punch a hobbit? [Alanna laughs] Maybe, maybe not.

Kristin: Hmm.

Jenny: Would Spike be able to punch Gollum? Probably. I think.

Alanna: Yeah, I like to think—

Kristin: So what is the point at which the hobbit becomes punchable by Spike, is the question?

Jenny: Yeah. Where's the line? Also, did Spike ever punch Adam? Because parts of Adam... were human.

Kristin: But he wasn't a live—they weren't like, living human pieces, were they?

Jenny: True. I guess—and he has said that he can, like, feed on a person if they're already dead.

Kristin: Yeah. I mean, it's really a lot to think about.

Jenny: Okay. Is it? Or something to forget quickly?

Kristin: [laughing] Alanna—Alanna, you are that meme, of like—

Alanna: [simultaneously] I'm just like, staring into space. [laughter] I'm like, trying to do math. [laughter]

Kristin: The square root symbol just like appeared above your head.

Alanna: Yeah. [laughter]

[AD BREAK]

Kristin: Okay so yes. So they take Spike. And before we go to Glory's and see all of the torture that she is going to bring to Spike, we go back to the desert. And like, we—you know, we talked about Sineya and like, the larger arc of some of the major problems with the character as a whole. But I wanna talk about what the guide says to her via Sineya. I wanna hear the speech that the guide gives to Buffy, just so we can talk about it a little bit.

[Clip from episode plays]

Buffy: I'm full of love? I'm not losing it?

Guide: Only if you reject it. Love is pain and the Slayer forges strength from pain. Love. Give. Forgive. Risk the pain. It is your nature. Love will bring you to your gift.

Jenny: It's almost as if the guide is telling Buffy that she ran away from Riley because she was afraid of love.

Kristin: [interrupting] Oh my god. Yeah, that's what the—[Alanna laughs] this—this ancient—

Jenny: [laughs] That's what we're supposed to get out of this, right?

Kristin: Quest—yes. [laughter] The whole purpose of the quest was to let her know that she should find Riley.

Jenny: [laughs] Yeah.

Kristin: So can I actually take a minute, since we're talking about the quest... in general, to just talk about Restless for a second? 'Cause I don't think I did, right? Like, I mentioned watching it but I don't think I talked about some of the other

parallels. Or the other foreshadowing moments. First of all, Tara says—and, you know, you—those of you who watched the series already knew that these were foreshadowing moments. But we didn't get to talk about them, because we can't spoil anything. So Tara, as the guide, says, "Be back before dawn."

Alanna: Yeah!

Kristin: Pretty much can tell what that one is about. But also, you know, Joyce is in the wall in Buffy's dream. And she's saying things like—you know, Buffy says, like, "it seems really dirty in there." And Joyce is like, "no, it's fine." And then she's laughing, she's like, "the mice are tickling my knees." And so knowing that, like, we're gonna get here in this season and that Joyce is going to have just died, like, that also was very like, whoa! Riley is fully immersed in the government. He's like, sitting at the table with Adam. We know Riley went off with the government again, essentially. So there's just like so many little things—big things, really—from the end of that season that are finally manifesting for us so that we can talk about them without spoiling you. 'Cause now you're here with us.

Alanna: Part of what I love about this episode with Buffy in the desert is it does feel like—kind of a beautiful way to frame her arc for the season?

Kristin: Mmhmm.

Alanna: Like, it is just, like... this is the framework for what she is taking the entire rest of the season.

Kristin: Yeah.

Alanna: For all of the messy things that she's gonna do and everything.

Jenny: Mmhmm.

Kristin: Totally. Totally. And I think, too, when you get to a point in a series—I mean, you know, I didn't watch this show in real time. But when you get to a point in a series where you can, like, trace back that they knew what they were gonna be doing here—

Alanna: Yeah.

Kristin: I feel like you really watch with a different eye. You're like—

Alanna: Yes.

Kristin: Okay, so fucking everything means something in this universe.

Alanna: [laughs] Yes. Even right now, like, I won't say what because that would be a spoiler. But like, even now, it's clicking into gear how much of the rest of the season is—like, all ties back to this one speech.

Kristin: Yeah. Yeah.

Alanna: Like, everything Buffy does just really ties to it.

Kristin: Totally.

Jenny: So the Buffybot, uh, makes her way over to Willow at Xander's, right, where everybody is slumber partying it up, to be like, "Spike is missing! I woke up—" no. She didn't wake up. "I came upstairs and Spike was gone. I came out of the tunnel, and Spike was gone." And Willow starts trying to, like, do her best friend business, like, rationalizing, hey, Buffy. You know, I know you've been going through a lot, and everybody's probably been talking to you like you're weak and trying to like, talk around your grief and all this stuff. And like, I know Spike doesn't talk to you like that so I can totally understand how you could, like, just maybe one time—a one-time thing, a one-off. [Kristin and Alanna laugh] Grief sex with Spike, never to do it ever again, just the one time and it was a mistake. And the Buffybot's like, no-no-no-no, we did it so many times. Upside down, [laughter] inside out, on the washing machine—

Kristin: [laughing] Inside out!

Jenny: Yeah, just—you know. Let me show you some sketches. Let me really map it out for you.

Kristin: Willow's like, no-no-no-no-no-no-no!

Alanna: Please.

Kristin: Also, like, perhaps one of the more important moments of this entire episode is Willow's data that the Buffybot pulls up. [laughter] Which is—Willow—

Alanna: Oh yeah, "recently gay."

Kristin: Yes! And it's like, "gay, 1999—" like, in parentheses, "1999 to present."

Alanna: Established. [laughter]

Jenny: Yeah.

Kristin: Which like, I came out in 1998 and it makes me want a shirt that's just like, you know, Kristin Russo, established gay 1998. [laughter] But yeah. Also, just another little tiny thing that I enjoy, is how Spike wrote Angel in. That, like—

Alanna: Yes! [laughter]

Jenny: Yeah, yeah.

Alanna: He's like, no, this Buffybot needs to hate Angel.

Kristin: Yes. [laughter] His hair—what does she say? "His hair goes straight up and he's bloody stupid."

Jenny: Very nice.

Kristin: Like, "his hair goes straight up" is so—it's on point, you know?

Alanna: It does.

Kristin: He didn't even really make—yeah. [laughs]

Alanna: It's like anti-bangs. It's just like, straight away from the forehead. [laughter]

Kristin: Oh my god. Fucking anti-bangs. Yeah, okay, so they go—they're gonna go. They're gonna go fight to get Spike back.

Jenny: Right, sorry. We hopped around a little bit so just for clarity. So like, as they're having this conversation about the Buffybot and Spike boning, Xander gets back and is like, "Everybody. Uh, these hobbits came, they stole Spike, and you know, now Glory has Spike and we've gotta go get him back because he knows that Dawn is the Key and he's definitely gonna tell Glory." That's what *you* think, Xander. Okay. [Kristin laughs] So, it's nighttime when this happens. And they're like, cool, we just need to go to Buffy's house and get weapons. And then it's daytime.

Kristin: Okay.

Jenny: They've wasted... six hours? [laughter] Eight hours? I—Glory's just been like, jamming her fingers into Spike for hours on end.

Kristin: Ugh, that scene is so upsetting.

Alanna: Oh, yeah.

Kristin: Truly. Like, I mean, it's rough to see Spike as, like, fucked up as he is in general—

Alanna: Yeah.

Kristin: But that moment in particular where Glory, like, just fucking sticks her entire finger inside of his chest cavity is... very, like—it's not like ooh, fun monster of the week violence. It's like very, very intense violence. That is effective, really, 'cause I mean... you know, the intensity of that whole scene, which I know we'll talk about more. But it's really to get us to the end. Like, it can't just be, like, a fun, funny Buffy fight scene. It has to be, like, high stakes, no pun intended. It reminds me—Spike's face and sort of, like, the way that they convey this reminds me of Faith, when Faith is in the coma. That like—the makeup and the way that they've done everything is like... you know, a lot of times they'll give Buffy, like, one little cut and she still looks beautiful. You know, and it's like, they did not do that for Faith when Faith—

Alanna: Yeah.

Kristin: You know, wound up in the hospital. And it was very jarring to see her like that, and I feel the same way about Spike in this.

Alanna: I am showing Buffy to a new person, recently. And like, they're in the third season. And they were like, Buffy never has bruises. [laughter] And when she does, it—they are very, like, contouring her face. [laughter]

Kristin: Yes. They're like, sexy bruises. [laughs]

Jenny: Slimming bruises.

Kristin: Yeah. [laughs] Just along the cheek line, a little by the eye. But yeah. So, um, we should probably finish Sineya's speech. Because that—like, that is—obviously we heard the beginning part. But—well, I shouldn't say Sineya. We should finish the guide's speech, because this is not Sineya's speech. And you know, Buffy has essentially said, like, what do you mean, a gift? Am I getting a gift? And Sineya says...

[Clip from episode plays]

Guide: Death is your gift.

Buffy: Death...?

Guide: *Is* your gift.

Kristin: Yeah. And Buffy's like, what the fuck are you talking about? I've just experienced death, like, firsthand. And I know that it's not a gift and I can't possibly imagine what you would be meaning. She feels like she's gotten nothing from the quest. Truly, this is the second time that she's been face-to-face with Sineya and she hasn't really listened to anything that she's said. Whether it was Sineya directly or a guide speaking through Sineya, so.

Jenny: Hmm.

Kristin: Take that and put it in your pocket for later, 'cause we'll talk about it more.

Jenny: Uh, the minions get back to Glory Manor and present with, like, very flourish-y hands, like—[sings triumphant reveal tune] the Key!

Kristin: Mmhmm.

Jenny: And Glory's like, interesting. Uh, and false because this is a vampire and the Key is pure. But they tell her about how Buffy was defending him, protecting him. And she's like, okay, interesting, maybe I'll just have to jam my fingers into him and see if I can dig anything out.

Kristin: Right.

Alanna: Oh wow. [laughs]

Kristin: Yeah, so this whole scene, right—before we get to bloodied Spike. We see Spike sort of like getting knocked across the room by Glory. We see that they tie him up, and Glory—and he—you know, Spike is a lot of things. But one thing he is incredibly intuitive and incredibly fucking observant. So he's like, clocking the situation the entire time this is happening. And you know, who knows how long he's there, but it's not that long. He's figured out the way to get free, which is to piss this god off so she knocks him across the fucking room. And he's clocked by, like, her appearance and everything that she probably cares about the way she looks. So the way in is to just nail down on that patriarchy. [Alanna laughs] And go right for things like lopsided ass... uh, perm, I think he calls her, like, the god of bad home perms, right?

Jenny: Yes. Yes. Yes.

Kristin: He uses the word "skanky" which is very unfortunate.

Jenny: Yes.

Alanna: Very of the time.

Kristin: [laughs] Very—a very 2003—what—where are we? 2001? A very 2001 word.

Jenny: Mmhmm, mmhmm.

Alanna: There are bits of this episode that, just thinking now of like, my ever-changing and shifting relationship to Joss Whedon. There are things about this episode and even just the existence of the Buffybot that feel very specifically him. [laughter] [Jenny groans] And I don't—I don't have any intel about who pitched what in the writers' room.

Kristin: Right.

Alanna: Might have been Marti Noxon who pitched a Buffy sexbot. Who knows?

Kristin: Yeah. We'll find out, I hope.

Alanna: But like, it feels very—

Kristin: We'll ask you, Marti. [laughs]

Alanna: Yeah. [laughs] It feels very of... Joss Whedon and like, his approach to women. Which I—like, there are moments in the show that it—that the bad parts of that come through. And there are moments of the show where, you know, he does—people do an amazing job and it's, like, an amazing narrative. Like, it's... it's complex. [laughs]

Kristin: Totally. Well, and I think, like, some of what's interesting about the way that people take in Buffy specifically, but a lot of Joss Whedon's work, is that like, the overarching theme is this badass woman Slayer—

Alanna: Yeah.

Kristin: Like, turning the narrative on its head. And so if you're not, like, critically thinking past that, you're thinking—

Alanna: Mmhmm.

Kristin: You don't look as closely. And I mean, I'm talking from like a—you know, a gender perspective, specifically. But like, in so many ways, when you start to really think about what wasn't being—what wasn't being paid attention to in so many instances. And like, the lens that he fucking brings to a room just by the fact that he's, like, a cis white dude.

Alanna: Yeah. Yeah, it's just like... the fact—like, so many people wouldn't think to, like, only take the sexbot parts of your lead—leading woman. And like, literally make a sex robot, that—and make her act it.

Kristin: Mm. Mmhmm!

Alanna: And make her as the sex object. Like, that's just an interesting thing to me. And not even just—I'm not even completely demonizing it.

Kristin: Yeah.

Alanna: Like, I think it's an interesting thing that the show does and an interesting way to show Spike's relationship to Buffy.

Kristin: Mmhmm.

Jenny: Mmm.

Alanna: But it's just a—it comes with a new angle on it, as our relationship to Joss ages by the minute. [laughter]

Kristin: Yes, yes! Yes. You can go back and look through—and there's also like a larger body of work, too, right?

Alanna: Yes, exactly.

Kristin: That like, there's—once there's more, you can see things that repeat and—

Jenny: Yeah, like Firefly, which I know Kristin hasn't seen. I don't know if you've seen it, Alanna.

Alanna: I have seen it.

Jenny: So, in the world of Firefly, there's an occupation called "companion," which is basically like... a...

Alanna: Courtesan? Type of thing?

Jenny: Courtesan? Uh... a comp—literally, a companion. You know, somebody you can hire to... spend time with or have an intimate relationship with—

Kristin: Mmhmm.

Jenny: Or whatever. But it's the kind of thing in the society as it stands in Firefly that's like, revered. It's like a position of great power and respect. And actually, like, you know, the companion on the show nests her micro-ship on this bigger ship that's kind of like always running around the universe, doing crime. And they use her, you know, sway to be able to get into places they wouldn't normally be able to, because she has so much—you know, social capital.

Kristin: Mmhmm.

Jenny: But the—the male lead, even though he is, like, in love with that character, still will say, like, slut-shaming things to her.

Kristin: Mm.

Jenny: Which is... just, you know, a really interesting choice.

Kristin: Mmhmm.

Alanna: Yeah.

Jenny: To like, go to all the trouble to be like—

Kristin: Right!

Jenny: Look how progressive I am—

Alanna: Right.

Jenny: I built this world where sex workers are revered. But we're still gonna have the main guy, like, shitting on her from time to time.

Alanna: [simultaneously] Cut it down.

Kristin: Right. [laughs]

Alanna: Like, it is like—there is a fascination that I think he has with wiles. And I think that he would use the word "wiles," he seems like a "wiles" type of guy.
[laughter]

Jenny: Ha!

Alanna: And with kind of a, like, Madonna/whore type of thing.

Kristin: Mm.

Alanna: Of like, yeah, Buffy's gonna have sex but the second that she does, her boyfriend's gonna turn massively abusive. Like—

Kristin: [sighs] Seriously.

Alanna: Which, like, I think that storyline is amazing and groundbreaking in so many ways. Like, that's not to just shit on it.

Kristin: Yeah, yeah.

Jenny: Mmhmm.

Alanna: But like, there's a complicatedness to the way that he relates to women that I think has become more and more clear every passing year. And it's not completely—like you can completely damn it forever. But then it's also, like, his script for Wonder Woman... there's a lot there. [laughs]

Kristin: Right.

Alanna: It's very revealing. [laughs]

Jenny: Woof.

Kristin: Well, and that—I mean, there's so much power to—in the way that you just phrased that. That like, I'm not shitting on it. There are really good parts about this and it was groundbreaking in a lot of ways. But you can, like, hold something for what you appreciate it for, and also hold it accountable for the things—

Alanna: Mmhmm.

Kristin: And the places where it failed. And I think that that is something—especially with like, you know, fandom—that it's—

Alanna: Yes.

Kristin: People really struggle with that concept, that like—

Alanna: Yes.

Kristin: You know, two—it can be a "both, and." Is that what you call it?

Alanna: Yeah.

Kristin: It's—you know, we can do both things.

Alanna: Listen. I love... I love the show so much. I will watch so many fan videos. [laughs] Like, I'll stan it forever. But it is also, like, okay, but there's also this other element that maybe we should talk about sometimes.

Kristin: [laughing] Right.

Alanna: Just bring it up.

Kristin: Well. From there, we should probably talk about Bob Barker. I mean, I know I'm dying to talk about Bob Barker. I just—all I wanna say about this—so there's... Spike is like, okay, I'll fucking tell you. He's like, you know, weaseled his way around, like—I need a glass of water. No, you don't, you're a fucking vampire. The fact that Glory even bought that is a joke, right? But he's sort of buying time. And Glory is like, so tell me who the Key is. He's like, okay. I'm gonna tell you. It's that guy, from that show. And the minions are *beside* themselves excited. Like, we know now what the minions do on their off time. They're just watching the fucking Price is Right. [laughter] The thing that really tickles me—and maybe you have more, like, sort of behind-the-scenes intel on this. I'm not sure where writers' rooms overlap with, like, legality. But I just wanna know, like, to use Bob Barker's name, I imagine they had to get clearance. And I wanna know if that was true, like, what that conversation was, you know?

Alanna: I don't even—yeah, I don't even know. Like, I think—I don't even know if they'd have to get clearance. I know that for, like, brands—

Kristin: Mm!

Alanna: You often have to get some sort of clearance.

Kristin: Well, is—I guess the question becomes, is Bob Barker a brand? [laughs]

Alanna: Exactly. That's a lot—there's a lot to unpack there. [laughter]

Kristin: Alright. Well, meanwhile, at the Summers' residence. Buffybot goes upstairs. And real Buffy comes in. And she's in her little brown post-desert outfit. And she's like, hey guys, what's going on? And they're like, you know. We really have to fucking talk to you. [Alanna laughs]

[Clip from episode plays]

Anya: We're just kinda thrown by the you having sex with Spike.

Buffy: The... who whatting how with huh?

Anya: Okay, that's denial. That usually comes before anger.

Buffy: [firmly] I am not having sex with Spike!

Anya: Anger.

Kristin: But yeah, she's like, what the fuck are you talking about? And enter the Buffybot. [Alanna laughs] And there's some amazing callbacks to old episodes where Xander's like, "I know this one! I've seen this episode!" [laughter] "They're both Buffy!"

Jenny: Dude. She is *so disgusted* with them!

Alanna: Yes.

Jenny: Because they can't tell her apart from a robot, which is very fair!

Kristin: Valid.

Alanna: Yes.

Kristin: Super fucking valid.

Alanna: At least, like... where's the like, "oh, maybe she's under a spell"? They're always under spells. They didn't even think of that. [laughter]

Jenny: Right?

Kristin: [laughing] They're just like, grief, man.

Jenny: She—the last time she was in love with Spike, it was a spell of some kind.

Alanna: Literally a spell! Yeah.

Kristin: Literally. Like, we've already seen that episode too, yes. [laughter]

Alanna: It's like, oh, it's the same spell, we gotta do it—we gotta figure it out.
[laughter]

Jenny: I love Anya taking a moment to appreciate how well done Buffybot is.

Alanna: Yes.

Kristin: Yeah.

Jenny: Anya loves fine craftsmanship.

Kristin: She does.

Alanna: Yeah, my favorite is when they lay Sarah Michelle—both Sarah Michelle Gellars side by side and she's like, this is—she's not even well done. She's so—
[crosstalk]

Jenny: Bad copy. [laughter]

Alanna: Yeah.

Kristin: I do like that they take the robot with them to fight this battle, because like, the robot is a great fighter.

Alanna: Yeah.

Kristin: And she—she seems a lot more sort of, like—I should say, she seems a lot less singularly focused than the robot we initially met. Because the Warren robot was, like—would have killed all of them if they heard any bad language—if she heard any bad language about Warren. You know, and so—and this one knows that they're going in, that they don't really have Spike at the top of their list, and still goes along sort of with them, to like, help the gang. So I thought that that was pretty cool.

Jenny: I guess, like, you—that's like... I can turn around and un-say what I said earlier about, like, why did Spike have all of this, like, Buffy—real Buffy—

Kristin: Yeah.

Jenny: Slayer programming. Like, good thing it's in there. Good thing she has the moves and the team spirit.

Alanna: Yeah.

Kristin: Right. Right. [laughs]

Alanna: Yeah, and I guess something that Buffy—that Spike is attracted to Buffy about is that she is this big hero.

Kristin: Mmhmm.

Alanna: So I guess maybe that is, to him, like an integral part for her to show?

Kristin: Yeah. And—because the Buffybot—I mean. The Buffybot's end comes because she helps Giles. "Guy-iles." By her annunciation—

Alanna: "Guy-iles!"

Jenny: "Guy-iles!"

Alanna: Aw! [laughter]

Jenny: Spike, what the hell!

Kristin: It's so funny though, like—

Jenny: Or actually, is it Spike or is it Warren? Warren doesn't know how to say Giles?

Kristin: I want—I want the headcanon—like, I truly want the headcanon to be that, like, Spike spent 98% of his time making sure that Buffy knew everything. But then just like, 2% of his time, knowing that maybe this would happen and maybe it would fucking piss Giles off— [laughter]

Alanna: Yes.

Kristin: But yeah, you know, the fight—when the fight is happening, it's like, Giles needs help. And it was really striking to me, even in my rewatch of it, to see that the Buffybot leaves—Spike is in the elevator and he's real fucked up. And the Buffybot turns around and goes to help Giles and that's how she winds up getting clocked by a minion and short-circuiting. So I think, yeah, there's obviously code written into this bot that aligns with what Spike loves so much, like you said, Alanna.

Jenny: So. After Spike pries his way into that elevator—I'm assuming this is—there's like one elevator shaft set on this lot—

Alanna: Oh, yes.

Jenny: That we've seen before for The Initiative and probably on a bunch of other shows. But he pries those doors that are shut open and flops himself down on top of the elevator that's already on its way to the lobby. And then as the doors open at lobby level, there's a frickin' hobbit there already. However! The squad has arrived. Reinforcements are here.

Kristin: Mmhmm.

Jenny: To help.

Kristin: Yeah. Also, something that I think is very fun, is that the way they find fucking Glory's place in the beginning—from the first place—is by being like, where'd that fucking giant snake go? I think it went that way. [laughter] Like, talk about fucking Mapquest. They're like, there's a big slithering path where the giant CGI snake— [laughter] but yeah, and—

Alanna: God, living in that town must be so weird.

Kristin: I mean... [laughter] Just like, remember—they've all forgotten it already.

Alanna: Yeah.

Kristin: They have already erased that from their brains. I feel, Jenny, that this fight is infuriating to you. Jenny has a longstanding history on this show of not understanding why the fuck people use crossbows.

Jenny: Oh! The crossbow? [Alanna laughs] Enter with crossbow—

Kristin: Two!

Jenny: Enter with the thing that fucking has one projectile loaded into it that takes time—

Alanna: Yes.

Jenny: To reload when you are perfectly equipped to use swords, battleaxes, your fists, a stake. Literally any object laying around a room would be more effective than these fucking crossbows they *insist* on using. I wanna see the line item in the seasonal budget for, like, crossbow expenses. [Kristin laughs]

Alanna: Right.

Jenny: I... cannot!

Alanna: I would rather even just a bow and arrow. It feels like... woop! You, like—you can just whip more out.

Jenny: Right!

Alanna: And also, it's cooler-looking, in my opinion.

Jenny: Yes.

Kristin: Agree. Hard agree.

Jenny: Yes.

Kristin: Is there any behind the scene writers' room reason that you can possibly think of why we would see a fucking crossbow so much?

Alanna: I'm assuming they were just very into crossbows. [laughter]

Kristin: They do look cool, they're just not effective. You know?

Alanna: Yeah.

Kristin: Usually. Okay, so. As I was saying, the Buffybot shorts out. They win this battle, if you can call it a win. I mean, you know, I think everyone is aware that Glory is not going—like, they don't wanna mess with Glory. They just wanna get Spike out.

Jenny: Yeah.

Kristin: And they get back to the Magic Box. Giles and Xander have dropped Spike off at his crypt. And even Xander—like, you know how fucking rough Spike is for *Xander* to have any kind of sympathy or empathy for Spike, and he does. He's like, you know, I really don't like that fucking guy but he was, like, very, very fucked up when we left him at the crypt. And essentially, they need to know—they need to find a way to find out if Spike has told Glory about Dawn.

Jenny: Without asking Spike directly, because they don't trust—

Alanna: Don't trust him, yeah.

Jenny: Whatever he would say, of course.

Kristin: Right. This is like... my—I don't know. It's like when people are like, so Spike, you like Spike? I'm like, this—it's a moment like this—

Alanna: Yes.

Kristin: These are the moments that I just—I'm like, I can't help it! I can't—

Alanna: Yeah.

Kristin: How can you not just devour this scene?

Alanna: Yeah. It's like—it's—he's like, mostly revolting the rest of the episode. [Jenny laughs] And then you get to this and you're like, it was all worth it, I forgive you! [laughter]

Jenny: Oh, god.

Kristin: Which, it's so—like, his character is so fucking complicated. Because you really don't have a read—

Alanna: Yeah.

Kristin: On him. And every time you think that you do, you know, either he or the writers—

Alanna: Yes.

Kristin: Whoever we wanna point the finger at—

Alanna: Yes.

Kristin: Like, turn us in the other direction again.

Jenny: Yeah.

Kristin: And so—and also, you know, before we get into like, weeping about this scene. [Alanna laughs] Sarah Michelle Gellar playing Buffy playing the Buffybot?

Alanna: Yes!

Kristin: The fact that there is no Emmy for this person—

Alanna: Ugh!

Kristin: Is just simply a travesty.

Alanna: Atrocious.

Kristin: She's incredible and like, her fucking lines when she walks in, even. She's like, "you're covered in sexy wounds. [laughter] Willow fixed me. She's gay." Like, she—she just nails it. [laughs] Which, I think, like, maybe I'm reading too far into it. But I was just thinking, watching it today, like—if we're to believe that Buffy knows how Spike would have programmed the Buffybot? Like—

Alanna: Yeah.

Kristin: Talk about a level of intimacy. Like, not only knowing this vampire. But also knowing, like, the pieces that he would kind of want—like, the pieces that he values in himself and the things he wants and what have you. And you know, again, I don't wanna, like—I know that this is a written show. I know that these are not real people, but I just thought that it was powerful that like, she—as funny as those lines are, it's like, she nailed it.

Alanna: Yeah.

Kristin: That's exactly what the fucking Buffybot would have said. It's exactly what Spike would have wanted the Buffybot to say. So she asks him... why did you let Glory hurt you? And because we like to make people cry here. I think we're gonna hear Spike answer that question.

[Clip from episode plays]

Spike: Anything happen to Dawn, it'd destroy her. Couldn't live, her being in that much pain. I'd let Glory kill me first. Nearly bloody did.

Alanna: Ahh! [laughter]

Jenny: Um, how dare they?

Alanna: I know!

Kristin: [sighs] He...

Alanna: Aww.

Kristin: He's so good at, like... being emotionally—like, he's just so—he was like this with Drusilla too.

Alanna: Yeah.

Kristin: Like, Spike's way of loving is like, all or nothing.

Alanna: Yeah.

Kristin: Which is, you know, complicated in a lot of ways. But in moments like this, when you know he's fucking telling the truth. Like, he would have died before he—

Alanna: Yeah. Like, he spends all his time thinking about Buffy and what's gonna hurt Buffy. And like, half the time, he—his demon side takes over and he's like, [scoffs]—he's like, upset about feeling the thing and so he's like, well then, *I'll* kill her. [laughter]

Kristin: Yeah, yes!

Alanna: And the other time—the other half—and then I won't have to worry about what she's feeling, 'cause she'll just be dead. [laughter] And then the other half of the time, he's like, but is she sad? I should go check on her.

Kristin: Ugh! Spike is like the ultimate cat. He's just like—

Alanna: [laughing] I know! [laughter] He's a little house cat.

Kristin: Constantly falling on his face and pretending he's actually giving himself a bath. You know?

Alanna: Yeah, he's knocking the glass—the water glass off the desk, but then he's like, "I'm sorry!"

Kristin: "I didn't know, I'm a cat!" [laughter]

Alanna: It's very, like—I do have, like... part of me has complaints about the—I don't think that the show's writing of, like, vampires and souls and soul versus soulless is even? I don't know that they had a handle on their own mythology with that.

Kristin: Mmhmm.

Jenny: Mmhmm.

Alanna: But with Spike, most of the time, not all of the time, it plays... well—like, it's like, I love watching him straddle that line.

Kristin: Yeah. Yeah. We all do. Well, I don't wanna speak for everyone. [Alanna laughs] But I think everyone here in this digital room feels the same. [Jenny laughs]

Alanna: It's just so—it's like—it's very compelling. It's like, Angel has a very on or off switch when it comes to evil and love?

Kristin: Mmm.

Alanna: Whereas Spike is, like... he's always loving. He's always like, in the act of love. Even when, like, the rest of him is the soulless murderer. Like, that's the thing that never leaves him, even when you strip everything else away. And sometimes that goes to the worst and sometimes it's like, ugh! Yes!

Kristin: Right. Right. Great, well, I didn't think I could feel any more intensely about the character of Spike [Alanna laughs] until you delivered that to us, Alanna. [laughs]

Jenny: Yeah, what the hell.

Kristin: Yeah.

Jenny: Now there's another thing in my eye. [laughter] Fuck!

Kristin: You should really get that checked out, Jenny. You're really having a lot of stuff in your eyes these days.

Jenny: Yeah, I always have stuff in my eyes with this show. It's...weird. So. After he says that, you know, he would have let Glory kill him first and nearly bloody did—

Alanna: Aw!

Jenny: The "Buffybot," in quotes, bends down and kisses him. Which lasts for a little bit before the recognition, like, blasts across Spike's face. And he, like, kind of pulls back and is like, whaaa?

Alanna: [laughs] That moment gets me so much.

Kristin: Ugh. [sighs]

Jenny: It's so fucked up!

Alanna: [laughs] He immediately—I just like—just, the trope of like, immediately recognizing—Charmed also does this. [laughter] There's an episode where there's a kiss and the, like—the love interest is immediately like, that wasn't you. Versus this one where it's like, oh my god, no, that *is* really you.

Kristin: Is you.

Alanna: Like, this is the one I actually wanna kiss. Like, he actually—out of making the Buffybot, out of all of that, he actually does get to kiss Buffy. Had they kissed before?

Kristin: Not—

Alanna: Was this their first kiss? 'Cause, like—

Jenny: Only when—only in Something Blue.

Kristin: Right, like, never—

Alanna: Oh, yes.

Kristin: Yeah, never—like, it's like, in Spike's dream—

Jenny: On purpose.

Alanna: Not this, like, sweet little peck—but he immediately recognizes it.

Kristin: Yeah.

Alanna: Like, it's immediately like, this is really her.

Kristin: Yeah. Well, like, they have a connection, you know? For better or for worse. [laughs] I don't know what to tell you guys. Um, I make—

Jenny: One also imagines the Buffybot's like, base temperature and general, like, moisture levels are probably different.

Alanna: [simultaneously] Yes. Yeah, exactly. Like, it might just be that, like—

Kristin: Sure, sure, sure, whatever, Jenny.

Alanna: This is also a robot.

Jenny: But yeah. Sorry I even brought it up. [Alanna laughs]

Kristin: Poppycock. Moving along. [laughs] But yeah. I don't know if I've told this story before. It's not, like, a full story but the first time that Jenny was talking about this episode to me and telling me—she was like, there's this episode. And, you know, she's like, describing it. This happens and there's the Buffybot and then this happens and da-da-da-da-da. And as she's getting closer to the end, like, her whole face is just like, crumbling. [laughter] And literally, I think you had to pause several times in talking through this last scene, because you were like, *hysterically* crying.

Jenny: Yeah, it's fucked up! [laughter] Wha... you saw it!

Kristin: It is, no, it is. There's a lot of emotion there.

Alanna: It is a lot. There are, like—I won't spoil which ones they are, but there are definitely a handful of, like, just Spike and Buffy quiet moments that feel very human. And they always, always get me.

Kristin: 100%. I mean, the moment that came to my mind that is in the back history of the seasons is when we just saw him sit down next to her on the step when her mom was really sick.

Alanna: Yes!

Kristin: And he like, pat-pats her fucking shoulder.

Alanna: Yes!

Kristin: Like, fucking—

Jenny: But first, he puts down the *shotgun* that he brought to kill her with.
[laughter]

Alanna: Yes! It's literally one of those moments of like—

Kristin: Exactly!

Alanna: I'm gonna go kill her, but actually, no, I can't.

Kristin: I know—

Alanna: I just need to make sure that she feels okay.

Kristin: Yes.

Alanna: It's just like, what a weird, compelling romance. Like, it's the weirdest one that I—I think it might be the—my weirdest ship. [Kristin laughs] In terms—my weirdest canon, like, somebody's in love with somebody else ship—

Kristin: Mmhmm.

Alanna: Of like—there's so many layers to it.

Kristin: Yeah, you really can just dig and dig and dig and you just keep hitting more. [laughs]

Alanna: [laughing] And it's so fucked up!

Kristin: It is! It is—

Alanna: But also feels so necessary to both of their characters. It's... ugh! [laughs]
Yes.

Jenny: Yeah.

Kristin: Agree. Ugh! That's how we're ending it.

Alanna: Ugh!

Kristin: We're not even gonna tell people where to find us. We're just all gonna, like, groan out. [laughter]

Jenny: As if that wasn't fucking enough... [Alanna laughs] uh, you know, he recognizes and looks at her. And he's like, my robot? And she's like, that was gross and it is gone forever. And it wasn't even real. And then she fucking says...

[Clip from episode plays]

Buffy: What you did for me and Dawn. That was real. I won't forget it.
[footsteps]

Kristin: Gahh!

Jenny: How dare you.

Alanna: [laughing] Oh my god.

Jenny: How dare you. How fucking dare you.

Alanna: It just ends with such deep respect between them.

Kristin: Yes!

Alanna: Deep, like, emotional respect between them. Which like, how does *that* episode end with that?

Jenny: [laughing] Yeah!

Kristin: Right? How did we get here? It's like, truly that is how you feel. Like, I was just watching an episode with, like, a fucking Buffybot and a mountain lion and a gourd. And then all of a sudden—

Alanna: It's like when I cried at the end of The Pacifier. [laughter] It's like, I thought that this was just, like, a broad studio comedy with Vin Diesel. Why am I weeping?

Kristin: Oh my god. Yeah, well, that's why we're all here, right? Like, that's—that's like the magic of being on the inside of Buffy, is that, like... this is why! Because you can't explain it to people.

Alanna: Yeah.

Kristin: You know? You have to just bring them to the light. [laughs]

Alanna: It's the whole journey.

Kristin: Yeah.

Alanna: It's like, back to Season 2 and 3 and like... [laughs]

Kristin: Mmhmm.

Alanna: Their long history together.

Kristin: Totally. Totally. Well. I think we've talked about this, an episode called Intervention. Alanna, was there anything else that we didn't touch on that you wanted to bring in? I wanna make sure we get all—

Alanna: I feel like... I feel like we got to it.

Kristin: Great.

Alanna: I feel like everything else I would say would be spoilers for the future [Kristin laughs] 'cause I continue to—spoiler alert, I continue to have a lot of feelings. [laughter]

Jenny: Well, speaking of getting to it.

Kristin: Oh my god, that's right!

Jenny: The one stone we haven't turned over is this episode's Sexual Tension Awards.

[SEXUAL TENSION AWARD jingle plays]

Sexual tension award!

Jenny: Well! Our episodic nominees for your consideration and voting upon... are as follows. In the first slot, we have Anya watching Spike and the Buffybot in the cemetery, really having a blast, is sort of like... proto-Pornhub. Cemetery-hub! If you will. [Kristin laughs] She's having a blast. In! The second slot. We've got Xander and Spike, specifically, what? "Spike's compact yet muscular body."

Kristin: Yeah. We didn't talk about it in the episode, but like, can we just have a minute for fucking, that moment where Xander's like, listen. Like, I really understand why you would wanna run your hands all over that body. [laughter]

Alanna: How long has he been holding that in? Like, he's known Spike for a while. How long has just been like—

Jenny: [laughing] Yeah.

Alanna: "Yeah, that guy's hot."

Jenny: Calmly observing his—

Kristin: [sighs] He loved Angel. He loved fucking Riley. He—he just—

Alanna: Xander's got, like... he will never, ever admit it to himself.

Kristin: I know.

Alanna: But he's got some bi in him.

Kristin: We want you to come on over to our side, man. Come on over here, it's great. [laughter]

Alanna: Learn from Willow.

Kristin: Yes! [laughter]

Jenny: Yes! In the third spot, we've got Spike and Actual Buffy, for this... deeply intense moment that the episode closes on.

Kristin: Mm.

Jenny: [exhales] Breathe into a paper bag if you must and then cast your vote. And in the fourth slot... holding it down. Sharing a bond, uh, that none of us can probably fully understand, it's Giles and his gourd.

Kristin: I will say that—

Jenny: His beautiful gourd.

Kristin: Giles has been sharing that bond with his gourd since the tinfoil Initiative. I don't know if you remember.

Jenny: Yes!

Kristin: Giles run—Giles held that gourd so tightly, ran through the Initiative so that they could, uh, you know, do the enjoining spell. So like, they have a long history together—

Jenny: Yep, yep.

Kristin: Is all I'm gonna say. [laughter]

Jenny: Yes, yes, yes! Yes. So! If you'd like to make your voice heard in our beautiful democracy, please find this episode's Sexual Tension Award poll on our Twitter, @BufferingCast. The poll will be up for one week from today.

Kristin: Alanna, who are you gonna vote for?

Alanna: Who am I voting for? Oh my god, it's so hard. [Kristin laughs] 'Cause like, on the one hand, we all know now how much Spike and Buffy get me in this episode. [Kristin and Jenny laugh] But also, I feel like I just have to go with Giles and the gourd. [Kristin laughs] It's just like, it's singular.

Kristin: Yeah, yeah. Listen, it's a lot to think about. And luckily, you have some time between—you know, now and then. Then and now. Whatever.

[SEXUAL TENSION AWARD jingle plays]
Sexual tension award!

Kristin: Um, Alanna Bennett.

Alanna: Yes.

Kristin: Perfect human.

Alanna: [laughs] Thank you.

Kristin: With us two weeks in a row. But that's just it, it's done now. You're on every episode, welcome to the... [laughter]

Alanna: Gladly!

Kristin: I'm sure all you needed in your life was another podcast to be on, another task to do. But can you tell everyone where to find you and your work, so that they can see you more, hear you more?

Alanna: Yes. Yes, so Roswell, New Mexico, Season 1 and 2 are on Netflix. I wrote for Season 2, but Season 1 is good too. [laughter] And then I'm on, also—I'm also on Twitter way too much. And that is @AlannaBennett, A-L-A-N-N-A B-E-N-N-E-T-T.

Kristin: Yeah, and just in case you're wondering what some of that content is like, Alanna recently had a second cat enter her home with her first cat. [laughter] So like, there's some good shit happening over there!

Alanna: Yeah. [laughter] Some good cat staring-down content.

Kristin: [laughs] Wonderful. Well, thank you for being here with us. And Jenny and I are gonna say where people can find us, even though they probably maybe know 'cause they listen to this podcast. But then would you be so kind as to howl out with us at the end of the podcast, Alanna?

Alanna: Howl?

Kristin: Yes, so we—

Jenny: We howl to close out.

Alanna: Yes—

Kristin: We howl like wolves at the end.

Alanna: Of course.

Kristin: The general shape of it is an "awoo." So you can just get into your awoo'ing—

Alanna: Cool.

Kristin: Headspace.

Alanna: Yes.

Jenny: Yeah— [crosstalk] [laughter] I'm Jenny Owen Youngs and when I'm not watching Buffy, I am usually writing and recording music. You can learn more about

me at jennyowenyounsgs.com. You can also give me a shout on Twitter, @JennyOwenYoungs. And you can listen to me talk about another petite blond protagonist over on Veronica Mars Investigations. [Alanna gasps]

Kristin: [laughs] Alanna's very excited.

Alanna: I'm sorry. [laughter] That's one of my favorite shows. [laughter] I will be listening to that.

Kristin: Hell yeah. [laughter] Um, I am Kristin Russo and when I'm not watching Buffy or Angel or any of the other things related to this conversation, I am generally working with LGBTQ communities. You can find out more about the work that I do on my website, KristinNoeline.com. That's K-R-I-S-T-I-N N-O-E-L-I-N-E. I also have to spell my name, Alanna. [laughs]

Alanna: Lots of double consonants in mine. You just gotta—[crosstalk]

Kristin: [laughs] Right. Yeah, there are. You can also use that spelling to find me on Twitter and on Instagram.

Jenny: And Buffering the Vampire Slayer's on Twitter, Facebook and Instagram, @BufferingCast. Or you can drop us an email at bufferingthevampireslayer@gmail.com. Or! Oh my god. You can leave us a voicemail at area code 216—that's Cleveland—30-BUFFY. [Kristin laughs]

Alanna: Is it Cleveland because of the other Hellmouth?

Kristin: Hell yeah.

Jenny: Hell yeah! There is no Sunnydale area code.

Kristin: [simultaneously] I got really—I went really deep on my sourcing of that Google phone number.

Alanna: That's amazing.

Kristin: [laughs] Alright.

Jenny: [takes a deep breath] Another glorious episode. Until next time...

All three: Awwwwooooooooooooooooo!

Alanna: [stops abruptly, laughing] I had to find it there for a second. [laughter]

[Jenny performing "Intervention" off the album Songs from Season 5 by
Buffering the Vampire Slayer]