

Buffering the Vampire Slayer
Episode 4.10.02: Hush Part Two

Kristin: Hey there. It's Kristin. Hi. It's just me again. I'm wishing you a happy Halloween. I had so much fun up here in the intro that I think I'm going to be doing the intros from now on all by myself with the spooky news updates. Happy Halloween, first and foremost. Hope that you are all ready with your costumes. If you haven't already seen, uh, the costumes that Jenny and I donned for you this Halloween, well that might mean they're just not up on social media yet and you should follow us @bufferingcast or you just haven't looked and you should. You should. I'm not going to give it away, but it's pretty on theme with this episode that we're discussing today and I'm really proud of us for our ingenuity. Thank you very much. Uh, you'll also see later today that Sam had a little costume too. So you should check those things out. Really looking forward to seeing your continued costumes. We've already seen some amazing Buffy-themed costumes from you and also some really great pumpkins. Some with our very own logo carved into them. You always all do Halloween very right.

So enjoy, eat a bunch of candy, be safe. Uh, and I'm going to just transition us now right into a new segment that I've made up for us called 'Spooky news'. So for this week's Halloween spooky news, I pulled up a story that's actually about a month old, it's from mid September, but I think we should all just like take a walk through it together. Okay, so there's this mom who lives in Ipswich with, I don't know if that's how you say it. I P. S W. I. C. H. Ipswich, right? Ipswich. Cool. Uh, who lives in Ipswich with her two kids, right? So she's being woken up every night to this far away, but kind of loud rendition of children singing, "It's raining, it's pouring," the nursery or, it's not a nursery rhyme. What is it? A nursery song? Whatever. You get it. A weird, creep— So she's being woken up in the middle of the night to this horrible, horrific thing. She waits months. Okay. This mom waits months. She's like waking up every night just like, "Wow, talk about a haunting." And then finally she decides, "I'm going to call the Ipswich borough council and like report this shit." So she calls and like bless the Ipswich borough council because they send their rapid response team to the site. They joined the woman at the scene when the creepy creepy stuff is playing and they go out to investigate. So these police officers, I'm assuming that's what a council is. I don't know because I'm from the United States where we say things differently, but I'm pretty, I get the sense that these were like policemen, uh, who tracked the music down to an industrial like premises, basically, on the neighboring road where the music was playing through a loudspeaker.

So listen to this, I can't get over it because I saw this story like I saw this like spider children song and I didn't read it. And so the piece that like I really didn't know was that what they found out was that this music, this creepy ass, and I'm gonna play you a little bit of the music. This creepy ass music that was playing was

designed to act as a deterrent to trespassers and it was activated by motion sensors. So, um, I read an article on the Ipswich Star where a spokesman from the industrial sites said, and I quote, "This sound is only supposed to act as a deterrent for opportunistic thieves that come onto our property. It's designed only to be heard by people on our private land." So let's just like record scratch, stop here for a second. Okay. Because this site, they were like, "What should we do to keep thieves away?" And they were like, "I know, I know. Creepy ass fucking children singing this fucking song will keep, well like terrify a thief," which is like on point. I've just like never heard of this system of um, like property protection before. So anyhow, apparently...apparently the fucking motion sensors, so the volume was set wrong so it was blasting instead of just like being on their property being like just small scary. It was loud-volume scary. And the problem, the reason it was going off in the middle of the goddamn night was because spiders were crawling across the fucking lenses of the cameras and triggering the fucking motion sensors.

So if that's not a fucking spooky news, Halloween ass story for all of you, I don't know what is! Some big ass spiders were crawling across a camera that was a motion sensor to play creepy ass kids singing creepy ass music to deter thieves and neighbors were just waking up in the middle of the night. So I'm going to play, this is like, I took this sound clip from the Ipswich Star and this is them on the property they've got, they got a recording of the sound. So this is what they're being woken up to.

[recording of creepy music plays]

Cool. So I hope no one ever sleeps again. You know, we can all just like text each other, tweet at each other in the middle of the night. Um, because, well, I'll never sleep again. Great. A couple more things before we get into today's very special 'Hush' episode, which contains of course interviews with Doug Jones and Camden Toy and Hrishi Hirway. Uh, and of course Jenny Owen Youngs, uh, who wrote the song together, Hrishi and Jenny wrote the song together.

We're going to get there, before we do, um, I want to tell you a few things. One, I want to remind you that we have some pretty awesome stuff in our store right now. We have socks that are buffering socks. We have a new t-shirt that's "Buffy forever." Not to mention like other tees that are fairly new still, like "Support your local alewife" and old classics like "Smash the demon lizard patriarchy."

Uh, it's Halloween, which means it's Christmas, you know, so I'm just saying like, get it in your little heads that like if you need to get some gifts for people, these make pretty good gifts. And, um, speaking, oh, well let me tell you first where to get those gifts. You can go to bufferingthevampire.com and click on shop. Speaking of gifts, today is a great day because you get a bonus episode from us,

which means you get two episodes today, you get our episode and you also get 'Angel on Top'. And 'Angel on Top' is talking about fucking parting gifts today. And so, I don't know if you're familiar with the Angelverse, but, um, if you are, you know that there is a gift that was given to a certain someone who we love very much, uh, when someone else, we also love, departed.

So that's what this episode is about. I coded it to protect us all from spoilers, but we should definitely go on over there and check out Laura Zak and Brittany Ashley talking about parting gifts this week. Uh, one thing I wanna mention totally off, totally off topic in terms of Buffy and Angel, but on topic, in terms of like we're queer, I mean, all, all of us, everyone is gay.com. Uh, but I'm queer. Jenny's queer, Brittany's queer, Angel's queer. It's a pretty queer little land over here. And, um, I have two good friends. Their names are Michelle and Barbara and they are brilliant filmmakers. They actually did a documentary that was on HBO called packed in a trunk, which is a brilliant, brilliant documentary all about. Uh, it's, it's very queer actually, and it's all about an artist, um, who many years ago, um, in the early 1900s was out as a lesbian in Provincetown and was basically, um, put into an institution, uh, and all of her artwork was packed away and the documentary follows, um, that like they sort of like unpack both her art, which was been literally packed away in a trunk and also her life, which was packed away, which was, you know, her in an institution for reasons that are really disturbing and upsetting.

Um, and it's really powerful. It's really beautiful. So I encourage you to watch it, but the reason I bring it up is because they're making a new film and it's called, "It's not a burden" and it's, uh, taking a close look at, uh, aging parents. Um, many of us have parents, uh, and many of us are seeing our parents age now. And so this is a look at taking care of aging parents. It's going to be really beautiful and they're gathering funding for it right now. And you know that we love to support queer work here and especially, you know, these are people near and dear to our hearts and we know they do incredible work. You can learn more about that film at itsnotaburden.com and you can donate to support the creation of that film there. And of course checkout "Packed into trunk," which is available now. It's on HBO.

Okay. Last but not least, a couple of events coming up, which you probably know about already cause we talk about them every episode. We are going to London, it's coming up soon. November 30th to December 2nd we will be at Vampire Ball. We cannot wait. I cannot wait to play James Marsters the Spike jingle, just saying, uh, January 19th and 20th we will be at Pod Con in Seattle. Um, and you can find information about all of that and any of our other upcoming events on our website, bufferingthevampireslayer.com. Now I'm going to put my voice in a little wooden box so that we can get into this episode already.

[Buffering the Vampire Slayer theme plays]

Jenny: Hello, happy Halloween and welcome to a very special bonus episode of Buffering the Vampire Slayer where we do a deeper dive into season four, episode 10, 'Hush.'

Kristin: Yes! Jenny, don't you think that because it's Halloween, we should give them just a little bit of our song from Halloween.

Jenny: [laughs] Absolutely!

Kristin: Great. Here you go!

[Jenny performing "Halloween," off "Songs from Season Two" by Buffering the Vampire Slayer]

Halloween! It's supposed to be a slow night

Giles promised it'd be no night for vamp activity

But somebody had a differing opinion

Janos's devoted minion

Came to Sunny D and brought some anarchy

It's the big Halloween switcheroo

It's the big Halloween switcheroo

You don't even know who you're gonna be

It depends where you got your costume you see

It's the big Halloween switcheroo

Kristin: Wow. I wonder who wrote the beautiful melody of that song.

Jenny: [laughs]

Kristin: I just, I just wonder like, I mean, it's like one of us has so much training in music and the other one is just like a born natural. You know what I mean?

Jenny: Sure, sure. Um, yeah, I mean, when you listen to that chorus and you compare it to the choruses of all the other buffering songs, it's just really, it's a cut above.

Kristin: It's really good. Yeah. I mean obviously like I didn't need music theory at all is what I'm trying to say.

Jenny: No, no, it just like came from within you.

Kristin: It did. Uh, it really did. Um, okay, so we're here for a second episode. I think, Jenny, correct me if I'm wrong, but this is the first time we've ever done two episodes for one episode, right?

Jenny: Uh, yeah.

Kristin: Uh, and that's because it's 'Hush' and you know, I think there are maybe a handful, maybe one or two other episodes in this series that will wind up expanding out into two. Um, but we, we just had so much content. Last week's episode on 'Hush' was already two hours long, even knowing that we had another episode. In today's episode, you're going to be getting a little bit of Jenny and I of course, but you're also going to be getting the complete interviews that I did with Doug Jones and Camden Toy. Those are the two lead Gentlemen. So we'll get those in there in their entirety. Plus we'll get an interview that I did with both you, Jenny, and with Hrish, Hrish Hirway, in case you weren't listening last week, or if you just have had your head in the sand, who is just a brilliant human on so many levels. Who does 'Song Exploder,' who does 'The West Wing Weekly,' who has the One AM radio and uh, you know, who made this most beautiful song of all time with you, Jenny.

Jenny: Uh, yes, yes, yes. And um, a note on that song, wow. If you listen to last week's episode, you heard, uh, our song and the way that it was structured was that, uh, there was a vocal and a lyric that, uh, goes, you know, verse one, pre-course one chorus one, and then at the just after the first few syllables of verse two, Buffy (me) uh, loses her voice and is replaced by a beautiful piano, um, extrapolation on the melody, uh, performed by Ben Thornwell. And, um, before Buffy finally gets her voice back at the end of the song. So, um, what we've, what we went ahead and did was we made two versions of the song, this, the version you heard last week, and the version you'll hear at the end of this episode, which features the complete lyrics and full vocal that Hrish and I wrote together before we extracted, you know, verse two, pre-course two course two and the bridge.

Uh, so you'll hear the rest of what Buffy was thinking about. Um, and whoops, we accidentally just wrote a love song for Riley, uh, against all odds. And you'll hear us talk about that later in our conversation in this episode. Um, and just a practical

note, all of our, uh, Patreon supporters who receive songs every week will receive this second version of the song. And then when the album of season four songs eventually comes out, when we wrap up the season, uh, that song will be available as, this version of the song, the full lyric version of the song, will be available as a bonus track at the end of the album. So you'll be able to get both versions either now or then, depending on what your vibe is.

Kristin: Wow. Wow. That's just so generous of you. And I.

Jenny: You get a song! And you get a song! Look under your chair. There's a song. Great.

Kristin: [laughs] Although I just want to give you a little nod, Jenny, that you used both extrapolate and extracting in your description of the song. So just a nice job all around with your words.

Jenny: Thank you so much!

Kristin: You're welcome.

Jenny: Um, I'm just trying to, you know, I paid for all of these words. I'm just trying to get my money's worth.

Kristin: Um, so before we get into the first interview, we're going to start with Doug Jones. Uh, I just wanted to say that in between the segments, Jenny and I thought we would take this uh, podcast real estate to our advantage to touch upon a couple of things that we missed. Somehow. Even though we talked for two hours, we missed a few things for now.

Jenny: A few very important things.

Kristin: Yeah, a few very important things and we're going to get to a couple of emails from you all in and things that you wanted to hear us talk about that we did not. But before we do that, we're going to just talk about a little moment that um—

Jenny: [laughs]

Kristin: So Jenny and I did a live watch, a Buffy watch of 'Hush' with all of our patrons, as we are wont to do sometimes. And during the live watch we just like had a laughing fit about something that we hadn't discussed in the main episode, which is a moment, Jenny, that happens right at the end. Do you want to talk to them about this just brilliant delivery, brilliant comedy that we get?

Jenny: god, so it's the end of the episode. Everybody's wrapping their shit up. Olivia's like, [British accent] "I don't know. It might be too scary." And Willow and Tara are like in the common area at college and talking about how like Willow's really powerful and how like the wicca group sucks. And then Tara says—

Both: [laughs]

Jenny: Tara says, "I think if they saw a witch they would run the other way!" and then like laughs at her own, are we calling this a joke? She like rushes to get "run the other way" out of her mouth so that she can say it before she starts laughing at it.

Kristin: Yeah, because it tickles her so much. Her joke is— It's Tara— It is. It is. We're calling it a joke because it's Tara's favorite joke. It's her favorite—

Jenny: Ok, yes.

Kristin: In Tara's diary she's like, "Guys today—

Jenny: "—today I made the best joke."

Kristin: "I made, my favorite joke of all time. If they saw a witch they would run the other way." Oh, we love you Tara. We love you.

Jenny: Great job.

Kristin: So thank you for indulging us in a giggle about that line from Tara and Jenny, I think if you're down, we should maybe hear my conversation with the wonderful, brilliant, incredible Doug Jones.

Jenny: [gasps] Yes, yes, yes. Let's do it right now.

[CHIME]

[Recording of interview plays]

Kristin: Doug Jones, our entire Buffering-verse is beside themselves, literally, that you're talking to us today, so thank you so much for taking the time out to be here with all of us.

Doug: Well thank you for that beside yourself reaction, I was not expecting that.

Kristin: Well the internet doesn't lie and I shared with the internet that I was going to be speaking with you today and I think it's one of our most liked tweets in all of history so that's just a nod to how beloved your character is in the Buffyverse.

Doug: Aw that's very kind. It's just one episode, I was never expecting that, you know?

Kristin: Yes but what an episode. We're in, obviously you know, season four, and people have just been waiting and waiting and waiting for us to get to 'Hush'. The Gentlemen are notorious. They embody this silent, slow-moving horror that is the stuff of my nightmares, I think many of our nightmares. I'd love to start by talking about your physical presence which obviously you bring to so many of your roles. I thought it would be cool to maybe hear about your training in physical acting and how you learned to do what it is that you do.

Doug: Well actually my training in physical acting started with my training in acting. I never set out to be monsters in my early days. I never thought that was a career option. I was inspired by sitcoms and variety shows when I was a kid. Things that made you feel good, tap your toes, and laugh, that's what I was after. Boy was I wrong. [laughter] Barkin' up the wrong tree. But in college at Ball State University in Indiana I discovered the art of mime and I joined a mime troupe called Mime Over Matter, ah get it?

Kristin: [laughs] I do! I do!

Doug: O-kay. So it was that art form that really woke up my entire body to all of the visual communication that we do everyday as regular human beings who aren't mimes. So much is communicated through our posturing, our gestures, our body language, our facial expressions. So much, that it can change our words drastically, you know? You can say, "Get out of town" in so many different ways with visuals that it can mean anything from joking to actually please get out of town, right? So I learned all that at an early age with performing with a mime troupe where words were not spoken. We did not have the luxury of verbal dialogue, we had to use visual dialogue, so that was early training. I also at Ball State University, we were the Fighting Cardinals and that meant that there was a mascot in a big bird suit and I played Charlie Cardinal at the basketball games my

junior and senior year. So to manipulate a big red bird suit and make it come to life for an arena full of screaming fans was again very useful for what was to come.

Kristin: Wow from a bird suit to the scariest monster on television.

Doug: [laughs] Right? Right?

Kristin: So, how did you come to this part in particular. How did you come to Buffy? Did you audition or did they seek you out for the part having known your previous work?

Doug: Well remember this was 1999 so that's 19 years ago and that's back before I had much of a name in the public eye. I was known by creature effects makeup people cause I'd been already working with them for roughly 10-11 years by then but a lot of casting directors did not know who I was. Creature people did, but standard showbusiness people did not. So a casting notice was put out in the breakdowns looking for these silent Gentlemen characters on 'Buffy the Vampire Slayer' and my agent at the time knew of my background and knew of the creatures I had played thus far in my career and just submitted me for an audition. So I did indeed get that call, went to the audition. It was straight to call backs, so that means that the room was full of producers and Joss Whedon himself. So that was rather intimidating to walk into that. Didn't have any script or sides to work from because it was a silent character, so kind of off the cuff in the room Joss said, "OK, I want you to pretend that someone is lying in front of you and I want you to gently and gentlemanly cut his heart out and smile as big as you can the entire time," so that's like, huh, a little unsettling, sure.

If you talk to Camden Toy ever, he was the other lead Gentleman, the two of us were the two main ones, I think there were six of us total, so there were four other Gentlemen that were featured around us but we were the two focal ones, Camden and I have similar stories of that audition. What was really a complement to both of us is that Joss liked our creepy smiles so much, as people, just as people walking in off the street he thought we both had the kind of smiles that made him get the heebie-jeebies. So he had Camden's and my makeup redesigned. If you look at the background Gentlemen they have smiles kind of plastered in the mask of their face. He had our makeup designed so that it would actually glue down to our own lips so

that we could manipulate our own smile then they put metallic dentures in our mouth so that we could use our own mouths and our own smiles because he liked ours better than the actual design that was on the outside of the masks. So that was a last-minute redo that was a huge compliment to Camden and me.

Kristin: Incredible! So, is it a compliment to be told you have a creepy smile?

Doug: In that world, absolutely, the highest compliment [laughs].

Kristin: I'd love to talk a little bit about the practical elements too. So now you're cast in the role of the lead Gentleman, and there's so many reasons why these characters stick in my mind. I think many of our minds. One of which is this glidy, drifting movement. You know, I've read a little bit about the fact that there were some dollies, there were some wires, and I know we'd all love to hear about some of that from you.

Doug: Right. Well, uh, that was a part of, uh, of that whole gentlemanly posturing, uh, was that fluidity of the hands and a tilt of the head. Uh, that was all very much a part of what Camden and I both came up with that Joss loved. And that's the thing is that Camden, I have, have remained friends to this day, by the way, because we understand that part of each other. So the practicality of it all, part of that fluidity and gliding mannerism, uh, would be that we were floating about six inches to a foot off the ground. Um, and we kind of like floated down hallways, floated around the campus. Uh, while our footmen did all the grunt work on the ground for us. Um, that was such a genius move to have us float in that walk because walking might've destroyed that fluidity and that glide that we had, but to pull it off meant some pain and agony for all of us, because when you saw us full body, not like, like there's a couple of exterior scenes where we're, you know, around the campus going down a sidewalk or in the streets with a clock tower in the town square, uh, or coming down the hallway of the dorm rooms. If you saw us full body, that was, that was Camden and I both in hip harnesses under our clothes with wires that came out the hip bone area up past our shoulders and up to a T bar that was running along a track that you couldn't see. And somebody, some poor schmuck, had to pull us along. And then if you saw us maybe from just the waist up or a closeup of us gliding into frame or out of frame, uh, that was us standing on a platform with wheels on it, that was extremely precarious because there was no way to really strap us in to those. It was just basically balance on this piece of wood with wheels under it and hope that the guy manipulating that, uh, comes to a slow stop or a gentle start. Otherwise you're a [makes noise of someone falling] you know?

Kristin: So you're surfing for part of the episode, The Gentlemen are surfing.

Doug: Yes, absolutely. Yes. Oh gosh.

Kristin: Incredible. Will you, um, will you tell us a little bit about the makeup? I'm sure you have endless makeup stories from your career in general, but we'd love to hear about this particular makeup.

Doug: Sure. Uh, 32 years of makeup stories, but The Gentlemen, you know, The Gentlemen on Buffy was, uh, was a particularly beautiful design. I mean, you know, the, I've had the best makeup artists in the world put their hands on my face. And, uh, Todd McIntosh was the head of the makeup department, the onset makeup applications, and he did me personally. Um, and uh, it was about a four-hour process. Now, uh, it was not a full body head to toe thing. Of course it was a head and hands because we wore, uh, human clothes, right? We have those beautiful long black suits with the coat going all the way down to the knee, almost. It was really, uh, I love those. I love that whole look too, it was very vintage and very like, "What era do they come from? We didn't know." So that was a prosthetic then, so we had to, they put a bald cap on us first and then over that with this, the cowl and face pieces that would glue together seamlessly and the paint job that had to blend the darkness around our eyes out to the mask itself. And it was, it just took a lot of artistry and a lot of time, so four hours is a long time when the pieces have been, uh, when there's been a pre-sculpting job and a pre-molding job and a pre-paint job that just gets them started. But then, uh, Todd on the day did all the finishing touches and applied it to me and that took the real artistry there too.

And aside from the metallic teeth, the denture teeth that slid over our own teeth, we also had, um, those reddish, uh, contact lenses as well. So it also made our pupils very small and very cold looking, even though we were, again dipping the head and smiling gently, it was like, "Hmm, something's wrong. Very, very wrong."

Kristin: Yeah. Yes. Something, something is very, very wrong indeed. So I want to talk to you just a little bit about working with Camden. I know you worked so closely together and I'm wondering if you had things that the two of you did together to get yourself so in sync. I mean, you were just so perfectly in tune with each other.

Doug: We didn't have to work at it. Honestly. Camden also had a background as a mime. So there's something about, you know, and mimes are not beloved around the world, by the way.

Both: [laughs]

Doug: So I think once you've weathered the storm of being a mime and being hated for it, you know, and yet still pull in some kind of artistry through that art form, uh, I think that's bonding anyway. And Camden also does have, he's got very fluid hands and very, he understands when you talk to him in person, just as Camden, he also does what I do. We flap our hands around. We can't gesture or make enough facial expressions. We just have to do a lot to make sure everybody's hearing us. Yeah. So we understood each other immediately. Yeah.

Kristin: Totally. As someone who's half Italian, I identify with that very much.

Doug: Oh, of course. Right! The hands in the air, the mushing of the face like, "Come here you!"

Kristin: Yes, exactly. So. Okay, let's hear a little bit about the character. You know, like it sounds like since you were cutting out a heart in the audition process, there was a clarity to these characters before you arrived. But I'm wondering if you, or if you and Camden, added elements to the character that weren't there before you specifically took the roles.

Doug: Hmm, not that I'm aware of honestly, but Joss is such a, Joss Whedon is such a visionary that, uh, you know, when he explained the characters to us, they were so complete and so, so specific and, um, like I said, from the audition, he liked what he saw and just reminded us what we did and so it was just kind of like we hit the ground running with all of that and didn't really need to embellish much.

Kristin: Right. Right. So this next question is kind of related. It comes from Talia, one of our listeners, who says "All of your characters are so distinct, despite often having limited or no lines at all, how do you create their individual physicalities?"

Doug: Hmm. All right. Well, thank you Talia. I, um, sure enough, after 32 years of playing characters under lots of rubber bits, the challenge I have is what makes the next one different than all the other ones I've ever played before. Um, so, often we'll start with a script, uh, where I can see what character or creature am I playing? How does it fit into the storyline? Um, and I have to approach it like an actor and not like a creature accurate. I have to find the heart and soul of a character like any actor would do. So, what are his fears, wants, loves? What desires, what are his, what's he after, how does he fit into the story and with the other characters on film as well? I want to see all those relationships and everything, but then having a chat with the director to find out what's the vision from his or her perspective and uh, what quirks or, you know, subtleties would you like to see? Uh, then I might, depending on how complicated the character is, how other-worldly is it? Are there animal elements? Are there elements of nature thrown in or is it an alien form from another planet? All that has to come into play and I'll

take that to a mirrored dance studio or the aerobics room at my 24-hour gym at two in the morning. Uh, where I can look at myself in the mirror and find the posture, the resting place, the stance. Uh, what does the script call for? Are there lunges involved? Like crawl on all fours at some point? Do I crawl up a wall? Do I shriek back in fear? Anything. And I want to see, like, how would this character do that? I want to get a visual on myself. Then the makeup tests and the screen test and the film tests start, where they're creating the monster make-ups on you.

Uh, and you might go into the creature shop ahead of time for fittings and things. And during that time you can see, "Ah, when I was practicing in that mirror may not be—" I'm, you know, if I'm doing something with my arms straight over my head and the costume or makeup inhibits that movement so I can only bend at the elbows, well then I have to change some things up a little bit and make that a part of the organic ecosystem of this creature. So it's a multilayered process that, and then on the set on the day, I hopefully arrive having all that prep work so that I can be an organic being that woke up that way that day instead of looking like a guy in a suit.

Kristin: Right, right. I'm actually still back where you told us that at your 24-hour gym you're practicing in the mirror. [laughs] Um, actually one of our listeners, Amanda, asked a question about being recognized. What is it like to have played these iconic roles in shows with these intense fandoms, but really I'm sure not have that many people recognize your face? You can go to the 24-hour gym and maybe not worry about anyone recognizing you?

Doug: Well, you know, there are glass walls in the aerobics room at the 24-hour fitness and on the other side are buff guys with weights. And so I'll be in there like, you know, up on my tippy toes and my fingers spindly fingers, like moving about and like kinda going [makes monster noises] in a mirror and I look out the window and like I'm being watched by guys who are just lifting weights and stuff and they totally don't understand. But, uh, about the recognizability and public thing, yes, she would be correct about that a few years ago, maybe, you know, 10, 15 years ago I could go totally unrecognized in public, but with, uh, recent years and more recent projects, the amount of press I've gotten has been my own face, my own real human face, has been married up to all my creatures time and time again now. And that would be including everything from guests judging on "Face Off" on the Syfy channel, like three different times in three different seasons. Uh, and doing, uh, when you go to the Oscars with movies like "Pan's Labyrinth" and "The Shape of Water," all the press that surrounds that event, you've got red carpet things. I was interviewed on the E! channel with Giuliana Rancic and so forth and so on. So millions of people have seen my real face now and have had a chance to go, "Oh, that's the guy who plays that character in that movie. Oh!" And they look you up on the web-a-net because all the kids are using that web-a-net now and uh, and they

can, you know, you can see somebody's IMDB page and go, "Oh my gosh, well look at all these titles that I've seen. And that's the same guy. Ah!" So I'm getting more of that now. Uh, so, I'll get recognized if I go out walking the streets of a city that I'm in, um, I'll get recognized more than I ever used to.

Kristin: Right, right. Yeah. That makes sense. That makes sense. Something that I wanted to talk to you about; Jess actually, one of our listeners Jess wrote in about this conversation that you had with Guillermo del Toro. You talk about monsters representing the outcasts and the weird guys in society, and I was wondering if you could tell us some more about that and what that means to you.

Doug: Oh, yeah, yeah yeah. Well, that's my personal love and affection for monsters. Guillermo del Toro and I do share that love for them. And I think it's because, to personalize it, so many of us in our early years of life feel like "No one gets me. No one understands me. I'm the oddball in the room. I'm sure of it." Even the cool kids always had to fight for that position in their hearts. They were terrified of going to school every day. A lot of us were, so me being very tall, very skinny, and growing up in the Midwest where there's a narrow sliver of what's considered normal. If you're outside of that narrow normalcy, you will be made fun of. Period, the end. Right. So I had to learn, I had to get a thick, tough skin from the get go. And so when I saw my first monster movies with Boris Karloff playing the mummy or Frankenstein or the creature from the black lagoon, with, uh, uh, oh gosh, Ben, Ben Chapman and, uh, uh, Ricou Browning playing that character, I could relate to them. I could relate to even Dracula or Nosferatu being hideous beasts of some sort and yet with a sympathy like, cause they, they're just trying to survive like anyone else.

And um, and they didn't ask to be the way they are. They just, they were kind of either born that way or they woke up or someone did that to them. Uh, characters like that always have a sympathetic side that I really do connect with. And I have felt like the monster in the room many, many times in my life. So, when playing a monster that has a redemptive, uh, sympathetic storyline, I love that. And if I can quote Lon Chaney. Lon Chaney, of course, the man of a thousand faces and probably the most character-driven silent film star in our history. Uh, he also shared a love of the unlovely. And I wrote down a quote of his that I just, I really resonate with. Uh, he said, "I wanted to remind people that the lowest types of humanity may have within them the capacity for supreme self sacrifice. The dwarfed, misshapen beggar of the streets may have the noblest ideals." That's just Lon Chaney, ladies and gentlemen. And that's why I revere that man so, so much. Uh, and he played a lot of hideous characters from the Phantom of the Opera to the Hunchback of Notre Dame. And, and it goes on and on, but he always played them with heart and soul and redemption. And I, I just, uh, I hoped I'd be carrying that torch onward in the modern day.

Kristin: So much so, so much so. And it's something that we talk about. I was really excited about this question because Jenny and I are both queer women and by default, of course, our lens on Buffy looks at these things and looks at these themes and what monsters are, what the symbolism is of the show. So it's just really special to get your take on this as again, one of the most memorable monsters of the series. So, um, I have been allowed to ask one question about one of my very favorite movies, which is "Hocus Pocus".

Doug: Aww!

Kristin: Yeah. I was like, you know, I at least get one. I just, I figured if I get one question, I really want to hear about the scene where the moths fly out of your mouth because I read they were in fact real moths and I would love to hear about that.

Doug: Yeah, yeah, yeah. Well first of all, happy 25 years with "Hocus Pocus". This is our 25th anniversary year. It came out in theaters in 1993. Do you believe that? So—

Kristin: No! And it's like, it's exciting, but is it because I definitely was almost an adult person when I watched it the first time. So—

Doug: Well I was 33 when that movie came out in theaters, so think, I'm an old fellow now. Yeah.

Kristin: [laughs] god, 25 years.

Doug: Isn't that crazy? Uh, so, but I love Billy Butcherson, the zombie character. And I was a zombie before zombies were cool. O-kay. Um, he's near and dear to my heart. I've always, always loved him. Uh, the goofy floppiness and also being in a family-friendly film, you know, under the Disney label. There's so many Disney lovers out there too. But when it came to that one scene with the moths flying out, this is a big climactic moment for my character because I've been going through the entire movie with my mouth sewn shut; something that Bette Midler's character did to me in the previous world 300 years ago, because she put me in the grave with my mouth sewn shut so that I wouldn't tell her secrets in the afterlife. That's the backstory. Well, now it's modern day. She woke me up to help her on her dastardly, uh, you know, uh, evil mission and I end up not being much of a help because I really, I take sympathy on the kids that she's after and I really want to help them because I don't really care for her that much. Uh, you know, in the story. So I finally grab a knife, cut my mouth open and cough out dust and moths, and then I speak for the first time in the movie. This is near the end. Well, this is

before, 1993 remember, this is before CG, uh, computer graphics, uh, are what they are now. So back then it's like the first answer was to do it practically. Uh, so that would mean a moth trainer came to the set. You heard me, right, a moth trainer, a man shows up with a cage and a net and he's ready to put his real moths in my mouth, but that also required a dental dam sort of thing where I had an upper and a lower retainer with a latex sheath between them that would protect my mouth from the moths and their dryness from my moist mouth because moths have to stay dry or they won't fly.

Well, when I cut my mouth open, they had to fly out of my mouth. So that was a quite a dance of trying to keep moisture off of those moths when they're inside a human mouth. So, uh, and there was also a little cup in there, a fiberglass cup that had two holes in the back of it, filled with the sterilized dust that I could then cough out of my mouth. So that was a very, very precisely timed, uh, moment in the film. Uh, and so once they placed those three moths in my mouth with tweezers on their wings, um, they had to lightly tack, glue tack, those stitches down so that I could cut them in the precut slice area of where the knife was going to go. So all of this had to be done last minute, boom, boom, boom. And then, so we're about to do the first take and a light explodes. And I'm sitting there now all ready to go and I'm thinking, "Oh my gosh, how long is it going to take to fix?" [imitating a member of the crew] "Yeah, hang on, we're gonna get, we're going to fix it. Okay." And I'm like, "Okay." All the while I can feel the saliva building up in my mouth. Because you know, you've got foreign objects in your mouth and so your saliva glands work over time to, like, "Intruder, intruder," you know, "Work it out."

So as I feel the water table rising in my mouth I'm like, "Oh crap." They finally got the light fixed and we roll and then I cut my mouth open and what comes out. But like all that dust was now mud and the, and the poor moths were like, they were just kind of surfing on a string of drool and just went downward. So we had to kind of do a little "Cut, cut!" and reset the entire thing. But take two we got it. And that's what you see in the movie.

Kristin: [stunned laughter] Oh. My. god. Oh my god. Okay. So I'm really glad that I got to ask my one question about the moths.

Doug: [laughs] Didn't expect that answer, did you?

Kristin: [laughs] I sure didn't! Uh, as much as I want to talk about "Hocus Pocus" for the rest of this interview, uh, let me careen us back to 'Hush' for just one more second. Uh, are there any stories from that set that you have? Any especially memorable moments? I'm sure there are a few, but maybe one in particular that you'd like to share?

Doug: Oh, uh, I wish I had any memories of pranks or fun, you know, funny things that happened, but, you know, when you're dealing with discomfort as any prosthetic makeup will bring, uh, you save all your energy for when the camera rolls. So I don't have a whole lot of like off, you know, between takes like tomfoolery because we were just kinda like, you know, uh, either sitting down or standing still to work up or muster up our strength for the next take. Uh, but my, I do remember, uh, that was Amber Benson's first episode, 'Hush'. She wasn't, her character was introduced at the same time we were. Uh, but she was such an absolute delight, very meek, very, uh, almost shy. And um, she was fascinated with us. Uh, but again, she was one of those, she wanted to look at us, but don't get too close because she'd go [imitates a cowering noise].

[laughs] Like, "Hi Amber. Good to see you again today." [imitating Amber Benson] "Yeah, you too. [cowering noise]"

Both: [laughs]

Doug: So I, she was just an absolute delight. And also, uh, Sarah Michelle Gellar as the lead of the show, uh, we were told by other crew people that you know, uh, depending on— So many guests roles came and went on that show and somebody told us that they could tell, uh, "I think Sarah really likes you guys a lot because she's paying more attention to you than she does most guest stars. So put that feather in your cap."

Kristin: She's smart. She knows what's going to be memorable when she sees it.

Doug: She knows one when she sees one. Yeah, no, but over the years, I must say that like I, when guests are on one episode of a TV show, it's often aired, maybe re-aired once, and then you're done forever. This has been the most delightful surprise of my television career, honestly, that, uh, that this many, 19 years later, we're still talking about it. And the fandom has never once faded. The show has been off the air, new episodes anyway, for how long? But it's rerun everywhere constantly. Buffy magazine went on for quite a long time afterward. Uh, and so, you know, the interviews and the writeups and the attention, and even when I do the convention circuit now, uh, whether it's a horror sci fi, uh, fantasy or comic book convention, the Buffy fans show up in droves. And that picture on my table is one of the fastest selling ones I have, believe it or not to this day. So that is a blessing I was not expecting from this, from this one time episode thing for me.

Kristin: Oh, it's a magical show. I mean, we're talking about it here 20 years later as well, you know, and we have our podcast, it's spoiler-free because we have so many listeners who are watching for the first time right now.

Doug: Oh wow.

Kristin: So it just lives on. Yeah.

Doug: So sweet.

Kristin: So I have one last question for you, Doug, which is what are you afraid of?

Doug: [laughs]

Kristin: Well, what was the creepiest monster to you when you were a kid?

Doug: Yeah, yeah. As far as like film and TV, what scared me the most? Um, I did mention my first horror film I ever saw, uh, on our late night Friday night show in Indianapolis, Indiana. Uh, it was hosted by a guy in ghoulie makeup and his name is Sammy Terry. "Hello, I'm Sammy Terry, ha, ha, ha." And he would introduce the movie of the night. Well, it was the mummy with Boris Karloff and he just, I'd never even considered the idea of someone who had been dead for hundreds of years coming back. And it just, uh, and in the closeups, Boris Karloff had these haunting, haunting eyes. Um, so that terrified me. Also, when I saw Lon Chaney in the Phantom of the Opera, also run late night on TV as a silent film too, uh, the imagery of that character with his upturned nose and his very skeletal face and those very wide, haunting eyes also. Uh, yeah. So the Phantom of the Opera and uh, the mummy were the two that really, uh, seared my soul and still give me the shakes if I think about it too long.

Kristin: So you heard that listeners, if you want to continue the horror past 'Hush', you can now go and watch these two things in tandem just to bring it all the way around.

Doug: Well, I guess I can speak of, while we're talking about vampires as well, I should mention Nosferatu was another silent film that wrecked my childhood. Um, and it is the— That was a character though, uh, that for many years I had not played a vampire myself. Uh, I'd played many creatures and ghouls and things, but I'd never played a vampire. So, uh, if you'd asked me, you know, 10 years ago, "Is there a character you haven't played yet that you'd love to?" Yes, I would like to play a classic old vampire, notably Count Orlok, AKA Nosferatu, if I could. And, uh, that opportunity has now come. Uh, it'll be done with post-production in December and hopefully out early next year. That would be, uh, a remake of Nosferatu where I got to play the title character.

Kristin: Oh gosh, wow!

Doug: Yay! And so he also, yes, Max Schreck who played him in the silent film, also is an image seared in my young mind that I've now carried into my adult life.

Kristin: Wow. What an incredible experience to have as a kid and now to recreate it using your skills and your talent. Also the memory, I'm sure, of what you once watched.

Doug: Sure, yeah. Thank you. Yeah. And we all say it was a, uh, a technique of filmmaking that we did in another silent film remake, "The Cabinet of Dr. Caligari" that came out in 2005/6, I'm going to say, uh, where it was, we were filmed, we modern-day actors were filmed on green screen and plopped into the original film with those other actors digitally taken out.

Kristin: Wow!

Doug: So that's the process that we're doing with Nosferatu as well. We would have furniture and props in the foreground and then maybe a door frame and that kinda thing. But there was a green screen element to every single shot of the movie. And what fills that green screen is footage from the original film from that setting. So I got to play in the same set that Max Schreck got to play in back in 1922.

Kristin: Oh my gosh! That is so incredible! And talk about like the Venn diagram for all of our listenership here. That is amazing. It's going to be up all of our alleys, so much so. Um, are there any other things that we should look for, Doug, to find out more about you?

Doug: Well, aside from Nosferatu, uh, I'd be looking for Star Trek Discovery season two, starting in January on CBS All Access in the States, um, Space Channel in Canada and Netflix worldwide in 87 other countries.

Kristin: Wow. Okay. So we can literally all watch that. I can't thank you enough, Doug. And I say this both from myself and Jenny and everyone who's listening, for sharing your time with us today. It's incredibly special. We have a really wonderful community here and it brings me so much joy to be able to share this interview with them. So thank you so much for being a part of it.

Doug: Well, thank you so much for having me. This is a true joy to join the family on a moment like this. Thank you.

[CHIME]

[Recording of interview with Doug Jones ends and the episode resumes]

Jenny: Has there ever been a nicer man?

Kristin: No, there's never been—

Jenny: In all the land?

Kristin: Ever. There's literally never been a nicer man. He—

Jenny: What a delight.

Kristin: Oh, he's just so kind and lovely and wonderful and generous with his time and his stories.

Jenny: And also probably the only person we'll ever talk to who's had a live moth inside their mouth.

Kristin: Yes! I mean, I think, although I guess, Jenny, the career we've found ourselves in, this groove—

Jenny: Oh, maybe this is just the beginning.

Kristin: [laughs] It might be just the first of many, uh, you know, various animals and insects in people's mouths that we discuss. I mean, gosh, when you crack open horror, that's really—

Jenny: Yeah, I can't believe there are moth trainers.

Kristin: Moth trainers—

Jenny: I can't believe moths can be trained.

Kristin: I can't believe that moths are actually, like, I can't believe that when you see a bug coming out of somebody's mouth that that bug is in the person's mouth. And like that dental dams are used, like, who knew? You know, like dental dams serving all sorts of purposes all over the universe.

Jenny: Sure. Yes.

Kristin: When I was in, when I did theater in high school actually, um, we had to use, like the sound crew or the sound people would put the mics, like the mic packs that we wore, in condoms also. So, um—

Jenny: What?

Kristin: Which like sticks out in—

Jenny: Why?

Kristin: Well, cause if you sweat, like, because the mic pack would be like up against your body. And so it was like the perfect little latex baggy for something that size. And, and I don't even know that I would have remembered that, but condoms were like very novel to me in high school, you know?

Jenny: Sure, of course.

Kristin: Just like, "Ooh. Sex. Condoms." Uh, so I remembered for that reason. Um, but it looks like contraceptives can be used for many purposes, including, um, keeping moths out of your esophagus and also keeping mics dry from sweat.

Jenny: Well, I'll tell you that when I, um, had a root canal one time and I was, uh, shocked and delighted when the person who was doing the procedure told me they'd be putting a dental dam around my tooth and it all, Kristin, it all fell directly into place. And I thought to myself, "Oh, a dental *dam*. A dam."

Kristin: Ooooooh!

Jenny: A thing. A tool that was invented for dental purposes.

Kristin: Ooooooh!

Jenny: So actually we're looking at a tool invented for oral purposes being used in other oral purposes. Not a contraceptive. It's actually a dental tool being used as a contraceptive, not a contraceptive being used as a medical tool.

Kristin: Wow! Fascinating! You've just blown my mind here live on radio.

Jenny: [laughs] On radio?

Kristin: Or whatever it is we're doing here.

Jenny: [laughs] Yeah, whatever we're doing!

Kristin: Um, okay, so let's, before we get to my interview with Camden Toy, which is just also such a delight, uh, I wanted to bring to light this email that we got, several emails from you cause you're wonderful people and you want to make sure that we cover all of our bases. Uh, and Natalie over in Bristol wrote in to say, uh,

"Kristen and Jenny, I fucking love this podcast as much as I love Buffy," which is like, that seems, do you really, do you really mean that? Thank you. But I just, I want to take a pause probably, maybe like almost, we'll take almost, um, "On the last episode of 'Hush', I was excited to potentially hear you both hash out some of the great, deeper, darker metaphors of the episode such as The Gentlemen or the fucking patriarchy. Think about it. They're all men, they're all white and they're all..." quote "...Victorian style..." quote "...prim and proper. Basically an old fashioned institution who steals people's free speech and rips out their hearts."

So you're right, we didn't, we didn't talk about this larger thing and we actually, Jenny did talk about it a little bit when you went in to write the song with Hrishi. Um, cause we didn't know the direction of the song or like the, the way that that was going to go. And so it was like, well, is it going to be like this song about smashing the patriarchy or like how the patriarchy does these things or is it going to be like more specific? And you were like, I want to keep it like rooted specifically in where it is rather than making it a larger metaphor song, which we do sometimes.

Jenny: Mmhmm, mmhmm.

Kristin: But yeah, I mean solid point, very, very solid point. Uh—

Jenny: I might, I might posit that The Gentlemen are in such a state of post-mortem decay that it's impossible to be certain that they're all white.

Kristin: [laughs]

Jenny: They all are kind of like bluish gray and monstrous.

Kristin: That's true, that's true!

Jenny: Just taking a peak.

Kristin: Right, right. And, and I mean, I guess we will say they are all men because their very name is The Gentlemen. But again, you know, kind of, do we know?

Jenny: What do we know?

Kristin: Is every person carrying a doctor bag, you know what I mean? Are we taking cues? No. Um, I'm, we're now, now I'm being facetious, but, um, I definitely see this metaphor and actually during the like Kavanaugh hearings and all of that, um, a lot, we saw a lot of tweets of the image of Buffy holding up the whiteboard. That says "How do I get my voice back?", which you know, is-

Jenny: Yeah.

Kristin: I mean, listen everyone, that's the reason that if Jenny and I so chose, we could go through this series until we perished because—

Jenny: I intend never to perish myself, but...

Kristin: [laughs] Well, because, because right. The truth of the matter is like there's this episode, 'Hush' has so many different things happening in it and so many of the episodes do, there's sort of like what's right in front of us and then like what's the larger thing and also what's happening in the side story and what's happening in the arc of the whole series? And you know, on and on. So, thank you. Thank you so much, Natalie, for bringing this to us. And of course we're going to take this opportunity, now hearing about this parallel between The Gentlemen as the patriarchy, uh, with the patriarchy jingle.

[THE PATRIARCHY jingle plays]

The patriarchy! [thunder clap, evil laughter]

Kristin: Wow, Jenny. So here we are on the other end of the patriarchy jingle.

Jenny: [laughs] It was a long ride, but we made it!

Kristin: We did! That thunderclap gets me every time, you know.

Jenny: [laughs]

Kristin: And um, I think that it is about time that we take a stroll over into the land of Camden Toy. Camden, you know, anytime you see the two lead Gentlemen, it is Doug Jones and Camden Toy. Um, and so I got to talk to Camden as well, so we have some more fun stories from things behind the scenes and uh, learn a little bit more about Camden's history and how he came to the role. Let's get into it.

Jenny: Yes!

[Ad break music plays]

Kristin: Today's episode was brought to you by Green Chef. Green Chef is a USDA-certified organic company that includes everything you need to easily cook delicious meals that you can feel good about. Green Chef recipes are quick and easy, with step-by-step instructions, chef tips and photos to guide you along the way. They send a wide variety of organic ingredients and really awesome new

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[CHIME]

[Recording of interview plays]

Kristin: Camden Toy. Thank you so much for being a part of this interview with us today. 'Hush' is many people's favorite episode of all time. And The Gentlemen are, in my opinion, the scariest of all of the villains within the Buffyverse. Um, and it's just—

Camden: Thank you!

Kristin: Yes! You're welcome? [laughs] Uh, it's just such a joy to get a chance to talk with both you and Doug. I mean it's just, uh, such a treat. So thank you.

Camden: Oh, you're welcome. Thank *you*!

Kristin: So we're talking today about 'Hush' and we're gonna, you know, keep it mostly to 'Hush', but you have played three characters in the Buffyverse and, and if we count "Angel" as the Buffyverse, which I think we do, four characters.

Camden: Yes, exactly.

Kristin: Let's start at the very beginning. Um, I would love to hear about like your training, how you, what is your history? I read that your father worked in makeup, um, and I'm wondering if that influenced you and sort of how you got to the place that you are.

Camden: Yeah, my father was actually both an actor and a makeup artist. And, uh, yeah, I got into his makeup kit when I was very young and, um, he, instead of getting angry at me, he was encouraging. He was like, do you want me to show you how to use that? And he and I would sit at my mother's dressing table in front of her mirror and do makeup together, from the time I was in very early grade school. And, um, this I think was sort of my first introduction to character through transformation and, um, transformational makeup. And that was really my first introduction. And then, I dunno, a couple of years later, Dick Smith came out with his monster makeup handbook and I just, oh my god, if you haven't seen it, I highly recommend it. It was so much fun. It was famous monsters of Filmland, uh, had published it in magazine form. I think you can probably find it in like a hardback version now, but it's very hard to find.

And, um, then my father, when I was in third grade, uh, encouraged me to start taking acting lessons at the Pittsburgh Playhouse, which is where he had studied. He and, uh, Shirley Jones were in the same class together. They were very good friends.

Kristin: Wow!

Camden: Yeah. And that's, and then from there I started hanging out at a summer theater, um, until I was in my, until I was in high school. Every summer I would just, I was just hanging out at this summer theater in the neighborhood. And that was kind of, I kinda grew up in the theater in a way.

Kristin: Yeah. Yeah. I love the image of you and your dad doing your makeup together at the table. It's like, it's like the inverse of like the father and son, like shaving, like showing how to shave. It's like instead you are doing together.

Camden: A little, yeha.

Kristin: Yeah, it's amazing. So you obviously have a long history with theater, um, and with, you know, not only theater but with makeup. And so is that, you know, did this role on Buffy come up and did you have an agent at the time who said like, "Oh, Camden is perfect for this!"? Or how did that happen?

Camden: Um, I think what happened was, uh, if I remember correctly, they were having trouble casting it. They weren't sure how to cast it cause it was a silent, silent characters. And I think there were maybe some people in the show, they're going, "Well, you know, if they're silent you can just use extras." Um, and I think it was Joss that was like, "Well, no. We need somebody who can really, you know, like really bring this to life. Maybe kind of like a mime or something." And I do have

a mime background. Doug also has a mime background. Um, when Doug and I were growing up, um, you really couldn't be in the theater and not get some mime training. Unfortunately, I don't think they really do that in theatrical training anymore. But, um, mime training was definitely part of what we had as training. Um, and what happened was, uh, my agent got the call and I think they put it out on like sort of a teletype kind of thing. And, uh, my agent called me and said, "Hi, they want to see you tonight. And I'm like, "What? Tonight?" And I was like, "Well, what about a script? And she was like, "Well, there's no script. Just go." So that was, um, that was a bit rocky. It was like, "What, no script?" But, uh, we didn't fully understand that it was a totally silent character until we got to the audition and Lonnie Hamerman, and I think the original name of The Gentlemen was The Laughing Men. And Lonnie was like, no. And Lonnie was like, "OK, we're going to change that. There's no dialogue. There's no laughing. Um, we're not sure what we're going to call them yet, but, uh, there's no dialogue." I'm like, "Okay." [laughs]

Kristin: What's incredible is that some of the most memorable scenes with The Gentlemen, I think obviously apart from like the floating, is when they're laughing, like they are, they're silently laughing, they do laugh. They just don't make noise. And it's so creepy.

Camden: Yes. Yes.

Kristin: So Doug told us a little bit about the audition process. Were you there together for the audition?

Camden: Yeah, we, I mean we, we kind of met very briefly at the audition, although we didn't get a chance to talk, you know. Um, where we really kind of bonded was, uh, at the, is that the costume fitting? Um, but the, yeah, the audition was, they were like, uh, okay, here's the audition. "They want you to float in.—" And we're like, "Okay," "—and take out your, you know, your doctor bag and take a scalpel out and then cut this young man's heart out and then float back out. And all the while smiling." We were like, I was like, "Erm, okay." [laughs] And, um, I did my best to kind of approximate floating. Um, there's this like trick you can do where you move from the knees down. Um, but you don't really move your upper body, so it has this illusion that you're sort of floating as opposed to walking. Cause when we walk we kind of bounce a little. So I did that. I have a, Doug and I both have a very kind of, um, creepy smile. Um, I was doing that really, really big grin, you know, and cut out the heart and I float back out and Joss literally goes, "Okay, thank you. Thank you. Thank you. Okay. Oh god, I'm going to have nightmares now. Okay, thank you."

Kristin: Yeah, we all, we all, he put that upon all of us actually. He was like, great, I'm going to have nightmares. And now all the rest of you who watch the show will have nightmares. I want to talk a little bit about your experience on the set. Um, we know at this point, right? We've learned some of the tricks, if you will, that there were wires when we see your feet floating by, that like when we don't see your feet, you're often on dollies that are rolling. And so I'm wondering if you have any like stick-out stories from the set, from this experience, this episode in particular?

Camden: Yeah. The funny thing about the dollies was, um, you know, as an actor, you're always, you always have to sort of hit your mark and if you're on a dolly, hitting your mark has to do with the person that's controlling the dolly, not you. So, uh, it was kind of a funny thing. That took a little while for the crew to get used to that. Cause they'd be like, "Oh, you didn't hit your mark." And we'd be like, "Well, talk to that guy over there." [laughs] It has nothing to do with us.

Kristin: Right. You're like, I have no control over my bodily movement at this point. I'm in the hands of other people.

Camden: Yeah, exactly. But the scene where we were floating on a slight downhill to Tara when she's outside. Uh, and um, the very first shot we did with that, they actually, there was a slight hill. So we're going down, we're on a track and they're basically just controlling. It's a controlled roll down. When they yelled cut, they didn't gently stop the dolly, they just kind of yanked it and he and I both flew off the dolly. [laughs] Yeah, we, it was, you know, it's just like "Argh!", you know, kinda like whiplash when you're in a car, kind of thing.

Kristin: Oh my gosh. Cause you weren't attached to the dolly at all? You were really like responsible for balancing yourselves on that as it moves?

Camden: Yeah.

Kristin: One of our listeners, Christian, wrote in on Twitter asking, "Was the set weirdly quiet during this shoot?"

Camden: Well that's an interesting question. Um, it was quieter than a normal set, yes. And I think there was a certain amount of fear with— The cast, I think kind of found us kind of creepy as well. I think one of the things that, uh, Amber Benson said, this was her first episode on Buffy and she said, "You always think that, you know, when you see something in film, it's gotta be less scary in person." And she said, when she first saw it, she went, "Oh my god, they were much scarier in person than they were actually in the final episode." And she was scared of us and creeped out as I think was a most of the cast. I think the only cast member that

wasn't really creeped out was Marc Blucas. He was, he would hang out with us, but nobody else in the cast would hang out with us. They were all kind of creeped out.

Kristin: Wow! Now my life's mission is going to be to hunt down some photos of Marc Blucas with the two of you in makeup. [laughs] That'll really complete my life I think. And then all of our listeners' lives. One of our listeners wrote in with a question that I think applies across your roles in the universe. Um, Bree wrote in to say, "How do you emote and express so well through all of that makeup?" Like, you know, it has to be such a different experience to convey the emotion. I mean, in 'Hush' specifically, not only are you working through makeup, but you're working without dialogue at all. So what are the, what are your, you know, tricks makes it seem like it's not a massive skill? Like what, what do you pull upon to convey that incredible emotion that you convey through all of that?

Camden: Well, I think that, you know, one of the things that I think both Doug and I have to remind people is that we're, we're actors first, first and foremost, we're actors. And I think we've been known as, you know, super performers because we've done a lot— And of course at Doug even has done much more than I have in suits and in makeup and whatnot. But we're really actors foremost and we are really lucky in that the makeups that I've been in, at least on Buffy and Angel have been so incredible. They're really very thin makeups and they're really, they're glued to every single millimeter of my face and neck and whatnot. So it really becomes like a second skin. So, um, the idea of emoting through the makeup, it's kind of a misnomer actually, because this makeup really becomes a second skin for you.

Kristin: Camden, did you know the series before you began with 'Hush'? Like did you, were you familiar with Buffy or was that your introduction?

Camden: No, I had seen a number of episodes, not a huge number, but I had seen a few episodes and was very intrigued by the show. Um, and like I said, I grew up, you know, doing monster makeup and really being, just had a huge love for the universal monsters and whatnot. So, yeah, I mean, the show definitely was something that, uh, kind of piqued my interest. And so when I got that call to go in and audition, it was, it was very exciting.

Kristin: And I imagine that, you know, the universe of Buffy is one that even though the show was on 20 years ago, it still is such a vibrant, as we see with our work, it's such a vibrant community. Um, and I'm wondering if you still interact with the community, the Buffy community. Do you go to cons? Do you, um, do you do things like that and still interact with the other cast members and things of that nature?

Camden: I see some of the other cast members periodically, yeah. Absolutely. Doug is probably the one I see the most, but I, you know, I see Amber occasionally. Um, I will see, you know, James Marsters occasionally. I do still go to cons. There are certainly not as many as there used to be, but there's, but certainly I still do go to cons. I do have a chance to interact with the fans, up close and personal, which is always fun. One of the things I also say to people, which I don't think people really understand, one of the reasons this show is probably more popular now than it's ever been is because each generation kind of passes it along to, you know, to the next. It's not unusual if I'm sitting at a con to sign autographs, I'll look up and there'll be three, sometimes four generations of women standing in front of me wanting my autograph. And it's because, you know, the grandmother will pass it on to the daughter or the daughter. We'll pass it on to their daughter. And often they'll be like, "Oh mom, I don't want to watch that silly show." And "Come on, I'm telling you, you're going to like it," you know? And, um, I, so I think that there, it's really been kind of intergenerational in a way.

Kristin: Yeah. Yeah. We see that I think, um, through the podcast. Actually, this podcast, our podcast is spoiler-free, um, because we have so many people who are coming to the series for the first time that we allow them to—

Camden: Sure.

Kristin: Listen along with us. But yeah, but it is, it is such a power. I mean, it's such a powerful thing. I also think one of the other reasons that it's surging is that we're in a time in the world where seeing good triumph over evil and seeing, you know, all sorts of big bads be battled down by a really bad-ass woman is really, you know, very, very on the nose for a lot of what we've been going through recently.

Camden: Sure.

Kristin: So, somebody did ask, um, who was the easiest cast member to freak out or sneak up on in full makeup if there were any. So I'm just going to ask, I don't know if you did that, but did you, were there any tricks?

Camden: Uh, no, but, that said, as I said earlier, Amber Benson was really freaked out by us and we thought she was kidding. I mean, Doug and I thought, you know, she'd be like, [imitates AMber Benson] "Oh you guys were so scary." Then we'd be like, "Oh, oh stop." And we thought, we thought she was kidding. And her mother actually had to take us aside and say, "Guys, guys, stop going up to her. She really is scared of you." Just our presence or going up to speak with her would freak her out.

Kristin: Right, right. Yeah. Doug brought up Amber's fear too. So when we get to the point in the series where we interview Amber, we're going to have to ask her about it. [laughs] Get her perspective as well. Is there anything else that you want to talk about specifically related to 'Hush'? Um, I know we've touched on a few of the things, but, um, if you have anything else you'd like to share with us. We are certainly all ears.

Camden: Oh. Um, well I think one of the things that was kind of funny was that, um, they weren't the, you know, the makeup people weren't sure, uh, we as actors were going to be able to sustain that smile. So the original idea of the makeup was that the smiles would be plastered on, they were like smiles where like they weren't really our mouths. They were, you know what I'm saying?

Kristin: Yes!

Camden: And in fact, if you look at, and they were four of us that had that and the two of us, Doug Jones and I, actually had our actual smiles that we used. Um, and the way that happened was, um, they were showing the makeup to Joss and getting his, you know, final approval to sign off on it. And he was like, "Whoa, whoa, whoa, wait a minute. The reason we hired Camden and Doug was because they both scared me so much in the room in broad daylight with no makeup and now you're covering their smiles over with a fake smile. No, no, no, we can't do that. We need their actual mouths." And this was like, you know, days before they were shooting, you know, it's a major makeup change. So, um, they ended up changing the makeup for Doug and I, but keeping it the same for the other four Gentlemen. And, uh, if you look, you really see, there's a huge difference in what Doug and I are doing with the makeup because we have full articulation of our mouths. And so it's much more subtle. It isn't just a plastered on smile.

Kristin: Yeah. Yeah. It's, I mean, it's terrifying. The terror of The Gentlemen is like, I think the smile is one of the biggest pieces of it. And then I think the slow moving, I think like that, um, you know, that like, I talked about it in our last episode, like a Michael Myers, like a villain or a monster that doesn't need to run, that just is going to catch you no matter what, which is so creepy.

Camden: Yeah. And I think also what Joss really did with 'Hush' was I think he really tapped in to all of our childhood nightmares. I mean, who among us has not had the nightmare of these weird creatures trying to get to you and you can't scream and you can't run away.

Kristin: Yeah.

Camden: It's a childhood nightmare that I think most people can really relate to, either on a conscious or an unconscious level. And I think that's one of the reasons why it's so scary because I think it really works on the unconscious in a way that you're not, of course, since it's unconscious, you're not aware of.

Kristin: Yeah, absolutely.

Camden: Yeah. So it's very visceral.

Kristin: Well, Camden, um, you go down in many of our minds is, uh, definitely the thing that can keep us up at night. This monster via The Gentlemen of course. And you know, it's just, I think that this episode, as you mentioned, 'Hush' is one of the most respected episodes of the whole series. It's so brilliant. And what a delight to get to hear some of the behind the scenes and to just get to talk to you about your process and creating, um, these, you know, monsters that really do keep us up at night. Um, can you tell people if people want to follow you, um, or find you, is, are there places they can do that or, or do you want to talk about any of the work that you're doing right now?

Camden: Um, yeah, sure. I'm, I can be found on Facebook. I'm the only Camden Toy on Facebook, so it's easy to find. And on Twitter, I'm Camden_Toy so you can follow me at either of those places.

Kristin: Fantastic. Well, thank you again so very much. Um, it's such a delight to talk to you and I hope you have a good rest of your day.

Camden: Thank you. You too.

[CHIME]

[Recording of interview with Camden Toy ends and the episode resumes]

Jenny: Oh my goodness.

Kristin: How delightful. It's like, how nice is it that these two humans who play two characters who keep us all awake at night are actually just so lovely.

Jenny: So lovely. Thank god.

Kristin: So lovely. Also, Jenny, how lovely do you feel now knowing that everyone on that set was keeping their distance from the terrifying Gentlemen except for your boyfriend, Marc Blucas?

Jenny: [laughs] Old, yellow lab Marc Blucas running around, sniffing their hands, like "Well, do you guys have any treats?"

Kristin: [guffaws]

Jenny: "You seem fine." Oh, I also love that Amber Benson was afraid.

Kristin: Exactly. Same. That's exactly what I was going to say. Like I mean for two, like we're talking about— Right, I'm talking to these two Gentlemen, uh, 20 years after 19, however many years we are, many, many, many years after the filming of 'Hush'. And so you know, it's, it has to be like a pretty big memory to sit with you for that long. And so the fact that both of them, completely independent of each other, were like, "You know what I remember? I remember that Amber Benson was terrified of us." Just like, really makes me, I can't wait, I'm really hoping that we do get to talk to Amber Benson down the line and boy oh boy am I going to ask that question when I got the opportunity, if I got the opportunity to speak with her because I want to hear about how afraid she was of them!

Jenny: Yes, yes, yes. Speaking of Amber Benson and thus speaking of Tara, we got an email from Shauna in the UK, Nottingham to be specific, and Shauna wrote in to say, "I'm about halfway through the podcast and I can't believe you didn't mention the scene with Tara." I love that this person wrote us an email, mid-listen.

Kristin: [laughs] They were like, "Fucking pause. Compose email."

Jenny: "Clack, clack, clack, clack, clack. Pardon me!"

Kristin: Like what if we'd got to it at the end? We didn't. But what if we did?

Jenny: We did not, so you were right to ask Shauna, but okay, so Shauna writes, "I'm about halfway through the podcast and I can't believe you didn't mention the scene with Tara wandering through the college carrying her books in the morning. She clearly has no clue what's going on as she probably hasn't tried to speak to anyone all morning and she's just wandering through, business as usual, with no idea why everyone is being weird and jumpy. It just breaks my heart every time. Her innocence that she's just going about her college day all on her own with no clue that if she did want to speak to someone, she couldn't. It's one of the scenes that sticks in my mind most about Tara. And one of the things that drew me to the character in the first place. Love the show so much, you guys. Great episode this week!" Okay, so is this how you read the scene, Kristin, with Tara wandering through the common area?

Kristin: You know, I like, so I had to go back because like when I read the email I was like, "Oh my god, this is like such an incredible analysis. And like, how did I miss it?" Especially, god, I mean, 'Hush' we watched probably more than any of the episodes over and over and over again. And I don't think I did. Like, I think that's, I don't know— Like now, rewatching it, I get it and it makes sense. But when I watched it in the beginning, like we're set up with so many scenes of like, they all know and so I read the pain as like, she, like she's just, she's being our witness to this moment. This like sad moment. Not that she's finding out for the first time, but it does make sense. I mean, Tara is not having conversations with a lot of people. I just don't know. I don't know. What do you think?

Jenny: Yeah, I mean, I definitely didn't read it that way upon first watch or fifth watch or 20th watch. Um, but, you know, we're just getting to know Tara, so it's hard to say. Um, she's definitely, definitely doesn't do a ton of talking, so it's conceivable, uh, that she hasn't even tried to talk to anybody that morning.

Kristin: Right, right. And you, I mean, you know, and please write us more emails. Shauna is like pausing right now again, just to be like, "Excuse me!"

Both: [laughs]

Kristin: Um, but I do think that the scene can be read both. I think it's flexible in that like when I went back and watched it with this knowledge, I was like, "Oh, totally, I could totally see this." I'm like, knowing Tara, you know, I could totally see this, but, um, I also think that, you know, in situations where there's like trauma happening and like whatever, that this is also a believable response from her that she's known, but she hasn't like understood the impact. It's kind of like, it mirrors the scene that we see with Willow and Buffy. They know, right? But they're walking down that main street in Sunnydale and it's like pulling in the information. Not only that this has happened, but that this is having an effect that ripples. Um, so yeah, but I was really excited to read this email.

Jenny: Yeah.

Kristin: Uh, do you know what else I was really excited to do?

Jenny: [gasps] What, what were you excited to do?

Kristin: I was so excited to get the chance to sit down with you and Hrishi and talk about this week's song.

Jenny: Yes, however did you get through to my agent?

Kristin: I mean—

Jenny: How did you set this interview up?

Kristin: I mean, it took a long time. I really had to knock on a lot of doors, had to do a lot of favors, but I got there and managed to sit down with both of you. Uh, and so I think unless you have anything left that you'd like to say about 'Hush', uh, I think we should maybe hear that conversation about the creation of this song or I should say songs.

Jenny: Absolutely. Let's do it.

[Snippet of Jenny performing "Hush" from the album "Songs of Series Four" plays]

We need to talk
We need to talk

[Recording of interview between Kristin, Jenny and Hrishi plays]

Kristin: Hey Hrishi.

Hrishi: Hi.

Kristin: Hi Jenny.

Jenny: Hello.

Kristin: Thanks for sitting down with me so that I myself and our listeners can learn more about the genius that went into making this song.

Hrishi: Thank you so much for having me back. I am so honored to be back on the show.

Kristin: Hrishi—

Jenny: Wow!

Kristin: —you can come on our show any day. Any day.

Jenny: Literally any day.

Kristin: Like you could call—

Jenny: We'll bulk it up to seven episodes a week. Just come by.

Kristin: Anytime you want to talk about Buffy or just really anything, just give us a shout.

Hrishi: All right.

Kristin: You're on.

Hrishi: Okay.

Jenny: Your schedule was pretty clear, right?

Hrishi: I mean I've texted you both all the time.

Kristin and Jenny: [laughs]

Hrishi: So you can tell how clear my schedule is.

Kristin: Um, I wanted to, there's like a couple of things that I want to talk to you both about that I believe our listeners would be psyched to learn. Um, but I figured we could start at the very beginning and just learn from both of you, sort of where you got your start in music and what your relationship to music is. Your, you know, your history that got you here.

Hrishi: Fair enough.

Kristin: Hrishi, you can start.

Hrishi: Okay.

Kristin: Hrishi's first.

Hrishi: Um, I— because I'm older.

Kristin and Jenny: [laughs]

Hrishi: Um, I started playing music when I was six. Um, my parents signed me up for piano lessons and, uh, I used to take piano lessons at the mall. Um, and we didn't have a piano. And my sister drew a piano, like the shape of a piano on a piece of paper, and so I would practice by putting my fingers on the piano. So shout out to my sister for, you know—

Kristin: You can't see Jenny or I, but we're both in various positions of melting. Like, heads to the side.

Jenny: That is a lot!

Hrishi: Um, and then I went from piano to playing drums in high school. Um, I started playing in bands and then, um, I wanted to write songs. And so I started, I started to learn guitar. I taught myself guitar so that I could write songs. And then in college I started making records and touring, um, with bands, and a couple of my friends started a record label with me. And, uh, and then making music. After I got out of college, I realized that was what I wanted to do with my life. And then my goal sort of after that was to do whatever I could to figure out how to make it my full-time gig. And then, um, after putting out a few records, I have a project called the One AM radio that I've been doing since I was, basically since I was a teenager. And, uh, after putting out a few records and then 2007, um, that was really the year that, that I feel like I became a full time musician. That was when music stopped being the side hustle and started being the main gig. And everything else that I was doing to try and support myself, you know, kind of, uh, took second place to that.

Kristin: Right, right. So the One AM radio is something that you've been doing since you were a teenager. So where did the title come from then? I mean, I'd be interested in regardless, but I want to know like where teenage Hrishi's mind was.

Hrishi: Well, my name is Hrishikesh Hirway, which is not an easy name for people to deal with usually. And um, and also—

Jenny: [laughing] 'Deal with'.

Hrishi: And so I didn't want to use that as my performing name. And also there was something about it that, um, I just felt like there was a chance to have a title. I really liked titles and there was a chance to say something, you know, from the outset, um, or, you know, make some kind of statement of intent with what your name was. And um, and I was really into like Smog and Cat Power who all, you know, people like that, uh, singer/songwriters who performed under sort of non-singer/songwriter kind of monikers. So I wanted to do that. And then, um, the One AM radio kind of came from, uh, this memory of my— Memories of my dad and I going to pick up my mom from work, you know, she used to work nights at Sears and we would go and pick her up. I would be in my pajamas and my dad would be in the front listening to AM radio. And uh, that was really sort of like the sound. Like that's the soundtrack of memory for me is the sound of AM radio. And, um, and, and it was something that would happen late at night. I was a kid so late at night it

was like nine o'clock at night, but by the time, you know, by the time I was 19 I was like, "Oh, late at night, you know, one, one in the morning." And then I liked just as a nerd about words, I liked the intersection of One AM and AM radio and so I could have, you know, One AM radio.

Kristin: Okay! Also, I'm really glad that we got the story about you and your pajamas. The way to pick up your mom from Sears. That's very endearing.

Jenny: Yeah!

Hrishi: It was about the same time as you know the drawing of the piano keys.

Kristin: Oh god, it's just too much. Jenny, how are you going to tell us about your history? You gotta say something cute.

Everyone: [laughs]

Kristin: No, but our listeners know a lot about you. They know, you know your favorite phrases. Like "Wow, wow, wow, wow."

Jenny: Yes, a classic.

Kristin: But you don't get the test very often to talk about how you came to music. So enlighten us all!

Jenny: Weeeeeell. There I was, in junior high, writing a lot of poetry and then my stepbrother was running a guitar shop out of his basement and he loaned me a guitar and taught me some chords. And at the time I was playing the tuba in band, of course. And he was like, "How are you going to be in a rock band if you play the tuba?" And it hadn't yet occurred to me that I should be in a rock band, but both the availability of the guitar and then the mere suggestion that I could be in a rock band changed my focus. So I started playing and writing fucking songs and oh god, it's a whole thing. Um, and I made a terrible, I shouldn't even be saying this publicly. I made a regrettable album in high school of songs that hopefully no one can find.

Kristin: Just so that everyone knows, I've tried for years to somehow get this album into like digital forms so that I could use it for—

Jenny: Not going to happen!

Kristin: I was unsuccessful. I've got nothing.

Jenny: Absolutely not. Uh, and then I went to college for music and I met all of my future collaborators, uh, and made my first record there.

Hrishi: Where was that?

Jenny: Uh, at SUNY Purchase, um, North of New York City in Westchester County.

Kristin: A lot of really incredible music people have come out of SUNY Purchase.

Jenny: Sure. Yep. Absolutely. Very true. Mitski, of course, friend of the pod Mal Blum, Regina Spektor, Moby-

Kristin: Voice of Willow, Bess Rogers.

Jenny: Voice of Willow, Best Rogers, for sure. Um, and whatever. Then I did some other stuff and now here we are.

Kristin: Well, thank you for telling us that.

Jenny: You're welcome.

Hrishi: I think the key takeaway is that siblings are really important to the process.

Jenny: True, very true.

Kristin: Wow, yeah, a lot of sibling help all around. Okay, so let's talk about 'Hush', right? I kind of want to leave this open for you both. You sat down, um, and then like what was the beginning of the process?

Hrishi: Wait, I have a question actually before you ask your question.

Kristin: That's fair.

Hrishi: I was so excited to get a message from the two of you asking me to work on this song for this episode. This is a big episode. So you know, that was, I felt really honored. How did you decide that you wanted to ask me to do this?

Kristin: Because we love you so much.

Jenny: That's true.

Hrishi: But do you have sort of— Did you have, do you have people in mind to collaborate on certain songs for certain episodes the way you might pick guests to discuss certain episodes?

Kristin: Yeah, I mean I think we, you know, we're never like super far ahead of ourselves, but we've been thinking about 'Hush' for a really long time and not knowing what was what. And then I think what happened is that Jenny and I were talking about the fact that we wanted this to be like heavily instrumental and like that we wanted the vocal to pull out. Um, and we just knew you and knew your music and—

Jenny: Smart dude. Cool guy. Tight music chops.

Hrishi: Shuts up when you tell him to.

Kristin: I mean, I don't think that either of us. I mean, I want to hear from both of you about your collaboration experience, but I've, I know you both, so I've heard that it went really well. I don't think anyone anticipated that it would be like as magical as it turned out. We knew it was going to be really great, but what you two hit on I think is just incredibly special. So, yeah. So tell us, so we called you up. We were like, "Hrishi, will you do this with Jenny?" And then what was the process? Jenny, did you talk to Hrishi before you went over for the first time or did you just kinda like sit down and dig in?

Jenny: We got on the phone and we talked about instruments. Uh, we talked about where we were going to do it and I bullied Hrishi into letting me come over and work at his house so I could hang out with Watson at the same time.

Kristin: Watson is Hrishi's dog in case anyone in the universe doesn't know Watson.

Jenny: Yeah, you must know. Surely. You must know. Um, and then we talked about what I was going to bring over and it was very much the kind of thing where I was like, "Well, I've got this—" Well you told me what you have at your place. And then I was like, "Okay, here are the things that I have that you don't have. So I'll bring all of those things and we probably won't—" You said, "We probably won't use any of them." And I feel like we didn't touch any of them.

Hrishi: We didn't, yeah.

Jenny: We sort of, we had this discussion that was kind of like packing for a vacation. When you start to imagine, you know, when you bring the six books that

you're going to read and the four sets of workout clothes because you're going to work out every single day.

Jenny: Oh yeah.

Hrishi: You know, just like the most optimistic vacation planning. We kind of did that with, uh, with what gear we were gonna use for this song, you know, just to have. Right. Um, yeah. So Jenny showed up with um, 16 things and um, and yeah, we even said we were like, it's just going to be, we're just going to play acoustic guitar and write that way. And that's exactly what happened.

Kristin: Yeah. So the two of you, one of you had the guitar or you both had a guitar. Like what does it look like?

Hrishi: We both had guitars.

Jenny: We both had guitars.

Kristin: Two guitars, no waiting.

Kristin and Jenny: [laughs]

Jenny: I think what we did was, uh, Hrishi has this great nylon-string guitar, this tiny little Yamaha. I think that's what we started on. Yeah?

Hrishi: You were playing your electric guitar unplugged.

Jenny: Yeah, I like to be private. Just don't look at me. Don't make me plug it in. I'm doing my thing. Please.

Hrishi: Um, yeah. And I played and I think I played the little acoustic guitar.

Jenny: Yes, yes, yes, yes.

Kristin: I just had an idea for—

Jenny: [gasps]

Kristin: Yes, Jenny.

Jenny: Sorry, I just wanted to say that I watched the episode before I went over and I took longhand notes and I was very ready to talk about stuff. And then I got there and Hrishi had a bunch of typed notes and was like, "So I was thinking a lot

about the themes of this episode and here are some things that we could..." It was very, you were more prepared than anyone has ever been in relation to anything having to do with this podcast other than Kristin.

Hrishi: Oh my notes were really— All I did was go through, watch the episode and then anytime somebody used the word, uh, anytime anybody talked about talking, I wrote down that dialogue just to see what, you know, what lines were specifically about communication.

Jenny: Can you believe this guy?

Kristin: No!

Hrishi: And then I thought, well that could be, you know, maybe we could just turn some of that into lyrics or whatever. Think about that as a starting-off point.

Kristin: So let's talk about lyrics. And also the approach with lyrics, right? Because you both knew going in, right? That there was going to be a middle section of the song that didn't have lyrics.

[Clip of acoustic section of "Hush" from the album "Songs of Season Four" plays]

Kristin: But you decided to write all the lyrics.

Jenny: Yeah, that's right.

Kristin: So, so—

Jenny: Anything worth doing is worth doing well.

Hrishi: Anything that's worth singing unnecessarily.

Kristin: But did you go, like was that a conscious decision for a particular reason? Like did you want to write all the lyrics first to inform something else? Or I guess the decision to take the lyrics out or take the vocals out seemed like more of an arrangement decision than a songwriting decision.

Jenny: Totally.

Hrishi: And so the song still has to exist before you arrange it a particular way. Even if at one point, you know, "Oh, the human voice is singing this part, okay, now piano is playing that part." The part still has to be made and technically it was

supposed to be words that were being said and you're just like in the episode, you can tell usually from context or from what they're mouthing, the things that people are trying to say to each other, even if you can't hear it.

Kristin: Right, right.

Jenny: Totally. Totally. [pauses] Totally.

Kristin: Is “Totally” the new “Wow”?

Jenny: Yeah.

Kristin: I had an idea for— Jenny and I have talked about, um, when we get to the end of the series, we're just going to start right back at the beginning again and do it all over again. So if we do that, my idea for the next time we do a 'Hush' song is that you both have to create the song—

Jenny: Without talking to each other?

Kristin: Yes, without talking to each other at all!

Jenny: I'm into that.

Hrishi: Me too.

Kristin: Great. Great. So in 17 years...

Hrishi: I think we would do pretty good.

Jenny: Yeah, we've got a thing going.

Hrishi: Yeah, we were on, we were really on the same page in a way that was delightful and surprising. I mean, that's a— Yeah, I just didn't know that it could, it would be that seamless. The thing that was— My favorite part about this process was, um, often for me when I'm trying to write a song, there comes a moment where I'll have an idea and then I kind of hit a wall and I'm like, “I don't know what comes next.” And either you have to put the song away or you just, you know, try and, uh, white knuckle your way through it or something. But there's a part where it kind of stops being fun. You get really excited about the idea and then you play it like a million times and you're like, and then what's the next part? I don't know. And it becomes less fun. Um, and that moment never happened here because as soon as I would start to approach that wall and have that lull. And look, before I even got to the point where I would say, “I don't know what comes next,” Jenny

would just immediately have an idea and I would be excited about that idea. So we kind of stayed on the highs, um, the whole time and never had that moment of, um, of just being frustrated, being stuck. Um, which was pretty incredible.

Kristin: Jenny, what was your experience going in?

Jenny: Hard agree.

Kristin: Because you, I mean, you both collaborate frequently with other humans. Or at least I know Jenny you do. I actually don't know. I made that up about you Hrishi.

Hrishi: I've actually never had an experience like this. Um, it was really, really, really cool.

Kristin: It translated. I mean, I know I'm only one person, but, uh, I'm usually a very involved person even when perhaps my involvement isn't necessary. And the first time that Jenny sent me what you had worked on after the first session, I was like, "I actually am gonna bow out of doing anything because this is..." like, you could just tell right from the get go that there was something magic happening, um, that needed to just happen, you know? So yeah.

Hrishi: It was really nice. Um, we sort of compared these notes, my notes and Jenny's notes and what we were maybe gonna do. And I had this idea, um, I had this idea about dialogue that maybe we could both play finger-picked guitars and the two guitar parts would sort of interlock or something like that. And, um, so that was how we ended up on the two guitars. But, um, then we were trying to do that, but then we were just sort of just figuring out chords. And I had had one idea for a chord. I was like, I, this is where I thought we could start, or maybe two chords. And then, and then Jenny was like, "Oh, and then how about this chord as third chord?" And then I was like, "How about this chord for the fourth chord?" And, uh, and then we were kind of off and running and then we were just strumming it. And then Jenny had, uh, the idea for the vocal melody and she just started humming something and, uh, it was almost absentmindedly but I was like, "That's awesome. That's great. Your first instincts are so good." And uh, and she came up with that melody and then there were two images from the episode, you know, the moment where— I was like, where does this start? Okay. It starts with Buffy having this, uh, this realization about, you know, what she has to talk through with Riley. I don't know. There was some, I felt like we needed to set, create the setting. Right. And so like, where she, what's the thing? And so then I just suggested those, I kind of filled in a couple of words for the notes that Jenny was singing and then we felt like we were kind of, it was already taking shape and that was in the first like 45 minutes.

Jenny: Yeah. It all happened so fast.

Kristin: Wow.

Jenny: And then like pretty quickly you also had the idea that the chorus should just be like, "We need to talk," because of the scene at the end of the episode. Right? Which is like so heavy when they've gotten their voices back and uh, they sit down cause they have to like deal with the information that they now have about each other. Um, and now that they have their voices back, obviously they like are having a hard time saying whatever it is they have to say.

Kristin: There's something about the fact that we have to talk too that's so powerful I think. Because it's like, you know, like many phrases when you're using language you can say it and it can mean something different with every turn of the phrase. And so it's like the chorus being this repetition of the same phrase, but you know, it can mean so many things. You both work on lyrics. I mean that is sort of like one idea that you've repeated, but the verses are really gorgeous and complicated and I'm just wondering like, are you sitting in a room in a Google document together? Like what was your process lyrically?

Jenny and Hrishi: Yes!

Jenny: We were staring at a Google doc together. Um, Hrishi had the idea to use the repeating word to have a word that was sort of like a 90 degree angle in the verse phrases, like, "I've been up, up all night,"

[Clip of Jenny performing "Hush" from the album "songs of Season Four" plays]

I've been up, up all night
I've been pacing, lost and tongue-tied
What's the word to reveal

Jenny: And that happens kind of throughout the song. A word repeats. Sometimes it has the same meaning, you know, or it's just like a broken phrase like that where you repeat a word, but sometimes it's, you know, a homophone or, or being used slightly differently. Um, which was challenging to keep up throughout the song, but ultimately so great to do. Great job!

Kristin: Great job using the word homophone in this interview.

Jenny: Thank you. Also, um, I think both of you are probably so pleased that we didn't set out to write, um, an emotional, romantic song from Buffy to Riley. As two haters of Riley, I'm sure you're both thrilled.

Kristin: Yes. I feel like I'm finally in the majority in this podcasting room.

Hrishi: The real horror, the real moment of horror was as we figured out the places where my voice might come in and um, and I realized that I was filling in for Riley. Like in the moments where, you know, um, Jenny singing Buffy's point of view is saying, "We need to talk," and then the answer is, she says it again, but then I also join in and say we need to talk like at the end of the scene, you know, the two of them both sort of agree and I was like, "Oh my god. I get to sing on this podcast and it has to be Riley. Really?"

Kristin: Oh really? I actually made the conscious decision in my mind that it could be Riley, but that it could also be like the looming presence of The Gentlemen.

Jenny: Kristin has decided that canonically you are not specifically Riley in this song so that we can have you back and you can be someone else. Specifically.

Hrishi: Oh, ok.

Kristin: Well, that reason. And also because I refuse—

Jenny: Because you hate Riley.

Hrishi: Yeah!

Kristin: I refuse to give Riley any canon anything in our universe. He got one jingle and it's about going away. Jenny's been tasked with if she wants to write him a hunk jingle, but I haven't seen anything come from that yet.

Hrishi: OK, good, so counterpoint, I think then I am the, I am some compartmentalized part of Buffy's Id, that just pops up every now and then.

Kristin: In that case we're going to need you a lot.

Hrishi: Exactly, I'm trying to write myself a meaty part.

Jenny: [laughs]

Hrishi: The other thing that I liked about writing this is, um, it's like I felt like it was coming a little bit out of my own relationship. My, I'm a very verbal person

and, um, my wife is not. And um, and we've been married for seven years and we've been together for, um, 11 and um, and trying to sort of navigate my way through a life with someone who doesn't turn to words, you know, as their primary way of communicating, has been really, uh, tricky. And, and I was thinking about a lot of that, you know, when we were coming up with lyrics for this, you know, a lot of it, the information is there on the screen and you know, these characters and stuff, but a lot of it, you know, um, when we were trying to just write a song, not just write a song about the show, um, I was thinking about sort of the general themes about, um, the failures of communication. A lot of that came from that. It was a nice, nice to have that experience, um, with someone to be able to draw on that too for this.

Kristin: Yeah, definitely.

Jenny: Well, I collected both Hrishi and Lindsey's charts in the days that I spent in their household.

Kristin: Oh. My. God.

Jenny: And I wanted to let everybody know that while they have a 10 out of 10, uh, in money on their compatibility meter and a nine out of 10 romantic attraction, they only have a three out of 10 in communication.

Hrishi: Wow.

Jenny: Holds up.

Kristin: Must be, yeah, the stars always do, Jenny. This is what happens when you put two queer women at the helm of the podcast. You sit down to talk about music. And I'm like, well, I'm a sagittarius. Um, well maybe one last thing before we go. Hrishi, we didn't get to talk to you about the episode and I'm wondering like what your feelings on 'Hush' are and also if this, like, is this one of your favorites? How, what's your relationship to 'Hush'?

Hrishi: I love this episode. I mean, I love stunt episodes kind of in general because it just, I think it, uh, not for the sake of the stunt necessarily, but just because I think the writers end up, when they have the freedom to do something new, a lot of really cool things come out. Um, I just watched, uh, episode six of season five of BoJack Horseman episode six.

Jenny: [gasps]

Kristin: That's exactly what I was going to say. Oh wait, episode six of season five I haven't seen yet.

Jenny: Yeah, you haven't seen it yet. That's the one I told you is real messed up.

Kristin: Well the one I was thinking of is in what season?

Jenny: Season three, the underwater episode?

Kristin: Yes, the underwater episode.

Hrishi: Yeah, exactly. Yeah. So similar, like BoJack is a show that does a great job of having these, these sort of, I mean it feels unfair to call them stunts, but they have these episodes where they break the format and they do something really unusual and they do it really well. And those often end up being my favorite episodes of the season. And, um, and I think it's not because I don't like the normal one, but just, I think when you're given that freedom, like really cool things come out. And I think that's the case with 'Hush'.

Kristin: Totally, totally.

Hrishi: This is definitely one of my favorite episodes. I think it's one of the most memorable episodes. And um, and that, that's part of the reason why I was so excited that this was one that you asked me to write on.

Jenny: Yes!

Kristin: It seemed big and important, just like you. Um, well Hrishi, I obviously thank you so much for working on this and for sitting down with us to talk. Um, and thank you both for making this beautiful thing.

Hrishi: It was such a joy. It was such an awesome experience. Um, and yeah, thanks both of you.

Kristin: Hrishi. Can you please tell our listeners, if they don't know already, where they can find more of what you do in all mediums?

Hrishi: Um, I have a bunch of music stuff, just sort of a collection of different things that I've done from the different projects. Um, all on my website, which is hrishikesh.co, um, if you can figure out how to spell that, then you can find that stuff.

Kristin: Feel free to spell it, I spell my middle name all the time.

Hrishi: Oh, okay. It's H, R, I, S, H, I, K, E, S, H, Hrishikesh, dot C, O. Um, and yeah, there's a bunch of, there's links to the music stuff that I do and then also, um, podcast stuff that I do. I make Song Exploder and I make a show called The West Wing Weekly and I'm on Twitter @hrishihirway and Instagram also @hrishihirway. You can find me there.

Kristin: Yeah, you should follow all those things and listen to all those things cause Hrishi rules.

Jenny: I'm Jenny Owen Youngs and when I'm not making this podcast with Kristin, I am making songs. You can learn more about me and hear some of those songs at jennyowenyongs.com/buffering and you can always give me a shout on Twitter @jennyowenyongs.

Kristin: Yes. And I am Kristin Russo. You can find me over at kristinnoeline.com that's K, R, I, S, T, I, N, N, O, E, L, I, N, E. You can learn about the work that I do with LGBTQ communities and their families. Uh, and you can also use that spelling that I just illustrated for you here to find me on Twitter and on Instagram.

Jenny: Buffering the Vampire Slayer is on Twitter, Instagram and Facebook @bufferingcast. And you can always drop us an email at bufferingthevampireslayer@gmail.com.

Kristin: You can support what we do here in many ways. Um, first of all, you can join our Patreon family, go to our website, bufferingthevampireslayer.com, click on Patreon and you can join at one of four levels. You get all sorts of fun things. You can join us for Buffy watches just like this one that we did for 'Hush'. Um, you can also get the songs in advance of their release at the end of the season. Uh, you can also support us by going over to our store, which you can also find on our website. Uh, and purchasing, you know, a pair of socks for yourself, a "Smash the demon lizard patriarchy"—

Jenny: Woohoo!

Kristin: Yeah, there's so many things, there's so many things to buy and if you are, um, wanting to support us without dollars, that's also great. Go on over to iTunes and rate and review us. Okay, well we're about to roll over into the second version of 'Hush', which has all of the words that you'll be hearing for the first time. And so before we do that, um, we've asked Hrishi if he would howl out with us for this very special episode.

Jenny: Please. I'll conduct.

Hrishi: Okay.

Jenny: Okay. Till next time.

All: Awoooooo! What's next?

[Jenny performing "Hush" from the album "songs of Season Four" plays]

I've been up, up all night
I've been pacing, lost and tongue-tied

What's the word to reveal

All the unsaid things I feel

But I keep quiet, can't even try it

If you knew, knew the truth

Where I go at night without you

If you saw, saw the scars

And heard all the ugly parts

Would you still want me? How it haunts me

Darling, whenever I try to tell you

My voice gets caught

I've been breaking down doors to reach you

But the words stay locked

But we need to talk

We need to talk

We need to talk

We need to talk

When I woke, woke today
My heart was racing from a dream where
I was whole, wholly yours
No more secrets, no more trapdoors
Underneath me to defeat me
If I cut out my heart
Is it one more ugly part
Or if it's out in the light
I can't say for sure but it might
Just reveal me, oh the real me

Darling, whenever I try to tell you
My voice gets caught
I've been breaking down doors to reach you
But the words stay locked

But we need to talk
We need to talk
We need to talk
We need to talk

Listen: Don't listen to me
When I'm fishing for what I might mean

Let my actions speak for me
Free me, let's dream of a dream
Where it's easy to say what we mean
Not these empty words
Where everything hurts
And all I can do is scream
Darling, whenever I try to tell you
My voice gets caught
I've been breaking down doors to reach you
But the words stay locked

But we need to talk
We need to talk
We need to talk
We need to talk

So we're here, hear me out
Here's the part that I've left out
I'm gonna tell you—
Okay, I'm gonna tell you—