

Buffering the Vampire Slayer
Episode 1.11: Out of Mind, Out of Sight

Kristin: Hello, Hello. A gentle reminder before we get into today's episode that in just a few weeks on December 18th, Jenny and myself will be in New York City at Union Hall in Brooklyn, doing our very first live event for *Buffering the Vampire Slayer*. We will be playing through all 12 original songs. We will have trivia. We will have prizes, including fangs donated by Scarecrow Fangs!

Jenny: Hurray!

Kristin: Hurray! And you can find out all about the show and get your tickets at unionhallny.com.

Jenny: [whispers] Yes.

[Theme Music]

Jenny: Hello and welcome to another episode of *Buffering the Vampire Slayer*: a podcast where we're watching and discussing every episode of *Buffy the Vampire Slayer* one at a time. I'm Jenny Owen Youngs.

Kristin: And I'm Kristin Russo and this week we will be discussing Season 1, Episode 11, "Out of Mind, Out of Sight."

Jenny: Stay tuned at the end of this episode and every episode for an original song written by us recapping the *Buffy* episode we're discussing. Today's episode features a story by Joss Whedon, a teleplay by Ashley Gable and Thomas A. Swyden and direction by Reza Badiyi. It's original air date was May 19th, 1997. Woo! Once upon a time.

Kristin: "Out of Mind, Out of Sight" is the episode which is described in IMDB as, "As the queen election approaches an invisible force attacks Cordelia's closest friends."

Jenny: [laughing] The queen election!

Kristin: The queen election! They forgot– they forgot the word "May,"

'cause it's the May Queen and for some reason without the word "May" it's even funnier.

Jenny: Yeah, it's pretty great.

Kristin: "As the queen election..." [laughs] just... which queen? The queen of England?

Jenny: I think just Cordelia is the only queen this show ever sees.

Kristin: That's true. And what a queen she is.

Jenny: And how! What a great Cordelia episode.

Kristin: And you know when you start watching this episode that it's gonna be a Cordelia episode. That was the first thing I said to Jenny on our first watch– on my first ever watch, was– we saw the opening scene and I looked at her and I said, "Aw yeah, this is gonna be a sweet, sweet Cordelia episode."

Jenny: And truly, it was.

Kristin: Oh, it was! And also we have Harmony in the very first scene here which I, uh, I learned that this is the first time that we learn Harmony's name. We've seen Harmony before but, um, apparently she was not named until Season 1 Episode 11. So, um, I'm a big fan of Harmony.

Jenny: Yeah!

Kristin: Love to see Harmony and Cordelia together!

Jenny: Mercedes McNab!

Kristin: Yeah! Wow, look at you knowing Harmony's name by just the virtue of your own intelligence.

Jenny: But of course. Well, it's my business to know these things.

Kristin: Mmm, it is and what a good business you have running here.

Jenny: Oh dear.

Kristin: At *Buffering the Vampire Slayer*. [laughs]

Jenny: Thank you? Uh, so we first see Cordelia walking down the hall with Mitch and Harmony. Um, I just want to say I feel like Mitch is *really* over doing it with “blue to match your eyes.”

Kristin: Well, as we find out not too long after, Mitch is hanging on by a thread here. Mitch is only– Mitch is only out for a test run.

Jenny: Yeah, yeah, he’s on probation.

Kristin: Mitch has this same kind of nerves at work here that I feel Buffy has in the first, like... quarter of this episode. ‘Cause Buffy is, like, really on edge and really...

Jenny: Yeah, she’s having some conflicts.

Kristin: She drops all of her weapons and is very embarrassed about it, which is not very Buffy-like.

Jenny: Yeah.

Kristin: And later we hear her saying, you know, “I don’t even like chocolates,” when Cordelia comes over. And it just– before I understood the direction that the episode was going... I didn’t understand what was up with Buffy for the first, like, you know, quarter of the episode because I was like, why is she being so... why is she acting so insecure? Why is she hesitating so much? Why is she making excuses for Cordelia? But then of course, it comes to light that Buffy was, like, their version of the May Queen at her old school in Los Angeles and she’s really feeling very left out and confused about her place in the school and stuff in this episode.

Jenny: And then there’s also that moment immediately following her interacting with Cordelia about the May Queen vibe–

Kristin: Yeah.

Jenny: With Willow and Xander having this inside joke from sixth grade or whatever. And she– so she doesn't even– she has a moment of not feeling like she belongs even to the core group of friends that she feels most comfortable with.

Kristin: Right. But yeah, so, you know. Buffy– but anyway. 'Cause the weapon drop happens before the credits even, right? This is– we see her bump into...

Jenny: I mean... the things that come out of that bag!

Kristin: Why? Right, like, Buffy, why?!

Jenny: [robotically] "I was borrowing them for history class from the librarian, Mr. Giles. Show and tell. I'm in high school."

Kristin: But also, is this a plot point that we're supposed to buy into here that Buffy just walks around with a purse full of weapons?

Jenny: First of all, I have to believe, based on her other tastes, that that bag is a bag she would want to protect from sharp and spiky weapons.

Kristin: I just feel like, you know, you carry around a stake, fine. But there was like a ball, like a–

Jenny: It was a like a mace in there? Or, like, a man-o-war or something...

Kristin: Yeah! And like a sword– there was just too– it was an arsenal, is what it was.

Jenny: Yeah.

Kristin: It was a little extreme. Um, but so we go– again before the credits, we go right into this scene with Ms. Miller.

Jenny: Oh boy, and listen. Willow's wearing a Scooby Doo shirt!

Kristin: Yeah, she is!

Jenny: Willow is wearing a *Scooby Doo shirt*.

Kristin: We're only in Episode 11 of Season 1 and they already understand what they are doing.

Jenny: Mm-hmm.

Kristin: They're already giving, you know, a nod to the Scooby Gang here. It's pretty great. But yeah, Willow's wearing a Scooby shirt and we're in English class. I guess, or- ?

Jenny: Or a Shakespeare class.

Kristin: Or Language Arts or whatever?

Jenny: Something... Language Arts? Excuse me?

Kristin: That's what- in middle school, that was what our English class was called. Language Arts. No?

Jenny: Oh my word. Wait, now that you're saying it, I think maybe I also had Language Arts... I dunno.

Kristin: I think it's a standard thing.

Jenny: There was a regular English class and then there was like a literature class.

Kristin: But yeah, we're in Ms. Miller's Language Arts class, or Shakespeare class, whatever it is, but they're learning- or they're reading-

Jenny: *The Merchant of Venice*.

Kristin: *The Merchant of Venice*. It's a really amazing, like, vehicle for the rest of the episode.

Jenny: For sure.

Kristin: Because it's, you know, the teacher is sort of saying– is reading this quote, where– it's Shylock's monologue where he's saying– where he's essentially saying, am I not a person because I am a Jew? That he's saying, "I'm the outcast of this society," and sort of challenging those listening to him to say, "Well, why are you casting me out?" As we're gonna see with this episode, the central point is that this outcast from the school has been rendered invisible because other people haven't seen her, can't see her, don't pay attention to her. You know, she's an outcast, and so that line is sort of drawn. And then Jenny, you mentioned another parallel that's pulled out in the Shakespeare reading.

Jenny: Right, right. Well, it's really interesting if you're not familiar with the basics of *The Merchant of Venice*. The general outline is that somebody wants some money. They try to borrow it from their friend. Their friend doesn't have the money but he has a lot of assets at sea and he goes to Shylock, who's known to be a money lender, and says, "I'll guarantee my friend's loan if you lend him the money." And Shylock says, "Sure thing, no problem and I won't charge you interest, but if you have to default on your loan, I will require *one pound* of your flesh."

Kristin: Yeah.

Jenny: Which is just... ghoulish and so unnecessary. [Kristin laughs] But Shylock was a marginalized person in Venice and that kind of plays into where he was coming from with this proposal. Right?

Kristin: Right, right.

Jenny: So, later in this episode– ultimately in *The Merchant of Venice*, the dude's ships and assets at sea are lost, so he has to default on his loan. So then there's this whole conflict about extracting the pound of flesh, right? And later in this episode what we'll see is Marcy, who's been rendered invisible, wants to extract her revenge, which is kind of– maybe not a pound of flesh, but she wants to physically mutilate Cordelia.

Kristin: Yeah.

Jenny: And do so publicly, you know...

Kristin: As her revenge.

Jenny: As her revenge, to teach a lesson, as we know from all of her little one-word messages, to all of the people who rendered her invisible.

Kristin: Right. Which is like– which I think is a beautiful and complicated part of both stories. Because in the– you know, in *The Merchant of Venice*, they would sort of have you believe, or maybe not, but the arc of it is sort of like, this is ludicrous. Shylock is so out of control that he won't agree to taking additional money, that he demands that he have this pound of flesh and so on and so forth. And in this episode, it's sort of like, okay, Marcy. Why are you gonna– why do you have to be *this* crazy, Marcy, that you can't just...

Jenny: Right, right.

Kristin: But the other side of it is: what happens when a person is rendered invisible, or is treated like less than the rest of society? Which is the case for, you know, Shylock and Marcy, in very different ways. But that arc is still there of, like, is it *really* crazy to reach a level of anger and frustration where you *demand* a pound of flesh, in this case, or in Shakespeare's case. And, you know, where Marcy takes it to this very extreme place because what *she* has experienced is so extreme.

Jenny: Yeah.

Kristin: It is very extreme and repeated over and over again and not to add a layer of gay to it it all. But I will say that Marcy is played by the incredible Clea DuVall. Which is really fun for so many reasons, but for my gay heart, I mean, Clea Duvall is– I'm gonna say that she's one of our gay– one of our gay leaders. [laughs]

Jenny: She's iconic.

Kristin: She's an iconic figure in queer canon, if you will.

Jenny: I will.

Kristin: Yeah, I mean the first... when I was, like, first away from home and

in college, one of the first movies I ever saw in New York City– actually, *the* first movie I ever saw in the theater in New York City was *But I'm a Cheerleader*. I was just recently out, and Clea DuVall and Natasha Lyonne are both in that film. So they were some of my very first, you know, role models as to what lesbians could look like.

Jenny: Right, right.

Kristin: So, very excited to see Clea... Clay-uh, right? Is it Clea or Clee-uh?

Jenny: As far as we know.

Kristin: I think it's Clay-uh. But very excited to see her here and of course, Marcy is not– just because Clea DuVall is queer doesn't mean that all of her characters are. But there is a tie-in, I think, of being rendered invisible and being the outcast as a queer person–

Jenny: Right, extra layer of otherness.

Kristin: I'm not making Marcy queer, everybody. I'm just laying down some of my feelings and my thoughts. [laughter] But yeah, so... all of this happens in the classroom, that we, like, hear this whole thing. There's some really great moments. I mean, we– this is just full of Cordelia, like wonderful Cordelia moments. Because after she says all this shit that you're like, "Cordy, what are you saying? Why are you saying it?" She then gets up and is like, "Um, Ms. Miller, I'm really struggling with my paper and I wrote down–"

Jenny: "I have all these thoughts but I think they all contradict each other."

Kristin: Right? What a line.

Jenny: "Can you help me with my outline?"

Kristin: What a line. "I have all of these thought but I'm pretty sure they all contradict each other." If that's not Cordelia in a nutshell...

Jenny: Yeah.

Kristin: I don't know what is.

Jenny: There it is. You know, it occurs to me– since we're thinking so much about Cordelia. Now and always, but especially in this episode that... we, you and I, clearly love Cordelia. And I know that some of you who listen to us talk about these things have written in to say, like, "I don't understand your Cordelia love." And on the flip side of that coin, I just wanna mention that like... we maybe haven't been factoring in the things that happen later with some other people's character development, and we haven't been giving them advanced credit the way we've been giving Cordelia advanced credit.

Kristin: Yeah– I mean, I think it's also just the place– like, personally for me, it's a place that I am in with my life right now. Cordelia...

Jenny: Whatchu want is Cordelia.

Kristin: What I want– I'm striving to be a strong, outspoken advocate and a strong outspoken lady...

Jenny: And centered on self-care.

Kristin: And centered on– yes! Center– I struggle with centering myself because I like to take care of others first so, like, Cordelia is my patronus in a way–

Jenny: Wow.

Kristin: Right now, because–

Jenny: Help!

Kristin: Well, but like, she carries elements that I strive for and that I need for strength in my own life. So that's why, I think, I spend so much time so excited about Cordelia. Because I'm like, okay, you know? I definitely don't wanna be the girl in class who's like, "Shylock should get over himself."
[laughter] *That's* not what I'm striving for.

Jenny: No, no, no.

Kristin: But, um, yeah, you're right. Sorry, I derailed you a little bit, Jenny but I did understand what you were saying.

Jenny: No, no, no, I got where I was I going. I just, you know, I'm constantly thinking about... as we're trying to to spoil, I'm thinking about what filters I'm seeing different characters through and, like, what does that mean for me and for our listeners and the universe?

Kristin: Totally, but I think, you know– and I think the reason that we love Cordelia has to do certainly with her character arc, but she is– Season 1 Cordelia is a really fun Cordelia to interact with. You know, and I think other characters in Season 1– like, we've obviously tripped over Xander several times in Season 1. And maybe we're not giving Xander some of Xander's future credit as credit is due.

Jenny: Right, right.

Kristin: But Xander, you know, you really trip over a lot of what Xander has laid down in Season 1. So it's hard to say– you know, it's not like Xander's just– I mean, whatever. Maybe Cordelia is not just fun. I don't know. I blinded, I'm blinded by my love!

Jenny: No! She's so fun! [Kristin laughs] As long you're not in high school, I think you can see at least a little bit of how Cordelia is fun.

Kristin: Yeah.

Jenny: If you're *in* highschool, I feel like it might be little too close to...

Kristin: Yeah... yeah. Well, just stick with us. Just stick with us.

Jenny: Yeah, hang in there.

Kristin: Stick with Cordy.

Jenny: Meanwhile, something everyone can enjoy. [Kristin laughs] Mitch saying a shitty thing about Cordelia and then get his ass beat with a baseball bat wielded by apparently no one.

Kristin: Yeah, it's a good– a good moment.

Jenny: It's not her arm I'm looking to be on...

Kristin: Ugh!

Jenny: Blegh!

Kristin: And then Marcy, takin' care of the patriarchy.

Jenny: Thanks Marcy for wailin' on the patriarchy!

Kristin: Yeah, thanks. [laughing] It's a good moment in the boys' locker room, which notably looks so different than the girls' locker room.

Jenny: Yeah, they have nice low lockers so they can make eye contact with people in the next row while they're changing, I guess. [laughs]

Kristin: [laughing] Oh, how erotic, really.

Jenny: Yeah, hmmm.

Kristin: But yeah, and then we get to the credits.

Jenny: Dah da, dah da!

Kristin: Beloved credits and actually, IMDB– one of the IMDB trivia facts tells us that this episode is the last episode with the– how do you refer to it? Did I read...

Jenny: Oh, that thing in the intro that's like, [dramatic voice] "In a world..." Except it's not "in a world."

Kristin: Yeah. It's like, "one girl in all the world."

Jenny: It's the last one in Season 1, I thought you said?

Kristin: Yeah. So this scene happens. Mitch is, like, beaten up. There's a

really hilarious moment with Snyder here, where he's like, "A dead- dead?!"

Jenny: "There are no dead students in this school... this week."

Kristin: [laughing] This week.

Jenny: So great, and then Buffy's about to head in- well, first of all. Once again, inexplicably, Buffy is allowed to question a student about their recent attack-

Kristin: As he's being rolled out on a stretcher.

Jenny: On the stretcher with the principal just looking on.

Kristin: But they do- you know, this episode does have a lot of battle- sort of head-to-head moments between Buffy and Principal Snyder. Because, you know, she tries to go into the locker room and he's like, "Where are you going? I don't think so." Granted, he does get distracted 'cause he's afraid he's gonna get sued, but yeah.

Jenny: Right, and he gets distracted when Willow says, "Sued?" Right, and then, he has a conversation with Xander and Willow where they're telling him- sorry, I'm like, overexcited. Where they're telling him that Mitch's dad is this scary lawyer and Mitch- if you remember Blayne, from "Teacher's Pet," Mitch is just, like, another Blayne. [Kristin laughs] And Blayne's dad was a lawyer and he was always threatening people that his dad was gonna sue them.

Kristin: Do we think- do you think that Mitch's dad is actually a lawyer? Because I thought that there was a good chance they had just made that whole thing up.

Jenny: I believed it, but maybe that's just how good their deception was.

Kristin: But yeah, everybody's... all the assholes have lawyer dads. Let that be a lesson to you.

Jenny: That's a real- I feel like that's a real 90s- 80s/90s trope.

Kristin: Yes, totally, totally. That lawyers are the worst. That actually reminds me of *Christmas Vacation*. Isn't– aren't– Elaine– I mean, her name isn't Elaine in real life, but Elaine from *Seinfeld*–

Jenny: Are they lawyers? They just look like art collectors.

Kristin: [laughs] That's their profession.

Jenny: That's how I've always interpreted them.

Kristin: But yeah, to my point with Snyder and Buffy. You know, he tries to lay down the law here, he gets distracted. But then later, when Harmony is pushed down the stairs, they have this moment, right, where Buffy is like, "What happened?" And Snyder says, "Excuse me, are you the principle here? No! What happened?" [laughter]

Jenny: Same question.

Kristin: Yeah. But he's really– you know, he's been feeling threatened by Buffy since his entrance into the school but we're seeing little seeds of that, I think, throughout.

Jenny: Right, right, right. So– oh, sorry.

Kristin: No, I just– I wanna take a moment because I had a question that I know you don't even have the answer for. But when Buffy opens her locker in this part of the episode, there's a rose– ? There's, like, a dried rose inside of it?

Jenny: That's just what you have in your locker when you're a girl in high school, trust me.

Kristin: I wanted to remember, like, was there a moment when Angel gave Buffy a rose? But I– we're pretty sure there wasn't. But there has– I mean, that's–

Jenny: Oh my god, what if the rose is from Giles and then what if eventually when we see inside of Xander's locker, there's some weird thing from Giles?

Kristin: A poem. [laughter] Everybody has a Giles... gift–

Jenny: Totem.

Kristin: Yeah, totem in their locker. And also, just I think an important thing, when we're leaving the locker room– when Buffy goes into the locker room, rather, we see the first word– the first message from Marcy.

Jenny: Oh, right. "Look!"

Kristin: Which is, "look!" Yeah, look. Written in... blood, I guess?

Jenny: Spray paint.

Kristin: Yeah.

Jenny: They didn't go to any efforts to make it look bloody.

Kristin: No, they didn't.

Jenny: And he didn't even bleed that much.

Kristin: He didn't bleed, yeah, which is weird.

Jenny: But it's like the ghost, the invisible person, whatever, is totin' around some spray paint?

Kristin: Yeah, it's just a floating can of spray paint. [laughter]

Jenny: Yo.

Kristin: Yes?

Jenny: Group huddle in the cafeteria, discussing what's going on. Xander's "maybe it's a vampire bat?"

Kristin: It's good.

Jenny: Great! Worked for me, A plus. Love it! I'll be thinking about it when I go to sleep tonight.

Kristin: Jenny, always a fan of a dad joke.

Jenny: I'll take it, any port in a storm.

Kristin: Until the end of time. Also, I wanna give a shout out to the food pyramid hanging on the wall in the cafeteria. Very 90s.

Jenny: Remember that kooky pyramid?

Kristin: *Very* 90s. The food pyramid was, like, the definition of how you learned about food in the 90s.

Jenny: Eat 9-12 servings of bread?!

Kristin: Yeah, so much bread, they wanted you to eat–

Jenny: All the bread!

Kristin: One million pounds of bread.

Jenny: No dead students in this school! [Kristin laughs] 'Cause they're full of bread. Also–

Kristin: Yes.

Jenny: Buffy's, like, doling out tasks. And the task Willow gets tasked with is: compile a list of dead and missing kids. Weee! What a fun day.

Kristin: Which is gonna be a long list at Sunnydale High School.

Jenny: Also true.

Kristin: A very long list that they have to sift through, although they wind up– top of the stack was Marcy, so they didn't have to search very far.

Jenny: How convenient.

Kristin: We also– so Harmony falls down the stairs, or rather gets pushed down the stairs. And we see these flashbacks... which are kind of weird in the episode. I'm not sure– I just don't– I'm not sure how necessary they are.

Jenny: I think they're necessary. Otherwise we'd never see Clea DuVall.

Kristin: That's true, we would never see Marcy.

Jenny: Except in the yearbook.

Kristin: But the first one doesn't even feature– I guess we just hear her voice. I don't know, there's something about them that rubbed me the wrong way.

Jenny: They could have been smoother. Like, I feel like they fall under the same umbrella as last week's episode as a whole episode fell under for me–

Kristin: Yeah, a little disjointed.

Jenny: Yeah, it just needed some sanding.

Kristin: Right.

Jenny: You know? But what you were saying– what was the fact you found about the way that they were color treated?

Kristin: Oh, in sepia, or see-pia, is that how you say it?

Jenny: I think it's see-pia.

Kristin: Sepia, yeah, and it's the only time, according to my one fact check, that sepia was used in the series to note a flashback. But... that wasn't– those two weren't in sepia. There are other ones that I think were in sepia tones, but the ones by the water fountain and the ones in– I think the one in the bathroom was sepia. But the one at the water fountain is just a weird, hazy–

Jenny: Maybe it all falls under the same column and it's, like, different degrees or something.

Kristin: Yeah, I dunno. Anyway.

Jenny: Hmm!

Kristin: [fake-clearing her throat] Hem, hem, hem. So right. Harmony gets pushed down the stairs.

Jenny: Yay!

Kristin: We see some of the– we start to see little bits of the backstory of– we don't know Marcy yet.

Jenny: We hear some disembodied giggling.

Kristin: Yes, and some disembodied flute playing. Well, I don't know if you'd call it disembodied, but some flute playing.

Jenny: Some flouting.

Kristin: Some flouting. Also, there's a moment– I just want to give a tiny nod to a moment that Xander and Willow have. Because we've been talking about some of these little bits of their characters that are coming through. And when we had Gaby Dunn on, she talked about the fact that this is one of the first times that we heard Xander talking about his– one of his family members being a janitor, and that he comes from a like a low income family. And that we're– and there's a tiny little bit of this in this moment between Xander and Willow, where Xander's like, "Willow, do you want to come over for dinner? My mom's making her 'call the chinese delivery store'," whatever. And Willow is like, "Do you even have a stove?" Which is this other– it's like another tiny little... breadcrumb.

Jenny: Yeah, just a small detail.

Kristin: Yep, on the path to learning Xander's backstory, Xander's home life, and what have you. So I wanted to give it a shout out. Actually, this is when the flute comes it, is when–

Jenny: Right. When Cordelia's getting fitted for her May Queen gown, when she hasn't yet been elected May Queen, and for some reason the gown fitting is taking place at school after hours, in a Cinderella-with-woodland-creatures-esque scene. [Kristen laughs] Where everyone's sort of glowing and she's like, "Ah, the hem, ah..."

Kristin: I don't know, the way that this scene was set up though, I kind of enjoyed it. Like, it-

Jenny: No, I liked it too! But it's also ridiculous. [laughs]

Kristin: Yeah, it is ridiculous. The way that high schoolers inhabit Sunnydale High School is in a very different way than I inhabited my own high school. I would have never been staying after hours.

Jenny: Yeah, like GTFO as soon as you can.

Kristin: I guess, although- maybe that's not true because I did stay after hours for theater and was always having a good time in little rooms with my friends and stuff like that.

Jenny: Yeah, I would stay after to loiter and socialize.

Kristin: Yeah, so it's like what are you gonna do? Go home, go to the mall? I mean, sometimes hanging out-

Jenny: Ooh, the mall!

Kristin: [laughs] Speaking of the mall, what a great time.

Jenny: Oh yeah, isn't there somebody who's, like, always at the mall?

Kristin: I think there is, I think there is and I think her name is Kate Leth. And I think it's about time that we dig into a little Buffy Fashion Watch.

[Jenny performing "Buffy Fashion Watch" intro jingle]

It's time for our friend Kate,
To give you the *Buffy* fashion update

Kate Leth: So each week on Buffy Fashion Watch, I try to focus on one outfit to really delve into it or its history but this week... I mean, if you thought there was a lot of Cordelia in the last one, this episode is so chock-a-block full of notable looks, I could barely comprehend it. Not only do we have present-day outfits for her and the Scoobies but *flashbacks*. So let's run through some of the standout ensembles real quick.

Top of the list for me is Cordelia's yellow belted dress with a matching headband and curls. It's very gorgeous. I love her May Queen look but we don't really get to see it in all its glory. And side note, why does she have four girls sewing and designing it at school in the middle of the night? But I digress.

So many people wear baby blue in this one, it must be mentioned. Cordelia's first appearance is in a collared baby blue mini dress while Harmony walks beside her in what I would say is an ill-advised matching baby blue pants and jacket combo. It's— it's... something. Not only that, but we later see Buffy herself in a baby blue tank top and matching neckerchief. My favorite thing about this top is that it's inexplicably slit, I mean, not just from the neck down to the boobs but from the waist... up to the boobs? Okay, I know it was the 90s, but... anyway.

Oh, speaking of the 90s, Buffy wears an entirely leather outfit with brown lipstick. Moving on. Willow, who I have not given enough time to this season, gets a very solid and utterly adorable outfit this episode, so let's spend a moment with her. She gets a black flower dress, burgundy sheer tights— very stylish— black sneakers and a hoodie. And if that wasn't adorable enough, she's also got these really cute braids that have elastics at the top and at the bottom, they're really, really sweet. It's almost too much. I love her, I'm glad to see her in something, you know, a little more stand out.

Lastly, before I go on forever, there's a tragedy here. This episode features Clea DuVall who, like many queers, I solidly credit with developing at least 20% of my sexual orientation? But she wears possibly my least favorite fashion trend which is: spaghetti straps over long sleeved or T-shirts. And I know, I know, again, it was the 90s. But it's coming back. I've seen it in shop windows and catalogues and on people and I don't know what to do. I

want to accept everyone and their choices and, you know, people should wear whatever makes them happy but... I have... my limits. I gotta lie down. Until next time, I'll see you at the mall.

[Jenny performs "Fashion Watch" Outro jingle]

That was our friend Kate,
She gave you the Buffy Fashion Update

Jenny: Oh, thank you so much for another educational and very fun installment of Buffy Fashion Watch, Kate Leth.

Kristin: Yes, thank you, Kate. I want to just get us to what I believe is the Sexual Tension Award winning moment this episode.

Jenny: Oh yeah!

Kristin: Which is Giles hearts Angel for-evuh!

Jenny: He is *foppish* over Angel.

Kristin: Oh my goodness. He can't get it together over Angel.

Jenny: [in a British accent] "Tomes, ah yes, quite, well, that's not my area of expertise."

Kristin: [laughs] He is, he's like, giggling in this scene and I have- I will let you know 'cause I like to let you know who else was up for the award. Obviously, Cordelia and Buffy.

Jenny: Having that conversation through the door, in a few scenes from now.

Kristin: Which- ugh, gonna get to that scene in a second because, what? But yeah, they have moments. Cordelia's tied up, Buffy's untying her. [singsongy] There's some tension, if you're gay like me, there's tension. [Jenny laughs] But also, I thought that Cordelia and Ms. Miller had a little bit of sexual tension.

Jenny: Uh-huh, yeah.

Kristin: I think they have a very intense connection.

Jenny: Yeah, yeah.

Kristin: But by a landslide, Giles and Angel take this one.

Jenny: Giangle, if you will. For all you shippers out there. [laughter]

Kristin: Giangle! Or Ales. [laughter]

Jenny: Anyway you slice it, they're definitely in love. Also, speaking of love. One of, I think, my– one of the tenderest lines of Season 1, I think, is Giles saying, "A vampire in love with a slayer, it's rather poetic."

Kristin: Yeah.

Jenny: After Angel's like, "I can't see Buffy. It's too hard for me to be around her."

Kristin: It is. It's– actually, I read something about that line, that we will see this line used in the "previously on's" many times.

Jenny: Oh wait, we don't have "previously on's" on the DVDs. Aw, man!

Kristin: Oh, well, if you're watching with "previously on's," you'll probably get to hear that line a few more times.

Jenny: Enjoy my favorite line.

Kristin: And there's, you know– apart from sweet, sweet romance and heart eye emojis throughout this scene, there's some very important information that exchanges hands between– or exchanges brains. However you want to say it, because Angel knows where this Codex is. What is it?

Jenny: That contains a lot of– the most complete collection of prophecy related to the slayer.

Kristin: Pergamon? Pegas– I'm gonna call it the Pegasus Codex.

Jenny: There... that's not what it's called.

Kristin: I know, but doesn't it sound lovely?

Jenny: Yeah, it sounds great.

Kristin: Yeah, so we find out that Angel knows where this is, he's gonna go get it for Giles. I mean, it's a- they have a whole thing. Giles is telling him about the invisible girl. Angel's like, "That's not really my bag." And Giles is like, "Nah, me either, buddy. We're in the same game, you and me."

Jenny: Wish we could go get a beer and forget this invisible girl business.

Kristin: Wow. Okay, and then moving past this very, highly erotic scene. [laughter] We go to the bathroom flashback, which is the first time we see Marcy.

Jenny: Right, right, right.

Kristin: Wearing an outfit that I wore oh so many times in my-

Jenny: That's a straight up Angela Chase original.

Kristin: Yes it is. The white- the long white shirt- the long-sleeved white shirt underneath a spaghetti strap dress.

Jenny: Inexplicably.

Kristin: Beautiful! Beautiful. So many times, I wore the same exact outfit. And probably was closer to a Marcy character in my days then I ever was close to a Cordelia character. So maybe that was just- maybe they knew. The wardrobe staff, they were like, "We see all the girls who don't speak up for themselves in spaghetti straps over the white T-shirt." But yeah, we see Marcy and then we hear- then we go right to Cordelia giving a speech!

Jenny: "Being this popular is not just my right, but also my responsibility and I want you to know that I take it very seriously."

Kristin: She's talking to, like, twelve people.

Jenny: "Thank you for loving *me* so much."

Kristin: And Buffy is in her disguise glasses!

Jenny: Oh my gosh, in her detective outfit. Cue the *Pink Panther* theme. [Pink Panther theme song plays] [Kristin laughs] She's got, like, a huge magnifying glass in her pocket.

Kristin: She's really going for it. [music ends] Oh, and then my next note is: "Oh no, Ms. Miller!" [laughter] Because Ms. Miller, of course– Ms. Miller, eh, I really don't feel like Ms. Miller should have been a target here. Ms. Miller seems like a phenomenal teacher.

Jenny: Yeah.

Kristin: I suppose she didn't call on Marcy that one time, but I'm just not buying it, Marcy. I'm not buying that Ms. Miller ignored you forever. But she gets the old bag over the head.

Jenny: Yep, yep. And then Cordelia finds her and we get to see a really exciting moment of disembodied chalk writing "listen" on the chalkboard.

Kristin: Listen. Second message. Listen.

Jenny: Listen. Oh, I also want to talk about Buffy's investigative skills leading her to the tell tale footprint in the band room. Which by the way, that band has won a *lot* of trophies!

Kristin: Yeah, great band, Sunnydale.

Jenny: So many band trophies! I don't have any band trophies. Do you have any band trophies?

Kristin: Zero band trophies. Zero.

Jenny: Bonkers. So, Buffy finds the footprint. It leads her up through the– what are those called? Those panels, that drop ceiling panels. She shimmies

up there. Discovers Marcy Ross' nest, which contains... just the essentials. A bed or sleeping bag that's made out of aluminium foil or something.

Kristin: Yeah, there's like a heat- a heat sleeping bag or something.

Jenny: A teddy bear. Flute sheet music. And her hate book, her revenge yearbook.

Kristin: Aw, yeah. It's sad.

Jenny: I know, I know. So those are the things that she has chose to keep in her nest.

Kristin: I'll tell you what. There's a lot of narratives with- that are in high schools where there's these hidden spaces. Like, don't they crawl through the ceiling in *The Breakfast Club* too? That's how they get through the-

Jenny: Oh, that sounds right.

Kristin: Yeah. That was never an actual possibility.

Jenny: I mean, maybe-

Kristin: Also, let me tell you what happens if you go on top of a drop ceiling. We see what happens later.

Jenny: Right, right, right, but Buffy found the path, Buffy found the beams.

Kristin: The supports- I don't mean to- the supports on a drop ceiling are *not* that strong.

Jenny: [high-pitched] Ehh...

Kristin: [high-pitched] Ehh. [laughs] They're not that strong.

Jenny: Alright, well, we'll just have to suspend our disbelief.

Kristin: We will, we will, we will. But yeah, so she retrieves and she brings down the yearbook as her- like, it is Marcy. It was Marcy's yearbook and

there's an irrefutable amount of evidence here that no one at this school knew who Marcy was.

Jenny: Because everybody wrote, "Have a nice summer." Even Xander and Willow, who have no recollection–

Kristin: Of having *four classes* with her.

Jenny: So, I have a question...

Kristin: Yeah.

Jenny: Have you written "have a nice summer" in anyone's yearbook?

Kristin: Yeah, yeah. I couldn't tell you who, because I don't know who they were.

Jenny: Interesting.

Kristin: Like, I would never write that– it's true. It's a true fact. I mean, I might end a longer thought with "have a good summer." You know, but I would never just write "have a great summer," unless I didn't have feelings for this person of any kind or– you know, maybe I had never had a conversation with them.

Jenny: Interesting. I would never– have asked somebody to sign my yearbook if I didn't know them.

Kristin: Well, but it's not that you don't know them at all. I mean it's exactly the Marcies. Well, not the Marcies but you– if I have a friend and they have a friend and you're kind of all together and you're signing each other's yearbooks, you might just inadvertently be like– have the yearbook of this person that you're like, I don't really know you at all. I don't know anything about you except for maybe the fact– I mean they didn't know anything about Marcy. You don't have anything to say like, like, "wasn't it so funny that time in math class?" Like, there's no way for you to reference anything, so you just say "have a great summer."

Jenny: Wow. Okay, okay.

Kristin: Ya know? Or you just draw one of those S's with the three dashes, and the three dashes and you connect them.

Jenny: Oh yeah. And then what do you use the S to spell? Just the S? Just one S?

Kristin: Just maybe... stay cool.

Jenny: Stay cool. [Kristin laughs] My go-to yearbook signing tactic was, "Have a summer, I don't care what kind."

Kristin: Wow, Jenny. Wow! [laughs]

Jenny: Because I believe in free will and I wanted them to experience whatever kind of summer was going to serve them on a journey towards personal growth.

Kristin: You are, like, the epitome of the teenager in all black. [Jenny laughs] Fucking, "Have a summer, I don't care what kind, I'm too cool for school, man."

Jenny: Yeah, what a dick.

Kristin: [laughs] "I'm busy, I have to go to Hot Topic, buy my Nirvana CDs."

Jenny: Um... how dare you.

Kristin: I mean, all of that is really cool stuff, I just- [laughs]

Jenny: I would never buy a Nirvana CD at Hot Topic.

Kristin: No, I... what? They were two separate clauses.

Jenny: Oh! [laughter]

Kristin: I also happen to be a child of the 90s, and I'm fully aware that you could not buy Nirvana CDs in a Hot Topic.

Jenny: Well, like, you could...

Kristin: No! You could buy a Nirvana T-shirt in a Hot Topic.

Jenny: They had CDs at my Hot Topic.

Kristin: Really?

Jenny: Yeah, and vinyl.

Kristin: Huh.

Jenny: I actually have a Mighty Mighty Bosstones seven-inch that came from Hot Topic.

Kristin: Wow.

Jenny: You're welcome, universe.

Kristin: I saw The Mighty Mighty Bosstones in concert with the Violent Femmes, so...

Jenny: That sounds rowdy.

Kristin: [gasps] No, I didn't. No, I'm lying to you. I did not see The Mighty Mighty Bosstones. I saw...

Jenny: What did you see?

Kristin: Um... [sings] "I got another bee in my bonnet"... uh, They Might Be Giants.

Jenny: Oh, with Violent Femmes? That's a great bill.

Kristin: It was a fan-fucking-tastic concert. It was one of the best shows I've ever seen as a young human.

Jenny: Sounds right, that checks out.

Kristin: But it wasn't The Mighty Mighty Bosstones. They were all in the same, like, bin. At that time anyhow.

Jenny: Yeah.

Kristin: But yeah, anyhow. Jenny, good, thank you for that fact about your yearbook.

Jenny: You're welcome.

Kristin: And then we get Cordelia, who has realized— right? She's seen Ms. Miller go down. She's seen Mitch go down. She's seen Harmony *literally* go down.

Jenny: The dots are connected!

Kristin: And for once in Cordelia's life, when she says "it's all about me. Me, me, me," she is 100% correct.

Jenny: God, I love the way that she comes in and makes her appeal. Like, it's just still so on brand.

Kristin: It is.

Jenny: Like, "Hey, I know we've had our differences, with you being a total weirdo who hangs out with losers. But I know that we both have the same feeling deep down inside." Assumably, that feeling is, Cordelia is great. They both have the feeling that Cordelia is great and worth saving.

Kristin: Right. But there's a crack in Cordelia's resolve and I think it starts in this scene in the library. 'Cause she is— it is on brand, it's not like all of a sudden, Cordelia is super respectful of anyone else but herself. [Jenny laughs] But she does have a moment here where she's like, "I didn't know where else to turn and I know you're strong and I know you have all those weapons," and I think this is *really* important, because I will tell you what. I am an expert in human beings who say they're not paying attention, who pretend they're too cool for fucking school, but they pay attention to every little fucking detail.

Jenny: Mmm.

Kristin: And this is what I have picked up on right in this moment with Cordelia, is that for the whole series, she has been pretending that she doesn't notice a goddamn thing. She's just like, I'm too busy, I'm too popular, I care nothing about you, you small peons below me. And yet, in this one sentence in the library, she gives it up. She lets us know: actually, Cordelia is paying attention. Actually, Cordelia does know what the fuck is up. And so— and we'll see this. I mean, maybe we can start to just dig into this piece of Cordelia that we're really seeing here. Because, as many of you know, Cordelia is a woman of many layers.

Jenny: And how?

Kristin: And how. And this is— I think this is the point this episode— I will say to you all that I really wanted to play the Cordelia song so many times during this episode. 'Cause I do feel it's warranted more than once, but I've held myself control in check—

Jenny: Till now?

Kristin: Till now.

Jenny: Just waiting for this perfect moment?

Kristin: I've been waiting for the perfect moment. I think this is the moment when I would like us to explain our love for dear, dear Cordelia.

[Jenny performs Cordelia Jingle:]
Cordelia (ah-ahh)
I love you, Cordelia (ah-ahh)
You're perfect, Cordelia (ah-ahh)

Kristin: [sighs] So before diving right back into why we love Cordelia, I do wanna let everybody know that if you would like to wake up bathed in the dulcet Cordelia tunes sung by my wife, Jenny Owen Youngs, you can purchase that ringtone on iTunes. What do they do, they just look up Cordelia?

Jenny: Currently it's just available for iPhone users. You wanna go into your iTunes store on your phone and go into ringtones and search "Cordelia," and look for... our single.

Kristin: [laughs] Our single. Our single, "Cordelia."

Jenny: Our ringtone. Our hot new single, currently on radio, climbing the charts.

Kristin: [laughs] Hey, if that shit was on radio, it would be climbing the charts. Tell you what.

Jenny: I also love that she says– when she's talking about Marcy, who they don't know too much about yet, right. "She's evil, okay? Way eviler than me."

Kristin: Yeah, yeah!

Jenny: "Way eviler than me."

Kristin: Yeah, she– because she's aware. I mean, that's the thing, is Cordelia isn't just a mean girl. She's a self-aware... mean girl.

Jenny: Intentionally mean girl.

Kristin: She's intentional about everything, about her popularity, which we hear earlier in her speech. She takes it with great responsibility.

Jenny: Uh-huh.

Kristin: But yeah, and there's also another moment in the library with her where they're sort of like, oh, well Marcy's probably gonna target you at the coronation. You know, at this May Queen thing.

Jenny: Mm-hm, at The Bronze.

Kristin: Which, by the way, why?

Jenny: Why is it at The Bronze?

Kristin: Why is the May Queen thing at The Bronze?

Jenny: Budgetary concerns?

Kristin: They do *everything* else at the high school and they're like, "You know what'd be a great idea? Let's do this at the bar." [laughter] But they sort of say, maybe we should cancel it. Right, maybe we should stop this because then Marcy won't have her chance to carry out whatever plan she has. And Cordelia is like, "Absolutely not. If we stop this, then she'll win." You know?

Jenny: And only Cordelia wins in Cordelia's narrative.

Kristin: Right! But there's more to it than that. That Cordelia isn't this person who's like, oh, I'm really scared now so I'm gonna stop. Because, you know, I do want this thing but somebody might kill me so I'm afraid and I'm gonna just not go after it. She's like, "I don't care. I win no matter what, I will fight no matter what." In her case, this means fighting for her May Queen crown. And then, okay. Here comes the moment, right? This is why we played the song. 'Cause we were leading up to this moment.

Jenny: Oh, yeah.

Kristin: Where Buffy and Cordelia are in the school hallway.

Jenny: Yeah!

Kristin: Oh boy. And Buffy is talking to Cordelia about being popular. And Cordelia has this whole monologue. I mean, it's— Buffy has some lines in it too. But it's really a Cordelia monologue, where she's explaining that she is incredibly alone. And that just because she's surrounded by people all the time, doesn't mean that she is not alone. And Buffy has this moment where she says, then why? Right. If you— if this is really the way that you feel, then why do you surround yourself with these people that you're telling me understand who you are and don't really know you? And Cordelia says, "Well, it beats being alone all by yourself."

Jenny: [whispers squeakily] Cordelia!

Kristin: Like, oh my god, right?

Jenny: I typed a violin emoji in my notes at this point.

Kristin: [laughs] But really. It's sad and also really beautiful and poignant, is that— essentially what Cordelia is saying in this moment is that we're all alone. Ultimately. And she would prefer for her aloneness to be surrounded by human beings, instead of being alone physically as well. Which is really sad, but also really powerful and I don't know. I just— I feel like Cordelia, in this moment, doesn't know that she can be surrounded by people who care about her and who do understand her for her. Right now, it's an option of being alone physically and emotionally or being not alone physically but emotionally being surrounded by people who don't get her. Like, those are her only two options and she hasn't yet uncovered that there's a third option where people will appreciate her and understand her and, you know, better her all around. I dunno. I mean, this definitely goes up in my ranking of scenes from this season— very to the tip top. Because I think it's beautiful and I think it's very real.

Jenny: Yeah, hyper self-aware.

Kristin: Yeah. And the two of them, right? And there's this dynamic that we've talked about between Cordelia and Buffy too, is *really* played out in this episode where you're seeing Buffy looking at Cordelia, who is really the kind of person Buffy was before.

Jenny: Right.

Kristin: Before she knew she was the slayer, before she carried this burden. And there's a wistfulness and a longing for that simplicity and that, like, what have you. But then at the same turn, you're sort of seeing Cordelia and that it isn't just simple. It isn't just carefree, where Cordelia lives, either.

Jenny: Right. And also I think we're seeing Buffy seeing... not just her old self. But like, starting to— you know, these newer or deeper layers are coming into focus for her. I think we see her kind of wanting to— even though she's like, "ugh, I can't stand this person," she kind of wants to

reach out and gain a sense of community with this person. But it's not possible at this moment in time, for several reasons. One of the reasons is that Cordelia has no way of conceptualizing what Buffy's life actually is in total. She has no idea the weight that Buffy carries at this point. And another reason that it can't happen right now is that [singsongy] Marcy is dragging Cordelia away!

Kristin: Yeah, which, why does Buffy *leave* Cordelia in the broom closet? Is what I want to know. Like, it doesn't–

Jenny: [yells] Oh my god! Oh, I'm so glad you brought this up! Sorry, because I have *extreme* notes about it. Sorry, let me explain.

Kristin: [laughing] Extreme notes!

Jenny: Buffy looks around the mop closet and is like, oh, this seems okay, just hurry up. But first of all there's a *human*...

Kristin: Sorry, you're off the charts. I think you need to–

Jenny: I'm so loud, I'm sorry. First of all, there's a human-sized locker inside the mop closet that she doesn't even glance at twice.

Kristin: Wait, there's a what?

Jenny: There's a human-sized locker inside the mop closet that a person could be inside of but she doesn't even look at it. And second of all, the girl that's trying to kill Cordelia is invisible! How can you look around be like, this seems fine.

Kristin: Yeah, right? And also, why would you leave the room? I just feel like it's a pretty standard thing for girls to change–

Jenny: Girls *love* to change in the same room as each other.

Kristin: Right.

Jenny: From what I have experienced.

Kristin: So– and this is why I lean towards some sexual tension for the two of them. Because I will tell you that I only leave the room when I’m feeling a little bit of uh... uncomfortability around my sexual tension.

Jenny: Wow, I hope that nobody you have discomfort re: sexual tension around is listening to this podcast.

Kristin: [laughs] They’re like, “I remember that time in seventh grade when she left the room.” [Jenny laughs] But yeah, so why, Buffy, did you leave her? Then of course, up goes Cordelia. Buffy gets a floating syringe to the neck. Which, by the way, Marcy has just unfettered access to all the medical supplies that she needs for all of these moments, right? She has a syringe full of sleep medications.

Jenny: Yeah, yeah. And then later– well, she’s got that big doctor’s bag, which maybe her dad is a doctor or something.

Kristin: Maybe her dad’s a doctor. As we’re gathering, much of Sunnydale is full of lawyers and doctors.

Jenny: Right, right. So we see Giles, Willow, and Xander hear, you know flute– they’re like, oh, where’s that spooky flute music coming from? [Kristin laughs] We must all follow it into... *the boiler room*?!

Kristin: And like, another subset of the boiler room. Because this is not the same boiler room that Laura was smoking in just a bit ago. This is a *different* boiler room.

Jenny: Right, right. The underbelly of the Sunnydale high school is labyrinthine.

Kristin: Yes.

Jenny: And this is just another nook. A nook that is now locked and a nook which is filling up with the gas that Marcy has turned up all the way up. Way harsh, Marcy!

Kristin: Yeah, Marcy really goes–

Jenny: Way harsh, you are off the deep end!

Kristin: Marcy goes hard. Marcy goes hard, but we talked about what it's like to be a marginalized human.

Jenny: Yes.

Kristin: To be ignored and left alone. It ignites wells of anger that sometimes cannot be controlled. Marcy, I do wish that you would unlock the Scoobies. But luckily, our vampire friend Angel who does not need oxygen, which–

Jenny: Thank goodness.

Kristin: Do we know that? 'Cause I–

Jenny: I think the reflection and the not needing oxygen might be both new facts for *Buffy*-specific lore, introduced in this episode.

Kristin: Obviously we know– you know, if you're familiar with vampiric lore, you have some of these things in your back pocket. But in *Buffy*, I do think, yeah, this is the first time that we learn Angel doesn't need oxygen, doesn't, you know, breathe. And that he can't see his own reflection. Sympathizing a bit with Marcy in that moment, actually.

Jenny: Aw. Also, let's not miss Marcy barrelling into Buffy while she's still above the drop ceiling. She goes ploughing through, downward through a drop ceiling tile like we knew she would!

Kristin: Like we knew she would, they're not supportive.

Jenny: And then straight down through, RIP, another breakable table bites the dust.

Kristin: My note was, "nice fall, Buff." Apparently I've gotten very comfortable with her and have dropped the "y" right off of her name.

Jenny: How rude.

Kristin: "Buff." [laughs]

Jenny: Okay, so now here's where shit gets really questionable. Because how in the holy fuck–

Kristin: Did Marcy get to The Bronze?

Jenny: Did an invisible girl move two visible girls from the high school to The Bronze? She's gonna lug them outside into a vehicle? She's gonna invisibly drive the vehicle? [Kristin laughs] Big holes. Big holes.

Kristin: Yeah, big holes.

Jenny: Swiss cheese. Okay, but then...

Kristin: But then, they're tied up–

Jenny: And Cordelia's like, [sings] "I can't feel face when I'm with you."

Kristin: [laughs] [sings] "But I love it."

Jenny: Et cetera.

Kristin: But she does not love it.

Jenny: [laughing] She does not love it at all!

Kristin: She does *not* love it. So this is an intense scene. There's, like, a scalpel just slicing through the air.

Jenny: Yeah, yeah. It's very clear, through their conversation, that Marcy is unravelling more and more and more. She's basically just a pile of yarn now. There's no ravel left.

Kristin: Yeah, she's gone. She's gone. And we skipped by this moment, which was actually an overdubbed recording– an overdubbed moment in the episode where Giles says to Buffy, "Hey, you're gonna have to listen." Sort of like, elbows her, like, "hey, you might have to actually listen to beat this villain this time." But it really comes into play here, because– okay, so

Cordelia's in the chair, everybody's tied up. Marcy's going bananas at Cordelia, telling her how she's going to make her the most memorable May Queen that has ever been seen. It's very–

Jenny: [groans] How her smile should be wider.

Kristin: Her smile should– very disturbing stuff. And all the while, Buffy is inching closer to the table of knives, gets herself free from the ropes. And now is in battle with Marcy. Marcy doesn't even need to be a very good fighter because she's invisible, so she can constantly just sneak up on Buffy. But there's this *incredible* scene– or like, piece of the scene, where it's like– I wrote down that it was very *Karate Kid*. It's like, the music changes, it's very quiet. She tells– Buffy helps the directors here and says, "Shut up, Cordelia." Shuts Cordelia up, and then the camera's doing this kind of panning thing. Her hair is blowing–

Jenny: The wind is blowing through her hair even though she's inside The Bronze.

Kristin: And I don't know if you noticed this, but one of the things hanging on the wall of The Bronze– where we're seeing the back of Buffy's head and she's listening– is an eye. There's just a painting of an eyeball–

Jenny: Oh, interesting.

Kristin: That's, like, facing the direction that Marcy is standing.

Jenny: What!

Kristin: Which I thought was really fucking cool.

Jenny: Look, Listen, Learn!

Kristin: Look, Listen, Learn! And she, of course, hears that one tiny little noise that Marcy makes.

Jenny: And punches her right out.

Kristin: Punches her right out, blanket goes over Marcy. And in comes the

men in black.

Jenny: Oh yeah, thank goodness Marcy just happens to tumble right through a velvet curtain so we can see exactly where her shape is. No, it's okay.

Kristin: Well, hey, Buffy knows her way around flags and velvet– remember when she grabbed that flag, put it over the self-combusting–

Jenny: She's great with drapery.

Kristin: Yeah, she knows her way around a drape. [laughter]

Jenny: I like your reference, because I had a reference in my mind too. Your reference was *The Karate Kid*. My reference was, I think, *Bloodsport*?

Kristin: What is that?

Jenny: Which is one of the, like, 75 different Jean-Claude Van Damme VHS tapes that occupied my house, that I just watched end on end throughout my childhood. And, if I'm remembering correctly, in *Bloodsport*, there's this scene where he gets a lot of blood in his eyes and he has to fight– you know, in the climactic battle scene, he has to fight somebody just using his ears. Now that I've said all this, it's entirely possible I've confused it with the plot of some other Jean-Claude Van Damme movie.

Kristin: I'm sure they'll forgive you, Jenny.

Jenny: Thanks, guys.

Kristin: [laughs] But yeah, it's really– it's a good moment. And then the men in black come in. Who we–

Jenny: Ugh, FBI creeps– we assume they're FBI, right?

Kristin: We assume they were FBI, but then I'm not so sure– I don't know. They come in and they–

Jenny: They're probably sub-FBI, like, some division of the FBI that nobody

is allowed to know about.

Kristin: They take Marcy– yeah. They take her to their– which is, like, this weird little *X-Men* moment.

Jenny: Yo, that actually– speaking of X’s, I was like, this is straight out of *The X-Files*.

Kristin: Oh, *The X-Files*, right. It’s *X-Files* and *X-Men*.

Jenny: Yeah, in perfect union.

Kristin: All the X’s. Yeah, ‘cause it is *X-Files* too. I actually– I had a note that I wondered where, time-wise, when was *The X-Files* on? Was it on right now?

Jenny: Yeah, it started before.

Kristin: And it continued through.

Jenny: Mm-hm.

Kristin: Yeah, so it did feel very *X-Files*-y but it also– you know, it was the school for the invisible children. That’s totally *X-Men*. So yeah, that happens and then we go back to the school where all is right at the hellmouth again momentarily. And Cordelia has another moment where she goes over to the Scooby gang–

Jenny: To say thanks!

Kristin: To say thank you. A genuine, heartfelt Cordelia thank you, shocking all of us, including Xander. And then, of course, just so we’re not too confused, Mitch comes over and says, “You’re not speaking to these losers, are you?” And she says, “Oh my gosh, of course not. I was just giving them fashion advice. I was being”– what does she say?

Jenny: Charitable.

Kristin: Charitable. Right, um, so you know. We know that Cordelia is still

Cordelia after all, but we've cracked open a little piece of her. This was a very important episode for Cordelia. And so maybe some of you now, that were a little bit confused about my deep love– our deep love, for Cordelia are starting to see a little bit of where we're going with that.

Jenny: Maybe Marcy just wanted us to look, learn, and listen about Cordelia's character.

Kristin: Yeah, yeah, yeah. Thanks, Marcy.

Jenny: Thanks, Marcy. [laughter] Well, I guess that about wraps up this episode. Right?

Kristin: Mm-hmm. Which means that guess how many we have left for this season?

Jenny: Just one more in season tw– one. Season one. [babbles]

Kristin: Season twelve! [laughter] One more episode left in Season 1, the grand finale next week. Holy crap.

Jenny: Wow. You think we can do it?

Kristin: I think we can do it. I'm so excited, I don't even know what happens.

Jenny: Oh my gosh.

Kristin: Whew!

Jenny: I do. It's gonna be great.

Kristin: It's gonna be wonderful. So before we sign off, we wanted to share something special with everybody. We reached out on social media, as you do, and we asked some of you if you would share with us ways in which you have felt seen by watching *Buffy the Vampire Slayer*. We thought, you know, this whole episode was about Marcy literally disappearing when people didn't pay attention to her.

Jenny: And we're paying attention to you.

Kristin: Heaven forbid you were to disappear.

Jenny: Goodness.

Kristin: It would just be the worst. And so, you know, we did it kind of on the fly. We only had a 12-hour turn around to get the recordings in and we wanted to share a couple of them with you. And also use this as a call to ask you a question— a new question, for an episode that we'll put up in between Season 1 and Season 2. So before we get there, let's share with you two of the answers that we received from you all on the question: how does *Buffy the Vampire Slayer* make you feel seen?

Voice memo: I'm Tess and I'm from Guildford in the UK. And I started watching *Buffy* a couple of years ago because there's a certain character who later on in the series comes out as queer. And that was why I started watching it and seeing that character in those storylines was the first time that I'd been able to see myself in media, really. And so, it was a big deal for me.

Voice memo: I'm Felicia Wheat from Houston, Texas, and *Buffy* has helped me be seen in Anya. I identify with Anya because I understand the inability to always know what to say or do or how to say or do something in certain social situations. And I identify with her lack of ability to follow these social norms that don't necessarily have any logic to them, they're just what we do. And I appreciate that that's given time and shown to an audience.

Jenny: Thank you so much to Tess and Felicia and everybody else who sent us a voice memo regarding this question.

Kristin: Yes, and Felicia, you got Jenny all sorts of excited with your answer. Just so you know.

Jenny: Some of you may not know who or what Anya is—

Kristin: [laughs] But oh, you will.

Jenny: Indeed.

Kristin: So again, before we sign off, we just wanna ask all of you listening. If you would like to be part of this episode that we'll put up sometime between December 7th and January-something. If you could send us a voice memo of yourself answering the question: What is your favorite moment from Season 1 and why? Then we'll put together an episode around your responses. And if you could keep your voice recordings to about the one minute-ish mark, give or take, that would be super helpful for us in getting as many of them in an episode as we can and being able to talk about your favorite moments. So you can use your iPhone or whatever is easiest for you to record your voice on and send us that file to bufferingthevampiresayer@gmail.com.

Jenny: Well, thanks so much for listening, guys. I am Jenny Owen Youngs and when I'm not watching *Buffy*, I'm usually writing and recording music. You can learn more about me at jennyowenyoungs.com/buffering where I have taken the liberty of curating a small playlist of some of my favorite non-*Buffy* songs that I've written over the years. You can also give me a shout @jennyowenyoungs on Twitter.

Kristin: And I'm Kristen Russo. You can find me also over on Twitter @kristinnoline, K-R-I-S-T-I-N-N-O-E-L-I-N-E. And when I'm not talking about *Buffy* or podcasting with my wonderful wife, I work to bring advice, resources, and laughter to LGBTQ young people and their families over at everyoneisgay.com and mykidisgay.com. As I have been saying lately, please share those resources with those you know and love, because they are important and they will become increasingly so, I believe, over the next several years.

Jenny: Mm-hmm. *Buffering the Vampire Slayer* is on Twitter @bufferingcast and on Facebook at facebook.com/bufferingcast. You can email us at bufferingthevampireslayer@gmail.com

Kristin: Yes, and we are doing our very best to get back to as many of you as we can. I do wanna say—

Jenny: Whew!

Kristin: It's a beautiful thing, though. So many of you are writing us notes,

some of which will be featured on a mailbag episode in between seasons, some of which we can respond to using our keyboards and our hearts. But we do want you to know that we are seeing everything that comes through there and are so thankful for all of that chatter. It's so awesome to be in conversation with you.

Jenny: For sure.

Kristin: If you like what we do, you can now support us by heading over to bufferingthevampireslayer.com and clicking on the "Donate" button. You can also support us by going over to iTunes and leaving us a positive review. Those are awesome, they let people know that we are the real deal, you know? We're doing good stuff over here. And last but certainly not least, especially in this season of giving, you can support us by buying yourself a *Buffering the Vampire Slayer* T-shirt or a Cordette or Slayerette pin, enamel pins. We have those for sale in our store which you can find at bit.ly/shopbuffering or you can just click on the store link on the website itself.

Jenny: Alright. 'Til next time—

Jenny and Kristin: Awoooooooooooooooooo!

Jenny: I feel like our howls are really evolving. [Kristin laughs]

[Jenny performing "Out of Mind, Out of Sight," off the album "Songs from Season One" by Buffering the Vampire Slayer]

Well it's May Queen season, not like Cordelia needs a reason
To act like royalty
Somebody no one can find appears to have an axe to grind
With her, literally

Her boyfriend Mitch was attacked
By a floating wooden baseball bat
Her best friend Harmony was pushed down the stairs

By a girl unseen
Yeah, she's mad and mean

Since she went out of mind
And out of sight

Well poor Ms. Miller, yeah, thank god you didn't kill her
Now on to surgery!
Now you've tied up Cordelia, if I listen hard, I'll hear ya
Catch you in the draperies

The suits are here to take you in
Cordelia's acting like a friend
Sorry Marcy that we made you fade

To a girl unseen
So mad and mean
Since you went out of mind
And out of sight

Just a girl unseen
So mad and mean
Since you went of mind
And out of sight
Out of sight