

Buffering the Vampire Slayer  
Episode 2.17: Passion

[THEME MUSIC]

**Jenny:** [slowly, sadly] Hello and welcome.

**Kristin:** [laughing] Oh, no!

**Jenny:** This is a dark day.

**Kristin:** No, no. Don't bring the people down.

**Jenny:** Alright, this is a rough episode but we are going to do our best to buoy ourselves, and you, up towards the surface. Hello!

**Kristin:** There it is!

**Jenny:** And welcome to Buffering the Vampire Slayer; a podcast where we are watching and discussing every episode of Buffy the Vampire Slayer, even the ones that make us want to leap off a bridge. I am Jenny Owen Youngs.

**Kristin:** And I am Kristin Russo, and this week, despite not wanting to talk about it, we will be discussing Season 2, Episode 17 "Passion". Stay tuned at the end of this podcast every week for an original song written by us recapping the Buffy episode we are discussing.

**Jenny:** "Passion" was written by Ty King, you terrible person, and directed by Michael Gershman, who wants you to feel a lot of pain. It originally aired on February 24th, 1998.

**Kristin:** This is the one where Angel steps up his torment of Buffy and her friends as Jenny searches for a way to restore his soul. Is that how you would describe this one, Jenny?

**Jenny:** This is the one where Jenny Calendar... bites it. That's how I would describe it.

**Kristin:** Yeah, I mean that's what we all know this episode to be. A painful, painful episode, and you know, to start us off with a larger thought I think that the pain in this episode, for me, is less about losing Jenny, and more about Giles losing Jenny. You know what I mean? It's less about me, Kristin, being like, "I can't believe I've lost this character, this person," and more about me like mourning through Giles. And like--

**Jenny:** Yeah.

**Kristin:** Travelling through Giles.

**Jenny:** Yeah, as much as it is a terrible, terrible, wounding, traumatizing experience to watch Willow be in pain, who knew, who could have predicted, that seeing Giles in pain--

**Kristin:** [talking over] Oh, Giles in pain.

**Jenny:** Giles in terrible pain, would be as effective and affecting.

**Kristin:** Right, and we'll get to all of this. But let's-- why don't we start with a nice, soulless vampire narrating us--

**Jenny:** Mmm, just a little Angel V.O.?

**Kristin:** [laughing] Into the episode. [Quoting and imitating Angel] "Passion, [Jenny laughs] it lies in all of us, it will stir, open its jaws, and howl." Says Angel.

**Jenny:** Yeah, he really does say that. He also says, "Passion rules us all and we obey, what other choice do we have?"

**Kristin:** Yeah.

**Jenny:** By the time he says that, so we see him sort of like following Buffy from a distance. Like, hanging out at the Bronze, drinking from the body of a living person as Buffy, Xander, and Willow and Cordelia?

**Kristin:** Yeah.

**Jenny:** Leave the Bronze.

**Kristin:** Yeah, yeah they're all four there because I made a note specifically that this scene was so powerfully placed in the way of like, showing us that she's healing. And showing us that she's getting back to herself.

**Jenny:** Yeaahhh...

**Kristin:** And that, of course she's not...

**Jenny:** [Fake evil laughter] That's what you thought!

**Kristin:** So I interrupted you mid-thought.

**Jenny:** Oh that's okay, that's okay. So then, uh, Buffy goes home and gets ready for bed, turns out the lights, and we see Angel in his optimal, preferred --

**Kristin:** He knows where to stand.

**Jenny:** [laughs] Directly behind the blinds.

**Kristin:** He's like 'did somebody say blinds?' [laughs]

**Jenny:** He's just peeking through those mini-blinds.

**Kristin:** So, and this is creepy as fuck. This whole--

**Jenny:** It's creepy that he's watching and watching and watching but then once he gets inside and is touching her hair...

**Kristin:** Touching her face which-- this is important too because we know Buffy is the Slayer. So we know that she has heightened senses. We know that she's a badass, we know that she's really not going to be the person to sleep through somebody in her bed with her, right? But I think this is so deliberate. This whole episode I think is brilliant. Who did you say wrote this episode?

**Jenny:** Ty King.

**Kristin:** Ty King, whoever you are, in the first 10 minutes I was like, "Who wrote this?!" The lines, the dialogue is brilliant.

**Jenny:** Yeah.

**Kristin:** And the whole arc of it, it's like Buffy doesn't feel Angel in bed with her which I think is a direct line to how powerful Angel is, right? How powerful he is in his strength but also in his-- what would you even call it?

**Jenny:** I'm not sure.

**Kristin:** Light as a feather, stiff as a board, you know what I mean?

**Jenny:** Right. Mythologically speaking, if you look at vampire lore, there's a lot of floating and levitating and walking soundlessly and gliding through the night. And I think that some of that is being played on here.

**Kristin:** Yeah, it's just-- and then of course he draws her like one of his French girls...

**Jenny:** [disgusted] Ugh.

**Kristin:** This is an interesting character trait. We'll see some real fun Angel character traits as the series goes on and I think charcoal drawing is up there--

**Jenny:** Charcoal drawing in the dark-- well I guess he probably has night vision.

**Kristin:** Yeah he has vampire vision. But yeah, he's touching her face, he's sketching her, leaving her this note on her pillow.

**Jenny:** Right but as he gets to this last line, "Passion rules us all and we obey, what other choice do we have?" He has touched her hair and now he's just sitting on her bed staring at her.

**Kristin:** Right.

**Jenny:** So... how twisted are we in this space? It's like-- how else can you interpret that other than like, he is beholden to--

**Kristin:** Yeah.

**Jenny:** A passion that we can't understand and it's--

**Kristin:** Right.

**Jenny:** Sort of human, it's like we can vaguely understand it as a human concept but like, it's passing through so many filters that are so far away from our experience.

**Kristin:** No absolutely, I think that's the whole reason, I mean I make fun of this whole overarching narrator role--

**Jenny:** It is goofy, but it's also very effective.

**Kristin:** But it is because what he's illustrating, what the words are illustrating to us, I think are directly meant to underline what you're talking about Jenny, which is Angel is orbiting through passion the same as Buffy and Giles and Jenny and all of us orbit through passion--

**Jenny:** Right.

**Kristin:** That he is not exempt from this at all. And this is why Spike is so annoyed with him in this episode because he's like, "Man, you're telling me you were in fucking bed with this girl, you were caressing her, you *drew her*, you drew her in charcoal? [Jenny laughs] This is not what we're about, you're supposed to- kill the Slayer is the task!" and Angel is-- he's falling off.

**Jenny:** Uh huh.

**Kristin:** He's going down another Drusilla path, right? I mean we hear that a lot of times in this episode too.

**Jenny:** Right.

**Kristin:** That he just can't let it go and he has to not just kill her, he has to destroy her. The worst kind of kill, right? The kind that taunts her, tempts her--

**Jenny:** Take her apart a piece at a time.

**Kristin:** Absolutely. And you know, I'm just-- I'm a little annoyed with how she's advised in the face of this right at the start of the episode.

**Jenny:** Yo.

**Kristin:** Right? It's like--

**Jenny:** It doesn't make *any sense*.

**Kristin:** No, I come to school, I tell you, "Hey, the biggest bad we've faced up until now" I think Angel is a bigger bad than the Master--

**Jenny:** In many ways, yes.

**Kristin:** Right? I mean I don't know, maybe talk amongst yourselves.

**Jenny:** I mean he's not as ancient and powerful but he's also not trapped in a wobble-wobble bubble and he also has free access to Buffy's bedroom.

**Kristin:** Right, right. And so you show up, you tell your Watcher, "Hey man. This guy that we're all terrified of, he was in my *room*! He was in my room in my bed with me--"

**Jenny:** While I was sleeping for long enough to draw me!

**Kristin:** "For long enough to draw me!" And then Buffy very reasonably goes down this path of, "Hey, Angel told me that the way he does this is that he goes after family first. My mom is in danger" and the advice she's getting is--

**Jenny:** Is like, "don't let him get in your head." ...What?!

**Kristin:** What about "Don't let him get in your bed!" Giles?! [Jenny laughs] Come on man. So I was just a little frustrated but I understand the reasoning, like I understand yes, they're right. I mean Angel isn't killing her and [laughing] Cordelia has this great moment.

**Jenny:** Oh my god, she's on Spike's page. "Why doesn't he just gruesomely murder you?"

**Kristin:** Right, right. And so Giles, Cordelia, Willow, they're all having this conversation with Buffy and pointing out yes, it's obvious that Angel doesn't want to just kill her because he hasn't. So that's where Giles is coming from I think, but I just feel like, come on guys! Probably by the end of this episode, everything has changed for how Giles would advise because perhaps none of them really understood what was possible in such a short amount of time for Angel. Maybe they thought that he was spinning a longer yarn here. I don't know, but I just was like--

**Jenny:** It just doesn't make a lot of sense.

**Kristin:** It didn't make a ton of sense.

**Jenny:** What does make sense is Willow being the top pick to sub for Jenny Calendar when she says she's going to be late tomorrow morning.

**Kristin:** Oh my gosh, wait, we are not there yet.

**Jenny:** What? Oh, what did I miss?

**Kristin:** First of all, you missed one of my favorite scenes to date which is in the library when Jonathan walks in. So this scene, right? We're in the library, we've talked about this on the show before, where is everybody in the library? Nobody uses the Sunnydale library.

**Jenny:** It's just tumbleweeds and Scoobies.

**Kristin:** And we get this *beautiful* scene of the show poking fun at itself, really getting very meta and saying like, "Hey, we know, okay? We know." [Jenny laughs] And so in walks Jonathan, who we call Jonathan, he still doesn't have a name. I saw in the credits, it just said 'Student'.

**Jenny:** Huh.

**Kristin:** Jonathan, at least in the credits of this episode, was not given a name. He walks in with his buddy, they just need a book on Stalin. Everybody flips out, Xander the most.

**Jenny:** Oh my god.

**Kristin:** Xander's like "What in the world are you-- Is this a Barnes and Noble?!" [Jenny laughs] And Giles has to talk Xander down and be like, "It's the school library Xander, I know we forget."

**Jenny:** And Xander's like, "Since when?!" Rightly so.

**Kristin:** Right, rightly so, Xander.

**Jenny:** If possession is nine-tenths of the law, students coming to check books out must be nine-tenths of the space being the library, agreed?

**Kristin:** Right, yes. Agree, agree.

**Jenny:** [gasps] Is that some Hell Math?

**Kristin:** Oooo, Jenny I think it is.

[Hell Math jingle: Piano arpeggio plays. "HeIIII Maaaaath"]

**Kristin:** Thank you for that Hell Math Jenny. The only other thing that I find hilarious in this scene is the fact that they go up to get the-- first of all, Giles knows where the Stalin books are, so that's nice to know.

**Jenny:** Just off the top of his head.

**Kristin:** Yeah, he knows--

**Jenny:** He's...a real librarian, I guess?

**Kristin:** As Angel would call it, he knows where all the boogedy-boogedy



books are.

**Jenny:** [chuckles] Oh.

**Kristin:** He also knows where the classroom books are.

**Jenny:** Boogedy boogedy.

**Kristin:** So [laughing], I wasn't going to get through the episode without calling out the boogedy boogedy.

**Jenny:** I'm glad you said it.

**Kristin:** So then they go to find the Stalin books and everyone leaves. Including the librarian [Jenny laughs]. And it made me think to myself, 'Hmm, nobody else works at the library.' Like no one.

**Jenny:** Just Giles.

**Kristin:** It's just Giles runs the show so that means every time we see Giles not in the library, [laughing] *no one* is in the library.

**Jenny:** Yeah.

**Kristin:** So I don't know how Jonathan--

**Jenny:** Libraries basically just run themselves. And nobody goes by anyway.

**Kristin:** I don't know, this was far before self checkout, you know? [They both laugh] So the thing that we didn't talk about when we were going on and on about Giles and being upset about Giles's response and Buffy being worried about Joyce is that there's a really important thing that happens here where Buffy says, "Giles, I want to tell-- maybe I should tell my mom."

**Jenny:** Oh yeah.

**Kristin:** And Giles is like, "Yo, no no no you can't do that." Xander makes this hilarious joke, I thought it was hilarious--

**Jenny:** Yeah it's really good.

**Kristin:** Where he's like "Yeah, I mean the more people you tell, the less cool it is for us to know," right? But this is an ongoing plot line. We've talked about it on the podcast before. Buffy is really feeling the pressure. She can't communicate anything to her mom, any part of what has happened. And she's still being told by Giles, "No, you gotta keep her in the dark, you have to."

**Jenny:** So *then* we go to the computer lab.

**Kristin:** So then we go to the computer lab.

**Jenny:** It is amazing to me-- Okay, there is not a millisecond of dead space in this episode.

**Kristin:** No.

**Jenny:** And there's so many valleys of sorrow and so many peaks of super hilarity like Alyson Hannigan in so many spots is so funny.

**Kristin:** Yeah.

**Jenny:** And this is one of them.

**Kristin:** And let's just take a moment-- we don't have Kate this week so I will bring up some of my favorite fashion moments as we go. Holy shit Willow in this scene. She's wearing a blue and yellow butterfly sweater, her hair is braided [Jenny laughs] and she has a smiley face emoji backpack, okay? They weren't emojis at the time, it was just a smiley.

**Jenny:** Proto-mojis.

**Kristin:** [laughs] Protomoji backpack on Willow. She looks adorable. Adorable.

**Jenny:** [squealing] Awww, she looks so cute.

**Kristin:** And she's so excited because Jenny Calendar has asked her to fill in

as a substitute.

**Jenny:** She's excited and then she's immediately terrified.

**Kristin:** Right.

**Jenny:** That her authority won't be recognized.

**Kristin:** Right.

**Jenny:** [laughing] And that chaos will reign!

**Kristin:** Yes, that chaos-- That's my favorite part is when Buffy gets there and she's like "[speaks quickly] I'm sorry Buffy, I know I'm not supposed to talk to her but she's a teacher," and she goes on and on and on as they walk out the door.

**Jenny:** About why it's important to respect teachers.

**Kristin:** Right right. "Otherwise Buffy, chaos reigns!" Oh, I love Willow. I love this moment.

**Jenny:** Right right. And then we get this great thing between Giles and Jenny where he's like "Mmmmm, hello."

**Kristin:** This is incredible because-- Once again, and we talked about this a little bit last week in "Bewitched, Bothered, and Bewildered" with the arc of Xander and Cordelia and how in our memory, there was so many more episodes of them having a relationship--

**Jenny:** Yeah.

**Kristin:** But really it's just these powerful short scenes that make you feel everything that I feel like it takes regular television shows *many* episodes to get you to.

**Jenny:** It's amazing, so much accomplished in so little time.

**Kristin:** Right. Jenny and Giles really haven't spoken, there's this moment

Jenny slips but not really slips and says that she's in love with Giles, that she wants things to be better. This moves Giles and Giles says, "You don't have to make it up to *me*," right? It's Buffy.

**Jenny:** Mmhmm.

**Kristin:** "You gotta make it-- I stand here with my faith tied to Buffy first and so you have to make it up to her." But essentially he's like, "But I love you too." Right? I mean he doesn't.

**Jenny:** Yeah.

**Kristin:** He doesn't say that, but we get it. The music cues, the whole thing.

**Jenny:** Yeah.

**Kristin:** We're there. I have a little crying smiley face. No, it's not a smiley face if it's crying is it? [Jenny laughs] I have a crying sad face drawn in my notebook.

**Jenny:** Yeah. Also I love how he's like, "[imitating Giles] Mmmm, Angel has regained his sense of whimsy ever since he lost his soul. I need a spell for dis-invitation," and she's like, "oh, let me just pick up the first book on my desk, the desk from which I teach computer class--"

**Kristin:** Right.

**Jenny:** "Here's my spell book. Here's my spell book that just happens to have the spell you need."

**Kristin:** Yeah, "Here's my dusty ripped leather-bound book that doesn't seem at all out of place on my [Jenny laughs] computer science desk."

**Jenny:** Listen, she doesn't have to choose. She's a techno-pagan.

**Kristin:** That's true.

**Jenny:** Okay, she has a foot on either side of the threshold.

**Kristin:** Buffy you are... Oh my god, I just called you Buffy.

**Jenny:** ...What?

**Kristin:** I don't know what happened.

**Jenny:** Wait.

**Kristin:** My brain...

**Jenny:** Am I flattered? I think I'm flattered.

**Kristin:** *Jenny.*

**Jenny:** Go on.

**Kristin:** You are correct.

**Jenny:** Thank you.

**Kristin:** You are welcome. Also, I just realized I missed a note. It's from before the credits, do you mind?

**Jenny:** Please.

**Kristin:** I just wanted to make sure we all noticed that Buffy has a new duvet cover, a new...

**Jenny:** Yeah a new sheet set.

**Kristin:** A whole new sheet set.

**Jenny:** Mmhmm. She went to JCPenny.

**Kristin:** Yeah, she got new stuff. And actually that ties into the next scene that we were headed towards anyway which is that Buffy and Joyce are having dinner together.

**Jenny:** Which is nice.

**Kristin:** Joyce is home from the art gallery at an early hour.

**Jenny:** For once.

**Kristin:** Perhaps we're turning over a new leaf here.

**Jenny:** Working mothers *can* have it all.

**Kristin:** Joyce maybe purchased new linens for her daughter, is home, they're having dinner together, it's very nice.

**Jenny:** And Buffy is like-- I mean, because she has to, but Buffy is opening up to Joyce a little bit which I think Joyce is feeling.

**Kristin:** Yes, yes.

**Jenny:** And saying as much as she can about the situation and like, "Don't invite him in."

**Kristin:** Right.

**Jenny:** "We were seeing each other but we're not and he's being a creep and following me around."

**Kristin:** Yeah and Joyce asking all the right mom questions like, "Has he done anything to you?" Buffy of course lying completely, "No, of course it's not like that." As soon as she said that, I was imagining a quick montage [Jenny laughs] of all the times Angel has attached her and thrown her and whatever.

**Jenny:** Mmhmm.

**Kristin:** And then Joyce has this line to Buffy that-- this moment kind of happens between them a few times. She says, "Don't tell me. He's changed. He's different."

**Jenny:** Right.

**Kristin:** And she says it in this like “Mom Knows” and it kind of invalidates the experience of the kid right? Like, “Oh okay. I’ve lived through this 40 times already because I’m your mother and I’m older than you, so I know.” And it’s just extra heartbreaking here because Buffy can’t explain.

**Jenny:** Because of how right she is.

**Kristin:** Right. And that’s what this show does though right? Because even if Buffy had been dating a regular dude who was not a vampire--

**Jenny:** Hah!

**Kristin:** And that dude was really nice to her and then was a jerk to her and her life wasn’t at risk, even if that was what was happening at this dinner table, when your mom says to you, “Don’t tell me, he’s changed,” it just makes you feel so small and you can’t communicate how you’re feeling--

**Jenny:** Right.

**Kristin:** Or you’re not being taken seriously. And this show compounds that by being triply-- triply? Is that the Hell math here?

**Jenny:** Sure, yes.

**Kristin:** Three times?

**Jenny:** Yes.

**Kristin:** It’s three times as bad when your boyfriend was a vampire-- is a vampire.

**Jenny:** [laughing] Yeah, that’s definitely the formula.

**Kristin:** [laughs] But I thought that this was a really interesting moment and we see it again. We see it later when they have the talk which we’ll get to...

**Jenny:** Right. But meanwhile, Buffy’s on the phone with Willow. They’re both in their pajamas, Willow’s are fuzzy, Buffy’s are silk.

**Kristin:** Favorite line alert. Willow says, "Men can be such jerks sometimes. Dead or alive." [Jenny laughs] Thank you Willow for giving us our moment of what Jenny?

**Jenny:** The patriarchy.

**Kristin:** Indeed.

**Jenny:** Wow so, they're chatting about Angel and the horror and everything and ooohh god, oh god. Willow's trying to keep morale up, she's like "Oh you just got to think [slowly] positive..."

**Kristin:** Yeaaaah.

**Jenny:** And then she finds an envelope at the foot of her bed and there's this great shot where the camera swings around--

**Kristin:** *Through* the aquarium.

**Jenny:** Through her fish tank which is noticeably empty.

**Kristin:** Yes.

**Jenny:** And she pulls the fish which have been skewered on a line-- Of all the sick, twisted...

**Kristin:** You know, you got to give Angel a little bit of credit.

**Jenny:** He's very creative.

**Kristin:** It's pretty... Yeah. He was like, "I'm going to put my charcoal down for a moment and skewer these fish," you know?

**Jenny:** Oh my god, oh my god.

**Kristin:** He also must have meticulously dried them off before putting them in the envelope because the envelope is nice and dry.



**Jenny:** Yeah. Also, I feel he knows enough about Willow to know that would hurt her--

**Kristin:** Yes.

**Jenny:** Because I feel like fish are a less personal pet, like it wouldn't hurt everyone?

**Kristin:** Yeah.

**Jenny:** But Willow is a sensitive soul and he knows.

**Kristin:** And this cut, this cut--

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

**Kristin:** It's gotta be the best cut in the episode from Willow being terrified to Willow sitting next to Buffy in bed.

**Jenny:** [high-pitched] "Thanks for having me over Buffy!"

**Kristin:** [laughing] Yes. It's so good and I know last week I was like, "Willow deserves a jingle, but I have to go to A Camp and we can't get it done," I can't make it through this episode. I forcefully said to Jenny, "I'm sorry, we need to do it. We need to give Willow a jingle. She has earned it, she's earned it thrice over."

**Jenny:** I'm a prisoner in my own home and here are the results.

[Willow's jingle plays:  
Who knows the square root of 1225? Willow!  
Who's gentle of heart, and nimble with a hard drive? Willow!  
Willow, Willow, Willow.]

**Kristin:** Oh wow.

**Jenny:** Great great great.

**Kristin:** Wow wow wow. What a thing.

**Jenny:** Okay, so question.

**Kristin:** Yes.

**Jenny:** Why does she go to Bu--

**Kristin:** Why does she go to Buffy's house?

**Jenny:** Okay. I have a question and then some answers. Why does she go to Buffy's house? Why don't they go Xander's house where Angel has never been invited inside?

**Kristin:** Right.

**Jenny:** Though of course the answer is- there's no way to get Joyce out of the house. Buffy needs to be with Joyce, she can't just leave Joyce.

**Kristin:** Right, they can't leave Joyce alone, exactly. You just worked through that live on air.

**Jenny:** Ta-da!

**Kristin:** [laughs] This conversation between Buffy and Willow in bed after we get through this hilarious opening moment is really important too. Buffy has this line where she says, "It's so weird, you know my first instinct is still to always run to Angel." And it brought to mind for me that this is a breakup yeah, but it's also like a death, essentially.

**Jenny:** Yeah.

**Kristin:** Angel has died and Angelus is in Angel's place.

**Jenny:** Mmhmm.

**Kristin:** And this moment where you forget and then you have to remember again is just so vivid and captured. This is why the writing in this episode is just brilliant.

**Jenny:** Yeah.

**Kristin:** And then Willow has a line in this exchange as well where she says, "You're still the only thing he thinks about."

**Jenny:** [grossed out] Burghhhh.

**Kristin:** And that's what we were talking about at the beginning of the episode, right?

**Jenny:** Right.

**Kristin:** That Angel is... obsessed. He's obsessed.

**Jenny:** In whatever way that manifests.

**Kristin:** Right. Buffy's explanation to Joyce is pretty spot on. It's missing some details but he is off his hinges.

**Jenny:** Yeah.

**Kristin:** Speaking of off...

**Jenny:** [laughing] Yeah I was going to make the same transition!

**Kristin:** [laughing] Speaking of being off of your hinges, then we go to [Jenny laughs] Drusilla.

**Jenny:** Drusilla has procured a succulent puppy [Kristin laughs] for Spike. He's named Sunshine.

**Kristin:** Sunshine!

**Jenny:** But he doesn't want to eat it...

**Kristin:** Oh my god.

**Jenny:** He doesn't want to be fed like a child.

**Kristin:** [laughing] Drusilla is...

**Jenny:** Is kind of making an airplane noise.

**Kristin:** Yes! We can't not talk about the fact that not only is she trying to feed Spike a puppy but that she's like [makes an airplane noise] like you do for a *baby*. Which is very important to note because then Angel walks in--

**Jenny:** Ugh. What a dick!

**Kristin:** I just have in all caps in my notes, "OH IN COMES ABLEIST ANGEL!"

**Jenny:** Right?!

**Kristin:** He's just going so hard on the ableist jokes. That is one of the biggest places where they are like, "I know how to make Angel horrible!"

**Jenny:** Mmhmm.

**Kristin:** "We'll make him as horrible as you can ever be to Spike in a wheelchair," right?

**Jenny:** Yeah.

**Kristin:** And he's making joke after joke you know, "Oh I should take you with me, I'd get a better parking space..."

**Jenny:** Boo.

**Kristin:** And then he takes it-- And this is when Spike loses it. He's takes it to a place where he's essentially saying to Spike, "would you like me to have sex with Drusilla for you? Oh I-- maybe I already am."

**Jenny:** Yeah.

**Kristin:** "You don't even know," you know. This is really... something.

**Jenny:** [exhales angrily]

**Kristin:** And then Drusilla is not--

**Jenny:** Is so into it!

**Kristin:** So into it.

**Jenny:** [imitates Drusilla] "I love when boys fight over me."

**Kristin:** [laughs] But her moment of sheer joy is interrupted [Jenny laughs] before it really even gets off the ground...

**Jenny:** [imitates Drusilla] "It makes a girl... ahhhhh!"

**Kristin:** [laughs hard] It's so good.

**Jenny:** Just interrupted by her own vision.

**Kristin:** Interrupted by her vision. But she has this line that she says is beautiful, "The air, it worries." I just loved that.

**Jenny:** Yeah, it's great [purrs].

**Kristin:** So she's getting this... message from the ether, if you will.

**Jenny:** Uh huh, I will.

**Kristin:** That someone is trying to mess up her, as she calls it, "A happy home."

**Jenny:** Uhhhh...

**Kristin:** She has an interesting idea of what a happy home is.

**Jenny:** Yeah.

**Kristin:** But yeah, that somebody is messing. And you know who's messing with it?

**Jenny:** Jenny Calendar!

**Kristin:** Jenny Calendar and her Italian friend [laughing].

**Jenny:** Is he Italian? He's definitely from New York.

**Kristin:** He's-- I mean...

**Jenny:** And he's hawking Thesulan orbs in Sunnydale.

**Kristin:** Listen, I'm going to tell you something. We talk about stereotypes on this show from time to time. As somebody who is half-Italian and who has a lot of attachment to being Italian, I want to say that this show really does kind of skirt into the land of, "Oh, it's a guy and he's doing something under the table. He must be Italian!" Right?

**Jenny:** [laughs] Right, 'cause we have Willy's bar...

**Kristin:** Right.

**Jenny:** That guy was your neighbor on Long Island before you moved to--

**Kristin:** Absolutely.

**Jenny:** And then this is your Uncle Vinny.

**Kristin:** This is for sure my Uncle Vinny.

**Jenny:** Running the magic shop.

**Kristin:** One hundred percent 'cause all I was thinking about when this guy is talking, the shop guy, was like, "Oh my god, I wonder what his Italian kids think of him, right? What a funny thing to have an Italian dad who's a mobster but what his knowledge area is, is magic?"

**Jenny:** Right.

**Kristin:** You know? It's very interesting. So I know that maybe I should be offended. My Italian sensibilities should be miffed. But instead, I love it. I'm

sorry, I just love it. I love the Italians that do the underground-- I like Sunnydale's version of the mob, you know? [laughs]

**Jenny:** Wow.

**Kristin:** Anyway.

**Jenny:** So Jenny buys a Thesulan orb from this man and on her way out of the shop, he's like, "What are you going to use it for?" And she's like, "[imitating Jenny] I'm going to get my friend a gift." And he's like, "What kind of gift?" And she's like, "[imitating Jenny] His soul." It's like would you have that conversation with the Thesulan orb shopkeep?

**Kristin:** I don't know, the guy...

**Jenny:** It's a little sensitive.

**Kristin:** The guy is like...

**Jenny:** But he does invite a certain con-fi-dance.

**Kristin:** Exactly, I feel like I would have talked to him. He just seemed like a guy you want to tell your secrets to before you leave.

**Jenny:** Yeah, totally.

**Kristin:** So I bought into that. I also just want to say before we leave with Jenny and the Orb of Thesulah that I did enjoy this shop guy's rhetoric of, "You know, I'm sorry that I assumed that you weren't here for something serious, but at the end of the day, it's the Ouija boards that pay my rent." So like--

**Jenny:** Right.

**Kristin:** He's running--

**Jenny:** He's a realist.

**Kristin:** Right. He's like, "I have to cater to the commercialization of my

passion here--"

**Jenny:** Right right.

**Kristin:** "It's what put my daughter into college."

**Jenny:** Dear lord.

**Kristin:** And on and on, so right. So Jenny leaves with the Orb of Thesulah. The Orb of Thesulah is very interesting, it glows--

**Jenny:** Whenever.

**Kristin:** Whenever it feels like it.

**Jenny:** When it senses a dramatic moment.

**Kristin:** [laughing] Yes.

**Jenny:** It's like, "whoah, gotta go!"

**Kristin:** It's like, "Hmm, it seems like we might be right about to go to commercial, I should glow."

**Jenny:** So after it glows, we go to school.

**Kristin:** We go to school. Fashion police here.

**Jenny:** Oh.

**Kristin:** Sorry, fashion police makes me sound like I'm gonna to be upset with Xander for his outfit, but I'm not. I am thrilled.

**Jenny:** Oh my god, this is my favorite outfit that Xander has ever worn, I want that sweater, I want those pants, I want the whole thing!

**Kristin:** Plaid pants--

**Jenny:** Give it.



**Kristin:** A sweater with bright orange and green sleeves. It's beautiful. I wanna wear it myself. Xander, top outfit to date. We'll see if you out-outfit yourself in future episodes.

**Jenny:** Yeah.

**Kristin:** But for now that's the one. That is the one.

**Jenny:** Can we give the Sexual Tension Award to me and Xander's outfit?

**Kristin:** No, you cannot put yourself--

**Jenny:** I can't get in there?

**Kristin:** I don't know, it's breaking the fourth wall, Jenny.

**Jenny:** Okay, sorry.

**Kristin:** I don't know, I'll think about it as we discuss.

[AD BREAK]

**Jenny:** Hey dear listeners, we just want to take a moment out to tell you about today's sponsor, Shudder, the premium streaming video service devoted to thrillers, horror, and suspense. Backed by AMC Networks, Shudder has a growing and dynamic selection of thrilling premieres, originals, and exclusives, including pregnancy horror comedy "Prevenge," Sophia Takal's "Always Shines" starring Mackenzie Davis, and "The Ring" vs. "The Grudge" franchise mashup- "Sadako vs. Kayako".

**Kristin:** New and exclusive to Shudder is the critically acclaimed slasher movie "Lake Bodom". In 1960, 4 teenagers were stabbed to death while camping on the shore of Lake Bodom in Finland. The killer was never caught. Now a group of teenagers return to the same campsite to reconstruct the murders minute by minute. However, what they find is more than they bargained for. Declared "A superior slasher movie," by the Hollywood Reporter, "Lake Bodom" is available to stream now only on Shudder.

**Jenny:** Shudder is available on the web, iOS, Android, Chromecast, Apple TV, and Roku for \$4.99 a month or \$49.99 a year with an annual membership. But our listeners can get a free month by entering promo code 'Buffering' at checkout. Just go to [shudder.com](http://shudder.com) today to find the best selection of thrillers, horror, and suspense available to stream anywhere and enter the code 'Buffering' for one month free.

**Kristin:** That's S-H-U-D-D-E-R dot com and use the code 'Buffering'.

[END AD BREAK]

**Jenny:** Okay so Buffy-- well Willow first sees Jenny Calendar booking it across campus--

**Kristin:** So sad.

**Jenny:** And she's like, "Oh man, I don't get to be the sub." And then Buffy runs over to her and is like, "Hey," and Jenny's like, "...Huh?"

**Kristin:** I love that moment, it's great.

**Jenny:** Yeah, so good. So good.

**Kristin:** And then they have this exchange that's very, very sweet.

**Jenny:** Oh my gosh, when she's like, "He misses you."

**Kristin:** Yes.

**Jenny:** Shout out to Robia LaMorte. Amazing teeny teeny tiny, the smallest smile that has ever played across anyone's face--

**Kristin:** Yeah.

**Jenny:** When Buffy says, "He misses you."

**Kristin:** Yeah.

**Jenny:** And then she gets back straight-faced.

**Kristin:** Right and this sentiment of-- Because Buffy comes on strong right? She's like, "You feel bad? Good, keep feeling bad."

**Jenny:** Yeah.

**Kristin:** She's definitely not giving Jenny an inch in terms of--

**Jenny:** Right, like, "I'm still super fucking-- we are not okay but I want Giles to be happy."

**Kristin:** "But I love my dad and I want him to be happy!"

**Jenny:** Yeaaaaah!

**Kristin:** Oh god. Whoo, luckily we come out of this emotional moment by seeing yet another beautiful outfit worn by Cordelia.

**Jenny:** Hah!

**Kristin:** She's got this great magenta jacket with this yellow stripe on the collar.

**Jenny:** Oh my god.

**Kristin:** I love it, I'm sorry.

**Jenny:** I'm so glad you love it.

**Kristin:** I just had a lot of fashion moments and I know we don't-- We're missing Kate. Kate, we miss you.

**Jenny:** Yes.

**Kristin:** We miss you so bad.

**Jenny:** The pain is real.

**Kristin:** Kate will be with us on the next episode that happens though, live from A Camp.

**Jenny:** Alright.

**Kristin:** We'll talk about that more at the end. Anyhow, Cordelia's jacket is great.

**Jenny:** So this is the scene where they are de-Angelifying Willow's room.

**Kristin:** [laughs] Right.

**Jenny:** They're nailing up crosses, they've burned some herbs and sprinkled holy water and chanted some rhyming couplets.

**Kristin:** Yes, as you do.

**Jenny:** Cordelia, Cordelia. [Kristin laughs] "Are you aware there are no fish in your tank?" Cordelia.

**Kristin:** Oh and Willow's little squeak. "Awww, my fish."

**Jenny:** Awww god, she's so sad. And then they're like, "Cordelia, you can leave," and she's like, "Cool, I'll just turn to go. Oh, this must be for you."

**Kristin:** This must be--

**Jenny:** "This letter *in your room* must be for you."

**Kristin:** Right and what's weird is that it's not for Willow, it's for Buffy.

**Jenny:** Yeah, why would-- there's questions.

**Kristin:** It's just an interesting situation here.

**Jenny:** Just convenience.

**Kristin:** But that's fine. It's a good episode.

**Jenny:** Okay, so it's a drawing of Joyce. And here is where I want to bring up something.

**Kristin:** Yes.

**Jenny:** My friend Molly Green is a woman from Louisiana who was raised in a classic Southern tradition to be a lady, right?

**Kristin:** Uh huh.

**Jenny:** And one of her lady traits [Kristin laughs] is that she has signature stationery that she uses for Thank You notes and How Do You Do notes and whatever. She uses the same stationery all the time.

**Kristin:** Right.

**Jenny:** She picked a pattern--

**Kristin:** Wow.

**Jenny:** From Crane, and that's what she always uses. What I want to draw attention to here, is that Angel seems to have a similar thing going. He went somewhere and got some stationery! [Kristin laughs], this sort of linen-y, natural, colored paper that he loves to trifold and then put in a business sized envelope.

**Kristin:** Yes. It's very specific.

**Jenny:** I just [pauses] want to draw attention to this.

**Kristin:** I mean you know, Angel, he's doing a good job of being a weird--

**Jenny:** A creep?

**Kristin:** Creep, old vampire dude--

**Jenny:** Yeah.

**Kristin:** That's evil, that's all.

**Jenny:** Well, how long do you think he's had that specific stationery thing going on?

**Kristin:** Oh for--

**Jenny:** Do you think that it predates him having his soul back?

**Kristin:** Yeah, I think that Drusilla got those same notes.

**Jenny:** Mmmmm.

**Kristin:** I think that's what we are to believe here. That he has had that paper-- [Jenny laughs] He keeps it somewhere safe where the air cannot yellow it.

**Jenny:** Right, further.

**Kristin:** Yeah or maybe it's just part of the underground commerce that, they know--

**Jenny:** Oh, right. Vamp stationery.

**Kristin:** "If you don't keep Angel's stationery in stock, you're going to die."

**Jenny:** Right, that makes sense.

**Kristin:** So you gotta keep it coming.

**Jenny:** So we cut from the reveal of this drawing to Joyce.

**Kristin:** And we cut from the reveal of this picture of Joyce with one word from Buffy. She just looks at it and says, "Mom."

**Jenny:** [sadly] Aww.

**Kristin:** And I think that that is very important and very powerful. It's just drawing our attention to the fact that this *is her mother*. This is her family, this is her whole family, right?

**Jenny:** Yeah. For practical purposes.

**Kristin:** I mean, she has a dad somewhere but he's not in the picture. This is her everything when it comes to family.

**Jenny:** So Joyce's headlights come around the corner and pull into the driveway and illuminate [pauses] none other than Angelus.

**Kristin:** The crazy boyfriend and oh how he is... he plays... I mean shout out to David Boreanaz in this scene. He nails this character.

**Jenny:** Yeah, this unhinged ex-boyfriend thing [purrs].

**Kristin:** Yeah, and Joyce. Huge shout out to Joyce okay, for this moment. The first line out of her mouth? "She told me she wants you to leave her alone."

**Jenny:** Yeah, hell yeah.

**Kristin:** She doesn't fucking hesitate. She's like, "Uh, that's my kid. So fuck off and step off Angel."

**Jenny:** Yeah.

**Kristin:** "I'm not afraid of you," except she is.

**Jenny:** And he's got just this rolling barrage of creepy lines. "I need to be with her."

**Kristin:** Yes.

**Jenny:** "You can convince her for me."

**Kristin:** She drops her bag of fruit...

**Jenny:** Ughhh.

**Kristin:** And Angel is picking it up and this is I think--

**Jenny:** Please note that the first thing he picks up just flies out of his hand offscreen.

**Kristin:** Right and I'm sure that this was not a, meant to happen moment, which I think is really powerful. I don't think that Angel was-- I think that the direction was, "Hey David, you're going to put the oranges in the bag and be a creep about it." I think that he dropped the orange and Kristine Sutherland looks at it, realizes she's in danger, she can't go after the orange, the orange is inconsequential--

**Jenny:** Uh huh.

**Kristin:** And she stays there. And I think that that was-- We may never know but I think that that was just a moment that happened when the scene was being taken for whatever time and they kept this cut.

**Jenny:** Right.

**Kristin:** And it's brilliant. Then Joyce... too many art gallery keys man.

**Jenny:** Too many art gallery keys. Also Angel drops the bomb that he and Buffy "made love".

**Kristin:** Right, Joyce is fumbling with all of her one million keys [Jenny laughs] and Angel delivers one of the most horrible lines of all time. "Ever since the night that we made love," he says. And I'm sorry, if I were Buffy I'd be like, "He's unhinged, that was a lie." I feel like you could get away with it, you know.

**Jenny:** Yeah.

**Kristin:** I feel like Mom would maybe believe that this person who is obviously completely unhinged is just making up lies to get to her. But she



doesn't so it winds up that Joyce and Buffy have what Joyce refers to as "the talk" although I always thought the talk was where you learned what sex was, not where...

**Jenny:** Not that somebody had already had sex.

**Kristin:** Right and you're like, "well, shit."

**Jenny:** Maybe there's more than one talk?

**Kristin:** Maybe there is. But this scene between Joyce and Buffy with the sex conversation is powerful in the same way that I think the dinner conversation was powerful.

**Jenny:** Yeah.

**Kristin:** Where Joyce can't know and so Joyce is saying things to Buffy that like, could you have a sharper dagger than, "I really thought you'd make a better decision."

**Jenny:** [sadly] Ugh!

**Kristin:** Ugh, my god.

**Jenny:** Joyce you don't know!

**Kristin:** Joyce, I mean she doesn't and she's just trying to be a good parent and she's-- Really, I think that Joyce is doing a good job of setting boundaries and saying I care-- you know, "no matter how much you shut me out" 'cause Joyce is suffering this fate of being shut out by her teenage daughter, a common fate of parents of teenagers. But also so much more so because of Buffy's secret and the fact that Buffy can't tell her anything. So I think Joyce does a decent job in this but it's just a very difficult thing overall and Buffy, if I were you, I would have said, "[mockingly] He's crazy, I don't know what he means [Jenny laughs] I've never had sex in my whole life."

**Jenny:** Yeah, what is sex? We didn't even have the talk yet.

**Kristin:** Right.

**Jenny:** I don't know how to do it. Okay, so Giles swings by the computer lab.

**Kristin:** He does and this is another--

**Jenny:** Oh man!

**Kristin:** Jenny, I really like this moment for Jenny Calendar where there's a lot going on. She's trying to restore Angel's soul, trying to get back with Giles.

**Jenny:** Trying to get back in Buffy's good graces.

**Kristin:** Trying to get back in Buffy's good graces and the first thing she says is, "She said you missed me." [They both laugh] It's just really good.

**Jenny:** With just the right delivery.

**Kristin:** Yeah, she really does a good job in this moment.

**Jenny:** And I love the way Giles responds, "Well she's... [pauses] a meddlesome girl."

**Kristin:** She's a meddlesome girl and they have this really sweet moment and they're on the path to you know, coming back together again and Jenny's like, "You know, I have some things to take care of here. I don't want to get you excited yet but I think I might have good news."

**Jenny:** Mmhmm.

**Kristin:** And Giles says, "Come by my house later." Huge deal. This is a huge deal.

**Jenny:** Yeah.

**Kristin:** It's impossible to talk about this as though I don't know what happens, you know?

**Jenny:** Yeah.

**Kristin:** Like “[high-pitched] This is a great thing!” And inside, my heart is shattered into eighty million pieces.

**Jenny:** Yeah, yeah yeah.

**Kristin:** Because of course, ‘Enter All Ye Who Seek Knowledge’ has foiled us. Angel is in the school, I mean Angel’s been in the school a thousand times so we knew Angel could get in the school.

**Jenny:** Yeah I mean I have to imagine that a *public* school building...

**Kristin:** And this is probably a building that cannot be protected then because everytime you would cast the spell, the sign would still be there.

**Jenny:** Right.

**Kristin:** Like if the sign is there, it probably just undoes the protection.

**Jenny:** Mmhmm.

**Kristin:** So Angel-- there’s a beautiful shot of this reveal of Angel being in the room where Jenny has translated the text that she needs to make the Orb of Thesulah work.

**Jenny:** Yeah, she begins to print out all of the text [Kristin laughs] on the world’s first printer.

**Kristin:** Those printers, shout out to those printers that had to be-- where the paper had to be pulled up by its holes.

**Jenny:** Yeah.

**Kristin:** To make it...

**Jenny:** Those were the days.

**Kristin:** I love that, then you’d have that satisfying fold where you’d fold the

edges and tear them off.

**Jenny:** Oh my god yeah. Do you remember the ones that had light green stripes alternating with white stripes?

**Kristin:** Yeees, of course.

**Jenny:** Ugh!!

**Kristin:** Just very satisfy-- I would love a printer like that. Nobody send me that printer to our PO box.

**Jenny:** Please don't.

**Kristin:** I don't actually want it. [laughs] So the camera kind of focuses in on this printer and it's out of focus as it pans up and the focus becomes on Angel.

**Jenny:** Right. And this is just sooo this show, right?

**Kristin:** Mmhmm.

**Jenny:** Like here's some hope! Oh my gosh, things might be ok-- no. No.

**Kristin:** You say that, you say that...

**Jenny:** No.

**Kristin:** I mean yes, in arc of emotion, this is so this show. But in what happens, this is not this show.

**Jenny:** Noo, no.

**Kristin:** This is way off the rails for this show where this goes. It's taking us for the first time to a place where we know no one is safe, right?

**Jenny:** Yeah.

**Kristin:** Jenny Calendar is one of the Scooby gang, she's a core character up

until this point...

**Jenny:** She's in love with Giles.

**Kristin:** She's in love with Giles, she is important to the overall plot line, we have gotten attached to her and more importantly, as I said in the beginning, *Giles* has gotten attached to her and we are attached to Giles.

**Jenny:** Yeah.

**Kristin:** And this scene... Now to bring a little bit of beautiful glory [Jenny laughs] into this horrible scene, I just really want to say that if I were the actor playing Jenny Calendar and I found out that I was being killed off, I would be very upset. However if I learned that this last scene that I would get to film was going to be the classic, beautifully shot, girl-running-away from evil thing through the hallways...

**Jenny:** Yeah, forever and ever.

**Kristin:** I mean I'm not an actor anymore, but if I could pick any kind of scene I would want to play, it would be this scene. And it's shot beautifully.

**Jenny:** Mmhmm.

**Kristin:** She's running through the hallways through the shadows, there's doors that are locked, there's doors that are open, it's just-- there's a panic to the whole thing.

**Jenny:** Yeah.

**Kristin:** It's just beautifully done. And you think, I mean thinking back to watching this episode for the first time, you're like. 'Of course she's going to get away.' I mean I cannot imagine being a viewer of this show--

**Jenny:** Oh my god.

**Kristin:** On first watch and having no idea what's about to happen because you really are just not-- you don't think it's going to happen because it's never happened before. And they take this scene, right? There's one little

silly moment if we just wanna...

**Jenny:** [high-pitched] Uhh... let me just run directly at this janitor cart even though you are clearly telegraphing that you are about to push it at me.

**Kristin:** I just-- [laughing]

**Jenny:** Wouldn't it be fun if I toppled over this janitor cart before I kill you?

**Kristin:** I just think maybe Angel's reflexes *might* get him over the janitor cart. Just maybe.

**Jenny:** Yeah.

**Kristin:** Just going to put that-- whatever. The scene is a beautiful scene and it ends at this gorgeous window.

**Jenny:** Oh yeah.

**Kristin:** They're framed in the window and Angel--

**Jenny:** Somehow he has magically gotten ahead of her.

**Kristin:** I mean... he's a vamp-- that's why the cart scene is a little silly.

**Jenny:** Right.

**Kristin:** Because he's quick, he's powerful, he's incredibly strong, he's one of the strongest vampires that exist.

**Jenny:** Mmhmm.

**Kristin:** And he's up by this window and he set this up in the beginning. You know what? Something I want to talk about too is how do you throw a computer on the ground and make it start on fire? I just, is it something in 1990s computers that could make it start on fire? Is it a spark from the--- it just seems very complicated.

**Jenny:** What I'd say is that while I don't have the logical explanation for

how a huge desktop computer just magically catches on fire when you dump it on the ground...

**Kristin:** Right.

**Jenny:** What I will say is that I didn't blink. I was like 'Of course that's what happens!'

**Kristin:** Right, right [laughs]. And so I bring it up because Angel, it does set Angel up for this very nice shot where he's warming his hands over the fire.

**Jenny:** Right, after he has--

**Kristin:** After he's burned the translation that Jenny needs.

**Jenny:** Right, smashed the orb.

**Kristin:** The orb smash is incredible...

**Jenny:** Trash the computer, it's a whole thing.

**Kristin:** He says he's killed two birds with one stone and then he looks up in vamp face and says, "And teacher makes three."

**Jenny:** Blah...

**Kristin:** And that's what I wanted to bring into this scene by the window because he's so... cavalier, you know? He's just so calm, so whatever. He gets there and you just don't expect-- I mean, you don't expect this. You expect Buffy, of course, Buffy is going to jump through something--

**Jenny:** Right.

**Kristin:** And get him and kill him and something! And she doesn't. Nobody's there. And he just snaps her neck.

**Jenny:** He doesn't even...

**Kristin:** He doesn't even bite her. He doesn't even bite her. He just snaps

her neck and drops her to the ground. And then we cut to what would have been a commercial and I just can't imagine.

**Jenny:** Ugh.

**Kristin:** I mean I've said it. We had to watch this episode twice and I hope that you all are impressed with us or feel bad for us or something because...

**Jenny:** It's hard.

**Kristin:** It's just very hard to watch and I just couldn't imagine having been a part of this show when it was airing live. I just feel like everyone must have ran immediately to their computers and gone on message boards and just sought out some sort of community like, "Can you believe that this has happened?" But it has.

**Jenny:** The next thing that we see is Giles swinging by the Summers household to pick up his book so that he can go home and cast a de-invitation spell. Okay first of all, everybody, do you think that we could have gotten this done while it was still daylight? Things would be different. Also, you need to hand the book off? Giles works in the library where I assume there must be a Xerox machine and if there's not, there's one in the teacher's lounge. Bro!

**Kristin:** Right.

**Jenny:** Get on your game!

**Kristin:** Right, right.

**Jenny:** What are we doing?!

**Kristin:** But you know why we need Giles to come pick up the book?

**Jenny:** Hah, I do.

**Kristin:** It's so that we can have-- And thank god you know. I think the writers know they have just delivered a pretty crushing blow.



**Jenny:** Yeah.

**Kristin:** They're about to deliver a way worse one. Screw you writers.  
[Jenny giggles] But before they do, they give us this moment of relief with Giles and Willow having this delightful exchange [Jenny laughs] where Joyce has found out about Buffy and Angel and I just want to listen to this together because it's just too delightful.

[Audio clip plays]

**Willow:** Oh yeah, it went fine. Well, it went fine until Angel showed up and told Buffy's mom that he and Buffy had... well, you know... That they had... you know... You do know right?

**Giles:** Oh yes, yes. Sorry.

**Willow:** Oh good, 'cause I just realized that being a librarian and all, you maybe didn't know.

**Giles:** No, thank you. I got it.

**Kristin:** [They both laughs] You know, I just really...

**Jenny:** "Being a librarian and all."

**Kristin:** Yeah [laughs].

**Jenny:** So great.

**Kristin:** So we've already discussed Joyce and Buffy talking about sex and Angel and all of that, and the scene that comes after this scene, my only notes for it are that I've written the word 'No' about twenty times in my notebook. This is... I mean this scene has to be one of the most devastating scenes in the series.

**Jenny:** It's so twisted.

**Kristin:** It's so upsetting. Early, early, early on in the podcast I had tweeted something and I used the GIF of Giles smelling the rose. I hadn't put it together, I've only seen the series once up until this point.

**Jenny:** Mmhmm.

**Kristin:** And I just didn't think about it and like 40 people replied. They were like '[high-pitched] How dare you use this GIF?!' [they both laugh] And now I remember. I just, it's--

**Jenny:** Ugh.

**Kristin:** So there's the rose on the doorway, he walks in. Obviously everything is set up.

**Jenny:** Champagne on ice. Candles. Puccini.

**Kristin:** Yeah, a note trifolded that just says 'Upstairs'. Candles leading up the stairs. And he takes the bottle of wine and a glass up and he's just so excited and in this way that's so sweet and so full of love and you know--

**Jenny:** Yeah.

**Kristin:** And we all know what's going to happen.

**Jenny:** Ugh.

**Kristin:** And he crests the staircase and this is-- I mean, this series deals with grief I think in the most brilliant ways and the most truthful, horrific, accurate ways. We see Giles's face expectant, excited to see Jenny, to find Jenny. And then this shift, I mean Anthony Stewart Head, this is brilliant acting on his part as well, this shift from that excitement to this horrific realization. And then the edit goes from that moment of realization right to just emptiness and shock and we see the police lights outside.

**Jenny:** Mmhmm.

**Kristin:** It just captures these stages of grief in again, what is maybe, 10 seconds? Maybe 10 seconds?

**Jenny:** Yeah. And then the police officer informs Giles he's going to need to come down to the station. Giles says, "I need to make a phone call first." He calls Buffy to tell Buffy what's going on and Angel...

**Kristin:** Angel makes a brief appearance to narrate during the police scene,

I will say. Shout out to Angel. You know Angel had a lot to do in this episode.

**Jenny:** Busy guy.

**Kristin:** He had to draw charcoal, he had to skewer fish, he had to stock up on stationery, and he had to do a whole V.O. A whole thing. A whole situation.

**Jenny:** Right.

**Kristin:** But yeah. He makes this phone call, Giles does. And this is, you know you just keep thinking, "Well okay, this is as sick and twisted as it could get."

**Jenny:** Right.

**Kristin:** And it just keeps getting more sick and twisted.

**Jenny:** Yep.

**Kristin:** Because Angel is now after setting up this elaborate thing, he has run, scurried over to Buffy's house--

**Jenny:** Ugh.

**Kristin:** Because he knows that Giles will call them to tell them and he knows that they will be devastated and he wants to watch. He wants to watch this happen--

**Jenny:** Yeah.

**Kristin:** And he does. The scenes through the dining room window I think are some of the more powerful moments that we get in the series--

**Jenny:** Yeah, they're beautiful.

**Kristin:** And we've had a couple already and this is another. Through the curtains, we see the phone call silently happen.

**Jenny:** Right and we see two very different manifestations of grief and shock.

**Kristin:** Yes.

**Jenny:** In Buffy and Willow.

**Kristin:** Buffy slides down the wall and just sort of puts her head down and Willow-- dear god.

**Jenny:** So good at crying.

**Kristin:** Ugh, this cry, it's like how can a person make me feel so many feelings? Willow in just a half a second of a little squeak, I just lose it with her. And then...

**Jenny:** Wait, wait. What did Giles's phone call interrupt them doing? They are walking side by side in what appears to be [Kristin laughs] just laps around the bottom floor of the Summers house. Just two ladies walking through the house side by side.

**Kristin:** Maybe they're casting. Maybe they're still casting. Maybe they're doing extra spells.

**Jenny:** Ooookay.

**Kristin:** That would be a thing that would make two ladies walk around the house together.

**Jenny:** Sure, yes. Totally.

**Kristin:** But something that I wanted to talk about too in this arc of grief as I'll call it, because I think that... you've lost people in your life Jenny, I've lost people in my life, and I think that there are very particular things that happen when you lose someone, where someone is lost. Whether that person is close to you or not, if they're in your orbit--

**Jenny:** Mmhmm.

**Kristin:** There's the grief that you have, but then there is the coming together of the people closest to you. And the people that come together aren't even necessarily always the people that you see the most. It's just all of a sudden, the people that matter the most are there, and there's no words spoken, and you're just doing what has to get done. And so the scene that happens right after this phone call shatters my heart because it's Cordelia and Xander in the car picking up Willow and Buffy to go over to Giles's house. I have the chills even talking about it.

**Jenny:** Mmhmm.

**Kristin:** Because I've been there too of just, you become a different person. Anything that has mattered to you up until that point, it disappears. Because you realize suddenly, I mean we're human so we walk through the earth thinking that things are important. And they're not. And it takes these moments to realize, "Oh right, that isn't even the world. That isn't even the reality."

**Jenny:** Mmhmm.

**Kristin:** This is the reality, this is what's important and that's where they find themselves in this moment. They're in the car and they go to Giles's house together and my heart. My heart, my heart.

**Jenny:** Yeah, but Giles is not there because he has already loaded up on weapons and exited quickly past one more charcoal drawing, this one of Jenny Calendar indicating that not only is Angel a convincing and talented artist, he's also pretty fast.

**Kristin:** Yeah. He works quickly.

**Jenny:** Mmhmm.

**Kristin:** Giles has packed up all his weapons. Xander and Cordelia have this, I think a very fun little moment with the weapons, where we learn that Giles only keeps his regular weapons [Jenny laughs] at the school, but he keeps his for-company show-off weapons at his own home.

**Jenny:** Right.

**Kristin:** But he's taken them all and Xander, I think Xander has a really interesting little moment here, because Xander does something that I think annoyed me on first watch. He gives this, "I've been telling you people to kill him," and it's like, "Xander, not now." But I watched the scene a little bit more closely this time, and they really put a focus on Xander really aching for Giles right when he walks in.

**Jenny:** Yeah.

**Kristin:** And that arc really takes him to this place where he's fucking mad. He's just so mad and it's another manifestation of grief, right? We don't say the right things all the time, we get angry, we say exactly what we're feeling and that's what Xander is doing like, "I fucking told you to kill this thing." He's not thinking about Buffy's feelings and what's remarkable is that Buffy's not thinking about Buffy's feelings either--

**Jenny:** Yeah.

**Kristin:** Because as soon as Xander says that, she says, "You're right."

**Jenny:** Yeah. So intense. I can't talk because I have too many body chills.

**Kristin:** Well, this is a nice moment to transition to as we have a lot of body chills and feelings. Because we take all of our body chills and emotional feelings over to the lair or whatever we're calling it, Spike's house.

**Jenny:** [laughs] The factory.

**Kristin:** And Spike and Dru and Angel are batting each other around...

**Jenny:** Just having another lovers' spat.

**Kristin:** Like they do and you know, Spike is like, "You could've killed her, you're really pissing me off." And Angel's like, "[caveman grunts] Meh meh meh." And then--

**Jenny:** Sorry, what is Angel like?

**Kristin:** “[caveman grunts] Meh meh meh.” [Jenny laughs] And then Angel is interrupted by a firebomb [Jenny laughs] thrown by Giles.

**Jenny:** Hell yeah!

**Kristin:** Hell yes. The only thing sexier than Librarian Giles is Firebombing Giles.

**Jenny:** Yeah.

**Kristin:** He drops a firebomb down on them. Angel is immediately like, “Whoa, shit!” and Dru and Spike are like, “You better deal with this shit that you did.” They help Angel not at all.

**Jenny:** Yeah. Especially Spike. Dru almost gets involved and Spike grabs her and is like “Yee-- don’t get involved unless he tags you in.”

**Kristin:** Right, unless he tags you in. Giles meanwhile is picking up a giant stick fire that he’s beating Angel over the head with.

**Jenny:** Yes, relentlessly.

**Kristin:** Relentlessly. This is great. Another stage of grief, right?

**Jenny:** Right.

**Kristin:** I mean really being played out here for us. And Giles is having a pretty good time, he’s doing well...

**Jenny:** But then things turn...

**Kristin:** Yes.

**Jenny:** And Angel gets him by the throat and he’s like, “You’ve had your fun.”

**Kristin:** Right.

**Jenny:** "Now it's time for..." Buffy's fun!

**Kristin:** And then finally we get the moment that we thought was going to happen for Jenny but now happens (thank god) for Giles.

**Jenny:** Yeah. Buffy kicks Angel in the face so many times.

**Kristin:** So many times. It's a great fight scene. Giles fall-- knockout. Knockout for Giles--

**Jenny:** Ohhh.

**Kristin:** If you're keeping track, Giles is down. Buffy and Angel have this incredible fight scene.

**Jenny:** Oh my god.

**Kristin:** On the rafters?

**Jenny:** When they get up on that catwalk and she wraps a rope around him and rings him like a bell! Hell yeah.

**Kristin:** She bangs him into every side of the walkway and then-- then something very interesting happens which I think fits this theme of Angel being twisted and having a larger plan because she's kicking the shit out of him. Angel's laughing hysterically through the whole thing.

**Jenny:** Yeah.

**Kristin:** Totally nonplussed and then he says, "You're going to let your old man burn?" And Buffy has this moment of, "oh shit, Giles." Looks down, Giles is surrounded by flames and Angel picks her up over the catwalk to drop her down to go get Giles, like it's not a fight move at all. At first watch, I thought, "Oh, he's fighting," but he's not. He walks away. He's not in danger at all, he's not hurt at all, he's laughing hysterically.

**Jenny:** Oh god.

**Kristin:** I mean the fire is there, but it just seems like what's happening



here is he's like, "I still have more to do with you. I still want to play with you more. Go rescue your old man 'cause I'm in power." Right? Like that's what this moment is and it's terrifying.

**Jenny:** Oh it's so twisted. Then Buffy gets Giles outside.

**Kristin:** This...

**Jenny:** And he is [pauses] so mad.

**Kristin:** This moment between Giles and Buffy is another heart wrenching moment and another, really for me, very accurate, very moving moment. I had the experience of almost losing my mom. My mom, when I was 21, 22, she got really really sick and without going into too much detail, was in ICU. We all said our goodbyes to her and she somehow turned around and pulled out of it and that's a very quick summary of a story that I'll probably pull out even larger in future episodes.

But for now, what I want to talk about is the fact that at the time, I was 21, 22, and I was dating someone very seriously for the first time in my life and as I talked about with the Scoobies earlier, she was there with me. You know, the people that are closest to you, they just come. You drop everything. She was there for me when I was saying goodbye to my mom and I remember because I was dating her, you know we were very emotionally close, and we got in this horrible fight at my house. Just this horrible fight and we were screaming and screaming and screaming and I don't even know how it happened but somehow we ended up on the ground rolling around and it went from this moment of screaming and rolling around to hysterical sobbing.

It's a moment I'll never forget, and it's a moment that is paralleled here. The exact response happens between the two of them right? Buffy knocks-- I mean Buffy's the Slayer so she knocks Giles out. I didn't knock my girlfriend out, I didn't hit my girlfriend, nobody panic. But they're fighting, she hits Giles and that hit that takes him down, opens him up, right?

**Jenny:** Mmhmm.

**Kristin:** It's like the anger that he had and the anger that she had, she--

"You almost died, I need you, you can't leave me." And suddenly they're there and they're grieving in the alleyway and it's just... It's just beautiful and heartbreaking.

**Jenny:** Mmhmm. And then we go to the cemetery for a rare daylight scene--

**Kristin:** Mmmm.

**Jenny:** In which Giles is laying flowers on Jenny's grave. Question!

**Kristin:** Yeah, call out on...

**Jenny:** Her name is Janna Kalderash, why does her tombstone say Jenny Calendar?!

**Kristin:** Right, this is an interesting choice because I think it also would have been-- first of all, it would have been accurate. But it also would have been more emotionally powerful for the headstone to have said her real name, right? There's just so much more in that than us seeing Jenny Calendar but...

**Jenny:** Right, it's probably just like a show shortcut like, "we need to make sure that you know who this is."

**Kristin:** Right. But I don't know. I guess at this point, they didn't understand the true depth of their audience and how much they would understand.

**Jenny:** Right.

**Kristin:** But Angel the narrator is back.

**Jenny:** Right, but you know what else is here sonically? A beautiful piece--

**Kristin:** Oh right.

**Jenny:** Composed by Christophe Beck called "Remembering Jenny". You can hear Anthony Stewart Head singing the "uhhhs", right?

**Kristin:** Mmhmm.

**Jenny:** So listen for that. And also, it's important for us to note that that song was sampled by Ed Sheeran!

**Kristin:** Yeah.

**Jenny:** For the song "Afire Love".

**Kristin:** Ed Sheeran, a huge "Buffy the Vampire Slayer" fan. We just found this out because of this episode so--

**Jenny:** Ed, we're ready for you!

**Kristin:** We're ready for you whenever Ed! You want to come co-write a song with us, any time man!

**Jenny:** Yeah, come on down.

**Kristin:** So Angel the narrator is back and delivers I think a really important line for us: "If we could live without passion, maybe we would find peace. But we'd be hollow."

**Jenny:** Woof.

**Kristin:** Woof indeed. Something that I think is part of the human condition, right?

**Jenny:** Yeah.

**Kristin:** We struggle, we struggle, we struggle, we struggle. We want not to struggle, but without that, without the passion that causes those struggles, we would also lose all of the beauty--

**Jenny:** Yeah.

**Kristin:** And we would be empty. So we have to mourn, right?

**Jenny:** Yeah.

**Kristin:** We have to lose things that we love and this, as we said at the beginning, this applies to everyone on the show including Angel even though he is soulless.

**Jenny:** Right.

**Kristin:** There is passion driving him.

**Jenny:** And Buffy...

**Kristin:** Yes.

**Jenny:** For her part is telling Giles, "I wasn't ready, but I'm ready now because I know that nothing is going to bring him back." As as she says that...

**Kristin:** Yes.

**Jenny:** We see a floppy disk! For those of you who don't know what a floppy disk is.

**Kristin:** Pivotal-- one of many moments in the 90s where a pivotal plot point hinged on a floppy disk.

**Jenny:** Yes [They both laugh]. We see the floppy disk that Jenny had saved all of her translation work on--

**Kristin:** Right.

**Jenny:** In terms of getting Angel's soul back, fall off of the desk and down into a crack between the desk and a filing cabinet or something. And seriously, if you missed floppy disks because of when you were born, that's how we used to store information.

**Kristin:** Think of it like a hard drive.

**Jenny:** Yeah, like a teeny teeny teeny tiny hard drive.

**Kristin:** A flat little hard drive that can hold about 1/87th--

**Jenny:** One Word document.

**Kristin:** Yeah, [laughing] one Word document at a time. And it's important too I think, before we wrap up here, to just talk about the fact that what is on that floppy disk is the translation of this text that is used for the Orb of Thesulah and that is an open thing. That what we learned about the Orb of Thesulah is that it will pull someone's soul from the ether.

**Jenny:** Mmhmm.

**Kristin:** And it will contain it until it is ready to be transferred. Because when we watched this scene the second time, I was like, "Why isn't Jenny just reading the text?" And then I sort of listened a little bit more closely and I was like, "Oh, there's actually a lot to this ritual."

**Jenny:** Many steps.

**Kristin:** There's a lot that has to happen. And with all of that said Jenny, we haven't awarded a Sexual Tension Award to anybody. So, I wonder...

**Jenny:** I already made my nomination.

**Kristin:** You stand firm on your nomination. I mean, I'm thinking through it, I'm thinking through it, there's some Throuple moments but we've already awarded it to the Throuple. There's Sunshine the puppy--

**Jenny:** Mmmm.

**Kristin:** That's weird. So, I think-- yeah. I think we can give it to you. The Sexual Tension Award for the first time ever, going to Jenny Owen Youngs [Jenny gasps] and Xander Harris's orange and green sweater...

**Jenny:** And plaid pants. The ensemble.

**Kristin:** Oh, the whole ensemble. Just take Xander out of it.

**Jenny:** Yes.

**Kristin:** Please take Xander out of it.

**Jenny:** Wow, this is so unexpected. I would like to thank [Kristin laughs] the Academy and all of our listeners.

**Kristin:** I guess we'll finally know if the awards really come in the mail now.

**Jenny:** [laughs] Hooray!

**Kristin:** Well I think that about does it for this very sad, horribly sad, endlessly sad episode and I think we did a good job bringing some levity to the situation, don't you?

**Jenny:** Yes I do. So I am *still* remarkably Jenny Owen Youngs--

**Kristin:** Award-winning.

**Jenny:** Yes, award-winning Jenny Owen Youngs and when I'm not watching Buffy, I'm usually writing songs and recording them. You can learn more about me at [jennyowenyongs.com/buffering](http://jennyowenyongs.com/buffering) and you can give me a shout on Twitter at @jennyowenyongs.

**Kristin:** Yes, you can give me a shout on Twitter at @kristinnoeline. You can also learn more about the work that I do with LGBTQ young people and their families over at my website [kristinnoeline.com](http://kristinnoeline.com) or you can find those resources directly at [everyoneisgay.com](http://everyoneisgay.com) or [mykidisgay.com](http://mykidisgay.com).

**Jenny:** Every time I listen to you spell your name, I think '[singing to the tune of 'Old Macdonald Had a Farm'] And on this farm, they had a Kristin.

**Kristin:** [singing] N-O-E-L-I-N-E.

**Jenny:** I mean... yeah.

**Kristin:** I didn't do it. [They both laugh] You know what my middle name inspires is [Jenny gasps] just a reimagined version of

**Jenny:** [singing to the tune of 'Joline'] Noeline, Noeline.

**Kristin:** You got it.

**Jenny and Kristin:** [singing in unison] Noeline, Noeline.

**Kristin:** Kay.

**Jenny:** Great [they both laugh]. Buffering the Vampire Slayer is on Twitter and Facebook at @bufferingcast and you can always drop us an email at [bufferingthevampireslayer@gmail.com](mailto:bufferingthevampireslayer@gmail.com).

**Kristin:** Yes and there are many ways to support us. We are on Stitcher Premium these days which is very exciting. You can get an ad-free experience of our podcast and also experience all the joys that Stitcher Premium brings. Lot of exclusives, comedy specials, and soon, in the near future we'll have exclusives over at Stitcher Premium as well. And the best part of this whole thing is that you can go to [stitcherpremium.com/buffy](https://stitcherpremium.com/buffy) and use the code 'Buffy' to get your first month free. So check that out.

And if you're needing other ways don't worry, there's more. You can go on over to our store [bufferingthevampireslayer.com](https://bufferingthevampireslayer.com) and click on 'Shop' and you can find t-shirts and tank tops and enamel pins, they're very fun.

And also of course, there is always Patreon. You can find our Patreon page again by going to our website [bufferingthevampireslayer.com](https://bufferingthevampireslayer.com) and clicking on Patreon. We have such an incredible family growing over there. We now have a secret Facebook group for all of our patrons, our \$5 patrons get the songs every week as they come out, our \$10 patrons now get work tapes of those songs, so the files that we create as we're working on the songs, sometimes they have different lyrics, sometimes they have pieces that wind up in other songs.

**Jenny:** Mmm.

**Kristin:** It's a whole fun journey over there and you can find all about it over at Patreon. Thank you for all of you who already support us. It is the reason why we are continuing to grow this show.

**Jenny:** Praise. Today's episode was brought to you by Shudder.com, the premium streaming video service devoted to thrillers, horror, and suspense. Backed by AMC Networks, Shudder has a growing and dynamic selection of thrilling premieres, originals, and exclusives.

**Kristin:** Stream them all today at [shudder.com](http://shudder.com) and use promo code 'Buffering' at checkout for a free month.

**Jenny:** Thanks so much for listening. 'Til next time...

**Jenny and Kristin:** Awoooooo!

[Jenny performing "Passion" off of the album "Songs from Season Two" by Buffering the Vampire Slayer]

Wait for me  
To go back to sleep  
What I wish I could do  
Dream a world where you're still you

I can feel the ground underneath me crack  
Silent as the light sky fades to black  
Now I know that you're never coming back  
To me

What I love, what I need  
Gone so far away from me  
Look too close and I blur  
Can't fill the hole where you were

I can feel the ground underneath me crack  
Silent as the light sky fades to black  
Now I know that you're never coming back  
To me

To me