

Buffering the Vampire Slayer  
Episode 7.15: Get It Done

**Kristin:** Content warning. This episode will contain conversations on suicide, sexual violence and racism.

[CHIME]

**Jenny:** Oh, hey, everybody!

**Kristin:** Hello! I'm ready to get it done, Jenny, are you ready to get it done?

**Jenny:** I already got it done.

**Kristin:** Wow. That's true. We did already get it done. [Jenny laughs] We're just here, in the introduction of the episode Get It Done, to tell you a couple of things. First of all, even though this is future talk because Storyteller doesn't go up for two weeks, we've already been to Philadelphia and we have taped the episode live. It was so much fun. And this is your reminder that we only have two live shows left in the existence of Buffering the Vampire Slayer. The New York City finale is sold out, and I'm gonna have some more words on that at the end of this intro. Chicago, we are doing a Dirty Girls Weekend. The Sun—

**Jenny:** [simultaneously] Woo-woo!

**Kristin:** [laughs] The Sunday live taping is sold out, but Saturday, a night of live music and celebration of our favorite couple on the show, Faith and Buffy, still has a few tickets. So this is truly—if you wanna see me and Jenny, talking live on a stage about Buffy the Vampire Slayer—[Jenny laughs] that's it, man! That's your only chance! So scoop up those tickets while they last.

**Jenny:** Speaking of scooping things up? [Kristin laughs] Question mark?

**Kristin:** Really thought you were gonna go with the Buffy/Faith angle of it all, but I appreciate that.

**Jenny:** Mmm! No, I'm a pioneer, Kristin. I'm out here on the cutting edge with my fingers on the fresh pulse of—okay.

**Kristin:** [laughs] Toe pick! I had to say it. You said "cutting edge."

**Jenny:** Oy. [laughs] So. Many wanna know whomst—whomst will receive this most recent round of trophies.

**Kristin:** I disagree.

**Jenny:** [simultaneously] The Sexual Tension Awards for First Date. [laughs]

**Kristin:** [laughing] I disagree with the winners. I disagree.

**Jenny:** Interesting.

**Kristin:** Yeah.

**Jenny:** Okay, well, I can't—first I'm gonna tell everybody who they are and then you're gonna tell me who you would have preferred.

**Kristin:** Okay.

**Jenny:** A relatively even spread, this episode. In fourth place...[laughs] it's so hard, because I feel like half of this pairing is like, yes! [Kristin laughs] And half of this pairing is like, oh no! [Kristin laughs] In fourth place, it's Lissa and tying up Xander, with 18% of the vote.

**Kristin:** Mmhmm.

**Jenny:** Still, a pretty decent chunk of the vote, for fourth place.

**Kristin:** Mmhmm.

**Jenny:** In third place, with 24% of the vote, it's Buffy and Spike. In—rude—second place—

**Kristin:** That's—this is my issue. [laughs]

**Jenny:** With 26% of the vote, even though he fed her poached, brandied pears—

**Kristin:** I mean...

**Jenny:** Buffy and Wood, second place.

**Kristin:** I disagree. I'd like a word with the management.

**Jenny:** Perhaps it's because one of the components of the winning—

**Kristin:** Mmhmm.

**Jenny:** Slot has ever—has only ever and will only ever appear—

**Kristin:** One time. [laughs]

**Jenny:** [simultaneously] On Buffy the Vampire Slayer one time. Not even appear, just be mentioned.

**Kristin:** Uh-huh.

**Jenny:** In first place, 32% of the vote, it's Xandrew and Scott Bakula. Thirty-two percent of the 672 total votes went to Xandrew and Scott Bakula.

**Kristin:** A begrudging [stammers over word] congratul—[Jenny laughs] congratulations—begrudgingly congra—I don't know how to say it, but you know what I mean. I—listen, I support this throuple. It's just, I feel that in this episode, they deserved second place. This is called First Date and the biggest first date amongst the episode is Buffy and fucking Principal Wood. They slay vampires together in an alley and then he feeds her pears.

**Jenny:** Yeah.

**Kristin:** So I don't know what you all are doing, but I guess this is part—

**Jenny:** [simultaneously] What more do you want out of a romance?!

**Kristin:** [laughs] Part of democracy, I suppose. Anyway. Xandrew, Scott Bakula, look for your stinkin' trophies in the mail.

**Jenny:** Mmhmm!

**Kristin:** Hey, we have a Patreon, and it is—I don't even know what is happening this summer. But it is, like, just popping in there. Yellow Jackets is about to begin. As a matter of fact, tomorrow, June 16th at 8 PM Eastern, is the first group watch. We are watching the premiere of Season 1 of Yellow Jackets together on our discord. We will have Yellow Jackets episodes recapping, talking about Yellow Jackets episodes every other Friday starting next week. And we're doing those watch-alongs every other week. It's gonna be real fun.

**Jenny:** I'm looking forward to it.

**Kristin:** And—

**Jenny:** Buzz-buzz.

**Kristin:** [laughs] And we've already begun this one. LaToya and I are doing a Patreon-only podcast called Kiss, Kiss, Kiss! About the television series First Kill, about two ladies who like to smooch [Jenny laughs] but one's a vampire and one is tasked with killing vampires.

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

**Kristin:** Oh my god, our first episode went up last week, with the premiere of the series. And it's—Netflix, you know, they love to drop all of them at once. But LaToya and I are going every week ish, but we're gonna let you know every week when we drop an episode when the next episode will drop, in case you wanna watch in time with those conversations.

**Jenny:** And then keep your ears out for my recap podcast, coming soon, [Kristin laughs] of Kristin and LaToya's recap podcast of First Kill. My podcast is gonna be called Hug, Hug, Hug, [Kristin laughs] dot-dot-dot, me, LaToya, please. [Kristin laughs] LaToya, please hug me.

**Kristin:** All of that is untrue except for Jenny's desire for LaToya to hug her.

**Jenny:** Yeah.

**Kristin:** Okay. We're almost about to get into the episode, but I have something that I want to sort of, like, send a call-out for. And this is what I was talking about, the New York City finale. So the New York City finale, it's two nights, September 17th and 18th, at Brooklyn's Bell House. And it sold out in, like, one blink of—of—of Bajox's Eye, Botox's Eye. [both laugh]

**Jenny:** Wow.

**Kristin:** It sold out real fast. And we will be—we haven't announced the livestream, but we will be live streaming it, and we'll be announcing live stream details in August. So just know that, like, you absolutely will be able to watch both—I believe we're streaming both nights, in New York City. So here's my proposition to you, in the US or abroad—although as you get farther and farther away from our timezone, this may get trickier and trickier. But since we are streaming live, I know that some

of you listeners own your own bars or restaurants or maybe even movie theaters. And some of you are really close with people who run community events in your city, where they do, like, movie watches or what have you.

So if you know a place in your city that you think would be a very fun place to gather with other Buffering fans to gather and watch this livestream, then you can go to [bufferingthevampireslayer.com/chosen](http://bufferingthevampireslayer.com/chosen), and click on the form that says Group Watch, and let us know those details, okay. We can't do it, we can't manage it or run it, because we're trying to do, like, 50 other things. But we know that, like, as much as you really wanna see us tape the last episode, that actually what you most want is to be together in a space with each other, doing that. So we're hoping that some of you wanna sort of pick up that torch and run with it in your city. And hey, New York City, you are not excluded from this, because New York City is sold out and I am more than certain that there are many places in New York City that would be happy to host something like this.

In my perfect world, you would also raise money for a local charity of some kind, maybe some queer rights, maybe some Black Lives Matter movements, maybe some housing equality—like, you know what we're about here. So like, perhaps you and your brilliant brain can put together something where people pay a couple of bucks or you pass a bucket around, you all get together, you enjoy this finale, you watch it live in real time, and you raise some funds for a really important cause that matters to you. Okay? So, go over there. You know, you do it—you do it all the time. [Jenny laughs] You're great at this shit.

[Bufferingthevampireslayer.com/chosen](http://Bufferingthevampireslayer.com/chosen) and let us know if you have some big ideas for something you'd like to do in your city. And then we can, you know, trumpet it here in the feed.

**Jenny:** Indeed. And just one more thing before we get into the episode. Enormous thanks, every week, but especially this week, to Mack and Alba, who did a mighty lift with us on producing this week's episode. Which—

**Kristin:** Hell yeah.

**Jenny:** [simultaneously] Has a lot of heavy elements that require a lot of thought and consideration.

**Kristin:** Yeah. Yeah, it was a real—it always is a team effort, but this was a real team effort, and we would not have been able to do it without them.

**Jenny:** Indeed. Alright. Shall we?

**Kristin:** Let's. Get it. Done! [Jenny laughs]

[Buffering theme plays]

**Jenny:** Hello and welcome to Buffering the Vampire Slayer! A podcast where we are watching and discussing every episode of Buffy the Vampire Slayer, one by one, spoiler free, in tandem with those gals...[Kristin laughs] that I would love to put on a little shadow puppet show for. [both laughing] Angel On Top! I'm Jenny Owen Youngs.

**Kristin:** And I am Kristin Russo, ever delighted by the fact that Jenny never prepares what she's going to say about our nemesis-es at Angel On Top. So I get to watch her eyes get, like, two times their width and height—their circumference—their diameter? Whatever.

**Jenny:** Mmm.

**Kristin:** While she reaches around to find the moment.

**Jenny:** Mmm!

**Kristin:** It's good.

**Jenny:** I'm full of regret for not declaring them the gals I'd love to make some home-baked funnel cake for.

**Kristin:** [laughs] The girls I'd love to call "Scooter."

**Jenny:** Uh-huh!

**Kristin:** [laughs] Alright, I'm Kristin Russo and this week, we are talking about Season 7 of Buffy the Vampire Slayer, Episode 15, Get It Done. We are hoping that we do, in fact, get this done. [laughs] You should stay tuned at the end of this podcast every other week for an original song, written by Jenny, that recaps the Buffy episode we are discussing.

**Jenny:** Get It Done was written and directed by Doug Petrie and originally aired on February 18th, 2003.

**Kristin:** A little Petrie squared. Little double Petrie over here.

**Jenny:** Yep. Petrie by Petrie, as Faith would say.

**Kristin:** [laughing] Petrie by Petrie. This is the one where the Scoobies use a spell to transport Buffy into a shadow world, where she meets the men who created the first Slayer. However, in order for her to return home, the gang must find and slay a ferocious demon. This is the IMDB...description. This episode is pretty rough!

**Jenny:** Yeah, this is the one where racism?

**Kristin:** Yeah, exactly. This is a pretty—this episode is—like, we were—in our brains, we try to sort of have little benchmarks on, like, oh, we're really gonna need to, like, talk to the team about this one. And in my mind, I was so focused on the fact that there was so much racism in this episode—pertaining to, like, the origin of the Slayer myth and the demon that is sent to Sunnydale as the exchange—that I entirely forgot that we also have a Potential who commits suicide in this episode. So it is just...really coming for us all, with—

**Jenny:** Mmhmm.

**Kristin:** The amount of things that we're gonna need to talk about. But I think that, like, yes, there are racist things in this, we're gonna talk about them. Yes, there is suicide in this and we will of course acknowledge it. But there's also, like, a lot of colonialist thought. There's a lot of colonialism in the way that the story is told in this episode. And—

**Jenny:** Mmhmm.

**Kristin:** We had—you know, like, we always have notes from Alba. We had some really incredible notes from both Alba and Mack. So we're gonna thread those through our conversation, but the way that Alba described colonialism in her, like, very shorthand notes just struck me so much. 'Cause it was like, so succinct and so perfect. "We're white, we're modern, and we're going to dismiss the way you did things, portray it as, quote, 'savage' and tell you how to do it better." Which I feel is just a great thing to say at the start of this episode, because it is just here with us. It is really the backbone of this whole ep. So...

**Jenny:** Yeah.

**Kristin:** Yeah.

**Jenny:** Oh yeah. Oh yeah. Okay.

**Kristin:** Alright.

**Jenny:** So previously on Buffy the Vampire Slayer, Bringers are killing Potentials. We see the First's big demon energy CGI manifestation, which man, I'm really...just so...I really miss...that. I miss that.

**Kristin:** [simultaneously] My note is, "Jenny's favorite CGI demon, exclamation point." [both laugh]

**Jenny:** Yeah, well, and now, like, given what the First is up to these days, I'm like, ugh! If only we could get back to simpler times! [Kristin laughs] The First can be any dead person. It's really weird that the First is like, "Oh, I'm soo evil, but I can only be dead people!" I don't know if I've already—it feels like something I've said before. But I'm just saying, I'm not impressed.

**Kristin:** It's gonna be the lift of someone very special in this listenership who takes all of your impersonations of the First and puts them together for us. [Jenny laughs] Because they've been good. They've been nothing but good, from the start. [laughs]

**Jenny:** [simultaneously] Oh. Thank you. I remember nothing. Okay, Buffy got beat up and then she gave a speech. The First had an assignment for Andrew. "Kill the girls!" Here's what a Potential is, just in case you haven't been watching. [Kristin laughs] And hey, they're all on their way to Sunnydale, and hey, Kennedy needs to be honest about kissing Willow. And Spike has a soul now, that's what's gonna stop him from hurting people. Wood is a monster fighter. His mom was a Slayer. Buffy isn't ready for Spike to not be here. Spike killed Wood's mom. We see the footage from Fool for Love—

**Kristin:** Yeah.

**Jenny:** Which was also written by Doug Petrie.

**Kristin:** Ooh! That's fun.

**Jenny:** Of Spike killing Wood's mom and taking her leather duster.

**Kristin:** [simultaneously] Leather duster!

**Jenny:** Interestingly, to me, we see—obviously April Weeden portraying Wood's mom in Fool for Love, but we hear the voiceover—

**Kristin:** Yeah.



**Jenny:** From the actress who's now playing her, K.D. Aubert. Aw-bear?

**Kristin:** I've been saying it fancily, like aw-bear. But I'm not sure.

**Jenny:** Yeah, yeah, that feels good. [both laugh] Okay, and that's what happened previously on Buffy the Vampire Slayer.

**Kristin:** [simultaneously] Previously on Buffy the Vampire Slayer. Great job, Jenny.

**Jenny:** Thank you.

**Kristin:** You and LaToya, you're really, like, neck-in-neck with your previously on's in the various universes.

**Jenny:** [simultaneously] No, no, no. I was inspired by LaToya, I wanna be more like her in all things, obviously. [Kristin laughs] So I'm just trying to paint a picture. And also, I think it's good to keep track—I think it's a good sort of, like, indicator of, like, the scope of an episode. [laughs]

**Kristin:** Yeah.

**Jenny:** Like, sometimes it's just like, here's what's been happening in Buffy and Spike's relationship for the last two seasons—

**Kristin:** [simultaneously] Right. Right.

**Jenny:** And then sometimes it's like, here's like, more characters than you can keep track of.

**Kristin:** Remember a couple episodes ago when it was like, don't forget Riley. Remember the Initiative? [Jenny laughs] Remember—remember Amy? And we were like, what the fuck is happening?

**Jenny:** I'm glad you brought up the Initiative, Kristin. Not just because it gives me the opportunity to think about Riley, but also because there's something in this episode that relates to the Initiative. I'll tell you about it when we get there.

**Kristin:** Oh. I can't wait to find out.

**Jenny:** Mmhmm.

**Kristin:** Is it—was there tin foil on the counter of the Summers kitchen? [both laugh]

**Jenny:** Maybe! Maybe!

**Kristin:** [laughs] Did someone use a floppy disk?

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

**Kristin:** [laughs] So we begin the episode in a dream, but we don't know we're in a dream until we get to the credits. Basically, we see Buffy sort of checking in on all of the slumbering Potentials. And they are everywhere, folks! [laughs]

**Jenny:** Littered—this house is lousy with Potentials.

**Kristin:** Literally. There's—now, Jenny, I don't know if you made such a big deal about the fact that Giles never bought a fucking book, helping him translate into Chao-Ahn's language, because you knew there'd be a stack of language books on the desk, none of which were—[Jenny groans loudly] yeah. Yeah, yeah. We have—Spanish, Greek, German and Norwegian were the ones I caught on that desk.

**Jenny:** Mmm.

**Kristin:** No Sumerian, no Swahili, no Cantonese. Literally, none of the three languages relevant to our interests are on this table, but whatever. [Jenny sighs] Even in Buffy's dream, Willow and Kennedy are spooning. Well, they're not spooning. They are spooning, but they're two spoons faced towards each other. Spoons—spoons facing spoons.

**Jenny:** That is not spooning. [Kristin laughs] Spooning—you have to be facing the same way, so you can be stacked like spoons.

**Kristin:** But can't—can't—what if you are spooning, but then one spoon rolls over to face the other spoon? No?

**Jenny:** This is not—no—

**Kristin:** [simultaneously] That's not—okay.

**Jenny:** Dear listenership, please write in to [bufferingthevampireslayer@gmail.com](mailto:bufferingthevampireslayer@gmail.com) with your proposal for what it's called when you have two spoons that are facing each other. Thank you.

**Kristin:** [simultaneously] Salad-tonging! [laughs]

**Jenny:** [uncertainly] Mmm... [both laugh]

**Kristin:** You know? 'Cause they're all face—they're both facing it? Okay. Anyway, we go to the hallway and—in Buffy's dream—and Chloe is crying in the corner. And Buffy's like, oh no, Chloe, are you okay? And before she can really have any exchange with Chloe, Sineya is here and tackles—

**Jenny:** Hey!

**Kristin:** Hey, Sineya! She tackles her. Ker-thunk, ker-thunk, ker-thunk, they go, to the bottom of the stairs. And Sineya—always here to deliver news that Buffy does not wanna hear, notably—says, "It's not enough." Credits.

**Jenny:** I. Am. Always happy to see Sineya.

**Kristin:** I am too, although the writers really do not want us to be.

**Jenny:** Yeah, I mean—

**Kristin:** [simultaneously] Because they constantly are bringing her to us for only reasons that bum us out and bum everyone out.

**Jenny:** Every detail of the episode to the side, I'm thrilled to see her—

**Kristin:** [simultaneously] Wouldn't it have been—yes.

**Jenny:** And you know, this may not be a message that anybody wants to hear, but it certainly is a message that they need to hear.

**Kristin:** It's true. Wouldn't it have been so amazing to hear Sineya tell her own story? Like, wouldn't that have been just great, if Sineya was the one who, like, spoke about her origin story?

**Jenny:** That would have rocked.

**Kristin:** That would have been cool. Although, you know—

**Jenny:** Well, I'm sure they would have found a way to make it not rock, but—

**Kristin:** I mean, yeah, like, at the end of the day, we have a white writers' room. So it's probably better they didn't do that, anyway. But it just would—there are so many ways in which this episode and the stories told in this episode could be done in ways that would be really incredible. Like, and the thing that is most on my brain with that is this tale of Wood and his mom and Spike. That, like, there is such a beautiful, powerful drama-laden story to be told here. But instead, it's like—it just feels so simplified and, like, villainized and—it's just—

**Jenny:** Mmhmm.

**Kristin:** I'm bummed out about it. But for now, let's go to an alley. Oh! We're gonna have fun in this alley. Don't you worry. Don't you worry one bit.

**Jenny:** Anya says that she's a bright girl with a good education. I've only seen her go to Sunnydale High School?

**Kristin:** Well, she got an education from D'Hoffryn.

**Jenny:** [simultaneously] And live in a Scandinavian hut full of rabbits.

**Kristin:** [laughs] But—but D'Hoffryn.

**Jenny:** Is she—so she's a student of life from being alive for a thousand years?

**Kristin:** Yeah. Yeah, she—I mean—

**Jenny:** I guess she does get very political during—what—the Russian revolution?

**Kristin:** Yeah, she's involved in wars and, you know, she's taken many lovers. So I'm sure she's—I'm sure she knows a lot about life.

**Jenny:** She and Spike are collaboratively bemoaning mortality. Ugh! Disgusting.

**Kristin:** As much as this scene, like, sort of ends with Spike sort of saving Anya—well, like, sort of saving Anya from this demon who is—you know, we get another one of D'Hoffryn's minions trying to kill her. I can't believe that D'Hoffryn is still up to this shit. Dude, the world is, like, fully ending, okay? Like, don't you have better shit to do than still be after Anya?

**Jenny:** Mmm.

**Kristin:** But all that to say, even though this is how the scene ends—and we're gonna talk about the scene—I think that these two definitely bone. Right? Like, they still go home and bone.

**Jenny:** One would hope and dream.

**Kristin:** I believe it in my...bones. [both laugh] Soo, let's talk about this scene!

**Jenny:** Mm. Mmhmm.

**Kristin:** You know. Anya, very relatable content, saying how being human, ugh, you're always icky on the inside and disgusting on the outside. [laughs]

**Jenny:** Yes, correct.

**Kristin:** Spike, kind of kicking things off here. "Your outside's not so bad."

**Jenny:** Yeah. Hmm.

**Kristin:** Then Anya takes the bait and then Spike is like, slow your roll.

**Jenny:** Spike's like, whoa, whoa, whoa, whoa, whoa, whoa.

**Kristin:** [laughs] Yeah. But it's still a very fun, little flirtatious exchange between them, where she's like, "I was just wondering—like, is Spike asking me out on a date?" Spike saying, "I'm just out for the alcohol." Anya saying, "Right there with you, Scooter."

**Jenny:** Scooter.

**Kristin:** Scooter.

**Jenny:** Scooter?

**Kristin:** Scooter.

**Jenny:** Spike is many things, but Scooter is not one of them.

**Kristin:** I love it. I love it. [Jenny laughs] And then Anya's trying to play around with this like, "I'm gonna drink you under the table but then I can join you there,"

which is when Spike is like, [laughing] “Oh, you’re like a dog with a bone. And it’s my bone!” [Jenny laughs] This is a nicely—I thought this scene was written very, very well. And it’s a nice, tight, little fun scene, where Anya explains that she’s just horny as fuck, okay? Let a girl be horny, Jesus! And I agree with you, Anya. Let a girl be horny. And then—

**Jenny:** Indeed.

**Kristin:** Spike is so thankful because a demon interrupts them. [Jenny laughs] He sort of, like, hits the demon and then takes Anya away, rather than, like, killing the demon—

**Jenny:** Yep.

**Kristin:** Which is critical to the rest of the episode, because it is referenced many times.

**Jenny:** Why—

**Kristin:** Jenny has Italian hand right now, for everyone who can’t see her.

**Jenny:** Why...take...back alleys to the bar?

**Kristin:** Mmhmm.

**Jenny:** Why is everyone always...

**Kristin:** I don’t think there are many roads in Sunnydale. I mean, I think there’s just, like, the main strip and then all alleys. [laughs]

**Jenny:** Hmm. Right, right, right, right, right. The city of Sunnydale is actually a square and the—each side of the square has outward-facing homes and businesses—

**Kristin:** Yes. [laughs]

**Jenny:** And then in the middle, it’s just, like, a Sunday newspaper activity time maze?

**Kristin:** Yes, with alleys.

**Jenny:** Of alleys. Okay.

**Kristin:** Or it's like—so I just recently learned that even-numbered highways go east to west and odd-numbered highways go north to south. Did you know this? It looks like you didn't. It was really an amazing moment for me when I learned that.

**Jenny:** Wow.

**Kristin:** I know!

**Jenny:** Makes a lot of sense!

**Kristin:** It does and it all checks out. But maybe it's like, in Sunnydale, if it's a proper road, it goes, like, north to south. But the only things that go east to west are the alleys. You know, like, maybe there are just certain times when you have to take the alleys. [laughs]

**Jenny:** Oh my god.

**Kristin:** Anyway. We go, next, to another pretty flirtatious scene, if I do say so myself, between Wood and Buffy. We're at the school, and we have Wood and Buffy and "two cafeteria chuckle-heads." [laughs]

**Jenny:** Yeah. Principal Wood calls Buffy "Buffy" in front of these students, instead of like, "Ms. Summers."

**Kristin:** [simultaneously] Ms. Summers. [laughs]

**Jenny:** Seems weird.

**Kristin:** Rumor around the high school watercooler is that Principal Wood and Buffy went on a date. Now he's calling her by her first name.

**Jenny:** [simultaneously] Ohh, my god. Wood calls himself "a cool and sexy vampire-fighting guy." I say, spot the lie.

**Kristin:** Yeah, yeah. No lies detected.

**Jenny:** Mmhmm.

**Kristin:** And he's sort of like, "There's been an increase in fights and vandalism. There's three students missing. It's started, hasn't it?" Buffy is like, yes, the

Hellmouth—another great line you just wanna chew on, at least if you're me. "The Hellmouth has begun its semi-annual percolation."

**Jenny:** Yeah.

**Kristin:** "It usually blows around May." Which of course is usually when the seasons are ending, [laughing] in Buffy the Vampire Slayer.

**Jenny:** Yep, yep, yep. [laughs]

**Kristin:** And then, aww! Wood gives Buffy his mom's emergency Slayer kit, which he actually just totally kept illegally. [laughs]

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

**Kristin:** It was supposed to go to all the Slayers.

**Jenny:** [simultaneously] He definitely was not supposed to be hanging onto that. [both laugh]

**Kristin:** Yeah, but apparently his Watcher let him get away with that. And so he brings it and gives it to Buffy and—

**Jenny:** Yeah.

**Kristin:** It's very nice. I thought this was very nice. Like, I'm a big fan of, like, history and, like—you know, this, like—this feels like a moment of, like, reconciliation or like—I don't know. Just, like, emotional processing for Wood and it's nice. And then, he says that Buffy should say "thank you, Principal Wood" [Jenny laughs] which is when I declare this scene gets horny, just like the one that came—

**Jenny:** Mmm!

**Kristin:** Buffy literally looks at him and goes, "Thank you, Principal Wood." Come on, now!

**Jenny:** Yeah. Yeah...

**Kristin:** And then he wants to know where Buffy works, and he does not mean this desk where she sits. He means he wants—



**Jenny:** [simultaneously] And keeps her pencils.

**Kristin:** [laughs] Yes, he wants to see the Summers HQ.

**Jenny:** So we go to the Summers house. Buffy says, "Check out all these sleeping bags. They're everywhere. Check out all these pillows." [both laugh] The house is just littered with bedding.

**Kristin:** It is. It's—[laughs]

**Jenny:** And there's one thing that's littering the house that's not bedding and it's Andrew wearing an apron and some oven mitts. Who sweeps into the room saying, "Where the hell have you been? This funnel cake is kicking my ass." Don't you actually have to make funnel cake in oil that's, like, deep enough for it to—

**Kristin:** Fry? Yeah.

**Jenny:** Yeah.

**Kristin:** I just don't imagine Joyce Summers being the kind of lady who had the things needed to make a funnel cake. You know? Like, I think Andrew had to go source these materials, along with his big board. [laughs]

**Jenny:** Also, the implication, "where the hell have you been, this funnel cake is kicking my ass" suggests that Andrew has some kind of reasonable expectation that Buffy will be his ally in any funnel cake centric mission.

**Kristin:** Yeah. Andrew, looking cute in his apron and his little mitts, I will give him that.

**Jenny:** He does.

**Kristin:** [both laughing] He says—so Buffy explains to Wood that Andrew's "I guess, our hostage?" To which Andrew is like, "I like to think of myself as a guest-age." [both laugh] And then he's like, "You're just bringing everybody into our secret headquarters. It's not gonna be a secret anymore. They'll see the big board." And Buffy's like, "We don't fucking have a big board, you weirdo." And he's like, that's what you think!

**Jenny:** Au contraire.

**Kristin:** Yeah. [both laugh]

**Jenny:** This is an impressive big board he's made.

**Kristin:** I mean, honestly, having seen sketches from many characters in the Buffyverse, I think that Andrew is kind of on top. His sketches are better than Giles' and over at Angel, their Fred sketches are very similar to—[laughs] in quality, to Giles'. I think Andrew is perhaps one of the better draw-ers. Not, of course, to be compared to Angel himself, who is clearly the best—[Jenny laughs] best artist among all of the Scoobs.

**Jenny:** I like a vampire-based universe where there's, like, one to two clear good artists, versus The Vampire Diaries universe, where every time you meet a new character, one of the character traits that you learn about them is that they're an artist.

**Kristin:** Oh my god. [both laugh]

**Jenny:** And then, until like, enough time has passed that that character has, like, other traits, then that character, like, doesn't do art anymore. But don't worry, three other characters that do do art have been introduced since.

**Kristin:** Ah, yes, the classic artist rite of passage that we all go through.

**Jenny:** Uh-huh.

**Kristin:** Weird. Alright, so. Scene ends with a little zinger joke from Andrew. "Where do we put our receipts?" [laughing] He would like to be reimbursed for his creation—

**Jenny:** Yeah.

**Kristin:** Of the big board.

**Jenny:** Yes.

**Kristin:** How'd he get out of the house to buy anything, is my question. I think—

**Jenny:** Maybe he had a supervised Target run.

**Kristin:** [laughs] [simultaneously] A supervised CVS outing. [laughs]

**Jenny:** Mmhmm.

**Kristin:** Alright, and then we go outside, where we've got Camp Potential. Summers Camp, as we learned we should have been calling it a few episodes ago.

**Jenny:** Yep, yep, yep. Here's the thing. I like Kennedy. However, I'm not a huge fan of drill sergeant Kennedy. Especially because—no offense, everyone—but everybody's looking not particularly strong. [laughs]

**Kristin:** No.

**Jenny:** And if Kennedy was calling people maggots and it was getting results—

**Kristin:** Right.

**Jenny:** I would be here for it. But everybody's form, looking pretty sloppy. Although when Chloe does push ups, from what I recall, they looked great.

**Kristin:** Yeah—

**Jenny:** But looking at, like—there's one part where they're all frozen with their, like, fists down in front of them. And they—there's a conversation going on with, like, Wood and Willow and Buffy. But you keep seeing Amanda's tiny little—teeny, tiny little fists in the frame. [both laughing] They're so small. And I'm just like, I don't know. [laughs] I feel like I—

**Kristin:** Yeah, this is—

**Jenny:** Could feel more intimidated by these chosen women.

**Kristin:** I like the idea of Kennedy—because, like, we've established that Kennedy is the oldest among them. Probably, like—probably was next in line insofar as Slayers go. So I'm not, like, upset about the idea—and she is very “take charge.” So it all checks out, except for the fact that, like, it felt like it needed a little humor, this scene—this delivery?

**Jenny:** Yeah.

**Kristin:** Like—that like, she was saying these things but also, like, joking with the girls at the same time, that it wasn't, like, actually literal. And we don't get that.

**Jenny:** Yeah. But we only get her joking with Buffy, which just feeds into the—like, the feeling that she doesn't feel like one of the Potentials.

**Kristin:** Yeah.

**Jenny:** Or something? You know?

**Kristin:** And she isn't treated as one of the Potentials, and this episode really—like, really kind of, I don't know, seals that in because Kennedy is with us as one of the gang for, like, all of these pretty big-deal scenes, whereas the other Potentials are not there. So it is—yeah, I'm not sure that I—

**Jenny:** Even later—even later, when Buffy's doing her [laughs] "I suck" speech.

**Kristin:** [laughing] Yeah.

**Jenny:** When Kennedy tells Buffy that she's out of line, she doesn't say, "It's fucked up for you to be talking to all of us like this." She just says—

**Kristin:** Mmm. To them?

**Jenny:** "You're wrong. Willow is more powerful than you."

**Kristin:** Right.

**Jenny:** There's just like—obviously, there's like, an interpersonal relationship that's going on there that's, like, changing the dynamic. But it's curious to see her not be more vocal in defense of the other Potentials—

**Kristin:** Yeah.

**Jenny:** And I can't remember how this plays out over the season, but I guess we'll find out.

**Kristin:** I guess we'll find out. But I agree. I mean, where this goes, with Kennedy then being told by the First that her telling Chloe to do 20 pushups—

**Jenny:** Whew!

**Kristin:** Was par for the course of Chloe's death is insanity and really unfortunate. But like—

**Jenny:** Yeah.

**Kristin:** If that were not to be on the table, I agree with you. I think—and I think this could have been done in a way that allowed for both, that allowed for Kennedy to feel solidarity with the other Potentials, to be having a good time with them—

**Jenny:** Yeah.

**Kristin:** To be the one in charge, but also, to be doing it—

**Jenny:** Yeah.

**Kristin:** Yeah, like, it all could have been there. It's just the way—the delivery is lacking a bit.

**Jenny:** I do love her line read of—when she clocks Wood and says, “Hi. Who the hell are you?” [both laughing]

**Kristin:** Yeah.

**Jenny:** It's like, really nice.

**Kristin:** I love that Kennedy's like, “Do my girls look like they can kick the First's ass?” And Wood's like, “I'm not sure that the First has an ass.” [laughs] Nice! Amanda, having such a relatable moment of when you see your teacher or your principal but they're not in school and you're not in school and you're like, this is weird! [laughs]

**Jenny:** Yep. Oh, yes.

**Kristin:** Very cute. And then, Buffy gives a sort of nod to, like, yeah, you're right, it's not enough. Like, this isn't enough. We know it's not enough, we just don't know what the fuck else to do. And then out comes Willow. Oh, Willow. So good at lying, all the time. She panics, sees Wood and says...

[Clip from episode plays]

**Willow:** Oh. Hi. Hey. Well, Buffy, I see that our preparation for the school pep dance cheer drill contest are coming along. Bring it on!

**Jenny:** Yes. Do bring it on.

**Kristin:** Bring it on. Love—I mean, Alyson Hannigan almost looks into camera, saying this line. [Jenny laughs] Like, literally, almost winks directly at us when she

says “bring it on.” But then Buffy lets Willow know she doesn’t have to lie. She’s like, thank god, ‘cause I had nothing for the weapons. [laughs] No lie for that.

**Jenny:** Willow says she had no explanation ready for the crossbows. How about a renaissance faire, since she’s usually dressed like she just came from one?

**Kristin:** That’s true, that’s true. Or yar—what do you call it? LARPing? They could be LARPing.

**Jenny:** Yes.

**Kristin:** Yes. [both laugh]

**Jenny:** Were you gonna call it “yarping” for a second?

**Kristin:** Yeah. Yep. [both laughing] Definitely my mind went to “yarp” and said, that’s not right. That’s close—

**Jenny:** Mmhmm, mmhmm.

**Kristin:** But that’s not right. So...yeah, I mean—so this scene—[laughs] Wood says to Willow, “Buffy tells me you’ve been experimenting.” To which Willow is like, ah-scuse—?

**Jenny:** [simultaneously] And then he does this. [both laugh]

**Kristin:** Jenny is making a scissoring gesture with her two hands, for those of you who cannot see her.

**Jenny:** Yeah.

**Kristin:** Willow leaves, and on her way back into the house, says, “So much cooler than Snyder.” [laughs]

**Jenny:** I mean, that bar is on the ground, my dude.

**Kristin:** It really is. The only thing that I wanted to talk about in this scene is that there’s a line—after Willow goes inside, Buffy’s sort of explaining to Wood why she’s feeling like there—like, this is pointless. And she says something like, “We’ve got a bunch of fighters who have nothing to hit, a wicca who won’t-a, and the brains of our operation wears oven mitts.” And “a wicca who won’t-a” is a very, very fun line,

but it also sounded so much to me like you—[laughs] when you're tired, you take a nap-a, you don't *move* to Napa.

**Jenny:** [simultaneously] Oh. Don't bring that into my podcast.

**Kristin:** [simultaneously] Hey! I will bring Sex and the City into this podcast when I'm talking about the television show, which although has taken a steady plummet [laughing] since its inception, was something at that time.

**Jenny:** Uh-huh.

**Kristin:** But that line is such a massive Sex and the City line. And it was on an episode called I Heart New York, which aired February 10th, 2002, a whole year before Mr. Petrie wrote "a wicca who won't-a." I posit that perhaps he was inspired by the delicious—

**Jenny:** Mmm!

**Kristin:** Sounding "you don't—[laughs] you take a nap-a, you don't move to Napa." 'Cause "a wicca who won't-a" sounds like it.

**Jenny:** [simultaneously] [groaning] Oh my god. She said it again. Ahh! Curious that Buffy is referring to Andrew as "the brains of the operation."

**Kristin:** I know. That was really just to make the joke.

**Jenny:** And then Wood's like, "Show me the vampire." And it's like, dude, you already met the vampire. Why do you wanna be shown him?

**Kristin:** Yeah, and this is what I hate.

**Jenny:** [simultaneously] I mean, we know why, but it's weird.

**Kristin:** It's weird and the way Wood acts is weird. The way Wood is written to act in this scene is absolutely out of character. This is a guy who pretended to be a school principal for 15, 14 episodes, flawless—almost flawlessly. Like, the idea that Wood would not be able to show up in this house and act normal, while gathering information on Spike, is completely unfounded, and only exists to set Wood up as the villainous one, the sneaky one. It's like, the dude is just trying to figure out if the fucking vampire in this household is the one who killed his fucking mom. You don't have to make it creepy. Why? Why are they making it creepy? Because they

wanted to just, like, have all—as much problematic shit in one episode as possible?  
[laughs] Is that the answer?

**Jenny:** Well, I think that—as it's been pointed out by many people, Mack included—

**Kristin:** Mmhmm.

**Jenny:** On paper—[laughs] on paper, in a show about a vampire slayer, [Kristin laughs] you would think that, um, the person we'd—given the choice between a man whose mother was a Slayer and who was killed by a vampire or a vampire, we would just, you know—if that's all the information you had, you'd be like, clearly the son of the vampire Slayer is the good guy and the vampire is the bad guy. And obviously, we've seen Spike do a lot of things, some good things and a lot of really bad things.

**Kristin:** Mmhmm.

**Jenny:** So I think that—I *think*—it feels like the show feels like it has to really go hard on making Wood feel extra, extra, extra untrustworthy and shifty and stuff. Because, like, on paper, his motives are in line with what we think, you know, the thesis statement of the show is.

**Kristin:** Yeah. I just—

**Jenny:** Good guys fight evil and win.

**Kristin:** Yeah. And that makes sense, and I guess I just, like—I think that I expect more from this show at this point, in terms of being able to give us nuance without being so hamfisted about it. You know? That, like, we've seen this show give us characters that have many things going on at once, without making it like this. And I just am sad, because I really feel like, *damn*, that Wood/Spike conflict could have been a lot tastier, if it wasn't done in this way—is really how I feel.

**Jenny:** Yeah, it also—I mean, it's like, it doesn't serve Wood's character. 'Cause he just comes off as, like, very out of control—he comes off as A., untrustworthy, B., sort of, like, unable to control his emotions when, as you said, he's been kind of, like, running a long-con to position himself in this fight. It just feels—it just feels so off the mark—

**Kristin:** Yeah.



**Jenny:** For a guy who's put so much into getting where he is. And now he's just like, twisting his mustache, getting in Spike's face all like, "mweh!" [laughs]

**Kristin:** [simultaneously] Yeah. And to do this to D.B. Woodside, who we also know is fully capable of, like, not being the mustache-twisting villain in the corner is also bullshit. Let the man do what he can do. He has a lot of talent and does not need to have, like, this kind of delivery to communicate the things that we need to have communicated.

**Jenny:** Yeah. Even the same dialogue—

**Kristin:** Mmhmm.

**Jenny:** With a different delivery could have felt a lot subtler?

**Kristin:** Yeah.

**Jenny:** Which feels more in line with the character.

**Kristin:** Right. And that's a directorial thing too. I mean, I guess it's writing and directorial, but unfortunately, Petrie's on the hook for both [both laughing] in this episode. But yeah, like, just don't have him standing—he's, like, facing the wall in the basement. Like, it's not even—it's just a—they just have made a lot of weird choices and it's a bummer.

**Jenny:** Mmhmm.

**Kristin:** But let's go to the basement. [laughs] Since we've talked about most of it already.

**Jenny:** [simultaneously] Let's go.

**Kristin:** Anya is giving Spike a hard time, because she's like, "I don't fucking understand what happened. You let this guy go. Like, you—why didn't you just kill him?" And [laughing] she does say, "You fought like such a wimp-ire." Which I do enjoy. [Jenny laughs] But Spike is trying to explain, like, it was the safest way. He wasn't sure if he could kill the demon, and if the demon had knocked him out, then it would have been able to kill Anya and that would have been bad.

**Jenny:** Mmhmm, mmhmm.

**Kristin:** [simultaneously] So it's like, reasonable. Spike is just using reason. You know, it's like, this makes sense to me.

**Jenny:** He also...[Kristin laughs] refers to himself as "the one that beat him off." [both laugh] Then realizes almost immediately that "repelled him" might have been a better phrase. [laughs]

**Kristin:** Yeah. So, we go deeper into the Spike and Wood stuff, where, you know, Spike is like, hey, I'm happy you're here, man. Like, the more good guys we have, the more of us will live. And Wood is like, [angrily] "Is that what you are? A good guy?" And Spike is—

**Jenny:** Where he could have just been like, [flatly] "Is that what you are?"

**Kristin:** Yeah.

**Jenny:** [flatly] "A good guy?"

**Kristin:** Yeah.

**Jenny:** You know, and it, like, could have given us what we needed without giving us, like, what we don't and what doesn't really make sense.

**Kristin:** Yeah. Yeah. And then Spike says this thing, like, you know, "I've never had any complaints, I just killed off whoever complained." And Buffy panics and is like, "He's joking." And Spike—and like, I think this is really important too, that like, Spike and Wood are both saying the truth, right? That like, no, it's not a lie. Like, I was this guy for a really long time. Like, my entire history as a vampire, I was this guy, until just now.

**Jenny:** Mmhmm.

**Kristin:** And now I'm not that guy. That was the old me. And he learns that Buffy has told Wood that he has a soul. And I think justifiably is kind of like, that was really private. Like, that was a really big deal for me, and like, it—you know, he doesn't say all of this. But I feel like what's packaged in this one little line from Spike is like, I would have appreciated you, like, letting me at least know that you were gonna tell this person about this big thing that I've done. And you know—

**Jenny:** Yeah.

**Kristin:** Not that I would have said no, but you know, we could have been cool. [laughs] He has a fun little one-off, where he's like, "Now I'm unique. Well. More or less."

**Jenny:** More or less. [laughs]

**Kristin:** We see a little, like, thought bubble above his head with Angel just, like, unbuttoning his shirt. [both laugh] Angelus, I should say. Or no, Angel, Angel. I was right the first time. So anyway, you know, we've talked about, like, the shittiness of this. But it's just—it's just a bummer! It could have been so much better! Ahh!

**Jenny:** Yeah.

**Kristin:** To Dawn's room. I don't even know if we can call it Dawn's room anymore. Is any room anyone's room in this house, except for—

**Jenny:** I don't think so.

**Kristin:** I think Buffy has gotten the ability to keep her room to herself, but. [both laugh]

**Jenny:** Yeah, Dawn's been examining Robin's mom's emergency bag.

**Kristin:** Mmhmm. There's a big book and a big box.

**Jenny:** Big book, big box.

**Kristin:** So...we're like, okay, cool, we know what this episode's gonna be about. It's gonna be about, like, exploring what's inside of this kit, that like, we haven't had for seven seasons. How fascinating, can't wait to find out what's inside of this box.

**Jenny:** [simultaneously] Right, right. And Dawn's trolling Buffy, telling her that she's flunking out or that she's paying someone to do her homework. And she's, like, so delighted with how—the reactions she's getting out of Buffy. And then, they're walking together and Buffy opens the door and oh, god.

**Kristin:** This is horrible.

**Jenny:** This is pretty horrific.

**Kristin:** [simultaneously] Really horrible.

**Jenny:** Chloe has died, by suicide.

**Kristin:** Yeah, Chloe has hung herself. And we—the—I will say that the setup of the reveal is done powerfully. I don't want this to have happened, but it is, like, truly just this, like, joyful, light moment, right before the bathroom door is opened. And it's very effective in, like, making the viewer, like, feel the impact that Buffy and Dawn are feeling in, like, that moment of seeing this. And—

**Jenny:** Yeah.

**Kristin:** It's awful, and I think it should not go without being said that, like, just last episode, we had Alba do a segment where she talked about, like, Forrest and the treatment of Forrest's body. And then last episode, Lissa and the treatment of Lissa's body. And so, like, this is another character of color whose body is shown for a really long time in a really awful way. Like, usually—and not that, like—you know, unfortunately, on television, this is not an uncommon scene. But I feel like every other memory I have of seeing somebody walk in on this, the first thing that happens is they run to that person and lift their body. Like, you know what I mean? Like, it just feels like—every scene that I have thought of, that feels like the first instinct of someone is to do this. And not that that's the right move, but it just—it just doesn't happen. And so we have this whole scene play out, with Chloe still up there. And it's called out at the end, because Buffy is like, "Hey Dawn, where's that—you know, can we get that knife?" It's like, really rough, and really not—not good.

**Jenny:** I think that this is a horrific choice for a number of reasons.

**Kristin:** Mmhmm.

**Jenny:** But something that it does allow for, which really—you know—goes the extra mile in horrifying us, is it gives us this Chloe and Chloe the First side by side.

**Kristin:** Mmhmm.

**Jenny:** And I was really—on this watch, I was really impressed with Lalaine, who—

**Kristin:** Yeah.

**Jenny:** As Chloe is, like—you know, Chloe is like, very young and like, very mousy. And like, kind of feels like the kid sister, in that kind of, like—

**Kristin:** Mmhmm.

**Jenny:** She's not in some of the episodes that, you know, Amanda and Rona and Vi are in.

**Kristin:** Mmhmm.

**Jenny:** She seems to be kind of, like, sidelined. And I was wondering, on this watch—like, oh, is the actor—is Lalaine busy? Or are they just like—are they feeling like the character's not really working? 'Cause she kinda has this, like, proto-Dawn quality—

**Kristin:** Right, right.

**Jenny:** Where you're sort of like, you don't feel like the rest of the show. You know what I mean?

**Kristin:** Mmhmm.

**Jenny:** But I think that she does a really nice job here, being evil, being the First.

**Kristin:** I think she's the best First we've seen, to be quite frank. I—

**Jenny:** [laughing] Right?!

**Kristin:** I really do.

**Jenny:** Oh, not Eve?

**Kristin:** [laughs] Not Eve. Eve—I mean, listen, Eve had her own shit going on. Like, you know, Warren's been okay. We've seen a lot of—but this is ama—like, Lalaine is *amazing* as the First. I just feel like her delivery and her, like, sarcasm and her manipulation are just so on point. And I agree, it's like, when you see her do this, it's like, oh fuck. I wish that—I wish that Lalaine had been given more to do.

**Jenny:** She also does a great job of going from, like, the hard end of the spectrum of feeling extremely young to feeling ancient.

**Kristin:** Yeah. Yeah, absolutely. And I think—I mean, I think that the character of Chloe was always intended to give us the devastation of what was ahead. Because they've made such a point, even though she hasn't been around, at how young she

is. She's the one that's like, I'm just—like, she says it in the beginning that she's so young and—

**Jenny:** Yeah.

**Kristin:** And we get this, in the—because what we haven't said is that then, of course, a handful of the Potentials come around the corner and also bear witness to this and are horrified and so upset, clearly. And we get this exchange about how much Chloe loved Winnie the Pooh, because as Chloe the First zaps out, she says "TTFN" which is Tigger's "tata for now." And Rona explains what that is to Buff—how does Buffy not know TTFN? Come on. [Jenny laughs] But Rona explains this and Amanda says she loved Winnie the Pooh—you know, and it's just—it's really there to give us the gravity of the situation. And I do understand that choice, in terms of, like, giving us a young Potential, seeing her die. I don't think that it had to be this way, and I definitely don't think that it should have been portrayed like this. Because—especially—we haven't even gotten to what comes after. But like, I do think that, you know, having one of the younger Potentials die is a very effective way of showing us just how serious this situation is. But this was not—

**Jenny:** Yeah.

**Kristin:** This was not the way.

**Jenny:** I think we already mentioned this, but important to note that Chloe the First is needling Kennedy about—

**Kristin:** Yeah.

**Jenny:** Calling Chloe a maggot. It's so chilling when—[laughs] when Chloe the First says, "Oh, we just talked all night." Blehhh!

**Kristin:** Yeah. Yeah. And it's like, you know, the idea that the First exists to manipulate you into believing the worst things about both yourself and the world, as a means of destroying you—because then the First will make you destroy yourself—is terrifying.

**Jenny:** Mmhmm.

**Kristin:** And there probably couldn't be a more vulnerable group of people than this group of young girls who have been pulled out of their homes, with very little explanation. Many—I mean, some of them—we know at least some of them don't even speak English. That like, they are isolated and they are afraid and they are so

easily made vulnerable in this situation, that like, I don't know what could have been done differently. But it should have never been that any of them could be in private conversation...with anyone. Like, you know what I mean? Like, I don't know what the answer is. But like, it should not be allowable or permissible. There should be some security system here where you know that a Potential—like, they should have a buddy system. That's what it should be.

**Jenny:** Mmm.

**Kristin:** The Potentials need a fucking buddy system so that—

**Jenny:** Mmm!

**Kristin:** You know? 'Cause you can't manipulate two people at the same time. So—

**Jenny:** Uh, Eve kinda did?

**Kristin:** Did she? Oh, I guess Eve manipulated everyone at the same time.

**Jenny:** Yeah.

**Kristin:** Goddamn it! Okay, well.

**Jenny:** I know. I have a practical question. [both laugh]

**Kristin:** Yeah. [laughs]

**Jenny:** As we move—as we head on our way—

**Kristin:** [simultaneously] I hope that I have a long answer for it.

**Jenny:** Okay. [laughs]

**Kristin:** [simultaneously] I hope that it is the question that I prepared an answer for.

**Jenny:** The question that I have that I hope you prepared an answer for is: is Buffy burying these girls in the yard? She's out there, burying Chloe and then later references that Annabelle is also buried there. What happened to Eve? [laughs] What are the...and shouldn't...shouldn't their—I don't know—parents or the authorities or something—[laughs]

**Kristin:** Something except for—

**Jenny:** [simultaneously] I guess there's, like, no good explanation, but like—[laughs]

**Kristin:** [simultaneously] Like, truly. Like, Buffy's just making a pet cemetery in the fucking backyard. And it's like, fucking weird.

**Jenny:** Yeah, what could go wrong?

**Kristin:** Yeah. It's not—it's not cool. It is very bizarre. Jenny, I thought the question you were gonna ask me was: so the First can just record audio, inside of itself, and play it out? Because that—as serious as this scene was, I fucking lost it at that shit. That, like—Chloe—so Chloe basically is like, "Oh, you think that you're all gonna be here? Is that really what you think? Because I thought—" and then she, like, opens her mouth and out comes an actual recording of Buffy saying, "They're not all gonna make it, some will die and there's nothing I can do that will stop it."

**Jenny:** And can the First only replay the voice audio of people who have died?  
[both laugh]

**Kristin:** No, because Buffy's alive. [laughs]

**Jenny:** No, but the First appears as Buffy because Buffy died.

**Kristin:** Oh, right! Fucking—of course, how did I forget? Yes. Good question, great question. This—

**Jenny:** Too many questions, not enough answers, this episode.

**Kristin:** This straight up reminded me of a device called the Talkboy. Do you remember the Talkboy, Jenny? It was—

**Jenny:** Ohh, yeah!

**Kristin:** Yeah. And I learned—so I looked it up, 'cause I couldn't remember it was called a Talkboy. But basically, I was like, what was that device that you could, like, talk into and then play it back? And the thing—

**Jenny:** It was popularized by Home Alone 2.

**Kristin:** Home Alone 2!



**Jenny:** I got one for Christmas one year.

**Kristin:** Yes! Do you know—do you know that it really was, like, not only popularized by Home Alone 2, but this is what I learned. So I looked up the Talkboy. And the—John Hughes requested this prop be built for the movie, a device that could do this thing, so that Macaulay Culkin's character can, like, play the voice—like, he's playing the voice of the thing back to the thing, right? It's like, that's what he's using it for?

**Jenny:** Oh yeah.

**Kristin:** So—but I thought, like, the Talkboy existed and John Hughes—or whoever—was like, oh, we should have—we should work that into the script. But actually, it was just created because John Hughes was like, we need this device that can do this thing. And so, the Talkboy was made for Home Alone 2, and it was—

**Jenny:** Wow.

**Kristin:** Yes! And so, Tiger designed and built the prop, and then was given permission by the studio to sell a retail version. So they released two cassette recorders modeled after the film prop in '92 and '93. The original model didn't have the variable speed voice—uh—changer that the film had, and sold moderately. But in '93, they released the deluxe model which had that voice changing feature and they sold a butt-ton of them. 1993, holiday shopping seasons, these devices sold out in stores across the US. They are hot, hot, hot. And just in case you're worried that the patriarchy didn't get involved, in 1995, Tiger released a pink version called "Talkgirl." [laughs]

**Jenny:** Oh my god!

**Kristin:** So—

**Jenny:** [laughing] Talkboy for women. Thank god.

**Kristin:** Talkboy for her!

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

**Kristin:** Anyway, so, I know no one expected a deep dive on Talkboy. But hey, a few episodes ago, you didn't expect a deep dive on Snausages, so that's why you show up, right?

**Jenny:** [laughs] Mmhmm.

**Kristin:** Okay, so. Right, outside—we talked about this—Buffy is digging a grave. And inside, all of the girls are *traumatized*. Okay?

**Jenny:** They're grieving, they're devastated.

**Kristin:** [simultaneously] They are...upset.

**Jenny:** And here comes Buffy in her chunky turtleneck to say some truly awful things.

**Kristin:** This is...horrible. She says, "Does anyone want to say a few words about Chloe? Here, let me. Chloe was an idiot. Chloe was stupid. She was weak. Do what she did, and I will find room for you next to her and Annabelle." What the motherfucking fuck?!

**Jenny:** [simultaneously] Buffy! The reaction shot—I think the first reaction shot we see is Rona and—

**Kristin:** [laughing] Yeah. It is. 'Cause—

**Jenny:** I love you, Rona. You're doing—

**Kristin:** [simultaneously] I identified deeply with Rona's face.

**Jenny:** The right thing.

**Kristin:** Yes.

**Jenny:** Making the right face. Yeah, this is—this is...this is...bad. This is, uh...

**Kristin:** I mean, in Mack's notes, she was like, "I don't think this would make air today." Like, I don't—it is so bad—

**Jenny:** [simultaneously] Definitely not. Oh my god.

**Kristin:** That this would never be played on television today. Because this is—I mean, first of all, like, textbook fucking victim blaming. And second of all, it's just, like, this—'cause I've had a lot of—like, I have tried to have room for Buffy processing her own trauma and it coming out in ways that aren't great. Right? Like, I think that we've established that we have some room for this. But this is wildly out of control, and I do not believe that Willow or Xander would stand by and allow her to keep talking. And like, Willow defends her. Xander does what I would expect Xander to do, and we'll get there. But like—

**Jenny:** Xander's trying and I think he's, like, doing a pretty good job of—

**Kristin:** Yeah.

**Jenny:** Keeping a level head and just trying to, like, access a logic point. Willow is clearly defending Buffy because of her own internal guilt about not feeling like she can safely use magic to be helpful.

**Kristin:** Right. Right, right. But this is—this is bad. And you know, Buffy's just sort of like—she's taking a hard turn. This is—I just, like, want everybody to sort of, like, write in their Shanshu prophecies. 'Cause this is an important [both laugh] shift, that we are witnessing here. We have seen Buffy feel—

**Jenny:** Yeah.

**Kristin:** Superior and go too far, because she feels—

**Jenny:** She got a taste of giving her little speeches.

**Kristin:** Yeah...

**Jenny:** But it's a slippery slope, my friend.

**Kristin:** It really is. She's slidin' down a fucking hill. And she's talking about she's the one with the power, and the First has me using that to dig our graves. I've been carrying you too far, too long. The ride's over. And—

**Jenny:** Oh, Buffy.

**Kristin:** Yeah. And then she just starts—it's also, like, not even just—not that there would be room for this if it was just, like, this impulse, like, punching the air situation. But it so clearly isn't, because then she continues to dig into everyone in

the room. She goes at Anya: "Why are you here? You're here because you're scared, so fine, but be useful." And—

**Jenny:** Well. [both laughing] In her defense, the way that we get there is that Xander is like—you know, in his attempt to bring Buffy back over to—away from the edge.

**Kristin:** Yeah.

**Jenny:** Is like, "Hey, don't forget, we're all friends," [laughing] and Anya's like, "I'm not!" [both laugh]

**Kristin:** Yeah, okay. That's true, that's true, Anya does say that. But yeah—and that actually makes Willow take a step back. Because Willow is like, "Buffy, you at least know that everyone here is doing everything they can." I would like to add an addendum, which is that Andrew is definitely just making funnel cakes, but everyone except for Andrew in this household—

**Jenny:** I mean. We haven't really seen proof that he can do more than make funnel cakes. [both laugh]

**Kristin:** That's true. That's true. He did make a big board. But yeah. And then she goes—and then she goes for Spike.

**Jenny:** He's going to leave, and she says, "Take a cellphone. That way if I need someone to get weepy or whaled on, I can call you." Boom, roasted.

**Kristin:** [laughing] Yeah, I mean, it's really—it's like a middle school taunt that she uses at Spike. It's like, "I'm rubber and you're glue, so good luck out there, stupid-head!" Like, I feel like that's the—

**Jenny:** It seems...particular—I think it's pretty nuanced and brutal. Personally.

**Kristin:** Yeah, I guess so, I don't know...

**Jenny:** I think he went to a lot of trouble—

**Kristin:** Yeah.

**Jenny:** To become who he is.

**Kristin:** Yeah.

**Jenny:** The side effect of that, apparently, is that he is not as good of a fighter as he once was. But—

**Kristin:** [whispers] Yeah...

**Jenny:** You know—

**Kristin:** No, you're right, you're right.

**Jenny:** Imagine saying this to someone who you, like, had a thing with. And then who, like, went to great lengths to change, to become closer to someone you might be able to love wholeheartedly. And then [laughing] saying this to them.

**Kristin:** Yeah, "you were a better fighter before you got your soul. What I want is the Spike who's dangerous." Yeesh. Hee-ee-eesh, Buffy.

**Jenny:** I can see how that Spike would be more useful right now—

**Kristin:** Yeah.

**Jenny:** But there's a fine line between motivational speaking...and just, like...absolute brutality. [laughs]

**Kristin:** Yeah. Yeah, totally. And I think, like, back to when Xander interjects. 'Cause I think there's, like, a little important nugget here. He says, "You're kind of our leader. Like, that is kind of what you are." And Buffy counters that by saying, "From now on, you just do what I say." And I think that, like, it's not teased out here in this scene, but like, I just want us to all, like, start to walk into these final—what do we have—seven episodes left—with this idea of like, what does it mean to be a leader? Because it's not wrong to have somebody who can lead a charge. But what does it mean to lead? And clearly we know, right out of the gates, it does not mean you do whatever I say and you don't ask any questions about it. There's a lot more nuance that needs to be, you know, pulled out of what does it mean to be a leader. But I just feel like this is really—we're really getting into it now, and Buffy is really, really leading in a way that is very dangerous, as of this monologue. [laughs] For the listener at home, Jenny is holding her forehead, shaking it in just sort of, like—I don't know, exhaustion, maybe? [laughs]

**Jenny:** Yeah. People need to get it together. [laughs]

**Kristin:** They need to—they do. They really do. Okay, so the Potentials are sent upstairs. Spike leaves. And Buffy is ready to break out the emergency kit, because she is declaring an emergency.

**Jenny:** It's time! Send the Potentials away, and let's bring it down to Wood, Dawn, Anya, Xander, Buffy, Spike and Kennedy.

**Kristin:** Yeah. A good group, really.

**Jenny:** Good crew.

**Kristin:** [simultaneously] A good crew. Buffy thought that Wood would wanna be there, because this was his mom's bag that he gave to her, which was nice.

**Jenny:** Thoughtful.

**Kristin:** [laughs] Xander's like, "It's puppets. The First hates puppets! We just need Kermit and Miss Piggy and—" and Willow goes, "Those are *Muppets*." [laughs]

**Jenny:** Uhh, an important distinction.

**Kristin:** I did—I was like, wait, what is the difference between a muppet and a puppet? And I uncovered, like, memes aplenty about this conversation. Kermit was on the Seth Meyers Show, I believe, and was asked the answer to this question and he said, "Puppets are controlled by humans, but I'm a talking frog." [laughs] That was Kermit's answer to the distinction between a muppet and a puppet. The origin of the word "muppet" is sort of a combination of marionette and puppet. But like, just for fun? Like, there—because then I was like, so what's the difference between a marionette and a puppet? And every answer was just like, there are many kinds of puppets. One is a marionette, one is a finger puppet, one is a this and one is a that. So it's sort of—puppet is the—

**Jenny:** Oh, so it's like—it's like a whiskey, bourbon, rye kind of thing? [laughs]

**Kristin:** Yeah. Precisely.

**Jenny:** [laughing] All marionettes are puppets but only some puppets are marionettes?

**Kristin:** [simultaneously] But not all puppets are marionettes, exactly.

**Jenny:** Okay, okay, okay.

**Kristin:** But I just—I fell down a rabbit hole, completely unexpectedly. Because apparently it's been a joke for years, about like, the difference between a puppet and a muppet. Anyway. And I'm sure that the nerds in the room knew this when they wrote Willow's line, of like, "those are actually muppets."

**Jenny:** Once they start taking the pieces—

**Kristin:** Mmhmm.

**Jenny:** Out and we're getting a look at them. They look really cool.

**Kristin:** Yeah.

**Jenny:** And, though stylistically very different, they made me think of basically the only art that I've seen that, like, would be maybe, like, in this same subgenre or whatever, category?

**Kristin:** Mmhmm.

**Jenny:** Which is Kara Walker's shadows or silhouettes. Which is, like, one segment, I guess, of her work. She also does—she did, like, a large-scale sculpture—like, a sugar sculpture of a sphinx?

**Kristin:** Oh!

**Jenny:** At the old Domino factory in Brooklyn, a long time ago?

**Kristin:** [simultaneously] In New York, yeah, yeah, yeah. Oh, that was—I remember that.

**Jenny:** [simultaneously] Yeah, yeah, yeah.

**Kristin:** Yeah, that was incredible.

**Jenny:** But her—she has some shadow stuff on display, or did, at the Brooklyn museum, that's like, really striking.

**Kristin:** Mmhmm.

**Jenny:** Which, once I realized that connection, I was like, oh, what's up with this, like, artform? Like, where does it come from? This was just a very quick wiki'ing,

and I'm actually hoping that our wonderful listenership is full of people who know a lot about this and can share what they know. But I just wanted to toss out, like, the basics, 'cause there's something in here that I think maybe is interesting. "Shadow play, also known as shadow puppetry, is an ancient form of storytelling and entertainment, which uses flat articulated cut-out figures (shadow puppets) which are held between a source of light and a translucent screen or scrim." Scrim is a nice word.

**Kristin:** Yeah, I love the word scrim too.

**Jenny:** "The cut-out shapes of the puppets sometimes include translucent color or other types of detailing. Various effects can be achieved by moving both the puppets and the light source. A talented puppeteer can make the figures appear to walk, dance, fight, nod and laugh." And then, here's where there might be, like, an interesting intersection with some of the other stuff we're gonna be talking about. "Shadow play is popular in various cultures, among both children and adults in many countries around the world. More than 20 countries are known to have shadow show troupes. Shadow play is an old tradition and it has a long history in Southeast Asia, especially in Indonesia, Malaysia, Thailand, and Cambodia. It has been an ancient art and a living folk tradition in China, India, Iran and Nepal."

**Kristin:** Hm.

**Jenny:** "It is also known in Egypt, Turkey, Syria, Greece, Germany, France, and the United States." So it looks like the only place that I just named that's in Africa is Egypt—

**Kristin:** [simultaneously] Egypt? Yeah.

**Jenny:** Okay, so I just wanted to—sorry, it just seemed potentially meaningful that, like, they're all—that like, this other thing is being—

**Kristin:** [simultaneously] Yeah. Well, I think what's—I think, like, what that brings up, really, is that we're, like—this whole episode, with the broadest and pretty racist brush possible, it's just like, "before civilization—" like—

**Jenny:** [laughs] Yeah, "before" in hard quotes, "civilization."

**Kristin:** In hard quotes, "civilization."

**Jenny:** Trust us. Don't worry about the details, it's just old and in far-away places where people—



**Kristin:** [simultaneously] There's a lot of sand and also drum beats—

**Jenny:** Yeah.

**Kristin:** And—but like, this is what we know, is there's sand and drum beats and also—which I guess we can just talk about now. We have these men, these black men, who are speaking Swahili, which you wouldn't know if you were watching the subtitles, because it just says "foreign language." And even the script, I think, says like, "unrecognizable language." Like, they—Swahili—the first written record of Swahili is in the year 1711. Okay? It's not—like, this is very much a case of what—okay, so like, before—quote—civilization, we had Africa. What's an African language? How about Swahili? Like, the absolute disregard for telling this story responsibly, in any way, is so—it's just so wildly off the mark and racist, that it's—you know, we could do—there's too much to talk about. We won't even hit it all, because there's just so much in this episode. And so I think that's what this brings up, right? That there is this history of shadow puppetry that, like, maybe does intersect with Egypt, which is in Africa. But also—it's just disparate pieces that are really messily pulled in here. And we haven't even gotten to the fucking demon yet, so buckle up.

**Jenny:** Okay, so the mandate in the book is you can't just watch, you have to see.

**Kristin:** Yes. Which is cool. I do like that, um—

**Jenny:** Yeah. What's interesting [Kristin laughs] is that there's a lot of pieces of this that look cool, that feel really interesting. And because of the other choices that are made, like, undermining them, it's like, kind of a bummer. But these things—I do wanna highlight the things that I think are really well executed, like that. Like the—I think the progression of putting together the shadow wheel is really—really effective—

**Kristin:** [simultaneously] [pleased] Ugh. Beautiful.

**Jenny:** Looks really good. First, there is the earth. Xander puts the first shadow puppet piece into a slot, and we immediately get the bum-bum-bum—

**Kristin:** Mmhmm.

**Jenny:** Bum-bum-bum, which we'll see later, is the—

**Kristin:** The staffs.

**Jenny:** The three staffs being beat against the earth. Which I think is such a cool—

**Kristin:** Mmhmm.

**Jenny:** Effect.

**Kristin:** Yeah.

**Jenny:** To—the second that they’re beginning to assemble this, they’re—like, the transportation has begun.

**Kristin:** Yes.

**Jenny:** I think that’s really...effective.

**Kristin:** Yeah, I agree. And even—like, maybe this is not—we have so much to talk about that maybe it’s small, but just the way we get into this scene. It’s like, the—it’s very not like Buffy. It’s a black—like, totally blacked-out room, and the lighting of the match is what takes us into this scene. It’s really, really cool.

**Jenny:** Yeah.

**Kristin:** It’s very well done. So—and Jenny, to your point—because like, here’s some of what we hear, as this is being assembled. First there is the earth, and then there came the demons. After demons, there came men. Men found a girl. There’s some problems in there, we can talk about those. But to fight the demons, all demons, they chained her to the earth.

**Jenny:** Then the puppets are rotating around the frame, faster and faster, casting the shadows. Really looks spectacular, looks great. It’s re-emphasized that she has to see, but she’ll only be able to see if she’s willing to make the exchange. And then we get a very classic-feeling, amazing two-line horror movie special exchange.

**Kristin:** Yes. Yes.

**Jenny:** Where Xander says, “When’d you get so good at Sumerian?” to Dawn, who’s been translating the Sumerian text, and Dawn says, “It’s not in Sumerian anymore.”

**Kristin:** Whaaaa! [laughs]

**Jenny:** [clapping on each word] That's. My. Shit.

**Kristin:** Yeah.

**Jenny:** I love it.

**Kristin:** That's good, that's really good. So. This is, umm, a hard origin story, in many ways. And we'll get more of it later. And—but I think, like, the thing that I just wanna underline—I already talked about the fact that it would have been really cool if Sineya was here, in any way, shape or form. Because what we get is—you know what, let me not get ahead of myself. Because I really wanna talk about [Jenny laughs] what these three men are saying and how Buffy interacts with it. I'm just gonna wait till we get there. For now, there needs to be an exchange. The portal is opened. Everyone is cast in this, like, very bright, like, dream light. Really reminds me of Restless and, you know, these original desert scenes that we had where, like, the light was so bright that people's faces were sort of blown out. And Buffy's like, "It means I gotta go in there. I gotta go." And they're like, we don't know where the fuck you'd be going or how we would get you back. And she just says, "Find a way," and jumps in.

**Jenny:** I like this. I—it's harder to swallow on the heels of—

**Kristin:** Yes.

**Jenny:** The "everyone sucks but me" speech.

**Kristin:** Yes.

**Jenny:** But I do love, she immediately knows—

**Kristin:** Yes.

**Jenny:** What she has to do and immediately accepts it, and is just like—

**Kristin:** Yeah.

**Jenny:** "Y'all gotta handle this."

**Kristin:** Yeah.

**Jenny:** And then, hey! Here's the exchange.

**Kristin:** [laughs] Oh.

**Jenny:** Special delivery.

**Kristin:** [laughing] "Oh, so this must be the exchange student," Xander says. Which is nice. I'm just gonna read—I'm gonna literally read, word for word, what Mack has written about this demon, to kick us off. So now I am speaking Mack's words here.

"So, this demon is racist as fuck. He's modeled after orcs from D&D—" Dungeons & Dragons, for those of you who might not know what D&D is— "A class of character that was not only classed as stupid—their word, not mine—savage and disposable, their illustrations rely heavily on caricature of African tribal members. In 2020, during the uprising in the aftermath of George Floyd's murder, Wizards of the Coast, D&D's parent company, publicly apologized for not having listened to the complaints of Black players throughout many years. And they changed many of the racist attributes and lore around orcs in following upgrades."

I was, like, so fascinated by this information. I am not a D&D person. I keep saying that no one will teach me, thinking someone will teach me, but like, no one has ever taught me. [Jenny laughs] So I didn't know what orcs even looked like, but I looked them up, and there is a lot of overlap in how this demon looks and how orcs look. And you know, this is—it's just—it's super—the word "caricature," I think, is one that really sticks out to me in what Mack has said here. Because this really is a caricature of, like, the African, quote, "savage." And we know that it has literally been portaled from what is supposed to be broad strokes-painted Africa. You know? Just like—

**Jenny:** Mmhmm.

**Kristin:** It's just bad. Instead of turtles all the way down, it's bad turtles all the way down. [both laugh] So Willow can't fight it. Wood tries to fight it. Kennedy and Dawn try to fight it. Spike...this is a good move.

**Jenny:** Spike says, "Stand aside. [Kristin laughs] I'm gonna do what I do best, which is get thrown through the ceiling. [laughs]

**Kristin:** This is pretty incredible. This is the second through-drywall moment we've had this season. The first was Spike's arms going through the drywall of the wall to get Andrew. And now, his whole body—

**Jenny:** [simultaneously] Oh, yeah.

**Kristin:** Has gone through the drywall of the ceiling, up into the room above.

**Jenny:** We're a long way from 1080P HGTV. [laughs]

**Kristin:** Yeah, yeah. It really hits different now, in Season 7. [laughs] So. The demon runs off and Xander and Anya and Willow kind of have this, like, clash about magic, because Willow's like, "I just have to use magic." And Anya's like, "Well, what if you can't control it?" And Willow's like, "Well, fucking thanks for your vote of confidence." And Kennedy's like, "You guys, we don't even know where Buffy went." [Jenny laughs miserably] Cut to. Stereotypical Africa.

**Jenny:** Which has kind of a high-contrast Instagram filter over it.

**Kristin:** Yeah. Buffy, almost always in a turtleneck in the desert, is [Jenny laughs] once again in a turtleneck in the desert.

**Jenny:** Uh-huh.

**Kristin:** The book is now blank, back at home. All the words—

**Jenny:** I love that.

**Kristin:** Have spilled out. We didn't see where they went. They could have crawled up Willow's arms. You know what I mean? Like, I'm just saying.

**Jenny:** Eugh!

**Kristin:** We have a precedent for blank books, and usually, the words are in Willow.

**Jenny:** True.

**Kristin:** [laughs] Oh! Jenny, you're gonna be so excited about this exchange at the top of this scene, where Kennedy—Kennedy, first of all—like, this is another point—I take a point away from Kennedy for this. "Just use magic." And Willow's like, "I don't—it's not—you can't just use magic! Like, I don't know what to use." And then Kennedy says...[laughs] "Just try all 32 flavors." Referencing an Ani DiFranco song, for all of the lesbians watching at home.

**Jenny:** Uh. Not referencing Baskin Robbins, the national ice cream chain?

**Kristin:** Baskin Robbins has 31 flavors, Jennifer Owen Youngs.

**Jenny:** Oh, boy. Okay.

**Kristin:** And the song—the song by Ani DiFranco gave us 32, so that is what our Kennedy is referencing.

**Jenny:** Wow.

**Kristin:** 'Kay?

**Jenny:** What was the 32nd flavor? Hmm.

**Kristin:** It was “gay.” [laughs]

**Jenny:** Mmm!

**Kristin:** The 32nd flavor? Was gay. Okay, so. Anya—Anya, making some very good points here, right? Like, hey, here’s the deal. Let’s think about our choices. We can risk Willow’s life and all of our lives to get Buffy back, or we could just leave her out there and then she takes it home. “If she’s so superior—” I’m gonna add a “fuck” to it, because I know she woulda said it if it wasn’t for the censors. “If she’s so fucking superior, let her find her own way back.” I—

**Jenny:** Wow.

**Kristin:** Stood from the couch and cheered for Anya. Can we please play Anya’s jingle? This is good. [Jenny laughs]

[ANYA jingle plays]

[cash register rings]

She spent one millennium, demonically vengeancin'

Speaks her mind and then some, you know

She's partial to the finer things

And down with double boyfriends, oh yeah

Exchanging cash for goods and also services

She'd love to hold the money for ya (she'll hold that cash)

Just keep the bunnies far from... Anya!

**Kristin:** Alright.

**Jenny:** I like this little...connector to reality, where Willow describes how magic works off of physics, principles, basic laws. You gotta have conservation of energy. You know? You can’t make something from nothing.

**Kristin:** Mmhmm.

**Jenny:** Right?

**Kristin:** Yes.

**Jenny:** So they figure they need to send that demon back through to get Buffy back. Now, I have a question.

**Kristin:** Yeah.

**Jenny:** That looks ahead a little bit. If many Slayers before Buffy have gone—you know, if everybody who got the emergency kit went in and got this power at some point—

**Kristin:** Yeah.

**Jenny:** But Buffy's the first Slayer with friends, who in the past sent the exchange student back to high-contrast, ancient Africa, question mark?

**Kristin:** Oh, I see what you're saying. Right. How did the demon—how was the demon exchanged back for the person? Yeah. Yeah, there's some gaps. There's definitely some gaps.

**Jenny:** I also wanna give a shout to the gentleman playing the demon, whose name is Erik Betts, who was born on November 22nd—a very auspicious day upon which to be born, no big deal.

**Kristin:** What year?

**Jenny:** Mm, '67. So a little older than me.

**Kristin:** [simultaneously] Just a few years before you.

**Jenny:** But he actually has appeared in ten Buffyverse episodes of television as a Knight of Byzantium, as a vampire, as a demon—

**Kristin:** Holy shit!

**Jenny:** As some other stuff that I'm not gonna say 'cause it's still in the future. And also, notably, as Agent Brown, a former Initiative agent. [both laugh]

**Kristin:** Ohh, that's where the Initiative is coming in.

**Jenny:** [simultaneously] No. Big. Deal.

**Kristin:** Wow.

**Jenny:** That's right!

**Kristin:** You know that somebody wrote to us after the flower shop situation that just happened, where like, Buffy was calling the flower shop to—because that was the decoy Initiative. And was like, do you think that's a reference to the fact that Agent Finn was Lilac—like, his code name was Lilac?

**Jenny:** Oooh. Nice.

**Kristin:** [simultaneously] Ah? Right? Pretty good, yeah.

**Jenny:** I hope so.

**Kristin:** Wow, I can't believe that this actor has been in so many episodes of this television show. That's very cool.

**Jenny:** Yeah, and he's gonna be in an episode of Angel coming up—

**Kristin:** Oooh!

**Jenny:** In which he looks...pretty intense.

**Kristin:** Great, cannot wait. So my question is—well, not even a question. I just think it is really fucking ballsy of them to decide that they can kill this demon. Like, I just feel like, why don't you err on the side of caution and throw him back in alive? You know? Like, it just—[laughs] you don't—

**Jenny:** Yeah, just point him towards the portal.

**Kristin:** Yeah, they're just very—

**Jenny:** [simultaneously] Oh! Just leave a trail of Reese's peanut butter cups.

**Kristin:** [laughs] Yeah.



**Jenny:** Directly into the portal.

**Kristin:** No, Reese's Pieces!

**Jenny:** Well.

**Kristin:** You're talking about E.T., right? That's E.T.'s—

**Jenny:** No, I'm just talking about a tasty snack. [both laugh] I'm talking about what I want somebody to leave a trail of, for me to follow. [both laugh] Spike, looking absolutely horny as hell.

**Kristin:** Oh, yeah. Yeah.

**Jenny:** Has decided this demon's mine, but first, there's something I need. He...just loved getting beaten up.

**Kristin:** Uh, yeah.

**Jenny:** He probably hasn't gotten beaten up like that since he and Buffy were having, like, fight-sex. [laughs]

**Kristin:** Yeah, it brought him back to 1080P HD, definitely. I mean, 1080 HGTV, excuse me.

**Jenny:** Oh my god. 1080P HGTV.

**Kristin:** Oh my god. [both laugh] Sorry, everyone. I'll be here all night.

**Jenny:** This is why I'm here, Kristin.

**Kristin:** Thank god.

**Jenny:** We each have our areas of—

**Kristin:** [laughs] Expertise, yeah.

**Jenny:** Specialty. [both laugh]

**Kristin:** So. Okay, so. Spike is like, "I vote we send the demon back dead." Kennedy is like, "That demon kicked your ass." And Spike takes it like a gentleman,

which I appreciate. He's like, "Points to the lady. She is correct. That demon did kick my ass. [Jenny laughs] I gotta go." Alright.

**Jenny:** Yeah, and he's like, I hope it happens again.

**Kristin:** Yeah. He's like, just gonna get my ass ready for one more spanking. [both laugh] So we go back to Buffy and we meet—we've talked about this already. We kind of got ahead of ourselves. But we meet these three Black men who have staffs and who are there to ex—they are there to tell her what they've told many Slayers before. And this is really the piece that I think gets to the heart of...white supremacy? The idea that you're coming in with the knowledge that is the correct knowledge. And there—and this is complicated because clearly, there's stuff in this story that is really upsetting. But the—at the end of the day, Buffy enters into this situation, believing that what she knows and what she has been taught and what she has learned on Earth is superior to what these men are gonna tell her. And, like, they say, "We know who you are and why you're here. We've been waiting. We've been here since the beginning, now we're almost at the end. You're the Hellmouth's last guardian."

**Jenny:** Whoa, hang on, hang on, hang on, hang on, hang on. Hang on. Let's just put a little more focus on what are some more, like, truly...heavy-hitting lines. Like, some of the highlights of this episode. These guys have some incredible lines. "We have been here since the beginning. Now we are almost at the end." The dawn of the Slayer line.

**Kristin:** Mmhmm.

**Jenny:** The beginning of Buffy the Vampire Slayer, the TV series.

**Kristin:** Mmhmm.

**Jenny:** We are, you know, a handful of episodes away from the series finale. It just feels very heavy. "And you are the Hellmouth's last guardian." Heavy as hell.

**Kristin:** Yeah. Yeah.

**Jenny:** "We cannot give you knowledge, only power."

**Kristin:** Yeah, and to—Buffy says, "I came to learn" and I would like a word about what it means to come somewhere to learn. It doesn't look, necessarily, like this. But this is where this dissonance is. It—the show—the way that the show is telling this story makes it really complicated to talk about some of the, like, racism and

white supremacist ways of thinking, in terms of, like, "I have more knowledge than you. I know better than you. I am more civilized than you," because they add on this idea that these men forced this demon essence into the Slayer line, against the Slayer's will. They are men, the Slayer—Sineya is a woman. So there's this violation there—

**Jenny:** [simultaneously] Right, this—yes, exactly.

**Kristin:** That makes it hard for us to talk about this other really important thing that is happening, which is that Buffy is saying she came there to learn. But she's also not listening to a lot of what they're saying. And you're, like, forced to give her the justification of not listening because of the violation. And that makes this really messy, but it is not just one thing. And there is a lot of—there's a lot of fucked up shit here that Buffy does, that I think—I think that if you were—especially if you were a white person watching this in 2003, you did not see, at all. You just saw, like, "yeah! The woman is standing up to these men for doing this bad thing!" and didn't see *all* the other shit that was there. Which I think, like, that's the benefit of us being in the year 2022 and talking about it now, 'cause there's a lot happening here.

**Jenny:** Yeah. Yeah, but don't worry about that too much, Kristin, 'cause it's time to get bonked on the head.

**Kristin:** Yeah, and I got ahead of myself. Like, clearly I'm talking about, like, the entirety of the scene. But yes—

**Jenny:** Yeah, yeah.

**Kristin:** Buffy gets bonked on the head. Which, like—she was like, "Clearly this is a dream." And he was like, "Actually, no. Bonk." [Jenny laughs] And we briefly go back to the Summers house.

**Jenny:** Yeah, they're making a little sand circle barrier. Willow's like, "This portal opening could take days!" And then she's, like, taking a deep breath. And here's another example of Kennedy getting some nice comedy lines in this ep. Willow says, "I think I'm gonna pee my pants." And Kennedy, to show support, says, "You can do it. The magics. Not the pants thing." [both laugh] Which I think she delivers beautifully.

**Kristin:** Mmhmm.

**Jenny:** And then Willow's like, [singsong] doo-doo-doo. I'm gonna try magic, magic—[deep scratchy voice] magic!

**Kristin:** [laughs] Literally. It's pretty funny. Like, you better put on some coffee, this could take awhile. Whaaaaa! [both laugh] Just kidding!

**Jenny:** So it's fucking on at the Summers HQ.

**Kristin:** Uh-huh.

**Jenny:** Then, back with Buffy, we've moved to a cave.

**Kristin:** Mmhmm.

**Jenny:** Post-bonking. And the men say, "We are at the beginning. The source of your strength, the well of the Slayer's power." And they start bonking their staffs on the ground instead of Buffy's head. And we hear the bum-bum-bum and now we know, oh, where the bum-bum-bum came from when the shadow play started.

**Kristin:** Yeah. Yeah. Yeah.

**Jenny:** So her truest strength is the energy of the demon. Its spirit. This is how they created the Slayer. I have a question.

**Kristin:** Mmm.

**Jenny:** This might be a meta-physics question—

**Kristin:** Mmhmm.

**Jenny:** But it seems like, if this is how they made the Slayer, then isn't this already—isn't this essence already in Buffy?

**Kristin:** [simultaneously] In...in Buffy, right. That's—yeah. That's my question as well. But like, are we to believe—that's the gap for me, is like—because we're to believe that up until Nikki, and including Nikki, they had these—they had the ability to shadow cast. They had the ability to be transported. We're not clear on who did the exchange to get them back out, but that they were, like, imbued—imbued. I don't think I can say that, given the way that the show tells the story. But they were non-consensually—

**Jenny:** [simultaneously] They gained—yeah.

**Kristin:** Given this demon bit to make them better fighters. So then has every Slayer since then not been? Or is this extra demon? Like, does Buffy need extra demon 'cause it's the end? Like, what—I'm not sure what the answer is.

**Jenny:** [simultaneously] Right, right. Is it, like, a power-up? It's almost as if, um...[laughs] it's almost as if people are just desperate to get to the end of this show.

**Kristin:** Of the show? Something that I do think is interesting, amidst all of this chaos, is that Buffy has always struggled, from day one, about the, quote, "darkness" inside of her. Faith was like, "this is the point, dude! We have darkness too. You have to, like, lean into that darkness to be able to do the thing." So there is some echoing of, like, bigger themes, I think, in this revelation. I just—I cannot, for the life of me, understand why this is what they chose to make the origin story of the Slayers. What is the point? Is it just to give us another moment of Buffy being like, "girls rule and boys drool"? Because we don't need that now. We know that. [Jenny laughs] We don't need more of this and—

**Jenny:** [laughing] We know boys drool, says Kristin.

**Kristin:** [laughs] We've known boys drool for so long. But it just—I just don't understand the importance of telling—I believe that there is not an importance of taking us back to ancient wherever-we-are. Clearly, they are saying ancient Africa. And telling us that the way that this happened was full of all kinds of violation and women being chained down. And—it just seems so unnecessary and also so racist and just so unfortunate. Because we didn't need it. Buffy could have still found the source of her power, and it could have even been the essence of a demon. Like, that part is—I feel fine about. But it didn't have to be this really, really upsetting story. And it certainly shouldn't—

**Jenny:** With some particularly disturbing visuals and—

**Kristin:** Yeah. Yeah.

**Jenny:** Implications.

**Kristin:** Really, really fucking—really fucking rough stuff. And Sineya is not here. And like, that just makes it all the worse for me, is that this happened to—Sineya was the first person. She was there, she was there with these men. Was it a violation of Sineya? Ninety-nine point nine percent it was, yeah. But she's not fucking there! And like, the rest of this story is not here and being told by the

person that was there when this happened. Like, we don't have the complete story. I feel very upset about it. It's a bummer, on all counts, and it's also—as we've said a million times—the telling of it is racist in a lot of ways. But you know, here—here—oh, yeah, there's my note for the visual. My note for the visual that we see with this, like, sort of swirling black demon energy is, "this is so fucking fucked up!" in all caps. I'm just so upset about it!

**Jenny:** Yeah. Yeah.

**Kristin:** [sighs] It's really, really upsetting. And she's—you know, Buffy's saying, like, "This isn't the way." Ehh...okay, just—everybody, stop it. Writer's room! [Jenny laughs] You're all grounded. You're all fucking ground—indefinitely, grounded.

**Jenny:** [simultaneously] Yeah, go to your room.

**Kristin:** Go to your fucking rooms, this is bullshit. Meanwhile.

**Jenny:** Okay, back [Kristin laughs] in the basement. Someone else is reuniting with their darkness. Spike is dusting off his duster. He goes sweeping through the hallways. And Principal Wood, being a totally normal, chill guy, [Kristin laughs] is just leaning in a doorway in the high school with all the lights out. And Kristin, would you like to engage in some line reads with me?

**Kristin:** Sure, who am I playing?

**Jenny:** You'll be—[both laugh] Principal Wood and I'll be Spike.

**Kristin:** Okay. "Where're you going?"

**Jenny:** [bad Cockney accent] "Got a job."

**Kristin:** [laughs] "Nice—"

**Jenny:** [laughing] How's my accent?

**Kristin:** So good.

**Jenny:** [laughing] Yeah.

**Kristin:** I thought it was James Marsters himself.

**Jenny:** [laughing] I know.

**Kristin:** "Nice coat. Where'd you get it?"

**Jenny:** [bad Cockney accent] "New York!"

**Kristin:** [laughs] And then—wait, can I also be the orchestra that we don't hear?  
[sings tune]

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

**Kristin:** [laughs] Oh, you guys. Why did you do this to us? This could have been—

**Jenny:** Oh, no.

**Kristin:** So much better. But yes, this is Nikki's coat, and yes, now Wood knows.

**Jenny:** Oh, god. [Kristin sighs] Okay, over at the Summers house, Willow's doing her little spell. She's got her full eye contacts in. And she frigging zaps Kennedy and Anya.

**Kristin:** Yeah, she sucks—she sucks their power.

**Jenny:** Eek!

**Kristin:** From them.

**Jenny:** Eek!

**Kristin:** And yeah. And it works. The portal opens and—hoo! They better keep that portal open for a minute, because Spike has only just gotten to where this demon is—

**Jenny:** [simultaneously] I know. How long does a portal stay open once you open it?!

**Kristin:** I know. We don't know. We don't know. This is—

**Jenny:** I guess it's until somebody goes through. That seemed to be the rule the last time it was opened. [laughs]

**Kristin:** This is chaos. It's chaos. Spike has effectively chosen to battle this demon in front of a sign that says "beware of dog." So that's fun. I feel like it's, you know,

really a setting Spike would like, you know? Just like the back alley, where he's like, "Beware of dog, the dog is me." [both laugh] "Ruff." [both laugh]

**Jenny:** Oh my god!

**Kristin:** Okay, before we get the fight, we go back again to the cave, where Buffy is. And this is where—I mean, whatever. I don't even know if we need to talk about the details here, because we've sort of said it. But like, she does this thing, which is why I think they wrote this scene, thinking that this was a really simple way to give us, like, fucking girls rule, boys drool, and they make it all about gender in this exchange. You guys—

**Jenny:** Right.

**Kristin:** You're just men. You're just the men that did this to her. Whoever that girl was before she was the first Slayer. And they're like, "You don't understand." And she says, "No, *you* don't understand. You violated that girl and made her kill for her because you're weak, you're pathetic and you obviously have nothing to show me."

**Jenny:** Oh, Buffy, you fool!

**Kristin:** [exhales] This is not it. This is not it, kids. This is—and turns out, she's wrong, they actually do really, definitely—they have something to show her. They have—

**Jenny:** [singsong] Yeah.

**Kristin:** They have something to show her. But before we see that, let's go to this...fucking killing that is awful.

**Jenny:** Yeah. Spike seems...uh...to be full of life.

**Kristin:** I mean, I understand why he's full of life. He's like—you know, he's just been told "be bad, be as bad as you can be." And so he's just leaning in hard and he's got his jacket on and he's vamped the fuck out. We haven't seen Spike vamped out in awhile, like this.

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

**Kristin:** And he snaps the demon's neck and then lights his cigarette off of the demon's tusk.



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

**Kristin:** Just gonna read—I'm just gonna read the rest of what Mack wrote about this, if that's okay with you.

**Jenny:** Sure, sure.

**Kristin:** "Here's the orc that is portaled in from Africa, an insulting visual stereotype. Spike, charming, well-dressed, quippy and polished in his chaos, while the orc is lumbering, only grunting, growling, and dressed mostly in muscles. At the end of the fight, we get the truest form of what colonial Spike does best: he snaps the neck of the orc with ease and relish, and then uses its dead body to light a celebratory cigarette." And in parentheses, Mack says, "This is the second time the body of a POC character is mishandled inside of one episode. Yikes, he succeeds where the Scoobies and killed the African savage." You know. There's—that's just it. Mack...Mack's notes on this episode, clearly, so good, that like, just reading them verbatim seems like the choice. Oh, but don't worry. Everything's totally chill in the caves, where Buffy has now snapped the staffs—

**Jenny:** [groaning] Oh, god.

**Kristin:** Of these men.

**Jenny:** Oh, no! [laughs and groans]

**Kristin:** That's the answer. She's broken their staffs and, um, they say, "We offered you power." And she says, "Tell me something I don't know." And they say—

**Jenny:** And then the dude is like, "Okay! I will!" And puts his hand on her face. And Buffy sees something that is not yet revealed to us.

**Kristin:** But—it's not yet revealed to us, but inside, I just had this feeling that sounded like the start of Shania Twain's—[sings first few notes of "Man, I Feel Like a Woman"].

**Jenny:** [does snare beat along with tune] Yeah. [Kristin laughs] Yeah, yeah, okay. So. Back at home sweet home, Buffy materializes from the portal. Everyone looking very roughed up, breathing heavily, in the aftermath. Willow finds Kennedy, who she sucked the life out of, and says, "Ooh, sorry about that, rah, so sorry. You were the most powerful person nearby." Interesting that the other person she opted to zap there was Anya, so—

**Kristin:** Yeah. Yeah.

**Jenny:** She was like, I absorbed all of Kennedy's strength, and all of Anya's fiscal sensibilities. [both laugh] To diversify my—

**Kristin:** Portfolio?

**Jenny:** Portal-folio.

**Kristin:** Wow! Wow, Jenny! [claps]

**Jenny:** Thank you.

**Kristin:** That was good.

**Jenny:** And Willow says, "That's how it works. That's how I work." And Kennedy's like, "Yeah, I'll...see you tomorrow."

**Kristin:** Yeah.

**Jenny:** Kennedy, claiming Willow's bedroom all for herself?

**Kristin:** [laughs] Yeah.

**Jenny:** Where will Willow sleep? There's no floor space left.

**Kristin:** Yeah. And this is important because Kennedy has been very, very willy nilly about magic since the jump. And Willow has been trying to fucking tell her—

**Jenny:** Mmm.

**Kristin:** That it's a big fucking deal. And like, it really took this—

**Jenny:** Yeah.

**Kristin:** To actually illustrate to Kennedy that, like, this is not a joke, this is not small. This is big and it's hard and it's scary. And so like, you know, if you—if you like at my Dark Willow. If you like me at my—how does that meme go? I gotta go.

**Jenny:** If you can't—

**Kristin:** Yeah.

**Jenny:** Handle me at my Dark Willow, you don't deserve me at my...

**Kristin:** Bucket-hat Willow.

**Jenny:** Honors Willow.

**Kristin:** Yeah. [laughs] So...we go into Buffy's room. Probably, that's where Willow's gonna sleep tonight.

**Jenny:** Yeah, yeah.

**Kristin:** [laughs] There's a lot of space in there. And—

**Jenny:** They'll do whatever the move is called, where two spoons face each other.

**Kristin:** [simultaneously] Salad—they'll salad-tong, yeah. [both laugh] So. Buffy's like, "Thanks for bringing me back again." And Willow's like, "It's what I do." Buffy says, "I was hard on you guys today." And everyone's like, you think?!

**Jenny:** [laughing] Yeah.

**Kristin:** And then she basically is like, "I think I made a mistake, because the men that offered me—they offered me more power, but I didn't like the loophole. And I don't think we're gonna be okay, because they actually showed me—I think the first Slayer is right." Oh, you think Sineya might have—

**Jenny:** Uh-huh?

**Kristin:** [simultaneously] You think Sineya might have—? You—oh, okay. You think Sineya might have actually had a fucking point, okay. Okay. "The power that we have isn't enough." [laughs] And Willow says, "What did they show you?" [makes snare drum beat]

**Jenny:** Oh, lord. Oh my goodness. Oh, heavens. Kristin. I've been waiting for this moment.

**Kristin:** [simultaneously] What guitar solo should I be playing over this moment? Because there's so many.

**Jenny:** Well, there's a scene in Gremlins 2. [Kristin laughs] Where all of the Gremlins converge on the first floor of this skyscraper that they've sort of taken over. And they do a big song and dance number to New York, New York.

**Kristin:** And that's what we're—

**Jenny:** And this scene reminds me a lot of that.

**Kristin:** Yep, okay.

**Jenny:** How long do you think it took Camden Toy [Kristin laughs] to film enough movement—like, enough single shots for them to put all of them together? I mean, obviously there's gotta be some copy-pastey stuff going on. But like, there's thousands—

**Kristin:** When a person plays their character and their character's twin, they get paid more, right?

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

**Kristin:** Well, if they do—I don't know either. But if they're getting paid more to play a second role, then...[laughs] counterpoint. Did Camden Toy get paid for one thousand Turok-Hans? [both laugh]

**Jenny:** This is a great question. Actors are generally paid for their time, not by the role.

**Kristin:** Oh. Oh. God, so sorry to Camden Toy, but mostly sorry to—help me with her name, Orphan Black, what's her fucking name?

**Jenny:** Oh. Tatiana Maslany—

**Kristin:** Yeah.

**Jenny:** And also Nina Dobrev on Vampire Diaries, playing many doppelganger versions of herself.

**Kristin:** Yeah. Alright, well, speaking of...many Turok-Hans. I don't know how to get from that to the Sexual Tension Awards. [laughs]

**Jenny:** [exhales] Um, well. Kristin, it looked like they're kinda stretching—

**Kristin:** Uh-huh.

**Jenny:** And getting ready to get limber.

**Kristin:** Okay. Yeah.

**Jenny:** And you know, it's always good to stretch out before you're about to engage in strenuous activity, like ending the world. Or...like announcing the nominees for this week's Sexual Tension Awards.

**Kristin:** [sings opening tune for "Man, I Feel Like a Woman"]

**Jenny:** Man, I feel like a Turok-Han. [Kristin laughs]

[SEXUAL TENSION AWARD jingle plays]  
Sexual tension award!

**Jenny:** Well! Hello and welcome back to this episode's installation of the Sexual Tension Awards. Today, we have four slots, eight noms. Many will enter, only one will win. And here's what you have to choose from. Looking for a repeat, looking to turn a single into a double. Looking to relive the magic, just one more time for old time's sake.

**Kristin:** Mmhmm.

**Jenny:** Meet me under the table, it's Anya and Spike.

**Kristin:** Hell yeah! That *is* his bone. [both laugh]

**Jenny:** Well! They're very hot together and the pairing that exercises good manners together exercises good...[makes thumping sound] together. [Kristin laughs] Thank you, Principal Wood. It's Buffy and Wood.

**Kristin:** Hell yeah!

**Jenny:** In slot number three! It's important to engage in intimacy responsibly, and no one is more prepared than a man in an apron and oven mitts.

**Kristin:** Mmhmm.

**Jenny:** It's Andrew and his big board.

**Kristin:** Aw, he loves his big board.

**Jenny:** [laughs] He does. He's very proud of it. [Kristin laughs] And in slot number four—my personal fave this episode. He simply can't get enough of his partner. It's Spike and getting beaten up.

**Kristin:** [laughs] He loves it!

**Jenny:** His number one fave.

**Kristin:** Oh, he just loves it. Also, a formal apology that we did not nominate Buffy and brandied pears last episode.

**Jenny:** Truly a gross oversight.

**Kristin:** Yes. We are so sorry. How do they tell us who they want to win, Jenny?

**Jenny:** Oh my gosh. Well. We can't do this without you. We need your votes, your delicious, succulent votes. Cast them via our Twitter poll. Find us on Twitter @BufferingCast. The poll will be up for one week from the published date of this episode. And you'll see your little slots there, with all the noms nestled therein. [Kristin laughs] Peas in pods. And all you have to do is click on the one you like the best—

**Kristin:** Mmhmm.

**Jenny:** To keep our beautiful democracy going.

**Kristin:** Yeah. Yeah. Alright.

[SEXUAL TENSION AWARD jingle plays]  
Sexual tension award!

**Kristin:** Well, Jenny, we did it. We did it again. We said we were gonna stop doing it—

**Jenny:** [simultaneously] Ooh.

**Kristin:** Last time, but we haven't stopped doing it.

**Jenny:** [simultaneously] Ooh. [laughs]

**Kristin:** We did get it done, though. We did.

**Jenny:** I daresay we did, at that. [laughs] I'm Jenny Owen Youngs, and when I'm not getting it done, with Buffy, [both laugh] I'm usually getting it done with writing and recording music. In fact, my brand new EP, *It's Dangerous to Go Alone*, just came out last Friday. It's a collection of songs inspired by video games. You can find the EP on Bandcamp, or your favorite digital music platform. You can give me a shout on Twitter @JennyOwenYoungs and say, "Oh, Jenny, I listened to your EP, it's very cool and you're a cool guy, yay!" And you can also hang out with me for livestreams on my Twitch channel on pretty much a weekly basis. Come on down.

**Kristin:** I'm Kristin Russo, and as of this recording, I have not been offered an advance listen to the album Jenny speaks of. So we're in a fight. [Jenny laughs] But that's okay. We've overcome worse.

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

**Kristin:** [laughs] So, when I'm not getting it done with Buffy, I am—well, the month is June, folks, so I am real busy over here, 'cause it is Pride month. And I speak to workplaces—all year round, but June of course is real busy for me. I speak to workplaces about being an ally in the workplace. I also speak to workplaces just to help parents who are in the workplace, teaching them how to be awesome to their kids. I just finished watching a show—I just—this has nothing to do with me, but I just finished watching [both laugh] a show called *Heartstopper*. I'm a little behind, I know a lot of you have probably already seen it. But if you haven't, it's a Netflix original. And it's—I don't know that a queer show has ever made me feel happier. It is so joyful and so beautiful. And so if you're looking for something to just, like, bring you joy in this month of June, please go and watch it. You can also follow me—I did tweet once or twice about it, but not a lot 'cause I was too busy crying tears of joy. [Jenny laughs] But you can follow me on Twitter or on Instagram, @KristinNoeline. Or go to my website, [kristinnoeline.com](http://kristinnoeline.com), to learn about the work that I do with LGBTQ communities. The spelling is K-R-I-S-T-I-N N-O-E-L-I-N-E.

**Jenny:** Buffering the Vampire Slayer is on Twitter, Facebook, and Instagram @BufferingCast. Or you can drop us an email at [bufferingthevampireslayer@gmail.com](mailto:bufferingthevampireslayer@gmail.com).

**Kristin:** You can support us if you want. We would love to have your support. You can find all of this information at this website we keep saying, [bufferingthevampireslayer.com](http://bufferingthevampireslayer.com). [Jenny laughs] We have a pretty active Patreon where, this month, we are starting—we have started one podcast already. LaToya

Ferguson and I covering the eight-episode Netflix series, First Kill, about a vampire and a monster hunter who are both girls, really gay, falling in love. And Jenny and I will begin watching Yellow Jackets—doing a rewatch of Yellow Jackets and doing a little mini pod as well.

**Jenny:** Woo-woo!

**Kristin:** All of that happening in Patreon. So Patreon, this summer, is just full of good stuff.

**Jenny:** Hell yes! This episode was produced by Kristin Russo, Jenny Owen Youngs, and Alba Daza, with support from our consultant, Mackenzie MacDade. It was edited by John Mark Nelson. And till next time...

**Both:** Awwoooooooooooo!

**Kristin:** [sings opening tune for “Man, I Feel Like a Woman”]

**Jenny:** Man, I feel like a werewolf. [Kristin laughs]

[“Get It Done” plays]