

Buffering the Vampire Slayer
Episode 0.34: Once More, Behind the Scenes

[CHIME]

Kristin: [sings triumphant tune]

Jenny: This is actually not a musical episode, Kristin. [Kristin laughs] Put your horns away.

Kristin: I thought they were all musical episodes from here forward. [both laugh]

Jenny: Oh, yeah. Yep, yep, yep. Minimum seventeen songs per ep. [Kristin laughs] Hello, everyone! [laughing] Hello!

Kristin: Oh, hi. It's a little intro.

Jenny: We're...here.

Kristin: We're here. We're here in the intro. We have a couple of things to say. Namely, just a huge, oh my god, we love you and thank you for all that you have sent us over the last couple of weeks. I don't think I've ever experienced such love in my life, for anything that I've created.

Jenny: It really has been astounding.

Kristin: Yeah.

Jenny: Thank you for our flower crowns. [Kristin laughs] Thank you for your soy animal sacrifices. [Kristin laughs] At our beautiful Buffering altar. [Kristin laughs] I'm just feeling very Grecian right now, you know?

Kristin: Apparently, yes. Soy—[laughs]

Jenny: Mount Bufflympos! But also, the Greek gods got up to some naughty shit, so maybe I shouldn't align myself with them. Anyway! [Kristin laughs] That's not what we're here to talk about.

Kristin: Uh, no. We're here to thank you. A couple weeks ago, we released Once More With Once More With Feeling. You have all been delightful and it has been wonderful to share it with you. Also, we know that some of you expected to get a

bit of Tabula and a bit of Rasa in your feeds this week. But you're gonna have to wait one more week for us to sing...[singing] "Goodbye to you!"

Jenny: Oh, boy.

Kristin: I told you, every episode can be a musical together.

Jenny: Oh, boy.

Kristin: Listen, but this week we have two episodes that are hitting your feed. While you await to tear your own beating heart out of your chest next week.

Jenny: That's right! Today's episode is a discussion on the making of our musical podcast episode, Once More With Once More With Feeling. Which we taped live with many of you last Saturday. We also chat with special guests, LaToya Ferguson, Mack MacDade, and Laz Marquez, who created our incredible, beautiful, gorgeous artwork for this project.

Kristin: And really, like, whatever. You'll hear it, but I just feel like the energy that Laz brought into our podcast space was especially magical, and like, brought us to—

Jenny: Yes.

Kristin: Different places than we normally get in our conversations. So, you know—

Jenny: Yeah.

Kristin: Just a delight. Everyone. So glad to have everyone here. Tomorrow—yes, tomorrow!—you're gonna be getting Season 3, Episode 8 of Angel On Top, Quickening. We like things to be the way that they once were, and we've just been dying [both laugh] to get Angel's episodes airing before Buffy's in the feed, so that they can match the order that they aired. So tomorrow, we achieve that goal. Tomorrow, you're gonna get Episode 8 of Angel, and then the following week, you're gonna get Episode 8 of Season 6 of Buffy, discussed in your feeds. Ugh, finally. Some order.

Jenny: Also, in the interest of getting things to the way they once were, we'll be releasing our episodes exclusively on 8-track [Kristin laughs] from here forward.

Kristin: Tune your televisions to The WB. [laughs]

Jenny: [laughing] Yes! You're gonna hear us mention in this episode some videos and music and behind the scenes content that we'll be sharing with our patrons over the coming weeks and months, from the creation of Once More With Once More With Feeling. Today, our \$5 patrons received a work tape of the fourteenth song, Once More With Feeling. The titular song, if you will. [Kristin laughs] And next week, our \$10 patrons will get the first video of Kristin and I writing the music. Kristin made so many videos. [both laugh] You can become a patron of ours by going to bufferingthevampireslayer.com, clicking on Patreon. And a reminder that all of our digital Patreon content is free for our black and indigenous listenership. Learn more and access that content at bufferingthevampireslayer.com/justkeepfighting.

Also, also, also! [Kristin laughs] Music is now on Spotify, Apple Music, Bandcamp, and vinyl. Our sexy little vinyl release [Kristin giggles] is up for preorder in our US store, of course, as you may already know, and also now, our UK store. You can find all the relevant links at bufferingthevampireslayer.com/oncemorewithfeeling.

Kristin: Hell yes! A quick reminder to our Patreon book club members. We're gonna be meeting this Saturday, February 27th, at 2 PM Eastern. We're talking about Aiden Thomas's Cemetery Boys. It fucking rules! Even if you're not part of our book club, you should read this book. [Jenny laughs] It is, like, a YA book—it's just really fucking great! To those of you who are listening to all of this and you're already patrons, you're already part of our Patreon family, I just wanna, like, take a second—I think we both just wanna take a second to say a massive thank you to all of you. Because the things that we have done, this season especially—

Jenny: Mmhmm.

Kristin: We could have *never* done without your support. We would have *not* been able to create a musical podcast without your support. We would not have the incredible team of people that we now have working with us without that support.

Jenny: Mmhmm.

Kristin: And a lot of the episodes that you're gonna see this season—we're gonna be doing some special episodes that dig deeper into themes of mental health, of consent, of addiction, and those are also happening because of you and your support. And you know, we will literally never have the words to properly express that gratitude. But we just wanna let you know that we carry it each and every day, so thank you, thank you, thank you, for all that you do to support this.

Jenny: I can't speak for Kristin, but I store my gratitude in my front...left...flannel chest pocket, right over my heart.

Kristin: [laughs] That's very sweet, Jenny. [laughs]

Jenny: Kristin probably has, like, a side zipper—like, a hidden zipper pocket somewhere—

Kristin: Oh, you know what I have.

Jenny: On a long, flowy sweater.

Kristin: I store my—I store my gratitude in my tiny little fanny pack.

Jenny: Fanny pack?

Kristin: Oh, yeah.

Jenny: Yeah! That's—

Kristin: Oh, yeah. Like the camp counselor I am.

Jenny: Hell yeah.

Kristin: [laughs] Alright. We love you. We hope you enjoy this little jaunt behind the scenes. We're answering your questions, we're talking to some rad people. And hey, we—Jenny and I—will be back in your ears with all of our feelings in a week. And tomorrow—

Jenny: Hurray.

Kristin: You're gonna get some LaToya and some Morgan. Hell yeah.

Jenny: Double hurray. Alright.

[Buffering theme plays]

Jenny: Hello! And welcome to Buffering the Vampire Slayer, a podcast—

Kristin: Wow.

Jenny: Where we are usually talking about Buffy the Vampire Slayer, one episode at a time, spoiler free. I am Jenny Owen Youngs.

Kristin: And I am Kristin Russo, and I have to say that, something I just realized in real time, is that our introduction to the episode will forever now be a disappointment. I wanted to hear you sing it and you're not gonna—we can't sing it every time. But—

Jenny: [takes deep breath, pauses] Oh.

Kristin: Go ahead, go ahead.

Jenny: Right.

Kristin: You wanna give us a little—

Jenny: [sing-shouting] Hello! [Kristin laughs] [speaking] You know. [both laugh]

Kristin: Um, I'm Kristin Russo. And as Jenny said, this is the one where we talk about the making of Once More With Once More With Feeling.

Jenny: What a time to be alive. [Kristin laughs] Warmly ensconced in the loving embrace of all these respectful and thoughtful queries that you've submitted—

Kristin: Mmhmm.

Jenny: To us.

Kristin: Mmhmm. A lot of you had a question that was generally like, so how the fuck did you make this? Like, what was the deal? What's the process? It is probably a good place to start, of like, how we began with the writing of this thing.

Jenny: Well. I think that we watched—we individually watched the episode. And then we had a meeting where we talked through the episode, and pointed out things where we thought there could be songs. Things that we felt like we—were discussion points that were big enough that we could maybe make a song around them.

Kristin: Yeah.

Jenny: And I think...the first one was Ren Faire Dresses? It was the biggest mystery of the episode. You know?

Kristin: Yes. Ren Faire—Ren Faire—On Ren Faire Dresses and Levitatilingus. Is that how we say it? I don't know that I've said it—

Jenny: Yes.

Kristin: Out loud to a group of people.

Jenny: Correct.

[Part of On Ren Faire Dresses and Levitatilingus plays]

Jenny: I've got a question, a tiny question
Don't you think something like, say, levitation
Would require an awful lot of concentration

Kristin: Maybe this is just how witches do it every time they do it...

[song fades out in background]

Kristin: We wrote this, sort of—it didn't occur to me how complicated the writing process was until I realized that we had a podcast and 17 songs. And like, they needed to be put together to make a whole. And like, just for the record—

Jenny: Yeah. Welcome to hell, Kristin!

Kristin: [laughs] We spent—we spent—and I only realized this after the fact, but we spent, like, six months creating this—the music. And then I had six days to take [laughing] the podcast and make it fit with the music, which was, um, difficult. But...but we did it. We persevered and we did it. And yeah, Jenny, you're right, Levitatilingus was the first one. Initially, we thought that the way we were gonna approach the songs was by, like, basically podcast—because we wanted to stay authentic in our voices. Like, we didn't wanna write lyrics just to write lyrics. We wanted my lyrics to be things that I would say and Jenny to sing lyrics that she would say. And so, that was the first song, and what we did for that song was we sat down, just like this, and talked about that scene, talked about that song and the whole thing.

Jenny: Mmhmm.

Kristin: And then we used that conversation to inform the lyrics and the music and everything else. And I think that was the only time we did that. After that, we were like, this is a lot. So we're just gonna write the songs.

Jenny: Yeah. We, uh, wrote on Zoom. Once a week. Then twice a week. Then...every day. [laughs]

Kristin: Just forever.

Jenny: I don't know. We started in August.

Kristin: Yeah. [laughs]

Jenny: Now we're here.

Kristin: We wrote...a lot. Okay, so Cricket—Jenny. Cricket from Rhode Island, by the way—I'm so excited that we know where all of you are from—asked, "How much actual work and time did this require, compared with—[laughs] compared with what you expected? Did your past experience with, you know, episodic songs, jingles, give you an accurate sense of how it would go? And do you feel like collaborating remotely added difficulty?" We thought, when we started, that we were gonna write, what, four songs, Jenny?

Jenny: Yeah. Four songs, a few jingles.

Kristin: Four songs, a couple jingles.

Jenny: You know.

Kristin: Then we, like, upped it. And then we upped it again. And then we hit fourteen, and we were like, wha—

Jenny: We were like, we're basically—that's basically seventeen, so...

Kristin: Yeah, like, if we're gonna do fourteen, we might as well take it to a one-to-one situation. So...we didn't really have a plan. The plan had us, is I think the truth of this episode.

Jenny: Mmm.

Kristin: You know?

Jenny: Mmhmm, mmhmm.

Kristin: And also, Jenny and I get excited. Like, that's our biggest—I think it's our biggest strength and our biggest downfall. [both laugh] Is like—

Jenny: Correct.

Kristin: [laughs] Like, once we got excited, we like, couldn't stop. I mean, the Mustard song? Not to jump ahead, 'cause I know we're gonna get there. But like, that song literally—like, we were just sitting and chatting. And Jenny was like, shut the fuck up, I got a song. And like, just play—I mean, you just played it and sang the lyrics and it was there. Like, just gave birth to itself.

[Part of Mustard plays]

Jenny: I've got a bone to pick
Mustard doesn't stain unless you mix it with some other shit

Kristin: Jenny!

Kristin: Okay, so the thing that I wanted to touch on when we were talking earlier is—address is a question from Bridget, Jenny. Bridget is in London.

Jenny: Uh huh, uh huh.

Kristin: And wanted to know if it's made our work partnership closer. Uh...and like, I'll let you answer that. What do you think?

Jenny: I think so! Look at us.

Kristin: [laughs] I'll write my answer down over here and then you can see if they match.

Jenny: What the hell? [Kristin laughs] No, I think—I think absolutely. I think, um...[exhales] you know, the shorthand evolves, is really the thing. You know, the more accumulative hours that we spend working on this general project overall, the easier it is and also the harder it is. Because like, I think the more we do it, the more we kinda wanna keep raising the bar and exploring new stuff and making it more and more exciting for you all, and also ourselves.

Kristin: Yeah.

Jenny: But you know, I think, like, the track record and the foundation of doing the work together—like, the more we do together, the better we work. I think.

Kristin: Yeah, no, I mean—

Jenny: Opposite? Dead opposite, Kristin? [laughs]

Kristin: [sarcastically] Yeah, I'm like, fuck Jenny. This is actually the last episode we're ever doing. It ruined us. No, it—I agree, a thousand percent. I think that this strengthened our work relationship in a way that maybe nothing else could have. Because we just were—just by the math, like, together every day, multiple times a day, talking about this thing, doing this thing. And I also think that, like, the song writing process between you and I, Jenny, has really taken a very strong shape, that—

Jenny: Mmhmm.

Kristin: I remember, like, years ago. You know, Jenny would be like, quiet, and I would be like, what's happening? What are you thinking, what are you doing? You know what I mean? [laughing] And like, over...[laughs]

Jenny: Mmhmm!

Kristin: But like, over time, I've learned what it looks like to watch you write a song. You know? And what it looks—or like, what it looks like to watch you, like, sit inside of, like, a melody and like, try to get it out of your brain into reality. And like, I know what that looks like on your face. I know what it looks like in real time, and so, a lot of the video that we have is us sitting. And like, I know that what Jenny is doing is working out something, you know? And I know that, like, there are so many times when, Jenny, you struggle with like, what is—what is this—what am I trying to say? You know, like, what's the goal?

Jenny: Mmhmm.

Kristin: And so, I can throw things on the board. Like, okay, so this is a song about X and I think verse one should tackle this, verse two should tackle this, and verse three should tackle this. And that, like, gets you off to the races. And so—

Jenny: Mmhmm.

Kristin: We just have, um...it's been really fucking cool. It's been really fucking cool. Especially to write this many songs together, in such a short span of time. I think I was able to see—

Jenny: Yeah.

Kristin: How much we've grown as, like, a creative partnership.

Jenny: Agree.

Kristin: May I take a moment to read what is not a question, but a very important bit of information from Kat in Pittsburgh?

Jenny: I'm ready.

Kristin: Kat wrote in to say, "Just a quick comment. One of the lines of Anya's Bunny song is 'what's with all the carrots?' And as a bunny owner, I have the answer Anya, and Kristin, who agrees that it's a fair question, are looking for. Carrots being a staple of a rabbit diet is actually a myth invented by, drumroll, Looney Tunes." I added the drumroll. "Bugs Bunny eating carrots was originally—"

Jenny: Classic rabbit propagandists! [both laugh] Looney Tunes!

Kristin: "Bugs Bunny eating carrots was originally a riff on a scene in the movie It Happened One Night. In the movie, Clark Gable's character mansplains hitchhiking while eating carrots. He talks with his mouth full, it's a bizarre scene, maybe it worked better in 1934. The popularity of Bugs Bunny has now far overtaken the film. This has led to the widespread belief that carrots are what rabbits eat, but in reality, very important if you're a new bunny owner, carrots are far too high in sugar to be a staple of a rabbit diet. Rabbits have extremely delicate digestive systems. In fact, one of the main causes of death in a rabbit is GI stasis, a fancy name for constipation. An ideal diet for a rabbit is 80% high quality hay." [laughs] That's also the name of my future memoir.

Jenny: [laughs] Yeah.

Kristin: [laughing] 80% high quality hay.

Jenny: Yeah!

Kristin: "With the rest being a combination of leafy greens." So, listen. Now you know. Bunnies should not be eating too many carrots. Myth disproved.

Jenny: They can have a little bit, as a treat.

Kristin: [laughs] They can.

Jenny: Frank occasionally has a baby carrot, as a treat.

Kristin: A baby—just a baby carrot? Just a little carrot?

Jenny: Yeah. He's small!

Kristin: [laughs] Okay, I like that. I enjoy that. Jenny, do you want to talk about the next thing that I have in this little document? Because you were—

Jenny: Yes! Yes!

Kristin: Kind of dragged, on the internet. In my opinion.

Jenny: I don't identify with the experience of having been, um...[Kristin laughs] dragged. This just—uh, to me, I would identify this as someone sharing useful information from their field of expertise.

Kristin: Okay.

Jenny: Which I deeply appreciate.

Kristin: As do I.

Jenny: "As a dry cleaner, I have a bone to pick with Jenny." How dare you. [Kristin laughs] Uh...they continue: "Whether or not mustard stains clothes depends on the kind of mustard. Any kind that has a food coloring or dye in it to make it more yellow—think French's classic mustard—" I often do think French's classic mustard, thank you—"can definitely stain clothes without being mixed with anything else. Food coloring and food dyes can stain." Jane. I deeply appreciate this. I believe you. And I respect you. I...res—[Kristin laughs] while I respect French's classic mustard, it's not like, *the* mustard I think of when I think of mustard. I generally think of a spicy brown, but I'm so happy to have this knowledge. I'm so happy I didn't have this knowledge before we made the episode, because I would have felt very conflicted about—

Kristin: Mmhmm.

Jenny: Keeping the song. So it's done now, it can't be undone.

Kristin: It's too late. Mustard has been vindicated—

Jenny: So yeah, Mustard—

Kristin: No matter what mustard says—no matter what a dry cleaner says, Mustard has been vindicated by Jenny Owen Youngs. [laughs]

Jenny: I—[clears throat] yes.

Kristin: Well. You heard it here.

Jenny: There it was.

Kristin: Fake news about mustard. So should we...I don't know, talk to somebody who's not you or me for a minute?

Jenny: [sighs] Nothing would bring me more pleasure. [laughs] Than that.

Kristin: How about a big fucking nerd? Is there a big fucking nerd, uh, anywhere? Anywhere around? Is—

LaToya: Yeah, you two.

[Kristin laughs]

Jenny: What the fuck! [Kristin and Jenny laugh] How dare!

Kristin: [singing] LaToya! Ferguson.

LaToya: I can't believe you, like—I came in after the Mustard tangent. [laughs]

Kristin: [laughs] I was like, okay, a great segue for LaToya, is—we'll sing about mustard. [laughs]

Jenny: Do you—

LaToya: I don't much care for the yellow mustard. I can do a brown mustard, but I won't, like, go out of my way to get a mustard situation going.

Kristin: So you're like—

Jenny: What is your most beloved condiment?

Kristin: Hm, great question.

LaToya: It depends. It depends on the food situation. Like—

Jenny: Sure, sure.

LaToya: I like a ketchup with my fries, but I'm not gonna be a psychopath and have it, like, with my steak, you know? [LaToya and Kristin laugh]

Jenny: Sure. Yes.

Kristin: No judgment if you like ketchup on your steak, jeez, LaToya!

LaToya: No, absolute judgment. Patrick Mahomes. [Jenny and Kristin laugh] You like a well-done steak with ketchup? What is wrong [Kristin laughs] with you?!

Jenny: Hi, LaToya!

Kristin: Hi, LaToya.

LaToya: Hello, Jenny. Hi, Kristin.

Kristin: [laughs] Where to begin. I mean, well, you tell us. What do you want to talk about first? Do you wanna talk about this episode of television? Or do you wanna talk about the process of writing, singing, creating Big Fucking Nerds? Where do you wanna begin?

LaToya: I mean. Let's talk about the process first. I think people wanna know about the process.

Kristin: Yeah, people love a process.

Jenny: Yes!

LaToya: Yeah, you guys asked me to sing and I was terrified. [laughs] That's the process.

[Jenny and Kristin laugh]

[Part of Big Fucking Nerds plays]

LaToya: There's a whole lot of reasons that we could be seeing
This singing from outta nowhere
Might be time in the season when shows end up needing
An uptick in listens and shares
You don't have a shark you can jump
But you have to get over that hump
Okay?

Jenny: Are you any less terrified now that you totally ripped it up and destroyed it and made—

LaToya: [laughing] No!

Jenny: Everyone happy?

LaToya: Not at all!

Jenny: Hmm.

Kristin: [laughs] Have you heard the song, LaToya? Like, have you listened to it?

Jenny: [laughing] Yeah, that is a good question!

LaToya: Yeah, I—it was very painful for me! [laughs]

Kristin: No!

Jenny: What?!

LaToya: Not for anything you guys did! [laughs]

Kristin: [laughs] Do you wanna—Jenny, you should talk about the way—the motivation that you used for LaToya.

Jenny: First of all, I wanna say, I wanna just, like, give everybody who contributed any vocals or anything else to this recording such, uh, high, high, high praise. Because, due to pandemic circumstances, we couldn't make this the way that I would wanna make it. Which is, if I'm asking LaToya or anybody else to sing or perform for a musical thing, like, that's a very vulnerable situation to—no matter who you are. It's a vulnerable situation to come into. And what my—what my

preferred method of working with somebody on a vocal is, like, to be in a studio with them and to have everything that you would want, to like, feel comfortable and safe. And like, have lighting options and like, just be able to kind of like, go through everything [laughs] together. Or you know, leaving space where LaToya or whomever would want it.

But unfortunately, we couldn't do any of that. We couldn't record in Pro Tools, where like, I could control something where LaToya could hear—you know, be like, "I'd like my voice louder or quieter" or whatever while I'm recording. We were working remotely with folks who very graciously agreed to our seat-of-the-pants method of recording, which was, instrumental in the ear, microphone in the face. Fucking just going for it with, like, very limited resources, in terms of like, how vocals usually get done. LaToya, you are amazing. [Kristin giggles] You did so many takes. You were so kind. You sent us so many beautiful tracks. And I listened and I was like, nice, nice, nice, nice, nice. This is all coming together, but I feel like there's one thing missing.

And then I said, LaToya, [Kristin laughs] could you do a few more takes, but could you imagine yourself wearing a very tall top hat? [laughter] That would lend, I think, some gravitas and some—is there a comic book, like, villain who has a magical top hat who gets, like, power from their hat?

Kristin: I was just thinking of the—

LaToya: I mean—

Kristin: The infamous frog.

Jenny: Oh, yeah!

LaToya: Not—not a villain but like, Zatanna wears a top hat.

Kristin: Big top hat energy. LaToya Ferguson. I have a vague memory, and you'll have to remind me, LaToya. But I'm pretty sure that you sang the "nerds, nerds, nerds" chorus to the tune of another song?

LaToya: [laughs] I did, I don't remember which one, though, right now, actually. [Kristin laughs] Do you remember? 'Cause I know I did.

Kristin: I don't—I truly don't. Do you, Jenny?

Jenny: Uh, Kasabian. It was Kasabian.

Kristin: Oh, nice.

LaToya: Oh yes, it was Club Foot by Kasabian. [everyone laughs]

Jenny: And oh, uh, LaToya, I can't remember, how does that go again?

LaToya: [laughing] I hate you. It goes...

Jenny: Yes!

LaToya: [singing] Nerds, nerds, nerds! Nerds, nerds, nerds.

Jenny: Uh-huh?

LaToya: I'm done. [everyone laughs]

Jenny: I will take it.

Kristin: Great job. Great job. LaToya, if we asked you tomorrow to do it again, would you?

LaToya: [laughs] I would, um, have a panic attack but I guess, yeah.

Kristin: [laughing] No! [Jenny laughs] Okay, then we will not—we won't—we don't wanna inspire any panic attacks. But yeah, you fucking knocked it out of the park. It's the best. Uh, LaToya, you, off-mic, told us earlier that you have a particular experience of watching Once More, With Feeling for the first time. Do you wanna tell us about that?

LaToya: Uh, yeah, because—so I watched it technically live, but where I was living, we didn't have UPN. So we still only had, like, The WB affiliate. And so our WB affiliate was actually—which I—'cause I was researching this—a secondary UPN affiliate. So it would air certain UPN shows, like Star Trek Voyager and Buffy, but it, like, wouldn't air them, like, when they originally aired. So I think I watched this episode on, like, the next night on Wednesday, before Dawson's Creek. So it, like—it aired, like, before primetime, too. And it was interesting because—so originally, watching it for me, because even though it was technically the premiere, it was already, like, the syndication run, cutting off parts of the song.

Kristin: Oh, wow.

LaToya: And then when I downloaded the episodes from Limewire, they also—

Jenny: Hmm.

LaToya: Like, had the parts of the song cut off. So like, I—for the longest time—didn't know, like, the full versions of certain songs. And like, I would see the lyrics, I'm like, I've never seen these lyrics. Like, "I've got a feeling it doesn't matter," I'm like, I've never heard this lyric before in my life! [laughs]

Kristin: Huh.

[Jenny gasps]

LaToya: Yeah. And I know you were cracking on Dawn, like, reciting, you know, the hardest part of life is, like—

Kristin: Ugh.

LaToya: Is to live in it. In that version, that doesn't happen. We don't know what the resolution is. We didn't know that Xander did the thing.

Kristin: [gasps] What?!

Jenny: What?!

LaToya: It just kind of ends. And we don't know why. [laughs]

Kristin: I wanna see the syndicated version. Also, we already got an email from somebody, titled "The clanger line," which gave us some feedback on their take that that line was very important from Dawn, even though we didn't like it. Because we—do you have an opinion on this, LaToya?

LaToya: Well, living in a world—

Kristin: I feel like I saw an opinion flash through your eyes. [laughs]

LaToya: Well, living in a world without having that line and then seeing it, like, it hits better when you see it. [laughs]

Kristin: Yeah.

LaToya: Without it, it doesn't. Again—

Jenny: Hmm.

Kristin: Wow.

LaToya: That whole finale kind of, at least to the conclusion of Sweet's thing, like, it falls apart, really—[laughs]

Kristin: Mmhmm.

LaToya: If you don't have a bunch of that. And also, you say you wanna see that—like, that version of it. Originally, Netflix put that version of—on—yeah. Instead of putting the full version. People were like, what the fuck?

Jenny: Somebody—wait, I think somebody named Lindsey—I think?—in the chat, just said that they would have preferred if Dawn sang that line or—

Kristin: Mm!

Jenny: Found a way to sing that line. Where I feel like, [high-pitched] that would make it make more sense. It would just feel better!

Kristin: Yeah. Yeah. The person—I'm so sorry to whoever you are who emailed us. I don't have the, like, ability to find your email while live on the internet here. But—[Jenny and Kristin laugh] I know my limits, okay? But they were saying that basically, like, we needed to see that—we needed to see the character of Dawn have that realization—

Jenny: Mmm.

Kristin: Like, that's what—

Jenny: Be able to, like, give that back to Buffy, essentially.

Kristin: Exactly. Like, it wasn't necessarily about us needing to see—us needing to hear that line. But it was about us needing to see that Dawn was there, after like, basically seeing that her sister had given up on everything.

Jenny: Yeah. Yeah.

Kristin: So, fair. Fair.

Jenny: Okay.

Kristin: That's what you get when your, you know, listenership is way smarter than you. You just—

Jenny: Mmhmm.

Kristin: Just constantly learning. [laughs] LaToya.

LaToya: That's me.

Kristin: Your song was opining about the reasons for a musical episode of TV. And so I'm just wondering if you wanna expand at all on musical episodes of television. This one and like, where it falls, but also just in general. Fan? Not a fan—like, where—where—

LaToya: [laughs] I'm a fan. This is the best TV musical episode there is. Also, before I get into that, I just wanna say, you guys didn't address something in the episode. Which is my favorite part of the episode, which is Amber Benson clearly bumping into a beam. [Jenny and Kristin laugh] And you see her laughing, [laughs] during the musical number, because she just walked into a fucking beam. [everyone laughs] It's so obvious in Give Me Something to Sing About. I noticed it, like, from the first time I saw the episode.

Jenny: [laughing] Oh my god.

LaToya: They didn't cut that part out!

[Jenny and Kristin laugh]

Kristin: Okay, so tell us your—you love this episode. What are—do you think that shows should still keep making musical episodes? Or do you think it's gotten carried away? [laughs]

LaToya: It's gotten carried away in a post-Glee world, because now it's not so much about, like, the storytelling of it. It's about, um, iTunes sales. That's what it is.

Kristin: Mmm.

LaToya: It's about making money. 'Cause, like, Glee made, like, so much fucking money off of that. And, you know, they were talented artists so it—that helps. But

like, now you're getting, like, you know, Disney channel—it's kind of the Disney channel thing, where like, they make these kids—like, "you have to sing," even if they shouldn't be singing. [laughs]

Kristin: Well, also, like, the thing about this musical, Once More, With Feeling, is that—and the thing that gave me the confidence that I needed to be able to attempt singing so much of it—was that I really felt like a lot of them don't know how to sing. I mean, they do a good job, but you're not listening to it because you are, like, wow, this is, like, such incredible vocal work. You're into it because you're so attached to the characters.

Jenny: Mmhmm, mmhmm.

Kristin: And so you don't mind that they're not, like, you know, doing these incredible, like, riffs or hitting these incredible notes. So it works for Buffy, I think, but it sounds like, in other shows, which I am less familiar with, it isn't working as well.

LaToya: Yeah. Because with other shows, they're also—like the Riverdale thing—they're pretending that these people can sing. Whereas, like—

Kristin: Mmm.

LaToya: Something like the Scrubs musical, which I don't love, but like, even though everyone's not a great singer, they're still—like, story-wise, it still works and it makes sense for the show.

Kristin: Mmhmm.

LaToya: You know, um, someone mentioned Crazy Ex-Girlfriend, which is also part of the inspiration for Big Fucking Nerds.

Kristin: Yeah.

LaToya: 'Cause I made them watch Cold Water Leads to Crack [sic]. [laughs]

Jenny: Yes!

Kristin: Yeah. We watched that all together. [laughs]

LaToya: [laughs] It's because—again, the Glee thing—these musicals have become so consumer-driven and, you know, they care more about, like, the fandom

reaction than actual, like, advancing the story or telling a good story [laughs] or making things make sense. [laughs] Which is, again, the Riverdale way, but you know what I mean.

Kristin: LaToya, I know that Jenny sort of delivered a beautiful, like, song-writer ode to you and all of your efforts and your incredible song. But I just wanna also thank you for being a part of our musical episode and for being here with us to talk about your feelings on musicals. Thank you. And is there anything that I—that we didn't ask you, that you wanna just, you know, put here in this very important podcast space?

LaToya: Um. Tara and Willow's outfits. [laughs] Because of this episode of television, when I think of that couple, I think of those outfits first—

Kristin: [laughing] I know!

LaToya: Honestly. [laughs]

Jenny: Yes.

Kristin: It's also, like, when you Google, like, "Tara and Willow GIFs." Like, honestly, one of the most frequent GIFs that comes up is them in those dresses. So they're really, like, stamped on our brains forever.

LaToya: Mmhmm. I'm under *their* spell.

Jenny: Wow!

Kristin: Wow.

Jenny: Do you think that Willow is, uh, floating while she administers whatever sort of...uh...

[LaToya laughs]

Kristin: That's it!

LaToya: I have to go.

[Kristin laughs]

Jenny: Service. [laughing] Okay! Or do you think she's on the ground? Okay, bye, LaToya! [laughs]

Kristin: Ground? She's on the bed! But she's probably just kneeling.

Jenny: Well, yeah.

[LaToya sighs]

Kristin: Gotta go? Okay. [laughter] That's it, LaToya's out! [everyone laughs]

Jenny: LaToya suddenly remembers an appointment. [laughter] An urgent appointment.

Kristin: We love you, LaToya. Thank you for being here. And hey, we'll see you, like, real soon. Talking about a vampire who can't keep his fucking shirt buttoned.

LaToya: Ooh.

[Kristin laughs]

Jenny: Oops.

LaToya: Bye, everyone.

Kristin: [laughing] Bye.

Jenny: Bye, LaToya!

Kristin: Moving along. A few more questions from the Scoobs.

Jenny: Mmm!

Kristin: Bri—Bri from San Diego, who I see in the chat, also—you said: "Was the episode discussion itself more scripted than normal in order to set up and come out of the songs? Also, Jenny was in Godspell?" So maybe we should start there. [laughs]

Jenny: Uh, yes, I was in Godspell.

Kristin: What—were you in any other musicals? This is a great time for us to talk about the musicals we were in.

Jenny: I was, ah, aptly actually in a musical—[laughs] I'm gonna guess that the—my community children's theater put this on because it was so affordable. It's a musical called The Dracula Spectacula. Oh yeah, and I was in, like, a renaissance faire adaptation of The Wizard of Oz. Called The Lizard of Oz. [laughs]

Kristin: You were basically your elementary school teacher. Like, Jenny Owen Youngs was [Jenny laughs] the teacher of Jenny Owen Youngs in fucking kindergarten. [both laugh]

Jenny: Yeah, I don't know, man.

Kristin: So that's your full—that's your resume? That's your theater resume?

Jenny: That's my full musical resume, yes, thank you.

Kristin: I was in, um, Camelot. Joseph and the Technicolor Dreamcoat.

Jenny: Mmhmm.

Kristin: Pippin. And—

Jenny: Mm.

Kristin: Once Upon a Mattress. That's my—and also, some other...like, Something Follies? Somebody's Follies? I was in that, like, as a—it wasn't, like, the main stage musical. Those are our credentials for having created what we've created for you, here.

Jenny: Ta-da! [laughs]

Kristin: Was the episode discussion itself more scripted? I just wanna go back to that conversation, Bri. It was—that was what was actually so complicated about putting it together, was that once we had the music, we knew we needed to get in and out of the songs. But we also knew that—like, Jenny and I don't do well, scripted. You know, we don't—like, the whole—the whole fucking deal with being on a podcast and this podcast in particular is that we just talk. And like, we don't know where we're gonna go or where we're gonna wind up. And so it was, um, structured. I sort of, like, made a giant document that had ideas on how we could get in and out of the songs and like, the points of, like, the scenes that fell between those songs. Which was tricky, because sometimes we would sing a song in our

musical before we would get to the song that it corresponded to, and sometimes it was the reverse. So I gave us, like, a little map, but very much did not script us.

And so, we normally don't edit too much out of our episodes. But in this episode, we came at some of the transitions two or three times, to get them sounding more natural and better with the general thing. You know what was so nuts was that, like, when Nerds—when Big Fucking Nerds was written, it starts and we're saying, like, "They've got a theory, oh fuck, we're singing." And it sounds like there's twenty of us because in our mind at the time, we were gonna be like, how did we wind up in this musical episode? But the first time that I listened to our conversation, I was like, oh, these songs work so much better when we're like, self-aware of the fact that we're singing. So getting out of Hello and Welcome and into Nerds, and then out of Nerds, was the hardest, I think, to figure out—was like, the hardest to unlock. 'Cause we didn't write it as a cohesive piece. [laughs] At all.

Jenny: Good job.

Kristin: That's—do you have anything to add to—sorry. I...[Jenny laughs] talked a lot.

Jenny: No, no, no. Kristin is the structured one of us, so she did a great job. [Kristin laughs] Making sure that everything landed where it was supposed to land. Thank you, Kristin. [laughs]

Kristin: Do you wanna talk about the divorce song? Because a few people had questions about that.

[Part of You Can Always Get Divorced plays]

Jenny and Kristin: But take it from two girls who've been down the line
There's no knot so knotted it can't be untied
You can always get divorced
You can always get divorced

[song fades out in background]

Kristin: Chandler, from Massachusetts. "How was it to sing and talk about your divorce in a public setting?" [laughs] Well, we've certainly talked about our divorce in a public setting, for a long time. Since the minute it happened, as a matter of fact. [laughs] "But was the process of writing a song cathartic or stressful?" And Chandler continues...[laughs] "Would you recommend public song to other couples navigating—"

Jenny: Hmm.

Kristin: "Friendship after divorce?" [laughs]

Jenny: Well, you know, you gotta determine if it's right for you. But...

Kristin: It's true.

Jenny: I think it rocks. [Kristin laughs] Give it a spin! It can't get any worse, right?

Kristin: Like they say with so much, timing is everything. And I think that if it were a year ago, I'm sure we would not have [laughs] been able to, like, write or sing that song. But we've had some time and space. And...it felt—it felt very fun. And it felt—and it also, like—

Jenny: Yeah.

Kristin: I will say, and Jenny, you know some of this, but not all of it, because I'm in the email inbox. But, um, I just thought—I think we both just thought, like, this will be funny. It's very, like, tongue-in-cheek. Like, if you know, you know. Turns out, [laughing] not everybody knows, because Twitter had a whole fucking moment, with like, people who didn't know we were ever married and people who didn't know we were yet divorced. But a lot of people have written in, in like, these really heartfelt, powerful ways to talk about, like, their parents getting divorced, or themselves getting divorced. And like, hearing the word "divorce" in this, like, very fun, funny, joyous way. And like, thinking about divorce as...like, as something that you can do in love. Not only love for each other, but like, love for yourself and like, love for what you need and what have you. And I didn't anticipate any of that coming from the song, I think probably 'cause we're just both so close to it. But I don't know. Jenny, you're a kid of divorce. Did it make you feel better? Did our song make you feel better about your own parents' divorce?

Jenny: Uh, it did not.

Kristin: [laughs] Okay, fair, fair.

Jenny: But my own parents' divorce probably got—helped me get to a place where I could write that song.

Kristin: So, like...

Jenny: Yeah!

Kristin: It was cool. It was the right time. It was just the right time. If it had been sooner—

Jenny: Yeah.

Kristin: Probably wouldn't have gotten there. I'm gonna go to Lauren. Lauren Eggert-Crowe. Who you know, maybe, from many things.

Jenny: Friend of the pod.

Kristin: Friend of the pod, has been on this podcast before, runs Sunnydale Ham, a mashup of Buffy and the musical Hamilton. So appropriate, a musical and Buffy.

Jenny: Lauren wrote, "One of my favorite things about Once More, With Feeling is the use of the word 'apocalypse,' which is from the Greek word meaning reveal or uncover. Buffy sings, 'What's in this place that we can't weather? Apocalypse?' By the end of the episode, they've all revealed deep secrets and it turns out that's the one thing they actually can't weather. They can't handle knowing what they now know about each other or having their own secrets known. My question is, where do you think the Scoobies could have adjusted their course to avoid ending up in the mess they're in now? Is this corrosion in their relationships the inevitable result of years of trauma? Or could they have made different decisions before they got to this point? What advice would you give them in earlier seasons so they could get to a place where apocalypse didn't break them?" I have an answer. I think that...it feels like fragmentation within the group intensified after Buffy's death at the end of Season 5. Giles, making his plans to go back to England. Dawn and Spike are both being kept out of the loop as well about the Willow/Tara/Xander/Anya plan...

Kristin: Mmhmm.

Jenny: To resurrect Buffy. I mean, I know that's only just, like, a stone's throw back. But like, I feel like that's an earlier indicator that things are, like, not as they should be. There's, like, not trust being extended in every direction. And like, maybe if the Scoobs had been transparent with Giles, then, you know, Buffy's resurrection never would have been allowed to happen. But if they had been able to be united in that way, they might have been able to create a softer, more understanding landing pad for her to come back.

Kristin: Yeah.

Jenny: But also, there's probably a lot of stuff before that.

Kristin: No, no, I mean, I think that that's—that was really—I think that makes a lot of sense. And you're making my brain sort of jump back even further, to just the general—like, the general lack of communication about what they're all doing and what their roles are—I think is just a glaring absence in their cohesion. Like, Willow and Xander and Cordelia, if we're gonna go back, you know, to the beginning seasons. They are fighting side by side with Buffy, and like, the thing that I think is so fucked up—I mean, there are many fucked up things about what happens in *Once More, With Feeling*. But seeing Giles say, like, "we're not going with her, we're not going to help her, she's going on her own" is just such a jarring moment. And it's jarring because, for years, Buffy has not fought alone, even though that's supposed to be the way that the Slayer moves through the universe.

And so it's like...no one has ever really talked about—like, really holistically talked about the fact that Buffy is different from other Slayers because she has this unit of fighters. They've never actively trained these Scoobies to fight alongside of her. Everything they've learned, they've picked up as they've gone. And I think that—I think that many years ago, a conversation could have and should have been had about, like, the fact that they were working together, and what did that mean? What does that mean and how do they work together? And what are their expectations of each other? And what are the limits they have? Like, what are their boundaries? Like, that doesn't exist. So. Those are some of my thoughts.

Jenny: Those are good thoughts.

Kristin: [sighs heavily] Talk to each other, as Lauren is saying in the chat, directly right now. Yes. Communicate with each other. Have a conversation. [pause] I would like to have a conversation.

Jenny: Me too!

Kristin: Who would you like to talk to, Jenny Owen Youngs?

Jenny: With Laz! I really wanna talk to Laz!

Kristin: [laughs] Laz, are you here?

Jenny: [chanting rhythmically in background] Laz, Laz, Laz-Laz, Laz—[Kristin gasps] Yes!

Laz: Thank you so much for having me!

Kristin: Thank you so much for being here.

Jenny: [simultaneously] Thank you so much for being here. [laughs] Whoa.

Kristin: Wow. Jinx. [Laz laughs]

Jenny: Um, also, thank you so much for making us look so cool. You're so amazingly talented, how do you fucking explain yourself?

Kristin: [laughs] Heavy hitting questions from Jenny Owen Youngs.

Laz: Well, uh, I don't know? [Jenny laughs] I've been drawing since I was, like, two. Went to school for it and I love it. I would assume it's similar for you and music. And I would assume it's similar for anybody who has any sort of passion for any sort of artform or whatever they do, day to day. It's such an organic, weird thing to really talk about.

Kristin: Well, your—your, like, Venn diagram of art and this subject that you often—the genre of your illustrations was like, so—we've been in each other's orbit for a long time. Because we've seen—if you don't know...I'm assuming that if you're here, you know. But if you don't know, you should check out Laz, who's—the link to your work is in the show notes and we'll put it in the chat. But you do—you've done, like, episodic Buffy posters, for how many seasons?

Laz: So it has been...I'm nearing the end of Season 2. I do that stuff, like, in between my client work.

Kristin: Mmhmm.

Laz: So it's like, a passion project, similar to, I'm sure, how you guys started. And it's just something that, like, makes me happy. And I listen to the podcast. [Kristin laughs] Because podcasts for me are just, like, easier to digest.

Kristin: Mmm.

Laz: I know a lot of artists watch, like, TV shows. I know SPU is, like, a really big one for some reason?

Kristin: Huh.

[Jenny laughs]

Laz: For artists to watch, I think because it's episodic. But yeah, for me, I listen to you guys, and it helps and inspires me with everything I do.

Kristin: Can I be selfish for a second and ask you about your feelings on Freddy Krueger? Because I know that you've done so many fucking incredible drawings. Drawings? I'm like—I, like, feel like I don't have the terminology. [Jenny laughs] I'm like, your drawings? Your illustrations, your paintings? Your...[Jenny and Kristin laugh]

Jenny: This is like the other day when the episode came out, Kristin's mom texted her at night [Kristin laughs] and was like, oh honey, do you have your play today?

Kristin: [laughing] She keeps saying it! She's like, "so are you done with the play now?" And I'm like, yeah? [laughs] Kind of? I guess? I don't know. [laughter] But anyway, yes. Can—like, tell us your origin story, because you are so focused on fantasy, horror—like, that is your jam with your art. And so, like, what's your origin? Where did you—how did you get here?

Laz: So, like, really early on in my life, my family—specifically my mom and dad—they were big into, like, movies and TV. The first two movies I think I saw, at probably, like, two years old, from what I've been told, were A Nightmare on Elm Street and the Muppet movie. [Kristin laughs] So it kind of explains my personality. So I'm like, all dark and moody and emo. And then also, like, really goofy and like, kind of like, weird, offhand sarcastic humor. And that just kind of, like, led into my art forms. So throughout, like, you know, like, grammar school and high school, I was—again, very like, emo. Like, I listened to, like, everything from, you know, Dashboard Confessional—[Kristin laughs] [inaudible] things. And played guitar at the coffee shops and drew, like, really dark things, and then evolved through college to kind of get to, like, a weird, like, Frida Kahlo phase. Where, like, it became much more kind of inward-facing and being able to express outward to—

Kristin: Mmhmm.

Laz: Hopefully, like, help others with what they were feeling or something that maybe empathetically they could feel. And then, yeah, I just kinda took my love of pop culture and that emo side of me and combined the two. And that's where I'm at now.

Jenny: And it's like, so hard to, you know, identify, like...when you look back on your life up to this point. Or at least—I don't wanna put words in your mouth. But like, you know, it's like, we can sort of assess where we were at when we got

interested in a thing we're interested in. And like, look at the sort of like, touchstones and stuff. But it's also just like, you're also in some ways just, like, a snowball rolling down a hill, for your whole life, just becoming more and more of the thing that you are. You know?

Laz: Yeah. And it also really connected with me—I believe earlier, when Kristin was saying your process of being quiet. For a long time, I felt bad about being quiet within my process. Because people wanted to know so badly, and sometimes, it's just really hard to articulate, like, what that is and how you, like, string those pieces together, and how it becomes something different. So like, for me, the less questions and a little bit of space, at least in the beginning, helps, until I'm ready to, like, give it off, and like, get some sort of feedback. 'Cause I think feedback is also, like, super important.

Kristin: Just hearing you talk about that—like, that silence for you and thinking about, like, how difficult it was in the beginning for me to understand what was happening in that silence. Like, just makes me think in a much larger sense of just how uncomfortable so many of us are with silence. That, like, my—I mean. I feel like my entire life has been, like, filling the spaces of silence. Which I guess is my root story of how I became a podcaster. [laughs] Just filling the silence, all the time. But truly, like, I think that it's so hard to sit with a pause, even.

Laz: Well, I think—I think what's so interesting about that, as well, is like, I kind of identify as, like, an introverted extrovert. So like, silence sometimes is not really okay for me. But like, within my process, I need it at times. Not always. So I understand, like, other people and like, the discomfort that happens with that. I have plenty of artist friends who are, like—they wanna talk about, like, their process and like, create together and all this stuff. And that makes perfect sense to me.

Kristin: Someone asked us—I don't know my Meyers Briggs—I don't—I didn't do it. I don't know what it is. But you saying that you're an introverted extrovert is very interesting to me, because I very much identify as an extroverted introvert. Like, I'm the opposite, you know? Like, I'm always filling up the space by talking but I never want to be—you know, I'm just like, shut up, shut up, stop. [laughs] I just wanna go away. [laughing] But I'm always talking! Jenny, how do you identify?

Jenny: I think I'm a solid, uh—solid introvert/extrovert split, and that's all I can really say. Just, it's situational, I think, for me? But I think I would say more introverted extrovert than extroverted introvert. I'm pointing at you both where you are on my phone, but probably not where you—

Kristin: Yeah. You—I mean, I know, like—obviously, Laz, I don't know you very well. But I do know Jenny quite well and Jenny, you and I are quite—quite opposite from each other. I think that a lot of people would think that Jenny was an introvert in a lot of ways, and she is so—I mean, you're always, like, wanting to hang out, wanting to chat, wanting to talk. Like, you love talking to humans. Whereas I'm always fucking talking to people and I never want to be? Like, that's like, the—sorry. I don't—like, I don't mean that—I love you all.

Jenny: [laughs] Everyone in the chat who you've ever had a conversation with is like—

Kristin: [simultaneously] I'm like, fuck everybody! No. [laughs]

Jenny: Going through their fucking files. [laughs]

Kristin: So—okay. So I—first of all, all of you in the chat, I promise. Jenny, let us make a commitment that before the end of Season 6, we will get our Meyers Briggs. We will find out and confirm for the people if what they think is true is true or not.

Jenny: Mmm. Okay. [laughs]

Kristin: We will do it. We will do it for you, we will do it. Laz, is there anything that you wanna talk to us about that we didn't ask you about?

Laz: I think the only other thing that I wanna say. [clears throat] And again, like, very emo, is my mother passed away about—a few years ago from breast cancer. Which was a very impactful thing. And then literally, like, a month or two after, I got divorced from my husband. So like, it was a really, really tough time. I was also listening to—

Kristin: Oof.

Laz: To the two of you, through it, so it helped a lot. So thank you. But I will say is, Buffy, for everything that it's given us and everything it's given me since I started watching it from the very beginning, in 1997, it's immeasurable. And specifically, I would say, The Body. I remember specifically after my mom passed, my husband at the time told me, hey, like, maybe you should watch that episode. And I was like, nope! Not ready. Like, it's been a week. [Jenny groans] Can't do it. And then maybe, I don't know, a year later, I did. And it was helpful at that time, when I was ready.

Kristin: Mmhmm.

Laz: And there's nothing more powerful than a show that can give back to you with its narrative and with the power of its, you know, cast, crew, creators, writers, et cetera, that help heal—not even heal. 'Cause those things may not heal all the time.

Jenny: Yeah.

Laz: Or ever. But it helped—

Kristin: Mmhmm.

Laz: At the time.

Kristin: The, like, notion of grief as something that you, like, move through or like, go past is such a...like, it's just such a lie, right? Like, it doesn't go away.

Jenny: Mmhmm.

Kristin: Like, that—and I think, like, one of the more powerful things that came from our journey through that episode in particular was being able to articulate that with so many people who have lost. Like, I see people in the chat right now saying, thank you so much for sharing. Thank you, thank you, thank you, there's just so much...gratitude in being able to share that experience. Because it's...it doesn't have a shape. Like, it doesn't have a form. It's not linear, somebody said—Jo said it's not linear. And having something that we can, like, hold onto in that loss is so powerful, so thank you for sharing it with us.

Laz: Thank you.

Jenny: Yeah.

Kristin: Yeah. There's just—like, that's the point, right? Like, that is it. That's, I'm sure, like, such a driving force behind the art that you're creating and like, behind the conversations that we're having and the reason that we're all here is that, like, we all just kind of need a foothold in whatever the fuck this is that we're living. You know, like, what is this thing? And the—

Jenny: Mmhmm.

Kristin: The ability to, like, look at something that someone else has created and to say, this means X to me, what does it mean to you? It, like, gives us this point of...unity and like, conversation and an ability to sort of just say, like, I'm human. [laughs] What do you got over there? I'm a human too, okay?

Laz: Well, like, I will say, like, one of the other poignant kind of aspects specifically to the episode that you guys just beautifully produced was the song Once More, With Feeling.

[Part of Once More, With Feeling plays]

Jenny: Ooh, ooh...ooh, ooh
I'm just tryna get some light back
Scared that it's forever gone
Maybe we can find it in the feedback
Somewhere there's a hidden song

Laz: I cried so much and I played it on loop. Because it was just, again, very poignant, not only for, like, right now but I think for how so many people are feeling in, like, so many different ways. Like, whether it be the pandemic or whether it be, like, in their own lives. I've been there before. There's days where I feel that way. It just touched me so much and it's...again, I still have the tab open [laughs] for it. [Jenny and Kristin laugh] Because every so often, I'm like, eh. I need a good cry. [everyone laughs]

Jenny: Oh!

Kristin: Jenny Owen Youngs, giving us good cries since 1998.

Jenny: It's all I ever set out to do.

Kristin: Do you wanna talk about that song at all? Jenny?

Jenny: You know. I think, like...when we got to the point in the writing process where we were getting towards the end of the episode. And we realized, like, oh, we really kinda need some—the thing that will be the seventh song—like, for lack of a better way of looking at it. The seventh song on the seasonal CD—you know, the seasonal album. When we wrap Season 6, what will be the thing that stands for this episode that has—that is just completely full of music? And how do we find something that works in our voices and also, you know, in—from Buffy's perspective? And, heh, luckily, question mark? We are living in a moment in time where it is, like, very accessible to find deep valleys of sorrow. They're just right

there, they're ready for you. And I think, like, we're uniquely positioned, I guess, on the timeline, to kind of find this song that works for us about the episode and us about life. And Buffy about her return to life and the...confusion and maybe even sort of horror that she is experiencing, on a daily basis, trying to just make sense of her own existence, when her existence doesn't make sense. [pause] How did I do?

Kristin: You did a great job. [Jenny laughs and groans] You did such a good job.

Jenny: I like song! Music pretty!

Kristin: But it—but actually—like, I will say this and then, Laz, I won't make you stay here on screen while we yammer about. But I will say that I think that my favorite—my favorite experience of songwriting with you, Jenny, has always been those songs. Where we know that we're trying to sing—I mean, we're trying to create a song about the episode. But we're also trying to—you know, and we really pulled on Prophecy Girl.

[Part of Prophecy Girl plays]

Just keep fighting, just keep fighting
That's what I'm supposed to do
If I just keep fighting, just keep fighting...

[song fades out in background]

Kristin: Once the, like, skeleton of Once More, With Feeling was there, Jenny had—like, in a work tape that our patrons will get—that there was like a [sings tune]. And it was just—there were no words. And then we came back to that skeleton and it was like, this needs word—like, this la-di-da-da-da. 'Cause it could have been, that could have been the song. It didn't necessarily require the lyric, but we felt like we really wanted to put that, like, "just keep fighting" into that melody. And so then we came back to it and added lyrics that were not "just keep fighting," but that were essentially similar. And yes, Amends—Hannah, in the feed—Amends is another example. There's a few times when we've said, like, okay, Buffy is saying X and we wanna say the same thing about where we are, right now. Anyway.

Jenny: I think, since you mentioned the sort of B section, that—what's kind of functioning as the...verse? I guess—I don't know, it's kind of like, this song is more...adherent to, like, what I think of as the drake form. Which is where you just write, like, a section and then another section, and if they're good enough, you can just, like, go back and forth and vibe out without having to change the lyrics too

much, you know? [Kristin laughs] So the second thing that appears, the la-di-da, you know, the...steps, the section about moving forward...

[Part of Once More, With Feeling plays]

I go the only way I've ever known
A step, and then, again, another one

Jenny: Something that really strikes me about the episode of the show is that, even though everything that's coming out of Buffy's mouth is "this doesn't matter. This isn't real." She's still doing everything. She's still keeping her sacred duty and protecting her sister and...kissing Spike? And doing a whole bunch of other stuff, that like, would a person who really, really didn't believe that it didn't matter—like, she still has some thread, some tether. And she still, like—it's almost like she [laughs] has retreated inside of herself. But she's, like, got everything on, like, auto-Slayer so that, like, when she recharges, all of her, like, joints will still be greased and she'll still be, like, super limber and ready to rock, once she's, like, allowed herself to kind of, like, reform. And then—you know what I mean? How am I...doing? [laughs] Part two?

Laz: I—I'll just add this much, and then kick me off. [Kristin laughs] But, like, there's something, again—like, I love my, like, slow, kind of sad ballady stuff. But there is, like, such a sense of hope behind the lyrics and the vocals, that like, keeps you going. I think that's what elicits things like tears, typically, with like, music. That's why I love music. You—you did amazing.

Jenny: Oh my god—ahh! [clears throat] Thank you so much.

Kristin: [laughs] Is there something in your eye, Jenny?

Jenny: There is at least one thing in my eye. [Jenny and Kristin laugh] And that is so kind and I can't—that, like, is so meaningful. And you know, just, ah, really...is exactly the sort of thing I think about when Kristin and I are on, like, Zoom hour 700, desperately scrambling to try to finish [laughs] a project like this one. I was like, oh wow, uh...songs can mean something? Yes. [Jenny and Kristin laugh] How fucking sick, to get to keep communing with people like yourself and people like everybody in the chat. And finding all of these different ways to continue to, like, connect to this story that we all love so much.

Kristin: Mmhmm. [sighs] Laz! Thank you for being here with us! This was just such a delight.

Jenny: Yes. Correct.

Kristin: And thank you for the beautiful art that you made for us.

Jenny: Yeah, thank you so much.

Kristin: We will forever just be in awe of what you did, for us and the project. It's just great! And I'm sure we will collaborate again. I hope. Fingers crossed.

Laz: I think we...will.

Kristin: Great. [Kristin and Laz laugh] Alright, well, have a wonderful rest of your evening.

Laz: Thank you.

Kristin: Yeah. [sighs] You know?

Jenny: Whew!

Kristin: You know what I mean? There you are.

Jenny: I know exactly what you mean.

Kristin: Having feelings.

Jenny: I know.

Kristin: And then some more feelings.

Jenny: I know.

Kristin: Oh my gosh. And I just, like...to add to what you were essentially just saying, Jenny, about like, the beauty of having the people in our orbit that we have in our orbit. I feel like, oftentimes in our work together when we collaborate with people, I have this experience of, like, wow, we know all of these people who are so talented in so many ways. But I don't know that I have ever been knocked over by it as much as I was in this...in creating this episode. Someone asked about the Overture? [laughs] And that was, like, a real moment for me. Like, someone was like, "So tell me about the Overture." And it was like, oh, the Overture? Like—

Jenny: It was...[laughs]

Kristin: Three days before, like, we hit our "we need to have all the music finished—"

Jenny: Yeah.

Kristin: Deadline. We, like—

Jenny: It was midnight, the night before the final exam. [both laugh]

Kristin: Like, literally! And we were like...Ben. Can we send you three to four songs and can you just make an Overture? Like, literally! He did it in a day! He did it in a fucking *day*!

Jenny: Yeah.

[Music in Overture plays, continues in background]

Kristin: So many—we haven't talked about John Mark in this conversation. But we worked—Jenny and I worked so closely with John Mark Nelson, who produced this musical with us. [music fades out] And the amount of times that we were like, here's a thing! And he'd be like, well, but here's a *thing*. And we were like, wha—?! [Jenny laughs] Like, what the fuck?! Just, like, *brilliant* human beings that we are just so lucky to be in orbit with. Because—

Jenny: Oh, yeah.

Kristin: You know, I mean, Jenny and I—I think you and I do good stuff. But we would not be anywhere without the incredible human beings that just surround us all the time.

Jenny: Oh, yeah. This was a real "it takes a village"...situation. [Kristin laughs] And like—like, 40% of that village was John Mark.

Kristin: Mmhmm.

Jenny: And like...[both laugh] 10% of that village was you and me. And 50% of that village was everybody else. [both laugh]

Kristin: Before we...Jenny, you're gonna play a song. And I—and we're gonna have Mack come and talk about Stereotype Buffet and all things Once More, With Feeling. But before that, since you said villager, I just wanna tell, like, a tiny little

story. Which is that On Ren Faire and Levitatilingus was the first song that we wrote. But it was one of the last songs that we, like, put together.

Jenny: Mmhmm.

Kristin: Like, when we came back to it, we were like, what the fuck is this? Like, what did we do here? [laughs] What is this song?

Jenny: Mmhmm.

Kristin: And I think I recorded my vocals first. And then, Jenny—

Jenny: Mmhmm.

Kristin: You were recording your vocals. And it was, like, 10 PM. Like, towards the end, we just had these very late nights, where it would be like, 10, 11 o'clock at night. [laughing] And Jenny would be texting me and I would be texting her, like, I did this thing. I fucking did this thing. And we were just exhausted. [laughing] And Jenny texted me..."I created a choir of villagers." And I was like, "I'm sorry, you did—[laughs] you did what now?" And she was like, "I created a choir of villagers." And she just sent me, like, a clip of just the—[sings] "The people have a right to—"

[Clip of On Ren Faire Dresses and Levitatilingus plays, no music]

Multiple voices: The people have a right to know!

The people have a right to know!

Kristin: And it was all her. Just in case you don't know, I'm hoping that you do. But in case you don't know, the entire village is Jenny Owen Youngs, singing 400 different voices, that she did with no—

Jenny: If—if you detected the villagers, they are me. [Kristin laughs] If you didn't detect the villagers...

Kristin: [laughing] They detected the villagers.

Jenny: Sorry they're not louder? Or you're welcome, I don't know.

Kristin: It's like a—it's like a fucking choir of, like, singers and also Muppets. Like, just singing together and—

Jenny: Yeah. Most of them are Muppets.

Kristin: Like, it's amazing on its own, but you have to understand my experience as a person who—like, we had not discussed a village. A village wasn't even on the fucking table. And then all of a sudden—

Jenny: Yeah, well, I was just like, doing my vocals, comping the stuff, listening to the arrangement. [Kristin laughs] And then I was like, I feel like there's something missing, in refrain two, and the thing that's missing is just a choir of Muppetty villagers, so I guess I better do it.

Kristin: Oh, it was so—

Jenny: And—

Kristin: Just one of my favorite moments of the entire musical was getting that villager fucking choir from you. So. [both laugh] Only 'cause I just, like—ugh. Okay, I won't—I won't lose my shit over it. But just, like, imagining you by yourself in your fucking studio, being like, Muppetty-voiced Jenny. Ugh, it kills me. Someone also asked, who sings—actually, I can tell you asked this. I can go back to my document here. Sarah from Tampa. "Who yells HD in Problematic Fave?"

Jenny: I do. Renowned—

Kristin: Jenny does all the parts.

Jenny: Voice actor, Jenny Owen Youngs. [both laugh]

Kristin: Jenny does both the call and the response for—

Jenny: Yeah.

Kristin: [laughing] 1080P and HD.

Jenny: I mean, that's—1080P HD is my territory, exclusively, in the pod.

Kristin: Yeah. [laughs]

Jenny: So I had to take both parts. Should I sing that song right now?

Kristin: I—do the people—

Jenny: It's on the agenda.

Kristin: Do the people have a right? To hear?

Jenny: Do people have a right?

Kristin: They do.

Jenny: To hear, I guess? The one thing I realized while I was practicing this before we went live is that this really is designed not to be sung by just one person. Because there are a million syllables and they never stop. But here we go!

Kristin: You're gonna do great.

[Jenny performs Problematic Fave]

Mmm ba ba ba mmm ba ba ba mmm ba ba ba
Spike looks good
Mmm ba ba ba mmm ba ba ba mmm ba ba ba
Spike looks good!

Well, I never wanted to be fabric before
Til I saw that black tee hugging all your contours

Mmm ba ba ba ba mmm ba ba ba ba ba mmm ba ba ba ba
Spike looks good
Mmm ba ba ba ba mmm ba ba ba ba ba mmm ba ba ba ba
Spike looks good

Got your washboard abs and black nails workin' for me
Let me see those boots come off in 1080p (HD!)

Mmm ba ba ba ba mmm ba ba ba ba ba mmm ba ba ba ba
Spike looks good
Mmm ba ba ba ba mmm ba ba ba ba ba mmm ba ba ba ba
Spike looks good

You're a bleach-blonde evil fiend
Who clawed his way out of the grave
But you're still our number one problematic fave

[sings tune]

We're really missing somebody who should be weighing in!

The queen of problematic faves, Joanna Robinson!

[Kristin laughs]

No one stands a chance against your cheekbones
I would save you all my mini marshmallows

Mmm ba ba ba ba mmm ba ba ba ba ba mmm ba ba ba ba
Spike looks good
Mmm ba ba ba ba mmm ba ba ba ba ba mmm ba ba ba ba
Spike looks good

Slurpin' some blood, Spike looks good!
A sensitive stud, Spike looks good!
Long leather coat, Spike looks good!
Smokin' a smoke, Spike looks good!

Mmm ba ba ba ba mmm ba ba ba ba ba mmm ba ba ba ba
Spike looks good
Mmm ba ba ba ba mmm ba ba ba ba ba mmm ba ba ba ba
Spike looks good
Spike looks good!

Jenny: Ta-da! [breathes heavily]

Kristin: Wow!

Jenny: It just never stops! [laughing] The singing, it never stops, the whole time!

Kristin: You did so good! You hit every syll-AH-ble. In the whole song. [Jenny groans] Someone pointed out that Kristin muted herself because she knew she would sing along. Correct, I did. [Jenny laughs] And I did. Oh! Hi, Mack MacDade—

Jenny: Yes! The time is here!

Kristin: Did singing—did the singing about Spike summon you?!

Mack: Absolutely. You know I love Spike. [Kristin laughs] Spike is my problematic fave. [everyone laughs]

Kristin: Listen, the people have a lot of questions. And one of them is, "what the hell [laughing] was it like to be a part of this musical? Tell us about your experience."

Mack: So, like, what I said on Twitter, I was like, come watch the most stressful thing I've ever helped create! [everyone laughs] Like, Alba and I had a great time. But there was, like, a point near the beginning where we're like, we chose this. Like—[everyone laughs]

Jenny: Ta-da!

Mack: We just decided that we wanted to do this. But it was actually really fun. Once we—we had to, like, hit up Jenny, pretty early on and go, hi, we don't—we know how to—we know how to, like, respond to the song. But we don't necessarily know how to, like, write a song that is not responding to each line. Can you help us out? And then we were on the right track, so. [laughs]

Jenny: Hurray!

Mack: So we both rewatched Sweet's song specifically. Me, in hopes that maybe it wasn't as bad as I remember it being. It was. [laughs] And Alba just sort of like, refresh what it—like, what her memory was of it. And then we were like, alright. What do we specifically wanna talk about? Like, what is the big thing that we wanna address? And it was kind of like, well, out of all of the things we've had up to this season...like, apparently, the villain that comes closest really to, like, annihilating everybody at one time? Is a black guy with a devil's face—like, what? [laughs] And so we worked out from there, of going, okay, now, what—is this a consistent thing? Is this somehow across all seasons? And so then we started working that out. And then my, like, pop culture history brain was like, alright, and here are all of the things that are referenced in this song, that are wildly problematic, separately but collectively much worse. And so that was our process. [laughs] It was like, alright, here's the problem. We'll work it out. Here's some historical context. Work it out from there. So we had, like, some block ideas by the time we got to Jenny.

[Part of Stereotype Buffet plays]

Mack: This week on the Hellmouth, we've got some things to say
About the shit they're serving up at the stereotype buffet
Tap dancing through the twenties in that forties-style zoot suit
Chuck Berry's taste in the underage and Superfly slang to boot

Kristin: Somebody actually wrote in—I mean, there's so much—like, lyrically probably there's more in Stereotype Buffet than in any of the other songs. Like, just, there's so—there is so much content in that song. And somebody specifically wrote in about zoot suits. One of many things that you talk about. And said, can Mack tell us about, like, the history of zoot suits? And just talk more about that lyric.

Mack: I know so much about them, you have *no* idea. [everyone laughs] So very specifically, zoot suits are a type of essentially street fashion. I would even say maybe the first street fashion, that came into popularity with jazz singers in the 1930s. So Cab Calloway, the famous jazz musician, actually wears it in his first film and he also wears it in another opera I'm forgetting about. Basically, high-waisted pants with extremely baggy knees, that can sometimes be up to 40 inches in the knee, and very narrow cuffs at the ankles. Large, long coats with, like, 1980s shoulder pads. And they're often paired with a fedora, but not like the one that you're thinking of. Like, creepy dudes who go "m'lady," not that kind of fedora. Usually much bigger, with like, very ostentatious feathers. And they were originally popular with black—young black folks and then, by association, closeness, moved into the Latino community, and then Italian Americans, then Filipino Americans.

And essentially, it was a way to have their own distinct [inaudible] culture, because in the 1930s through 40s, it was basically, fashion—if you watch a black and white movie—you know what most of America was dressed like. So this is a subculture for younger folks. But a couple really interesting, like, historical figures. Uh, Cesar Chavez, there's some great pictures of him as a young man in zoot suits. Um, Malcolm X? [laughs] Great pictures of him in zoot suits. But because it was a subculture, one of the things that came with it was dancing. And in a lot of cities, especially in World War II, white sailors would come in and they would bring the girls to clubs. But like, the guys in the zoot suits were flashier and cooler and could dance, and it created a lot of friction.

Kristin: Mmm.

Mack: So basically here in LA was the first zoot suit riot, where sailors essentially drug guys in zoot suits out of clubs and beat them for several days. To the point in which zoot suits were banned. [laughs] Because they were taking up too much material during the prohibition of, like, World War II and you weren't supposed to be using a lot of material for things. But it was really white sailors were really upset that their girls wanted to dance with the guys who were flashy and cool. [laughs] And yeah, so there were lots of riots across America. I think LA was the first one. And so eventually, it came to it in some places, but then it became, in the Latino

community, pachuco culture—which is a great movie with Edward James Olmos, called Pachuco.

And that is kind of what led into, if you're in any way familiar with, like, Latino gang culture. The fashion that you see there in the 80s and 90s is directly from pachuco culture, having been developed in the 30s and 40s. That is my history lesson on zoot suits, but I have to give you a really fun quote first. [Jenny and Mack laugh] Malcolm X, in his autobiography—it's the best quote ever. So he said that zoot suit—a zoot suit is "a killer-diller coat with a drape-shape, reat-pleats and shoulders padded like a lunatic's cell." And I think that's one of the greatest ways to describe it. Ever. [Kristin and Mack laugh]

Jenny: Wow.

Mack: And that's my history lesson for today! [laughs]

Kristin: Yes!

Jenny: Hell yeah.

Kristin: Mack, off—off-air, you also mentioned that you have, like, links that—because I see—I see everybody in the chat is, like, just losing it right now. They're like, what?! I need to know more.

Mack: There are—[inaudible] there are—I will give Kristin links and we will put them places for y'all. [laughs]

Kristin: We'll put them—we'll put them places. Like we always do. We'll put them places. [Jenny laughs] The links will go in places and you will be able to—

Jenny: Mmhmm, mmhmm.

Kristin: But we will put them in the show notes and we will also put them on the—the website so you can read more about the history of zoot suits. I think what's so powerful about—I mean, there's a million things that are powerful about the song that you and Alba created with Jenny. But the amount of history—like, that we just picked out, like, three words from—right? Like, that's a three-word piece of that song and there is an entire history there to unpack and to learn. And I think that, like, that exists—

Mack: Poor Alba had to listen to me do it for, like, every point in the song. [everyone laughs] I felt a little bad for her. [laughs] So this is maybe the first thing

I talked to Jenny—or to Kristin about, when she hired me. I think it was, like, one of the first things, where I was like, I gotta talk about this song when you get to Once More, With Feeling. [everyone laughs]

Kristin: No, we were like—

Mack: [crosstalk] A lot of thought went into that. But like, the really cool part for me was, I thought I was much older when I first saw this. But apparently, it was 2001, so I was like, twelve or thirteen?

Kristin: Mm.

Mack: [laughs] And even then, I was like, something's, um, not right here. [laughs] I didn't quite know what it was, but it was even more interesting, watching it in the context of Once More, With Feeling as a whole, as an adult. Because after I watched Sweet's song, I went back and I watched the whole thing. And I was like, hold on. A creepy black dude preying on a little white girl is what's gonna end Buffy's world—I was like, what? [Kristin sighs heavily] Yeah, that's what got me, was I never thought about the song in the context of Once More, With Feeling, and the wider context of the series.

Kristin: Mmhmm.

Mack: Until we had to write the song. Where I was just like, what the fuck? [laughs]

Kristin: We promise not to have—not to make you write a song about every single thing that you have feelings about from now on. [Jenny laughs] We promise that—[everyone laughs]

Jenny: We'll put a cap of five more songs. [Kristin laughs] No more than five more songs. [Jenny and Kristin laugh]

Mack: Look. Okay, look. I'm gonna be a poster on somebody's wall and I am—I will be on an album. I'm good. [Kristin laughs] Life goal achieved, cross it off the bucket list. Please never ask me to do this again. [everyone laughs] Actually, I volunteered. Never mind.

Kristin: [simultaneously] Listen, nobody—

Jenny: [simultaneously] Thank you, Mack, sorry, Mack. Sorry, Mack.

[crosstalk]

Kristin: No one is ever doing this again. This was a one-time—one-time only deal. One time. [laughs]

Mack: But it was a really fun process and it was also really fun shoving as much history as we could into one song. [laughs]

Kristin: Mack, literally, all—just a delight. I'm so glad that you are fucking here with us tonight. Alba—just so everybody knows, Alba is, like, super fucking busy on a shoot. She's doing this, like, incredibly amazing thing up in Canada, and so that's why she's not here. Because otherwise, it would have been both Mack and Alba. But Mack, thank you for being here—

Mack: Absolutely!

Kristin: And talking to us about some behind the scenes stuff. And you'll—you know, we have a lot of the writing process too. Like, you'll get to see some of the process that—well. [Jenny and Kristin laugh] The parts that Mack approves. You know, the parts that you approve—

Jenny: [laughing] Yeah, yeah, yeah.

Kristin: For general consumption by the [crosstalk].

Mack: I mean, it's fine. You're just gonna see, like, the same rotation of like, my five sweatshirts—

Kristin: Oh my god—[laughs]

Mack: And my three facial expressions. I'm like, what are we doing?

Kristin: [laughing] When I—

Mack: [laughing] What are we doing?

Kristin: When I did the, like, little trailer that I put up on Tuesday. It's like, videos from, like, August until now. [Mack laughs] And in 90% of them, I'm in the same sweater. Like, 90%! I'm like, okay. It looks like it's just one video, but it's actually six months' worth of video footage. [everyone laughs] But yes, thank you, thank you, thank you, Mack, for—

Mack: You're welcome.

Kristin: The song and for everything that you're doing in this universe with us. We will, I'm sure, talk to you very soon.

Mack: Absolutely. I'll see y'all on Twitter. [everyone laughs]

Kristin: Bye, Mack.

Mack: Bye!

Kristin: Wow. Thank you, Mack. Thank you, Laz. Thank you, LaToya. Fucking, thank you everyone else who worked on this entire thing with us.

Jenny: Yes.

Kristin: Jenny. I don't even know—

Jenny: Yeah?

Kristin: Like, is there anything else that anyone would like us to talk about before we go? We have been talking for almost two hours, which is, like, the new length of this podcast. [laughs] Have I seen Rent eight times? You better fucking believe I have, Diana.

Jenny: On Broadway!

Kristin: [laughs] On Broadway. It's true. I saw it so many times. It shaped me, you know?

Jenny: [makes snare drum noise]

Kristin: Fay wants to know if there's any songs or ideas for songs that we scrapped. Um...the only thing that comes to my mind, and Jenny, tell me if there's something else. But the end of Codawooooooooo. Um, it's sort of like—

Jenny: [sings tune of Codawooooooooo]

[Kristin laughs as Jenny continues singing]

Kristin: That melody was supposed to have been the, like, third or fourth song, initially.

Jenny: Yeah.

Kristin: And we scrapped it.

Jenny: Mmm.

Kristin: And it wasn't until a few days before, like, we were wrapped on everything, that I was like, wait. We were—like, 'cause the idea was Coda—like, the coda in Once More, With Feeling is a blend of a Spike song and a Buffy song, and that was our plan for Codawoooooooo. But we had scrapped the song that had that melody in it, and so we just—it just wound up becoming not the thing that it was supposed to be. Which is fine, 'cause you all loved it. But it was supposed to initially be a blend of two things. [both laugh] Um, yes, the songs—

Jenny: Yeah, it—well, it was—sorry, I have to explain to everyone that when it was in the song three slot, the original lyric was...[strums guitar, sings] "And it's not like we think Buffy'd be feeling in tip-top shape to fight some demons, but wow it seems like her moral is at an all-time low. And although she's got a point worth making, it feels her heart's not in the stakin'! [Kristin laughs] And maybe she'd feel better in the butterscotch embrace of her ex-beau..."

Kristin: And literally, every time that, like, we talked about the song, Jenny was like, "So you just—you just don't want it because of Riley, right? Like, I just can't talk about Riley? Is that, like—" every song. Like, when we would write other songs after that, she was like, "So what about this melody?" And I'm like, "you just keep trying to get fucking Riley in this fucking musical, and I won't stand for it." [laughs]

Jenny: I just—you know. I'm sure...[Kristin laughs] Marc Blucas has a lovely singing voice. [clears voice] So anyway!

Kristin: Anyway. "Butterscotch embrace of her ex-beau," a lyric on the cutting room floor. How dare I.

Jenny: Alas.

Kristin: How dare I.

Jenny: Alas.

Kristin: The album is on Spotify. The album is on vinyl. The album is on Apple Music. And will we make a CD? I don't know, maybe. I don't know. We haven't really discussed it. We've talked for so long.

Jenny: Mmhmm, mmhmm.

Kristin: That I'm not gonna talk anymore. Because Jenny, I think—I think we might be—I'm lying 'cause I am gonna talk more.

Jenny: At—

Kristin: But I think we might be at the end of the episode. Can I just say one thing about the song? Before you play it?

Jenny: Yes!

Kristin: Jenny and I cried so much during the making of this episode of the podcast. Like, so much. Like, John Mark would send us back, like, here's the—you know, this version of this song. And we would both just, like, be in our homes and listen and cry. I just, so many times, was so overwhelmed with the fact that we were even able to do this. So we cried a lot. End of—The End of the Episode—there was, like—there was a handful of songs. Once More, With Feeling, The End of the Episode, and What in the Actual were the songs that were not written until the very, very end. Because we felt like we didn't really know what it needed. You know, like, we had to, like, figure out everything else and then we could figure those out. And when The End of the Episode was first, like, recorded and played back, I texted Jenny and I was just like, oh no. Like, I'm crying [gets choked up] because I just keep thinking about us singing this—sorry, I'm so sorry, everybody. But like, I just keep thinking about us singing this at the end of the series. Like, that we're definitely gonna be, like, somewhere—doing a live taping and we're gonna sing the song. And I can—I was already rewriting the lyrics to be like, "there's no more spoilers to veil." [Jenny laughed] I got very emotional.

Jenny: [laughing] Everyone's so mad at you right now!

Kristin: I'm sorry! But it's just, like, I have a lot of feelings about it and I saw some of you talking about very similar things, so. [both laugh]

Jenny: Everyone's like, "how dare you!" [laughs]

[Jenny starts strumming guitar]

Kristin: [muffled] I'm sorry. I just wanna share my feelings. [normal] Do you expect me to carry this all by myself?

Jenny: Yeah.

Kristin: Anyway, Jenny, play the fucking song. [laughing] Everybody wants me to stop having feelings. "Share your feelings, Kristin." Thank you, Lauren.

Jenny: Well... 'cause they don't wanna have feelings too.

Kristin: Thank you, Steven.

Jenny: So. [Kristin laughs]

[Jenny performs The End of the Episode]

It's the end, it's the end of the episode
We've had some highs, we've had some lows
It's the end, it's the end of the episode
And everybody's lost now that they know
They can't see where to go
Or how on earth to get there
But they've made it up til now
And so
It's the end, it's the end of the episode
Guess we'll figure out together where we'll go
We've got lots of awards for tension to mail
Jingles to write and spoilers to veil
Hunks to examine, we'll manage somehow
Erotic novellas await, but for now
It's the end, it's the end of the episode
And you know we hate to say goodbye
It's the end, it's the end of the episode
If you'll excuse me, I have something in my eye

Kristin: Wow. [Jenny laughs] And just so you know, Jenny, you missed it but Emily—Backpatch Emily said, "Press F in the chat for feelings." [both laugh] So, you should see all the F's—

Jenny: [laughing] Oh, that's why there's all the F's.

Kristin: I also sent F's from us. So, um...

Jenny: Wow. Thank you, Backpatch.

Kristin: Yeah, we have a lot of feelings. This has been fucking cool. You all fucking are the best. And normally, when we do a live taping, we howl out together. We didn't really give you a super big head's up, but if you have your recording devices, ready them, with your feelings.

Jenny: Ready them.

Kristin: Please ready them. Thank you. See, Sophia was already thinking about the end of the episode. I don't mean to have all the feelings.

Jenny: Wow.

Kristin: This is—I was born this way, okay? So. [laughs]

Jenny: Mmhmm. Yes. Correct. What a time we had.

Kristin: Jenny, do you feel—

Jenny: Were we ever so...Youngs?

Kristin: Wow.

Jenny: Yes? [laughs]

Kristin: Do you feel proud?

Jenny: Looking back—

Kristin: Do you feel proud of yourself?

Jenny: So proud!

Kristin: Do you feel proud of yourself—

Jenny: So proud.

Kristin: For—for what you have wrought?

Jenny: So proud. I thought this day would never come. [both laugh] I thought it would never be finished, but it is! And I'm so pleased.

Kristin: At the end—towards the end of making this episode, I just kept being like, "Jenny, but it's just four more days. It's just—it's four more days." It was like, just like...[laughs]

Jenny: We did it.

Kristin: I'm proud of us.

Jenny: We did it!

Kristin: Yes.

Jenny: And thanks for being so nice, everybody, about it. 'Cause—

Kristin: This sounds like—

Jenny: You've been very nice.

Kristin: Yes. Very nice. And it also—it sounds, like, scripted. It's not. I just—it, like—we truly, truly, genuinely could not have done this thing without all of you. Couldn't have. Like, that is a literal statement, not a statement for any other purpose. It is just, like, the facts. So thank you for all of the support that you give us, 'cause we wouldn't have been here without it. We wouldn't be here without it.

Jenny: It is true.

Kristin: Alright. Now, get your little phones out. Or your recording—

Jenny: Enter that...PIN.

Kristin: Fucking voice memo that shit up.

Jenny: The time has come. For me to say what only I can say!

Kristin: [laughs] Too much power.

Jenny: Till next time...mm! Till next time...I'm just milking it to see what I can get away with! Okay, this is the real one. Till next time!

[Kristin laughs]

Kristin, Jenny, and many dozens of Scoobies: Awwoooooooooooo!