

Buffering the Vampire Slayer  
Episode 6.06: All the Way

[CHIME]

**Jenny:** Oh hey, everybody!

**Kristin:** Holy shit! It's 2021. I'm 40 years old—

**Jenny:** They said it couldn't be done! And yet.

**Kristin:** You're 39. A lot of things have shifted, numbers are all over the place. And we're back.

**Jenny:** Oh my god.

**Kristin:** For a minute, we're back.

**Jenny:** I'm furiously fingering my abacus—

**Kristin:** [laughing] Oh my god, wow!

**Jenny:** Trying to keep up. [laughs]

**Kristin:** Wow! Things got really intense, really quick in 2021. [Jenny laughs] Um, hi! Before we get into today's episode, we have a few things to tell you. First of all, inside of this episode, there is a segment—heard of it? Producer Alba is here, talking to Jack Skelton. And Jack is a teen dating violence prevention social worker. Jack also runs a combo counseling and movement-building program at a New York City high school. And Jack's gonna talk to Alba about Dawn's experience in this episode, as well as the many communication and boundary issues that we are seeing between a lot of characters in, you know, this episode, previous episodes, probably future episodes. It's a really, really great conversation, and it will be a conversation that focuses on sexual violence. So that content warning is here for you, and also in our show notes. And we've put the timestamps in the show notes on that segment, so that if you don't want to listen to it, you can skip through it till the back of the segment.

Also, hey! A few things on schedule. We're gonna run down the month of—the month of January is jam-packed. And it has many, many, many wonderful things in it. Beginning this Saturday, January 9th, the Patreon book club that I run, we will be meeting and talking about this month's book, which is Mexican Gothic. It is—I'm

not finished with it yet, but I can tell you, holy shit, it's so great. Next week, Angel On Top is back with Billy, a fucking—an episode! An *episode* of Angel On Top. LaToya, of course, will be hosting and LaToya's gonna be hosting with our new Angel On Top cohost. We're gonna be announcing who that is later this week. You should get excited.

**Jenny:** Oh my god! I'm excited!

**Kristin:** Jenny is so excited. Jenny has never been more excited.

**Jenny:** Ahhhh! You know what else I'm excited about? Coming down the pike, it can't be denied. On Wednesday, January 20th, we've got a special episode of Buffering the Vampire Slayer, titled Invisi-BIPOC, in which producer Alba and consultant Mack MacDade will delve into the BIPOC experience of invisibility, using episodes and themes from Buffy the Vampire Slayer to better understand the ways in which the BIPOC community is made to feel invisible. Invisi-BIPOC will air in the main Buffering feed on Wednesday, January 20th, and will be followed by an Instagram live Q&A, hosted by Mack and Alba, on Buffering's Instagram @bufferingcast, on Saturday, January 23rd at 2PM Eastern, 11AM Pacific. All information, including recommended reading from Mack and Alba, will be added this week and can be found at [bufferingthevampireslayer.com/invisibipoc](http://bufferingthevampireslayer.com/invisibipoc).

**Kristin:** Yes, so excited to be hosting that episode. Then, the week after that, we've got a mailbag. And now, you're starting to think, hmm. January 27th, they have a mailbag? But that's not the next episode of Buffy the Vampire Slayer. In fact, the next episode of Buffy the Vampire Slayer is kind of a big deal, so when the hell are they gonna do that? Um, we're gonna make you wait for a minute. We're gonna make you wait for a goddamn stinkin' minute, and you're gonna thank us later. February fucking 10th! Once More, With Once More With Feeling is gonna hit your ears. And when I tell you—I mean, Jenny, have you ever worked this hard on anything in your life? 'Cause I haven't.

**Jenny:** Listen. David was not wrested from a block of marble [Kristin laughs] by the deft hands of Michelangelo in but a day or in but a week or in but a month!

**Kristin:** [laughs] We, uh—

**Jenny:** We have been toiling for you!

**Kristin:** We have been toiling. We have been toiling hard, and we know that everybody is itchin' for it. But I—you know, for once—'cause normally, if we make you wait or if there's, like, anticipation around anything, I normally am like, oh no!

What if it doesn't—what if it doesn't meet expectations? I am literally not concerned. I am not concerned. I am that confident in the work that we are doing, that you're all gonna fucking—

**Jenny:** Kristin's confidence cannot be shook, in this department. [Kristin laughs] I, however, am terrified and hope you will like.

**Kristin:** Oh, well, I know what can make you feel better, Jenny.

**Jenny:** Whoa!

**Kristin:** You can do what you do best, which is talk about sexual tension.

**Jenny:** Yes! Giving the people what they want, it's time for the results of your most recent Sexual Tension Awards! In fourth place, even Special Agent Dana Scully could not [Kristin laughs] propel this pairing on the strength of her own dreaminess up to the top. It's 9% of the vote to Andrew and Scully, fourth place. So sad.

**Kristin:** [disappointed] Mmm.

**Jenny:** You hate to see a good federal agent getting dragged down by a bad pairing. Then in third place with 21% of the vote, you perverts, it's Willow and breasts. [Kristin laughs] Nice!

**Kristin:** Specifically chicken breasts, really. So. [laughs]

**Jenny:** Oh, right. Why is it always chickens with these women? [Kristin laughs] Uh, then in second place... the shippers go hard. It's 32% of the vote going to Spike and Buffy. And in a shocking turn of events no one saw coming, with 38% of the vote, [laughs] first place goes to Jonathan and his magic bone. So Jonathan, magic bone, watch your mailboxes, the trophy is a'coming. Congratulations.

**Kristin:** Fuck yeah. Congratulations. I saw it coming. That—that wasn't meant as an entendre. But—[laughs]

**Jenny:** Say.

**Kristin:** Anyway! Normally, this is the part in the introduction where I read an email from one of you. And today, I'm kind of doing that. But rather than read an email, I'm going to wish one of our listeners, Steph Wake Edwards, a very, very happy birthday. And that's coming from your boyfriend, Jack. That's fucking cute. You know what I mean? Jack wrote and was so sweet and was like, "How can I gift

a Patreon subscription?" And I was like, we've been asking Patreon for 462 years how to do that and they don't—they're—you can't, Jack! You can't do it. [Jenny laughs] But how about—how about this, Jack? And I just—you know, he's real cute. And Steph, I'm sure you're real cute too. So happy fucking birthday. And with that... Jenny, unless you have anything to add, we're ready for the episode.

**Jenny:** Happy Steph's birthday to us all! And to all a good pod!

[Buffering theme plays]

**Jenny:** Hello! And welcome to Buffering the Vampire Slayer! Ba-ba-bew! A podcast where we are watching and discussing every episode of Buffy the Vampire Slayer, one by one, spoiler-free and in tandem with Angel On Top. I am Jenny Owen Youngs.

**Kristin:** [Valley girl accent] And I am Kristin Russo. Um, does anybody wanna sleep over my house tonight?

**Jenny:** [laughing, quietly] Oh my god.

**Kristin:** No? Not a good Janice? This week we're talking about—

**Jenny:** [laughs] I think she's just too heinous to effectively imitate. [both laugh] It's too stupid.

**Kristin:** This week, we're talking about Buffy Season 6, Episode 6, All the Way. It's a Halloween episode, Jenny, and I want you to know that the last Halloween was Season 4, Episode 4. And I was so disappointed to find out that the first Halloween episode was not Season 2, Episode 2. It was Season 2, Episode 6. [both laugh] Stay tuned at the end of this podcast every other week for an original song written by us, recapping the Buffy episode we are discussing.

**Jenny:** All the Way was written by Steven S. DeKnight and directed by David Solomon, and originally aired on [spooky voice] October 30th, 2001!

**Kristin:** [spooky voice] Ooooooh! [normal voice] Hey, this is a Halloween episode, the third of three. This is your last Halloween episode, so just so you know, enjoy it. Hey, Dawn discovers that her crush has a deadly secret. [laughs] "A deadly secret." Fucking drama from IMDB this week.

**Jenny:** [laughs] Is that what you would say?

**Kristin:** [laughs] Xander announces his engagement to Anya, and Tara worries about Willow's reliance on magic. There's a lot of stuff happening in this episode, Jenny. I'm sure we talked about it up at the intro, but we've got a segment between Alba and Jack that's gonna come towards the end. We've got all manner of things to talk about here. But I would like to say, how lucky are we that before the end of 2020, we got Anya on roller skates, opening this entire episode.

**Jenny:** Uh, I have a lot to say about it, but before I start, because it will be an opening of the floodgates...

**Kristin:** Uh-huh.

**Jenny:** I must first acknowledge that this might be the most chaotic Previously On [Kristin laughs] that we've seen. It's like, previously on Buffy the Vampire Slayer! Xander is stalling and Dawn is researching! She's old enough to research! [Kristin laughs] Whoa, Child Services might take Dawn away from Buffy! Willow's like, "Buffy, where are all your feelings?" Spike is like, "I know you'll never love me!" It's just so disjointed.

**Kristin:** It is very disjointed. I—usually, you can, like, very clearly tell what they're underlining and why. And I agree, when the Previously On happened, [laughs] I was like, soo... I actually got confused—

**Jenny:** [laughs] What exactly are you saying?

**Kristin:** About where we were in the season. I was like, wait, did that all just happen last episode? No. Yeah. [both laugh] It was chaotic. I mean, I think that maybe the biggest thing that we see in the Previously On, that is a little confusing but contextualizes itself once you get into the episode, is this, like, Buffy trying to parent Dawn. And Dawn being really just treated as, like, a child much younger than she is. Because I think that those things, like, really manifest in this episode in real ways, in ways that I think would truly manifest for Dawn. So, yes.

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

**Kristin:** Anyway, Anya's on fucking roller skates.

**Jenny:** Okay! So.

**Kristin:** Let's open it.

**Jenny:** It's Halloween at the Magic Box and Anya looks great. Anya looks amazing. This is the moment we've all been waiting for. Anya is looking so great, what a great outfit. [Kristin laughs] What great hair, what great, swift, uh, fluid movement through—

**Kristin:** She's great!

**Jenny:** She should be on roller skates all the time, actually—

**Kristin:** She's so good on the roller skates!

**Jenny:** At the Magic Box.

**Kristin:** Do you think that she's been, like, practicing at home? Like, how did she get so good on skates?

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

**Kristin:** She's dressed up as an angel. Not the kind that fly in the sky, not the kind that brood by the fire. But rather, the kind—

**Jenny:** Mm!

**Kristin:** That always has perfect hair. I will say that the brooding Angel could also fall into that category. You have it on your—on your Guess Who board, you have not gotten to flip down, uh, Angel the vampire—

**Jenny:** [laughs] Uh-huh, uh-huh. [laughs]

**Kristin:** Or Angel of Charlie, origin, from "good hair." [laughs] They skate around and fight crime. I mean, Jesus, I guess the only thing that Angel the vampire doesn't fit out of that is, uh, he doesn't usually skate around.

**Jenny:** Skates, he's gotta get some skates.

**Kristin:** Right, so if Angel the vampire—

**Jenny:** But he did ice skate that one time with Buffy.

**Kristin:** Oh my god. And in that—

**Jenny:** We know he's got the balance for it. Let's go!

**Kristin:** Yes. Yes. Anyway, she's a Charlie Angel. [laughs] Which is very cute.

**Jenny:** At the very opposite end of the spectrum, Xander is a goofy-ass pirate. I like his commitment to stuff.

**Kristin:** Yeah.

**Jenny:** I like that he's really going for it. I think it's pretty hilarious that this kid is like, "Real pirates live on boats and don't look stupid!" That is rich coming from you, kid! [Kristin laughs] In your little plastic fireman coat! I'm ready to fight this kid! I'll fight a child.

**Kristin:** [laughs] I mean, Xander is literally ready to fight this child. [Jenny laughs] He takes out all of his anger against this child later by poking Giles with his hook, [laughs] repeatedly, which—

**Jenny:** [laughing] Hell yeah.

**Kristin:** I demand to see that footage.

**Jenny:** Uh, Salty Pirate Pokes... [both laugh] Pokes—

**Kristin:** Get outta here!

**Jenny:** Stuffy Librarian with his hook. 1080P HD. [both laugh]

**Kristin:** I mean, I would—I would dare to say that I bet you there are not many porns out there that include a pirate and a librarian together. You know?

**Jenny:** I'll have to—

**Kristin:** You might corner the market. [both laugh] With that one. Um—

**Jenny:** So—

**Kristin:** Anyway.

**Jenny:** Anya also tells Dawn that Xander's gonna teach her a new game later called Shiver Me Timbers—

**Kristin:** Oh...

**Jenny:** [laughing] Speaking of 1080P HD.

**Kristin:** I'm telling you what. Like, Shiver—Shiver Me Timbers makes me unhappy both in the sexual context it's used in the beginning, and also in the, like, innocent Dawn after she has her first kiss.

**Jenny:** [laughing] Yeah, it's—

**Kristin:** I hate it!

**Jenny:** Bad all around.

**Kristin:** We—we're very, very committed to not yucking people's yums on this podcast, but goddamnit. Please—please don't, with the shiver—

**Jenny:** Shiver your timbers elsewhere, please!

**Kristin:** [laughs] Dawn is too fucking cool for school. Jenny, do you remember hitting an age when you were like, "ugh, Halloween's so stupid, I would never dress up in a costume." Or did you always dress up?

**Jenny:** Uh, I think I've always been pretty pro-costume.

**Kristin:** Yeah.

**Jenny:** You know I'm always looking for an excuse to dress up like a sexy owl. [Kristin laughs] Or a... a... [laughs] sexy computer.

**Kristin:** Oh, internet, bless us with the Photoshop.

**Jenny:** Or—

**Kristin:** Bless us with it.

**Jenny:** Please don't. [Kristin laughs] Please don't. Thank you.

**Kristin:** Oh my god. Yeah, I think I was—I think that I went through, like, a phase where I would, like, dress up but like, be something that I could still, like, look cool in. I never, like—I never went through, like, a "let me be a sexy something," uh, phase in my life. Which is not to shame those of you who did, because—



**Jenny:** No, we thank you for your service.

**Kristin:** We do. But I never was there, but I definitely went through a phase where, like, the purpose of me dressing up was to look cooler than I felt I was entitled to look in everyday life.

**Jenny:** Mmm, mmhmm.

**Kristin:** Maybe that's actually why I still dress up, come to think of it. [laughs] Anyway! Willow's pissed. Willow is *pissed* about the stereotype of the witch. Do you think she knows? Do you think she's listened to our episode on Beer Bad—

**Jenny:** Mmm.

**Kristin:** And learned about alewives?

**Jenny:** Mmm!

**Kristin:** You know? Do you think she knows where this—where the—'cause it's not really a stereotype, right? It's—like, I don't think that we would classify the witch with the pointy hat and, um, the cat and the broom as a stereotype. It's actually just a—there's probably a fancy linguistic word for this, but like, a misplaced—right? Like, it's like they took the alewife imagery because it was demonized and they laid it over the concept of the witch, to further demonize—

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

**Kristin:** The witch. So that's a little different than a stereotype.

**Jenny:** But who—who can hold onto to any of that? Not even Willow, in the face of this [high-pitched] tiny little witch!

**Kristin:** Do you know—

**Jenny:** [high-pitched] Who would like some candy, please!

**Kristin:** Do you know what this little witch is listed as in the credits?

**Jenny:** I believe it's Witchy-Poo.

**Kristin:** Yep!

**Jenny:** Is that right? Yeah.

**Kristin:** It's Witchy-Poo. And the actress—I didn't write down her name, but I did see that she was born in '98. And seeing as how this aired in—what did you say? Where are we, 2001 still?

**Jenny:** Mmhmm.

**Kristin:** So this child—and you can tell. She's like—

**Jenny:** Aww!

**Kristin:** A wee babe, 'cause she can, like, almost barely get the line out without, like, bursting out laughing—

**Jenny:** Yeah, yeah.

**Kristin:** It's so fucking cute.

**Jenny:** Aww.

**Kristin:** So yes, we're down for—we're down for three-year-olds dressed as alewives. Even Willow is. It's very cute.

**Jenny:** Not so cute? Shoplifting talismans! Don't do it, Dawn.

**Kristin:** Oh, yeah! God, I didn't even write that down in my notes. Glad you caught that, Jenny. [laughs]

**Jenny:** I was watching this episode with my, like, high fidelity, over-the-ear headphones. And I noticed that, while Dawn is, like, shoplifting and then, like, standing there, like, trying to look very cool like she hadn't just shoplifted. Someone off in the distance says, "Yeah, where the—where the unicorn is? Yeah, grab it for me." So I'm happy that the background dialogue is in fact Magic Box specific, [Kristin laughs] and not just like, boilerplate. Love it.

**Kristin:** [laughs] Can we go to the basement? Can we go to the basement? Buffy has to go downstairs. She makes a joke reference to the last episode with the zombie hand.

**Jenny:** Mmhmm, mmhmm.

**Kristin:** And she goes down there and Spike scares the bejesus—

**Jenny:** Actually a mummy hand. Sorry, before—

**Kristin:** Oh, I'm so sorry.

**Jenny:** [laughing] Before anyone sends an email.

**Kristin:** Yeah, stop writing your emails. I'm s—thank you, Jenny. Spike's down there. He scares the bejesus out of Buffy. [Jenny laughs] Spike is a cat—

**Jenny:** Lurking about—

**Kristin:** Spike is a cat.

**Jenny:** Amongst the mandrake root. [laughs]

**Kristin:** [laughing] Yeah.

**Jenny:** Yeah, Spike is a cat.

**Kristin:** Spike is a cat.

**Jenny:** Spike is 100% a cat.

**Kristin:** Uh, Buffy—

**Jenny:** We know this.

**Kristin:** Yeah, Buffy suggests that perhaps he get a bell and put it around his neck so that he doesn't scare her. To which he reasonably says...

[Clip from episode plays]

**Spike:** Come with a nice leather collar, does it?

**Jenny:** [makes chainsaw noise]

**Kristin:** Yeah.

**Jenny:** [continues chainsaw noise]

**Kristin:** I will tell you what I'm here for. I am here for Buffy and Spike wearing a collar. Um... yeah. That's my—that's—yep. Mmhmm. Correct.

**Jenny:** Yes, please.

**Kristin:** Indeed. There are tunnels that go to the Magic Box?

**Jenny:** I mean, now there are, 'cause it's convenient.

**Kristin:** It's incredible. It reminds me of—remember the—

**Jenny:** Haven't we seen him bust in through—

**Kristin:** In fire.

**Jenny:** The magic shop door—

**Kristin:** On fire.

**Jenny:** With his little blanket. [both laugh] His Little—Little Match Girl blanket.

**Kristin:** Yeah. This reminded me of, um... remember Weeds, where there were, like, drug tunnels, underneath the—like, whatever store she ran? It—I just feel like—no?

**Jenny:** Hmm.

**Kristin:** You don't remember that show? It featured some great music—

**Jenny:** I don't remember that, but—

**Kristin:** By an artist named...

**Jenny:** [laughs] Okay.

**Kristin:** [laughs] Jenny Owen Youngs.

**Jenny:** Alright, alright, alright, alright, alright. Um, he's looking for... ber—is it Berber root?

**Kristin:** It's Berber weed.

**Jenny:** Berber weed!

**Kristin:** Now you know. Spike likes to smoke weed.

**Jenny:** Now. Blood check.

**Kristin:** Drink weed?

**Jenny:** Up to this point. [both laugh] Up to this point, we know that Spike likes to, uh, crumble up Weetabix—

**Kristin:** Mmhmm.

**Jenny:** And put it in his blood, for texture.

**Kristin:** Right.

**Jenny:** Stir in Berber root—

**Kristin:** Mmhmm.

**Jenny:** For... hot and spiciness—

**Kristin:** Mmhmm.

**Jenny:** Into his blood. Anything else? Am I forgetting any other, uh, weed—or uh, [laughing] blood accessories. Hello!

**Kristin:** [laughs] I'm not sure, but I will say that, like, I do think that there's something to this. Angel—

**Jenny:** Mmhmm!

**Kristin:** Just drinks blood. He's sort of, like, resigned to his, like, place in life.

**Jenny:** Utility blood, uh-huh.

**Kristin:** Utility blood. Spike is like, yo, I don't know how long I'm gonna be here. I am—you know, I am Spike. I might live for another hundred years, I might live for two, might live for, you know, four centuries. But I'm gonna enjoy this shit while I'm here. He has, like, a whole array of ways that he consumes his blood and I think it's very indicative of Spike's character. You know?

**Jenny:** Mmm, mmhmm. Buffy makes some excuses for why she's not gonna patrol. Spike's like, that's fine. I'm gonna watch the Great Pumpkin—

**Kristin:** Yeah!

**Jenny:** Which is on in twenty minutes anyway.

**Kristin:** Yeah.

**Jenny:** Spike! Watches! The Great! Pumpkin!

**Kristin:** Of course he does.

**Jenny:** That's all. Oh my god! And then we see more Anya on roller skates, if you can even believe that they let this much Anya on roller skates into an episode. They're—whew!

**Kristin:** I mean, if you saw Emma Caulfield, like, fucking—she's incredible on those things! I would have literally had her, like—

**Jenny:** No, I know!

**Kristin:** Whiz by in every scene. [laughs]

**Jenny:** I meant just, if I was the network—if I was the network, I would be concerned about getting sued from setting people's televisions on fire!

**Kristin:** [laughs] I mean, if I was the director—if I was in charge of this show and I saw how good Emma Caulfield was on skates, I would have figured out some way to, like, make her continually wear roller skates, moving forward. [laughs] Just saying. Anyway, yes, Anya's in skates and Giles is in a robe. It looks like what they wanted to convey was that he was wearing that same fucking wizard costume. But as someone who deeply studied that wizard costume from back in the day, I can tell you that the one was purple and made a little bit more shoddily, as a matter of fact, than this beautiful robe, which is a blue velvet.

**Jenny:** I... will have something to say about this, just a couple scenes from now.

**Kristin:** Oh. Okay. There's fun references to the other Halloween episodes in this scene, right? First, I thought they were doing, like, a—like, little subtle nod to Fear Itself because Giles says that Xander annoyed him so much that he hopes that he

pokes something with his hook, sending him to an alternate dimension where there's a 50-foot Giles who can squish an annoying, tiny pirate. [both laugh] Which of course, conjures Gachnar in Fear Itself. But then they—

**Jenny:** Of course!

**Kristin:** Literally reference both that and Ethan Rayne in the next—

**Jenny:** I don't know why Giles is still trying to say that Halloween is a day when—

**Kristin:** I know.

**Jenny:** Demons take off. Because—whatever. But then he does make the good point of saying, if something bad does happen, statistically—

**Kristin:** Yeah. [laughs]

**Jenny:** It'll probably happen to one of us, so it's fine.

**Kristin:** I also just wanna make a very quick point. I don't have anything to say about it, but at the end of the Spike scene, Buffy says something which I think is—like, really on the nose. "It was so much easier to talk to him when he wanted to kill me." 'Cause like, now all of their conversations [Jenny laughs] are like, stilted and awkward and, like, they don't really know how to be around each other.

**Jenny:** Mmhmm.

**Kristin:** So just wanna note that. In the next scene, we get a little [sings Pop Goes the Weasel tune]. John O'Leary is the actor who plays this old man. He has a name, but I literally didn't write it down and...

**Jenny:** Old Man Kaltenbach!

**Kristin:** Kaltenbach, okay. He, uh, is one of these actors who is in, like, fucking everything. I looked down his resume that begins in 1950.

**Jenny:** Holy shit!

**Kristin:** He passed away in 2019. He lived to be 93. And he was just like, one episode, one episode, one episode, one—like, literally fucking every show that you could think of—

**Jenny:** Wow.

**Kristin:** He has been on. But he, uh, he's just bringing some groceries home. And we are to believe—

**Jenny:** [singing to the tune of Pop Goes the Weasel] Happy Halloween...  
bah-ahh-ahh!

**Kristin:** That perhaps he's the villain that we should be looking out for, which of course, by this time—

**Jenny:** Uh-huh.

**Kristin:** Watching this show—if you're in Season 6 of this show, you know it's never—it's never gonna be the guy that you think it is!

**Jenny:** Mmm.

**Kristin:** Also, just Mr. Kalstenbach? What's his name?

**Jenny:** Kaltenbach?

**Kristin:** Kaltenbach. Please, sir, don't leave your fucking stove on when you go to the store for groc—

**Jenny:** Good lord.

**Kristin:** He's just letting something fucking boil on his sto—the oven, okay. I can get behind the oven. But the stove? No thank you. Then he says, "I'm gonna give ya something speci—" so let me just give—give a quick—[both laughing] so I—

**Jenny:** [laughing] Blegh!

**Kristin:** [laughs] When we first watched this episode, I was like, oh yeah, like, this idea that, like, an old man who lives by himself is gonna be the villain is, like, rooted in this—I remember—here's to all of you theory heads. I remember reading Lee Edelman's *No Future*. And that was, like, this theory book about how, you know—like, children—like, sort of romanticizing children, always putting children first, save the children, blah, blah, blah, like, really demonized people without children and, like, queer people. And think about Scrooge! And I'm gonna do a bunch of research on that, because why would we demonize this old man just because he lives alone? And then I got, like, three seconds into this episode on my



second watch. And he was like, [laughing] "I'm gonna give ya something special!" and picked up a knife! [both laughing] And then continuously refers to himself as "daddy." So I'm actually—

**Jenny:** [laughs] No!

**Kristin:** Yeah. [laughs] So if you're in the mood to read a little theory that's very interesting, pick up Lee Edelman's *No Future*. But I do not—do not believe it applies where I thought it might apply.

**Jenny:** Does not apply. [Kristin laughs] Okay, so everyone is really tuckered out, following the big Halloween rush at the Magic Box.

**Kristin:** Halloween!

**Jenny:** Everyone except Anya! Who is on fire for capitalism! [Kristin laughs] Everyone is, like, literally laying on the ground. And she is standing at the cash register, saying, "This is the most incredible thing I have ever experienced." Looks at Xander. "Except for that."

**Kristin:** And you know that's bullshit.

**Jenny:** And then—

**Kristin:** That's bullshit! This is way more satisfied than Xander could ever get Anya to be.

**Jenny:** Mmm.

**Kristin:** I'm sorry, but it's clear to me—

**Jenny:** She's—[laughs] Mmm.

**Kristin:** She's saving face.

**Jenny:** And then, Willow offers to do a little Fantasia clean-up spell.

**Kristin:** Fun!

**Jenny:** Which is the point at which it becomes evident that Giles is actually wearing a Mickey in Fantasia robe.

**Kristin:** Ohhh.

**Jenny:** It is... in the style of.

**Kristin:** Yes, correct, correct, correct.

**Jenny:** It is at this moment, as Anya is teaching Dawn to do the dance of capitalist superiority over by the cash register—

**Kristin:** Mm.

**Jenny:** Which is a little—uh, you're holding the money and whipping it up and down—

**Kristin:** Mmhmm.

**Jenny:** In alternate hands, kind of dance. Xander is staring at this image of Anya, saying, [whispers] "I'm gonna marry that girl."

**Kristin:** [laughs] Well, I mean—

**Jenny:** This is the moment.

**Kristin:** But I mean, to—two points, right. I think people are always their most beautiful when they are very focused and absorbed with something that they love. So I totally think—like, I understand the radiance coming off of Anya in waves. She's doing what she loves most, holding money. And so I think this—

**Jenny:** [laughs] That she made.

**Kristin:** I think this checks. I also think that we have a song that really accompanies—could accompany the dance of capitalist superiority. I think we have something that fits that.

**Jenny:** Oh, hell yeah.

**Kristin:** So. Let's play that.

[WHITE SUPREMACY jingle plays]

You know what that sounds like to me? (What?)

White supremacy! (Oh no)

Woven in not too subtly (Ugh)

White supremacy! (Uh-uh)  
Open your eyes and that's where you'll find it  
Crush that (squash that)  
White supremacy!

**Kristin:** Ah, yes. [sighs] So... Xander tells everyone that he's getting married. And we're gonna get there in a second, but I just wanna take us back a couple clicks. Because this—and we've—we've already sort of, like, made a note about the ableist language in this season. And not that there hasn't been ableist language in previous seasons, but it's very, very, very present. I don't even know that we get through a fucking episode in Season 6 without there being at least one phrase or word said that's ableist. So Buffy makes this sort of, like, word—it's supposed to be, like, a wordplay joke, where she says to Xander that if he really had a peg leg as a pirate, then it wouldn't just be his costume that is lame. He would also be lame, and the—the reason that, like, sticks out so much to me—because it's obviously ableist.

But Buffy says something really, I think, important, which is—and like, those two things have totally different meanings. Or like, two—those are two different things. And this joke rooted in this place where she genuinely is believing that one use of the word means one thing, and one use of that word means another thing, and that the two are completely not connected. And they are connected, of course, and I think most of you listening to this podcast know how they are connected. And how many things—I mean, we could even take it out of an ableist space and go to the word "gay," right? "It's so gay." It's, like, people say that word being like, "But I don't mean that, I love gay people." And it's like, well, but when you really trace—

**Jenny:** "I just meant 'gay' like 'stupid.'"

**Kristin:** [laughs] Right.

**Jenny:** [sarcastically] Ohh, thanks! Thank you.

**Kristin:** But I think in the early 2000s, as somebody who was this age in the early 2000s, I genuinely believed, like, there's this one definition of the word and this other definition of the word and they have *nothing* to do with each other. Privilege, yes—

**Jenny:** Mmhmm.

**Kristin:** But that's what's happening here. So we'll continue to call out these moments as they arise. But I think that this one is particularly poignant, because it really lays out what's happening in this use of ableist language. And how so many

of us use words and phrases, and have the privilege of not knowing, and also, the—we don't look into it. We don't challenge ourselves. So Buffy, challenge yourself, please stop using that word. Thank you.

**Jenny:** Okay. So. Xander says he's gonna marry that girl. And here begins—

**Kristin:** [singing] Marry that girl!

**Jenny:** A demonstration of a trend...

**Kristin:** [sings tune]

**Jenny:** Here begins a demonstration of a trend that I personally find very offensive. And that is... that, uh, nobody in the core group can even let into their minds the possibility of Xander and Anya's relationship being valid in any way and it's very irritating.

**Kristin:** Yeah, it's—

**Jenny:** Buffy's response is, hey, she's my sister and she's fifteen—oh! She's standing right next to the girl you've been in a long-term relationship with—

**Kristin:** Yeah.

**Jenny:** And that's who you meant. Gross!

**Kristin:** Yeah, it's weird. It's really weird.

**Jenny:** Dawn is stoked. When they announce it.

**Kristin:** Dawn is the only one that has, I think—

**Jenny:** Tara is stoked.

**Kristin:** Oh, Tara is stoked too? I didn't—

**Jenny:** Tara believes in love.

**Kristin:** But like, what—

**Jenny:** Giles—I'm sorry for screaming.

**Kristin:** What's the problem? I—I—you know, like, if the problem—

**Jenny:** This is what I'm *saying*, dude. What is the problem?

**Kristin:** If the—

**Jenny:** They're so fucking, like, judgey and it's like, mm. [crosstalk]

**Kristin:** Well, and what bothers me the most is if they were like, "I don't know, Xander—Xander doesn't seem ready to, like, you know, be a responsible, loving companion to Anya," they might be able to like—maybe, maybe—if their concern was Anya. But it truly seems like the way they're setting this up is that their concern is for Xander. And you can all—

**Jenny:** Oh, yeah.

**Kristin:** Go fuck yourselves. Anya is—

**Jenny:** Yeah.

**Kristin:** Have you seen Anya? Have you listened to Anya? Have you paid attention to Anya? She's perfect. I love her. Anyway.

**Jenny:** She has some imperfect moments, uh, that we don't care for. But, you know, no more than anybody else in the show.

**Kristin:** And certainly, certainly no more than anyone else in the show. And I don't understand why she—

**Jenny:** Especially no more than anybody that Buffy gets involved with [both laugh] romantically.

**Kristin:** Well, and especially not more than fucking Xander! Are you kidding me? Come on!

**Jenny:** Yeah.

**Kristin:** But as we will talk about a bit in this episode, people—

**Jenny:** I mean, Xander's never gonna do better than Anya.

**Kristin:** No. Never.

**Jenny:** Like, just absorb that for a moment.

**Kristin:** Never come—I mean, he will never come close to doing better than Anya. But I think that, you know, perhaps there are some patterns of behavior that people on this show recognize as not so great. And some patterns of behavior that people do not recognize as not so great, even when they are not so great. And Xander definitely falls into that category, where I think that they really just brush over a lot of the things that Xander has done in the past and continues to do that is troublesome. So. Giles takes his glasses off. [laughs] And Buffy—

**Jenny:** Ha-ha!

**Kristin:** Buffy has this great moment where she's like, "Oh my fucking god! Is *that* why you're always cleaning your glasses? [Jenny laughs] So you don't have to see what we're doing?" It's so funny and perfect. And he's like, don't fucking tell anyone, confirming that all these times he's been taking his glasses off, it's just 'cause he doesn't wanna see these idiot children he's surrounded with. [both laugh]

**Jenny:** Oh, I mean, yeah. Pity Giles, his social circumstances that includes, now that Joyce is gone, absolutely no adults.

**Kristin:** Yeah. [laughs]

**Jenny:** But also, Anya, a romantic at heart, is so freaking pumped about this news now being public that she just throws a bunch of money at Dawn and says, "Here, have some money."

**Kristin:** [laughs] They have an engagement party.

**Jenny:** Yes.

**Kristin:** Whether or not Buffy is in support of this marriage. [laughing] Dawn wants to try on Anya's ring. Emma Caulfield—

**Jenny:** Absolutely not.

**Kristin:** Respond—like, Emma Caulfield's delivery of "oh, absolutely not" is absolutely stunning. [Jenny laughs] So. And Willow—so... I just wanna talk about this Willow and magic thing. Obviously, we're gonna get more into this. I mean, it's not a spoiler to say at this point. You can tell—you can tell, with the writing, that like, they're really trying to lay a clear path here of Willow's overuse of magic,

okay. But I have a problem with the non-distinction between Willow's use of magic in innocuous and Willow's use of magic in ways that transgress boundaries and what have you. It's already—I will say this. It's—you know, we're spoiler-free here, so some of the conversations that we have are a little confusing to those of you who know the whole series. 'Cause we have to, like, bite our tongues. But I think that Willow has a point. Why is it bad that she fucking decorated?

**Jenny:** Honestly? She makes a pretty good—she makes a pretty good point about magical decor being eco-friendly.

**Kristin:** Yes.

**Jenny:** Think about the amount of plastic floating in the middle of the—

**Kristin:** Right?

**Jenny:** Pacific Ocean.

**Kristin:** Eco—eco-friendly and she also, I think, makes a good point of like, why is it okay for us—well, why is okay for me to use magic to, like, help everybody with spells to, like, defend us, but it's not okay for me to make magic to make people happy *this* way? And the reason that, like, I point it out is because I think that, like, this parallel that they're beginning to make here with Willow's overuse of magic, um, is flawed in a lot of ways. But like, this is one of them, right out of the gates. Like, Willow using her magic—

**Jenny:** This is very willy-nilly.

**Kristin:** It is. Very Willow-nilly, if you will.

**Jenny:** Okay.

**Kristin:** But it's just, like, if we're gonna make the point that Willow is using magic in problematic ways, that like, the use of magic is starting to move into a dangerous or problematic space, then I don't think that we should use moments where she's, like, just decorating some stuff. If we've—for the—for the previous however many seasons, it's been totally fine and acceptable for her and others to use magic, for—you know what I mean? Like...

**Jenny:** Mmhmm.

**Kristin:** When you make metaphors like this, you have to just think about what you're trying to say and do it responsibly. And I think that—um, I agree with Willow, in this scene. And that does not mean that I'm gonna agree with Willow later, in the—at the fucking Bronze, because that is completely fucked up. In a million ways.

**Jenny:** Uh, yeah.

**Kristin:** And it's completely fucked up what she does at the end of this episode. We'll get there, but this is not fucked up. That's all.

**Jenny:** Thank you.

**Kristin:** [laughs] You're welcome.

**Jenny:** I agree. So they're having this confrontation. Dawn walks in on Mom and Mom fighting and—

**Kristin:** Yeah.

**Jenny:** It's uncomfortable.

**Kristin:** Yeah.

**Jenny:** Then there's this scene where Buffy's, like, talking to Xander about, wow, you're—he's getting freaking married or whatever. And then she's like, "I was only out of commission for three months." Question. Wasn't it already established that she was out of commission for five months?

**Kristin:** Yes, it was.

**Jenny:** Hey!

**Kristin:** You wrote it into a lyric of a song, here, in Buffering the Vampire Slayer. [laughs]

**Jenny:** I know! Could everybody just take a look at the episode surrounding their own [Kristin laughs] while you're writing, please? Thank you.

**Kristin:** Dawn, pulling a classic—as Xander refers to it later—pulling from the classics.



**Jenny:** Ha!

**Kristin:** "I'm sleeping over Janice's, Janice is sleeping over my house." We've heard about Janice. Janice has been mentioned many times in this season already. What a delight to learn that Janice is played by Amber fucking Tamblyn! Hey, Amber, what's up?

**Jenny:** Ta-da! Hey, girl.

**Kristin:** You may know Amber Tamblyn [Jenny laughs] from Joan of Arcadia. You may know Amber Tamblyn—why I know Amber Tamblyn is Sisterhood of the Traveling Pants. [laughs]

**Jenny:** Oh, yes.

**Kristin:** And hey, she was also in The Grudge 2 with guess who? Sarah Michelle Gellar. Hm.

**Jenny:** Wow.

**Kristin:** And can I tell you one more fun Amber Tamblyn fact that I uncovered, Jenny?

**Jenny:** Please.

**Kristin:** She's written two books of poetry.

**Jenny:** Mmm.

**Kristin:** Do you know what the first book of poetry that Amber Tamblyn wrote is called?

**Jenny:** I do not.

**Kristin:** It's called Of the Dawn. So...

**Jenny:** [gasps]

**Kristin:** Just saying, maybe this episode had a deep emotional impact on her.

**Jenny:** [sings suspenseful tune]

**Kristin:** And she took a—if anybody owns that poetry book, let us know if there's any poems in there about a mystical Key who...

**Jenny:** Hmm!

**Kristin:** Doesn't listen to her older sister or her older sister's Watcher—

**Jenny:** Ha!

**Kristin:** And doesn't sleep over Janice's house—

**Jenny:** Yep, yep. Yep!

**Kristin:** But takes a detour down the alleys.

**Jenny:** Buffy doesn't want Dawn to go out, but she won't put her foot down. And Giles is now refusing to get involved.

**Kristin:** Yes.

**Jenny:** She hears some scary noises in the alley! But it's just some kids making out. And then, boo! It's Janice.

**Kristin:** And also, like, I'm sorry. But fucking—she hears some scary noises in the alley. She picks up a fucking large piece of wood, which could defend her from a monster or a vampire. Dawn is—needs to be given more credit. Dawn needs to be not treated like a child. The treatment of Dawn as a child and the sheltering her and the shielding her from all that is the world is not protecting her. It is putting her at greater risk. And you will hear Alba and Jack talk a bit about this in the segment, but I just wanna say, like, come on! Man. Get—you gotta give—we gotta let Dawn grow up here. 'Cause Dawn's already grown up. So anyway, yes, you're right. Let me take us from that serious rant to one of my favorite lines in the entire episode, which I dramatically delivered for Jenny before we started recording. [both laugh] Uh, Amber Tamblyn and Michelle Trachtenberg, here they are in the alley. Let's just hear what they're talking about.

[Clip from episode plays]

**Janice:** Did you get over the wall okay?

**Dawn:** Yeah. My sister thinks I'm staying at your house.

**Janice:** Ah. The mominator thinks I'm staying at yours. Can't believe they fell for that one, like, own a TV! [both laugh]

**Dawn:** So where are we meeting?

**Janice:** [dramatically] The park.

[Jenny and Kristin laugh]

**Kristin:** So... it's so dramatic! You know who would love this? Is Angel. This is, like, Angel-level drama. [both laugh]

**Jenny:** Oh, yeah! Hell yeah. Janice is looking forward to a great career as Angel's future secretary. [Kristin laughs] [as Angel] "Oh, uh, Janice? Um, where's my 9 o'clock?" [as Janice, dramatically] "The coffee shop!" [both laugh]

**Kristin:** Oh, god, it's good. So they go—where do they go? They go to fucking [singing] "This used to be Dru's playground—"

**Jenny:** [half-laughing] Okay.

**Kristin:** "Used to be!" They go to Dru's playground. So briefly, we meet Zack and Justin. This season—we've already seen this season teasing out a bit the different ways that, like, toxic masculinity can manifest. And this is like, A and B for us here, right? It's like, Zack is, like, the dude you wanna look out for! He's really fucking shit up! He's being fucking—he's so obvious! Justin is the guy that you think you don't need to look out for, because he's, like, always asking for permission and he's doing nice things and he's like this and he's that. But he's exhibiting behavior that it would be nice if we could recognize, as fifteen-year-olds, is also fucked up. But he's, like, the nice guy.

**Jenny:** Zack has strong Matthew Dillard in Scream vibes.

**Kristin:** I cannot believe that you fucking said that, Jenny, because literally written in notes, I wrote that Amber Tamblyn has very strong Rose McGowan in Scream vibes.

**Jenny:** Wow, true. Hey! Speak—[both laugh] speaking of Janice. I just... um, how can I get into this? I have a question about Janice's outfit—

**Kristin:** Oh, I have a lot to say—

**Jenny:** And it's not—

**Kristin:** About Janice's outfit.

**Jenny:** I'm not concerned about the fact that we can see her midriff. I celebrate her right [Kristin laughs] to wear whatever kind of garments she wants. I'm just curious about the construction of the pants and the shirt. It feels like the midriff window is, like, lower vertically than you would expect, or some—

**Kristin:** Mm.

**Jenny:** Like, the pants feel... maybe it's just a product of 2001. But goddamn, they are, like, so low cut!

**Kristin:** Yeah.

**Jenny:** Like, you would—I would expect the midriff—like, the crop top to be cropped higher and the pants to come up a little higher.

**Kristin:** Mmm. You need to—you need to reach way back in your brain, Jenny, to 2001. Because I promise you—think about Delia's catalogues. Think about Delia's catalogues—

**Jenny:** I would rather not.

**Kristin:** And that will help you, um, confirm that this—I mean, honestly, I think that Janice has maybe the most 2001 fifteen-year-old look that we have seen.

**Jenny:** Oh.

**Kristin:** Yeah. For sure. This fucking midriff is a turtleneck, by the way. Like, it's defying all logic. Your neck is so warm, your stomach is completely exposed. What is—heat-wise, who would need such a garment?

**Jenny:** Mmm.

**Kristin:** You know? [laughs]

**Jenny:** Mmm.

**Kristin:** Anyway! Why don't we take a second to hear a few words from our sponsors, before we get back into this riveting discussion of fashion in the 2000s. We'll be right back.

[AD BREAK]

**Kristin:** Okay, so the boys are egging houses and letting air out of the tires of cars? I've heard of egging houses—

**Jenny:** I just don't think that air leaves a tire that fast.

**Kristin:** It doesn't. It's, like, he—like, is deflating, like, a pool or, like, an inner tube. [laughs]

**Jenny:** Dawn is like, "well, actually'ing" all about witches [both laugh] to this cute boy she likes.

**Kristin:** Dawn gave me very much, like, Angela Chase vibes. Like, Dawn is the Angela Chase to Justin's Jordan Catalano, you know? Like—

**Jenny:** Mmm. Mmhmm.

**Kristin:** Because Dawn, as much as she, like, wants to be cool or whatever, she really exhibits, I think, a very strong, like, ownership of self with Justin, that is maybe not so common. At least, it wasn't for me when I was fifteen. I think fifteen—if you're fifteen now, you might have a bit of a different handle on being who you are than I did in 2001. But I love that Dawn is just like—she doesn't admit that she knows a witch, which makes sense. She doesn't know Justin or what he was gonna think of that. But she kinda holds her own. And I like that. I mean, she definitely holds her own, we'll get to the end. But if—in this scene, I like it. I also enjoy this new scale of "how much do you like someone." "Ho hum" or "I think I'm gonna pee." Dawn says—

**Jenny:** Nothing in between.

**Kristin:** "Pee." [both laugh] She so—so seriously, Michelle Trachtenberg looks at Amber Tamblyn and says, "Pee." And then we get this, like, line of, "Are we gonna go all the way?" And in Justin and Zack's vernacular, that means, are we going to just drink their blood, which they refer to later as "are they lunchables?" which also, a very, very 90s/2000s reference.

**Jenny:** Mmm. Mmhmm.

**Kristin:** Or are we gonna turn them? And so for them, going all the way is turning them. Again, this metaphor makes my mind bend a bit. I'm not sure what to do with it. But you can always email us at [bufferingthevampireslayer@gmail.com](mailto:bufferingthevampireslayer@gmail.com).

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

**Kristin:** Here for all of your hot takes.

**Jenny:** Hey! Giles and Xander, having some guy talk! Guy talk! Impending nuptials! Is she moving in with you? With your combined incomes, you could think about a down payment for a house. Of course, you'll need to plan a wedding. Xander's sweating intensifies. I don't know why nobody had any conversations with Xander about adulthood before right now.

**Kristin:** Yeah. I mean, this is a little—[sighs] this is a little heavy-handed. It's—I think that, like, the task given to, like, Nicholas Brendan here, with how to be Xander, is a bit tricky. 'Cause... you'd really think that—I don't know. I just—I really think that Xander loves Anya and I think that Xander has grown enough. Like, I think in Season 5, Xander grew enough to either say, like, you know what? I'm not ready for marriage yet. You know, I'm 21 and, like, I need some more time. Or I am ready for marriage—like, either way, I love you and let's just sort this out. But I guess—I guess for him, the tripping point is that for Anya, this is, like, so important and he just wants to, like, do what's right for her. And—but he's just freaking out about every detail of it. All the details that one would assume come along with marriage.

**Jenny:** We assume—like, the only social life we see Giles have... is here, with these teens.

**Kristin:** Mmhmm.

**Jenny:** And we know that, like, Xander's home life growing up probably didn't yield him a lot of, like, good examples of...

**Kristin:** Yeah.

**Jenny:** How to start a family or how to be an adult.

**Kristin:** Yeah.

**Jenny:** And Buffy and Dawn's mom is gone and Willow's parents are very emotionally distant. And Tara's family sucks.

**Kristin:** Yeah, and you know, you—

**Jenny:** You would think Giles might be a little more tuned into how much everybody he's around all the time needs, in terms of guidance.

**Kristin:** Right, right. And you bring up a good point, too. Like, in me—in me suggesting that, like, maybe one of the reasons that Xander is so freaked out is because he's, like, not ready to do this, but he wants to do it for Anya. Like, the other component of that is that, like you just said, Jenny, he doesn't have a picture for marriage really looking many ways except for very, very bad. And he's been inside of that—

**Jenny:** Mmhmm.

**Kristin:** For his entire life, his 20 years, 21 years—

**Jenny:** Yeah.

**Kristin:** On the planet. So—so we answered our own query, I guess.

**Jenny:** So the teens are staring at the house. And Zack's trying to get Janice to go up to the porch. And Dawn's like, "I'll do it." And then Justin's like, "You—look, you don't have to do—" It's like, so—the fucking drama.

**Kristin:** It's clear, with knowing how this unfolds, that he is really trying to get Dawn to trust him so that Dawn will say yes to whatever he wants to do later. And I think that that's really important, too. A part of the—you know, Alba and Jack had a longer conversation. And part of it that you won't hear was them talking about this, like... this space where you've given permission. You've given consent for so many things, leading up to this then thing you don't want to do, that you almost feel like, was I wrong? Right, was I the one—'cause I said yes—

**Jenny:** Mmm.

**Kristin:** To all these other things. And this is one of the first moments when we really get that clear. Dawn looks, says, "It's okay, I want to." You know? And it's setting the stage for this—Dawn getting to this place later, where she doesn't want to say yes, but like, is possibly questioning, like, well, but I've—you know, like, I've

given consent in all these other places. Oh my god! This is the first scene where we get the old man saying—

**Jenny:** [imitating the man] "Daddy's—" [Kristin laughs] "Daddy's got a treat! Daddy's—"

**Kristin:** Stop!

**Jenny:** [laughs] Oh, is there *anything* worse—

**Kristin:** Nothing.

**Jenny:** Than a hard—a hard, like, double-enunciated—

**Kristin:** "Daddy."

**Jenny:** Middle double D section. [both laugh] [imitating the man] "Daddy's got a treat. Come inside, Daddy's got a treat." [laughs]

**Kristin:** Stop—just don't! Don't, don't, don't. If you are an old man and you're—and you're just making rice krispy treats, don't refer to yourself as "daddy." And if you do, at least go—

**Jenny:** Blegh!

**Kristin:** A little looser on those double D's in the middle. You know what I mean?

**Jenny:** Steven S. DeKnight is trying to get so much done in this episode. And some of it is great, and some of it is not. We get this, like—[Kristin laughs] let me cram some—

**Kristin:** Can someone—

**Jenny:** Some Shadow of a Doubt backstory into this guy's dialogue—

**Kristin:** [simultaneously] Oh my god, what do you think this guy did? Right?

**Jenny:** [imitating the man] "Oh, I was a toy-maker! I was a toy-maker, [Kristin laughs] I was good! Gosh darnit, I was great!"

**Kristin:** [laughing] Jeepers!



**Jenny:** "And then that thing happened. Oh! One little mistake and they took it all away from me! [Kristin laughs] They took my toys!" [laughs] Sir!

**Kristin:** Oh my god, Jenny, that was—

**Jenny:** [laughing] Sir!

**Kristin:** That was really good. That was a great impression.

**Jenny:** [laughs] I just—okay, so. He either made a toy that, like, really hurt a child—

**Kristin:** Yeah.

**Jenny:** Or he did some—some bad assault stuff?

**Kristin:** Right. That's the thing is, like, you can't just—like, it's like, did we have two villains in this movie? Because it seems like this guy is fucking really not okay. He asks Dawn to come into the kitchen with him. Justin is very clearly like, uhh, no, dude, you're not taking this, like, fifteen-year-old girl into the kitchen. I will go. Like—

**Jenny:** Mmhmm.

**Kristin:** So there's all of this suggestion around this man. None of which we ever learn about—

**Jenny:** Blegh!

**Kristin:** Because he's just killed. So it's just very bizarre. And you wish—I wish. I won't put it on you all, but I wish that this man was written more in like a, let's look at this from a Lee Edelman No Future perspective, right? There's nothing that this man did, but why did I think he was creepy? Because I promise you, if this man had been written and he didn't pick up a knife and he didn't fucking call himself "daddy," and he didn't fucking—you know, whatever—that we—that you still would think maybe this old man was the villain. And then you'd have to really interrogate that for yourself, and that would be interesting. But instead, ugh, god. Also—sorry. [Jenny laughs] This episode—who knew that All the Way would take us 47 hours to talk about. But I really want somebody out there to mash up Adam saying "mommy" and old man Kaselbach [sic] saying, "daddy." [Jenny laughs] Please! Please!

**Jenny:** Oh, yeah! Oh, yeah. Oh, plus! [spooky voice] Ohhh! He's got a headless jack in the box! He must be evil! [laughs]

**Kristin:** Well, so, what I think is fun about—I mean, the headless jack—right. But the—[sighs] I think that there was something that was trying to be laid out for us here. 'Cause like, a jack in the box, the reason that it scares you is because you don't expect it, right? Like, that's the whole thing is that, like—I mean, you expect it. But you think you know when it's gonna happen and it doesn't happen then, it happens later.

**Jenny:** Yeah.

**Kristin:** Which is what happens in this scene. Right? He—Justin goes into the kitchen. You think that the old man is gonna pick up the knife and stab him, but instead, Justin is a vampire and bites him. It's very—it's like, very "Pop Goes the Weasel," jack in the box-level, you know, trick—you thought it was gonna be this, but *bloom*! It wasn't that, it's the other thing, *blah*! So—

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

**Kristin:** But it's just not done very well, in my opinion. [Jenny groans] This is where—this is where Amber Tamblyn's Janice gets very Rose McGowan, when she calls him Satan—"Satan Claus." In her, like, half-shirt? I'm like, you are literally fucking Rose McGowan in *Scream*. [both laugh] Anyway. Who wants to help "daddy" in the kitchen? Justin goes in. Um... yeah. And you know, this man was making—I think these rice krispy treats look great. He was doing a great job. That one little hand?

**Jenny:** They look great.

**Kristin:** You know? There were all these pumpkins but then one had a little zombie hand—

**Jenny:** Oh, yeah.

**Kristin:** Coming out of it? Or maybe a mummy hand?

**Jenny:** Yeah.

**Kristin:** I don't wanna screw up my hands again and...

**Jenny:** Ha!

**Kristin:** Why did Justin eat this man? Why? Why did he do it?

**Jenny:** Fun?

**Kristin:** But he doesn't even like it. He says he tasted—

**Jenny:** Wallet?

**Kristin:** "Rank."

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

**Kristin:** I don't know. This episode's a little messy.

**Jenny:** Well! Yeah. Okay, so. Then this is where it's revealed, through boy convo, that going—that—now that we know Justin's a vampire, what they meant by "all the way" is turning Dawn maybe into a vampire, kind of vibe.

**Kristin:** Yeah.

**Jenny:** Back at Buffy's house, Anya's going off! About scheduling the wedding and mortal life being so short. And cars and house and babies. Giles, taking a page out of my book [Kristin laughs] when my—when my—[Jenny cackles] when my friends are family-planning. I'm always like, Jenny is an exceptionally strong name. [Kristin laughs] Or if it's a boy...

**Kristin:** Yeah, Boy Jenny.

**Jenny:** [simultaneously] Boy Jenny.

**Kristin:** [laughs] I just wanna, like... you know, we won't go too far into it. 'Cause apparently, there's a million things to talk about in this episode. But the fact that it's called All the Way and this, like, use of "all the way." And we all—I think most of us know and have heard this used. It's very—a very, very, very heteronormative concept, right? Because it literally refers—it's referring to penis in vagina sex, as like, that is the culmination, that is the farthest one can go, that is the "all the way" that's being referred to. It's very heteronormative. And you know what's at the root of heteronormativity, Jenny?

[THE PATRIARCHY jingle plays]

The patriarchy! [thunder clap, evil laughter]

**Jenny:** Okay. Buffy goes out to patrol. Zack kills somebody who's driving a car and steals it.

**Kristin:** Yep.

**Jenny:** Buffy's doing her little Halloween stroll of loneliness—

**Kristin:** Oh my god!

**Jenny:** Looking—she's like, even if a former vengeance demon has found someone to partner with, why am I broken?

**Kristin:** Her—

**Jenny:** And then she sees an ambulance go by.

**Kristin:** But like, I just—

**Jenny:** Yeah.

**Kristin:** It—I—I got a good cackle out of the—they being like, well, she needs to see couples. It's like, who wistfully looks at couples on Halloween? [laughing] Like, it's like, the most random thing. [Jenny laughs] She's just like—like, looking at these, like, loving couples who are, what? Just trick or treating? Like, what are they doing? Why are they out?

**Jenny:** She's like, [wistfully] aw, man. Look at that soldier and that [laughing] sexy owl. [both laugh] Why can't I have what they have? [both laugh]

**Kristin:** Oh, god, yeah. Yes, she does—she sees the bite marks. Very reminiscent of, like, Season 2 Buffy, of like, her rolling up on a crime scene and seeing, like, vampire bite marks. That has not happened—

**Jenny:** Oh, yeah.

**Kristin:** In a long time. Just wanna give a shoutout to Janice's giant soda, which is *not* called a Big Gulp. It is called... a Huge Glug. [both laugh] Love to see it! Props department—

**Jenny:** Love to glug!

**Kristin:** Love to glug. Shoutout to the props department [Jenny laughs] who probably had a fucking good laugh, calling that Huge Glug. [laughs]

**Jenny:** Hell yeah. Shit is all falling apart when Janice's mom calls the Summer house, and she and Giles do a little swift detective work.

**Kristin:** Oh my god, Giles is not having it either—

**Jenny:** Oh no!

**Kristin:** He's like, "uh, ma'am, you also didn't call here to check in." He's, like, not having—[laughs]

**Jenny:** [laughing] Yeah!

**Kristin:** He's not having the mominator's sass. So before we get to the rest of this episode, Giles makes a plan. Giles takes charge, Jenny. Giles does a lot of really cool shit from here till the end of the episode, in my humble opinion.

**Jenny:** Ohh, yeah.

**Kristin:** First, he makes a plan. Xander and Anya, stay here, just in case Janice's mominator calls. Willow and Tara, go downtown because maybe she's at the Bronze. Great guess. My name is Giles, I love to see Spike, I will go to Spike's lair, 'cause I love to see him! [Jenny laughs] I love to see him.

**Jenny:** "I should, uh, be the one [Kristin laughs] who goes over to, uh, Spike's crypt, uh, just to be, ah, safe. Just, uh, gonna check—all these nuptial talks [both laugh] have really got me thinking." Okay. Meanwhile! The teens are [90s announcer voice] at the park! [Kristin laughs] Doing teen mischief stuff! Dawn and Justin are hanging out in the car, and Janice and Zack have gone off into the woods. And Justin's all, "I do have a few special powers" and then I throw up in my mouth. And then... [groans] it's getting, like, gross and gross and gross! And Dawn's like, "What do you expect?"

**Kristin:** Ugh!

**Jenny:** And then Justin's like, "I just wanna taste you." Very casual, teen—this is what fifteen-year-olds are always saying to each other. "What do you expect?"

**Kristin:** "I just wanna taste you..."

**Jenny:** [simultaneously] "I just wanna taste you."

**Kristin:** Is certainly—I mean, listen, if you're fifteen and you say these things or you've heard other people say these things, like, let us know. Because I just...

**Jenny:** [laughs] Or please don't, actually.

**Kristin:** Or actually—yeah, you know what, never mind.

**Jenny:** You telling us might actually be breaking some kind of law, so please don't. [laughs]

**Kristin:** [laughs, simultaneously] Take it—take it—I take it back, I take it back. But yeah, this is—this is very, um, non-fifteen-year-old-esque. I do—I will give Dawn credit. Saying "what do you expect?" Very Angela Chase. I do think that there are fifteen-year-olds who are like, hey. She's nervous. She's never done this before. She—you know, I think—I believe in Dawn. I don't—I mean, I guess we know that Justin is referring to, he literally wants to bite her neck and suck her blood. But I—this—yeah. Uh... so they kiss. And it's—they do a good job of, like, giving us a fifteen-year-old kiss, I think. Michelle Trachtenberg really delivers with the, like, "I don't really know what to do with my mouth, but I'm gonna try my best" kind of vibes?

**Jenny:** Yeah.

**Kristin:** Oh, god. My first kiss was not for romance reasons. It was, like, in a Spin the Bottle situation. And it was so bad. It was *so bad*! Was your first kiss bad, Jenny?

**Jenny:** [singsong] I don't remember!

**Kristin:** How do you not remember your first kiss?

**Jenny:** I just can't—I don't really—I'm sure whatever—whichever one it was, it wasn't great. I just can't remember what technically came first. [Kristin laughs] Anyway! They kiss and Dawn says "shiver me timbers!"

**Kristin:** Ugh, it's... I know it's meant to be cute. It's almost cute. It's not cute. We go to the Bronze!

**Jenny:** Fail.

**Kristin:** Okay, let the transgressing of boundaries, uh, begin. I mean, I guess it's already begun, but it's really gonna get off to the races at this point. The Bronze, uh, first, a fun joke about Princess Leia and Luke. Do they *know* they're brother and sister? LOL.

**Jenny:** Hey, that's a joke you get now!

**Kristin:** I do. Um...

**Jenny:** Willow refers to herself as a "hot mama-yama," which transgresses *my* boundaries. [Kristin laughs] Unsubscribe.

**Kristin:** So now we get to the point in the fucking Willow journey where this is fucked up. "I'm gonna shift everyone who is not fifteen into an alternate dimension just for a second."

**Jenny:** [imitating Willow] "I'm just gonna do a cute little spell where I transport everyone who isn't a fifteen-year-old girl... into an alternate dimension for, like, one little second."

**Kristin:** I want everyone to know that no matter what Jenny says, I will be putting the video of what she just did on the internet. [Jenny laughs] Um, yes. And Tara says, "What would Giles say?" This is relatable content when you find out that, like, your Watcher is talking to your girlfriend and you didn't know it and you feel real left out and you feel really self-conscious. And then it becomes a little bit less relatable when Willow silences the entire room, but beautiful.

**Jenny:** [laughs] Whoa! Convenient.

**Kristin:** Like, beautiful for what this does to the scene, you know? Like, it's—she turns off the noise. And normally, I think in a Sunnydale scene like this, we would have the music playing in the background while they fought. But there's something really, really poignantly powerful about the fact that it is just them fighting. It's just them having this conversation and no other sound. Not even, like, the sound of people moving around. "You're using too much magic," Tara says.

**Jenny:** Yeah.

**Kristin:** And Willow essentially tells her to shut up.

**Jenny:** Rude. These are not the building blocks of a strong relationship.

**Kristin:** They are not. They indeed are not. We're gonna hear more about that from Alba and Jack very soon. And we go to the car. "You're so beautiful," says vampire to Dawn. And then Dawn sees—feels, really, his face, his bumpy face, and is like, "aw, for fuck's sake!" [both laugh] Um... Buffy's at Spike's. He's like, Giles was here, Dawn's blah-blah-blah. We're in the cemetery. It's misty. It's the cemetery, it's Halloween, and Giles trips over a tree stump. [both laugh]

**Jenny:** Giles and Zack fight!

**Kristin:** This is—

**Jenny:** And Zack has the fucking gall to refer to Giles as "grandpa," how dare you, sir.

**Kristin:** Apparently, that's all Giles needs to, like, activate into full fighter mode. Because I will say—

**Jenny:** Oh, hell yeah.

**Kristin:** That—so Alba texted me and was like, "Did you know that Giles does a flying kick in this episode?!" I mean, Giles does an actual—

**Jenny:** Hell yeah!

**Kristin:** Flying fucking kick. And so I would like to give Giles his jingle, for the flying kick that he unleashes on Zack, and for the rest of the fucking episode, the fighting that he does. He is, like, all you need to do—

**Jenny:** Hell yeah.

**Kristin:** Call this man "grandpa" more often! Get activate.

**Jenny:** Yes! Ripper activated!

[GILES jingle plays]

Giles! Hot dad!

When you were younger you were real bad

But now you're older, you got glasses

That help you watch over us!

Thank you, Giles!



**Jenny:** Okay, so this sweet-ass jump-kick from Giles sends Zack into a tree, where he is impaled upon a branch and thus, dusted.

**Kristin:** Mmhmm. Great exchange. Just—great exchange, before we—before you take us to the next point. "She was asking for it," says Zack.

**Jenny:** Blegh!

**Kristin:** "I'm fairly certain she was not," says Giles.

**Jenny:** Hell yeah, Giles.

**Kristin:** Fuck yeah, Giles.

**Jenny:** So Justin, in vamp face, is just laying it on thick. "Ah, there's something special about you. You're not like other girls." And Dawn kinda looks like she's buying it a little bit, which is... you know, her older sister has dated a vampire and—

**Kristin:** Yeah.

**Jenny:** It's a whole thing.

**Kristin:** She knows Spike. It's not like vampires—you know, like...she knows enough vampires to know that, like, maybe a—maybe being a vampire alone does not make you a monster.

**Jenny:** True. Giles finds them and he's all like, I came here to kick ass and chew bubblegum and I'm all outta bubblegum!

**Kristin:** [laughs] Wow.

**Jenny:** And then all of a sudden, from all around them, it turns out that Justin has a bunch of vampire buddies who have positioned their cars in such a way that when they all turn their headlights on, all at once, they're in a big circle of light. Whoa, and the vampires are coming forward, whoa!

**Kristin:** Yeah. And so this, like, big—the fight scene is amazing. The way we get there is pretty silly, as I think I'm picking up from your—uh, tone of your voice, Jenny. But, uh, the fight scene is fun, you know? The fight scene is fun. Especially, love to see the use of a car antennae. Don't have those anymore. Great! Popped it right off the car. Use it—you know what I mean? Great. Very inventive.

**Jenny:** Yeah.

**Kristin:** Giles catches a fucking stake—

**Jenny:** Yeah, yeah, yeah, yeah!

**Kristin:** From Buffy. Boom, boom, double slay from Giles.

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

**Kristin:** Great fucking work.

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

**Kristin:** That's some great shit. Um...

**Jenny:** This is all good. I just think if Paul Hollywood were here, watching this whole episode, he would be like, a lot of nice things about it, great flavors. But I just think it needed about five more minutes in the oven.

**Kristin:** [laughs] Yeah. Yeah, that's fair. Before we go to the end—well, let's just—let's just end this scene, before we go to the segment. So Dawn slays Justin, right? And she does it by fooling him—and us, right? Like, you think, as the viewer, that she's like, alright, you know what, fuck it. Like, bite me, turn me. You know? But she really knows that she has this stake, wooden arrow, thingy. And so as he goes to bite her, she kills him. And you know, maybe this is just reading too much into it, but I was thinking today, watching this, like, the way that the scene is structured is very similar to—it's very different in a million ways. But like, just person-on-person, it's very similar to when Buffy killed Angel. Because Angel is going to kiss Buffy and, you know, it's that moment of like, essentially letting his guard down. Letting Justin's guard down, thinking, like, oh, she's going to kiss me. In this case, I'm going to bite her. That—and then the staking happens. It's different for a million reasons, but I—and I just thought there might be something there, with the overlap.

But I'm gonna shut up now, because I'm not an expert, about a lot of things. You know what, I'm really not an expert about anything. So why don't we go to Jack, who is much more of an expert, who's gonna talk to us a little bit about this scene. Because of course, this is sexual violence. You can pause here and just check out the show notes where we've put the timestamps in for you where the segment is, because this will be a conversation on sexual violence, sexual assault. And it's very,

very, very fascinating and Jack, thank you so much for sharing your time and your experience with us.

**Jenny:** Yeah.

**Kristin:** Let us go to the segment.

[CHIME]

**Alba:** Hello, Jack.

**Jack:** Hi! How are you doing?

**Alba:** I'm great. I'm super excited to have this conversation with you.

**Jack:** Me too.

**Alba:** Yeah. Do you want to tell the listeners a little bit about yourself and your work?

**Jack:** I am a social worker in New York City. I do work in a high school with young people around dating violence prevention. And as part of that, I also do leadership work with them. So kind of—we think of it as movement-building work, so building out young people's capacity and our community's capacity to responding to violence in all its facets. And that includes institutional violence from the police, from carceral systems, from school systems sometimes, around the different kinds of violence that young people experience. And the different kinds of unhealthy or abusive patterns that they learn from adults sometimes and from systems, and how to change those. And how to change them in their own lives and their own behaviors.

**Alba:** Wow. Short ten years ago that I was in high school, it's not—nothing even remotely close to that kind of conversation happening. And it's so, so important. So let's talk about All the Way.

**Jack:** Yes, please, let's get into it.

**Alba:** Yeah, let's do it. Tell me your thoughts, please.

**Jack:** You have these different relationships in that episode that are kind of running across parallel lines of various degrees of unhealthy things that are happening. Clearly, the communication, for example, between Xander and Anya. They have not

communicated about some of their expectations they have for one another and for their future life and relationship.

**Alba:** [laughing] Right. Yeah.

**Jack:** And—

**Alba:** Just get engaged, but don't talk about it, you know?

**Jack:** Yeah.

**Alba:** Like, just like, we'll figure it out as we go, whatever.

**Jack:** Then you've got Willow and Tara, who are, like, crossing the line in this episode. Like, running over the line into the abuse category.

**Alba:** Yeah.

**Jack:** And there's this really interesting moment where you've got Dawn in the car with the football player, Justin, and they're making out. And he tells her "shh," like, to get her to be quiet—

**Alba:** Mm.

**Jack:** So that he can kiss her. And then, like, you know, when it skips to the next scene, you've got Willow and Tara in the Bronze, looking for her. And there's that moment where Willow tells Tara that it would be good if she would shut up. When I think about abuse, and this isn't my analysis. This is analysis that I've learned from the dating violence and domestic violence, like, you know, working community. But the idea of abuse, you have the component of, is someone trying to control you or the relationship? Is it their intention? Like, is it a mistake? 'Cause we all make mistakes, but is it a mistake or is it their intention to control you?

**Alba:** Mmm.

**Jack:** And is it part of a pattern? So those three pieces. And Willow is clearly building a pattern.

**Alba:** When I was a kid and I watched this, I didn't—I didn't understand that Willow was doing anything wrong. I didn't understand those boundaries that we're talking about. Like, I didn't get that it would be wrong for her to just, like, move everyone

out of the—you know, who wasn't a fifteen-year-old girl into a different dimension. I was like, well, yeah, it's easier, why wouldn't she just use magic?

**Jack:** Yeah.

**Alba:** It's like, nice, it's fun, it's simple.

**Jack:** So many of the problems—and you brought this up and I think you made a really beautiful point. We don't really deal with the consent issue of Zack and Justin. Justin is kind of unceremoniously killed. But the other monstrous behavior that people engage in when they're human, the show also doesn't deal with it.

**Alba:** Mmhmm.

**Jack:** There's always kind of a resolution that doesn't require the actual hard work that dealing with abusive behavior, or even just conflict, larger questions of community consent, would require.

**Alba:** Mmhmm.

**Jack:** The show never works through it.

**Alba:** No.

**Jack:** And that's one of the huge disappointments of the show, that as I've gotten older. And I mean, it's not that I love it any less. But it's something that I do recognize as we really begin to think about these questions of consent—

**Alba:** Mmhmm.

**Jack:** Like, whether it's with Dawn right now, or the abusive behavior we're seeing Willow—

**Alba:** Mmhmm.

**Jack:** Kind of really moving into and beginning to display.

**Alba:** Are there signs that we can look out for, as adults, as people who have youth in our lives—or, like, people in our lives that we look out for, support, to prevent harm from happening?

**Jack:** I think that's a really good question. And I think that sometimes, we're taught to look at risk as meaning a particular, like, racialized experience, like—

**Alba:** Exactly, yeah.

**Jack:** Poor or low income girls of color are often, like, kind of immediately identified as at-risk. As opposed to thinking about, like, are there young people who've experienced trauma and therefore have a harder time communicating, identifying their own feelings?

**Alba:** Mmhmm.

**Jack:** Like, regulating their feelings, because they know that, or they've had experiences in the past where them having feelings has been used against them in violent ways.

**Alba:** Right.

**Jack:** And so just like, I think anybody in our lives who seems to be having trouble articulating themselves and communicating their feelings and communicating their needs and wants is at risk.

**Alba:** Right.

**Jack:** And I don't mean for assault, but I mean for not being able to get what they need.

**Alba:** Right.

**Jack:** And being able to hear other people's boundaries, because—

**Alba:** Yes.

**Jack:** And I'm not saying that you're not responsible. But it makes sense that you might not be fully listening. You might not be prepared to hear. And everything—you're just constantly on the defense.

**Alba:** How can Dawn grapple with understanding what happened? You know, if Buffy is concerned about Dawn engaging in precarious behavior, because she knows how dangerous it is. That's still—that's still at the bottom of the—at the root of the problem, is what victim blaming is, right?

**Jack:** Yeah.

**Alba:** And again, it's that same thing about monsters and the free pass almost, of, "well, they're gonna do it anyway, so *you* have to be careful. And if you put yourself in that situation, then you're the one who...

**Jack:** Mmhmm.

**Alba:** You know, got yourself in that situation—

**Jack:** Yeah.

**Alba:** Because you can't expect any different.

**Jack:** To your question of like, how can—how to support Dawn. I mean, no one talks with her about what happened, it seems. Like, Buffy—Giles tells Buffy that she has to talk to her.

**Alba:** Mmhmm.

**Jack:** And then Buffy presumes that Giles will talk to her. Nobody is having the conversation with Dawn, any more than anybody seems to be having a conversation with Willow about the fact that she brought somebody back from the dead, and how traumatic that was.

**Alba:** Yeah.

**Jack:** Or any—any of them about having lost—like, they all need therapy! [Alba laughs] Why is no supportive adult talking to these children?! [Alba laughs] So there's that moment at the beginning where... you know, in the Previously On, where we see her saying that she is old enough to do demon research.

**Alba:** Mmhmm.

**Jack:** And then all of these moments in this episode where she is trying to demonstrate—I think more to herself than to anybody else—

**Alba:** Yeah.

**Jack:** Maybe to Janice. But mostly to herself, that she's mature enough for various things. She says that she'll go for it and smash the pumpkin. And I think it's this

moment where she is trying to demonstrate to herself that she doesn't have to be scared.

**Alba:** She's trying to feel her power.

**Jack:** Yeah. And then—

**Alba:** She's testing her own boundaries, with herself. Yeah.

**Jack:** And then of course, her power is, over this episode, kind of played with and then stripped away. Up until the end where, you know, she does re-exert power and she stakes Justin.

**Alba:** Yes.

**Jack:** But I mean, also, how traumatizing is that? To have to enact existential, like, end upon someone in order to protect yourself?

**Alba:** Yeah. And also, the first person that you, like, wanted to kiss or were in a position to have anything romantic with.

**Jack:** Yeah.

**Alba:** Is there anywhere that the listeners can find you or the work that you do or anything that you wanna plug?

**Jack:** There's so many, like, teen dating violence prevention organizations and so many different people and organizations doing awesome work in New York City, which is where I'm located. Day One is the organization that I work with here in New York, which specifically does teen dating violence work. But also, there's The Anti-Violence Project, which specifically does work around LGBTQ folks here in the city and dating violence and domestic violence. And just a host of other awesome youth organizations that my—the students that I work with have been able to partner with over the years, in doing strong anti-racist and anti-violence work. 'Cause like I said, and like they believe, violence isn't just about somebody that you have a partnership with. It's also about, what are the other ways that we're taught violence from systems?

**Alba:** Mmhmm. Absolutely, yeah.



**Jack:** I personally love Save Our Streets, SOS. Streetwork Project does amazing work with young people. The Door, Ali Forney Center. So many awesome youth organizations in the city that I have so much appreciation for.

**Alba:** Amazing.

**Jack:** I appreciate the work you guys do at Buffering so much. It's just been so wonderful, you know, as the Buffering community has expanded over the years.

**Alba:** Yeah.

**Jack:** It's been such a pleasure to, like, learn and listen together.

**Alba:** Yes, absolutely.

**Jack:** So thank you.

**Alba:** Thank you so, so much for your time.

[CHIME]

**Kristin:** Alba, Jack, thank you, thank you, thank you for that conversation.

**Jenny:** Yeah.

**Kristin:** Jack, we hope to have you back. Alba, we know we're gonna have you back. But really—

**Jenny:** Yes!

**Kristin:** Thanks for bringing in a more nuanced look at this episode, which contains some big themes. Hey, this season contains a lot of them, doesn't it, Jenny?  
[laughs nervously]

**Jenny:** It sure... it sure does.

**Kristin:** [singsong] It sure does! [normal voice] Can we transition to muscular strippers, or...?

**Jenny:** Um... before we—actually, I have to talk about something—

**Kristin:** Mmhmm.

**Jenny:** Before we go there. Spike is very grumpy that this crew didn't take Halloween off. He's like, "Those are the rules!" [Kristin laughs] And then, this dumb vampire is like, "Me and mine don't follow any rules!" And then Spike shoots him with a crossbow and then, while he is taking his sweet-ass time, wasting precious seconds on the battlefield, reloading a new bolt into his crossbow, he is tackled, sending the just-loaded bolt off into space. Ineffective, useless, reaffirming my position that crossbows and all ranged weapons are stupid for close combat. Get out your melee weapons, you dingdongs. Thank you.

**Kristin:** Well, speaking—

**Jenny:** Oh, also, Buffy beheads someone with a car door.

**Kristin:** Speaking of—

**Jenny:** Rip it.

**Kristin:** Speaking of dingdongs and close contact, why don't we go to the Sexual Tension Awards?

**Jenny:** Ooooooh, yes!

[SEXUAL TENSION AWARD jingle plays]  
Sexual tension award!

**Jenny:** [enthusiastically] Welcome! To your Season 6, Episode 6 Sexual Tension Awards! [singsong] The time is now, the place is here! The noms for the slots are as follows!

**Kristin:** You know, on Angel On Top last week, Jenny, I did a little segment on how they get the pimentos into the olive. And someone—

**Jenny:** Yeah, I fucking know. Woo!

**Kristin:** Somebody wrote and said, "I couldn't listen to Kristin doing that segment on olives and pimentos without thinking, oh, you mean how they get the slot in that nom?" [laughs]

**Jenny:** Hell yeah!

**Kristin:** So... [laughs] anyway. What are—

**Jenny:** Nice. My beautiful legacy.

**Kristin:** If you can't beat 'em, join 'em. What are our noms, Jenny, and which slots do they go in?

**Jenny:** Well! [both laugh] I'm so glad you asked! In the number one slot. The noms are nice, wholesome, expected. It's a beautiful love and we love to see it, it's Xander and Anya!

**Kristin:** Yeah, they're fine.

**Jenny:** In the second slot, in the second slot! Here are some more noms for you. Well! In a dark basement, words were said that could never be unsaid. Collars were suggested that could never be un-suggested. It's Buffy, Spike and a leather collar!

**Kristin:** Fuck yeah, baby!

**Jenny:** In the third slot, some secrets were meant to be kept in a crypt—

**Kristin:** [laughing] Jesus Christ...

**Jenny:** In a scene that didn't make it to air. It's Giles and Spikes, a forbidden English love!

**Kristin:** Wow. You should just have—

**Jenny:** And in the fourth slot—

**Kristin:** A podcast called Sexual Tension Awards and just do this for a living.

**Jenny:** [laughing] Sure. Sure, sure, sure, sure, sure. And in the fourth slot! Oh my god, the—two noms remain! Two noms, one slot. [laughs]

**Kristin:** Just making the same—just making the same jokes every episode and getting a bigger kick out of 'em every time. [both laugh]

**Jenny:** Oh, oh, god. It's good to be consistent. [Kristin laughs] Um. Nothing... nothing gets hornier than this in this episode. It's Anya coupled with the concept of being *publicly* engaged.

**Kristin:** Mmm.

**Jenny:** She's so into it. Just let her have this one, people! Thank you!

**Kristin:** Yeah. Write-in votes will be accepted for Kristin and Anya on roller skates. I repeat, write-in votes *will be* counted for Kristin and Anya on roller skates. The poll is up right now. If you're listening to it, it means—well, that's not true. 'Cause I put it up sometimes a few hours after it goes live. But it should be up now on our Twitter, @BufferingCast. [Jenny laughs] It stays up for seven days, seven nights, and you can just pick the one you want. Or write in.

**Jenny:** [singsong] Oh, yeah!

[SEXUAL TENSION AWARD jingle plays]  
Sexual tension award!

**Jenny:** [clears throat] Now. Now that we've successfully cleared the hurdle of the Sexual Tension Awards, we can safely talk about obscenely muscular male strippers.

**Kristin:** [laughs] Well, so Anya's like, "muscular strippers." Xander's like, "I don't know, man." And she's like, "just kidding, honey!" [laughing] and then she looks at Buffy and goes, [whispers] "We'll talk later."

**Jenny:** Hell yeah!

**Kristin:** Yeah. I'm really into, like, Buffy and Anya just, like, getting into some muscular male strippers together. That—

**Jenny:** Sure, sure.

**Kristin:** I'm there for that, I'm there for it. So... Buffy says to Spike "good fight" as he leaves. And she looks very, very meaningfully at him. There's—something is abrew. Something is...

**Jenny:** Right?

**Kristin:** Something is up! Something's happening with Buffy here. And I don't know what it is, or maybe I do, but I can't tell you. Tara's mad. Tara's still mad. Like any good queer woman, she's holding onto that anger! She's gonna hold onto it, she's gonna take it to bed. She's gonna fucking fall asleep with that anger, she's gonna wake up with it in the morning. Good job, Tara.

**Jenny:** Good lord, woman! [both laugh] Well, she wants to take it to bed—

**Kristin:** Yeah.

**Jenny:** And wake up with it in the morning—

**Kristin:** Yeah.

**Jenny:** But that's actually not gonna happen because of some very creepy, uncool shit.

**Kristin:** Yeah, this is... you know, Willow definitely crossed boundaries in suggesting the spell at the Bronze. Willow has been doing a lot of lying, avoiding. But this is massive. She...

**Jenny:** Yeah.

**Kristin:** Does a spell so that Tara will not remember that she's mad at Willow. And that is...

**Jenny:** Ew.

**Kristin:** Yeah. And I will say—

**Jenny:** [singsong] Eww!

**Kristin:** So what I will say is this. Because we can't—obviously there's a lot we can't talk about. But I will say that there will be a point in which we can talk about this. And it will be, I think, spoken about on the show itself. Do you think I can say that, safely?

**Jenny:** Yes.

**Kristin:** Good. And when it is, we will go deeper into it. So just let us get to that point and then we're gonna have a conversation, okay?

**Jenny:** Oh, yeah.

**Kristin:** One other thing... is that nobody talks to fucking—nobody talks to Dawn. And they—and they mentioned this, Jack and Alba mentioned this in their conversation together. But, um... a lot of times, I think it's very easy to get really angry with Buffy. Right? And to be like, well, what the fuck, Buffy? Like, you

had—you had this experience, you know, or experiences like this. This would be the perfect way—perfect time for you to actually give some guidance to Dawn. And Alba, actually, and I had this conversation, where she was like, "I'm so mad at Buffy." And I was like, "Well, yeah but Buffy's 21 years old." And like, let us not lose sight of that. That, like, Buffy is 21 and as much as I wish that she was having these conversations with Dawn, I'll tell you what I would not have been doing at 21 fucking years old. I would not be able to parent this child at all, because I was also a child. And so Buffy's inability to have those conversations, I think, makes sense.

*Giles's* inability to have these conversations is more upsetting to me. Or at least, his awareness that something needs to be done. Maybe he can't do it, but he needs to provide resources to Dawn. Something should be happening at the end of this episode, past Giles saying he's disappointed and angry with Dawn. That is *absolutely* not okay. She's lost her mother, she's found out she's a mystical Key and survived near death. Her sister's the Slayer, there's demons all over the place all the time. This kid needs help, and not to be told that she's a child and she can't feel anger. So.

**Jenny:** Help this girl!

**Kristin:** Help this fucking girl, guys. Ugh! Anyway. What a wonderful way to roll into 2021.

**Jenny:** Yikes!

**Kristin:** Hey. We have a lot to journey through, this season. But I think we're gonna do it wonderfully. And by that, I don't mean, like, Jenny and I are going to do a good job. I hope we do, but I think that we are gonna journey together wonderfully, as a community, through some fucking shit!

**Jenny:** Oh, yeah!

**Kristin:** But you know, we've been working real hard on the next episode. We're working *real* hard—

**Jenny:** Whew!

**Kristin:** Real hard and I'm sure we told you up at the intro, but just in case you skipped it. You're gonna hear a little bit of silence from Jenny and I. We will not be back with Season 6, Episode 7, until the start of February. We will have some incredible episodes happening in January. A mailbag and much more importantly, an incredible conversation between Mack and Alba, talking about invisibility, the

invisibility of BIPOC in *Buffy the Vampire Slayer*, using *Buffy* itself as a vehicle to have that conversation. It's gonna be so fucking great, cannot wait to share that with you.

**Jenny:** Mmhmm, mmhmm, mmhmm.

**Kristin:** And we will be back, Jenny and I... with *Once More with Feeling*, at the start of February. And I think—I think—I hope... that it's worth the wait.

**Jenny:** Gosh, I hope so too. But until then... I'm Jenny Owen Youngs! And when I'm not making this podcast with Kristin, I'm usually writing and recording songs. I just had a brand new song come out on December 18th, the day after Kristin turned 40—

**Kristin:** Oh yeah, I'm 40 now. Hm.

**Jenny:** [laughs] Congrats.

**Kristin:** Thank you. Thank you.

**Jenny:** Happy birthday. I had this little song. Actually, it came out on the 18th but it aired on *Grey's Anatomy* on your birthday—

**Kristin:** Aw!

**Jenny:** On the 17th. It's called *Little Bird*. You can find that and some other new music, and actually all my old music as well, on Bandcamp, Spotify, and Apple Music, or wherever you listen to jams. You can learn more about me at [jennyowenyongs.com](http://jennyowenyongs.com), and you can also give me a shout on Twitter and keep up to date on new releases, @JennyOwenYoungs. Also. In addition to being able to listen to me talk at length about another petite, blond protagonist over on *Veronica Mars Investigations*, you can find me on recent episodes, in both a chatty and musical capacity, of Helen Zaltzman's amazing language podcast, *The Allusionist*. And also, *Hello from the Magic Tavern* on their solstice special. Hell yeah.

**Kristin:** Hell yeah! Wow, I should have gone first 'cause I don't really have that much to offer. I'm Kristin Russo—[both laugh] you can learn more about the work that I do at [kristinnoeline.com](http://kristinnoeline.com). You know what, I have a jingle that'll help you spell it. That's something to offer the folks.

[KRISTIN NOELINE jingle plays]  
Kristin with an I

N-O-E-L-I-N-E

**Kristin:** Yes, K-R-I-S-T-I-N N-O-E-L-I-N-E dot com. You can learn about work that I do with LGBTQ communities. You can also use that spelling of my first and middle names to find me on Twitter or on Instagram. I... pretty much spend all of my life trying to make this podcast the best thing that it could ever be. So you know. But I also—

**Jenny:** [laughs] Brava!

**Kristin:** I also do a very fun podcast with Joanna Robinson that is on the Buffering Patreon page and on The Storm, which is Joanna Robinson's Lost rewatch podcast—on their Patreon page as well. We just completed our December jaunt through watching Christmas Vacation, Die Hard, and Meet Me in St. Louis. Normally, that is a podcast where I watch movies I've never seen for the first time. I've never seen Die Hard and I've never seen Meet Me in St. Louis, so those will be firsts for me.

**Jenny:** Woo!

**Kristin:** Joanna Robinson has never seen Christmas Vacation, so that's gonna be a first...

**Jenny:** That's bananas.

**Kristin:** For her. I know. So join us, it's called Feels Like the First Time. It is truly a joy. It's so much fun. It's available to all of our patrons. You can find more about our Patreon at [bufferingthevampireslayer.com](http://bufferingthevampireslayer.com), just click on Patreon.

**Jenny:** Buffering the Vampire Slayer is on Twitter, Facebook and Instagram, @BufferingCast. Or you could drop us an email at [bufferingthevampireslayer@gmail.com](mailto:bufferingthevampireslayer@gmail.com). You could also leave us a voicemail at 216-30-BUFFY.

**Kristin:** You can support us on Patreon, of course. There's a lot of fun things going on there. I told you where to find it just a moment ago. Were you listening? [laughs] You could also support us by buying some merch. You can go on over to our store, just click on Shop and you will be taken to either the UK store, if you are overseas, or the US-based store. We have some really fun things. Lots of patriarchy smashing, some very fun shirts from Isabella Rotman. "You messed with the wrong witch," it's just good—it's good shit. It's good shit. Listen. We might help make it, but I love it. So... there you have it. [both laugh] And you can also review us, rate



and review us on iTunes if you have a minute. We would love for everyone in the world to find us here and build one giant community of Buffy the Vampire Slayer-loving, patriarchy-smashing, white supremacy-skewering... [stammers]

**Jenny:** Whoa!

**Kristin:** Slayers!

**Jenny:** Skewers!

**Kristin:** Skewers and slaying and—I gotta go.

**Jenny:** [laughing] Okay. Well, till next time!

**Both:** Awwwwooooooooooooo!

**Kristin:** [whispers] Happy New Year! Woo! [makes explosion noise] Confetti explosion! Bah!

**Jenny:** [laughing, quietly] Oh my god. [Kristin laughs]

[“All the Way” plays off the album Songs from Season 6 by Buffering the Vampire Slayer]