

Buffering the Vampire Slayer  
Episode 3.13: The Zeppo

[starts with a clip of Chris Farren performing "The Zeppo" off the album "Songs from Season Three" by Buffering the Vampire Slayer]  
Lousy at football, I can't cast a spell, I got no superpowers to date  
I'll make the donut run, and try to bring the fun, that's how I'm pulling my weight  
la la la, la la la, wonder what Buffy would say  
la la la, la la la, if she knew what happened today

**Jenny:** Oh, hello everyone!

**Kristin:** Hello! Happy new year!

**Jenny:** Happy new year. Gosh, well, wow, you may have just heard part of a song–

**Kristin:** A *man*! You may have just heard a man!

**Jenny:** A gentleman singer, not entirely unlike a gentleman caller, if he calls and then starts singing.

**Kristin:** Great.

**Jenny:** Thank you. Wow, what you just heard is part of this week's song for "The Zeppo," arranged, produced, and performed by Chris Farren–

**Kristin:** Whoo!

**Jenny:** –Who graciously took the song that we wrote and Xandered it up, if you will.

**Kristin:** Yeah, it's so great. We're so–

**Jenny:** He did such an amazing job!

**Kristin:** We couldn't wait until the end of the episode to share a little bit with you.

**Jenny:** Yes.

**Kristin:** In addition to Chris Farren arranging, producing, and performing this week's song for "The Zeppo," we have a guest this week. Andrew Ti, host of the podcast *Yo, Is This Racist?*, who joined us to talk about Xander, to talk about "The

Zeppo". We had a great time, and this is what I love about this episode. There's a lot of patriarchal conversation to be had—

**Jenny:** Sure.

**Kristin:** —in the world, and in this episode, and you know, in many ways.

**Jenny:** Totally.

**Kristin:** And what I find to be wonderful is that what we did is we brought in two men, who are fighting the fight alongside us for equal representation, for equal rights, and so on and so forth, and I just think it's so important and so rad and so cool, Jenny, that you and I have some friends who are wonderful and are doing incredible things out there in the world.

**Jenny:** Yeah!

**Kristin:** But just really fun to pull in these two voices in particular, because they are men who are fighting the good fight.

**Jenny:** Two dudes, one cast?

**Kristin:** [laughs] Wowwww.

**Jenny:** On that note! Friendly reminder, if your stocking didn't get stuffed with the Smash the Demon Lizard Patriarchy gear you were so hoping for this holiday season, we want you to know it's still available in our store. Just go to [bufferingthevampireslayer.com](http://bufferingthevampireslayer.com), click on shop, and you will find shirts, baby onesies, CDs, pins, other things!

**Kristin:** [laughs] Not hoodies right now. Actually, that—

**Jenny:** —hoodies are out of stock.

**Kristin:** I want to put an addendum to your wonderful delivery, which is that most of the things you would like are in the store, but the holidays did happen, so we are out of stock, but anything that is out of stock is coming back into stock in the next few weeks, so stay tuned.

**Jenny:** So keep your eyes peeled!

**Kristin:** Keep your eyes peeled. Also, it is—

**Jenny:** Where did that idiom come from?

**Kristin:** I don't know, and I don't want to!

**Jenny:** Ok!

**Kristin:** It is January, it is 2018, and we have a new organization to give our money to. If you listen to the podcast, you know that every month, Jenny and I handwrite five custom lyric sheets, we sell them for one hundred dollars a piece, and the entirety of those proceeds go to a different organization bringing equality, bringing change, bringing justice to the world.

And we have a really exciting organization for this month. If you were on social media at all yesterday or two days ago, whenever the start of the new year was, you may already know about an organization called Time's Up. Many women in Hollywood have come together to create– they wrote a very moving and powerful open letter, which you can read on the website [timesupnow.com](http://timesupnow.com).

But essentially, a lot of them came together to use their platform, to use their power, to amplify the call to action and to also amplify the many voices of women who are in different industries who don't have that access, and it all came together– I'm going to read a little bit on their website, ok:

"Time's Up is a unified call for change from women in entertainment for women everywhere, from movie sets to farm fields to boardrooms alike, we envision nationwide leadership that reflects the world in which we live."

Our donation to Time's Up, and anyone's donation to Time's Up, goes to support the Time's Up Legal Defense Fund, which will provide "subsidized legal support to women and men who have experienced sexual harassment, assault, or abuse in the workplace and while in pursuit of their careers."

So this is incredible for so many reasons, I mean, we know 2017 sparked a huge conversation, the MeToo movement, there has been so much conversation around women, around sexual harassment, in the workplace specifically, but also just at large. And this is so important, and we could not think of a better way to start off the year than by raising funds to help Time's Up.

I just want to say one other thing. In the open letter, which you should read the entirety of, but in the open letter, there's a portion where they say, "We call for a significant increase of women in positions of leadership and power across all industries. In addition, we seek equal representation, opportunities, benefits, and

pay for all women workers, not to mention greater representation of women of color, immigrant women, and lesbian and bisexual and transgender women, whose experiences in the workforce are often significantly worse than their white, cisgender, straight peers.”

I just want to shout that out because, you know, there are many organizations doing incredible work, but being a woman and fighting for equality doesn’t necessarily mean that you are aware of the intersectionality involved in these conversations, and I thought it was really moving and very powerful that in that open letter, they made it very clear that they were aware of the inequity *within* being a woman, you know, that being a woman doesn’t mean the same thing for everyone, that there are other identities that come into play. So, thumbs up, like, four thumbs up, from Jenny and Kristin.

**Jenny:** Oh yeah.

**Kristin:** Two each, we each have two thumbs.

**Jenny:** Not that it’s any of your business.

**Kristin:** [laughs] And if you go to [bufferingthevampireslayer.com/greatergood](http://bufferingthevampireslayer.com/greatergood), it will redirect you to the place where you can purchase a lyric sheet. The month of January, all of those donations going to Time’s Up. And you can read more about it at [timesupnow.com](http://timesupnow.com).

**Jenny:** And now! On to the episode. The “zeppisode”.

**Kristin:** [short laugh]

[theme plays]

**Jenny:** Hello and welcome to Buffering the Vampire Slayer, a podcast where we are watching and discussing every episode of *Buffy the Vampire Slayer*, one at a time. My name is Jenny Owen Youngs.

**Kristin:** And I’m Kristin Russo, and this week, we’re talking about season three, episode thirteen, “The Zeppo.” Stay tuned at the end of this podcast, every week, for an original song, written by us, recapping the Buffy episode we are discussing.

**Jenny:** “The Zeppo” was written by Dan Vebber and directed by James Whitmore, Jr., and it originally aired on January 26th, 1999.

**Kristin:** This is the one where “Xander experien”– I mean, I could just stop there.

**Both together:** "This is the one where Xander."

**Kristin:** –"Xander experiences an adventure of his own when he encounters a group of reanimated corpses out to construct a bomb. Meanwhile, Buffy and her friends battle the forces of evil when the Hellmouth reopens."

So, we have somebody with us today by the name of Andrew Ti.

**Andrew:** [low voice] What's uuuuuuuuup?

**Kristin:** [laughs] Andrew is–

**Andrew:** Too much?

**Jenny:** [laughs]

**Kristin:** Among other things–

**Jenny:** Speaking of men

**Kristin:** Yeah, speaking of–

**Andrew:** Too muuuch.

**Kristin:** [laughs] We needed, I mean, we couldn't talk about this episode without at least having a man in the room

**Andrew:** Oh God, I don't know if that's true. That seems wrong but, but I guess I understand the impulse, but I feel like there's, I don't know there's not that much there to unpack, you got it.

[both laugh]

**Kristin:** Thank you, you're dismissed.

**Andrew:** I'm just here to be as thirsty as hell and try to be one of the good ones when I leave the show, so that's all, if I'm saying something smart, it's 'cause I'm desperately spinning.

[both laugh]

**Kristin:** Well this is– We all got to watch the episode together.

**Andrew:** Yeah!

**Kristin:** And had a good time.

**Andrew:** That was fun.

**Kristin:** We actually had like a mini-podcast that went un-taped before we started watching where we had some really good discussions, but we sorta tapped you into the the conversation a little bit and I just like, I like hearing many perspectives, and you have, you know, a lot of different things that you do in the world, I'm sure we've mentioned this already at the top, but, you host a podcast called "Yo, is this Racist?"

**Andrew:** Correct.

**Kristin:** You're having meaningful, impactful conversations all the time, so this is just—

**Andrew:** Woah, yeah I guess so [laughs].

**Krstin:** No? No, I'm laying on? I'm over-laying on...

**Jenny:** [laughs]

**Andrew:** It's like one of those things— It's hard to describe your own conversations as meaningful [laughs] It's just like, I don't fuckin know, yeah, it seems fine.

**Kristin:** That's why I'm here to—

**Andrew:** Yeah, thank you, thank you.

**Kristin:** to call— to call them meaningful, yeah. But yeah, I mean, we were just talking upstairs about our journey with Xander, cause this is a— I mean, it's a pivotal episode for Xander, there's— there's no— I don't think anybody can argue with that

**Jenny:** No, no, no.

**Kristin:** But, we've— you know, we've had a lot of conversations about how it's been to- for many people have watched the series in the 90's being like, "Oh Xander, I love Xander!" And then kinda—

**Andrew:** He's fine.

**Kristin:** Yeah, he's fine. [laughs]

**Andrew:** He's fine, he's fine.

**Kristin:** He's acceptable. And then coming back to it now after having met- you know, learned and become more aware of the way systems work in the world and realizing "Oh, actually this character is pretty problematic, in several ways."

**Andrew:** Yeaahh... Well... right, it is like this thing where you maybe could argue about whether the *character* is problematic? 'Cause *maybe* you're like you need this person and most of the time it's clear he's a punchline. I gotta admit I was a little reminded, like especially in the first act of the Zeppo, I was like oh, they're a lot more explicit with like how useless he is than I remember.

**Kristin:** Yeah.

**Andrew:** Like, I didn't think so often that they just straight up said "Yo, you suck."

**Jenny:** Well, that's like, this episode is *that*.

**Andrew:** Yeah.

**Jenny:** You know, they're really hammering it home. They haven't, up to this point in the chronology of the show, been like, "This guy's useless!"

**Kristin and Andrew:** Yeah.

**Kristin:** I mean, Cordelia says that about everybody, so... [laughs]

**Jenny:** Right, right, right. And we sort of see him get pummeled more than other people.

**Kristin:** Mm-hmm.

**Jenny:** And obviously he doesn't have any powers, and Willow's starting to make spells, and Buffy has been the Slayer this whole time, and Giles does magic, and Faith is a Slayer, and Angel's a vampire. But nobody has really put all of these nails into Xander's coffin all at once before this episode.

**Andrew:** Okay.

**Kristin:** Yeah, this episode is definitely turning that corner hard. I feel conflicted about the conversation around this episode 'cause I want to talk about all of the

troublesome things that we've seen from Xander, and what does it all mean. And there's weird shit that happens in this episode, too, that we'll talk about...

**Andrew:** [chuckles] Mm-hmm.

**Kristin:** [laughs] But I also think that part of the purpose of the episode was to give credit or kudos to the Every Man. The guy without the powers who's doing his best to, you know, make things go and make things roll and make things work, or what have you, so...

**Jenny and Andrew:** Mm-hmm.

**Kristin:** You know, there's a part of me that appreciates that message, but has a hard time having the conversation around it because also Xander's like a super problematic white dude.

**Andrew:** Mm-hmm.

**Kristin:** Sooooo... yeah.

**Andrew:** But it feels like the reason it stands out like the Every Man episode of a superhero type situation in *Buffy the Vampire Slayer* is because, obviously, this is a show that plays a lot with gender and heroism and strength. You know, obviously, Buffy's strength is not proportional to her size or something, like there's magic to it.

**Kristin:** Mm-hmm.

**Andrew:** Or there's something, wherein— Like, they even mention it in the episode that he's Jimmy Olsen.

**Kristin:** Yeah.

**Jenny:** Right.

**Andrew:** But the thing is in Superman comics, Jimmy Olsen has sort of this Every Man heroism because *he's* striving to be *Superman*.

**Kristin:** Mm-hmm.

**Andrew:** And there's sort of like that very direct, obvious thing, and the power dynamics are very straightforward, so it doesn't feel gross when Jimmy Olsen... whatever the fuck he does, like, tosses the kryptonite into the ocean or whatever. You know, he did a thing and it's cool. Good. We can all find strength in our heart no matter who we are and what our abilities are to do something brave. But with fucking Xander...

[all laugh]



It's like- a little bit like, well, yeah, but this is a show so much about the exceptions.

**Kristin:** Mmmm!

**Andrew:** You know, not the exceptions of life or the world, but the exceptions of the way superheroes or powerful people are portrayed. That's why I'm just like... most of the episodes where it's like, yeah, he's some almost version of damsel-in-distress or the squarest people are the damsels-in-distress...

**Kristin:** Yeah.

**Andrew:** So an episode like "The Zeppo," where you're like well... That part of it, to me, is not inspiring. It's not inspiring to see him be brave.

**Kristin:** Yeah it was odd to— When I was reading about this episode, and reading about, you know, Joss's thoughts in the creation of this kind of, like, flipping everything on its head and how it was like, well, the underdog and seeing the person that we don't see... He likes those kinds of heroes. I had that moment of, like, well but isn't that... That's the whole point of the show! Of Buffy.

**Andrew:** Mm-hmm.

**Jenny:** Right, right.

**Kristin:** Like, that's where we started. So why are we—

**Jenny:** We've already flipped the trope, and now you want to flip it back over again?

**Kristin:** (overlapping) Right, so now we're doing it again?

**Andrew:** (overlapping) Yeah.

**Kristin:** Yeah, it's just... Yeah. I don't know. Buffy having the powers that she has, as a woman, and... you know, I feel like we did that. So it's interesting.

**Andrew:** Yeah. The other thing I've tried to be, and I have become much more cognizant of since I watched these episodes— this show as a teenager... These shows, written and directed by white dudes by and large, and so... This is probably the first episode I've watched of Buffy the Vampire Slayer realizing that, and thinking about it, and probably even knowing who Joss Whedon is, honestly. I just don't think, when I was a teenager, I knew shit like that, but I don't know.

**Kristin:** Yeah.

**Andrew:** And it makes you then have to re-question every part of the agenda like we're all learning how to do, or some of us have been always good at it, but I don't know... yeah.

**Kristin:** Yeah, yeah. There's a lot. Let's dive into the beginning of the episode, I mean we already touched on a lot of things, yes Jenny? So excited.

**Jenny:** I just wanted to say so strong right out of the gate with the previously. Previously on Buffy the Vampire Slayer [in a British accent] "you're fired" [Kristin laughs] That's the entire previously on.

**Kristin:** The entire previously on!

**Andrew:** That's not enough information.

**Kristin:** No! Related to really nothing that happens.

**Jenny:** Well, Giles is like, "I can't get any info from my sources, they've dried up since I was fired from the council last week."

**Kristin:** But normally the previously on is connected to the large theme.

**Jenny:** Right, right, right.

**Andrew:** It is fascinating that they're like, that's all they need.

**Kristin:** Yeah, right? They're good.

**Jenny:** Well it is a totally stand alone episode, the only thing other than Buffy is the slayer and Faith is also— other than core character concepts the only piece of information that's not stand alone really is that Giles can't get information because of... the watcher's council.

**Andrew:** That's true.

**Kristin:** Yeah, yeah.

**Andrew:** Well I guess 'cause of the structure of the episode, it needs to almost play as if everyone besides Xander has to play as a parody of themselves.

**Kristin:** Yes! 100%

**Andrew:** So it is just hyped to a million percent and so who cares.

**Kristin:** I love that about this episode.

**Andrew:** Right, it's structurally really cool. I mean it's like oh yeah, it's a fun one to do that.

**Kristin:** And fun to see them laugh at themselves. You know, be able to say "Oh, Angel is mildly dramatic" mildly is putting it mildly.

**Jenny:** Mildly dramatic.

**Kristin:** [laughs] Angel's mildly dramatic in the rest of the series so let's ramp that up for this episode and so on and so forth.

**Andrew:** It was some pretty good— yeah, I don't want to spoil it but there's some good ass filmmaking in multiple parts of this very insane, very dramatic.

Oh the other thing— I'll just say it, I don't know if we want to include this but I feel like one of the things that we talked about beforehand was the different reactions that fans of your podcast had been having to the reaction of Xander and so I don't know if this is the time to bring in the meta conversation—

**Kristin:** Let's do it!

**Andrew:** But to me I feel like it'd be nice to have that all around any subsequent conversations.

**Kristin:** Yeah, absolutely.

**Jenny:** Sure, yeah, yeah, yeah.

**Andrew:** So you showed me some conversations that had happened on your facebook page. Just about discomfort with the way you talk about Xander generally on this podcast.

**Jenny and Kristin:** Yeah.

**Andrew:** And it's a little bit— I mean the first thing that jumped to my mind is on "Yo, is this racist" I often get, almost always they're white people, writing in to complain about how I talk about power structures and stuff.

And it is a little bit like then why do you listen to my show dude? [Jenny and Kristin laugh] It's always a dude. And it really is— I'm just like dude what do you want? What do you want out of this conversation? It is truly fascinating.

So I have my own reaction to that. I'm not saying you should write off any of your fans obviously but there was a part where I'm like what do they want out of this?

**Kristin:** Yeah, and there's part of me— because I think reacting to it like that, you know why are you—? These are my opinions, I'm putting them here. They're here

for you if you'd like them and if you don't then lucky for you, you're not being forced to listen.

But there's something more about some of the ways that the conversation has been happening around Xander. I said to Jenny a few weeks ago. I was thinking about how ten years ago if I had seen somebody say, "fuck white people!" I would have been like, "what?! I'm not a bad white person!"

I didn't have the tools, I hadn't learned how to read something like that and to see something like that or hear something like that and understand that the most powerful way to interact with is to not defend my individual actions but to take action about the fucked up shit that many fucking white people are doing.

So sometimes I think about the people who write to us and they're like, "you know, you really bully Xander and I can't listen to your podcast anymore because of this, that, and the other thing."

And I'm upset for the reasons that you laid out but then there's a part of me too that's like well they might not have— 'cause a lot of the people who write to us are white men, maybe they don't have as many of the tools yet at their disposal to not feel that as a personal attack.

**Andrew:** Well this is a modification I've been saying on my podcast, which is— and this is to the straight dudes out there. I'm not a white guy, but listen, just it's fine. [Kristin laughs]

Which is you have an option when someone says something like, "fuck men", or "fuck white people", or "fuck straight people", or whatever and you are one of those things and you feel like, I'm not like that. Here's the thing, you have two options. You can say, "I'm not like that" and whine about it or trust me on this, it is a million times cooler to just be like, "yeah, I get it."

Be one of the cool ones, it's so easy to be one of the cool ones if you're a straight white dude listening to this podcast and you strongly identify with Xander but even Xander would recognize the bad parts about himself when anyone talks shit about Xander just be like, "yeah, that's cool, I'm cool with that." It's cooler, trust me. That is the advice I have.

**Kristin:** [laughs] Listen to Andrew.

**Andrew:** Yeah! You shouldn't have to listen to me but since I'm here... that's what I'm throwing out.

**Kristin:** I mean it's like you know we're human beings, we have a lot of complexities. I think that everyone in this room, I mean I know that Jenny and I

certainly have spots in our heart for Xander and we've talked about how the fucking patriarchy, there it is, play it Jenny.

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

**Kristin:** But we've talked about how the patriarchy is a system that affects all the people. You know, and we see it played out in this episode, dear god.

**Andrew:** Yeah, toxic masculinity hurts men.

**Kristin:** Yes.

**Andrew:** It is really like— listen, that's the other thing right? Even if you're just the most self serving misogynist piece of shit, this hurts you too unfortunately. I guess fortunately, I don't know if it's unfortunately or fortunately but look, all this ugh... and this is a great episode to show that which is like there's always someone fucking worse than you. And they're always dragging you into their terrible masculine bullshit. [all laughing]

**Kristin:** [sighs] so...

**Andrew:** Yeah!

**Kristin:** Speaking of masculine bullshit, let's talk about Cordelia [laughs]. I do actually wanna talk about Cordelia so I would love to jump to the schoolyard scene where— oh Jenny?

**Jenny:** Sorry I just don't wanna miss out on "these babes were wicked rowdy". Which is Faith's review of the demons from the first scene [Kristin laughs] and also "occasionally I am callous and strange" which is an evergreen Willow-ism.

**Andrew:** It was pretty good.

**Kristin:** Willow bringing— just in case you haven't watched the episode before listening Willow quips that she's brought marshmallows to roast as they burn the bodies of these sisters of— what are they called? Sisters of Jhe?

**Jenny:** That sounds right. I just wrote lady demon race?

**Kristin:** Lady demons, right, right.

**Andrew:** Was it clear that they were lady demons at the top? it wasn't to me. Well they say it but—

**Jenny:** Yeah, not at the very first scene but yeah they do specify later which raises some interesting demonic reproductive questions for me personally.

**Kristin:** Oh, if all the demons are ladies how do they create more demons?

**Jenny:** Yeaaaaah, maybe it's something akin to vampirism.

**Kristin:** Maybe.

**Andrew:** All I'm gonna say, look some kind of powerful matriarchal culture, not the worst problem in the world.

**Jenny:** Just manifesting. Not a problem.

**Andrew:** I mean it would probably be fine if the episode turned out a different way [Jenny and Kristin laugh]

**Kristin:** Yeah, why were these women after opening the hellmouth?

**Jenny:** Wow is the hellmouth a metaphor for the window to the earth's womb?

**Kristin:** Wow.

**Jenny:** And really what these demons are trying to bring forth is a matriarchy on earth.

**Kristin:** Oh my goooooooooood.

**Andrew:** Yes, sort of more of a Gaia thing.

**Kristin:** It's just like us to be talking about the fucking Zeppo and be like is the Hellmouth the opening to the womb of... [laughing]

**Andrew:** Real quick, here's a question about the conversation in general... because I do feel like the other thing I was reminded of watching this episode is that, and I guess I kind of alluded to it a second ago with saying the squarest or the straightest of the gang.

It does feel like there's this thing where Cordelia is totally the other half of toxic masculinity which is like the exact opposite, or not opposite, the exact compliment to it. But yeah, and she's next on the shit list I assume generally.

**Jenny:** No, we generally love her.

**Andrew:** Really?

**Kristin:** Yeah, we have a whole jingle about how much we love Cordelia. We have pins that say Cordettes. So we're generally speaking, huge Cordelia fans.

Cordelia has moments, and this is actually some of what we get called on, is that we love Cordelia and we take a lot of issue with Xander. Sometimes we call Cordelia where Cordelia needs to be called but this episode in particular—

**Jenny:** She has a rough, rough Cordelia episode.

**Kristin:** A very bad episode. You know, recently someone emailed me about a different episode and a different relationship, Buffy and Joyce. And I can't remember what episode it was, maybe it was just a series commentary but they said that Joyce's character is not just Joyce but actually Buffy's view of Joyce.

So we're not really seeing Joyce neutral, we're seeing her through Buffy's eyes. And I watched this episode thinking about that because I think that a lot of what we see is actually how Xander views these characters.

**Jenny:** Ahhhh, yes.

**Kristin:** And that's why Cordelia— and this is just my hypothesizing, but Cordelia is the most extreme that we've ever seen her. She doesn't really have any layers at all in this episode, she's only there to tear Xander down and there were other little things.

There's a scene where Buffy and Willow are walking through the schoolyard and Willow is wearing pajamas, she's wearing big, baggy plaid pants and a sweatshirt and then Buffy is wearing buttoned up tweed coat with a fur collar which is indicative of kind of how they dress but it was really extreme and I just thought is some of this episode made— I mean it's made more dramatic for sure, there arcs but is it what Xander sees them as?

**Jenny:** Right, right, right.

**Kristin:** You know, like oh Willow my best pal and yeah I don't know...

**Andrew:** Right, like kind of an unreliable narrator to this episode.

**Kristin:** Yeah, which isn't to get Cordelia off the hook 'cause that's what we'll get in trouble for, "oh sure, Xander gets thrown under the bus but..."

**Jenny:** No, she's terribly mean and there's just no excuse for it.

**Kristin:** She's horrible in this episode.

**Jenny:** First I was shocked to learn that Cordelia knew what macrame was [Kristin and Andrew laugh] and then I was delighted, morbidly delighted but—

**Andrew:** Yeah, it's a weird reference.

**Jenny:** He'll macrame your face, so he'll cut the skin of your face into—

**Kristin:** Tiny strings.

**Jenny:** Tiny ribbons and then make bracelets out of them?

**Kristin:** Yeah, no? Do you macrame bracelets? I thought you macramed doilies? Well not doilies but—

**Jenny:** I've only ever macramed a bracelet myself, so I can only speak from personal experience.

**Kristin:** Have you ever macramed Andrew?

**Andrew:** Isn't that the thing where it's the cloth cut up and then you weave it with beads and whatnot?

**Kristin:** Yeah, and that's what I thought it was like a—

**Andrew:** I feel like we had a macrame owl in my house.

**Jenny:** Woaaaaow, that's complex.

**Andrew:** So like a poster sized-ish you know, two feet by three feet maybe a little smaller.

**Kristin:** Yeah, I can picture it. A nice 90s owl.

**Andrew:** Something like that, yeah.

**Kristin:** A nice 90s owl, maybe 80s macrame owl.

**Jenny:** That sounds great.

**Kristin:** Also Cordelia not only knows what macrame is but Cordelia is the one who gives us "The Zeppo". And I looked it up—

**Andrew:** [laughs] Yeah, that's a hell of a reference.

**Kristin:** Yeah, where does this? I mean, did you know before looking it up where this reference comes from?

**Jenny:** No.



**Andrew:** Definitely no.

**Kristin:** So the best I could find, 'cause when you look up "The Zeppo" it's really just this episode of Buffy. I think people use the term the most for the episode but the thing that I found that I believe this is pulled from is actually the Marx brothers.

There were four— there actually might have been five. But the youngest one, his nickname was Zeppo and he basically was the least important one of the group and he left, he didn't do comedy with them after a while, he went off—

**Jenny:** Yeah, I see Cordelia being a huge Marx Brothers fan.

**Kristin:** Right? It's so—

**Andrew:** Yeah, yeah.

**Jenny:** What?!

**Kristin:** I think it's where the writers got the thing from.

**Andrew:** Yeah, well right, it's like every time the characters talk like a 36 year old action dramedy writer you're like [sarcastically] right. [Jenny and Kristin laugh] fucking weird.

**Jenny:** You see the hand inside the puppet.

**Andrew:** Yeah.

**Kristin:** Yeah, but it does at least give us our arc for this. You know, until we get the whole time. Xander's the quote "least important of the group" as dubbed by Cordelia and then this... you know the rest.

**Jenny:** Hilarity ensues.

**Kristin:** Hilarity ensues.

**Jenny:** Um, how about that cafeteria b-roll of the sauerkraut and the spaghetti getting pulled across and dropped into the baked beans.

**Kristin:** Oh yeah, pretty gross!

**Jenny:** We've actually seen that before!

**Kristin:** They've used the same b-roll.

**Jenny:** In what episode?

**Kristin:** *I Only Have Eyes for You.*

**Jenny:** Great, so if that felt familiar to you like it did to me upon this viewing, that's why.

**Kristin:** Yes, we get a really— I like the conversation between Oz and Xander in the lunchroom where Xander's like, "how are you cool? How do you do that thing you do?"

**Jenny:** I like a straightforward conversation about this. Something similar takes up a good chunk of one of Ariel Schrag's graphic novels. I think she has one for each year of high school.

And I think in her sophomore year she has this extended thing where she and all of her friends are talking about what is "cool" and how do you have "it" and what is "it" and how do you tell and who makes the decisions? And I think it's pretty interesting to see high school aged people in real time actually saying that out loud to each other.

**Kristin:** Yeah, in this moment, I really want Oz to look across the table at Xander and say, "I really challenged my own relationships, toxic masculinity..."

**Jenny:** Right? That would have been good.

**Kristin:** "...I've done a lot of work to help myself build my confidence, not feel defensive."

**Jenny:** That's about 75 too many syllables for Oz. [Kristin laughs] I have a question: does "trim" mean what I think it means?

**Andrew:** Oh yeah, I was shocked to hear that in this.

**Kristin:** Wait, what? I missed it!

**Jenny:** Xander said, "oh well you play the guitar so that's first class ticket to coolsville but I was playing flugelhorn in eighth grade and not getting any trim."

**Andrew:** Yeah.

**Kristin:** What does it mean! I don't know what it means!

**Andrew:** ...Vagina.

**Kristin:** Oh, it's just shorthand for vagina?

**Andrew:** Yeah, straight up.

**Kristin:** Wooooooooooooow.

**Jenny:** Is it shorthand for vagina or is it shorthand for another word?

**Andrew:** Like fucking a vagina.

**Jenny:** Yeah, okay.

**Kristin:** For fucking a vagina.

**Jenny:** [Laughs] you guys!

**Andrew:** Eh, but I still think it's kind of a noun, but again—

**Kristin:** Just anything with the vagina... trim.

**Andrew:** You would call a woman you're interested in like a piece of trim.

**Kristin:** Wow, I have never heard it before.

**Andrew:** Pretty... yeah. This is why I'm here. This is what I contributed.

**Kristin:** Well apparently you and Jenny were both—

**Jenny:** Thank you so much for helping us understand men!

**Andrew:** I contributed! I can go. Well but that also is on the level of The Zeppo as a reference. That's something someone in the 40s would say. That's like what you say when you're—

**Jenny:** Aha! Get a little trim!

**Andrew:** Yeah, and excited to come back from the pacific theatre. This is some shit where you're like oh jesus alright. I don't think this kid is saying that but alright fine.

**Jenny:** You know where I wanna go next? Oz locks himself in the cage 'cause he's about to wolf out. Oz wolfs out, Oz howls, this is the first time we've seen a werewolf howl, I didn't need it. And then... we cut to Buffy and Willow outside where the sun is still up, it is still very bright outside. And yet.

**Kristin:** And yet.

**Jenny:** Oz has transformed into a werewolf, I object.

**Kristin:** I don't think they really cared very much about time in this episode because they also set that bomb at the end for 60 minutes and for sure seven minutes have past and it's like 10... 9...8...

**Andrew:** Even within the scene, I don't know, this is what's wrong with my brain, 'cause it beeps for each second. And it for sure beeped seven seconds to much. [Jenny and Kristin laugh] It shows it's at 17 or 18, it beeps 10 times and it cuts to close up and it's on 12? And I was like no, no, no, I counted, it should be on four, this is wrong.

**Kristin:** That's actually a skill, there's nothing wrong with your brain.

**Andrew:** No, it was something bad, I was like oh the fact that I noticed that is not good.

**Kristin:** So I think the next big thing that happens is Xander rolls up in this car.

**Jenny:** Yes, it's his "thing".

**Kristin:** Yes, "is this penis reference?" Buffy just hits right over the head.

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

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

**Jenny:** And the answer is of course no and yes.

**Kristin:** Yes, exactly.

**Jenny:** I... like that car a lot.

**Kristin:** Yeah?

**Jenny:** I'm coming out strongly in favor of that car.

**Andrew:** Really?

**Kristin:** You coveted cars as a teen, right?

**Jenny:** I inexplicably was really drawn to lamborghinis as a small child.

**Andrew:** That's cool.

**Jenny:** [skeptical] Is it cool?

**Andrew:** I think it's cool.

**Kristin:** Did you like cars as a kid?

**Andrew:** No, but for some reason I think lamborghinis hold up.

**Jenny:** I don't know, I feel like everything in that class, to me, that's not a porsche feels like trying— although there's something particularly mystical about a lamborghini. They seem like the most like a spaceship maybe?

**Andrew:** Well, they look crazy, they're the most wildly impractical. [Jenny and Kristin laugh] You can't even pretend that this is a fucking normal thing.

**Kristin:** Are lamborghini's, do the doors go up? They open up right?

**Andrew:** They don't have to, but they do.

**Kristin:** But they can.

**Jenny:** But they should, if you're doing it right.

**Kristin:** If i'm thinking about a car where that happens, it's a lamborghini.

**Jenny:** If you're lamborghini-ing correctly, your doors go up.

**Kristin:** Jenny, do you think, just to pull it all around, do you think that your obsession with wanting a lamborghini was tied to gender? Do you think the part of you that was drawn to the masculine was like this is a way that I can express that?

**Jenny:** Well I think the only reason I knew what a lamborghini was is because I had micro-machines. And one of them was a lamborghini and that was my favorite. So I think the path was masculine even if the destination wasn't consciously or even subconsciously masculine. You know?

**Kristin:** Right, I only had My Little Ponies so I could never even get to lamborghini. You can't get to lamborghini from My Little Ponies.

**Jenny:** Well, you don't need a lamborghini if you have a fucking magical pony!

**Kristin:** True, true.

**Andrew:** They go the same speed, real fast.

**Jenny:** Real fast.

**Kristin:** Speaking of gender and cars... I think what happens with— does she even have a name? The girl, the car girl?

**Jenny:** I'm gonna say she's car girl.

**Kristin:** Car girl.

**Andrew:** Yeah.

**Kristin:** This is like a whole thing.

**Andrew:** Yeah, I made a note. I was like that character really highlights that this episode is written by a bunch of dudes. 'Cause I was like this is ridiculous.

**Jenny:** Yeaaaaaaah.

**Kristin:** I mean it's really taking what we normally see and turning it directly inside out and being like look!

**Jenny:** Here's a woman, she of course only needs one dimension.

**Andrew:** Yeah, that to me was more the thing I was like she's the most prop of any—

**Jenny:** The most prop!

**Andrew:** This is truly sad, I feel bad that that woman had to go to that job. It's a bummer.

**Kristin:** Right, an interview with her where we're like so tell us more about your character, uhhhh...

**Andrew:** Yeah, well I do like cars and a lot of people who look like me don't like cars so...

**Jenny:** Ha ha ha ha. Isn't that crazy?

**Andrew:** But that's— I mean you know what? I don't know, I did the sexist woman voice and really it actually is the fucking writer that came up with that dumb ass line of reasoning so bad on me.

**Jenny:** Yeah, do your writer voice next time please.

**Kristin:** So I'm gonna go off format. I just need to talk about Faith before we even go forward. You know how we talked at the beginning about our Xander feelings and whatnot?

**Jenny:** Yeah.

**Andrew:** Yes.

**Kristin:** There's a lot of things in this episode that go against each other but the biggest one for me is that I feel like we're supposed to see Xander painted as the everyman and we're supposed to understand him and sympathize with him or empathize with him.

And it's done for the most part in this way that's in direct opposition to toxic masculinity, you know? He's in the car with a bunch of dudes who are like [obnoxious loud noises] "bleh! bleh!" And he's like, "aww man I don't know." But then the thing that happens right before Xander pivots in this episode is that he loses his virginity.

**Jenny:** Yeah...

**Kristin:** You know? And I know a lot of you all out there have feelings about this in many different ways but I just at least wanna put that lens over this to say hmm?

**Jenny:** Can I just say really quickly that I truly believe that if I had sexual romantic relations [Kristin laughs] with Faith Lehane I think I would be changed for the better... immediately. But that doesn't make it okay in the context of this episode.

**Kristin:** I just feel like in one breath the episode goes out of its way to sort of say a man can be many things, a man doesn't have to be this thing and then it's like but also a man can only be a man when they've lost their virginity?

**Andrew:** Ohhhhh...

**Jenny:** Right, right, right.

**Andrew:** It's such a weird character moment too 'cause it's so— I mean it's played as so passive on his part and then to have so much of the subsequent episode turn on that is I think, bad writing?

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

**Jenny:** Errrrr....

**Andrew:** I mean bad story 'cause there's just nothing there. He was there for a thing— can I back up a little bit?

**Kristin:** Yeah, of course!

**Andrew:** Just back a little bit in that scene which is that, and I don't know if this is a joke you guys have made on this show before but it wasn't until he hit the demon with the car with almost no emotion that I was like oh these are child soldiers.

**Jenny:** Oh yeaah.

**Andrew:** This is like some Mugabi shit and all of a sudden I was like this is— I mean of course it's dark but it is really— you know, Giles is a war criminal. Throwing' that out there.

**Jenny:** Dude, we just— our last episode was for Helpless and that's the episode in which Buffy unbeknownst to her is being drugged, injected with an organic compound by Giles, her watcher, to weaken her and reduce her to a normal 18 year old girl state.

For every slayer, if they get to the age of 18 they have to be reduced to this state and then locked in a sealed building with a vampire and they have to defeat the vampire with just their wits... or die.

**Kristin:** And the throughline of that episode is that Giles is like this is fucked up and winds up getting fired. I mean, as you know from the previously on.

**Andrew:** Yeah, yeah, yeah, we all know.

**Kristin:** But yeah, so it's like is it Giles—

**Jenny:** But like that has just been super highlighted.

**Andrew:** Right, okay.

**Kristin:** Or is it the council? You know, the council is kind of at the helm but also Giles is the one that's pulling in more than just Buffy— or allowing more than just Buffy to fight these battles, so.

**Jenny:** But also it's a war against evil, so probably every set of hands is...

**Kristin:** I think no matter who's fighting a war they think they're fighting against evil.

**Jenny:** Hurrrrrrrrrr... right.

**Kristin:** Just saying.

**Jenny:** Gotta go.

**Andrew:** Yeah, it was just one of those things where I was like aww man, I know that the conceit of the show turns on ignoring that but Jesus that's dark.

**Kristin:** Yeah, I think the conceit of the show turns on ignoring a few things.

**Andrew:** Yeah, of course!

**Kristin:** That we pull out here and there.

**Andrew:** [laughing] Right.

**Jenny:** Yes, we'll see more and more of them!



**Kristin:** Yeah, and we can talk more about the Faith and Xander situation when we get there but I just wanted to call it out as a macro thing of like what is— and what I was gonna say too is we talked again a little bit about this before the episode but a lot of people have written in to us to be like well you know Joss wrote Xander as sort of a proxy.

I think that what's interesting about looking at the episode is that is some of this what he wanted to express about his own journey? And is that why it feels a little like wait what is happening?

**Andrew:** Yeah. [sighs] Well I think the thing is you can kind of take Joss Whedon personally out of this and just think about, again, the class of often white, straight male. Like comedy writers or whatever these people were, you know, writers, Hollywood writers, screen writers, tv writers.

And especially at the time I think the darker thing is— and that's the thing I think you're hitting up with these people that have an issue with the way the two of you talk about Xander in general which is like it was a different time, he absolutely is a proxy for the way the writers feel 'cause again very confident in saying most of the writers dudes, whatever.

And that type of dude, and the other thing that clearly has happened in the last 20 years is that kind of dude turned out to be a billion times more toxic than we realized.

**Kristin:** Right.

**Andrew:** Part of the reason, this is the darkest take on this I think or one of the darkest takes, is that this is kind of insidious and it's part of a pattern of these guys who feel powerless but aren't powerless and almost sort of sanitizing— like if you consider Xander as, let's be real, like a proto-reditor, you know? [all laugh]

It's this thing where he, and you see it other times in the series, where he goes all the way and does all these things for the wrong reason but does the right thing at the very end. And part of the thing I think we're seeing in 2017, in the 2010s is that this might be a fiction that a bunch of really shitty, but not the shittiest dudes on earth have told themselves to allow themselves to get away with a bunch of terrible shit.

What I wrote down when we were watching it was he deals with his feelings of powerlessness in a sanitized way and in the real world that version of Xander is a dude that deals with his powerlessness by buying guns, or roofies, or whatever.

And that's sort of why maybe what I feel the discrepancy you see between how people react to how you talk about a character who is redeemed in every episode

because or at least sanitized in every episode for his actions. And you're not really talking to that person when you say fuck Xander, you're talking to the real life version of Xander, who again, some of those people are the literal worst people on earth right now.

**Kristin:** Right.

**Andrew:** So, I don't know, if anyone is writing with problems about how this show talks about Xander I think it's important to realize that it's a different fucking lens and that dude, yeah okay he's like a nice guy at the end most of the time of Buffy episodes. But that doesn't mean he's a nice dude on earth.

**Kristin:** Right, right and the path can lead to many places and certainly I think we have a lot of room and hope that the path can lead to a place where the character of Xander chooses to become more informed and chooses to listen more than they speak and to make these kinds of decisions to take the path to being somebody who's bringing good into the world but that is not the common thing that happens. And not everybody takes the worst path but you said, it is all the same path, it's just some people get off at different stops.

**Andrew:** [laughs] god.

**Kristin:** Dah-nah-dah! Welcome to 2018! This is our first episode of 2018.

**Andrew:** Ah, yeah I figured, I choked on the date but we'll figure it out.

**Kristin:** No please, it's fine. Okay so let's get back into the episode. Jenny is like yeah lets!

**Jenny:** I'm primed, I'm ready!

**Andrew:** Back on track, back on track!

**Jenny:** Well it's just I'm very excited because we've just rolled up upon what I feel is the first contender for the sexual tension award.

**Kristin:** Oh there's only one in my mind.

**Jenny:** Well I think all my roads to your... destination, I think.

**Kristin:** Yeah, well I'm between two but they're kind of the same. Go ahead.

**Jenny:** So throughout the course of the episode Xander is consistently trying to get pulled out of the situation he's been pulled into by all of the other Scoobies who are running around doing stuff and being like stay out of harm's way.

Speaking of harm's way, my second favorite occurrence of this is when he runs into Angel at the Bronze and Angel says to Xander, when Xander asks if he needs help, Angel says, "it's best if you stay out of harm's way."

**Kristin:** Oooohh.

**Jenny:** Harkening back to many a meaningful gaze into one another eyes, remember the flowers at the hospital back in season two?

**Kristin:** I do. Xander and Angel have a history.

**Jenny:** A long and storied history and this is just another chapter, Angel really cares about Xander's wellbeing.

**Kristin:** That's very sweet but they're not even close to the sexual tension awards that I have.

**Andrew:** Really?

**Jenny:** I just think they're a tributary in the stream.

**Kristin:** Did you have any contenders as you watched for sexual tension?

**Andrew:** Well, I feel like they hit the homoeroticism so hard with, who's the bad guy?

**Jenny:** O'Toole.

**Kristin:** Jack O'Toole, we haven't even talked about Jack O'Toole.

**Andrew:** Jack O'Toole, right. In a way that— it's so hard to think about the 90s 'cause you're like well they probably— who knows! I guess, who knows what they meant.

**Jenny:** They probably didn't mean it but how could they have not meant it? All the caressing of Xander's face with Katie, the knife.

**Kristin:** Oh yeah, I mean, there were many quotes that I have written down though I'll not find them in time— Oh yeah, "where do you want it?" you know, there's a lot of things.

**Andrew:** There's a lot of— but I mean, I think the darkest version of that is they again, just guessing at the room and I just feel like especially at the time. In fact homosexuality is a punchline a couple times in the episode. So it is just like well, that's the joke.

**Kristin:** Do you think in the writers room that's as far as the joke went was they were like no homo? I mean, we hear literally, Xander gives us a verbatim no homo at one point in the episode.

**Andrew:** Right? That feels like—

**Kristin:** But maybe I'm giving too much credit where credit is not due, but I did feel that since one of the biggest throughlines of the episode was a toxic masculinity that there had to be some awareness of the fact that toxic masculinity is interwoven with the idea that you can never sexually desire another man.

And so you must leap across a field and slam your chests together and you know what I mean? Do these things that help you bond with another man but it be very clear that what you mean is not sexual in any nature.

**Andrew:** Okay, what about this idea, which probably again, if you go into the probable heads of the writers, they're a bunch of quote unquote nerdy smart guys who are like, you know who's really gay? Jocks, like frat boys are really gay but it's still a gay joke at the end but that's 90s progressive.

**Kristin:** Right.

**Jenny:** Right, right, right.

**Andrew:** You know what I mean? You're like eh... maybe that's where that came out— yeah.

**Jenny and Kristin:** Totally.

**Kristin:** Wow, so you're suggesting that maybe we give the sexual tension award to the writers room.

**Jenny:** [laughing] Wooooooooow.

**Andrew:** Yeaaaaah. Can we?

**Kristin:** I mean, yeah. Before we had this enlightening conversation, I was torn between Jack O'Toole and all men, or just all men.

**Jenny:** All men. Yes all men.

**Andrew:** Yeah, yeah.

**Kristin:** I guess all men would encapsulate both my and—

**Jenny:** Including the writers room.

**Kristin:** Would include the writers room.

**Andrew:** Again we're just guessing, or I'm just guessing. We didn't look it up.

**Kristin:** Yeah, Jenny, do you wanna play the jingle?

[SEXUAL TENSION AWARD jingle plays]  
Sexual tension award!

**Kristin:** Okay so the winner: all men, including the writers room of Buffy the Vampire Slayer.

**Andrew:** I would go with especially but yeah.

**Kristin:** [laughs] Especially!

**Jenny:** Congratulations men! There's just something else you have.

**Kristin:** So all men please check your mailboxes for the sexual tension award.

**Jenny:** The trophy? Yep, it's on the way.

**Kristin:** Yes, it's a really hefty order for the sexual tension award this week.

**Jenny:** [laughs] So like how 'bout, speaking of awards, Jack O'Toole for the most impassioned spellcasting we have seen. If I was dead and he did that above my grave I would have been rocketting up through the soil.

**Kristin:** And he shall arise!

**Jenny:** Really great.

**Kristin:** His intonation of the spell, I thought, was really solid. His waggling his hands—

**Jenny:** I liked it!

**Kristin:** You did!?

**Jenny:** Yes! Sprinkling the blood spatter.

**Andrew:** Oooh, the blocking of the blood was a little weird for me.

**Kristin:** I thought it was funny.

**Andrew:** I think it might have been the first time he throws— after he cuts his hand there's a little like— ah, this angle's not right, it's just a little off.

**Jenny:** [laughs] Also we learn that he's been taping Walker Texas Ranger.

**Kristin:** For his buddy, Bob.

**Jenny:** Did either of you watch Walker Texas Ranger ever for any reason?

**Kristin:** No, did you?

**Andrew:** I definitely have seen it before, Chuck Norris right?

**Jenny:** Yes, Chuck Norris. It's just that in the 90s there were only, I mean for me, there were only five channels of television 'cause we didn't have cable. So there were only so many shows to choose from and sometimes you were just like a ten year old girl watching Walker Texas Ranger—

**Kristin:** Dreaming about your lamborghini.

**Jenny:** [laughing] Dreaming about your lamborghini, of course! Great, great, great.

**Kristin:** A fun fact about Bob is this actor, Michael Cudlitz, I believe is how you would pronounce his name. He plays zombie Bob. He plays a character on The Walking Dead where he now fights zombies.

**Andrew:** Whaaaaaaat?

**Kristin:** Right?!

**Jenny:** And he's got the experience you need I guess.

**Kristin:** Yeah! He knows it from the inside, full circle career for Michael Cudlitz.

**Andrew:** It's real for him when he's killing zombies now. [Jenny and Kristin laugh] It's his blood y'all.

**Jenny:** So, Jack O'Toole—?

**Kristin:** Oh yes.

**Andrew:** Oh yeaaaaah, I mean that— going back to the writers thinking they're talking about toxic masculinity by saying people who they perceive as more masculine than them are gay came up with Jack O'Toole.

**Kristin:** Right.

**Jenny:** Jack... O'Toole. Great. Enough said.

**Andrew:** So that's case closed on that one.

**Jenny:** Probably, but yeah, yeah, yeah.

**Kristin:** For sure.

**Andrew:** I feel confident on that one.

**Kristin:** Yeah, I actually— one of my notes on this was also that I think this is the episode where we have combined the patriarchy and the sexual tension award jingle the most. You know, they exist together almost as one.

**Jenny:** Yeah, that venn diagram is just a circle.

**Kristin:** Something that we skipped over which is not important to the plot at all but it's just something that tickled me so very much is back in the library when Giles finds out that they've eaten all of his jelly doughnuts I just...

**Jenny:** And he's so bummed.

**Kristin:** He's so sad and then Willow's like Buffy had three. Throwing her right under the jelly doughnut bus.

**Jenny:** Gosh, remember being a teenager and eating three doughnuts, maybe?

**Kristin:** Yeah, but I mean Buffy is the slayer.

**Jenny:** She's got slayer metabolism. But also... teens.

**Kristin:** Also Andrew noticed while we were watching, in the same library scene with the jelly doughnuts that Buffy's cross is sideways in this scene.

**Jenny:** Strange.

**Andrew:** Right, was that an accident?

**Kristin:** No, it looks like that's how the necklace is made.

**Jenny:** That's how's it's strung yeah, right?

**Andrew:** That's a hell of a statement for late 90s any television.

**Jenny:** Wow, yeah, yeah.

**Kristin:** I think it just probably flew over everybody— they were like look if we put the holes on these sides of the cross—

**Jenny:** Yeah, 'cause she has about seven thousand cross necklaces that we've seen up to this point.

**Kristin:** Every variety.

**Jenny:** And they've all been vertical.

**Kristin:** I think the whole crew of the show was told if you're ever out and you see a cross necklace—

**Andrew:** Cross necklace, grab it, yeah.

**Kristin:** Yeah, just get it. We'll reimburse you for it.

**Andrew:** I mean, sure we're at half satanism on this one but you know, who cares, it's fine.

**Kristin:** Right, half satanism.

**Andrew:** A cross is a cross. [laughs]

**Jenny:** So Giles goes to the cemetery and it's very exciting to see in its first on screen appearance ever, the television debut of the glow cloud from Welcome to Nightvale. The sentient glowing cloud that gives orders and collects minions and devotees.

**Kristin:** Yeah, and this is like— I don't know maybe every time they go dramatic with these scenes it just gets me but this one might win.

**Jenny:** The wind!

**Kristin:** Right? Of course they're both speaking in latin, the glow cloud and Giles.

**Andrew:** Such noticeable filmmaking with the low angle moving the dolly shot it's so like, this is a *thing*.

**Kristin:** Yeah, they're going hard.

**Andrew:** That was where I was like oh right it is nominally, I mean it's easy for me to forget that it's a horror thing. So they use all those things.

**Kristin:** Right, but the way that they've done them in this episode is not anything like—

**Andrew:** Yeah, it's bonkers.

**Kristin:** Yeah, they're done in at least this much. They really knock it over the head.



**Andrew:** I'm gonna guess the number of times on that particular set they said "Raimi-esque" ten times. That's the over under for me. [Jenny and Kristin laugh]  
The director's just like wow that's really Raimi-esque in a lot of ways.

**Kristin:** Who was the director of this one?

**Jenny:** That would be James Whitmore Jr. of course.

**Kristin:** James... Whitmore.... Jr.

**Jenny:** Probably a huge Sam Raimi fan.

**Kristin:** Then we go to Willy's right? Willy's bar.

**Jenny:** Poor Willy!

**Kristin:** Yeah, Willy is getting beat up, his bar is a wreck and he's there really to just tell us how horrible these demons are. They're the worst, they just never seem that bad, I'm just gonna say. Everybody's telling us they're horrible. These demons don't seem that bad to me.

**Jenny:** You just don't think they're that bad because they're female.

**Kristin:** Yeah, it's my internal sexism.

**Jenny:** Yes, mhm.

**Kristin:** They're only as tough as a girl could be these crazy demons.

**Jenny:** I just wanna point out that when we see Xander appeal to Willow, trying to get her to need him or even tell him what's going on. When we see the magic shop in the background we find out that right now under its current management it's called "Uncle Bob's Magic Cabinet".

**Kristin:** Yes! Not only that— Okay, 'cause right, I wrote that down, I didn't see the uncle. I just wrote down 'Bob's Magic Cabinet' and I knew there was another word that I missed.

**Jenny:** It's your damn uncle!

**Kristin:** But did either of you hear what she says to him as they're walking?

**Jenny:** "Sorry to wake you."

**Kristin:** "Sorry to wake you."

**Jenny:** So what time of night is it at this point?

**Kristin:** Willow has the home phone number for Uncle Bob who runs—

**Jenny:** Or she just knocked on the door until Uncle Bob came to the door.

**Kristin:** Oh and he lives above the magic shop?

**Jenny:** Oh probably!

**Kristin:** I guess that makes sense.

**Jenny:** Uncle Bob? Absolutely!

**Kristin:** But yeah, I noticed that as well. This is also the scene where we learn that everyone is dead including Jack O'Toole. The way you get initiated into this group is by—

**Andrew:** He's dead by you know, revealing his abs and then showing him his pulse. [Jenny laughing] It's just so on the nose, as soon as we brought it up I'm like right.

**Jenny:** And "oh you got a problem with dead people?"

**Andrew:** Oh! This is where I made a note, I don't think we've gotten to talk about the gang quite enough yet but the gang is like classic toxic masculine bros and to serve in contrast with Xander. So it's like Xander's one of the good ones, maybe? Grading on a curve I guess. [Jenny and Kristin laugh]

But I did write down "you got a problem with the dead" is like this thing where no matter how privileged you are you always think there's some fucking thing that is unfair like a prejudice against you and I'm glad they put that in but I don't think that landed as a message.

**Kristin:** Right, yeah but solid.

**Andrew:** Yeah, 'cause that's like [whiny voice] "wah, I'm dead".

**Jenny:** Right, I don't think it was intended as a message but we're here to interpret.

**Kristin:** But a good one if we can pull out more messages I'm all for it. But right, I mean that's Xander in sort of a nutshell is "but poor me, but I suffer too."

**Andrew:** Yeah, well everyone has some kind of— there's also, not on this show obviously but there is something of like, it would be kind of tired, but yeah like what is everyone's problem with demons and the undead really?

**Jenny:** Great question.

**Kristin:** Yeah, let's have a conversation.

**Jenny:** Well, I mean in this context there's just a lot of killing going on.

**Andrew:** Yeah, but on both sides. [laughs]

**Jenny:** Great point.

**Andrew:** Again there's very little remorse for running over that lady with a car and it is just like, yo, that's not good for you on either side.

**Jenny:** For your soul or your bones.

**Andrew:** Yeah, it's pretty bad for you to be the kind of person who can just casually run someone over with a car.

**Kristin:** Right, well the line is drawn simply in some cases on the show with demons and where it's not simple, it's fucking not simple. But yeah if you're a bad demon then there's no question. You die.

**Jenny:** I have a question.

**Kristin:** Yes?

**Jenny:** Is there anything better than Faith LeHane un-dislocating her own shoulder?

**Kristin:** No. [Jenny laughs] This is... Listen, I don't know what anybody else has to say about this fucking scene but that open is one of my favorite fucking moments of all time. She's like come up to my room, hold me. Whoever did the sound effects, kudos to you.

**Jenny:** Amazing.

**Kristin:** Great, fantastic shoulder crunching sound effects here.

**Andrew:** I'm gonna go with celery snapped in front of a mic real close.

**Jenny and Kristin:** Ooooooooooh.

**Kristin:** We should try— later we'll try it, we'll side by side the celery—

**Jenny:** We'll see how it sounds.

**Kristin:** But yeah, I just— I don't know I love this scene but I don't like that Faith and Xander sleep together. I would prefer to be the one sleeping with Faith or Buffy.

**Jenny:** Almost anyone before—

**Kristin:** Anyone really, before Xander. But I do love this flip, I know we've called out other flips as like okay but you could have gone— but I just love that Xander's losing his virginity, that Faith is the one in power, that Faith doesn't give a fuck that she's— her foreplay is literally rocketting her bones back together again. And then the scene ends with her being like goodbye! Get the fuck out.

**Jenny:** "That was great, I gotta shower."

**Kristin:** And it is '99 so you know, these messages I think were important.

**Jenny:** Yeah, yeah.

**Andrew:** I feel like there's two ways about it though. Here's the version where it's like, again the scene is not wrong, it's good but that scene is used by people, again let's call them reddit people, to say stuff like well there's no such thing as sexism, or like sexism is over because of things like this.

**Jenny:** Ha-ha! Hilarious.

**Andrew:** But you know what I mean, it's just like ughhhhh well you're wrong and you're an idiot. It's a bummer because it's like that— and it's not about the scene it's about the conversation, the way that white dudes especially have turned a culture of victimhood into this— but it is like one of those things where when you watch it now you're like oh I can just see people being like see? You know? I wouldn't mind that or whatever.

**Kristin:** Oh god, I heard that in all of my bones, you know?

**Andrew:** Yeah, or like see men can be taken advantage of sexually just like women and it's like ughhh.

**Kristin:** Yes! I mean not to keep bringing it back to the Xander - Cordelia conversation 'cause Cordelia really isn't a big part of this episode but so much of what we've been trying to tease out is exactly what you're now pulling out of this scene.

It's like yes sometimes men say to women get out of my room now that we have had sex and yes sometimes that happens in the reverse but they are not the same thing, they do not undo the power dynamic that is— you know what I mean? That they are different things despite the actions. You know, if you had one script and you just switched the gender of who was reading the roles, like same thing!  
[whispers] Not the same thing.

**Andrew:** Yeah, well but also in this we're in a fictional world where really two women that we've seen so far are basically not afraid of sexual assault but that doesn't change things for all women and that is a hard part of the fiction of it is that

these women are so powerful and you know not that it's not a part of what they can be vulnerable to but you know what I mean?

**Kristin:** Right.

**Andrew:** They're very physically strong so yeah, I don't know. It's a thing where it's like yeah motherfucker, this is not real and so the other version, the much more common version of this is much more harmful. That's to me a thing where it's like I don't know how this could possibly have played but a roomful of men coming up with this still kind of rubs me the wrong way 'cause I'm like this still feels like an excuse.

That's the most troubling version of this, using something like Buffy the Vampire Slayer, again where the whole point is reversing roles but then when you take it further— then you say some things though that are like eh-h-h kind of— and then potentially kind of victim blamey too, I don't know.

**Kristin:** Yeah.

**Andrew:** Ugh, sorry I'm taking it to a bad place.

**Kristin:** No, I mean it's 2018, we're ready to start this conversation in the new year.

**Jenny:** Yeeess, yesssss.

**Kristin:** [sarcastically] We didn't talk about it all in 2017 [Jenny and Andrew laugh] Alright so these two have sex, the music is great.

**Jenny:** And then...

**Kristin:** And then...

**Jenny:** Oh my god the music, right. The music is really something.

**Andrew:** And the wide shot of the sex scene—

**Jenny:** TV reflection?

**Kristin:** Oh my God the TV!

**Andrew:** It's just like, what is this? This is incredible.

**Kristin:** Right? It's almost like they had to reign it back from just being like bow-chicka-bow— you know what I mean? It's just so on the head.

**Andrew:** Searing music, searing visuals, just incredible.

**Kristin:** Yeah, and I love this moment that Xander has right after he sleeps with Faith. He's down in the car and he pulls out the kerosene and he looks almost to the camera and is like, "hey! They're not baking cake!" [all laugh] Just really executed very well, got a laugh from the room.

**Jenny:** Yeah, that's pretty fun. And then we come to my favorite, my very, very favorite scene of Xander with other scoobies while on his own separate adventure but coming into contact with them periodically and briefly where fucking Angel and Buffy are like sand through the hourglass, these are the days of our lives!

And fucking their theme, close your eyes, is playing. It's all like dah-dah-dah dah-dah-dah-daaaah. And Buffy's like, "I can't let you get hurt" and Angel's like, "I can't let *you* get hurt." And Buffy's like, "I had to watch you die" and all of this shit and then Xander's just like ah-hem!

**Kristin:** Cut all the music.

**Jenny:** Yeah, and it's clear as soon as he ah-hems that he's like this is— I really shouldn't have done this to begin with but I feel like he was already there reading the room, obviously it's just there for our enjoyment.

**Kristin:** Oh but haven't you had a moment like that where you think you're gonna and then you ohhhh it's too late now, I've already done it.

**Jenny:** You can't unring that bell.

**Kristin:** Yeah, but just great. And this is again another thing that really underlines the Xander perspective. We're seeing what it looks like to him, I mean, let's be real this is kind of what it looks like to us when we look in on Buffy and Angel.

**Jenny:** I would say this is amped up by like 25%.

**Kristin:** Fun, so much fun.

**Jenny:** 25% more dramatic than when it's not from Xander's POV.

**Kristin:** And then Xander, this is the thing that I was talking about where Xander sleeps with Faith and then suddenly is like, "I'm taking matters into my own hands." And does a great job.

**Jenny:** Yeah, here's the thing, Xander has a real journey and growth and does good things and is self-sufficient and proactive and he also doesn't feel the need to tell anybody. At the end of the episode after he's done all of this shit he's not like, "hey guys this crazy shit happened to me:" He's like, "Anybody need a snack?"

He's still fulfilling his role which at the end of the episode are we supposed to feel like— 'cause I kinda feel like oh, he's still fulfilling his role which is both snack guy

and also the I don't have any powers but I'm in this fight too and I'm just here to back everybody up. He's like the human beating heart of the otherwise amped up superhero group.

**Kristin:** Well, right and I think that's—

**Jenny:** But why does his strength gaining pivot point have to be—

**Kristin:** And I'm so mad at the writers for this. You know, you all a lot of times you say "you blame it on the writers for Cordelia but not for Xander" well this time I do for Xander. Because I do think that what you said is true.

You see Xander for the first time be able to have some inner confidence and it would have been really fucking nice for us to see the fact that he got that 'cause I don't think he got that from sleeping from Faith. I think he got that from the whole journey that he's been on. But it just throws it that that happens.

**Andrew:** Yeah, the moment is not good. I mean, I feel like if we were writing it today there would need to be some more layers but it would be him not sleeping with Faith and actively saying this is a thing that I want but it's not right for whatever x or y reason. And actually taking a proactive step. I like the scene for its camp, I really did not like it for the story.

**Kristin:** Yes.

**Andrew:** The story point was just like no that's wrong. That's actually just incorrect, you did it wrong.

**Kristin:** Yeah, 100% and I think it takes a little bit away from what I think is Xander's best episode by a landslide in the series. So I wanna just take it back a couple clicks because we go to the school, he gets the zombie, he knocks the zombie's head off. There's all these fun campy things happening where he's talking too much and so he keeps missing these moments and on and on and on but we get to the school and something happens.

There's a lot of back and forth with the world is ending but also the bomb is ticking. And in the library when the world is ending now the three headed demon. We've seen this before, everybody's like what's gonna happen when the hellmouth opens, like we know, we've literally seen it open before. A three headed snake comes out of it. But Giles says, and I just didn't wanna miss this, "my god it's grown" [all laugh] So I just wanna put a pin in that and say we saw it what, at the end of season one?

**Jenny:** Mhm.

**Kristin:** So apparently this demon is growing underground.

**Jenny:** Actively.

**Kristin:** It was a kitten when we saw it in season one.

**Jenny:** Right, now it's a teen cat.

**Kristin:** Teen cat, what is going to happen down there? So the only thing that I have left before we get to the end of the episode is the scene between Jack and Xander who I called [Zach, Xach?] accidentally. Which I guess now they've been given their own ship name.

But Xander has this good moment, I guess, where we're calling it back around to the top where who has more fear and Xander has less fear now than he had before and Jack has more fear and whatever. But then Xander leaves Jack to go—

**Andrew:** Oh yeah.

**Kristin:** You know what I mean? And thankfully Oz is there as the werewolf to kill this guy but I was like ahhhh, you did a great job man but that he's like okay good luck to you don't come back to this school anymore.

**Jenny:** Yeah, three zombies is my limit for the day, so...

**Andrew:** I did kind of think he was just gonna plug the bomb back in once Xander walked offscreen.

**Kristin:** He was gonna what?

**Jenny:** Yeah, right?

**Andrew:** He was gonna plug the bomb back in once Xander left.

**Kristin:** Oh, right!

**Andrew:** Which would have been a very funny tag and then to have either the rest of the gang or Oz just take care of it but it was like that would have been a funnier beat, not the right story but a funnier beat.

**Kristin:** Right, the series would have ended, it would have been over. But right it was just like come on man, tie up your loose ends.

**Jenny:** I really like, I mean ugh, central pivot point issues aside, I really like this scene. I think Xander does a great job.

**Kristin:** The bomb disarming scene?



**Jenny:** Yeah, the whole scene, I'm feeling it and I feel like, you know the question that Xander raises for himself earliest in the episode is what's my thing? And I think what we see, forgive this sentence, Xander finds his thing. [Kristin laughs]

And it's not not giving a fuck because it's apparent from his face as soon as it's over that he's like wow I don't ever wanna have to do that again. That turned me inside out but just persevering, trying, and being part of something. And working behind the scenes when that's where he ends up.

**Kristin:** Yeah! Okay so you just gave me this thought that we've already talked about but that I think is actually hit over the head at the end of the episode. So we were talking about people who write in and they feel personally offended when we talk about Xander and Xander's issues. They feel like they have to be the ones to stand up and say, "but I'm not that person."

And I feel like Xander himself in this fucking episode actually gets to a place where he would not Xander. You know what I mean? Like he's forever been the guy who's like "but guys I did this thing!" and he gets to the fucking end of this episode and he's like you know what? I'm confident enough in the fact that I did things that I needed to do, I don't need the accolades from other people.

I don't need their belief in me to move forward. So maybe all of the people who are feeling offended should take a lesson of Xander at the end of the damn episode.

**Andrew:** Yeah, just be cool. Can I... [Jenny and Kristin laugh] This is not what the writers intended but it's a version that's on screen and this is a very twenty years later retrospective analysis of this.

But there is a part during the bomb defusing scene where, it's too complex to actually write this way, so I know this is not what was intended but it is where he kind of signed on to a different type of toxic masculinity. He becomes Clint Eastwood, Dirty Harry for a second, right?

**Jenny and Kristin:** Right.

**Andrew:** Like he reaches there but that's not exactly earned and it would be nicer if at the end of that the relief you see is "that was a bluff and I just thought I could talk to this fucking asshole in these terms but that's not me either and I've learned".

That's not probably what happened but that would be a good— I would love for a character to grow in that way but it just doesn't feel like exactly what happened. 'Cause it's basically like Clint Eastwood versus Biff Tannen or Donald Trump you know what I mean?

But then obviously we've learned since then that those men are the same men. So that's an analysis I don't think they would have had access to in 1999 or whenever.

**Kristin:** Right, but I guess you don't normally get that, at least when you have the Clint Eastwood character you don't see that they were scared generally. I don't think, I really shouldn't talk but—

**Andrew:** Well but that's what I'm saying, he's taking on the Clint Eastwood to do the showdown but I think the thing is at that time on a very general level we were all like, "you know what, we might not agree with everything but a man like a Clint Eastwood, that's a decent man, a steely good man." And now we've learned, like, what we've learned about people like a Xander, the kind of repressed, steely, anger boys are also not good men.

**Kristin:** Yes.

**Andrew:** They're bad men.

**Kristin:** They're all bad men!

**Andrew:** Yeah, but they all think they're good men, that's the problem. So may I?

**Kristin:** Yes! Please you have a question.

**Andrew:** So I had a question and it was only through watching this in this situation but do you two think if there was a way to completely rewrite, remake this show that Xander is a necessary character?

**Kristin:** Xander, I think a character that has some of Xander's attributes is necessary.

**Andrew:** Yeah.

**Kristin:** But I think that a character who is the everyman, which I would love to have a non-gendered term for.

**Jenny:** Every person.

**Kristin:** An every person. I do love the idea of the every person. I also think that if this show had examined more of what— we get a little bit of it with Xander but I think that if it had pushed the examination further, because when people write to us and they're like, "but he's just a teenage boy", it's like okay.

So there's something there and I think that if that had been unpacked more. Like what do you mean he's just a teenage boy, what's there and what's going on? That I would be signed up for Xander 100%. It's just that I don't think that there's

enough examination there. People call him the heart of the scoobies and the one that doesn't have power but has bravery.

**Andrew:** This is what I would throw out, I feel like season one Willow alone, 'cause then it's just like quips, same style of self deprecating quips and same wide-eyed whaaaaat. To me I'm like as the show is conceived they were like well we can't not have a teenage boy and that is I would say maybe but maybe not. But in 2018 you wouldn't need that.

**Kristin:** Yeah.

**Jenny:** I feel like it's difficult to think about, you know, are we talking about if Buffy was made now? Buffy wouldn't be made now the way that it's made.

**Kristin:** No, if Buffy was made now I have a feeling that the main character's would all be women, right now in 2017, 2018.

**Jenny:** Right, and would it have been possible for a show to be made in 1997 that didn't have a Xander in it? I just feel like something has to fill that slot, I think?

**Andrew:** Yeah, I agree with you 100%

**Kristin:** I have a lot of issue with Xander, it will always have been a time to watch this show and say, "ooh who is Xander and what are guys like Xander like in the world?" But this is a very specific fucking time to be watching this and discussing it and having these kind of conversations.

Because we're in the middle of, certainly in my lifetime or at least my lifetime as a person who is aware, the biggest conversation that takes men to task for not only physical assault but also these more, I hesitate to call them micro anything because they're not micro, but these things that aren't file-able at a police station but that are equally as fucked up and that lead on these paths to much worse—

So I'm a person that maybe forgives too much or I don't know, that's a self-assessment that may be incorrect. But I'm very sensitive and I have a lot of openness, that I do have too much of. I have a relationship with my extended family with sexuality and they've just been like, "don't come to my wedding, don't whatever."

And I'm like for years, I understand and I understand that your place in the world is different than mine so that's kind of my lens so I have a hard time just saying you know what Xander's just an asshole and that's the end of it because I do like parts of Xander, and I don't know I just have this hope in my heart that more Xanders will not become.

**Jenny:** I just wanna say one thing, which is that I've been thinking a lot lately about what I was like in high school and what people I really didn't like were like in high school. And how some people that I didn't like in high school have turned into very different kinds of people. And I think I'm a very, very different person than I was in high school.

I think about things that I did and wow! What a fucking asshole! Who was that person? Good god! I don't want to get buried in emails that are like "Xander's just a teen boy, that's why it's totally fine for him to say slut-shamey shit" but I do think there is something to be said for growth, right? Xander's not the same as he was in season one and he's not the same that he will be in season seven.

**Kristin:** Mhm. If he's in season seven, who knows.

**Jenny:** Who can even say. And unfortunately he is up to this point at least in this show, the clearest representative of that particular set of problematic behaviors, right? But I'm hopeful, [sarcastically] having never seen the show before, that he will grow and I'm thankful that I was able to grow. I wish I grew faster and was less of an asshole sooner.

**Kristin:** Yeah, I think a lot of us wish that.

**Jenny:** But also on the flipside of that coin is, it's really important, I think, for us to talk about the things that Xander does that are so problematic and to call them out as we see them and pick them apart and think about where they might come from and where they might lead because that's how people grow.

**Kristin:** Right, and this Xander's already written but there's a lot of other Xanders out there and if there are more people having conversations like these and becoming more aware of these things then maybe there will be better Xanders in the world.

**Jenny:** Hell yeah.

**Andrew:** Ooph, I hope so.

**Kristin:** I'm telling you, rose tinted glasses over here.

**Andrew:** I guess I would just also say though that to me you can almost have the person— I just feel like the good parts of him, I'm so disinterested in seeing a fucking straight white guy turn— to me it's so inessential. His parts of the story are so inessential to me.

**Kristin:** Yeah, I mean if I were to create the—

**Andrew:** The show now. yeah.

**Kristin:** The show now there would be a Xander character but it would not be a straight, white dude. It wouldn't even be a gay, white dude.

**Jenny:** I mean...

**Andrew:** Yeah.

**Kristin:** It just wouldn't be a white dude, it would be—

**Jenny:** Yeah, how could we get some more white people on this show?

**Kristin:** [laughs] Yeah, there'd probably, maybe would be a couple less white people. And certainly one less dude to play that role. Yeah, great question.

**Andrew:** Down with dudes.

**Kristin:** Exactly where everyone thought we would end this episode.

**Andrew:** Oh I know, I did a bad job of advocating for—

**Kristin:** No, it's so brilliant, you know we have a couple of friends who are dudes, just a couple, who when I speak with them I wish that other people could hear our conversations. Because I feel like people listen to our podcast and we're two queer women so you hear that through a certain lens.

It's like oh well of course they think this about Xander or of course they have these opinions. Even if I agree with them, of course *they* have them. And I think it's really important to hear men talking about, you know?

**Andrew:** Yeah, I know. It's sad that that needs to be the case but yeah. Right 'cause it doesn't make the shit you say any less wrong just 'cause you're women or queer or whatever. It's just like hey that shit is correct, so maybe don't worry about your own identity Xanders, don't get all caught up in that. I don't— ugh okay.

**Kristin:** Go on some podcasts to talk about how fucking, you know, you could make shit better.

**Andrew:** And be cool, just trust me again, this is purely self-serving. You're a better person when you can internalize that. Seriously, it will be better for you.

**Kristin:** Andrew can you tell everybody where they can find more of you?

**Andrew:** Mhm. My podcast, and I have a blog called *Yo Is This Racist?* It's pretty findable. And my own twitter account is slightly less that stuff only. Andrew Ti, last name is spelled T-I, on Twitter and I guess Instagram. I don't know, if you want, it's mostly dogs.

**Kristin:** Yeah, hell yeah!

**Jenny:** Yeeeeesss.

**Andrew:** And both of them are, I know it doesn't technically matter but they are both all caps. You gotta put it in all caps.

**Kristin:** ANDREW TI!

**Andrew:** Yeah.

**Jenny:** Nice, nice, nice.

**Andrew:** I don't know why.

**Kristin:** Amazing. Well thank you for sitting and chatting with us.

**Andrew:** Thank you for having me, this was so fun.

**Kristin:** Ah! The best. First episode of 2018! Woo!

**Jenny:** Wow, yes totally happening in 2018.

**Kristin:** Yeessss.

**Jenny:** Not a second before.

**Kristin:** There's totally not a Christmas tree next to us right now.

**Jenny:** Not even a little bit. Well hey, I'm noted Jenny Owen Youngs, Jenny Owen Youngs. And when I'm not making this podcast, I make songs! You can hear some of them over at [jennyowenyounqs.com/buffering](http://jennyowenyounqs.com/buffering). And you can give me a holler on Twitter anytime @jennyowenyounqs.

**Kristin:** Yes and you can find me over at [kristinnoeline.com](http://kristinnoeline.com), that's k-r-i-s-t-i-n-n-o-e-l-i-n-e. Jenny just mouthed my initials, my initials [laughs] the spelling of my name as I did it, even she knows how to spell my name now.

**Jenny:** I was lip syncing your out.

**Kristin:** Oh wow, anyhow. You can find out more about my work with LGBTQ communities and their loved ones. You can also find that information at the specific sites that I run: [everyoneisgay.com](http://everyoneisgay.com) and [mykidisgay.com](http://mykidisgay.com). Also Kristin Noeline once you know how to spell it you can really find me anywhere, Twitter, Instagram. That's everywhere right?

**Jenny:** That's every single place I can think of, and in fact Buffering the Vampire Slayer is on Twitter, Instagram and Facebook which I think is one more location than you just listed.

**Kristin:** I'm Kristin says on Facebook, I messed it up.

**Jenny:** Wow, well the podcast is bufferingcast on all of those sites and you can always drop us an email at [bufferingthevampireslayer.com](mailto:bufferingthevampireslayer.com).

**Kristin:** You sure can, and if you wanna support the work that we're doing her you can! You can go to itunes and rate and review us. Rating and reviewing us over there helps people find the podcast, it makes our community bigger, it rules!

You can also support us on our patreon page which is found over at [bufferingthevampireslayer.com](http://bufferingthevampireslayer.com) just click on patreon. You get really cool rewards, you can get the mp3's including Chris Farren's wonderful, award winning song from today's episode in advance of the end of the season.

**Jenny:** I think that won the Jenny Owen Youngs Buffering the Vampire Slayer Song of 2018 award.

**Kristin:** Yeah, yeah. Wow.

**Jenny:** The trophy's in the mail.

**Kristin:** Trophy's in the mail for Chris, great. You also get fun things like Buffy watches and admission into the secret Buffering Facebook group. A place rife with information, gossip and scandal [Jenny laughs] Just kidding it's the friendliest most sweetest place in the world.

**Jenny:** And there's a book club.

**Kristin:** There's a book club. At the ten dollar level you also get a discount on all of our merch, 20% all year round. Which comes in handy for those of you, and there are many of you, who have every item that we sell. [both laugh]

**Jenny:** Bless you.

**Kristin:** Speaking of which, the third way to support us is by going on over to our store, just click on store over on our website and purchase some of our wares and the proceeds from that also help us to keep on keeping on over here in the land of Buffering the Vampire Slayer.

**Jenny:** Aaaaaaannnd, that's it for us, now's the time to howl out. Till next time.

**Jenny, Kristin and Andrew** (who makes his voice very deep)

Awooooooooooooooooooo!!

**Jenny:** [laughs] that was so low.

**Andrew:** Got the bass. [Kristin laughs]

[Chris Farren performing "The Zeppo" off the album "Songs from Season Three" by Buffering the Vampire Slayer]

Lousy at football, I can't cast a spell, I got no superpowers to date  
I'll make the donut run, and try to bring the fun, that's how I'm pulling  
my weight

la la la, la la la, wonder what Buffy would say

la la la, la la la, if she knew what happened today

I accidentally fell in with some zombies who just want to bake up a cake

Giles don't you need me, can anyone see me and help me escape from  
the fate

Of a wheel man for this undead crew hell-bent on exploding the school

They want my loyalty, I want camaraderie but don't wanna die to be cool

la la la, la la la, don't know what Willow would say

la la la, la la la, if she knew what happened today

Sometimes the only way you can go is off on your own, you stand up  
alone

but using the strength you get from your friends, you learn who you are  
and so it begins

la la la, la la la, Angel wants me outta harm's way

la la la, la la la, don't tell him what happened today

oh hey and by the way, I spent some time with Faith, and I would like to  
posit

Despite what the writers say, I would have found my way with OR without  
that incident!

la la la, la la la, don't know what my friends would say

la la la, la la la, if they knew what happened today