

BOOKS AND IDEAS PODCAST

with Ginger Campbell, MD

Episode #18

**Interview with Writer and Podcaster, Tabitha Grace Smith, Producer
and Writer of *Buffy Between the Lines***

Aired March 28, 2008

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INTRODUCTION

Welcome to *Books and Ideas*. I'm your host, Dr. Ginger Campbell. This is a monthly podcast that covers everything from science to science fiction, history, philosophy, and—well, just about anything that I can't fit into my *Brain Science Podcast* you will find here. To learn more go to booksandideas.com, or send me email at docartemis@gmail.com. You will also find a section for this podcast at the Brain Science Podcast Discussion forum at brainscienceforum.com.

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This is Episode 18. This episode is an interview with Tabitha Grace Smith, the producer and one of the main writers for *Buffy Between the Lines*, which is an audio drama I think I may have talked about in the past on the show. In addition Tabitha is involved in several other podcasts, and we're going to talk about that during the show.

Buffy Between the Lines just won a Podcast Peer Award for the Best Audio Drama. But we don't talk about that in this interview because this interview was

actually done almost two months ago. So, I want to apologize to Tabitha for taking so long to get this interview out into the feed.

After the interview I will have a few brief announcements, and then at the end of the episode I'm going to play an episode of *Buffy Between the Lines*. It's the Valentine episode, which is the episode where I got to have my voice acting debut. So, for those of you who didn't have a chance to check that out that will be at the end of the episode starting at around 30 minutes.

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INTERVIEW

GC: Tabitha, thanks for coming on *Books and Ideas* today. I appreciate you taking the time to talk.

TGS: Well, thanks for having me, Ginger.

GC: You're really involved in a lot of podcasts, aren't you?

TGS: Yes, eight podcasts at last count. So, yes, quite a few.

GC: I'm going to come back to podcasting later, but first I wanted to give you a chance to maybe tell me a little bit about yourself.

TGS: I'm 26 years old. I currently moved from Chicago back to L.A.—I originally grew up in L.A. For my real day job I do public relations. And I have been interested in media my entire life, and writing my entire life. The joke is that when I was a kid, if you looked at my coloring books there would be more writing on them than actually coloring. So, that's me.

GC: Have you aspired to actually be a writer since you were a little girl?

TGS: Oh, yes, definitely. I really loved writing for a long time. I didn't think, oh, I'll be an author, until I was about 12. But when I was 9, *Morgan Horse* magazine had a writing contest. And I loved horses at the time—I still do—so I wrote an essay on Justin Morgan and the Morgan Horse, and won third place. It was just something I really enjoyed and I kept wanting to do. And then when I was 12, I was like, oh, I can be a novelist—I can write novels and stories. That's why I went to college for a communications degree, because I really wanted to write.

GC: Have you published any fiction?

TGS: I have published quite a bit of fiction—nothing that I got paid for, but I have been in different articles in magazines and stuff like that.

GC: When did you start doing the fan fiction?

TGS: Actually, when I was a kid I started doing fan fiction, because at the time I became a huge Sherlockian when I was 9, and I started writing fan fiction about Sherlock Holmes around that time. Some of my first articles that I ever published when I was 11 and 12 were about Sherlock Holmes. Some of them were just articles, and some of them were actual fan fiction.

GC: I have a niece who is an aspiring writer. I think she wrote her first, what she called a novel, when she was about seven. It was very short. It was called *The Cow that Lost its Moo*. But she has been writing fan fiction for several years in the universe of the *Warriors*—you know those little cat novels with the cats that have the tribes. And that's really big on the Internet in her age group—although I think she might be about to outgrow that age group. Do you think that writing fan fiction is a good training ground for writers?

TGS: It is, because for one thing there's a big built-in audience already, so you get a lot of critique back—especially if you're on the Internet and stuff like that.

And also you're paying homage to a world that already exists, so you can focus more on things like dialogue, and characterization, and action, and plot, rather than having to come up with an entirely new story all on your own. I think it's a nice place to start. It's a nice jumping off point. A lot of writers now are admitting to it. I think it was a deep dark secret in the past, but they're more admitting to, 'Yeah, I did fan fiction when I started out.'

It's a nice place to start, and also it's just fun. It's fun to talk to people about this world that you love, and to make more adventures in it, and meet a bunch of people. And again, like with the Internet, it's a great place to get immediate critique on your writing, because people tell you right away, 'Oh, that was great. I loved it when you did this, and I loved that.' They're very helpful, the people that read fanfic. They're really helpful and they want writers to be the best they can be. So, it's a nice place to start.

GC: I think before the Internet maybe it wasn't really called fan fiction. Because I've read a lot of stories of famous writers who say that when they were young they would imitate their favorite authors, and they would write in the style of. Which is sort of the same kind of idea, only maybe it seems like fan fiction allows more room for real creativity. I've been amazed at what my niece has come up with. It makes me know that I do not have a fiction-writing bone in my body, even though I like to write. I'm more of a non-fiction type.

So, you work in public relations. For those of us who don't know, what does that really mean?

TGS: I do social media public relations. It's kind of evolving as it goes on. Traditional public relations is kind of like you're a news reporter for your client and you come up with story ideas and you pitch them to traditional media outlets like newspapers, and television, and stuff like that. So, there's a lot of writing involved. There's a lot of kind of knowing the industry, and figuring out which

publications would write about which client, and things like that. But with the social media you add in things like digg.com, and MySpace, and StumbleUpon, and Facebook, and things like that to try and get the message out for your client.

It's different than marketing in a sense. In marketing you're trying to say, 'Here's my client. My client is really great.' With PR you're trying to say, 'Here are some newsworthy things that my client has been involved in.' For example, 'They won this award,' or, 'Their site just hit 10,000 million viewers,' or something like that. So, it's fun because I get to use the skills that I have in my day job to promote my writing and to promote the podcast that I work on, because it's a very similar kind of idea

GC: In your day job do you work for a public relations firm?

TGS: Yes. And the nice thing is I do social media, so I get to do it all from home most of the time.

GC: That's neat.

TGS: Yes.

GC: Do you want to talk a little bit about *Buffy*?

TGS: Sure. I could talk a lot about *Buffy*.

GC: Even though my listeners tend to be science types, I know that I have at least one *Buffy* fan among my listeners. He actually lives in Germany, and I've convinced him to go back and start watching the show over from the beginning. When did you start watching *Buffy*? Were you a fan from the beginning?

TGS: When *Buffy* first ran I was a teenager, and I knew about it. I never watched it, though. Some of my friends were big fans. I just recently discovered

Buffy. It was the summer of 2006, where I first got ahold of the DVDs and watched them. And I fell in love with it. Up until then I thought, oh, it's that cheesy teenager show, and it's not good, and oh my gosh, it's so weird—not knowing, obviously, not have ever watched it.

I started out with *Firefly*, actually. One of my friends is a huge Browncoat and he was like, 'You need to watch this, you need to watch this.' And I said, 'OK, bring over the DVDs and I'll watch it.' And so, he brought them over, and I fell in love. And I was like, 'OK, I need to know what else this guy did. I need to watch more, because after *Firefly* is gone it's like, I need more.' And then he's like, 'Oh, yeah, he did *Angel* and *Buffy* too.' And I was like, 'Wait, this is the same guy? He did *Angel* and *Buffy*? You're kidding, right?'

My boyfriend at the time had all of the DVDs for *Buffy* and *Angel*. He was a huge Sarah Michelle Gellar fan. And so, I borrowed them from him. I was really bored, and I watched through Season 1. I was like, OK, this is pretty good. Then I watched Season 2 and I was hooked. I was like, oh my gosh, this is great; this is just like *Firefly* in a way—it's very emotional and very witty. And I just loved it.

GC: I did watch it when it was originally on, but my husband and I have been trying to remember, and we think probably we weren't really hooked until Season 3. But we definitely by Season 3 would watch every episode, record it, watch it again—when the DVD came out. And so, I calculate we've probably watched the whole 7 seasons at least 10 times.

TGS: Wow!

GC: I try to pace them out so that the whole seven will last a year. That's my goal every year, is to spread them out. So, I watched *Firefly* from the very beginning also, because by then I was already a huge Joss fan—although I never really got into *Angel*. But one of your podcasts is dedicated to *Firefly* and I am a

big fan of that, too. But I find it really hard to go back and watch the series, since the movie. I mean I've tried a few times and haven't been able to. It's the knowing that you're never really going to get into that same level of depth. I mean I think that *Buffy* spoiled me.

TGS: Yes, because you have seven seasons.

GC: And *Firefly*—he did a great job of wrapping everything up in the movie to the extent you can in a two-hour movie. But I still feel this sense of loose ends—kind of like an itch you know is never going to get scratched.

TGS: Right. Which is interesting, you bringing that up, because it has a dual reaction to some people. Some people become even more obsessive because of that itch. And other people are like, 'It's never going to be scratched. I need to forget about it and just move on.' And so, yes, you have the two things.

And I think that's where podcasts come in, to kind of scratch that itch—especially with *Firefly Talk*, which is the one I work on, and *The Signal*—which is the other wonderful *Firefly* podcast—because people can sit there and discuss things, and talk about what would have happened, and what should happen. I think that helps delay the itch. It doesn't satisfy it totally. But hopefully with the comic coming out in March, that will help scratch a little bit of that itch.

GC: *The Signal* was, I think, the first podcast I ever listened to.

TGS: Yes. *The Signal* is the first *Firefly* podcast; and really to promote the movie is why it started. And now it's blossomed into this huge award-winning giant podcast that has thousands and thousands upon thousands of listeners.

GC: Let's get back to writers for a minute. Do you have a favorite *Buffy* writer?

TGS: Probably Jane Espenson.

GC: Me too.

TGS: She's just wonderful. And I was able to go to the Mutant Enemy Strike Day at Fox Studios and meet her. And she was just a wonderful person to meet in person. And I love that she shares her knowledge through her blog. So, if you ever need writing tips, even if you're not a *Buffy* person, you can go to her blog at janeespenon.com and she has all these really great insights into writing.

And she wants to share them with people. And I think that's why I love her even more. She has a really good sense of emotion and emotional depth, and how to get that emotional depth in characters, no matter what they're doing. And I really appreciate that about her.

GC: I think I'm about to watch what might have been – was school hard her first episode? Oh, you're not the big *Buffy* buff.

TGS: I think so. I think you're right.

GC: Yes, I think that's the episode we're about to watch—because, like I say, we watch them religiously in order—I think we're about to watch that one, which is also the episode where Spike appears for the first time.

TGS: Yes.

GC: And she wrote an episode of *Firefly*, too. I think it was “Shindig.”

TGS: Yes, “Shindig.” I think now she's writing for *Battlestar Galactica*. Just all of the stuff that I've ever seen her name on, it's just great.

GC: She wrote a few episodes of *The Gilmore Girls* too, which were really good. But unfortunately that relationship apparently didn't work out. She wasn't there

for very long. But that just shows she doesn't need a sci-fi scenario to be a great writer.

TGS: Right. No, definitely not.

GC: I'll put a link to her blog in the Show Notes, because I didn't know about that. So, I'm glad you told me about that. I'll have to put that up.

TGS: Yes, it's great. I know Emma follows the blog more than I do, but one day Emma sent me one about middles—like the middle of a story and how to get the middle of the story to be exciting and to help you get to the end. That was just great. And then she'll do other ones about dialogue, or thing not to put in your script, and stuff like that. So, it's a really fascinating blog.

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*Today's episode of Books and Ideas is sponsored by [Audible.com](https://www.audible.com). If you aren't already a member you can get a free audiobook download by signing up at audiblepodcast.com/booksandideas. At the latest count they have over 40,000 title to choose from. I recently finished listening to Steven King's new book, *Duma Key*, which, in my opinion, is a return to form. I didn't like his last two books, but this one was pretty good.*

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GC: Obviously the Browncoats have developed this huge community that's made up of people that are big *Firefly* fans, some of whom came directly to *Firefly* and some of whom came from being *Buffy* fans. Do you think there's any difference between the people who like both shows or the people who prefer just one or the other?

TGS: As far as demographics, and intelligence, and things like that I don't think there is a big difference. I think Joss Whedon attracts people who can think on multiple levels and who can follow multiple story lines—very, very smart, intelligent people. I mean to the point that we did this interview for Joss with a lady who is a psychologist. She edited a book called, *The Psychology of Joss Whedon*.

And we were talking to her about it, and how many professionals – you know, it's kind of interesting to lay that framework of psychology on top of Joss Whedon. But she said Joss Whedon's works have that layer where you can discuss them so deeply, and you can put these different fields of psychology and look at the stories through those lenses.

So, in that sense, no: I think that all ages love *Buffy*, all ages love *Firefly*, all socioeconomic classes love those things. I think the difference comes only when you think about what kind of mode of life you want to dwell on. And the area of life that *Buffy* covers is the high school, just developing, trying to find yourself kind of story line. For some people high school wasn't that great, or they just don't want to think about that period of their lives. And so, it's harder for them to get into *Buffy*.

Whereas, *Angel*, I think is more of the twenty-something, where you're establishing what you believe and you're trying to live like that—and I think that's the story that *Angel* goes through. It's like, OK, this is who I am, and this is what I believe, and what do I do when everything gets shaken up? That's kind of *Angel's* story.

Whereas *Firefly*, I think, is the more adult. It's like, OK, this is life: Life is hard; and we live; and we're on this raggedy edge. And I think that resonates with people more sometimes than *Buffy*. Or, visa versa. Sometimes the school and life are hell, and we just have to survive.

So, it's the same story on two different spectrums, I think. And I think that's why it appeals sometimes more to some people, and then others. But, then there's a whole bunch of people, like me, who love it all—it's all wonderful.

GC: Yes. I hadn't ever thought about it from that point of view, I guess because I was already in my 40s when *Buffy* came out, so I'd watch all of them from that sort of direction. It was interesting; I think it was in the last episode of the *Buffy* Season 8 comic where they had that contest for getting a person in the comic, and there were the letters from the people proposing people. It was really cool that there was one person who wrote in who was proposing his grandparents, who were like in their 80s. I thought that was really neat—because I've sometimes suspected my husband to be the oldest *Buffy* fan; but that proves that he's not.

TGS: No. And when I go to any kind of event related to Whedonverse—I was part of the Buffy Meet-Up Group in Chicago, which was a great group—and every time I go somewhere I'm surprised at the age ranges, the career differences between all of these people, and it's really a multifaceted world that everybody can enjoy, no matter what your age. There were kids at some of these groups that just love *Buffy*, love *Angel*, love *Firefly*—four-year-olds who can sing the theme song, like my friend, David's, little Browncoat.

And then there are older people, younger people. I mean it just blows me away, because in a lot of worlds it's definitely a very segmented group of people that like the show. It's the 18-20 year olds, it's the, you know, whatever age bracket you want to put it in. But Joss seems to attract them all, which is really cool.

GC: And something that the television networks seem to have no understanding of at all.

TGS: No. And that speaks to my real world experience—because that's what marketing people think. They think in age brackets, they think in numbers, they

think in, ‘OK, 18-to-20-year-olds, so we have to put these kinds of ads.’ That’s how they think. And so, to tell them, ‘No, our audience is everyone,’ they don’t grasp it. They’re like, ‘No, no, no. It doesn’t work like that. This is how it works.’

GC: You’re involved in eight podcasts right now. Is *Buffy Between the Lines* the one that takes the most time for you?

TGS: Oh, yes, definitely.

GC: Tell my listeners about *Buffy Between the Lines*.

TGS: *Buffy Between the Lines*—Kim and I have affectionately called it the soul-sucker. It is an audio drama based on *Buffy the Vampire Slayer*—obviously. It takes place between the seasons of the TV series. So, naturally with the TV series there are summers, and we don’t get to see stories from the summer. So, we have decided to tell those stories that happen during the summer.

And our first one takes place between Season 5 and Season 6. We have an international crew of about 100 people that work on the podcast, and about 60 voice actors, and 40 crew members—but some of the crew members are also actors. And so, there are probably like 200 different roles that 100 different people do. It’s a podcast audio drama. It comes out every week in some form, but episodes come out basically every other week, depending on our schedule.

GC: But the whole Season 1 is actually written—the time delay is rehearsing, and recording, and editing.

TGS: Right. Editing, yeah. And that takes the – the biggest amount of time is editing. Because we have original music that our friend, Austin Wintory, writes, and sound effects, and it’s a lot of fun. And then we have voice actors from all over the world. So, they all record their lines—either separately or in group

sessions on Skype, depending on the scene—and then our editors come and put them all together.

GC: That must be an editing nightmare.

TGS: Well, early on I knew it needed to be very, very organized or it would become a nightmare. So, our scripts are broken down into scenes and they're labeled as, for example, "Episode 5, Scene 1;" and so, all of our actors label their lines for that scene, "Episode 5, Scene 1," and then their character name. It's a lot of time, but because it's so organized it's a little easier to do.

GC: Yes. Because all I do is edit myself and a person that I'm interviewing for my podcast, and I find that to be a very time-consuming job. It doesn't seem to get any faster.

TGS: No. There are some tricks and tips that you learn along the way, where you're not like, OK, where is this button? But, I think Nick and I sat down (Nick Edwards, who plays Spike—he also edits for us) and figured it's about an hour of work for every finished minute. And our episodes are about 40 to 45 minutes, to an hour long. So, it's about 60 hours' worth of work to put together an episode.

GC: Do you do editing for the other podcasts you're involved in?

TGS: Yes. I do for most of the podcasts I work on. The only podcast I have a very small role in is *Firefly Talk*. I just record a segment for the fanfic review and help a little bit with their podcast. But all the other ones I edit.

And since I've gotten WireTap Studio Pro—which is wonderful program if you have a Mac—they're a little easier to edit together. The easiest one I have is my dad's podcast that I edit for him. That takes me about 15 minutes to do the whole episode. The other ones are a lot easier compared to *Buffy Between the Lines*.

GC: What were you using before you started using WireTap Pro?

TGS: I was just using GarageBand. And I still use GarageBand quite a bit. But the nice thing with the WireTap Studio for the podcast that I do by myself, I can play the music and talk and add in my segments and just edit as I go along. So, it's just one giant edit, basically. And then for the podcasts where it's a group roundtable I can record everybody at the same time and then just add in the intro, extro, bumper kind of things to it and be done with it.

GC: When you are recording everybody at the same time they all end up on one track and you're on the other?

TGS: Yes.

GC: I'm having so much trouble with GarageBand. I was actually on the Ambrosia software website when it got time to call you.

TGS: Oh, yeah, I love it. Actually, it's all in one track. With the Ambrosia you can pull your track down or pull the other one up. It's still one track and then you just save it as an MP3 and put it into whatever. So, that's what I do with the Skype recordings. I just record it, it's one track, I fiddle with it until my voice is the same level as everybody else's, and then I save it as an MP3 and then put it in GarageBand. I just put the intro and extro, for like, *Let's Talk Joss*.

GC: Yes. I just had to tap your brain because you have so much experience. Since my podcast is supposed to be about books, and I haven't done any books recently, I want to close with asking you about the world of the *Buffy* novels. Besides Fanfic there are the people who actually get paid to write books about the Buffyverse. Do you have any favorite authors in that genre?

TGS: I have a favorite novel. It's called *Go Ask Malice*, and it's actually Faith's backstory. It's just so well-written. It's written in an epistletory style, where it's

her journal through her life. And it was just so well done. It's the story of her life, basically from teenage right before she became a slayer, to becoming a slayer, to Kakistos and all of that. And I love the reference to the Jefferson Airplane song, obviously—"Go Ask Alice," but this is "Go Ask Malice."

GC: Yes, I bought that book after you recommended it to me. Unfortunately I haven't actually gotten a chance to read it yet.

TGS: Yes. It's written by Robert Joseph Levy.

GC: So, that's not one of the ones that has written a lot of books. But that's your favorite.

TGS: Yes. The other ones, they can be hit and miss.

GC: Yes, absolutely.

TGS: I know there's one I read that was basically taking the stories and throwing Dawn into it—you know kind of like the recon of Dawn. And I was just like, I already know these stories; I don't need to add Dawn into these stories. So, yeah, they're hit and miss. But honestly—Kim and I have both discussed this—I think we love the fanfic more than we do the novels sometimes.

GC: Yes. Do you know what's involved in getting permission to write a *Buffy* novel?

TGS: Publishers have to talk to Twentieth Century Fox, who owns the copyright for the *Buffy* characters. They get permission, and they buy the permission, and then they choose people to write the novels. I think that's how Keith DeCandido started doing his novels—he was doing fanfic and they asked him to do a novel. He wrote a bunch of *Buffy* novels, and he wrote the *Serenity* novelization.

GC: The thing about the *Serenity* novelization is that once you've read it, then the parts that weren't in the movie get into your brain and you can't remember that they're not in the movie.

TGS: Right. Yeah. And that's simply because he wrote the book before the movie was finished. So, he'd had Joss's first copy of the script. Which is unfortunate, that some of that stuff was missed.

GC: Tabz, what are your long-range goals and dreams?

TGS: Well, I just like where I am right now actually. To keep doing what I'm doing, and tell stories, and have audience members excited about stories. I think as much work as *Buffy Between the Lines* is, to have the amount of feedback that we get—we get pages and pages and pages and pages of feedback—that is just so rewarding to hear.

And inspirational stories, and beautiful stories, and just people saying, 'Wow, you guys are doing a great job.' And that's what I really wanted to do when I was first wanting to become a writer. I wanted to tell stories that people would enjoy and that would make them think. And I'm doing it. So, I just want to keep doing it.

GC: So, how can my listeners find your work?

TGS: They can go to tabithagracesmith.com, and it has links to all my podcasts, all the blogs I write for—everything is there; my Twitter, and LinkedIn, and all of those fun social network sites. So, if you're looking for anything that I talked about, it's all there.

GC: Great. Great. Am I going to see you at Dragon*Con this year?

TGS: Yes. We're trying to do a live *Buffy Between the Lines*, but we'll probably be there in some form or another. Kim and I will both be there. We have our reservation and everything.

GC: Great. Last year you invited me to something with your cast, and since at that time I didn't know what *Buffy Between the Lines* was, I didn't actually come. And I regret it now!

TGS: Yes. We'll probably do another one of those 'Meet the Cast and Crew.' I know for sure that our Willow will be there, and we're working on getting Emma—one of the writers from the UK—there; and Tara, and Angel. Those are all maybe possibilities.

GC: You've got some great voice actors and actresses on the show.

TGS: Oh, thanks.

GC: I think it's amazing the way that even the one's whose voices don't sound like the original actors, they still capture their speech. I guess that's partly because the writers do such a good job.

TGS: Yeah. And that's what the actors have said. And I am really excited about that. Like I do Anya's voice, and I did not expect so many people to enjoy me doing it, because I don't think I sound like Emma Caulfield, the original actress. But they're like, 'Your lines are just so great. We hear Anya.'

GC: Absolutely. Well, Tabitha, thanks again for taking the time to talk with me. As soon as I get this out I will send you some links.

TGS: Wonderful.

GC: And I look forward to talking to you again soon.

TGS: Yes. Thank you for having me.

GC: OK. Bye.

TGS: Bye.

[music]

I want to thank Tabitha for coming on *Books and Ideas*, and for being so patient with me for taking so long to get this episode out onto the feed. I have a few brief announcements before we play the episode of *Buffy Between the Lines*, and I will say a little bit about the episode to help you get oriented.

First of all I want to congratulate Mur Lafferty, who was the guest on Episode 17. She also received a Podcast Peer Award. Her award was for her podcast, *I Should Be Writing*. Also, she has a new website out now called murverse.com, where you can get all of her work in one feed, including her new podiobook, which is the fourth part of her *Heaven* series, called *Wasteland*. So, if listening to *Playing for Keeps* got you hooked on Mur's work, I hope that you will check out murverse.com and her latest novella.

You may remember back in Episode 12, I think it was, I did a review of a book called, *The Myth of Free Will*, and the editor of that book, Chris Evatt, invited me to write a brief chapter for the second edition of the book. That edition is now out, and you can get it on Amazon.com. If you're interested in getting that I hope you will go through the link on the website at booksandideas.com, because I get a little small credit for that.

I recently started a new website called sciencepodcasters.org, and I'm looking for more science podcasts to add to this website. I haven't really gone into a major publicizing mode yet because I was hoping to get more podcasts on board before I really started to publicize the site. But I do need some help in reaching the

science podcasts. It seems like only about half the people I've written to have actually responded.

So, if you have a favorite science podcast and it's somebody that you have taken time to email and correspond with, I hope that you will write to them and encourage them to join the site. The responsibilities are really very light. All they have to do is post a short show note and link back to their show after every episode. The idea is to make a place where people can find a lot of different science podcasts in one place, and in turn help to promote each other's shows; because science podcasts tend to get lost among all the different types of podcasts.

OK, so now I'm going to let you listen to the episode of *Buffy Between the Lines*. If you've never watched the television show, *Buffy the Vampire Slayer*, you can still enjoy this little short episode. For those of you who are fans of *Buffy the Vampire Slayer*, the only thing that you need to know about this little episode is that the story line for *Buffy Between the Lines* is taking place between Season 5 and Season 6. And I think you'll be able to figure out the rest from there.

If you've never watched *Buffy the Vampire Slayer*, I'm going to just tell you briefly who some of the characters are in this episode. The two characters that appear in the first scene are Dawn and Spike. Dawn is Buffy's sister, and Spike is actually a vampire, who has a very complicated relationship with Buffy that included the fact that he was very much in love with her.

During this part of the story Buffy is actually dead, and he has made a vow to protect Dawn; so that's why they're hanging out together. They find in this episode a diary that belongs to a character named Anya. Anya is an ex vengeance demon. She is currently human, but she spent a thousand years being a vengeance demon—which just basically consisted of helping women who had been scorned, to bring out revenge on the men who had scorned them.

This episode really is a flashback that tells us something about her past during the time when her human relatives were still alive and she had just been made into a vengeance demon. So, it takes place at about a thousand years in the past. Even if you don't know who the characters are, the story is about forgiveness. And I think that you can understand that, even without knowing who anyone is. So, I hope you'll enjoy it.

[music]

Note: the episode was not transcribed. Learn more at <http://buffybetweenthelines.com>.



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[music]

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