

Episode 5V01

BUFFY THE VAMPIRE SLAYER

"When She Was Bad"

Written and Directed By

Joss Whedon

SHOOTING SCRIPT

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BUFFY THE VAMPIRE SLAYER

"When She Was Bad"

CAST LIST

BUFFY SUMMERS.....	Sarah Michelle Gellar
XANDER HARRIS.....	Nicholas Brendon
RUPERT GILES.....	Anthony S. Head
WILLOW ROSENBERG.....	Alyson Hannigan
CORDELIA CHASE.....	Charisma Carpenter
ANGEL.....	David Boreanaz

JOYCE.....	Kristine Sutherland
HANK.....	Dean Butler
JENNY CALENDAR.....	Robia La Morte
MR. SNYDER.....	*Armin Shimerman
ANOINTED ONE.....	Andrew J. Ferchland
ABSALOM.....	Brent Jennings
TARA (GIRL VAMPIRE).....	Tamara Braun
VAMPIRE BOB.....	
VAMPIRE JANE.....	
VAMPIRE WALT.....	

THE BAND.....	Cibo Matto
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BUFFY THE VAMPIRE SLAYER

"When She Was Bad"

SET LIST

INTERIORS

SUNNYDALE HIGH SCHOOL

HALL

LIBRARY

SCHOOL LOUNGE

CLASS ROOM

BUFFY'S BEDROOM

THE BRONZE

THE FACTORY

FACTORY CELLAR

JOYCE'S CAR

EXTERIORS

SUNNYDALE HIGH SCHOOL

*QUAD

*PALM COURT

THE BRONZE

ALLEY BY THE BRONZE

GRAVEYARD

STREET BY GRAVEYARD

THE FACTORY

BUFFY THE VAMPIRE SLAYER

"When She Was Bad"

TEASER

1 ANGLE: A HEADSTONE 1

It's night. We hold on the stone a moment, then the camera tracks to the side, passing other stones in the

2 EXT. GRAVEYARD\STREET - NIGHT 2

CAMERA comes to a stone wall at the edge of the cemetery, passes over that to see the street. Two figures in the near distance.

XANDER and WILLOW are walking home, eating ice cream cones.

WILLOW
Okay, hold on...

XANDER
It's your turn.

WILLOW
Okay, Um.. "In the few hours that we had together, we loved a lifetimes worth."

XANDER
Terminator.

WILLOW
Good. Right.

XANDER
Okay. Let's see...
(Charlton Heston)
"It's a madhouse! A m--

WILLOW
Planet of the Apes.

XANDER
Can I finish, please?

WILLOW
Sorry. Go ahead.

XANDER
"Madhouse!"

She waits a beat to make sure he's done, then

CONTINUED

2 CONTINUED:

2

WILLOW
Planet of the Apes. Good. Me now.
Um...

XANDER
Well?

WILLOW
I'm thinking. Okay. "Use the force,
Luke."

He looks at her.

XANDER
Do I really have to dignify that with
a guess?

WILLOW
I didn't think of anything. It's a
dumb game anyway.

XANDER
You got something better to do? We
played rock-paper-scissors long
enough, okay? My hand cramped up.

WILLOW
Well, sure, if you're ALWAYS
scissors, of course your tendons are
gonna stretch --

XANDER
(interrupting)
You know, I gotta say, this has
really been the most boring summer
ever.

WILLOW
Yeah, but on the plus side, no
monsters or stuff.

She sits on the stone wall. He leans on it next to her,
looking off towards the graveyard.

XANDER
I know, but I'm so restless! I'm
actually glad school is starting
again.

WILLOW
Yeah, and that has nothing to do with
a certain girl that we both know that
is a vampire slayer?

CONTINUED

XANDER

Please. I'm so over her.

(REAL casual)

Did she, uh, say when she was getting back, about which I don't care?

WILLOW

I haven't heard from her. I mean, I got a couple of postcards after she went to L.A. and then, like, nothing.

XANDER

Yeah, I never heard... well, she's probably having fun with her dad.

WILLOW

And you don't care.

XANDER

Okay, so maybe there's some interest. I'm a man, I have certain desires, certain needs...

WILLOW

I don't wanna know.

XANDER

Don't you?

The playful intimacy here is becoming ever so slightly less playful. He's kind of close to her, smiling at her.

XANDER (cont'd)

I got a movie for you.

He dabs his cone at her, leaving ice cream on her nose. She stares at him wryly.

WILLOW

Xander...

XANDER

Come on.

(dabs again)

You're Amish, you won't fight back because you're Amish, I mock you with my ice cream cone, Amish Guy...

WILLOW

Witness. My nose is cold.

XANDER

Let me get that --

2 CONTINUED: (3)

2

He makes as if to lick it. She starts back, laughs.

WILLOW

Xander!

XANDER

What can I say? It makes your nose
look tasty.

He daubs it with a napkin (he has the only one or she would).
And then, yeah, they're pretty close, her arm on his
shoulder, looking at each other, then less looking than
gazing...

3 CLOSE UP: THEIR FACES

3

Come pretty close, right into the awkward-almost-kiss-zone.
A moment, and they stop, their heads separating.

There is a vampire right between them. Leering, ravenous,
and practically in the kiss zone himself.

He's on the other side of the wall from them, the dirt and
the tux hanging on him speaking of a fresh rising. The kids
see him and start back -- Willow clumsily jumping from the
wall -- he easily vaults it, coming swaggeringly at them.

XANDER

(stepping in front of
her)

Willow, go!

WILLOW

Xander --

The vampire jumps him. He steps back and slugs it -- but it
isn't phased, grabbing his neck and pulling him in for the
kill.

Willow desperately searches about for some kind of weapon,
finally grabbing the vampire's arm, trying to wrench him off
Xander --

A HAND clamps down on the vampire's shoulder. Pulls back and
spins him around, straight into the path of a lightning fist.

The punch is followed by a roundhouse kick -- and another.
The vampire finally gets time enough to lunge at the
figure -- who easily FLIPS him onto the ground, turning to
the others.

BUFFY

Hi guys.

CONTINUED

3 CONTINUED:

3

The vampire rears up behind her and without looking back she SLAMS her foot into his chest, sending him flying back --

4 ANGLE: A TREE

4

with a broken branch sticking out of it. The vampire slams backwards right onto it, exploding into dust the moment he's impaled.

BUFFY doesn't even look back.

BUFFY

Miss me?

END OF TEASER

ACT ONE

5 EXT. SAME - GRAVEYARD - MOMENTS LATER - NIGHT

5

Xander and Willow hug Buffy, excited to see her. Xander perhaps slightly more so.

WILLOW

Buffy!

BUFFY

Hey, Will.

XANDER

Man, your timing really doesn't suck.

WILLOW

When did you get back?

BUFFY

Just now. Dad drove me down. And I knew you losers would be getting into some kind of trouble.

WILLOW

I think we had the upper hand. In a subtle way.

BUFFY

Does either of you even have a cross? Very sloppy...

XANDER

Well, it's been a slow summer. That was the first vampire we've seen since you killed the Master.

BUFFY

It's like they knew I was coming back.

XANDER

What about you? How was your summer? Did you slay anything?

They are walking again, Xander keeping close to Buffy. Willow tries to keep up.

BUFFY

Strictly R&R. Hung out, partied... shopping was also a major theme.

CONTINUED

5 CONTINUED:

5

XANDER
Well, you haven't lost your touch.
That vampire --

BUFFY
I did kind of wail on him, didn't I?

XANDER
I really like your hair.

BUFFY
So, how did you guys fare? Did you
have any fun without me?

	XANDER	WILLOW
No.		Yes.

XANDER
Summer was a little yawnworthy. Our
biggest excitement was burying the
Master.

There is a subtle hardening in Buffy's face whenever they
mention that name. Neither friend notices.

WILLOW
That's right, you missed it! Right
out by that tree.

She points to

6 ANGLE: A TREE

6

deep in the graveyard.

WILLOW
Giles buried the bones and we poured
holy water and chanted and we got to
wear robes!

XANDER
Very intense. You shoulda been.

WILLOW
Have you seen Giles?

Buffy is staring at the tree Willow pointed at. She answers
crossly:

BUFFY
Why would I call Giles? I'll see him
at school.

CONTINUED

6 CONTINUED:

6

XANDER

Man, I'm really glad you're back.

BUFFY

Yeah.

(unconvincingly, as
she looks at the
tree)

Me too.

CUT TO:

7 INT. BUFFY'S BEDROOM - NIGHT

7

HANK and JOYCE SUMMERS are unpacking Buffy's things. Hank brings in a large suitcase as Joyce puts clothes away.

JOYCE

More clothes?

HANK

(guiltily)

Uh, do shoes count as clothes?

JOYCE

(re: large suitcase)

That's shoes? How much shopping did you let her do?

HANK

Oh, I'm spoiling her. Did I forget to mention that?

JOYCE

What you forgot is that I'm gonna have to deal with another year of "Daddy would let me buy that."

HANK

I just thought I'd save you from the big back-to-school clothes nightmare.

JOYCE

My nightmares about Buffy and school have nothing to do with clothes. Did she manage to stay out of trouble in L.A.?

HANK

She did, yeah. She was, you know... great.

CONTINUED

7 CONTINUED:

7

There isn't much GREAT! in his "great". Joyce stops unpacking.

JOYCE

But.

HANK

She was just... I don't know.
Distant. Not brooding, or sulking,
just... there was no connection. All
on the surface. The more time we
spent together, the more I felt like
she was nowhere to be seen.

JOYCE

Hence the shoes.

HANK

I may have been overcompensating a
little. It was strange. At least
when she was burning stuff down I
knew what to say. As for example,
"don't burn stuff down". But now...

JOYCE

Welcome to my world. I haven't been
able to get through to her for so
long... I'll just be happy if she
makes it through the school year.

CUT TO:

8 EXT. QUAD - DAY

8

*

First day. Kids run to and fro, greeting each other, looking
for classes.

CORDELIA walks along with a couple of Cordettes. As usual,
all the talking is done by

CORDELIA

It was a nightmare. A nightmare.
They **promised** me we were going to St.
Croix and then at the last minute,
they just **decide** we're gonna visit
Tuscany instead. Art. Buildings.
Totally beachless for a month and a
half. No one has suffered as I have
suffered. Of course I think that
kind of adversity builds character.

(more)

CONTINUED

8 CONTINUED:

8

CORDELIA (cont'd)

But then I thought, well I already **have** a lot of character, I mean it is possible to have too much character, isn't it?

They move out of frame and we pick up MR. SNYDER walking along with GILES, watching the students around them.

MR. SNYDER

The first day back. It always gets me.

GILES

Yes.

MR. SNYDER

I mean, it's incredible. One day the campus is completely bare, empty... the next, children are everywhere. Like locusts. Crawling around, mindlessly bent on feeding and mating, destroying everything in sight in their relentless, pointless desire to exist.

GILES

I do love these pep talks. Have you ever considered, given your abhorrence of children, that school principal is perhaps not your true vocation?

MR. SNYDER

Someone's gotta keep an eye on 'em. They're just a bunch of hormonal timebombs. Why, every time a pretty girl walks by, every boy turns into a jibbering fool.

GILES

Ms. Calendar!

JENNY CALENDAR is passing. She stops, happy to see Giles. Snyder doesn't even see her -- he's watching the kids.

JENNY

Mr. Giles.

GILES

(jibbering fool)

Well, uh, dyeh, nnnn, hello.

CONTINUED

8 CONTINUED: (2)

8

MR. SNYDER

I've seen the way these kids gaze at each other, all moony --

Giles and Jenny gaze at each other, all moony.

JENNY

It's good to see you.

GILES

Yes.

MR. SNYDER

You think they're thinking about learning?

GILES

Are you heading towards the faculty room?

JENNY

That sounds like fun.

MR. SNYDER

I try to talk sense to 'em, tell 'em about the really important things in life. Responsibility, discipline, punctuality... I might as well be talking to myself.

Which, in fact, he is -- the other two have gone.

CUT TO:

9 INT. SCHOOL HALL - MORNING

9

Giles and Ms. Calendar are walking together.

GILES

And how was your summer?

JENNY

Extreme. I did Burning Man in Black Rock. It's such a great festival -- you should have been there. There were drum rituals, naked mud-dances, raves, mobile sculptures, you would have just... hated it with a fiery passion.

CONTINUED

9 CONTINUED:

9

GILES

Yes, I can't imagine finding any
redeeming -- naked?

JENNY

You probably spent all summer with
your nose in a book.

GILES

I suppose you'd consider that
terribly dull.

JENNY

(flirtatiously)

Depends on the book.

Xander, Willow and Buffy approach.

WILLOW

Giles!

XANDER

Hey, G-man! What's up!

GILES

Nice to see you and don't ever call
me that.

JENNY

Hey, kids.

GILES

(to Buffy)

How are you?

BUFFY

Alive and kicking.

WILLOW

Buffy killed a vampire last night!

A few surrounding students react to that.

BUFFY

Uh, I think you can get a little more
volume if you speak from the
diaphragm.

WILLOW

Sorry.

CONTINUED

JENNY

We got vampires? I thought the Hellmouth was closed.

GILES

Closed, not gone. The mystical energy it emits is still concentrated in this area.

XANDER

Which means we're still the undead's favorite party town.

GILES

(to Buffy)

This vampire -- could you tell where he might be from?

BUFFY

Local talent. Fresh. He was still wearing his funeral ensemble.

GILES

Which means there are other vampires about, and they're already killing. I should have been on top of that. I wonder if they're here for some particular purpose...

BUFFY

You're the Watcher. I just work here.

GILES

Well, I'll have to consult my books.

XANDER

(looking at his watch)

Eight minutes and thirty three seconds.

(to Willow)

Pay up.

Xander looks at the others as Willow digs a dollar out of her pocket.

XANDER (cont'd)

I called ten minutes before you had to consult your books about something.

WILLOW

We better get to class.

The three kids start off.

CONTINUED

9 CONTINUED: (3)

9

GILES

Buffy.

(she stops, turns)

I realize you've only just returned,
but when you're ready, I think we
should start your training again.

BUFFY

I'm ready. I'll see you after school.

GILES

Well, I understand if you need a few
days to --

BUFFY

I'm ready.

CUT TO:

10 INT. LIBRARY - AFTERNOON

10

TRAINING MONTAGE -- We see various quick pops of Buffy in
action. She's in great shape, moves with grace and power.

-- Buffy doing a series of highkicks at a retreating Giles.

-- Buffy doing an aerial flip.

-- Buffy throwing a stake into a man-shaped target. Nothing
but heart.

-- Buffy punching a wooden post.

This last she does with increasing intensity, her fists
flying at the beat-up post, her face rapt with concentration.
As we go CLOSE ON her face, we see a flash -- so quick it's
near subliminal - of

11 THE MASTER

11

leering at the camera.

12 INT. LIBRARY - AFTERNOON

12

She continues to rain blows on the post, Giles watching her
with a small blossom of concern in his eyes.

GILES

Buffy... I think that's enough...
Buffy!

CONTINUED

12 CONTINUED:

12

At this last she jerks back from the post and with all her might KICKS it, easily snapping it in half. Looks at Giles, breathing heavily, a trickle of sweat on her forehead.

GILES (cont'd)

Safe to say, you've stayed in shape.

BUFFY

Well, I'm ready for anything those vampires want to throw at me.

CUT TO:

13 INT. THE FACTORY - NIGHT

13

It's a dark brick building, old machines and rusted hooks and chains making up its decor. A group of vampires, including TARA (girl vampire) stands on the balconies and rafters, listening to someone on the floor below.

ABSALOM is long -- long in the face, the body, the fingers. His face, like those around him, is vampiric. He is too old and powerful to bother assuming a human visage. He moves with grace and authority, and speaks with same.

ABSALOM

We have been put down, my kinsmen.
We have lost our way, and we have
lost the night. But despair is for
the living. Where they are weak, we
will be strong. Where they weep, we
rejoice. Where they bleed, we drink.
Within these three days a new hope
shall rise. We put our faith in
him...

He looks over at someone.

It is the ANOINTED ONE, standing quietly in front of the factory's huge furnace. The flames behind frame his dark visage.

ABSALOM (cont'd)

And he will show us the way.

The Anointed One almost smiles.

BLACK OUT.

END OF ACT ONE

ACT TWO

14 INT. SCHOOL LOUNGE - DAY

14

Buffy sits on a couch by the coffee table, lost in thought. After a spell, Xander and Willow join her, sitting opposite each other, Xander next to Buffy.

XANDER

Buffy. Buffy!

Buffy snaps out of it as they sit.

BUFFY

Fine! I'm fine!

XANDER

(huh?)

Good. It's good that you're fine.

WILLOW

What were you thinking about?

BUFFY

Nothing.

XANDER

Come on, you can tell us! We're your bosom friends. The friends of your bosom.

WILLOW

Xander...

BUFFY

I wasn't thinking anything. Really. Did I have think-face? 'Cause there was nothing going on.

Xander and Willow both have bag lunches, which they start digging through.

WILLOW

What'd you do last night?

BUFFY

Slept.

Xander holds up a breakfast bar, Willow an apple. With unspoken accord, they toss them to each other.

CONTINUED

14 CONTINUED:

14

BUFFY (cont'd)
Had weird dreams. I can't really
remember them, I just know they were
all over the place.

XANDER
Dreams are meaningful.

WILLOW
They sure are. The other night I
dreamt that Xander --
(stops herself)
Uh, it wasn't Xander. In fact, it
wasn't me. It was a friend's dream,
and they don't remember it.

BUFFY
(smiling)
I'll bet they don't.

Giles approaches. Buffy rises to meet him.

BUFFY (cont'd)
What's the buzz? You look worried.

GILES
This vampire activity -- I think I
know what they're up to.

BUFFY
Well, don't stress. We'll deal.

GILES
I hope it's that simple.

BUFFY
It is not to sweat. Trust me.

GILES
I don't know. I mean, I killed you
once. It shouldn't be too difficult
to do it again.

BUFFY
(it stops her)
What?

He PUNCHES her, sends her sprawling onto the coffee table.
Before she can even move he's on her, grabbing her throat.
She tries to fight him off, eyes widening, but he's too
strong.

15 ANGLE: XANDER AND WILLOW

15

Are paying no attention to what's happening next to them.

No one is. Students mill about, laugh, talk -- while Giles chokes the life out of a weakening Buffy.

She claws at his face, but only succeeds in PULLING IT OFF, to reveal beneath it the FACE OF THE MASTER.

SMASH CUT TO:

16 INT. BUFFY'S BEDROOM - NIGHT

16

Buffy awakes with a start, gasping and sweating. She is completely freaked, sitting up and running her hands through her hair. She looks around the dark room.

17 ANGLE: FROM OUTSIDE HER WINDOW

17

She looks small and vulnerable in the frame. Starts to settle back down -- a **figure suddenly appears** near camera, right outside the window.

Buffy hears a noise, looks out there. She stares, but she doesn't scream.

BUFFY

Hello.

ANGEL is crouched outside the window.

ANGEL

Mind if I come in?

BUFFY

(noncommittally)

Be my guest.

He steps gracefully in, standing near her bed.

ANGEL

How are you?

BUFFY

Peachy.

There is a moment of uncomfortable silence; she's not making this easy.

BUFFY (cont'd)

So, is this a social call? It's kind of late. Or, it is for me. For you this is, what, lunch hour?

CONTINUED

17 CONTINUED:

17

ANGEL
(bridling slightly)
It's not a social call.

BUFFY
And that means grave danger. Gosh,
it's so good to be home.

ANGEL
I'm sorry. I wish I had better news.

BUFFY
Let me guess. Some of your cousins
have come for a family barbecue, and
we're all on the menu.

ANGEL
The Anointed One. He's been
gathering forces somewhere in town.
I'm not sure why.

BUFFY
I guess I'll find out soon enough.

ANGEL
You don't sound too concerned.

BUFFY
I can handle myself. I could use a
little action, anyway.

ANGEL
Don't underestimate the Anointed One
just because he looks like a child.
He has power over the rest of them.
Its source is deep, and old. They'll
do anything for him.

BUFFY
Is that it? Is that everything?
'Cause you woke me up from a really
nice dream.

ANGEL
Sorry. I'll go.

He heads for the window. Stands facing it as Buffy hunkers
down in bed, facing away from him.

ANGEL (cont'd)
(quietly)
I missed you.

CONTINUED

17 CONTINUED: (2)

17

She can't reply, but the hardness in her face melts away.
After a couple of beats she turns, her true emotions about to
spill out --

BUFFY

I missed --

But he's gone. She stares at the window, unhappy.

DISSOLVE TO:

18 INT. SCHOOL HALL - DAY

18

Buffy is with Willow and Xander. She betrays none of her
vulnerability with them.

WILLOW

Angel came by? Wow. Was there, I
mean, was it having to do with
kissing?

BUFFY

Willow, grow up. Not everything is
about kissing.

XANDER

Yeah! Some stuff is about groping.
(to Buffy, worried)
It wasn't about groping...?

BUFFY

(to both of them)

Hello, Hormones on Parade... it was
pure shop talk. You know, vampires?
Ring a bell? Pointy teeth, they walk
by night...

WILLOW

What'd he say?

BUFFY

(shrugs)

Something's up. Nothing I can't
handle.

XANDER

Oh! Hey! Did you guys know? Cibo
Matto ["cheebo motto"] is gonna be at
The Bronze tonight.

*
*
*

WILLOW

Cibo Matto? They're playing?

*

CONTINUED

18 CONTINUED:

18

XANDER

No, Willow, they'll be clog-dancing.

WILLOW

(excited)

Cibo Matto can clog-dance? -- Oh.
Sarcasm. Right.

XANDER

(to Buffy)

We should attend, no? If you're not
busy with fighting or anything.

BUFFY

Sounds like fun.

Cordelia arrives, cute jock in tow.

CORDELIA

(witheringly)

Oh, look. It's the Three Musketeers.

Brief confusion crosses the faces of our heros.

BUFFY

Was that an insult?

XANDER

Kinda lacked punch.

WILLOW

The Three Musketeers were cool.

CORDELIA

(considering)

I see your point...

XANDER

I would have gone with "Stooges".

CORDELIA

Well, I just meant you all hang out
together. So, did you guys fight
demons all summer?

Panic from the three.

WILLOW

Yes! Our own personal demons!

XANDER

Such as lust... and, uh... thrift.

CONTINUED

18 CONTINUED: (2)

18

BUFFY

(re: the other two)

I think I would have to go with
"Stooges" also.

CORDELIA

What are you guys talking about? I'm
talking about big squiggly demons
that come from the ground. Remember,
on prom night, with all the vampires?

BUFFY

Cordelia. Your mouth is open. Sound
is coming from it. This is never
good.

They draw her away from the jock, who's not really paying
attention anyway.

XANDER

You see, we can't mention that stuff
in front of other people. Buffy
being the Slayer and all.

WILLOW

You haven't been talking about our
little adventure all summer, have you?

CORDELIA

Are you nuts? You think I would tell
anyone that I spent the evening with
you guys? Besides, it was all so
creepy. That Master guy, screaming...

Once again, nobody notices the effect the name has on Buffy.

CORDELIA (cont'd)

I don't even like to think about it.
Your secret is safe with me.

BUFFY

That works out great. You don't tell
anyone that I'm the Slayer, and I
won't tell anyone that you're a moron.

She leaves, leaving Cordy a little hurt and the others a
little nonplussed.

XANDER

See, now that was a good insult.

WILLOW

A little TOO good...

CONTINUED

18 CONTINUED: (3)

18

CORDELIA
What's up with her?

WILLOW
I don't know.

CUT TO:

19 EXT. THE BRONZE - NIGHT

19

Kids (and young adults) pour in. A big sign advertises CIBO
MATTO. *

CUT TO:

20 INT. THE BRONZE - CONTINUOUS - NIGHT

20

Cibo Matto is just finishing a song. Xander and Willow sit
and watch. She has a little ice cream sundae, he has a soda. *

WILLOW
I just think something's up, is all.

XANDER
Willow, you're paranoid.

WILLOW
Buffy's never acted like this before.
Ever since she got back, she's
different.

XANDER
Buffy's always been different.

WILLOW
She's never been mean.

XANDER
(cranes to look for
her)
Any sign of her? She said she was
coming.

WILLOW
No... The band's cool though.

XANDER
(distracted)
Yeah. Cool.

CONTINUED

20 CONTINUED:

20

Willow looks a little glum that he's not paying attention. After a moment, she takes a little spoonful of ice cream and dabs it on the end of her nose. Waits for Xander to look at her.

When he does...

XANDER (cont'd)
Got something on your nose.

He turns back to the door and she wipes her nose, dejected.

CUT TO:

21 EXT. THE GRAVEYARD - NIGHT

21

We see the tree Willow pointed out. TILT DOWN to see the earth -- the grave of the Master, to be precise. It has a series of little crosses all around it, but no headstone.

A spade is stuck in the earth. Another, and a third. They all begin digging up the grave.

22 ANGLE: ABSALOM AND THE ANOINTED ONE

22

Watch as the three vampires dig. More vampires around them. The Anointed One looks at Absalom, who turns to the vampire standing nearest.

ABSALOM
Dig. All of you. We have to hurry.

The vampires move to the grave and begin digging with their hands. A couple of their hands begin to smoke.

VAMPIRE 2
Aagh!
(turns to Absalom)
The ground is consecrated! It burns!

ANOINTED ONE
Dig.

The vampire obeys, grimacing from the pain. Finally they dig up:

23 ANGLE: A SKULL

23

*

Which they uncover further.

CONTINUED

23 CONTINUED:

23

The Anointed One looks on, impassive.

CUT TO:

24 INT. THE BRONZE - NIGHT

24

Buffy enters. Sees Xander and Willow, and starts crossing to them. As she makes her way through the crowd, Angel appears before her. It takes her just a second to throw up her defenses.

BUFFY

Oh. Hi again.

ANGEL

Hi.

BUFFY

Is there danger at The Bronze?
Should I beware?

ANGEL

I can't help thinking I've done
something to make you angry. That
bothers me more than I'd like.

BUFFY

I'm not angry. I have no idea where
that comes from.

ANGEL

What are you afraid of? Me? Us?

BUFFY

Uh, could you contemplate getting
over yourself? There's no "us". I'm
sorry if I was supposed to spend the
summer mooning over you, but I
didn't. I moved on. To the living.

She leaves, heads for Xander and Willow. Passes Cordelia,
who appears to have overheard the exchange.

WILLOW

What's wrong with Angel?

BUFFY

Beats me.

The band starts playing. Buffy looks over at Angel, still
hovering about in the back. She grabs Xander's hand.

CONTINUED

24 CONTINUED:

24

BUFFY (cont'd)
Let's dance.

XANDER
Uh, uh...

But she's leading him on the floor. They start to dance.

25 ANGLE: BUFFY DANCING

25

Buffy's moves are a little too close, a little too hot. It's pure bad girl, and Xander doesn't know whether to be suspicious, aroused, or panicked.

26 ANGLE: WILLOW

26

Looking on, unhappy.

27 ANGLE: ANGEL

27

Unhappy.

Hell, even Xander is looking a little upset. Buffy smiles at him.

BUFFY
Xander, did I ever thank you for saving my life?

XANDER
No.

She brings her body up against his -- is she gonna kiss him? -- then whispers in his ear:

BUFFY
Don't you wish I would?

And with that, she leaves. Leaves the floor, leaves The Bronze, leaves a wake of unhappiness behind her.

CUT TO:

28 EXT. THE BRONZE - CONTINUOUS

28

She is about twenty feet out when she hears her name.

CORDELIA
Buffy.

She stops, turns as Cordelia steps out of The Bronze towards her.

CONTINUED

28 CONTINUED:

28

CORDELIA (cont'd)
You're really campaigning for bitch
of the year, aren't you?

BUFFY
As defending champion, are you
nervous?

CORDELIA
I can hold my own.
(stepping forward)
We've never been close, Buffy, which
is nice, 'cause I don't like you very
much. But you have, on occasion,
saved the world and all that stuff,
so I'm gonna do you a favor.

BUFFY
Joyous me.

CORDELIA
Your friends can't do it, 'cause they
like you. And they're sort of afraid
of you.

BUFFY
What's the favor?

CORDELIA
I'm going to give you some advice.
Get over it.

BUFFY
Excuse me?

CORDELIA
Whatever's causing the Joan Collins
'tude, deal with it, embrace the
pain, spank your inner moppet but **get
over it**, 'cause pretty soon you won't
even have the loser friends you've
got now.

BUFFY
I'd say it's about time for you to
mind your own business.

CORDELIA
It's long past. Nighty night.

Buffy turns and leaves. Cordelia watches her go. As she
does, we see two vampires emerge from the shadows behind her,
moving slowly toward her.

CONTINUED

28 CONTINUED: (2)

28

CORDELIA (cont'd)
(calls out)
I'll just go see if Angel feels like
dancing.

Getting no response, she turns to go - and they grab her.
Hand over her mouth, they drag her off.

29 ANGLE: BUFFY

29

Walking away, oblivious.

BLACK OUT.

END OF ACT TWO

ACT THREE

30 INT. FACTORY CELLAR - NIGHT

30

Cordelia is brought in by a pair of vampires. They bring her down the steps and push her into the dark -- near **pitch** dark -- room. Go back up and shut the door on her.

Cordelia is terrified. She looks back at the door, at the black room. Takes a step forward, her eyes slowly adjusting. Takes another step and

31 ANGLE: A HAND

31

appears in frame just as Cordelia's foot nudges it.

She jumps back, then looks down at the figure on the floor. Kneels, pulling the figure onto her lap, seeing that it is

32 JENNY CALENDAR

32

who groans, unconscious. Her face bloody and bruised.

CORDELIA

Ms. Calendar? Oh God...

She looks around at the dark, up at the stairs. In a very small voice she says:

CORDELIA (cont'd)

What do they want?

CUT TO:

33 EXT. GRAVEYARD - NIGHT

33

Buffy enters the graveyard from the street. She is lost in thought, wandering seemingly aimlessly. She sees

34 ANGLE: THE TREE

34

That Willow said the Master was buried under. Heads toward it.

As she nears it she slows down. Her expression changes -- or rather sets, like concrete. She stops.

35 ANGLE: THE MASTER'S GRAVE

35

Is empty.

CONTINUED

35 CONTINUED:

35

Buffy tries very hard to stay controlled. She takes but one faltering step back -- and the Master is right beside her.

She spins. No one's there. But she's closer to the edge than ever. She looks back at the grave, shaking, whispering to herself:

BUFFY

He's dead, he's dead.... he's dead...

DISSOLVE TO:

36 INT. JOYCE'S CAR - MORNING

36

Buffy is in the passenger seat, silent and sullen. Joyce looks at her.

JOYCE

How are your new classes?

BUFFY

(not looking at her)

Good.

JOYCE

Good.

More nothing. Finally:

JOYCE (cont'd)

Is there the slightest chance that if I asked you what was wrong, you'd tell me?

That actually gets Buffy to look at Joyce, though she says nothing.

JOYCE (cont'd)

Of course not. That would take all the fun out of guessing.

WILLOW (V.O.)

She's possessed!

CUT TO:

37 INT. SCHOOL LOUNGE - DAY

37

Willow and Xander are talking to Giles.

CONTINUED

37 CONTINUED:

37

GILES

Possessed?

WILLOW

It's the only explanation that makes any sense. You should have seen her last night. That wasn't Buffy.

XANDER

Are we overlooking the idea that she may just be very attracted to me?

(off Willow's look)

She's possessed.

GILES

Possessed by what?

WILLOW

(excitedly)

A possessing thing!

GILES

Well, that narrows it down.

XANDER

You're the expert. Maybe when the Master killed her, some mystical bad guy transference thing happened.

WILLOW

That's what it was.

(aside, to Xander)

Why else would she be acting like such a B. I. T. C. H.?

GILES

Willow, we're all a little old to be spelling things out.

XANDER

(working it out)

A bitkha?

GILES

I suggest the explanation for her behavior may be somewhat more mundane.

Second bell RINGS, most kids filtering off towards classes.

GILES (cont'd)

She may simply have what you Americans refer to as "issues".

(more)

CONTINUED

GILES (cont'd)

Her experience with the Master must have been extremely traumatic. She was, for at least a few minutes, legally dead. I don't think she's dealt with it on a conscious level. It's too painful. She's convinced herself that she's invulnerable for the very reason that she feels --

Xander notices Buffy coming up behind Giles and hastily interrupts:

XANDER

That's a very interesting point about trout! That you made just now.

GILES

(confused)

Trout?

(sees Buffy)

Trout! Yes! The trout... is a fish. Good morning! Did you sleep well?

BUFFY

Like a rock. The Master's gone.

GILES

I'm sorry?

BUFFY

The Master. I went by his grave last night and they have a vacancy.

GILES

Good god.

WILLOW

What would somebody want with Master bones?

XANDER

Trophy? Horrible conversation piece?

BUFFY

They're gonna bring him back.

A moment. Buffy stares at Giles.

BUFFY (cont'd)

They're gonna bring the Master back to life and I seem to recall you telling me he was history.

GILES

Buffy, I've never heard of a
revivification ritual being
successful --

BUFFY

But you've heard of them. Thanks for
the warning.

WILLOW

Buffy, Giles did bury him in
hallowed --

BUFFY

This is Slayer stuff, okay? Can we
have less from the civilians, please?

XANDER

(truly pissed)

Okay, that's just about --

Snyder appears beside them, preempting Xander's tirade with:

MR. SNYDER

I believe that some of us have
classes.

(to Giles)

And some of us have jobs.

GILES

(to the kids)

I'll see you all in the library after
school. And we can finish our
discussion.

WILLOW

About trout.

The kids disperse, Buffy giving Giles one final look.

MR. SNYDER

There's some things I can just **smell**.
It's like sixth sense.

GILES

No, actually, that would be one of
the five.

MR. SNYDER

The Summers girl? I smell trouble.
I smell expulsion. And just the
faintest aroma of jail.

CONTINUED

37 CONTINUED: (4)

37

GILES

Well, before you throw away the key,
perhaps you'd consider giving her the
benefit of the doubt. She may
surprise you.

Snyder looks him over for a beat.

MR. SNYDER

You really have faith in those kids,
don't you?

GILES

Yes, I do.

MR. SNYDER

Weird.

He goes, leaving Giles alone.

CUT TO:.

38 INT. LIBRARY - EVENING

38

The sun is just fading as our team researches. Giles crosses
to the center of the room, book in hand.

GILES

All right, I've got something. It's
latin, so bear with me. Um, to
revive the vampire, they need his
bones,

(sheepishly looks at
Buffy)

which they have... and, uh, the
blood... this is very unclear...of
the closest person, someone connected
to the vampire.

BUFFY

That'd be me.

GILES

Perhaps...

BUFFY

We were close. Way close. We killed
each other, okay? It really promotes
togetherness.

CONTINUED

38 CONTINUED:

38

XANDER

Well, is there anything on WHEN the ceremony might take --

A rock SMASHES through the window behind his head. He ducks -- everyone moves, alarmed. Buffy just spins and catches the rock.

Wrapped around it is Cordelia's necklace, and a note.

BUFFY

This is Cordelia's.

Everyone looks at each other. Buffy takes the note, opens it. It reads:

BUFFY (cont'd)

"Come to the Bronze before it opens, or we make her a meal".

XANDER

They're gonna cook her dinner?

(gets it)

Please pretend I didn't ask that.

WILLOW

What do we do?

BUFFY

I go to the Bronze and save the day.

XANDER

I don't like this.

GILES

Nor I.

BUFFY

Well, you guys aren't going.

WILLOW

What do you mean?

BUFFY

I can't be looking out for you three while I'm fighting.

WILLOW

What about the rest of the note?

BUFFY

(looking it over)

What rest?

CONTINUED

38 CONTINUED: (2)

38

WILLOW

The part where it says "PS this is a trap"?

GILES

You'll be playing right into their hands.

BUFFY

And their hands are gonna get slapped.

XANDER

We should at least go in force.
Stock up on stakes.

BUFFY

I can handle it.

WILLOW

Stop saying that! God, what's wrong with you?

XANDER

Cordelia may be dead.

Buffy stops, looking at them.

BUFFY

This is my fight.

She takes off, leaving them to look at each other.

CUT TO:

39 EXT. ALLEY BY THE BRONZE - NIGHT

39

Buffy is almost at the Bronze when Angel approaches. She turns to him, exasperated. *

BUFFY

You know, being stalked isn't really a big turn-on for girls.

ANGEL

You need help. Someone to watch your back.

BUFFY

You sure you don't mean my neck?

ANGEL

Why are you riding me?

CONTINUED

39 CONTINUED:

39

BUFFY

Because I don't trust you. You're a vampire. Or is that an offensive term? Should I say "undead American"?

ANGEL

You have to trust someone. You can't do this alone.

BUFFY

I trust me.

ANGEL

You're not as strong as you think.

BUFFY

You think you could take me?

ANGEL

What?

BUFFY

Come on, you must have wondered... a vampire, the Slayer, I know you've thought about it. If it came down to a fight... could you take me? Why don't we find out?

ANGEL

I'm not gonna fight you.

BUFFY

No? Big strong vampire like yourself?

ANGEL

Buffy...

BUFFY

Come on. Kick my ass.

The smile in her eyes is tending towards the crazed. He growls, low.

BUFFY (cont'd)

Now we get to see who we're really dealing with.

He stops, controlling himself.

ANGEL

Don't you have somewhere to be?

CONTINUED

39 CONTINUED: (2)

39

She remembers Cordelia. Hiding a flash of guilt, she replies.

BUFFY

I do.

ANGEL

Well, you're wasting time.

She looks to the Bronze, back to him.

BUFFY

Just stay out of my way.

ANGEL

Happy to oblige.

She goes off. After a beat, he follows.

CUT TO:

40 INT. THE BRONZE - A MINUTE LATER - NIGHT

40

Buffy enters, walking slowly, looking about her. Not as confident as she was around the others. She pulls out a stake, walks.

She hears CRYING. Looks near the stage and finds:

41 ANGLE: A GIRL

41

Huddled on her knees, back to Buffy, and wearing Cordelia's coat. Her eyes narrow suspiciously as she takes a slow step forward.

42 ANGLE: BUFFY

42

From far off, heading toward us. Angel appears off to the side, also approaching the figure.

BUFFY

That's not Cordelia.

And the figure rises into frame right before us -- (it had been huddled close to camera) -- and no, it's not Cordelia. It's a grinning vampire. Female, yes, but definitely not Cordy. She laughs, turns to Buffy.

TARA

Cordelia... she didn't come...

BUFFY

Where is she?

CONTINUED

42 CONTINUED:

42

TARA

I'm not supposed to tell...

ANGEL

I don't like this.

BUFFY

What?

ANGEL

There's the bait. Where's the hook?

Buffy looks around -- and the vampire JUMPS her!

She instinctively rolls, flips the vampire over. Comes up onto her feet and steps on the vampire's neck. She looks around some more.

BUFFY

You're right. Why would they send just one?

CUT TO:

43 INT. LIBRARY - NIGHT

43

Willow and Xander talk as Giles continues to puzzle over his books.

WILLOW

I still think we should have gone with her.

XANDER

Buffy's about to lose it. I think we should be trying to reach minimum safe distance.

WILLOW

Xander, you know it was a trap!

GILES

Aha! This Latin is translated from the Sumerian, and rather badly, which makes it difficult. But the person closest to the Master actually translates as nearest -- physically. The person or persons who...

He realizes what he's saying when he says it.

CONTINUED

43 CONTINUED

43

GILES (con't)
... were with him when...

WILLOW
When what?

He looks at the two of them, dead certainty on his face.

GILES
It IS a trap...

She comes toward him and as we pan with her we see two vampires standing there. Smiling, needless to say. Willow almost walks right into them. SCREAMS, stepping back. Xander and Giles look around -- there are four of them in here, surrounding our three.

GILES (cont.)
... it just isn't for her.

BLACK OUT.

END OF ACT THREE

ACT FOUR

44 INT. THE BRONZE - NIGHT

44

Buffy has just finished tying the vampire's hands behind her back with Angel's belt. She hands her off to him.

BUFFY

Watch her. Don't kill her if you don't have to.

ANGEL

Buffy, what's going on?

BUFFY

I'll be back.

She takes off at top speed.

CUT TO:

45 INT. LIBRARY - NIGHT

45

Buffy runs in, finds much overturned. Stops, then spots:

BUFFY

Xander!

She runs over to him as he is struggling to get up. He is beaten and bloody.

BUFFY (cont'd)

Where are the others? What happened?

She moves to help him up, but he violently shakes off her hand.

XANDER

Vampires. The ones you could handle yourself.

BUFFY

Where did they take Giles and --

XANDER

I don't know! I don't know what your problem is -- what your "issues" are, and as of now I officially don't care! If you'd worked with us for five seconds you could have stopped this.

CONTINUED

45 CONTINUED:

45

Buffy takes the words hard -- she knows he's right. She tries to gather her wits, to keep from breaking down...

BUFFY

We have to think. Why did they take them?

XANDER

If they hurt Willow I'm gonna kill you.

BUFFY

(realizes)

Why did they take them and not you?

This stops him. He thinks as well.

XANDER

Giles said the ritual was, um.. they needed people close to the Master... physically close, when he...

BUFFY

The ones who were with him when he died.

XANDER

Giles, Willow... Cordelia.

BUFFY

(nodding)

And Ms. Calendar.

XANDER

Odds are, they've got the complete set by now.

BUFFY

We just have to find out where.

XANDER

How?

CUT TO:

46 INT. THE BRONZE - NIGHT

46

Xander and Angel stand watching something happen out of frame. Suddenly the girl vampire falls into frame, much closer to camera. Her hands are still tied behind her back, and she lands hard.

CONTINUED

46 CONTINUED:

46

BUFFY
One more time.

She hauls the vampire up.

BUFFY (cont'd)
Where are they?

TARA
You're too late. Your friends are
dead.

BUFFY
Tell me where they are.

TARA
What are you gonna do, kill me?

BUFFY
As a matter of fact, yes.

She PUNCHES the vampire in the face. She flies back, landing on top of the pool table. Buffy comes around the table, calmly unhooking her cross necklace. She holds it above the vampire's face and as the vampire moans in pain, **Buffy drops the necklace into the vampire's mouth.** Clamps it shut with her hands.

The vampire writhes, SMOKE pouring out of her mouth.

BUFFY (cont'd)
But since I'm not gonna kill you any
time **soon**, the question becomes, how
do we pass the time till then?

47 ANGLE: XANDER AND ANGEL

47

Look on, obviously uncomfortable with Buffy's methods.

Buffy pulls the cross out by the chain.

BUFFY
So. One more time.

CUT TO:

48 EXT. THE FACTORY - NIGHT

48

CAMERA moves slowly towards the factory. It looks large and forbidding in the darkness.

CUT TO:

49 INT. FACTORY CELLAR - NIGHT

49

Cordelia is tending to a still unconscious Ms. Calendar. The door opens, Cordelia starting back as a big vampire enters.

CORDELIA

Please... go away... what do you --

He SLUGS her, knocking her cold. Starts dragging both women up the stairs.

50 INT. THE FACTORY - NIGHT

50

The Anointed One walks past the old, rusted surgical table in the middle of the room. He holds a box in his hands. As we track with him, we see the Master's skeleton laid out on it. He reaches the head of the table, and Absalom. On either side of the table are two floorlength wooden torches.

The Anointed One hands him the box. Absalom looks up at

51 ANGLE: THE BALCONY

51

ABSALOM

Begin.

Two vampires start hauling on a chain.

52 CLOSE ON: THE CHAIN

52

on a pulley, moving across the ceiling.

And we finally go WIDE to reveal the four bodies of BUFFY's friends HUNG UPSIDE DOWN on meathooks attached to the chain. They are all unconscious as they are positioned directly above the Master's skeleton.

The other vampires form a semi-circle around the side of the table.

53 ANGLE: UNDER THE BALCONY

53

Buffy, Xander and Angel have snuck in.

The three of them creep along in the dark until they can see the center of the room.

They see the skeleton laid out on the table. Above it, their four friends. The vampires in a semi-circle, six quietly chanting figures. Absalom and the Anointed One at the head.

CONTINUED

53 CONTINUED:

53

Buffy can't move. Her eyes widen with fear and remorse.

CONTINUED

53 CONTINUED: (2)

53

The vampires gather around the table. *

ANGEL
Buffy. Buffy!

She snaps out of, looks at him.

XANDER
We gotta do something **now**.

BUFFY
You two get the others out of here.

ANGEL
We'll need you to distract the
vampires.

BUFFY
Right.

She starts toward the ceremony.

XANDER
What are you gonna do?

She stops, turns back.

BUFFY
I'm gonna kill them all.
(walking away)
That oughta distract them.

54 ANGLE: ABSALOM

54

Opens the box, takes out a knife, and gives the box back to
the Anointed One. *

ABSALOM
For the Old Ones. For his pain. For
the Dark. *

They repeat the words solemnly, one after the other. *

VAMPIRE BOB
For the Dark.

Absalom brings the knife to the first throat -- that of
Willow.

VAMPIRE JANE
For the Dark.

CONTINUED

54 CONTINUED:

54

VAMPIRE WALT
For the -- GYEHNNNGH!

*

-- eyes popping wide as the tip of a stake pops out his chest. A moment of gasping, then he EXPLODES INTO DUST, revealing Buffy right behind him.

There's actually a moment of quiet.

Then Absalom SCREAMS, an inhuman shriek that galvanizes the vampires (BOB, JANE and NED) into action. They effectively flank our girl, and Jane and Ned rush her simultaneously.

*

*

She roundhouses them both in the jaw, staggering them back as Bob gets her from behind but she elbows him in the throat.

*

55 ANGLE: XANDER AND ANGEL

55

are sneaking up to the second level.

56 ANGLE: THE ANOINTED ONE

56

is slowly backing out of the room, eyes on the fight.

57 ANGLE: BUFFY

57

They are trying to surround her -- full frontal assault hasn't paid off. She dodges about the boxes and machines, quick and alert.

58 ANGLE: ABSALOM

58

Sees she's occupied. Roughly he grabs Willow's face, brings the knife to her throat --

-- when the four bodies start moving away, towards the balcony.

*

59 ANGLE: XANDER AND ANGEL

59

Are hauling on the chain that holds the bodies, pulling them closer.

ABSALOM
The sacrifices! Stop them!

CONTINUED

59 CONTINUED:

59

Ned peels off upstairs, leaving Buffy with Jane and Bob.

60 ANGLE: BUFFY

60

She is on one side of a pile of boxes, Jane behind her, Bob on the other side of the boxes. She kicks Jane, then jumps, grabbing the top box and flipping herself over the pile, landing on her feet -- and still holding the box, she brings it over her head and SMASHES it over Bob's head.

The guy's effectively wearing a box helmet. Buffy powers out a side kick to the face, smashing through the box to hit it. Bob flies back into the corner.

Jane slams into her and they both go down.

61 ANGLE: XANDER AND ANGEL

61

They're pulling the bodies to the safety of the Balcony. Calendar and Cordy are lying nearby as they pull the third one off. It's Giles, who's just starting to waken.

Ned crests the stairs -- and Angel turns, his VAMPIRE FACE now on. Ned charges -- Angel throws himself at him. They grapple, stepping onto some rotted boards covering a hole. It breaks, the two of them falling down to the lower level.

62 ANGLE: BUFFY

62

is under Jane, struggling to keep him from biting her. Her hand sweeps the floor, coming up with a box shard. She slams it into her back, pushing her off right before she's dusted.

A63 ANGLE: BOB

A63

Gets the box off his head and climbs swiftly to the ramp above Buffy's head, trying to escape.

Buffy sees him. She runs, jumps -- grabs a pipe under the ramp and swings her legs up --

--and THROUGH the wooden slats, tripping him up, sending him flying to the ground. He lands hard.

63 ANGLE: ANGEL

63

as Ned shoves a shard of wood at his heart -- Angel grabs it and shoves harder, sending it backwards through HIS.

64 ANGLE: XANDER

64

Gets Willow, the last one, off the chain. A dazed Giles is helping Ms Calendar.

CONTINUED

64 CONTINUED:

64

GILES
Are you all right?

CONTINUED

64 CONTINUED: (2)

64

JENNY
I think so. My head...

GILES
(to xander)
Where's Buffy?

Xander looks down at:

65 ANGLE: BUFFY FROM XANDER'S POV

65

Pummeling her remaining opponent, Bob.

XANDER
She's working out her issues.

A66 ANGLE: BOB

A66

flies into the corner under the balcony from the force of one of Buffy's blows.

ABSALOM (O.S.)
Enough!

B66 ANGLE: ABSOLOM

B66

Steps out of the shadows by where the Anointed One exited. He is holding a sledgehammer.

ABSALOM
Your day is done, girl. I'll grind you into a sticky paste. And I'll hear you beg before I smash in your face.

Buffy stands by the big torch, listening. Finally:

BUFFY
So, are you gonna kill me? Or are you just making small talk?

That tears it. Absalom rushes her, swinging back the hammer. At the same time, Bob does as well, from the opposite direction.

Buffy stands by the torch, waiting. Doesn't even look at them.

At the last second she SWEEPKICKS the base of the torch, splintering it and flipping it up --

-- the pointy end IMPALES Bob -- he's dusted --

CONTINUED

B66 CONTINUED:

B66

-- as the burning end IGNITES Absalom. He reels back, then *
comes at her, arms aflame, swinging -- *

-- then stops as the flames literally consume him (FX). *

The sledgehammer drops to the ground in front of Buffy. *

66 OMITTED
THRU
69

66 *
THRU
69

CONTINUED

B66 CONTINUED: (2)

B66

She takes a moment, breathing hard. Quiet in victory. Looks *
at something, her expression changing.

She picks up the sledgehammer.

70 ANGLE: THE OTHERS

70

watching from above, in various stages of wakefulness.
Xander helps Willow to her feet.

WILLOW

It's over.

XANDER

No, it's not.

71 ANGLE: BUFFY

71

As she approaches the table, we TRACK BACK to reveal it, the Master's bones laid out before her. She stares at it quietly for a moment, then swings the sledgehammer and SMASHES the skull in. She swings again, smashing the Master to powder, the grunts of her efforts rising to a roar, still she swings it, again, again, out of control --

Angel approaches, slowly. His face is human once again. He touches her shoulder and she stops. Drops the hammer, shaking. She starts crying just before he folds her into his arms.

ANGEL

It's okay.... it's okay...

72 ANGLE: XANDER

72

Watches Angel hold her, silently. PAN OVER to find Willow watching Xander with much the same emotion.

73 WIDE ON: THE FACTORY

73

As Buffy continues to sob, small in the giant, dark space.

DISSOLVE TO:

74 EXT. PALM COURT - MORNING

74

*

Amidst the bustle, we see Cordelia and Ms. Calendar walking together.

CORDELIA

What an ordeal. And you know the worst part: It stays with you forever. No matter what they tell you, none of that rust and blood and grime comes out. You can dry-clean till judgement day; you're living with those stains.

JENNY

(dead pan)

Yes. That's the worst part of being hung upside down by a vampire that wants to slit your throat. The stains.

CORDELIA

I hear you.

As they cross out of frame we pick up Buffy walking with Giles. The swagger has gone out of her step a bit.

CONTINUED

74 CONTINUED:

74

BUFFY
I don't think I can face them.

GILES
Of course you can.

BUFFY
I can't! What am I gonna say?
"Sorry I almost got your throats cut.
What's the homework?"

GILES
Punishing yourself like this is
pointless.

BUFFY
It's entirely pointy! I was a moron.
I put my best friends in mortal
danger -- on the second day of school!

GILES
What are you going to do, crawl into
a dark cave for the rest of your life?

BUFFY
Would it have cable?

He stops, turns to her.

*

GILES
Buffy, you acted wrongly, I admit,
but believe me, that was hardly the
worst mistake you'll ever make.
(a beat)
That wasn't nearly as comforting as
it was meant to be.

BUFFY
Well, points for effort. I'll see
you.

She heads inside.

*

CUT TO:

75 INT. CLASS - CONTINUOUS

75

She slowly makes her way to the back row, where Willow and
Xander sit, talking. The seat next to Willow is empty.
Hesitantly, Buffy approaches. Willow turns and looks up at
her.

CONTINUED

75 CONTINUED:

75

WILLOW
Buffy.

BUFFY
Hey.

WILLOW
We saved you a seat...

Buffy smiles gratefully, sits. Xander leans over to say:

XANDER
There's a rumor going around that Mr. Cox is the most boring teacher in the entire world. Like I think he won a belt or something.

BUFFY
Lucky us.

WILLOW
Well, I hear he nods off a lot, so that's a plus.

XANDER
So, are we bronzing tonight?

WILLOW
Wednesdays it's kind of beat.

XANDER
Well, we could grind our enemies into talcum powder with a sledgehammer, but, gosh, we did that **last** night.

Buffy laughs, relaxing. As they continue to talk -- Buffy joining in -- we dolly away, leaving them to their conversation.

CUT TO:

76 INT. THE FACTORY - DAY

76

Through the wreckage walks the Anointed One, his expression calm but gloomy. He stops, looks about him for a while.

ANOINTED ONE
I hate that girl...

BLACK OUT.

THE END