

BUFFY THE VAMPIRE SLAYER

"Inca Mummy Girl"

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&

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SHOOTING SCRIPT

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BUFFY THE VAMPIRE SLAYER "Inca Mummy Girl" (YELLOW) 8/12/97

BUFFY THE VAMPIRE SLAYER

"Inca Mummy Girl"

CAST LIST

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

JOYCE.....	*Kristine Sutherland
AMPATA.....	Ara Celi
*PERUVIAN BOY (AMPATA).....	Samuel Jacobs
GWEN.....	*Kristen Winnicki
RODNEY.....	Joey Crawford
GUIDE.....	Bernard White
OZ.....	Seth Green
DEVON.....	Jason Hall
PERU MAN.....	*Gil Birmingham
SVEN.....	Henrik Rosvall
JONATHAN.....	Danny Strong

THE BAND.....	Dingoes Ate My Baby (music by Four Star Mary)
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BUFFY THE VAMPIRE SLAYER

"Inca Mummy Girl"

SET LIST

INTERIORS

SUNNYDALE HIGH SCHOOL
HALL
LIBRARY
WOMEN'S RESTROOM

BUFFY'S HOUSE
BUFFY'S BEDROOM
BUFFY'S KITCHEN

NATURAL HISTORY MUSEUM
ENTRANCE LOBBY
BURIAL CHAMBER
THE SARCOPHAGUS

THE BRONZE
BACKSTAGE

EXTERIORS

SUNNYDALE HIGH SCHOOL
COURTYARD
FOOTBALL BLEACHERS

BUFFY'S HOUSE
BUSHES NEAR THE HOUSE

THE BRONZE

GILES' CAR

NATURAL HISTORY MUSEUM

BUS STATION

BUFFY THE VAMPIRE SLAYER

"Inca Mummy Girl"

TEASER

FADE IN:

1 EXT. NATURAL HISTORY MUSEUM - DAY

1

A museum-looking building with a sign: 'SUNNYDALE NATURAL HISTORY MUSEUM.' Under it is a banner: CULTURAL EXCHANGE SPECIAL EXHIBIT: TREASURES OF SOUTH AMERICA. BUFFY, WILLOW, XANDER and other STUDENTS walk up the steps.

BUFFY

It's so unfair.

WILLOW

I don't think it's that bad.

BUFFY

It's the uber-suck! Mom could have at least warned me!

XANDER

Well, a lot of the parents are doing it this year. It's part of this whole cultural exchange magilla. The exhibit, the dance...

WILLOW

I have the best costume for the dance.

BUFFY

A complete stranger in my house for two weeks! I'm gonna be insane! A danger to myself and others within three days, I swear.

XANDER

I think the exchange student program is cool.

(off their looks)

I do. It's the beautiful melding of two cultures.

BUFFY

Have you ever **done** an exchange program?

CONTINUED

1 CONTINUED:

1

XANDER

My dad tried to sell me to some
Armenians once, does that count?

CONTINUED

1 CONTINUED:

1

CORDELIA is near the door, looking at a facebook with some friends.

*

CORDELIA
(pointing)
There's mine. Sven. Isn't he
lunchable? Mine's definitely the
best.

*
*
*

REVEAL they are flipping through a yearbook-type album,
pointing at photos of cute guys. Our three approach.

BUFFY
Whatcha looking at?

CORDELIA
Pictures of our exchange students.
(shows a picture)
Look. One hundred percent Swedish.
One hundred percent gorgeous. One
hundred percent staying in my house.

They all head into the museum.

CUT TO:

2 INT. NATURAL HISTORY MUSEUM - ENTRANCE LOBBY - DAY 2

They line up behind other students at the exhibit entrance.
A banner above it states: 'INCA PRINCESS EXHIBIT.'

CORDELIA
Buffy, how's yours? Visually, I mean.

BUFFY
I don't know. Guy-like.

XANDER
By 'guy-like,' you mean a big, beefy,
guy-like girl, right?

BUFFY
I was just told 'guy.'

CONTINUED

2 CONTINUED:

2

CORDELIA

You didn't even look at him first?
He could be dogly! You live on the
edge.

XANDER

Hold on a sec. This person living in
your house for two weeks is a man,
with man parts? This is a terrible
idea!

WILLOW

What about the beautiful melding of
two cultures?

XANDER

There's no melding. Okay? He can
keep his parts to himself.

BUFFY

(looking off)

What's he doing?

They see RODNEY MUNSON, 16, walking trouble. He stands
alone, facing a wall, doing something we can't see.

XANDER

Rodney Munson. God's gift to the
Bell Curve.

A STUDENT tries to see what Rodney's doing. He looks up and
sneers at the kid, revealing braces. The student backs away.

XANDER (cont'd)

What he lacks in smarts, he makes up
in lack of smarts.

WILLOW

You just don't like him 'cause of
that time he beat you up every day
for five years.

XANDER

Yeah, I'm irrational that way.

BUFFY

Maybe I should stop him before he
gets in --

WILLOW

I got it. The non-violent approach
is probably better here.

CONTINUED

2 CONTINUED: (2)

2

She goes off, Buffy looking slightly offended.

BUFFY

I wasn't gonna use violence. I don't
always use violence. Do I?

XANDER

The important thing is, **you** believe
that.

BUFFY

I might have used reason. Or my
feminine wiles.

3 ANGLE: RODNEY

3

He uses a pen knife to scrape gold dust off an Incan Death
mask and into a baggy.

WILLOW (O.C.)

Hi Rodney.

RODNEY

(snarling)

Wha'd you...

(then, seeing her)

Oh, Willow. Hi.

WILLOW

(re: knife)

That's probably not something you're
supposed to be doing. You could get
in trouble.

RODNEY

(mock horror)

Oh, no. And they might kick me out
of school?

WILLOW

We still on for our Chem tutorial
tomorrow?

RODNEY

Yeah. I think I got almost all 14
natural elements memorized.

WILLOW

There are 103.

*

CONTINUED

3 CONTINUED:

3

RODNEY

Oh. So I still got to learn...
(calculating)
Uh...

WILLOW

We'll do a touch-up on math, too.

RODNEY

Thanks.

She smiles as Rodney puts his pen-knife away.

4 ANGLE: THE ENTRANCE TO THE BURIAL CHAMBER

4

A Museum GUIDE speaks into a microphone.

GUIDE

Welcome students. We shall now
proceed into the Incan Burial Chamber,
(ominously)
The human sacrifice is about to begin.

CUT TO:

5 INT. NATURAL HISTORY MUSEUM - BURIAL CHAMBER - DAY

5

The room is dark, except for spotlights illuminating Incan artifacts on the walls. They enter.

XANDER

Typical museum trick. Promise human
sacrifice, deliver old pots and pans.

GUIDE

500 years ago, the Incan people chose
a beautiful teenage girl to become
their princess...

In the room is a STONE ZIGGURAT PYRAMID. Block steps lead up to a flat top we can't see from the floor. They climb the steps. Willow seems creeped.

WILLOW

I hope this story ends with, 'And she
lived happily ever after.'

Students walk past a sunken hole. Our kids PEER and see:

THE LEATHERED FACE OF A MUMMY. Macabre. Freeze-dried.
Black holes for eyes. Shrivelled lips. Ugly.

CONTINUED

5 CONTINUED:

5

XANDER

No. I think the story ends with,
'And she became a scary, discolored,
shrivelled mummy.'

GUIDE

The Incan people sacrificed their
Princess to the mountain god,
Sebancaya. An offering, buried
alive, for eternity in this dark tomb.

WILLOW

They could have at least wrapped it
in nice white bandages, like the ones
in the movies.

GUIDE

The Princess remained there,
protected only by a cursed seal,
placed there as a warning to any who
would wake her.

The guide indicates a pictogram-covered PLATE, nestled in the
mummy's gnarled hands.

A GIGGLE. Xander turns. Sees the Cordettes down on the
museum floor, mooning, 'ooohing' and 'ahhhing' over the
pictures of their exchange students.

XANDER

So, Buffy, when's exchange-o boy
making his appearance?

WEIRD POV: from inside the sarcophagus. Looking at Buffy.

BUFFY

His name is Ampata. He's showing up
at the bus station tomorrow night.

XANDER

Ooh, Sunnydale bus depot. Classy.
What better way to say "Welcome to
Our Country" than with the stench of
urine.

The guide motions for the students to follow him.

GUIDE

If you'll follow me this way...

DISSOLVE TO:

6 INT. NATURAL HISTORY MUSEUM - BURIAL CHAMBER - DAY 6

Empty. Silent. Then Rodney CREEPS out from the shadows. He looks at the Mummy, at the plate.

RODNEY

Cool...

He slowly pulls the ceramic plate from the mummy's hands. There's some resistance, and Rodney accidentally drops the plate. It shatters.

RODNEY (cont'd)

Damn.

THE MUMMY'S HAND suddenly GRABS Rodney's throat. Rodney struggles. Eyes and mouth go wide.

THE MUMMY'S EYES crack open. The leathery face animates, as it draws terrified Rodney closer.

BLACK OUT.

END OF TEASER

ACT ONE

7 EXT. SCHOOL COURTYARD - THE NEXT DAY

7

Banners everywhere proclaim 'WORLD CULTURE DANCE -- FRIDAY NIGHT AT THE BRONZE.'

CUT TO:

8 INT. LIBRARY - DAY

8

CLOSE ON: BUFFY

BUFFY
So, can I go?

GILES (O.C.)
I should think not.

Buffy throws a mean right hook at CAMERA. WHOMP!

REVEAL GILES as he catches her fist with his huge FIGHTING PAD. Xander watches them from a safe distance.

BUFFY
How come?

GILES
Because you are the Chosen One.

BUFFY
Just this once, can't I be the Overlooked One?

Giles puts down his arms, looking at her.

GILES
I'm afraid that's simply not an option. You have responsibilities that other girls do not, and --

BUFFY
(sarcastic)
Oh, I can finish this one for you. 'Slaying entails certain sacrifices blah blah blah-bity blah I'm so stuffy give me a scone.'

*

GILES
(witheringly)
It's like you **know** me.

CONTINUED

8 CONTINUED:

8

He puts his hands back up. WHOMP, WHOMP.

GILES (cont'd)

Your secret identity is already going to be difficult enough to maintain while that exchange student lives with you.

XANDER

Not with her. In the same house as her. Am I the only one who's objective enough to make that distinction?

BUFFY

(to Giles)

So then, going to the dance, like a normal person, is the best way to keep that secret.

GILES

(trapped)

You're twisting my words.

BUFFY

No, I'm just using them for good.

Giles looks at her. A beat.

BUFFY (cont'd)

Come on, Giles. Budge. No one likes a non-budger.

GILES

Fine. Go.

BUFFY

(smiling)

Yay! I win!

GILES

I think I'll go introduce my shoulder to an ice pack.

He limps away.

XANDER

So, we're dance-bound.

*

*

CONTINUED

8 CONTINUED: (2)

8

*

*

XANDER (cont'd)

I think I can get mom's car, so I'm
the wheel man.

BUFFY

I thought you were taking Willow.

XANDER

Well, I'm gonna take Willow, but I'm
not gonna take Willow. In the sense
of "take me." See with you, we're
three and everybody's safe. Without
you, we're two.

BUFFY

And we enter dateville. Romance.
Flowers.

XANDER

Lips.

BUFFY

C'mon. All the years you've known
Willow, you've never thought about
her lips?

Willow enters. Unseen.

XANDER

Buffy, I love Willow.

Willow smiles.

XANDER (cont'd)

She's my best friend. Which makes
her not the kind of girl who you
think about her lips that much.
She's the kind of girl I'm best
friends with.

Willow steps forward not exactly smiling.

WILLOW

Hey, guys.

CONTINUED

8 CONTINUED: (3)

8

XANDER

Willow. Hi. We were just talking
about happy things. Like all three
of us going to the dance together.
See? Happy.

(then, worried)

Not happy?

WILLOW

No. Yes.

(covering)

Rodney's missing.

Giles returns from his office, an ice pack on his shoulder.

GILES

Trouble with Mr. Munson again?

WILLOW

His parents said he never came home
last night. The police are still
looking for him.

XANDER

'Police are looking for Rodney
Munson.' There's a phrase we'll get
used to.

BUFFY

I don't remember him on the bus back
from the field trip.

WILLOW

I don't either. I hope he didn't get
into trouble at the museum.

XANDER

(picking up on it)

Maybe he awakened the mummy--

WILLOW

Right, and it rose from its tomb...

BUFFY

And attacked him...

They all chuckle a bit, then stop. They look at each other.

CUT TO:

9 INT. NATURAL HISTORY MUSEUM - BURIAL CHAMBER - DAY 9

Buffy, Willow, Xander and Giles walk cautiously through the shadows, toward the Ziggurat. Willow's crept again.

WILLOW
(hopeful)
On the other hand, maybe Rodney just stepped out for a smoke.

XANDER
For twenty-one hours?

WILLOW
It's addictive, you know.

GILES
We'll consider that idea, the moment we've ruled out evil curses.

BUFFY
Some day I'm going to live in a town where evil curses are just generally ruled out without even saying.

GILES
Where was this seal?

Buffy's already on the flat top of the pyramid. A SEAL FRAGMENT teeters on the edge of the sarcophagus hole.

BUFFY
Here. And it's broken.

WILLOW
Does that mean the mummy's loose?

They peer into the hole. The mummy lies there as before.

BUFFY
Nope. Still there. Comfy as ever.

GILES
(studies the fragment)
Look at this. A series of pictograms...

10 ANGLE: A MAN (PERU MAN) 10

murder in his eyes, rushes from the shadows, shrieking. Long, curved KNIFE raised. (Some people call it a huge, machete-like carving blade. We call it a long, curved knife.)

Xander ducks as the knife whizzes past. Buffy lunges for Peru Man, who swings his knife at her head.

CONTINUED

10 CONTINUED:

10

Buffy rolls out of the way. Suddenly, Peru Man sees something and stops cold.

Xander leaps onto Peru Man. But, instead of fighting, Peru Man races out of the exhibit room. Silence.

XANDER

Okay. I just saved us, right?

BUFFY

Something did.

GILES

Let's not fret the details. Let's just go. Xander, bring the fragment.

They move to leave the pyramid. Turn back to see Willow, frozen stiff, staring at the mummy.

BUFFY

Willow? What is it?

WILLOW

Giles. Were the Incas... very advanced?

GILES

Yes. Yes, they were.

WILLOW

(small voice)

Did they have orthodontists?

They follow her gaze to see THE MUMMY'S OPEN MOUTH, filled with BRACES.

CUT TO:

11 INT. LIBRARY - NIGHT

11

Buffy and Xander pace around the table. Willow sits.

WILLOW

Rodney looked like he had been dead for five hundred years. How could that be?

XANDER

Maybe we should ask that crazy man with the big ol' knife.

CONTINUED

11 CONTINUED:

11

BUFFY

He didn't seem overly chatty.

WILLOW

The way he bolted when he saw Rodney,
I'd say he was as freaked as we were.

*

GILES

This particular mummy was from the
Sebancaya region of eastern Peru.
Very remote. If there's an answer,
it's locked--

*

BUFFY

In the seal.

GILES

It could take me weeks to translate
these pictograms. Well, we'll start
tonight with --

BUFFY

(suddenly)

Ampata!

GILES

I was going to suggest hunting.

BUFFY

(starting out)

I'm late. I told my mom I'd pick him
up.

XANDER

Buffy, where are your priorities? In
tracking down a mummifying murderer,
or making time with some Latin lover
whose stock in trade is the breakage
of hearts?

CONTINUED

11 CONTINUED: (2)

11

BUFFY

Ampata is there alone, and I don't
know how good his English is. He's--
(realizing)
--from South America! Maybe he could
translate the seal.

XANDER

Oh, sure. Fall for the old 'Let-me-
translate-that-ancient-seal-for-you'
come on. You know how many times
I've used that?

CUT TO:

12 EXT. BUS STATION - BUS ARRIVAL AREA - NIGHT

12

Hydraulic brakes HISS. A bus pulls away, revealing AMPATA,
a short, squat, Peruvian BOY, 16. He stands next to two beat-
up trunks, smiling nervously. He watches as the station
empties of PASSENGERS. Then, a female VOICE whispers:

VOICE (O.C.)

Ampata!

Ampata looks around, excited, then confused. Sees no one.

VOICE (cont'd; O.C.)

Ampata!

Ampata pulls his trunks toward the VOICE and into a DARK
ALLEY. He stops. Searches the darkness. Suddenly his
expression changes to horror.

13 AMPATA'S POV: A HIDEOUS MONSTER

13

Not quite mummy, not quite human. It GRABS Ampata by the
throat. Pulls him towards its face.

CLOSE ON: THE MUMMY'S MOUTH as it puckers into a hideous KISS.

Ampata is frozen in terror as the mummy plants its lips on
his. Ampata's face begins to shrivel and decompose. *

DISSOLVE TO:

14 EXT. BUS STATION - BUS ARRIVAL AREA - LATER - NIGHT

14

Buffy, Willow and Xander arrive at the deserted station.

CONTINUED

14 CONTINUED:

14

BUFFY
Forty minutes late. Welcome to
America.

WILLOW
What if he left already?

BUFFY
(calling)
Ampata? Ampata Duarte?

They walk slowly toward the alley, where Ampata disappeared.

XANDER
Do we have to speak Spanish when we
see him? 'Cause I don't know how to
say anything much besides "Doritos"
and "Chihuahua".

BUFFY
Ampata?

AMPATA (O.C.)
Here.

A GIRL appears from the dark alley. She's 16. Stunningly
beautiful, but hesitant. Vulnerable.

AMPATA
I am Ampata.

Xander just stares.

XANDER
(quietly)
Hay carumba. I also know how to say
that.

BLACK OUT.

END OF ACT ONE

ACT TWO

15 INT. BUFFY'S KITCHEN - NIGHT

15

Buffy, Willow and Xander lead Ampata on a tour. Ampata's very tentative, but also awe-struck at a modern home.

BUFFY
And this is the kitchen...

AMPATA
It is very good.

BUFFY
Oh yeah. Got your stove, your fridge... fully functional. We're very into it.

XANDER
Do you want something to drink?

BUFFY
(looking into fridge)
We've got milk, and ... older milk...
Oh. Juice?

AMPATA
Please.

Buffy goes for glasses as Ampata sits, Xander sitting beside her.

WILLOW
So, Ampata... You're a girl.

AMPATA
(smiling bemusedly)
Yes. For many years now.

WILLOW
And not a boy. 'Cause we thought that a boy was coming, and here you are in a girl way.

XANDER
It's just one of those crazy mix ups, Will.

BUFFY
Have you been to America before?

AMPATA
I have... toured.

CONTINUED

15 CONTINUED:

15

XANDER
(as to a child)
Where did... you go?

AMPATA
I have been taken to Boston.
Atlanta. New York.

CONTINUED

15 CONTINUED: (2)

15

WILLOW

New York. That's exciting. What was that like?

AMPATA

I did not see so much.

XANDER

Your English is very bueno. Muy good.

AMPATA

I listen much.

XANDER

Well, that works out great, 'cause I talk much!

They laugh together.

*
*
*

JOYCE comes in, carrying sheets and blankets.

JOYCE

Buffy, do you want to show Ampata up to your room?

BUFFY

Excuse me?

CUT TO:

16 INT. BUFFY'S ROOM - MOMENTS LATER - NIGHT

16

Buffy and Joyce make up an extra bed.

*

BUFFY

You said she was staying in the study.

JOYCE

That was when we thought Ampata was a boy. But since he's a girl, I thought you could double up.

CONTINUED

16 CONTINUED:

16

BUFFY
Mom, you think too much.

JOYCE
You two in a room together? Give you
both a chance to share secrets.

BUFFY
I'm not a big secret sharer. I like
my secrets. They're secret.

JOYCE
Oh, it'll be fun.

BUFFY
Fun. Yeah.
(smiling)
You know, next year I ought to sign
up for one of those 'exchange mom'
programs.

Joyce smiles as they finish making the bed.

DISSOLVE TO:

17 INT. BUFFY'S BEDROOM - NIGHT

17

Buffy comes in from the hallway. They're both dressed for
bed. *

BUFFY
Sorry about the teenyness of the
room. *

AMPATA
My old one was much smaller. *

BUFFY
What's it like, back home?

AMPATA
Cramped. And very dead.

BUFFY
You'll feel right at home in
Sunnydale. *

AMPATA
Oh, no. You have so much here.

Ampata picks up a picture of Buffy with Willow and Xander.

CONTINUED

17 CONTINUED:

17

BUFFY
How about friends?

AMPATA
They are...
(sadly)
I am just me.

BUFFY
I've been there.
(brightening)
But, hey. You'll meet lots of people
tomorrow.

Ampata climbs into bed, smiling for the first time.

AMPATA
Thank you. You must teach me
everything about your life!

Buffy smiles uneasily.

AMPATA (cont'd)
I want to fit in, Buffy. Just like
you. A normal life.

BUFFY
One normal life, coming up.

Buffy clicks off the light.

18 EXT. BUSHES NEAR THE HOUSE - CONTINUOUS - NIGHT

18

We see the light go off on the face of Peru Man, who is
standing in the shadows, LOOKING UP from the hedges below.
His long, curved knife glints ominously.

DISSOLVE TO:

19 EXT. SCHOOL COURTYARD - THE NEXT DAY

19

Banners proclaim the World Culture Dance.

20 CLOSE ON: A DRUM

20

Bearing the logo: DINGOES ATE MY BABY.

Two students, SAM and OZ -- by their looks, obviously members
of the band -- load music and sound equipment into a van,
which has their logo emblazoned on the side. Cordelia talks
with DEVON, the band's good-looking lead singer.

CONTINUED

20 CONTINUED:

20

CORDELIA

Devon, I told you I'd be at the dance tonight, but I'm not one of your little groupies. I won't be all doe-eyed, looking up at you, standing at the edge of the stage.

DEVON

Got it.

CORDELIA

So, I'll see you afterwards?

DEVON

Sure. Where do you want to meet?

CORDELIA

I'll be standing at the edge of the stage.

DEVON

With that guy?

REVEAL SVEN, Cordelia's exchange student, stands nearby. Hulking, blond, expressionless -- like a Swedish Lurch.

CORDELIA

Sven, momento. Needa.

(to Devon)

This exchange student thing has been a horrible nightmare. They don't even speak American!

Cordelia kisses Devon on the cheek.

CORDELIA (cont'd)

I'll see you tonight.

(turns, stops)

Sven. Come.

Sven follows. Devon turns to Oz.

DEVON

Oz, man, what do you think?

OZ

Of what?

DEVON

Of Cordelia, man.

OZ

She's a wonderland tour.

CONTINUED

20 CONTINUED: (2)

20

There's a quiet restraint and total lack of bitterness to his sarcasm; where Devon is your typical excitable rock and roller, Oz is completely unflappable. His is the kind of cool that is completely unaware of itself.

DEVON

You gotta admit, she's hot.

OZ

Oh, yeah. Hot girl.

DEVON

Let me guess. Not your type. What does a girl have to do to impress you?

OZ

Well, it involves a feather boa and the theme from A Summer Place. I can't discuss it here.

DEVON

You're too picky, man. You know how many girls you could have? You're lead guitar, Oz, that's currency!

OZ

I'm not picky. You're just impressed by any pretty girl that can walk and talk.

DEVON

(innocently)

She doesn't have to talk...

Oz throws him a look.

CUT TO:

21 EXT. ANOTHER PART OF THE COURTYARD - SAME TIME - DAY

21

Willow and Xander walk together, past one of the banners advertising the World Culture Dance.

WILLOW

I worked really hard on my costume. It's pretty cool.

XANDER

Okay, but what about me? I gotta think.

CONTINUED

21 CONTINUED:

21

WILLOW

It's a celebration of cultures.
There's lots of dress-up alternatives.

XANDER

And a corresponding equal number of
mocking alternatives, all aimed at me.

WILLOW

Bavarians are cool.

XANDER

No hats with feathers, no ruffled
shirts and definitely no lederhosen.
They make my calves look fat.

WILLOW

Why are you suddenly so worried about
looking like an idiot?

(a beat)

That came out wrong.

But Xander isn't even listening. He's looking off, past Willow, and smiling. Willow follows his gaze to see Ampata arriving with Buffy.

BUFFY

Your first day of school. Nervous?

AMPATA

It is just more people than I have
seen in a long time.

BUFFY

Don't worry. You're not going to
have any problem making friends. As
a matter of fact, I know someone
who's dying to meet you.

CUT TO:

22 INT. LIBRARY - DAY

22

GILES

How do you do? I was wondering if
you could translate this for me.

WIDEN to reveal the gang is there. Giles holds up the seal.

BUFFY

That was in no way awkward.

CONTINUED

22 CONTINUED:

22

Ampata looks at the seal. An instant of dread crosses her face. She quickly recovers.

BUFFY (cont'd)
Is something wrong?

AMPATA
No, it is... why are you asking me?

GILES
It's an artifact. From your region.
It's from the tomb of an Incan mummy.
We're trying to translate it. A
project for our...

WILLOW
Archaeology Club.

XANDER
'Ar-chae-ol-o-gy.' Study of old
stuff.

AMPATA
It is broken. Where are the other
pieces?

BUFFY
This is the only one we found.

AMPATA
It is very old. And valuable.
(thinks for a beat)
You should hide it.

GILES
Is there anything you recognize here?
(pointing)
This figure with the knife, for
instance.

Ampata looks at them for a beat. She turns the fragment
around, feigning ignorance.

AMPATA
Well, I do not know exactly. But I
think this represents... I believe
the word is... the bodyguard?

GILES
(nodding)
Bodyguard. Interesting.

CONTINUED

22 CONTINUED: (2)

22

AMPATA

Legend has it that he guards the mummy against those who would disturb her.

BUFFY

By slicing them up?

AMPATA

I would not know that.

GILES

Yes, well. That should be a good starting point for our... club.

Ampata just stands there. Giles glances awkwardly at her.

BUFFY

Oh, right. And as Club President, I have lots to do lots of stuff. Very dull stuff.

*
*
*

(re: Ampata)

Willow, maybe you could--

Xander interjects.

XANDER

--stay with Ampata for the day? I'd love to.

Ampata smiles, pleased.

AMPATA

(to Xander)

Yes, that will be fun.

Xander leads Ampata out the doors.

GILES

Okay, then. I'll continue with the translating. Buffy, you research this 'Bodyguard.' And... Willow?

Willow looks wistfully at the doors.

WILLOW

Boy. They really like each other.

DISSOLVE TO:

BUFFY THE VAMPIRE SLAYER "Inca Mummy Girl" (BLUE) 8/7/97 25A*.

23 EXT. FOOTBALL BLEACHERS - LATER - DAY 23

Xander and Ampata are there. Xander reaches into a bag.

CONTINUED

23 CONTINUED:

23

XANDER

And this--

(pulls something out)

--is called snack food. *

AMPATA

Snack food. *

XANDER

(unwrapping)

It's a delicious, golden, spongy
cake, filled with a delightful, white
creamy substance of goodness. And
here's how you eat it.

He shoves the whole thing in his mouth. Ampata laughs.

AMPATA

Oh, but now I can not try it.

Xander reaches into the bag and pulls out another.

XANDER

(with mouth full)

That's why you bring two.

He unwraps it and hands it to her.

AMPATA

(tentatively)

Here goes.

She crams it in, then laughs, almost spitting out.

XANDER

Good, huh? And the exciting part is,
they have no ingredients that a human
can pronounce. So they don't leave
you with that heavy, **food** feeling in
your stomach.

AMPATA

(smiling)

You are strange...

XANDER

Girls always tell me that. Right
before they run away.

AMPATA

I like it.

CONTINUED

23 CONTINUED: (2)

23

XANDER
I like you like it.
(thinks about that)
Please don't learn from my English.

CUT TO:

24 INT. LIBRARY - DAY

24

Buffy and Willow are looking through books, comparing pictograms with the plate. Buffy is somewhat more actively involved than Willow.

BUFFY
Hah! Or possible Hah... do you think this matches?

Willow doesn't react for a moment.

WILLOW
Oh! Yes! I'm caring about mummies.

BUFFY
(sympathetically)
Ampata's only staying for two weeks.

WILLOW
And then Xander will find someone else who's not me to obsess about. At least with you I knew he didn't have a shot.

BUFFY
I'm sorry.

As they talk, Giles enters, looks at Buffy's book, not listening.

WILLOW
(brave face)
Well, you know, I have a choice. I can spend my life waiting for Xander to go with ever other girl in the world before he notices me, or I can just get on with my life.

BUFFY
Good for you.

WILLOW
Well, I didn't choose yet...

CONTINUED

24 CONTINUED:

24

GILES

Aha. Yes. Good work?

BUFFY

My work?

GILES

Yes. This is most illuminating: it
seems that Rodney's killer might be
the mummy.

*
*

WILLOW

Where's it say that?

Giles points to more pictograms.

GILES

Here. It implies that the mummy is
capable of feeding off the life force
of a person. Effectively freeze-
drying them, you might say.
Extraordinary.

*
*
*
*
*

BUFFY

So then, we just have to stop the
mummy. Which leaves the question:
How do we a: find and b: stop the
mummy?

CONTINUED

24 CONTINUED: (2)

24

GILES
(re: seal fragment)
That answer is still locked somewhere
in here. Or in the rest of the seal.

CUT TO:

25 EXT. FOOTBALL BLEACHERS - SAME TIME - DAY

25

CLOSE UP: A CURVED KNIFE BLADE

PERU MAN (O.C.)
Give me the seal!

The blade SWIPES DOWN between Xander and Ampata. The knife
blade lodges into the bench. Peru Man screams at Xander.

PERU MAN
You stole the seal. Where is it?

Xander struggles with Peru Man as Ampata shrieks. Peru Man
glances at her. A startled beat of recognition.

PERU MAN (cont'd)
It is you...

XANDER kicks Peru Man. He falls through the bleachers.
Xander grabs Ampata's hand.

XANDER
Come on!

Xander and Ampata escape.

CUT TO:

26 INT. LIBRARY - MOMENTS LATER - DAY

26

Xander comforts a distraught Ampata at the table.

XANDER
Are you okay?

AMPATA
You protect me. Make me safe.

BUFFY
So, our bodyguard strikes again. Why
is he so into us? What's he want?

*
*
*
*

CONTINUED

26 CONTINUED:

26

XANDER

He said "give me the seal."

*

*

CONTINUED

26 CONTINUED: (2)

26

GILES

Apparently, this seal fragment is even more popular than we realized. I'm just not sure what we should do with it.

AMPATA (O.C.)

Destroy it.

They turn to look at her.

AMPATA

If you do not, someone could die.

GILES

I'm afraid someone already has.

AMPATA

You mean the man with the knife killed someone?

BUFFY

Well, no, not exactly...

*

AMPATA

You are not telling me everything.

Xander takes her hands.

XANDER

You're right, Ampata. And it's time we do. We're not in Archaeology Club. We're in--

The others look at him, horrified.

XANDER (cont'd)

--Crime Club. It's like Chess Club. Only... with crime. And no chess.

AMPATA

Please, understand me. That seal nearly got us killed. It must be destroyed!

She runs off.

XANDER

Ampata!

Xander goes after her.

CUT TO:

27 INT. HALL - SECONDS LATER - DAY 27

Xander runs up to a shaken Ampata.

XANDER

Ampata, listen to me. Nobody's going to hurt you. I won't let them.

AMPATA

Your investigation is dangerous. I don't want that. Just normal life.

Xander watches as Ampata goes to a drinking fountain and splashes water on her face. Willow appears behind Xander.

WILLOW

Is she okay?

XANDER

Wigged. I wanna convince her that our lives aren't just danger and peril here.

WILLOW

You should take her to the dance.

XANDER

Yeah, that'll be fun. We can all...

WILLOW

I mean just you.

XANDER

But you were all psyched... your costume...

WILLOW

I'll see you there.

A moment, as he smiles.

XANDER

Thanks. You know what, Willow? You're my best friend.

Willow watches Xander return to Ampata.

WILLOW

(to herself)

I know.

CUT TO:

28 INT. LIBRARY - SAME TIME - DAY

28

Giles and Buffy look at the seal fragment.

BUFFY

Why would the Bodyguard have such a
jones for a broken piece of rock?

GILES

He probably needs this to put with
the other pieces--

BUFFY

At the museum.

GILES

Precisely. We'll go to the museum
and use this fragment as bait to lure
in the Bodyguard.

BUFFY

And he'll lead us to mummy dearest.

(smiling)

Hey, look at us. We came up with a
plan. A good plan.

GILES

We can meet there tonight after the
museum is closed.

BUFFY

No! Bad plan! I have other plans.
Dance plans.

(off his look;
solemnly)

Cancel plans.

CUT TO:

29 INT. HALL - A SHORT TIME LATER - DAY

29

The halls are nearly empty as Xander and Ampata walk along.

XANDER

Okay. I have something to tell you.
It's kind of a secret. And a little
bit scary.

She looks at him, suddenly anxious.

XANDER (cont'd)

I like you. A lot. And I want you
to go with me to the dance.

CONTINUED

29 CONTINUED:

29

She giggles, relieved.

AMPATA

Why was that so scary?

XANDER

Well, because you never know if the girl is going to say yes, or if she's going to laugh in your face, pull out your still-beating heart, and crush it into the ground with her heel.

AMPATA

Then you are very courageous.

(then)

Can I tell you a secret?

Xander listens carefully.

AMPATA (cont'd)

I like you, too.

XANDER

Really?

AMPATA

Really.

XANDER

That's great! Really?

AMPATA

Really.

XANDER

That's great!

(then)

You're not a preying mantis, are you?

(off her)

Sorry. Someone else.

Ampata looks at him. She coyly smiles and starts away.

AMPATA

I will return to you.

XANDER

Where are you going?

AMPATA

Where you can not follow.

★

CONTINUED

29 CONTINUED: (2)

29

XANDER

Hey, I'll follow you anywhere you
go -

(sees WOMEN'S
RESTROOM sign)

-except for not in there. I'll wait
outside.

She heads inside. The door closes.

CUT TO:

30 INT. WOMEN'S RESTROOM - CONTINUOUS - DAY

30

Ampata looks in the mirror. Combing her hair. The happy
look of a girl in love. She flips her hair and sees:

Peru Man in the mirror. He walks forward, knife at his side.

AMPATA

I beg you.... do not kill me.

PERU MAN

You are already dead. For 500 years.

AMPATA

It was unfair. I was innocent.

PERU MAN

The people that you kill now so that
you may live -- they are innocent.

AMPATA.

Please. I am in love.

He backs her against a wall.

PERU MAN

You are the Chosen One. You must
die. You have no choice.

Peru Man's arm WHIZZES by her, but Ampata coolly catches it.
Twists it, grabs the knife and twists his arm painfully. We
hear it start to CRACK. His eyes go wide.

AMPATA

Yes I do.

She grabs him by the jaw. KISSES him. His face shrivels.

CUT TO:

31 INT. HALL - LATER - DAY 31

Xander glances at his watch, anxious. The door opens.
Ampata steps out. She looks gorgeous. Refreshed.

AMPATA
I have thought.

Xander looks at her expectantly.

AMPATA (cont'd)
The dance. I will go with you.
Gladly.

*
*

Xander smiles. Takes her hand. And they walk off.

BLACK OUT.

END OF ACT TWO

ACT THREE

32 INT. BUFFY'S BEDROOM - NIGHT

32

Buffy brings a trunk in, places it by a second one by her bed.

AMPATA (O.S.)

Buffy, I cannot find lipstick.

BUFFY

Should be on the dresser.

Ampata enters from the bathroom. She's dressed as the Incan princess. She's beautiful. Radiates confidence. Until she sees the trunk.

AMPATA

What is that?

BUFFY

They sent your stuff from the station.

AMPATA

Of course! I forgot all about it.
I will unpack it later.

BUFFY

I can do it.

AMPATA

But you must get ready for the dance.

BUFFY

I'm not going.

AMPATA

Why not?

BUFFY

I've got work to do. I mean, crime club work. It's nothing for you to worry about.

*
*
*

AMPATA

I am not worried. Thanks to Xander.

BUFFY

He seems very happy around you.

AMPATA

I am happy, too. He has a way of...
making the milk come out of my nose.

CONTINUED

32 CONTINUED:

32

BUFFY
And that's good?

*

AMPATA
From making me laugh.

Buffy smiles. Ampata searches Buffy's dresser top.

AMPATA (cont'd)
It is not here.

CONTINUED

32 CONTINUED: (2)

32

BUFFY
I'll help you look.

Buffy walks to the TWO TRUNKS from the bus station. Ampata's still turned away, searching the dresser.

AMPATA
Thank you. You are always thinking of others before yourself. You remind me of someone from very long ago. The Inca princess.

BUFFY
A princess? Cool.

Buffy opens one of the trunks. She pulls out a pair of BOY'S PANTS. Looks at them, curiously. Ampata opens Buffy's drawer, then turns to Buffy.

AMPATA
They told her she was the only one, that only she could defend her people from the netherworld.

Buffy looks up as Ampata's words register.

AMPATA (cont'd)
Out of all the girls in her generation, she was--

BUFFY
--chosen.

Buffy sees the open dresser drawer, filled with a Crucifix, stakes, Slayer things. Buffy quickly crosses over.

AMPATA
You know the story?

BUFFY
It's fairly familiar.

Buffy surreptitiously closes the drawer and spies the lipstick on the dresser. She hands it to Ampata.

AMPATA
She was sixteen. Like us. She was offered as a sacrifice and went to her death. Who knows what she gave up to fulfill her duty to others. What chance at love?

Ampata picks up a picture of Xander. Smiles at it.

CONTINUED

32 CONTINUED: (3)

32

BUFFY
Who knows?

This thought lingers for a beat.

*

BUFFY (cont'd)
Let me unpack the rest of your stuff.

Buffy opens the OTHER TRUNK LID, revealing

33 CLOSE UP: THE BODY OF THE EXCHANGE STUDENT -- MUMMIFIED 33

But just as she is about to peer in, THE DOORBELL RINGS.
Buffy looks up at Ampata, now standing above her.

BUFFY
Xander and Willow. I'll get it.

Buffy walks out. Ampata puts her hands on the trunk lid.

*

34 CLOSE UP:

34

as the lid shuts over the mummified student.

*

CONTINUED

34 CONTINUED:

34

She locks the trunk.

CUT TO:

35 INT. BUFFY'S HOUSE - A MOMENT LATER - NIGHT

35

Buffy, in sweats, opens the door. Xander stands there, wearing a poncho and squinting with a little cigar clenched between his teeth. He looks more than a little bit like Clint Eastwood.

*
*

XANDER

I have come for the dance.

BUFFY

What culture are you?

XANDER

I am from the country of Leone. It's in Italy, pretending to be Montana.

(then, re: her sweats)

And what are you? From the country of white trash?

BUFFY

New line-up. You and Willow are taking Ampata, Giles and I are hunting mummies.

(then)

Where's you and Willow?

XANDER

She's not coming. With us.

BUFFY

Oh. On a date. Romance. Lips.

Ampata enters. Stunning. Xander can't take his eyes off her.

AMPATA

Hello, Xander.

Xander manages a few sporadic noises.

XANDER

Uh, ngh... bff...

BUFFY

I can translate America Salivating Boy-talk. He said you're beautiful.

CONTINUED

35 CONTINUED:

35

XANDER
(to Buffy)
Cch... krl...

BUFFY
You're welcome.

Joyce comes in.

JOYCE
Ampata, don't you look wonderful. I
wish you could talk my daughter into
going with you.

AMPATA
I tried. She's very stubborn.

JOYCE
I'm glad someone else sees that.

Ampata moves to the door. She and Xander turn to Buffy.

AMPATA
Well, good-bye, then.

XANDER
Be careful.

BUFFY
I will.
(then)
And Xander? You look good.

He smiles. Joyce and Buffy watch as they head out.

JOYCE
Look at that. Only two days in
America, and Ampata already seems
like she belongs here. She's really
fitting in.

Buffy watches after them, wistfully.

BUFFY
Yeah. How about that?

CUT TO:

36 EXT. BRONZE - NIGHT 36

Establishing. Music plays.

CUT TO:

37 INT. BRONZE - NIGHT 37

THE BAND plays wildly on stage. Devon plays the bass and sings, thrashing about the stage. Oz plays ripping guitar with the quiet concentration of someone knitting.

The place is full of KIDS dressed in the style of various cultures. A parade of BEAUTIFUL GIRLS enter, each costume more provocative than the previous one. Last to come in is Cordelia, who wears a Hawaiian grass skirt with a coconut shell top. She approaches Willow, who is dressed as an Eskimo. Puffy, furry, hooded parka. A harpoon at her side. *

CORDELIA

Ooh, what a near faux-pas. I almost wore the same thing. *

Cordelia walks away. Constrained by her outfit, Willow has to turn her entire body to watch her go. Cordelia approaches some Cordettes, including GWEN. *

GWEN

Where's Sven? *

CORDELIA

I keep trying to ditch him, but he's like one of those dogs you leave at the Grand Canyon on vacation, it follows you back across four states.

Sven enters, dressed like a Viking. He finds Cordelia and stands silently next to her. *

CORDELIA (cont'd)

See? My own speechless, human boomerang.

GWEN

He's kind of cute. Maybe it's nice, skipping the small talk. *

CONTINUED

37 CONTINUED:

37

CORDELIA

Small talk? Try simple instructions.

(gestures to Sven)

Get punch-y? You? Fruit drinky?

Sven remains motionless. Gwen pulls his hand.

*

GWEN

He can follow me.

*

38 ANGLE: XANDER AND AMPATA

38

as they enter. They're gorgeous together.

Willow watches as they move through the crowd. She bends down to look down at her own costume.

*

*

WILLOW

I guess I should have worn something sexy.

*

Ampata takes in the scene, like Cinderella at the Ball -- it's too good to be true. They approach Willow, who peers out of her hood.

*

*

WILLOW (cont'd)

Wow. You guys look great.

AMPATA

I love your costume. It's very authentic.

*

*

*

WILLOW

Thanks.

*

XANDER

Yeah. You look... snug.

*

WILLOW

That's what I was going for.

*

WILLOW (cont'd)

*

(tries to look around)

Where's Buffy?

CUT TO:

39 OMITTED

39

CUT TO:

40 INT. BUFFY'S HOUSE - A MOMENT LATER - NIGHT

40

 Buffy opens the door. Giles is there.

 GILES

 Thank heavens. You're home.

 BUFFY

 Yep. Not at the dance. Not with my friends. Not with a life.

 (then)

 What are you doing here? I thought we were going to meet at the museum to find the bodyguard?

 GILES

 I'm afraid he's already been found. In a school restroom. Mummified.

 BUFFY

 I don't get it. Why would the mummy kill her own bodyguard?

 GILES

 Well I've cross-referenced and now I've looked at the pictograms anew. The man was a guard alright, but his task was to insure the mummy didn't awaken and escape.

*
*
*
*
*

*

*

 BUFFY

 So Ampata translated wrong?

CONTINUED

40 CONTINUED:

40

GILES

Perhaps.

*

BUFFY

Well, wait... She was wiggy about the seal from minute one.

GILES

Yes, I guess she was.

BUFFY

(thinking)

Her trunks.

GILES

What about them?

CUT TO:

A41 INT. BUFFY'S BEDROOM - NIGHT

A41

As Buffy pulls at the lock of one, Giles goes through the clothes in the other.

GILES

These are definitely boys clothes.
Why would a girl pack these?

Buffy breaks the lock, opens the other trunk. After reacting.

BUFFY

How about this one? What kind girl travels with a mummified corpse...

41 ANGLE: IN THE TRUNK

41

we see the corpse of the real Ampata.

BUFFY (cont'd)

...and doesn't even pack lipstick.

CUT TO:

42 INT. BRONZE - NIGHT

42

The band starts playing a slow-danceable song. Xander and Ampata are standing near the dance floor.

XANDER

Do you want, uh... would you like to, you know...

CONTINUED

42 CONTINUED:

42

AMPATA

I would love to dance.

Xander takes Ampata's hand and leads her to the dance floor. The crowd magically parts as the two make their way to the center. All eyes are on the couple.

Willow stands alone off to one side.

Ampata dances slowly with Xander, full of quiet joy. It's a true Cinderella moment.

43 ANGLE: THE BAND

43

as they continue to play an instrumental portion of a song. Oz is looking into the crowd, uncharacteristically riveted. He moves to Devon.

OZ

Who is that?

DEVON

She's an exchange student. From South America.

CONTINUED

43 CONTINUED:

43

OZ
No. The Eskimo.

We FOLLOW HIS GAZE to Willow, who is swaying (or, more accurately, weeble-ing) to the music.

CUT TO:

44 INT. GILES' CAR - NIGHT

44

*

BUFFY
Come on... Can't you put your foot
down?

*

*

*

GILES
It is down.

*

*

BUFFY
One of these days you have to get a
grown up car.

*

*

*

WRENCHING of gears.

*

CUT TO:

45 INT. BRONZE - NIGHT

45

Xander and Ampata are slow dancing. Staring deeply. She clasps her hands behind his head. He leans in for a kiss.

46 ANGLE: AMPATA'S FINGERTIPS

46

suddenly wither and freeze-dry. Horrified, she pulls away. Hides her hands behind her back. Smiles, scared. Xander, hesitant, smiles back.

She runs into the crowd. Xander's bewildered.

XANDER
Okay. At least I can rule out,
'Something I said.'

CONTINUED

46 CONTINUED:

46

Ampata struggles through the crowd, past Willow, searching desperately for her next victim. She looks at her fingers. They whither to the knuckle.

A LONE MALE STUDENT, JONATHAN, looks around. Nods his head to the music. Ampata heads toward him.

CUT TO:

47 INT. GILES' CAR - NIGHT

47

The car speeds along.

BUFFY

I should've guessed. Remember?
Ampata wanted us to hide the seal.

GILES

And then she wanted us to destroy it,
because --

(realizing)

Wait.

A long beat as Giles thinks something through.

BUFFY

Waiting.

GILES

We already know that the seal was
used to contain the mummy.

BUFFY

What? You mean that, if breaking the
seal freed her--

GILES

--reassembling it will trap her.

The car SCREECHES to a stop. Giles takes the seal.

GILES (cont'd)

I'll go to the museum. Piece
together the fragments there.

BUFFY

I'll get Xander. Before he gets
smootchie with Mummy Dearest.

*
*

She opens the car door and starts to get out.

CONTINUED

47 CONTINUED:

47

GILES
Be careful.

*

BUFFY
I will. Besides, I've got the
element of surprise. Ampata still
doesn't know my secret identity.

*

Buffy slams the door as Giles shifts his car into gear.

CUT TO:

48 INT. BRONZE - NIGHT

48

Xander runs up to Willow.

XANDER
You seen Ampata?

Willow tries lifting her arms to shrug. Bulky costume.

XANDER (cont'd)
What was that?

WILLOW
I shrugged.

XANDER
Next time you should probably say,
'shrug.'

He runs off. Willow stands there.

WILLOW
Sigh.

49 OMITTED
AND
50

49
AND
50

*

A51 ANGLE: GWEN

A51

*

listening, enraptured, to Sven, as he now chats away.

*

SVEN

I thought this exchange student thing
would be a great deal. But look what
I got stuck with. 'Momento'?
'Punchy fruity drinky?' Is Cordelia
even from this country?

CUT TO:

51 INT. BACKSTAGE - NIGHT

51

Ampata strokes Jonathan's hair. He's nervous.

JONATHAN

Your hands feel kind of... rough.

Ampata's gnarled hands grab the hair on the back of his head.

JONATHAN (cont'd)

Aren't you with Xander?

AMPATA

Do I look like I am with Xander?

She closes in for the kiss.

XANDER (O.S.)

Ampata! Ampata!

JONATHAN

Whoa! That's my cue to leave.

He bails. Ampata breathes heavily in frustration. Xander
rounds a corner.

XANDER

There you are.

(going to her)

Why did you run away?

AMPATA

Because I... I do not deserve you.

CONTINUED

51 CONTINUED:

51

Xander gasps, can barely contain his disbelief.

XANDER
Ha! Wh-- You think you don't...
(pointing back and forth)
...that I would think...
(then, laughing)
Man, I love you!

Xander stops, mortified at what he said. Ampata pulls away.

XANDER (cont'd)
Uh, I mean...well, I guess...
(then)
Yeah.

Ampata looks up at him. She's crying.

XANDER (cont'd)
Are those tears of joy? Pain?
Revulsion?

AMPATA
I am very happy. And very sad.

Xander pulls back a bit, confused.

XANDER
Then talk to me. Tell me what's wrong.

AMPATA
I can't!

Ampata buries her sobbing face on his shoulder.

CUT TO:

52 OMITTED

52

*

53 INT. BACKSTAGE - NIGHT

53

Ampata hugs Xander tightly.

CONTINUED

53 CONTINUED:

53

XANDER

I know why you can't tell me. It's
a secret, right?

Ampata looks up sadly from his shoulder. Nods yes. Xander
smiles. Tries to ease the tension.

XANDER (cont'd)

And if you told me, you'd have to
kill me?

She starts crying again.

XANDER (cont'd)

Okay. Bad joke. Delivery was off,
too. I'm sorry, I--

They look at each other. Xander's lips move closer.

54 CLOSE: THEIR LIPS MILLIMETERS APART.

54

Ampata's swept away in the moment. Their lips touch. And
they KISS. Lightly. Then, more passionately. Until Ampata
grabs Xander's head, holding him.

55 CLOSE UP: XANDER'S EYES OPEN WIDE WITH SHOCK.

55

BLACK OUT.

END OF ACT THREE

ACT FOUR

56 INT. BACKSTAGE - NIGHT

56

Ampata is still kissing Xander as he fights for air. Ampata opens her eyes. Breaks away from the kiss, sobbing.

Xander drops to his knees. Face drawn. Reeling, like half his life's been sucked out.

CUT TO:

57 INT. NATURAL HISTORY MUSEUM - BURIAL CHAMBER - NIGHT

57

Giles kneels on top of the step pyramid. Arranges the many seal fragments. Reads from the text book.

GILES

'Inca cosmology unites the bird-head
with its paler twin.'

(studying the Seal)

Ah, yes... the paler twin.

He starts to fit together the seal fragments.

CUT TO:

58 INT. BACKSTAGE - SAME TIME

58

Ampata is kneeling next to Xander, holding him in her arms.

AMPATA

Xander, I am sorry.

Suddenly, she's jolted. She looks at her arms. The freeze-drying crackles up to her elbows. She lets go of Xander.

AMPATA (cont'd)

(in pain)

The seal!

She gets up and runs out the back door.

XANDER

(dazed)

Ampata...

CUT TO:

59 INT. BRONZE - NIGHT

59

Buffy enters, goes to Willow.

BUFFY
Where's Xander?

WILLOW
He was looking for Ampata.

BUFFY
We've got to find them. Ampata is the mummy.

WILLOW
Oh.
(smiles)
Good.
(stops smiling)
Xander!

BUFFY
Where'd they go?

WILLOW
Backstage, I think.

They race backstage, REVEALING Oz, who was just about to tap Willow on the shoulder. He watches his little Eskimo disappear.

OZ
Who **is** that girl?

CUT TO:

60 INT. BACKSTAGE - NIGHT

60

The door from the dance floor bursts open. Buffy and Willow race toward Xander. Sit him up.

BUFFY
Are you all right?

Xander shakes his head, focusing. Takes deep breaths.

XANDER
I think so.
(touching his jaw)
That was some kiss.

BUFFY
Where's Ampata?

CONTINUED

60 CONTINUED:

60

XANDER

She said something about the seal.

BUFFY

The seal. Giles. Come on!

*

XANDER

What's going on?

Willow looks at him.

WILLOW

He doesn't know.

BUFFY

We'll tell him on the way.

Buffy and Willow pull Xander with them out the back door.

CUT TO:

61 INT. NATURAL HISTORY MUSEUM - NIGHT 61

Giles sweats over the seal. Hears a noise. Looks up. The room is empty. Shadows flicker. Giles returns to his text.

GILES

'The Condor soars... But the prey is
in his talons.' That's it!

Giles glues two pieces together. Smiles triumphantly.

62 ANGLE: AMPATA 62

in the shadows, grimaces painfully. The skin on her arms is now mummified up to her bare shoulders. She fights the urge to scream. She moves into the light. Face still beautiful.

CUT TO:

63 EXT. NATURAL HISTORY MUSEUM - NIGHT 63

Buffy, Xander, and Willow run into view. Willow has ditched the outfit (parka and mittens) except for the pants. Xander has most of his strength back. *

XANDER

No. Giles must've... researched
wrong.

WILLOW

(softly)

Xander, he didn't.

XANDER

But I know Ampata. This can't be.
She told me... she said...

His voice trails off. Buffy looks at him sadly.

BUFFY

I know.

Buffy points up at an open, third-story window.

BUFFY (cont'd)

Listen, you two get to the fire
escape. I'll take a short cut. *

Buffy starts climbing toward the window. *

CUT TO:

64 INT. NATURAL HISTORY MUSEUM - NIGHT 64

GILES
'The spondylus shell evokes
Mamacocha, mother of all the water.'

Giles glues in the penultimate fragment. Excited.

GILES (cont'd)
Just one more piece.

65 CLOSE: HIS FINGERS INSERT THE LAST PIECE 65

when suddenly Ampata's gnarled hand rips away the seal and
hurls it down, SHATTERING it beyond repair. She grabs Giles
by the throat, squeezes him unconscious. Pulls his face in
for the kiss.

BUFFY (O.C.)
I'll say one thing for you Incan
mummies--

Ampata turns to see Buffy on the museum floor.

BUFFY
--You don't kiss and tell.

Buffy does a forward HANDSPRING up the step pyramid, landing
in front of a startled Ampata.

AMPATA
Looks like you've been keeping some
secrets from me.

Ampata drops Giles' unconscious body into the sarcophagus
hole, as she and Buffy square off against each other.

AMPATA (cont'd)
You're not a normal girl.

She LUNGES for Buffy's throat with her two mummified arms.
Buffy looks at them, repulsed.

BUFFY
Oh, and you are?

They struggle, rolling toward the open sarcophagus. Ampata's
face gets closer for the kiss. Buffy headbutts Ampata.
Ampata staggers backwards.

Buffy charges. Ampata uses Buffy's momentum to hurl Buffy
into the sarcophagus.

AMPATA
I shared your life--

66 BUFFY'S POV: THE SARCOPHAGUS LID 66

Slides shut overhead. Blackness.

AMPATA
--Now you'll share my death.

Ampata desperately grabs her neck, as the mummification advances. She races down the steps, running smack into:

Willow. Petrified. Ampata clasps her hand around Willow's throat.

67 POV: AMPATA'S FACE 67

AMPATA
This won't hurt.

XANDER (O.S.)
Let her go.

Ampata looks around. Xander is there.

XANDER
If you're going to kiss anybody, it
should be me.

Ampata looks at Xander for a beat, then back at Willow.

CUT TO:

68 INT. THE SARCOPHAGUS - CONTINUOUS - NIGHT 68

Pitch black. We hear a stone slab being moved. A SHAFT OF LIGHT comes in through a crack, and we see Buffy in the sarcophagus, straining to move the stone lid aside.

CUT TO:

69 INT. NATURAL HISTORY MUSEUM -BURIAL CHAMBER- CONTINUOUS 69

Xander approaches Ampata. Tears well up in her eyes.

AMPATA
Xander, we can be together. Just let
me have this one.

Xander looks at her still-beautiful face.

XANDER
That's never gonna happen.

CONTINUED

69 CONTINUED: 69

AMPATA
I must do this, now, or it is the
end. For me and for us.

She moves in for Willow.

XANDER
No!

Xander steps between them, pushing Willow back to safety.

XANDER (cont'd)
You want life, you're gonna have to
take mine. Can you do that?

There is fear and confusion in her face -- and then it is
gone. Replaced by something colder.

AMPATA
Yes.

She lunges at him.

70 ANGLE: THE SARCOPHAGUS LID 70

as it is tossed aside. Buffy pops out, then hurls herself
from the top of the pyramid;

Xander struggles to hold Mummy Ampata away as Buffy appears.

Buffy KICKS Mummy Ampata. She FLIES through the air and
SLAMS onto the stone pyramid steps.

The mummy SHATTERS on impact. Nothing but dust.

Silence.

Willow goes to Xander. He looks up at her; tries to smile.
She smiles back, starts to help him to his feet. Buffy helps
Giles out of the sarcophagus. The two of them head over to
join the others.

PULL BACK AND AWAY as the four of them walk out together.

CUT TO:

71 EXT. SCHOOL COURTYARD - THE NEXT DAY 71

Buffy and Xander walk together, Buffy sipping a soda. They
are quiet for a while. She offers him a sip, he shakes his
head.

CONTINUED

71 CONTINUED:

71

XANDER

I'm really the fun talking guy today,
huh? Sorry.

BUFFY

We don't have to talk.

XANDER

I just... Present company excluded,
I have the worst taste in women Of
anyone. In the world. Ever.

BUFFY

Ampata wasn't evil. At least not to
start with. And I do think she cared
for you.

XANDER

Yeah, but I think the whole sucking-
the-life-out-of-people thing would
have been a strain on the
relationship.

BUFFY

She was gypped. She was just a girl
and she had her life taken from her.
I remember when I heard the prophesy
that I was going to die. I wasn't
exactly obsessed with doing the right
thing.

XANDER

But you did. You gave up your life.

BUFFY

I had you to bring me back.

They smile at each other, then settle back into a comfortable
silence.

BLACK OUT.

THE END