

Episode 4V02

BUFFY THE VAMPIRE SLAYER

"The Harvest"

Written by

Joss Whedon

Directed by

John Kretchmer

SHOOTING SCRIPT

September 11, 1996

September 13, 1996 - BLUE

September 30, 1996 - PINK

October 21, 1996 - GREEN

October 22, 1996 - YELLOW

BUFFY THE VAMPIRE SLAYER

"The Harvest"

CAST LIST

BUFFY SUMMERS.....	Sarah Michelle Gellar
XANDER.....	Nicholas Brendon
GILES.....	Anthony S. Head
WILLOW.....	Alyson Hannigan
CORDELIA.....	Charisma Carpenter
MR. FLUTIE.....	Ken Lerner
JESSE.....	Eric Balfour
THE MASTER.....	Mark Metcalf
ANGEL.....	David Boreanaz
LUKE.....	Brian Thompson
DARLA.....	Julie Benz
JOYCE SUMMERS.....	Kristine Sutherland
HARMONY.....	Mercedes McNab
GUY.....	
BOUNCER.....	
GIRL.....	

BUFFY THE VAMPIRE SLAYER

"The Harvest"

SET LIST

INTERIORS

SUNNYDALE HIGH SCHOOL
 THE LIBRARY
 COMPUTER CLASSROOM
MAUSOLEUM
TUNNELS
 A JUNCTION OF TUNNELS
 SUBTERRANEAN ROOM
THE CHURCH
AIR VENT
THE BRONZE
 BACKSTAGE
BUFFY'S BEDROOM

EXTERIORS

SUNNYDALE HIGH SCHOOL
 SCHOOL GROUNDS
 FOUNTAIN QUAD
THE BRONZE
 OUTSIDE THE BRONZE
 BEHIND THE BRONZE
GRAVEYARD
STREET

BUFFY THE VAMPIRE SLAYER

"The Harvest"

TEASER

NOTE: THIS EPISODE WILL OPEN WITH A RECAP OF THE LAST,
ENDING WITH LUKE PINNING BUFFY IN THE TOMB.

FADE IN:

1 INT. MAUSOLEUM - NIGHT

1

LUKE bears down on BUFFY, fangs bared. She struggles, but he's got her pinned. He rips open her shirt a bit to get at her throat. Grabs her -- and SCREAMS.

He jumps back, SMOKE curling out of his hand.

ANGLE: BUFFY'S NECK

The cross Angel gave her has slipped out of an inside pocket.

Buffy takes the moment and KICKS with both legs, sends Luke flying back out of the tomb. She jumps up herself and before he can recover, she RUNS out of there.

CUT TO:

2 EXT. GRAVEYARD - CONTINUOUS

2

As fast as she can -- stumbling a bit and breathing hard from the beating she took -- Buffy books through the graveyard. As she reaches the trees on the edge of it, she looks back at the Mausoleum.

Nobody's coming.

She hears WILLOW SCREAM.

WILLOW

No! Nooo! Get -- off --

Buffy runs to the sound of the voice -- comes to find:

ANGLE: WILLOW

on the ground, struggling with a vampire.

The vampire has Willow pinned, is going in for the neck -- then he looks up, hearing something.

(CONTINUED)

2 CONTINUED:

2

Buffy's foot whips into his face, sending him flying way back.

He lands hard on his back and scrambles away, holding his nose.

Buffy is all business now, looking around her in quiet fury. Her senses alert.

She hears a CRACK, some SCUFFING on the ground. Takes off, leaving Willow wide-eyed and freaked. After a moment, she rises and follows.

ANGLE: XANDER

is unconscious, being dragged away by two other vampires. They hear something behind them, turn slowly around.

It's Willow, stumbling out from behind a tree. She looks extremely unthreatening.

They turn back and Buffy is right in front of them. She takes them both out with one punch. They fly back, then scramble to their feet.

Buffy grabs a branch, snaps it off the tree. She comes at them with this makeshift stake -- nails one in the chest.

The other flees.

Willow runs up to XANDER, cradles his head. He is just coming to.

WILLOW

Xander, are you okay?

XANDER

Man... something hit me...

Buffy is still looking around, unsatisfied.

BUFFY

Where's Jesse?

WILLOW

I don't know -- they surrounded us -- he was really weak...

XANDER

That girl grabbed him. Took off.

BUFFY

Which way?

(CONTINUED)

2 CONTINUED: 2

2

XANDER
I don't know.

Buffy looks into the night. The camera CIRCLES her as she looks around. There is nothing to see.

BUFFY
(quietly)
Jesse....

BLACK OUT.

END OF TEASER

ACT ONE

3 INT. THE LIBRARY - MORNING

3

We open on a Globe. As we hear GILES begin to SPEAK, we PAN over to Xander and Willow, sitting in the middle of the library. Neither of them appears to have slept since last night.

GILES (O.S.)

This world is older than any of you know, and contrary to popular mythology, it did not begin as a paradise. For untold eons, Demons walked the earth; made it their home... their Hell.

Still we PAN, to find Giles on the upper level, standing at the railing. His expression is as grave as theirs.

GILES

In time they lost their purchase on this reality, and the way was made for the mortal animals. For Man. What remains of the Old Ones are vestiges: Certain magicks, certain creatures...

BUFFY

And vampires.

She emerges from Giles' office, wrapping a bandage around her forearm. Xander rises, agitated.

XANDER

Okay, this is where I have a problem, see, because we're now talking about vampires. We're having a talk with vampires in it.

WILLOW

Isn't that what we saw last night?

BUFFY

No, those weren't vampires. Those were just some guys in thundering need of a facial. Or maybe they had rabies -- coulda been rabies. And that guy turning to dust... just a trick of the light.

(MORE)

(CONTINUED)

3 CONTINUED:

3

BUFFY (cont'd)
(to Xander)
That's exactly what I said the first time I saw a vampire. I mean, when I was done with the screaming part.

WILLOW
Oooh... I need to sit down.

BUFFY
You are sitting down.

WILLOW
Oh. Good for me.

XANDER
So vampires are demons?

GILES
The books tell that the last Demon to leave this reality fed off a human, mixed their blood. He was a human form possessed -- infected -- by the Demon's soul. He bit another, and another... and so they walk the earth, feeding. Killing some, mixing their blood with others to make more of their kind. Waiting for the animals to die out, and the Old Ones to return.

CUT TO:

4 INT. A TUNNEL - MORNING

4

Not that you could see whether it was morning or night in this place -- it remains as dark and humid as the earth that swallowed it.

JESSE is being dragged through the tunnel by Luke, DARLA by his side. Jesse is still staggering into consciousness, and the more he awakens, the less he likes it.

He looks about in fear at the two inhuman faces, at the end of the tunnel they are dragging him through. It seems to be an old cracked pipe, and it ends at:

5 INT. THE CHURCH - CONTINUOUS

5

Coming out of the pipe, the threesome makes its way down a pile of rocks to the floor of the wrecked church.

(CONTINUED)

5 CONTINUED:

5

Jesse looks about, wonder tingeing the edges of his fear.
He is stood before the altar, before the pool of blood.

From the darkness, something moves. Emerges.

THE MASTER regards his servants, his total authority obvious
to all. He looks at Jesse.

THE MASTER
Is this for me?

LUKE
An offering, Master.

DARLA
He's a good one. His blood is
pure.

THE MASTER
(quietly -- almost
innocuously)
You've tasted it.

Darla starts back a step, afraid.

THE MASTER
(smiling)
I'm your faithful dog. You bring
me scraps.

DARLA
I didn't mean to --

THE MASTER
I have waited. For three score
years I have waited. While you
come and go I have been stuck here,
(voice rising)
here, in a house of worship. My
ascension is almost at hand. Pray
that when it comes... I'm in a
better mood.

DARLA
Master, forgive me. We had more
offerings but there was trouble. A
girl.

(CONTINUED)

5 CONTINUED: 2

5

*
*
*

LUKE

There ~~was~~ a girl. She fought
well, and she knew of our breed.
It's possible that she may be...

The Master turns to him.

THE MASTER

A Slayer?

SMASH CUT TO:

6 INT. THE LIBRARY - CONTINUOUS

6

XANDER

And that would be a what?

GILES

As long as there have been
vampires, there has been the
Slayer. One girl in all the
world --

BUFFY

He loves doing this part.

GILES

(speeding up)

All right: They hunt vampires, one
Slayer dies, the next is called,
Buffy is the Slayer, don't tell
anyone. I think that's all the
vampire information you need.

XANDER

Except for one thing. How do you
kill them?

BUFFY

You don't. I do.

XANDER

Well, Jesse --

(CONTINUED)

6 CONTINUED:

6

BUFFY
Jesse's my responsibility. I let
him get taken.

XANDER
That's not true.

WILLOW
If you hadn't showed up, they would
have... taken us too... Does
anybody mind if I pass out?

BUFFY
Breathe...

WILLOW
Breathe.

BUFFY
Breathe.
(to Giles)
This big guy, Luke, he talked about
an offering to the Master. I don't
know who or what, but if they
weren't just feeding, Jesse may
still be alive. I'm gonna find
him.

WILLOW
This is probably the dumb question,
but shouldn't we call the police?

GILES
Do you think they'd believe us?

WILLOW
We don't have to say vampires. We
could say there was... a bad man.

BUFFY
They couldn't handle it if they did
come. They'd only show up with
guns.

GILES
(to Buffy)
You've no idea where they took
Jesse?

(CONTINUED)

6 CONTINUED: 2

6

BUFFY
I looked around, but ... soon as
they got clear of the woods they
could have just
(indicating flight)
-- whoom.

XANDER
They can fly?

BUFFY
They can drive.

XANDER
Oh.

WILLOW
I don't remember hearing a car...

GILES
Well, let's take an enormous
intuitive leap and say they went
underground.

BUFFY
Vampires really jam on sewer
systems. You can get anywhere in
town without catching any rays. I
didn't see any access around there,
though.

XANDER
Well, there's electrical tunnels.
They run under the whole town.

GILES
If we had a diagnostic of the
tunnel system, it might indicate a
meeting place. I suppose we could
go to the building commission --

BUFFY
We so don't have time.

WILLOW
Uh, guys? There may be another
way.

CUT TO:

7 INT. THE CHURCH - CONTINUOUS

7

THE MASTER

A Slayer... Have you any proof?

LUKE

Only that she fought me and yet lives.

THE MASTER

Very nearly proof enough. I can't remember the last time that happened.

LUKE

1843, in Madrid. And the bastard caught me sleeping.

THE MASTER

She mustn't be allowed to interfere with the Harvest.

LUKE

I would never let that happen.

THE MASTER

You needn't worry. I believe she'll come to us. We have something that she wants. If she is a Slayer, and this boy lives, she'll try to save him.

Luke goes up to Jesse, smiling.

LUKE

I thought you nothing more than a meal, boy. Congratulations. You've just been upgraded to "bait".

CUT TO:

8 INT. THE LIBRARY - CONTINUOUS

8

ANGLE: A MAP OF THE ELECTRICAL TUNNELS

On a computer screen.

BUFFY (O.S.)

There it is.

WIDER ANGLE:

Willow sits at the computer, everyone else gathered around her.

(CONTINUED)

8 CONTINUED:

8

WILLOW

This runs under the graveyard.

XANDER

I don't see any access.

GILES

So all the city plans are just open to the public?

WILLOW

Uh, well, in a way. I sort of stumbled onto them when I accidentally... decrypted the city council's security system.

XANDER

(still focused on the screen)

Someone's been naughty...

BUFFY

There's nothing here. This is useless!

GILES

I think you should ease up on yourself.

BUFFY

You're the one who told me I wasn't prepared enough. Understatement. I thought I was on top of it, and then that Monster Luke came out of nowhere --

She stops. Pauses.

XANDER

What?

BUFFY

(working it out)

He didn't come out of nowhere. He came from behind me. I was facing the entrance. He came from behind me and he didn't follow me out.

(looks at them)

The access to the tunnels is in the mausoleum.

GILES

Are you sure?

(CONTINUED)

3 CONTINUED: 2

8

BUFFY

The girl must have doubled back
with Jesse after I got out. God,
I'm so mentally challenged!

XANDER

So, what's the plan? We saddle up,
right?

BUFFY

There's no 'we'. Okay? I'm the
Slayer, and you're not.

XANDER

I knew you were gonna throw that in
my face.

BUFFY

Xander, this is deeply dangerous.

XANDER

I'm inadequate. That's fine. I'm
less than a man.

WILLOW

Buffy, I'm not anxious to go into a
dark place full of monsters, but I
do want to help. I need to.

GILES

Then help me. I've been
researching this Harvest affair.
Seems to be some sort of
pre-ordained massacre. Rivers of
blood, Hell on earth... Quite
charmless. I am fuzzy on the
details, however, and it may be
that you can wrest some information
from that dread machine.

(off their

uncomprehending looks)

That was a bit British, wasn't it?

BUFFY

Welcome to the new world.

GILES

(translates to Willow)

I want you to go on the Net.

WILLOW

Oh! Yeah. Sure. I can do that.

(CONTINUED)

8 CONTINUED: 3

3

BUFFY
Then I'm out of here.
(to Xander and Willow)
If Jesse's alive, I'll bring him
back.

GILES
Do I have to tell you to be
careful?

Buffy looks at him a moment. Then she's out.

CUT TO:

9 EXT. SCHOOL GROUNDS - DAY

9

Buffy heads toward a gate that stands open. She is about to
go through it when FLUTIE appears right behind her.

MR. FLUTIE
And where do we think we're going?

BUFFY
We? I? Me?

MR. FLUTIE
We're not leaving school grounds,
are we?

BUFFY
No! I'm just ... admiring the
fence. This is quality fencework.

MR. FLUTIE
Because if we were leaving school
grounds on our second day at a new
school after being kicked out of
our old school for delinquent
behavior -- do you see where I'm
going with this?

BUFFY
(it comes to her:)
Mr. Giles!

MR. FLUTIE
What?

BUFFY
He asked me to get a book for him.
From the store 'cause I have a free
period and I'm a big reader did it
mention that on my transcripts?

(CONTINUED)

11 CONTINUED:

11

BUFFY
(not looking around)
I don't suppose you've got a key on
you?

ANGEL steps from the shadows, a smile in his eyes.

ANGEL
They really don't like me dropping
in.

BUFFY
Why not?

ANGEL
They really don't like me.

BUFFY
(sarcastically)
How could that possibly be?

ANGEL
I knew you'd figure out this
entryway sooner or later.
Actually, I thought it was gonna be
a little sooner.

BUFFY
I'm sorry you had to wait. Look,
if you're gonna be popping up with
this cryptic wise man act on a
regular basis, can you at least
tell me your name?

ANGEL
Angel.

BUFFY
Angel.
(offhand)
It's a pretty name.

ANGEL
Don't go down there.

BUFFY
Deal with my going.

ANGEL
You shouldn't be putting yourself
at risk. Tonight is the Harvest.
Unless you can prevent it, the
Master walks.

(CONTINUED)

11 CONTINUED: 2

11

BUFFY
If this Harvest thing is such a
suckfest, why don't you stop it?

ANGEL
Because I'm afraid.

The unashamed openness of the statement catches her a bit
off guard. She looks at him a moment.

She KICKS the door open.

ANGEL
They'll be expecting you.

BUFFY
I've got a friend down there -- or,
a potential friend.
(joking)
Do you know what it's like to have
a friend?

He doesn't answer.

BUFFY
(gently)
That wasn't supposed to be a
stumper.

ANGEL
When you hit the tunnels, head
east, toward the school. That's
where you're likely to find them.

BUFFY
You gonna wish me luck?

He says nothing. She looks at him a moment more, then heads
into the darkness.

He stands there, not moving. Quiet concern on his face.

ANGEL
(softly)
Good luck.

BLACK OUT.

END OF ACT ONE

ACT TWO

12 INT. TUNNELS - DAY

12

They are dark, forbidding, and they run in all directions.

Buffy climbs down a ladder, drops into them. She looks about her, taking it in.

ANGLE: A RAT

Scurries by her foot.

Buffy doesn't flinch. She starts down a tunnel, moving slowly. The dark enveloping her.

She turns a corner, slowly. Nothing. Starts down it.

She hears something and spins, sneaks up and looks down another tunnel.

ANGLE: DOWN THE OTHER TUNNEL

Shadows. Noise. Nothing solid.

She pulls her head back and he's right behind her!

XANDER

Did you see anything?

BUFFY

Xander! What are you doing here?

XANDER

Something stupid. I followed you. I couldn't just sit around not doing anything.

BUFFY

I understand. Now go away.

XANDER

Jesse's my bud, okay? If I can help him, then that's what I gotta do.

A beat, as she accepts this.

XANDER

Besides, it's this or Chem class.

(CONTINUED)

12 CONTINUED:

12

They make their way through the dark.

CUT TO:

13 INT. THE LIBRARY - DAY

13

Giles has his arcane volumes out, is consulting them. After some digging, he finds something interesting. He looks closely at one passage, translating to himself from the Latin.

GILES

"For they will gather, and be gathered. All that is theirs shall be his... From the Vessel pours life." Pours life...

ANGLE: AN ENGRAVING

A bestial fellow holds his hand out, commanding a throng of villagers, all of whom are bleeding. Below, in what might be Hell, a demon glows with power.

Upon the bestial one's forehead, a crude symbol has been drawn, a star with three points.

He looks over at another passage.

GILES

(reads)

"On the night of the crescent moon, the first past the solstice, it will come." Of course.

(he looks up)

Tonight.

CUT TO:

14 INT. COMPUTER CLASS - DAY

14

Everyone is working, alone and in groups, devising programs. CORDELIA and HARMONY struggle mightily with theirs.

CORDELIA

No! It's supposed to find the syntax and match it. Or, wait...

HARMONY

(typing slowly)

Are we going to the Bronze tonight?

(CONTINUED)

14 CONTINUED:

14

CORDELIA

No, we're going to the other cool place in Sunnydale.

Harmony looks at her inquisitively.

CORDELIA

Of course we're going to the Bronze! Friday night, no cover. But you should have been there last night.

HARMONY

(re: program)

I think we did this part wrong.

CORDELIA

Why do we have to devise these programs? Isn't that what nerds are for?

(quietly)

What did ~~she~~ do?

Harmony cranes over to look at:

ANGLE: WILLOW

Sitting next to them, but in her own world. She is bringing things up on the Net, typing intently, scrolling, searching...

HARMONY

Uh, she's doing something else.

CUT TO:

15 INT. TUNNELS - LATER

15

Buffy and Xander turn a corner, ready for anything.

Nothing. They keep walking, alert. Xander picks up the conversation they were in:

XANDER

Okay, so: crosses, garlic, stake through the heart.

BUFFY

That'll get it done.

XANDER

Cool. Of course, I don't actually have any of those things.

(CONTINUED)

15 CONTINUED:

15

BUFFY
(hands him a cross)
Good thinking.

XANDER
Well, the part of my brain that
would tell me to bring that stuff
is still busy telling me not to
come down here. I brought this,
though.

He produces a flashlight, turns it on.

BUFFY
Turn that off!

XANDER
(he does)
Okay, okay. So, what else?

BUFFY
What else what?

XANDER
For Vampire Slayage.

BUFFY
Fire, beheading, sunlight, holy
water... the usual.

XANDER
(a little weakly)
So you've done some beheading in
your time?

BUFFY
Oh, yeah. There was this one time,
I was pinned down by this vampire,
he played left tackle for the
varsity -- I mean, before he was...
well anyway he's got one of those
really thick necks and all I've got
is a little Exacto knife --
(off Xander's gape)
You're not loving this story.

XANDER
Actually, I find it oddly
comforting.

CUT TO:

16 INT. COMPUTER CLASS - DAY

16

Willow is busily bringing up relevant data from the Net, her brow furrowed in concentration. At the next terminal, Cordelia is struggling with a program while holding court.

CORDELIA

Okay, and then "Pattern Run",
right? Or "Go To End". That's it.

HARMONY

Maybe... I think...

CORDELIA

Well, what does the book say?
(as Harmony looks it up)
So anyway, I come out of the
bathroom and she comes running at
me with a stick, screaming, "I'm
gonna kill you! I'm gonna kill
you!" I swear.

GUY

(leaning in)

Who?

CORDELIA

Buffy.

HARMONY

The new girl.

GUY

What's her deal?

CORDELIA

She's crazed!

HARMONY

Did you hear about her old school?
Booted.

CORDELIA

I exhibit no surprise.

GUY

Why was she kicked out?

CORDELIA

'Cause she's a psycho-loony.

WILLOW

No, she's not.

Silence; as Cordelia registers the concept that Willow just contradicted her.

(CONTINUED)

16 CONTINUED:

16

CORDELIA

What?

WILLOW

She's not a psycho. You don't even know her.

CORDELIA

Excuse me? Who gave you permission to exist? Do I horn in on your private discussions? No. Why? Because you're boring.

Willow looks down, hurt. She stands and takes some pages that have come up on the printer. The girls turn back to their project.

HARMONY

There. I think the program's done.

CORDELIA

Finally, the nightmare ends. Now how do we save it?

WILLOW

(as she exits)

"Deliver."

CORDELIA

(staring at the screen)

Deliver -- where is that -- Oh!

ANGLE: A KEY

Marked "DEL". Cordelia hits it.

Long pause, the two girls staring at the screen, their smiles about to melt into perplexity as we

CUT TO:

17 INT. TUNNELS - LATER

17

Buffy and Xander are still making their way through the dark. The banter quotient has plummeted -- they're both fairly tense.

Buffy looks around, brow furrowed.

BUFFY

They're close.

(CONTINUED)

17 CONTINUED:

17

XANDER
How can you tell?

BUFFY
No rats.

Xander doesn't love that information, but he says nothing.
Still they progress, until:

XANDER
Over there. What's that?

He indicates a small, dark side-chamber. Nothing can be
seen past the first few inches.

They come up to it. Xander pulls out his flashlight, shines
it.

ANGLE: IN THE CHAMBER

A beam of light finds a body, lying face down. It looks
like

XANDER
Jesse!

BUFFY
Oh, no...

She starts forward, Xander keeping the light on her. Goes
over to the body, reaches out --

and Jesse JUMPS UP, brandishing a pipe. He's about to slam
her with it when Xander calls out:

XANDER
Jesse!

JESSE
(stops, amazed)
Xander?

He drops the pipe and the two friends hug. Xander pulls
away, looking him over.

XANDER
Jesse, man, are you okay?

JESSE
I'm not okay on an epic scale. We
gotta get out of here!

He indicates his leg -- he's been chained to the wall.

(CONTINUED)

17 CONTINUED: 2

17

XANDER

It's cool! Buffy's a superhero!

The superhero frowns at the chain, feels it.

BUFFY

(to Jesse)

Hold on.

She takes the pipe he dropped and SMASHES the lock on his shackles. It's not a quiet operation.

XANDER

You think anybody heard that?

ANGLE: A TUNNEL - CONTINUOUS

A few black shapes move in the shadows, hearing it.

ANGLE: BUFFY AND THE OTHERS

They start out.

JESSE

They knew you were gonna come.
They said that I - I was the
bait...

XANDER

Oh, now you tell us.

JESSE

I've seen their leader.

The look in his eyes describes their leader in detail.

Buffy leads the two boys back through the tunnel. She stops.

Shadows move at the other end.

BUFFY

Oops.

JESSE

Oh, no, no...

BUFFY

Do you know another way out?

JESSE

I don't, uh, maybe?

(CONTINUED)

17 CONTINUED: 3

17

XANDER

Come on.

They truck out the other way.

CUT TO:

18 INT. A JUNCTION OF TUNNELS - A SECOND LATER

18

They come into this one, moving at a good clip. Try one
avenue --

Eyes gleam in the dark. Whispered LAUGHS drift at us.

They turn back, pause at a fork.

JESSE

Wait, wait. They brought me
through here! There's a way up. I
hope.

They take off.

CUT TO:

19 INT. A SUBTERRANEAN ROOM - MOMENTS LATER

19

They run in, vampires approaching slowly behind them. Look
around, horror growing on their faces.

There is no door. There is no exit. Buffy and Xander look
about them, frantically.

BUFFY

I don't think this is the way out.

She goes back to the doorway they came in, listens for the
approaching vampires.

XANDER

We can't fight our way back through
those things... what do we do?

JESSE

I've got an idea...

And the CAMERA PANS over to Jesse standing right behind
Xander. His visage grotesque, his smile icy. He's a
vampire.

(CONTINUED)

19 CONTINUED:

19

JESSE
You can die.

BLACK OUT.

END OF ACT TWO

ACT THREE

20 INT. A SUBTERRANEAN ROOM - TWO SECONDS LATER

20

Xander backs away from Jesse. Buffy looks from him to the entrance, not sure what to do.

ANGLE: THE ENTRANCE

We HEAR approaching vampires, see shadows begin to move, thrown on the outer wall by figures down the hall.

XANDER

Jesse... Man, I'm sorry...

JESSE

Sorry? I feel good, Xander. I feel strong.

Buffy grabs the door, tries to close it. But it's thick metal, rusted open.

JESSE

I'm connected, man. To everything. I can hear the worms in the earth.

XANDER

Well, that's a plus.

JESSE

I know what the Master wants. I'll serve his purpose. That means you die. And I feed.

BUFFY

Xander! The cross!

Xander holds it up -- and Jesse stops coming toward him. The smile leaves his face.

Buffy continues trying to shut the door -- it's beginning to budge. But coming down the hall are:

ANGLE: THE VAMPIRES

Making their way down the hall to the door. They move slowly, grinning -- sure of victory.

XANDER

Jesse. Man, we're buds. Can't you remember?

(CONTINUED)

20 CONTINUED:

20

JESSE

You're like a shadow to me now.

Xander moves forward, cross in hand.

XANDER

Then get out of my face.

Jesse stumbles back, pissed. Xander backs him toward the door.

Buffy continues to strain. The vampires approach.

Jesse lashes out, knocks the cross from Xander's grasp. He grins -- and then Buffy grabs him from behind and HURLS him out of the room, knocking vampires over like bowling pins.

BUFFY

Help me!

Xander snaps out of his shock and comes to the door with her. With both their backs to it, they slam it shut --

-- an arm SHOOTS in, grasping for them. Buffy opens the door slightly and slams it again till the arm withdraws. She bolts the door, breathing heavily.

XANDER

I can't believe it... we were too late.

A resounding THUD shudders the door. The vampires are gonna break it down.

BUFFY

We need to get out of here.

XANDER

There is no out of here!

Another THUD and the door begins to buckle on its hinges. Buffy looks around -- there is some junk lying around. She throws it out of the way to see if there is a doorway behind it. No joy.

Xander also looks around. He spies:

ANGLE: AN AIR VENT

We can see just a hint of an air vent's grating behind a metal sheet. It's high up in the shadows.

XANDER

What's that?

(CONTINUED)

20 CONTINUED: 2

20

Buffy sees it too. She throws a box down, steps on it to reach the vent. Pulls away the metal sheet, revealing the grate. It's big enough to climb through.

She begins trying to pry the grate open with her bare hands.

Another THUD. Xander looks from Buffy to the door.

Buffy pulls, bending a corner.

The door comes off its hinges enough for a vampire to put his fingers through, grip it.

Buffy RIPS the grating loose, throws it aside.

BUFFY

Come on!

And a vampire SHOOTs out of the air vent at her, grabbing her head.

The door comes out enough for a vampire to get its face in.

Buffy pulls the vampire all the way out of the vent, throws it to the floor. Jumps down on top of it.

BUFFY

(to Xander)

Go!

He runs by, climbs on the box as Buffy sinks a stake into the vampire's back. He sticks the flashlight in:

ANGLE: IN THE AIR VENT

Nothing. Clear.

He crawls in, starts worming his way down it.

ANGLE: THE DOOR.

Breaks down. Vampires pile in.

Buffy jumps up and pulls herself into the air vent.

CUT TO:

21 INT. AIR VENT - CONTINUOUS

21

The two of them crawl along in the dark, the vampires at their heels.

(CONTINUED)

21 CONTINUED:

21

They come to a wider space, with a ladder going up.
Sunlight can be seen through the grating at the very top.

XANDER

Up?

BUFFY

UP!

He starts climbing, Buffy right behind him.

He gets to the top and opens the grating, climbs out into:

CUT TO:

22 EXT. STREET - AFTERNOON

22

It's deserted as Xander rolls out, reaches in to help Buffy up. She is almost out when

ANGLE: A HAND

grabs her ankle, starts pulling her back down.

She pulls up, bringing the hand up into the sunlight. It begins to SMOKE -- we hear a SHRIEK and it is withdrawn.

Buffy rolls out, slams the grating shut.

For a moment both of them just lie there, catching their breath.

CUT TO:

23 INT. THE LIBRARY - DAY

23

Giles is still pouring over his notes when Willow enters.
He looks up, hoping to see

GILES

Buffy?

WILLOW

It's just me. So there's no word?

GILES

Not as yet.

WILLOW

Well, I'm sure they're... great.

(CONTINUED)

23 CONTINUED:

23

GILES

Did you find anything of interest?

She sits, shows him copied articles as she talks.

WILLOW

I think maybe. I looked through the old papers, around the time of that big earthquake back in '37. And for several months before it, there was a rash of murders.

GILES

Great! I mean, not great in a good way... Go on.

WILLOW

They sound like the kind you were looking for. Throats, blood. Months, and not even a clue.

GILES

It's all coming together. I rather wish it weren't.

CUT TO:

24 INT. THE CHURCH - CONTINUOUS

24

We see a candle being lit, the last of a row. Darla steps back from it, the taper in her hand glowing softly.

As she does, another vampire does the same on the opposite wall. They are at the back of the church, staring ahead. The rows of candles run up to the altar, where the Master stands waiting.

CHANTING can be heard, a low, primal whisper.

Luke steps forward, pulling off his shirt. He steps forward, kneels before the Master. The Master holds out his hand. Luke leans forward and kisses it. The Master turns his open palm up and Luke kisses that as well. Gently, Luke takes the Master's wrist in his hand, brings his lips to that as well.

And bites it.

The Master winces, shuts his eyes. Luke feeds for a few moments, then rears his head back with holy pain.

(CONTINUED)

24 CONTINUED:

24

THE MASTER

My blood runs with yours. My soul
is your province.

LUKE

My body is your instrument.

The Master takes a drop of blood from his wrist, dabs it on Luke's forehead, painting the three-pointed star. He speaks to the assembled:

THE MASTER

On this most hallowed night, we are
as one. Luke is the Vessel. Every
soul he takes shall feed me. Their
souls will grant me the power to
free myself. Tonight I will walk
the Earth... and the stars
themselves will hide.

CUT TO:

25 INT. THE LIBRARY - CONTINUOUS

25

Buffy and Xander enter, somewhat the worse for their
adventure. Willow takes one look at their faces and doesn't
have to ask. She does anyway.

WILLOW

Did you find Jesse?

XANDER

Yeah.

WILLOW

Was he dead?

BUFFY

Worse.

She sits heavily.

BUFFY

I'm sorry, Willow. We were too
late. And they were waiting for
us.

WILLOW

At least you two are okay.

Xander kicks a trash bin in frustration.

(CONTINUED)

25 CONTINUED:

25

XANDER

I don't like vampires. I'm gonna take a stand and say they're not good.

BUFFY

So, Giles, you got anything that can make this day worse?

GILES

How about the end of the world?

BUFFY

I knew I could count on you.

GILES

This is what we know. Some sixty years ago a very old, very powerful vampire came to this shore, and not just to feed.

BUFFY

He came 'cause this town is a mystical whoosit?

GILES

Yes. The Spanish who first settled here called it Boca Del Infierno -- roughly translated: Hellmouth. A sort of portal from this reality to the next. This vampire hoped to open it.

BUFFY

Bring the demons back.

XANDER

End of the world.

WILLOW

But he blew it. Or, I mean, there was an earthquake that swallowed about half the town. And him too -- or at least there were no more vampire-type killings after.

GILES

Opening dimensional portals is tricky business. Odds are he got himself stuck. Like a cork in a bottle.

(CONTINUED)

25 CONTINUED: 2

25

XANDER

And this Harvest thing is to get him out?

GILES

It comes once in a century, on this night. A Master can draw power from one of his minions while it feeds. Enough power to break free, and to open the portal. The minion is called the Vessel, and he bears this symbol.

He shows them a sketch of the three-pointed star.

BUFFY

So, I dust anyone sporting this look, and no Harvest.

GILES

Simply put, yes.

BUFFY

Any clue where this little get-together is being held?

GILES

Well, there are a number of possibilities--

XANDER

They're going to the Bronze.

WILLOW

Are you sure?

XANDER

Come on, tasty young morsels all over the place. Anyway, that's where Jesse's gonna be. Trust me.

GILES

Then we need to get there. The sun will be down before long.

They head out toward the door.

BUFFY

I gotta make a stop. Won't take long.

GILES

What for?

(CONTINUED)

25 CONTINUED: 3

25

BUFFY
Supplies.

CUT TO:

26 ANGLE: THE SUN

26

Big and red, sinking low.

27 INT. BUFFY'S BEDROOM - DUSK

27

The last rays are streaming in as Buffy enters, starts going through her closet.

JOYCE (O.S.)
Buffy?

Buffy's mom, JOYCE SUMMERS, enters. Buffy keeps going through her clothes, picking out a good slaying outfit.

JOYCE
You're going out?

BUFFY
I have to.

JOYCE
I didn't hear you come in last night.

BUFFY
I was quiet.

JOYCE
It's happening again, isn't it?

Buffy stops, looks at her.

JOYCE
I got a call from your new principal. Says you missed some classes today.

BUFFY
I was... running an errand.

She pulls an old trunk out of her closet. She opens it, starts going through it.

(CONTINUED)

27 CONTINUED:

27

JOYCE

We haven't finished unpacking and I'm getting calls from your principal.

BUFFY

Mom, I promise you, it's not gonna be like before. But I have to go.

JOYCE

No.

BUFFY

Mom...

Buffy looks at the window, at the growing dark.

JOYCE

The tapes all say I should get used to saying it. No.

BUFFY

This is important.

JOYCE

I know. You have to go out or it'll be the end of the world. Everything is life or death when you're a sixteen year old girl.

BUFFY

Mom, I don't have time to talk about it --

JOYCE

You've got all night, Buffy. You're not going anywhere. Now you can stay up here and sulk if you want. I won't hold it against you. But if you want to come down, I'll make us some dinner.

Joyce leaves, closing the door quietly but firmly behind her. After a moment, Buffy reaches into the trunk.

ANGLE: IN THE TRUNK

Girl stuff, memorabilia, Teen Beat magazines.

Buffy reaches in and lifts out the inside -- the trunk has a false bottom. Below it stakes, crosses, host, garlic, and a widemouthed jar of holy water.

(CONTINUED)

27 CONTINUED: 2

27

Buffy takes out a particularly deadly looking stake. It fits in her hand like it's part of it. She stuffs it into a bag, along with a few other items.

She stands, goes to the door. Listens by it.

She goes to the window, opens it. Starts crawling out.

CUT TO:

28 ANGLE: THE HORIZON

28

The sun is gone. The sky a deepening blue.

CUT TO:

*

A29 INT. THE BRONZE - NIGHT

A29*

From the balcony, we look down on a pool game in progress. Tilt up to see Cordelia holding court at a table.

*

*

CORDELIA

*

Senior boys are the only way to go. They're just a better class of person. The boys in our grade? Forget about it. They're children. Like Jesse -- did you see him last night? The way he follows me around... He's like a little puppy dog: you just want to put him to sleep. Senior boys have mystery, they have ... what's the word I'm searching for? Cars.

*

*

*

*

*

*

*

*

*

*

*

A Cordette starts to speak. Cordelia interrupts:

*

CORDELIA

*

I'm just not the type to settle. If I go into a clothing store, I always have to have the most expensive thing not because it's **expensive**, but because it **costs** more.

*

*

*

*

*

*

*

A Cordette starts to speak.

*

CORDELIA

*

Hello! Miss Motormouth -- can I get a sentence finished? Oh! I love this song!

*

*

*

*

She gets up, friends in tow, and heads to the balcony.

*

CUT TO:

29 INT. THE BRONZE - CONTINUOUS

29

TILT UP on Cordelia, dancing away in the middle of the crowd. She looks great.

ANGLE: AT THE DOOR

Jesse walks in, a new man. A cool, subtle swagger in his step. His eyes go right to Cordelia. He smiles.

CUT TO:

30 EXT. OUTSIDE THE BRONZE - CONTINUOUS

30

There are a few people lounging around outside, but not much activity. Then, a ways off, we see them coming, walking slowly into the half-light.

Eight vampires, Luke in the middle.

None of them saying a word.

BLACK OUT.

END OF ACT THREE

ACT FOUR

31 INT. THE BRONZE - MOMENTS LATER

31

Cordelia is still dancing with her friends, having a good time.

Jesse makes his way slowly through the crowd, not towards but around her, his eyes never leaving her. She sees him too -- and for the first time, doesn't look away in disgust. There's something different about him.

A SLOW SONG starts playing, and Cordelia stops dancing, heads off the floor.

He's suddenly standing in her way. Smiling that distant smile.

CORDELIA
What do you want?

It's the old attitude, but she's not fooling anyone.

He takes her hand, starts leading her onto the floor.

CORDELIA
Hey! Hello, caveman-brain! What
do you think you're doing?

He turns back to her, smiles winningly.

JESSE
Shut up.

Brings her to the middle of the floor and starts dancing with her. He holds her, hardly touching her, moving slowly.

CORDELIA
Just this one dance...

She moves closer to him.

CUT TO:

32 EXT. THE BRONZE - CONTINUOUS

32

ANGLE: THE DOOR

The BOUNCER is suddenly confronted with the vampire group. Their faces are mostly in shadow.

(CONTINUED)

32 CONTINUED:

32

BOUNCER

I need ID.

(as they start past him)

Hey! Nobody goes inside until I
see --

Luke stands over him. His face inches from the Bouncer's.

LUKE

Get inside.

The Bouncer complies instantly.

CUT TO:

33 INT. THE BRONZE - A MOMENT LATER

33

Once inside, the vampires spread out, each heading for an exit. Two of them stay behind and close off the front.

Darla heads for the door by the stage that leads backstage. Goes in.

One goes to the bar -- swings over it and stands in front of the door.

One heads upstairs.

And Luke climbs up on stage.

CUT TO:

34 INT. BACKSTAGE - CONTINUOUS

34

Darla checks that the exit door is secure. Then she goes over to the fuse box, flips a switch.

CUT TO:

35 INT. THE BRONZE - CONTINUOUS

35

The main lights and the music go off. There are GASPS, MURMURS. A voice from the stage calls out:

LUKE

Ladies and gentlemen, there's no
cause for alarm.

On stage, a single spot continues to shine. Luke steps into the light. His face is rivetingly awful.

(CONTINUED)

35 CONTINUED:

35

LUKE

Actually, there is cause for alarm.
It just won't do any good.

Major GASPS and MURMURS at the sight of him.

ANGLE: THE FRONT DOOR

A couple tries to get out. The vampire standing guard -- his normal face gone -- shakes his head no.

They shrink back from him.

ANGLE: CORDELIA

She stares at the stage, Jesse's hands still on her.

CORDELIA

I thought there wasn't any band
tonight.

She looks at Jesse to see his face has changed as well.
Starts to struggle but he holds her, pulls her back into the dark under the stairs.

ANGLE: DARLA

re-emerges from backstage. Looks up at Luke on stage.

LUKE

This is a glorious night. It's
also the last one any of you shall
ever see.

(beat)

Bring me the first!

One of the vampires pushes the Bouncer up on stage.

BOUNCER

What do you guys want, you want
money? Man, what's wrong with your
faces?

Luke grabs him by the scruff of the neck, squeezing any further conversation out of him.

LUKE

Watch me, people!

(to the Bouncer)

Their fear is elixir. It's almost
like blood.

As he brings the Bouncer to him and bites his neck,
sucking the life out of him in huge gulps.

QUICK DISSOLVE TO:

36 INT. THE CHURCH - CONTINUOUS

36

The Master stands, power coursing through him -- visibly.
It lights him up.

QUICK DISSOLVE TO:

37 INT. THE BRONZE - CONTINUOUS

37

Luke continues feeding. After a bit he pulls his head back,
throws the Bouncer's dead body from him.

LUKE

Next!

CUT TO:

38 EXT. OUTSIDE THE BRONZE - CONTINUOUS

38

Buffy and the others run up to the front door. She tries it
-- it's locked.

BUFFY

It's locked.

GILES

We're too late.

BUFFY

Well, I didn't know I was gonna get
grounded!

XANDER

(re: door)

Can you break it down?

BUFFY

Not this thing. You guys try the
back entrance. I'll find my own
way.

GILES

Right.

(to Xander and Willow)

Come on.

BUFFY

Guys!

They stop. Buffy hands them her bag of tricks.

(CONTINUED)

38 CONTINUED:

38

BUFFY
You get the exit cleared and you
get people out. That's all. Don't
go Wild Bunch on me.

GILES
See you on the inside.

They take off, as Buffy starts circling in the other
direction, looking up.

CUT TO:

39 EXT. BEHIND THE BRONZE

39

As Giles and others come around. Xander tries the door,
it's locked. They look around for something to open it
with.

XANDER
Damn. We've got to get in there
before Jesse does something
stupider than usual.

GILES
Xander. Jesse is dead. You have
to remember that if you see him.
You're not looking at your friend.
You're looking at the thing that
killed him.

CUT TO:

40 INT. THE CHURCH - CONTINUOUS

40

The Master is even more powerful now. He truly glows.

He steps over to the mystical wall that traps him, pushes at
it. It begins to disintegrate slightly at his touch.

THE MASTER
Almost free.
(shuts his eyes)
Yes! Give me more!

CUT TO:

41 INT. THE BRONZE - CONTINUOUS

41

Luke triumphantly drops another body. He's flush with
power, looking about him at his hostages.

(CONTINUED)

41 CONTINUED:

41

They are really scared now, seeing corpses (two now) lying before them. There is some screaming, some whimpering.

ANGLE: CORNER UNDER THE STAIRS

Darla is having a face off with Jesse, who holds Cordelia.

JESSE
This one's mine.

DARLA
They are all for the Master.

JESSE
I don't get one?

ANGLE: UPSTAIRS WINDOW BY THE BALCONY

The window opens slowly, an oblivious vampire before it. Buffy slips in.

She looks down at the stage, at Luke.

LUKE
I feel him rising! I need another!
She sees the three-pointed star on his head.

BUFFY
(to herself)
The Vessel...

The vampire turns, hearing this. He grabs Buffy, dragging her up to the middle of the balcony to present her to Luke.

LUKE
Tonight is his ascension. Tonight
will be History at its end! Yours
is a glorious sacrifice.
Degradation most holy.
(looking around)
What, no volunteers?

Darla emerges, holding Cordelia.

DARLA
Here's a pretty one.

CORDELIA
Noooo...

Darla drags her toward the stage, hands her over to Luke.

(CONTINUED)

41 CONTINUED: 2

41

ANGLE: BUFFY

slips out of the vampire's grasp and THROWS him off the balcony. He lands WHAM on his back right in front of the stage.

Silence.

BUFFY

Oh, I'm sorry. Were you in the middle of something?

LUKE

YOU!

BUFFY

You didn't think I'd miss this, did you?

LUKE

(smiles)

I hoped you'd come.

CUT TO:

42 INT. BACKSTAGE - CONTINUOUS

42

The exit door bursts open, a metal pipe-wielding Giles behind it. He starts in, the other two behind him.

CUT TO:

43 INT. THE BRONZE - CONTINUOUS

43

A vampire comes at Buffy from the side and she grabs him, THROWS him into the hookah pit.

He scrambles back up and she **FLIPS herself over backwards**, goes through the hole and lands on top of the pool table. A cue is lying on the table -- she does a hand spring and lands on the floor holding the cue.

A vampire rushes her from the side --

ANGLE: BUFFY

without looking, she JAMS the cue end into his heart. We don't see him -- we just hear the PLUNGE. And when Buffy lets go, the cue stays right where it is.

BUFFY

Okay, Vessel-boy. You want blood?

(CONTINUED)

43 CONTINUED:

43

She steps forward just as the cue rises like the arm of a guard gate and we hear the vampire's body THUD to the floor.

LUKE

I want yours. Only yours.

BUFFY

Then come and get it.

Cordelia, seeing her chance, tries to break free of Luke's grasp. He throws her to one side --

-- and Buffy runs, LEAPS at him, slams her fist into his face. This one really hurts, and he stumbles back in pain.

He comes back at her but she ducks, comes back up with a roundhouse kick to the face. Another score.

She whips out her stake, comes at him -- but he blocks. Nails her in the face, and she skids into the corner, badly hurt. The stake falls at his feet.

ANGLE: DOOR TO BACKSTAGE

It bursts open, Xander nearly falling out.

He looks about him -- no vampires in the immediate vicinity -- and begins herding people out.

XANDER

Come on!

CUT TO:

44 INT. BACKSTAGE - CONTINUOUS

44

The people rush past Willow and Giles, who push them towards the exit.

CUT TO:

45 INT. THE BRONZE - CONTINUOUS

45

Buffy kicks Luke in the chest. He flies back, landing hard. She's about to go in for the kill when she sees

ANGLE: A VAMPIRE

going for Xander, who's too busy herding people out to notice.

(CONTINUED)

45 CONTINUED:

45

Buffy turns to the drum kit and ~~kicks~~ the cymbal right off the stand. She catches it in mid air --

-- the vampire reaches Xander, grabs him --

-- Buffy HURLS the cymbal, frisbee style --

-- the vampire turns, eyes wide, and the cymbal flies straight at his neck --

ANGLE: XANDER

As he hears the SLICE, his eyes follow the trajectory of the liberated head.

XANDER
(softly)
Heads ups...

ANGLE: BUFFY

barely has time to turn before Luke GRABS her from behind, lifting her up in a crushing bear hug.

ANGLE: XANDER

He is going to help Buffy when he hears a SHRIEK, turns and sees:

ANGLE: CORDELIA

is being dragged off into the area below the stairs by Jesse.

He throws her to the ground, kneeling above her. Pinning her.

JESSE
Hold still! You're not helping.

Xander appears behind Jesse, holding a stake. He could plunge it right through the back into the heart, but he hesitates.

XANDER
Jesse, man... don't make me do it.

Jesse looks around, grinning inhumanly.

JESSE
Buddy...

(CONTINUED)

45 CONTINUED: 2

45

ANGLE: BUFFY

Is failing to get out of Luke's grasp. He squeezes even harder and she begins to lose consciousness.

LUKE

I've always wanted to kill a Slayer...

We hear something in her begin to CRACK.

CUT TO:

46 INT. BACKSTAGE - CONTINUOUS

46

People are still rushing out.

GILES

Come on! We've got to open the front as well!

He heads for the door to the main room and Darla JUMPS on him, digging for his throat. His stake is knocked out of his hand as he topples to the ground.

CUT TO:

47 INT. THE BRONZE - CONTINUOUS

47

Xander takes a step back as Jesse rises, faces him.

XANDER

Jesse, I know there's still a part of you in there.

JESSE

(exasperated)

Okay, let's deal with this. Jesse was an excruciating loser who couldn't get a date with anyone in the sighted community! Look at me now! I'm a new man!

He grabs Xander and HURLS him against the wall. Xander falls in a heap to the cowering Cordelia.

JESSE

See, the old Jesse would have reasoned with you.

CUT TO:

48 INT. BACKSTAGE - CONTINUOUS

48

Willow frantically digs through Buffy's bag, looking for a weapon. She pulls out the jar of holy water.

Darla continues to struggle with Giles -- has him pinned on the ground.

WILLOW (O.S.)

Get off him!

Darla turns to face Willow and is DOUSED with holy water right in the face.

SCREAMING, she brings her hands to her face, smoke pouring out from between her fingers.

Giles pushes her off him, getting up to face her. But Darla is already stumbling out the exit in smoking agony.

CUT TO:

49 INT. THE BRONZE - CONTINUOUS

49

Buffy is limp in Luke's grasp. Head dangling forward.

LUKE

Master, taste of this and be free.

He opens wide, leans in -- and Buffy HEADBUTTS him with the back of her head, sends him staggering back.

BUFFY

How'd it taste?

She is weak, despite her bravado. She grabs the cymbal stand, holds it as a weapon. Looks around her -- and sees:

ANGLE: THE WINDOW

at the back of the stage. It's painted black, one huge pane.

Buffy looks at it, at Luke.

ANGLE: XANDER

Jesse picks him up again, fury etching his demon face.

(CONTINUED)

49 CONTINUED:

49

JESSE
I'm sick of you getting in the way,
you know? Cordelia, she's gonna
live forever. You're not.

Xander holds the stake up to Jesse's chest, determined but scared.

JESSE
Oh, right! Put me out of my
misery! You don't have the g--

And a fleeing woman SLAMS into Jesse from behind, driving him onto the stake. He drags himself on a stunned Xander, dying.

And then he's dust. Xander barely has time to react before two more vampires grab him.

ANGLE: BUFFY

She swings the cymbal stand at an approaching Luke. He smiles.

LUKE
You forget. Metal can't hurt me.

BUFFY
There's something you forgot about,
too.

He hesitates, doubt clouding his face.

BUFFY
Sunrise.

And she takes the stand and HURLS it right through the plate glass window at the back of the stage -- SHATTERING the entire thing.

ANGLE: LUKE

As the warm light STREAMS IN on him, he SCREAMS, raises his hands --

-- and stops. Puzzled.

Buffy DRIVES the stake in through his back. He arches forward, in real agony this time.

BUFFY
It's in about nine hours, moron.

(CONTINUED)

49 CONTINUED: 2

49

ANGLE: THE BROKEN WINDOW

And Luke realizes the light from the window is merely a streetlight, shining in the darkness.

Luke stumbles forward --

QUICK DISSOLVE TO:

50 INT. THE CHURCH - CONTINUOUS

50

And the Master stumbles forward in the exact same position, the bright energy beginning to fade from him. He reaches out, nearly doubled over --

QUICK DISSOLVE TO:

51 INT. THE BRONZE - CONTINUOUS

51

-- as does Luke. After a moment he falls, and is dust. Buffy stands over him, breathing hard.

CUT TO:

52 INT. THE CHURCH - CONTINUOUS

52

The last of the energy fades from the Master.

THE MASTER
(weakly)
Nooooo....

He falls to his knees, reaches out blindly for support.

What he touches is the wall, once again too strong for him to bend. Fury and despair cross his face as he looks up at it. A scream wells up inside him, and right before it bellows out, we

CUT TO:

53 INT. THE BRONZE - CONTINUOUS

53

Xander struggles with the remaining vampires, who hold him, their attention on the stage.

Buffy looks down at the spot where Luke's body was. After a moment, she turns her gaze slowly toward the vampires.

(CONTINUED)

53 CONTINUED:

53

They look at the expression on her face for about 1/8th of a second, then they drop Xander and bolt out the front door.

ANGLE: THE BACKSTAGE DOOR

Giles and Willow come slowly out, meet Buffy and Xander in the middle of the dance floor.

GILES

I take it it's over.

WILLOW

Did we win?

A moment, as they look about at the carnage that surrounds them. Most of the patrons have fled, though some remain, stunned and silent.

BUFFY

Well, we averted the apocalypse.
You gotta give us points for that.

ANGLE: CORDELIA

Sitting right where Jesse left her. Not a word.

XANDER

One thing's for sure. Nothing is
ever gonna be the same.

CUT TO:

54 EXT. FOUNTAIN QUAD - DAY

54

Everything is exactly the same. We see kids milling about, talking, laughing in the bright sunshine. Pick up Cordelia, walking by with her friends.

CORDELIA

Well, I heard it was rival gangs.
Anyway, Buffy totally knew these
guys which is too weird. I can't
remember anything too well, but I'm
telling you, it was a freak show.

GIRL

Oh, I wish I'd been there.

And we leave them, picking up Buffy and the others nearby, crossing the other way. Xander has a look of disbelief on his face.

(CONTINUED)

54 CONTINUED:

54

BUFFY

Well, what exactly were you expecting?

XANDER

I don't know! Something. The dead rose! We should've at least had an assembly.

GILES

People have a tendency to rationalize what they can, and forget what they can't.

BUFFY

Believe me, I've seen it happen.

WILLOW

Well, I'll never forget it. None of it.

GILES

Good. Next time you'll be prepared.

XANDER

Next time?

WILLOW

Next time is why?

GILES

We stopped the Master from freeing himself and opening the mouth of Hell. Doesn't mean he'll stop trying. I'd say the fun is just beginning.

WILLOW

More vampires?

GILES

Not just vampires. The next creature we face may be something quite different.

BUFFY

I can hardly wait.

GILES

We're at a center of mystical convergence here. We may in fact stand between the earth and total destruction.

(CONTINUED)

54 CONTINUED: 2

54

XANDER

Buffy, this isn't good.

BUFFY

Well, I gotta look on the bright side. Maybe I can still get kicked out of school.

She smiles at Giles and starts off, the other two keeping up with her.

XANDER

Hey, that's a plan. 'Cause a lot of schools aren't on Hellmouths.

WILLOW

Maybe you could blow something up. They're really strict about that.

BUFFY

I was aiming for a subtle approach, like excessive not studying.

Giles watches them go, an uneasy smile plastered on his lips.

GILES

The earth is doomed.

BLACK OUT.

END OF SHOW