

Episode 5V03

BUFFY THE VAMPIRE SLAYER

"School Hard"

Story By

Joss Whedon and David Greenwalt

Teleplay By

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Directed By

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SHOOTING SCRIPT

July 25, 1997

July 29, 1997 (Blue Pages)

July 30, 1997 (Pink Pages)

**FOR EDUCATIONAL
PURPOSES ONLY**

BUFFY THE VAMPIRE SLAYER "School Hard" (PINK) 7/30/97

BUFFY THE VAMPIRE SLAYER

"School Hard"

CAST LIST

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

JOYCE..... Kristine Sutherland
JENNY CALENDAR..... Robia La Morte
MR. SNYDER..... Armin Shimerman
ANOINTED ONE..... Andrew J. Ferchland
SPIKE..... James Marsters
DRUSILLA..... Juliet Landau
SHEILA..... Alexander Johnes
BIG UGLY..... Gregory Scott Cummins
LEAN BOY..... Andrew Palmer
CHIEF..... Brian Reddy
PARENT..... Keith Mackechnie
VAMP 5.....

THE BAND.....*Nickel

BUFFY THE VAMPIRE SLAYER

"School Hard"

SET LIST

INTERIORS

SUNNYDALE HIGH SCHOOL

NORTH HALL

SOUTH HALL

HALL OUTSIDE SNYDER'S OFFICE

LIBRARY

SCHOOL LOUNGE

SCIENCE CLASSROOM

SNYDER'S OFFICE

UTILITY CLOSET

CRAWLSPACE

BUFFY'S BEDROOM

THE BRONZE

THE FACTORY

SPIKE AND DRUSILLA'S ROOM

EXTERIORS

SUNNYDALE HIGH SCHOOL

THE BRONZE

ALLEY BY THE BRONZE

THE FACTORY

ROADSIDE

THE FISHTANK

ALLEY NEXT TO FISHTANK

BUFFY THE VAMPIRE SLAYER

"School Hard"

TEASER

1 EXT. SUNNYDALE HIGH - DAY - ESTABLISHING

1

MR. SNYDER (V.O.)

A lot of educators tell students:

2 INT. SNYDER'S OFFICE - DAY

2

MR. SNYDER

...think of your principal as your
"pal". I say think of me as your
judge, jury and executioner.

SHEILA MARTINI (17, sexy, slovenly and somewhat dangerous)
faces SNYDER across his desk.

MR. SNYDER (cont'd)

Tell me, who do you think is the most
troublesome student in this school?

Sheila studies Snyder, pops her gum, and jerks her head to
the right, indicating BUFFY whom we now discover sitting next
to her. Snyder smiles.

MR. SNYDER (cont'd)

Well, it is quite a match between you
two.

Snyder opens two THICK FILES on his desk.

MR. SNYDER (cont'd)

On the one hand, Buffy hasn't stabbed
a horticulture teacher with a trowel,
yet.

SHEILA

I never stabbed anyone with a trowel!

Sheila stabs the file in front of Snyder with her finger, he
involuntarily edges back.

SHEILA (cont'd)

It was pruning shears. It should say
pruning shears.

MR. SNYDER

(to Buffy)

On the other hand, Sheila's never
burned down a school building.

CONTINUED

2 CONTINUED:

2

BUFFY

That was never proved... the fire
marshal said it could have been...
mice...

MR. SNYDER

Mice?

BUFFY

Mice that were smoking?

MR. SNYDER

(looking at file)

And the two of you seem to be tied in
the class-cutting and fight-starting
events. You're really neck and neck
here. It's very exciting.

SHEILA

What does the winner get?

MR. SNYDER

Expelled.

This registers with Buffy. Less so with Sheila.

MR. SNYDER (cont'd)

This Thursday is parent teacher
night. Your parents --

(to Buffy)

assuming you have any --will meet
your teachers --

(to Sheila)

assuming you have any left. I have
decided to put you two in charge of
this event. You have three days to
prepare the refreshments, make the
banners, and transform the school
lounge into a habitable place for
adults. This will incur my goodwill,
and may even affect what I tell your
parents when I meet them. Are we
clear?

BUFFY

We're clear.

(to Sheila)

Don't you feel clear?

(to Snyder)

We're very clear.

CONTINUED

2 CONTINUED: (2)

2

MR. SNYDER

Good. Because you mess up this time,
and your parents will be coming to
clean out your lockers.

3 EXT. SCHOOL - DAY - AFTER SCHOOL

3

Buffy walks with Sheila as Xander and Willow approach.

BUFFY

It really shouldn't be that hard.
We'll work on banners tomorrow at
lunch and we can figure out
refreshments then.

SHEILA

Yeah, sure, whatever.

She calls out to an older, slovenly, tattooed guy.

SHEILA (cont'd)

Hey, Meatpie! Wait up!

And she's off, Xander and Willow watching her go.

XANDER

Heard Snyder's got you guys making
party favors.

BUFFY

Yeah, his two worst students.
(watching Sheila)
When my Mom looks at me, that's what
she sees. A Sheila.

XANDER

Sheila's definitely intense. That
guy with her? That's the one she CAN
bring home to mother.

WILLOW

She smoked when we were in fifth
grade. Once I was lookout for her.

XANDER

You're bad to the bone.

WILLOW

I'm a rebel.

CONTINUED

3 CONTINUED:

3

BUFFY

It's just not fair. I'm the Slayer, which requires a certain amount of fighting and cutting. What's Sheila's excuse?

XANDER

Homework. She won't do it. And most of the teachers respect that now. You'll probably want to keep her away from sharp implements while you're working.

BUFFY

Do you think any of the other Slayers ever had to go to high school?

XANDER

Hey, it's no biggie. You'll put on a nice little affair. The parents'll love it. As long as nothing really bad comes along between now and then, you'll be fine.

Both girls turn, appalled.

BUFFY

Are you nuts? What'd you say that for? Now something bad is gonna happen!

XANDER

What do you mean? Nothing is gonna happen!

WILLOW

Not until some dummy says "As long as nothing bad happens..."

BUFFY

That's like the ultimate jinx!

WILLOW

What were you thinking? Or were you even thinking?

XANDER

(defensively)

Well, you don't know. Maybe this time is different.

CUT TO:

*
*

4 EXT. ROADSIDE - NIGHT

4

We see a sign proclaiming WELCOME TO SUNNYDALE. See it for a good few seconds before the black caddy roars out from behind camera, smashing the sign flat.

The caddy screeches to a halt. The door opens.

We see his foot first, stepping out in a shitkicker steel-toed boot. As he walks in front of the car the camera ARMS UP, revealing his punkish outfit, his long coat. As he puts a cigarette to his lips we reach his face. He looks young, his eyes sparkling with anarchy. He smiles as he lights the cigarette. And, oh yeah. He's a vampire.

This is SPIKE.

He looks down at the sign sticking partially under his wheel. Looks at the row of houses in the near distance.

SPIKE
Home sweet home. -

BLACK OUT.

END OF TEASER

ACT ONE

5 INT. THE FACTORY - NIGHT

5

The ANOINTED ONE holds court from his throne-like chair with several vampires. Two in particular do the talking: a big ugly one and a skinny, intense one. Nobody looks too happy.

BIG UGLY

The Master is dead. Someone has to take his place.

LEAN BOY

As long as the Slayer is alive, whoever takes his place will be sharing his grave!

BIG UGLY

Then let the soul who kills her wear his mantle.

ANOINTED ONE

Can you do it?

BIG UGLY

Yes. This weekend, the Night of Saint Vigeous, our power shall be at it's peak! When I kill her, it'll be the greatest event since the crucifixion. And I should know. I was there.

SPIKE

You were there? Oh please.

He strolls in, eyeing everyone with amusement. He gets in Big Ugly's face.

SPIKE (cont'd)

If every vampire who said he was at the crucifixion was actually there, it would have been like Woodstock!

BIG UGLY

I ought to rip your throat out.

Spike wrinkles his nose.

SPIKE

Would it kill ya', little mouthwash every couple hundred years?

CONTINUED

5 CONTINUED:

5

Spike moves on, purposefully turning his back on Big Ugly, looking at the others, glancing at a METAL CAGE, some meat hooks and old chains hanging from pulleys in the ceiling.

SPIKE (cont'd)

I was actually at Woodstock. That was a weird gig. Fed off a flower person and spent six hours watching my hands move.

Big Ugly comes at him from behind. Spike rips a chain from the pulley whips it around Big Ugly's neck and yanks, bridling Big Ugly, chaining his face against the iron bars of the cage. This all happens REAL FAST. And Spike isn't even out of breath.

SPIKE (cont'd)

So, who do you kill for fun around here?

ANOINTED ONE

Who are you?

SPIKE

Spike. You're that anointed guy. I read about you. And you got Slayer problems. You know what I find works real good with Slayers? Killing them.

ANOINTED ONE

Can you?

SPIKE

A lot faster than fatboy here.

(to Big Ugly, who
chokes and grunts)

Doncha' think?

(more gagging: to the
Anointed)

He agrees. Where was I? Oh yeah, I did a couple Slayers in my time. Don't like to brag. Oh, who am I kidding, I love to brag. There was one Slayer, during the Boxer Rebellion --

DRUSILLA wanders in as he speaks, looking at everything with the quiet wonder of a child. Spike sees her and his whole face changes. Literally, as he resumes his human visage.

SPIKE (cont'd)

Drusilla!

CONTINUED

5 CONTINUED: (2)

5

He lets go of Big Ugly, goes to her. His manner becomes surprisingly gentle and solicitous with her.

SPIKE (cont'd)
You shouldn't be walking around.
You're weak.

DRUSILLA
Look at all the people. Are these
nice people?

SPIKE
We're getting along.

She goes over to the Anointed One.

DRUSILLA
This one has power. I could feel it
from outside.

SPIKE
Yeah, he's a big noise in these
parts. Anointed, and all that.

DRUSILLA
(to the Anointed One)
Do you like daisies? I plant them
but they always die. Everything I
put in the ground withers and dies.
Spike, I'm cold.

He whips off his coat and lays it around her shoulders,
holding her as he does.

SPIKE
I got you.

DRUSILLA
I'm a princess...

SPIKE
That's what you are.

She runs her finger along his cheek. We see that her
fingernail has drawn blood. It trickles down Spike's face.
He doesn't flinch, and Drusilla gently licks it off.

He turns to the others.

CONTINUED

5 CONTINUED: (3)

5

SPIKE (cont'd)
Me and Dru, we're moving in. Anyone
wanna test who's got the biggest
wrinklies around here, step on up.
(to the Anointed One)
I'll do your Slayer for you. You
keep your flunkies from trying
anything behind my back. Deal?

The Anointed One nods. Drusilla suddenly grabs Spike's arm.

DRUSILLA
I can't see her. The Slayer. I
can't see. It's dark where she is...
Kill her! Spike! Kill her for me!

SPIKE
It's done, baby.

DRUSILLA
(calm, but shaking)
Kill her for princess?

SPIKE
I'll chop her into messes.

DRUSILLA
You are my sweet.

SPIKE
(to the Anointed One)
So, how about this Slayer. Is she
tough?

6 INT. BUFFY'S BEDROOM - NIGHT

6

BUFFY
Ow!

She's dressed for bed, brushing tangles out of her hair in
front of the vanity. JOYCE appears in the doorway.

JOYCE
What's wrong?

BUFFY
I spent half my allowance on that new
cream rinse and it's neither creamy
nor rinsey.

JOYCE
Life is hard, dear.

CONTINUED

6 CONTINUED:

6

BUFFY

Don't I know it. Look at these split ends!

JOYCE

I got the mail.

BUFFY

Oh good.

JOYCE

Which included a reminder notice about parent teacher night Thursday.

BUFFY

Oh less good.

JOYCE

Which you were planning on telling me about...?

BUFFY

For the last two weeks. I've been working up my nerve.

JOYCE

Uh huh. So what do you think your teachers will tell me about you?

BUFFY

Well... I... think they'd all agree I always bring a pen to class, ready to absorb the knowledge.

JOYCE

And this absorption rate, how is it reflected in your homework and test scores?

BUFFY

What can you really tell about a person from a test score?

JOYCE

Whether or not a she's ever going out with her friends again.

BUFFY

Oh that.

JOYCE

What about your principal?

CONTINUED

6 CONTINUED: (2)

6

BUFFY

He put me in charge of the banners and refreshments for the whole evening. If that's not a sign of respect I don't know what is.

JOYCE

I look forward to meeting him.

BUFFY

Won't that be something.

JOYCE

Look, sweetheart, life is more than grades and test scores and not getting kicked out of school.

BUFFY

You are so right.

JOYCE

But we moved once because of you getting in trouble. And I had to start a new business -- not to mention a new life -- in a whole new town.

BUFFY

And you don't want to do that again.

JOYCE

What I don't want is to be disappointed in you again.

Beat.

BUFFY

Mom, believe me, that's the last thing I want, too. I'm trying, I've just got a lot of... pressure right now.

JOYCE

Wait till you have a job.

She gives Buffy a little kiss on the head.

JOYCE (cont'd)

Sleep tight.

Joyce goes. Buffy tries one more tangle, tugs open a drawer to drop the brush in, sees the vampire stake in the drawer.

CONTINUED

6 CONTINUED: (3)

6

BUFFY
I have a job.

7 EXT. SCHOOL - DAY - ESTABLISHING

7

8 INT. SCHOOL LOUNGE - DAY

8

Morning. Buffy has a big banner laid out over a long table. Willow is helping her paint "WELCOME PARENTS" on it. Xander is painting "PARENT TEACHER NIGHT" on another banner next to them.

WILLOW
Sheila's a no show?
(Buffy nods)
She goes to this really rank bar, the Fish Tank, sometimes they have raids and... other things that could make you tardy.

BUFFY
Can you help me cram some French tonight? I don't want Mr. DeJean telling my mother I'm an...
(big French accent)
...imbecile!

WILLOW
I thought we were going to the Bronze tonight. 'Cause of how you thought Angel might show.

XANDER
If he does he'll meet some other nice girl. Studying comes first.

BUFFY
We're going to the Bronze. I can study and party and do parent teacher night and make my mother proud as long as I don't have to...
(sees Giles and Jenny coming; deflates)
...fight vampires.

GILES and JENNY CALENDER join the group, in mid-discussion.

GILES
There's nothing in the Chronicles about an extraneous lunar cycle.

CONTINUED

8 CONTINUED:

8

JENNY

The Order never accurately calculated the Mesopotamian calendar! Rupert, you have to read something that was published AFTER 1066.

XANDER

What's the up, guys?

BUFFY

I don't suppose this is something about happy squirrels?

GILES

Vampires.

BUFFY

That was my next guess.

GILES

Ms. Calendar has been researching -- surfing on her computer. According to her calculations, this Saturday is the Night of Saint Vigeous.

BUFFY

Lemme guess. He didn't make balloon animals.

GILES

He led a crusade. Of vampires. They swept through Edessa, Harran, and points east.

JENNY

They didn't leave much behind.

XANDER

So Saturday's kind of a big doo for bloodsuckers.

JENNY

It's a Holy Night of Attack. They'll come in numbers.

BUFFY

If I survive parent teacher night tomorrow...

(nods at banner)

...I'll see what I can do about Saturday.

CONTINUED

8 CONTINUED: (2)

8

GILES

You're being a tad flip, don't you think? This is serious.

BUFFY

And being kicked out of school is laffs aplenty?

GILES

You know what happens when you let your life interfere with your slaying.

BUFFY

Yes, I found that out that last time I had a date, back in the Restoration era.

GILES

You just need to keep the two things separate.

BUFFY

Yes, well, if my slaying doesn't get me expelled, I promise my banner making won't get me killed. Just let me get through the week.

GILES

Saturday will require a great deal of preparation.

WILLOW

Well, we'll help.

XANDER

Yeah! I can whittle stakes!

WILLOW

And I can research stuff.

XANDER

(to Willow)

While I'm whittling, I plan to whistle a jaunty tune.

GILES

Your help will be appreciated. But when it comes to Battle, Buffy must be prepared to fight alone. You are, after all, a slay--

He sees Snyder approaching, quickly adjusts:

CONTINUED

8 CONTINUED: (3)

8

GILES (cont'd)
slay...ve. Slave. You're all
slaves to the... television. You
young people nowadays. Goodbye.

Giles and Jenny take off. Snyder turns to Xander and Willow.

MR. SNYDER
You wouldn't be helping Buffy in
Sheila's place would you?

XANDER
(brush behind back)
No.

WILLOW
We're hindering.

MR. SNYDER
She ditched. Mmm-mmmm, I feel an
expulsion coming on.

BUFFY
She's been helping for hours. She's
just out getting more paint...

Buffy follows Snyder's gaze to the door as SHEILA stumbles
through in last night's party dress, dark glasses: Marilyn
Monroe after a hard night Kennedying. Buffy rushes to
Sheila, guides her to Xander's banner, under:

BUFFY (cont'd)
No more teal in the art room? I know
you wanted it to be perfect, but
let's just keep going with the green.

She plops (Xander's) brush in Sheila's hand.

MR. SNYDER
Just make sure everything is perfect
on Thursday.

He goes off.

SHEILA
Thanks for covering. Guy's a serious
rodent.

BUFFY
No problem.

CONTINUED

8 CONTINUED: (4)

8

SHEILA

Did you really burn down school
property one time?

BUFFY

Well, not actually ONE time...

SHEILA

Cool.

BUFFY

But I didn't feel good about it or
anything. I mean, I don't condone...
So. We're gonna Bronze it tonight,
if you wanted to come...

SHEILA

I can't go there. You threaten one
bartender with a broken bottle and
they like ban you for life.
(snorts)

BUFFY

Ahhh.

9 INT. BRONZE - NIGHT

9

Buffy and Willow at a table. Buffy thinks hard, composing a
sentence. Willow's got a French book.

BUFFY

<La vache doit me touche de la jeudi>
(off Willow's
furrowed brow)
Is that wrong? Should I use the
plural?

WILLOW

No, but... you just said that "the
cow should touch me from Thursday".

BUFFY

Well, maybe that's what I was feeling.

WILLOW

And you said it wrong.

BUFFY

Oh. Je stink.

CONTINUED

9 CONTINUED:

9

WILLOW

You're just not focussed. It's Angel
message.

BUFFY

Well he didn't say for sure, it was
a maybe see you there kind of deal.

Xander comes off the dance floor.

XANDER

Guys! I'm all alone out there!
Somebody has to dance with me.

WILLOW

Well, we are studying...

XANDER

Come on, one dance! You've been
studying for nearly twelve minutes!

BUFFY

No wonder my brain is fried.

They get up, hitting the floor as a fairly rocking song
begins. The three of them dance together, Buffy occasionally
repeating french phrases to herself.

In the b.g. we see a LONE FIGURE in the dark watching Buffy.
Is it Angel?

The figure steps out of he shadows. It's not Angel, it's
Spike. He circles through the dancers, moving closer and
closer, staying out of Buffy's line of sight, never taking
his eyes off her. A hunter stalking his prey.

Spike circles. Buffy is oblivious to the danger. He's
closer and closer... and suddenly gone.

10 AT THE BAR - SPIKE

10

Joins Big Ugly (without a vamp face on.)

SPIKE

Go get something to eat.

Big Ugly nods, obediently moves off. Spike looks back at

11 BUFFY

11

On the floor. We discover Spike behind them, speaking to
some other folk, but so Buffy will hear:

CONTINUED

11 CONTINUED:

11

SPIKE

Where's a phone? I need to call the
police. There's some big guy out
back trying to bite someone.

Buffy reacts and is gone in a flash.

12 EXT. ALLEY BEHIND BRONZE - NIGHT

12

A HELPLESS GIRL backs away from Big Ugly (who now has his
vamp face on.) He gets his huge hand around her dainty neck,
closes in for the kill as --

13 BUFFY'S TWO HANDS

13

Locked together, slam down on his wrist, breaking his hold.

BIG UGLY

Slayer.

BUFFY

Slay-ee.

And Buffy spin kicks him in the head. He takes it well,
grabs her and hurls her against a wall. He charges, she
ducks, pivots under his arm and away. He moves after her but
we DRIFT RIGHT and discover Spike, calmly watching the melee
from the shadows.

14 BUFFY AND BIG UGLY

14

Trade punches. Willow and Xander race out the back door.

BUFFY

(re: girl)

Get her out of here!

Buffy ducks a punch, kicks. Willow grabs the girl.

BUFFY (cont'd)

And...

(punch)

...a stake...

(duck)

...would be nice.

(kick)

Xander races back inside on the heels of Willow and the
freaked girl.

15 SPIKE 15

Watches her every move, enjoying himself immensely.

16 INT. BRONZE - NIGHT 16

Xander races to the table. Upends Buffy's purse, claws through lipstick, make-up, hair brush, a tampon!

XANDER

Ahhh!

He drops it like a hot tampon, finally finds a stake, runs.

17 EXT. ALLEY BEHIND BRONZE - NIGHT - BUFFY 17

Big Ugly swings and connects. Buffy goes down. He looms over her.

BIG UGLY

I don't need to wait for Saint
Vigeous. You're mine!

He comes at her, but she knocks him back.

Xander races out the back door, hurls the stake at Buffy who catches it sharply on the spin in mid-air. Willow peeks out from behind Xander.

BIG UGLY (cont'd)

Spike, give me a hand. *

Xander and Willow look around the dark alley: who's he talking to?

18 SPIKE - UNSEEN IN THE SHADOWS 18

Just watches, makes no move to help.

19 BUFFY SINKS THE STAKE 19

Goodbye Big Ugly. Spike applauds slowly, steps out of the darkness. Right next to Willow and Xander who both jump.

SPIKE

Nice work, baby.

BUFFY

Who are you?

SPIKE

You'll find out on Saturday.

CONTINUED

19 CONTINUED:

19

BUFFY
What happens on Saturday?

SPIKE
I kill you.

He smiles, slides back into the shadows and is gone. Xander
and Willow are wiggled. So is Buffy.

BLACK OUT.

END OF ACT ONE

ACT TWO

20 EXT. SUNNYDALE HIGH - NIGHT - ESTABLISHING 20

GILES (O.S.)

Spike...

21 INT. LIBRARY - NIGHT 21

Vamp books and diaries on the table. The gang is assembled: Buffy, Giles Willow, Xander and Jenny who is dragging a staggering amount of weaponry out of the book cage as:

GILES

...that's what the other vampire called him?

(Buffy nods)

Sounds a little unorthodox.

BUFFY

Maybe he's reform.

GILES

(thumbing through diaries)

He may have gone by a different name in times past...

JENNY

Whoever he is, we'll need all the help we can get come this Saturday.

Xander eyes THE ATTACK OF SAINT VIGEOUS engraving in a huge old tome. (Medieval vamp crusade mayhem.)

XANDER

This Night of Saint Vigeous deal, if they're gonna attack in force shouldn't we be thinkin': vacation?

WILLOW

We can't run, that would be wrong. Could we hide? I mean if that Spike guy is leading the attack...

(shudders loudly)

...sorry, was that audible?

GILES

I'm sure he's no worse than any other creature you've faced --

CONTINUED

21 CONTINUED:

21

ANGEL (O.S.)

He's worse.

Angel is suddenly standing inside the doorway. Xander jumps.

BUFFY

Angel.

GILES

You know him?

Instead of answering that directly, Angel says to Buffy:

ANGEL

Once he starts something he doesn't stop, until everything in his path is dead. Stay away.

A beat as this sinks in.

XANDER

So he's thorough, goal oriented... okay, someone else lighten the mood.

BUFFY

We were at the Bronze before. I thought you said you might show.

ANGEL

You said you weren't sure if you were going.

BUFFY

I was being cool. You been dating for what, two hundred years, you don't know what a girl means when she says maybe she'll show? Work with me here.

Angel gives her a small smile. The nice moment is broken by:

WILLOW

Wow, two centuries of dating. If you only had two a year that'd still be like four hundred dates with four hundred different --

(suddenly interested
in weapons)

-- why do they call it a mace?

CONTINUED

21 CONTINUED: (2)

21

GILES

Yes, well we've slightly more urgent things to discuss.

BUFFY

(turning away from
Angel)

Like keeping my mom away from
Principal Snyder tomorrow night.

JENNY

And not dying Saturday.

GILES

Angel, do you know if this Spike
fellow has any other names?

Giles looks up from the diaries. Angel is gone. They all
look around.

XANDER

That's it, I'm puttin' a collar with
a little bell on that guy.

Off Buffy,

22 EXT. THE FISH TANK - NIGHT

22

A rank dive. Just horrible, mind-numbing industrial music
pounds within. Next to the sign: Fish Tank, a door opens and
Sheila emerges with TWO LOW-LIFES. They're older than her
and hoping to get some.

23 ANGLE - ALLEY NEXT TO THE FISH TANK

23

Sheila trips down the alley with the low-lifes. Both guys
wear tank tops and are covered in tattoos.

SHEILA

All right, which one is Dwayne and
which one is Dell -- don't tell me,
Dell's the one with the tattoo!

Sheila laughs at her joke as they move on.

24 ANOTHER ANGLE - TWO SHOT, SHEILA AND DELL

24

SHEILA

You guys weren't lying about havin'
a cadillac, were ya'? Cause I'm
crazy about a cad. Just the feel of
the leather makes me wanna...

CONTINUED

24 CONTINUED:

24

Sheila looks around. Dwayne is gone.

SHEILA (cont'd)
What happened to your friend?

25 CLOSE ON SHEILA

25

SHEILA
Hey, illustrated man, over here.

And as the CAMERA circles her we discover Dell is gone now, too, and she is alone.

SHEILA (cont'd)
What's going on?

She looks up and down the alley, getting spooked.

SHEILA (cont'd)
Where are you guys?

She moves further down the alley. We creep after her.

SHEILA (cont'd)
Not funny...

Sheila moves on. More than a little freaked now. She looks behind her. Nothing. Looks the other way. Nothing. Then Spike, out of nowhere, is just standing right in front of her. She SCREAMS.

SHEILA (cont'd)
Who are you?

SPIKE
Who do you want me to be?

She's half-scared, half-mesmerized by his presence.

SHEILA
Did you see...?

SPIKE
Those two losers who thought they were good enough for you?

She half-smiles.

SHEILA
What happened to 'em?

SPIKE
They got sleepy.

CONTINUED

25 CONTINUED:

25

SHEILA

Huh?

SPIKE

And you got something a whole lot better.

He holds her gaze, hypnotic. Then he turns and walks on.

SHEILA

Hey, wait up. What's your name?

She goes after him. And we PAN DOWN to the dark floor of the alley. Where two bodies lie. Dwayne and Dell. Way dead.

26 INT. THE FACTORY - NIGHT

26

Spooky. Lit by torches. Spike and Drusilla are noticeably absent.

Vampires are chanting, whipping themselves and each other. The Anointed One sits in the shadows. Standing near him and speaking for him is:

LEAN BOY

Saint Vigeous, you who murdered so many, we beseech you, cleanse us of our weaknesses: mercy, compassion and pity.

OTHERS

We will bathe in their blood.

The Anointed One, like a little Godfather, motions to Lean Boy who leans down close to him.

ANOINTED ONE

Where is he?

LEAN BOY

Spike? He, uh, said he doesn't go for religion.

ANOINTED ONE

He should be here.

LEAN BOY

He's with the woman. He's always with the woman.

The Anointed One looks displeased. CAMERA TRACKS PAST the ceremony, into the darker recesses of the factory.

CONTINUED

26 CONTINUED:

26

LEAN BOY (cont'd)
(to vamps)
Lambs to the slaughter!

OTHERS
Bathe in their blood!

We discover a narrow passageway, stairs leading down.

DISSOLVE TO:

27 INT. SPIKE AND DRUSILLA'S ROOM - NIGHT

27

The stairs lead down into their little dungeonesque suite, their furniture now moved in. The medieval feel of the room is sharply contrasted by an old black and white TV, showing nothing but snow. Lined up on an old trunk by the wall are five victorian dolls, gags of old linen tied around their mouths, their eyes wide and innocent.

Drusilla takes one of the dolls and turns it toward the wall.

DRUSILLA
Miss Edith speaks out of turn. She's
a bad example and will have no cakes
today.

Spike comes up behind her, slides his arms around her.

SPIKE
Darling, are you gonna eat something?

DRUSILLA
I'm not hungry. I miss Prague.

SPIKE
You nearly died in Prague, Baby.
That idiot mob... this is the place
for us. The Hellmouth'll restore
you. Put color in your cheeks.
Metaphorically speaking.

SPIKE (cont'd)
And in a few weeks time...

CONTINUED

27 CONTINUED:

27

DRUSILLA

The stars will align, and smile down
on me.

SPIKE

And then, God, this town will burn.

DRUSILLA

A pretty fire.

SPIKE

But baby, none of that's gonna happen
unless you EAT.

And on that word, the camera WHIP-PANS to the corner of the
room, where sits Sheila, trussed, gagged and absolutely
terrified. No longer the bad girl.

The noise of CHANTING drifts down from upstairs. Spike and
Drusilla look up as they settle on the bed.

DRUSILLA

They're preparing.

SPIKE

St. Vigeous is coming up. Should be
a party. And I need a party. Man,
I'm restless. Can't wait to ice that
Slayer.

DRUSILLA

You should go up with them and
cleanse.

SPIKE

Dru...

DRUSILLA

The boy doesn't trust you. They
follow him. I sometimes think that
my hair will fall out.

SPIKE

Never happen. Alright, I'll go get
chanty with the fellahs. But you
have to do me one favor.

He grabs Sheila and hands her to Drusilla. The two lovers
exchange a smile, then Spike heads upstairs.

Drusilla looks at Sheila, then past her, to the dolls.

CONTINUED

27 CONTINUED: (2)

27

DRUSILLA

See, Miss Edith, if you'd been good,
you could watch with the rest.

28 CLOSE ON: DRUSILLA

28

Now has Vampire face on. It is pale, horrible, and eerily
beautiful.

She buries dripping fangs in Sheila's neck.

29 EXT. SCHOOL - DAY - ESTABLISHING

29

A hand painted banner across the entry: PARENT TEACHER NIGHT.

30 INT. LIBRARY - DAY

30

Hectic. Cordelia and Xander are sharpening stakes, Jenny and Willow sights arrows, tightening screws on the crossbow and other weapons. Camera moves past them to find Buffy in equally frantic preparation: chopping carrots. She's laying out an impressive platter of crudites. She has a nice I'm-a-model-student dress on.

WILLOW

Do you think Sheila will show?

BUFFY

I doubt it. She doesn't seem to care
about getting kicked out -- about
anything. I sort of envy that.

WILLOW

I don't think she's very happy.

Giles crosses in, Book in hand.

GILES

(re: diaries)

For three nights the unholy ones
scourge themselves into a fury,
culminating in a savage attack on the
Night of Saint Vigeous.

XANDER

Anyone still remember when Saturday
night meant date night?

CORDELIA

You sure don't.

CONTINUED

30 CONTINUED:

30

BUFFY

(glances at clock)

The parents start arriving in an hour. Okay, banners are in place, the lounge is comfy, what am I forgetting...?

WILLOW

Punch?

BUFFY

Punch! I need punch.

XANDER

The important thing in punch is the ratio of Vodka to Schnapps.

(off looks)

That was obviously far too sophisticated a joke for this crowd.

Cordelia drops a stake, exhausted.

CORDELIA

My fingers are cramping, how long have I been doing this?

XANDER

Three minutes.

CORDELIA

So can I go now? She's not gonna need that many stakes, I mean if this Spike guy's as mean as you all said, it should be over pretty fast.

(to Buffy, off their looks)

We're still rooting for you Saturday. I'd be there myself but I've got a leg wax.

Buffy is up and on her way out.

BUFFY

You guys hold the fort. I'm punch bound.

She goes out. There is a beat, then both Xander and Cordelia reach for some of the food Buffy has prepared.

Buffy's back in the door in a flash.

BUFFY (cont'd)

No!

CONTINUED

30 CONTINUED: (2)

30

And gone again.

31 INT. SCHOOL LOUNGE - NIGHT

31

CLOSE - A HUMONGOUS PUNCH BOWL.

The lounge looks clean. Extra chairs lined up. Pretty, freshly painted banners hung. Refreshments laid out. Willow joins Buffy as she stirs the punch up.

WILLOW

What kind of punch did you make?

BUFFY

Lemonade.

Willow takes a cup, pleased.

BUFFY (cont'd)

I made it fresh and everything.

WILLOW

How much sugar did you use?

BUFFY

(worried)

Sugar?

And as she says it, Willow sips. The catastrophic face she makes indicates a total lack of sugar.

WILLOW

(hardly able to speak)

It's very good...

She puts the cup down, still face making.

BUFFY

Now if we can just keep my mother and Snyder from crossing paths for the next three hours...

WILLOW

(sees Joyce arriving)

Hi Mrs. Summers.

JOYCE

Hi Willow.

(to Buffy)

Hi honey. Did you do all this?

CONTINUED

31 CONTINUED:

31

BUFFY

I did. How 'bout some lemonade --

Behind Joyce, Buffy sees Snyder (wearing a name tag) heading down the hall towards them.

BUFFY (cont'd)

-- after Willow shows you the library.
(steering them away
from Snyder)

I have to stay here and hostess.

WILLOW

Yeah, the library -- no, because
Giles and everyone...

BUFFY

(steering them down
another hall)
...are locked inside studying.
French class it is.

Willow disappears with Joyce as Snyder walks up.

MR. SNYDER

Was that your mother?

BUFFY

Oh hi. Yeah, I wanted to introduce
you. She wouldn't have said too
much, she doesn't speak a word of
English.

Snyder gives her a look, moves off to greet some parents,
Buffy looks up at

32 THE CLOCK ON THE WALL

32

It reads: 6:14.

DISSOLVE TO:

33 THE CLOCK ON THE WALL

33

It now reads 8:45. Parents and teachers (with name tags)
mingle. Buffy stands near the refreshments keeping a wary
eye out for her mother and Snyder. Cordelia walks up, fuming.

CORDELIA

Giles has us locked in that library
working on your weapons. Even slaves
get minimum wage.

CONTINUED

33 CONTINUED:

33

Cordelia stares at Buffy's skin.

BUFFY

What?

CORDELIA

You're starting to look pretty
slagged. What are you, just skipping
foundation entirely now?

BUFFY

Cordelia, I have at least three lives
to contend with and none of them
really mesh. It's like oil and water
and... a third unmeshable thing.

CORDELIA

Yeah. And I can see the oil.

(re: Willow and Joyce
approaching)

Is that your mom? Now that's a woman
who knows how to moisturize. Did it
like skip a generation?

JOYCE

Well I believe I've seen every
classroom on campus. And in each one
your teachers had miraculously just
stepped out.

Buffy shoots Willow a discreet thumbs up, sees Snyder heading
their way.

BUFFY

But you didn't see the boiler room.
And that's really interesting because
of the boiler being right there in
the room and all --

Joyce ignores Buffy's efforts and offers her hand to Snyder.

JOYCE

Hello. I'm Joyce Summers, Buffy's
mother.

MR. SNYDER

Principal Snyder. I'm afraid we need
to talk. My office is down here.

Buffy deflates as they walk away.

BUFFY

He didn't look very happy.

CONTINUED

33 CONTINUED: (2)

33

WILLOW

But you did such a good job...

CORDELIA

When they're done talking...

BUFFY

What?

CORDELIA

My guess? Tenth high school reunion?
You'll still be grounded.

WILLOW

Cordelia... Have some punch.

34 INT. LIBRARY - NIGHT

34

Jenny sees Giles, studying a diary, looking concerned and intrigued.

GILES

Well, there you are...

JENNY

There who is?

GILES

(re: diaries)

Our new friend Spike. "Known as William the Bloody, earned his nickname by torturing his victims with railroad spikes..." Ahh, but here's some good news, he's barely two hundred, not even as old as Angel... oh...

His face darkens again.

XANDER

That's a bad look, right?

GILES

I think your suggestion of running away this Saturday may have been a good one. Spike has fought two Slayers in the last century. And killed them both.

35 INT. SCHOOL LOUNGE - A BIT LATER

35

With the exception of FIVE PEOPLE (two PARENTS, two TEACHERS, one STUDENT) everyone else is gone. Willow tries to console Buffy.

Snyder and Joyce return. Buffy doesn't have to ask: Joyce looks at Buffy like she wishes she were never born.

JOYCE

In the car. Now.

Snyder gives Buffy a "gotcha" look, starts flicking off hall lights. Buffy hangs her head, moves off with her mom. Snyder, by the platform in front of the big picture window, flicks off that light as (possible slow mo) the huge window shatters and Spike crashes through it. Dressed for killing. Flanked by Lean Boy and FIVE other vampires.

Pandemonium erupts, Snyder and others scream and run. Only Buffy stands still as Spike locks eyes with her way across the room.

SPIKE

What can I say? I couldn't wait.

BLACK OUT.

END OF ACT TWO

ACT THREE

36 INT. SCHOOL LOUNGE - NIGHT

36

As before: chaos. Snyder, the two parents, two teachers and one student run for their lives.

37 SPIKE

37

Makes a beeline for Buffy. She grabs a chair, swings it around in a 360 and lets fly. It hits him SOLID in the head, knocking him back.

BUFFY

Run!

Buffy grabs Joyce, drags her toward an exit. Sees Vamp 1 blocking it. Pivots back toward the hall.

BUFFY (cont'd)

They've got the exits, this way!
Everybody, this way!

Buffy hustles her mother, Snyder, Parent 1, the two teachers and the student down the NORTH HALL towards the library.

38 SPIKE BOUNDS UP, HIS HAND SHOOTS OUT

38

Grabs Parent 2 by the neck. Looking for the Slayer.

SPIKE

No one gets out! Especially the girl!

39 CORDELIA AND WILLOW

39

Run for their lives in the opposite direction Buffy went, towards the SOUTH EXIT where Vampire # 2 leaps out, gets a hold of Cordelia who screams. Willow grabs the heavy bust of Flutie, clonks him with it, they cut left, down the SOUTH HALL. Lean Boy sees them, gives chase. Meanwhile:

40 INT. NORTH HALL - NIGHT - BUFFY, JOYCE, SNYDER

40

And the others race towards the library. Giles, Xander and Jenny fly out of the library doors, see them coming. Buffy shouts to Giles:

BUFFY

It's Spike and a small army! Look out!

Vampire 3 rounds the corner.

CONTINUED

40 CONTINUED:

40

Buffy spots Vampires # 4 and 5 closing from the hall that leads back toward the lounge. She hustles her charges into the SCIENCE CLASSROOM.

BUFFY (cont'd)

In here! Go, go!

Giles, Jenny and Xander hightail it back into the library, as Vamp 3 pounds on the door.

41 INT. SCIENCE CLASSROOM - NIGHT

41

The one with the big metal slats covering the high windows. The best fortress Buffy could find on short notice. She hustles everyone in, being none to gentle with Snyder, locks the door just as Vamp 4 gets there.

BUFFY

Barricade --

SMASH CUT TO:

42 INT. LIBRARY - NIGHT - GILES

42

GILES

-- the door!

Giles, Xander and Jenny do just that.

43 INT. SCIENCE CLASSROOM - NIGHT

43

Joyce and the others slide desks and cabinets in front of the door as Buffy vaults across the room and locks the door at the opposite end of the room. That's when the lights go out.

MR. SNYDER

Oh my god!

44 INT. LIBRARY - SAME TIME

44

Lights go out here, too. (Note: from here on out only emergency lights and Gerst-light.)

45 SPIKE IN THE LOUNGE

45

His hand still firmly around poor Parent 1's neck. Lean Boy runs up:

LEAN BOY

We cut the power, nobody got out.

SPIKE

And the Slayer?

CONTINUED

45 CONTINUED:

45

LEAN BOY

She either went that way...

Lean Boy points down the North Hall. We see Vamps 3 and 4 trying to break down the door to the classroom.

LEAN BOY (cont'd)

(points to South Hall)

...or that way. I saw two others --

SPIKE

(tightens death grip
on parent's neck)

You don't know?

Spike sighs, turns to the terrified parent.

SPIKE (cont'd)

I'm a veal kinda guy, you're too old
to eat...

He eases up on the guy's neck. The Parent starts to breath again. Until Spike snaps his neck and he drops out of frame.

SPIKE (cont'd)

...but not to kill.
(to Lean Boy)
I feel better.

46 INT. LIBRARY - NIGHT

46

Giles clicks the hook switch on the phone. Dead.

GILES

They cut the phones.

(to Xander)

There's an old boarded up cellar
behind the stacks. You can get out
that way. Find Angel. He knows
about Spike, we need him.

XANDER

I'm not going anywhere until I know
Buffy and Willow are all right.

GILES

No one's going to be all right if we
don't get some help.

Off Xander, realizing the truth of that,

47 INT. SCIENCE CLASSROOM - NIGHT

47

Buffy stands next to her mom, thinking hard about her next move. Snyder is losing his shit. The two teachers, the parent and the student are freaked. O.S. we hear VAMPIRES hurl their shoulders into the doors.

PARENT

Who are those people, what do they want?

JOYCE

I didn't get much of a look but, is there something wrong with their faces?

MR. SNYDER

Yes!

(Buffy looks over)

P.C.P. It's a gang on P.C.P.! We've got to get out of here.

Snyder climbs up on a chair, claws at the metal slats on the windows. Buffy moves to him. Speaks softly but firmly.

BUFFY

You can't go outside. They'll kill you.

MR. SNYDER

YOU DON'T TELL ME, I TELL YOU!

Buffy pulls him off the chair. Gets in his face. Never loses her cool:

BUFFY

They will kill everyone in this room.
Nobody goes out. Nobody comes in.
Until I say so. Do you read me?

It's clear to everyone in the room that she knows what she's talking about. Snyder is not about to admit it.

MR. SNYDER

Who do you think you are?

BUFFY

I'm the one who knows how to stop them.

Buffy turns to go. Joyce grabs her.

CONTINUED

47 CONTINUED:

47

JOYCE

Buffy, are you crazy? I know you've been...

(re: Snyder)

...accused of fighting and other things but those guys are serious... you can't go out there.

BUFFY

I know. That's why I'm going up there.

Buffy points up, puts a foot on a chair and jumps.

ANGLE - THE CEILING TILE

Buffy moves it aside, climbs into the cramped space above. She looks back down.

BUFFY (cont'd)

Don't worry, Mom.

And she's gone. Off Joyce,

CUT TO:

48 INT. SOUTH HALL - NIGHT

48

The hall where Cordelia and Willow ran. Spike strolls down the hall, humming a merry tune. Lean Boy searches in the b.g.

SPIKE

Slayer... here kitty, kitty...

WHAM! Spike kicks down a door.

SPIKE (cont'd)

I find one of your friends first, I'm gonna suck 'em dry...

49 DISTANT ANGLE

49

Spike is full in the frame.

SPIKE

...and use their bones to bash your head in.

WHAM! Another door kicked open. CAMERA PANS off Spike to a door marked UTILITY CLOSET. CAMERA PUSHES IN:

50 INT. UTILITY CLOSET - NIGHT

50

Willow and Cordelia huddle inside. Plenty scared. They hear:

SPIKE (O.S.)

Are you gettin' a word picture here?

CORDELIA

Oh god, oh god, oh god --

Willow clamps her hand over Cordelia's mouth.

51 INT. SOUTH HALL - NIGHT

51

Spike's about to kick in the Utility Closet when:

LEAN BOY

Spike!

Spike lowers his foot.

52 LEAN BOY - AT THE FAR END OF THE HALL

52

As Spike arrives. Skinny points up to a VENT REGISTER near the ceiling.

LEAN BOY

Listen.

Faint SOUND of someone crawling. Spike smiles.

SPIKE

Someone's in the ceiling.

53 INT. CRAWLSPACE - NIGHT

53

Buffy crawls through the claustrophobic space. She HEARS something behind her. Tries to look. Too tight to see for sure if anything's coming up behind her. She move on. We creep with her for a few tense beats.

54 INT. LIBRARY - NIGHT

54

Giles pockets several stakes, hefts a stabbing axe as he heads to the doors (with cabinets piled high in front of them) peers through a piece of the little round window. Starts to pull a cabinet back.

JENNY

What are you-doing? There's at least three vampires in that hall and god knows how many others in the building.

CONTINUED

54 CONTINUED:

54

GILES

I'm the Watcher, I'm responsible for her, I have to go.

Jenny puts her hand on his arm.

JENNY

Be careful.

Giles looks at her hand for a beat, emotions churning, then grabs the cabinet.

GILES

Push them back the minute I'm --

CRASH! The ceiling tile above his head gives way -- a body fall through. Giles raises his axe. Stops.

GILES (cont'd)

Buffy!

It's Buffy, already on her feet. Dusty and dirty. But fine.

GILES (cont'd)

You're all right.

JENNY

How are the others?

Buffy is already loading her book bag with a throwing ax, stakes, etc.

BUFFY

Snyder, my mom, and four others are locked in the science room across the hall. Cordelia and Willow ran the other way, I don't know if they're... where's Xander?

GILES

He got out through the stacks. He's getting Angel.

BUFFY

Good. After I take out the vamps in the hall you two can get my mom and the others out that way, too.

Buffy grabs the pack, kicks a chair under the hole in the ceiling.

GILES

I should go with you and fight.

CONTINUED

54 CONTINUED: (2)

54

BUFFY

Giles, my mother is in that classroom. If I don't make it, I know you'll make sure she does.

GILES

Bloody well right I will. What's your plan?

BUFFY

They split up to hold us here. So I can take 'em one on one. Set 'em up, knock 'em down.

They share a look, and Buffy's up on the chair and back in the ceiling vent.

GILES

Watch your back...

55 INT. SCIENCE CLASSROOM - NIGHT

55

Snyder paces, growing more feverish by the moment. The others look pretty freaked. Vamps (O.S.) still POUNDING on doors. Joyce tries to calm Snyder.

JOYCE

Why don't you sit down...

He looks at her with wild eyes.

MR. SNYDER

This is my school. What I say goes. And I say this isn't happening.

JOYCE

Well then I guess the danger is over.

PARENT

I'm not waiting for them to break down the doors. I'm getting out.

JOYCE

Don't be an idiot!

MR. SNYDER

I'm beginning to see a certain mother-daughter resemblance.

JOYCE

OH yeah.

CONTINUED

55 CONTINUED:

55

He climbs up on a chair, starts pulling like crazy at the metal bands that cover the high windows.

JOYCE (cont'd)

No! You heard what Buffy said --

MR. SNYDER

She's a student, what does she know?

And Snyder climbs up next to the parent, starts helping him yank on the metal.

56 INT. NORTH HALL - NIGHT

56

Vamp 5 (at door closest to library) hurls his shoulder one more time, stands there breathing hard. On the wall behind him is a fire ax in a glass box. Suddenly Spike is next to him.

VAMP 5

Doors are solid.

Spike gently puts a hand on 5's head.

SPIKE

Use your head...

Spike slams 5's head into the glass, breaking it. Drops the fire ax into 5's hand, moves back down the hall towards the lounge telling 3 in route:

SPIKE (cont'd)

You. Come with me.

Vamp 5 raises the ax and CHOPS INTO THE DOOR!

57 INT. SCIENCE CLASSROOM - NIGHT

57

Joyce and the others react to the new assault. Parent and Snyder have one metal band peeled off and now they get a second one. Just enough room to crawl out the high window.

MR. SNYDER

I did it!

Snyder tries to get out. Parent pushes him aside -- every man for himself -- and lunges through first. He's a big guy, trying to squeeze himself through the little opening.

And the ax is still chopping at the door.

CONTINUED

57 CONTINUED:

57

And suddenly the parent gets a big boost -- from outside! We don't see it, but something gets him and starts pulling.

PARENT

He's got me! Help! Help!

And WHOOSH! he's gone. Right out the window. His HORRIBLE SCREAMS quickly fade to silence. Snyder jumps down, backing away as Joyce climbs up, pounds the metal back in place.

58 INT. LOUNGE - NIGHT - TRACKING SHOT

58

Looking up as the ceiling moves past us. Then we see a duct register. This is SPIKE'S POV. ANGLE DOWN down to Spike looking up at the vent, listening. Vamp 3 stands nearby, listening, too.

59 INT. CRAWLSPACE - NIGHT

59

Buffy crawls along. Cautious. Her pack o' weapons making a little scraping NOISE.

60 EXT. SCHOOL - NIGHT

60

The dead body of the Parent lies on the ground. Angel and Xander run past it. Xander looks down, freaked. Angel looks ahead, grim and determined.

XANDER

You know about this Spike guy so, uh, you got a plan?

Angel grabs him and drags him out of frame.

XANDER (cont'd)

Good plan.

*

*

61 INT. UTILITY CLOSET - NIGHT

61

Willow and Cordelia huddle in the corner. Cordelia whispers:

CORDELIA

I think he's gone.

She starts to reach for the door knob.

WILLOW

He could come back.

CONTINUED

61 CONTINUED:

61

Cordelia drops her hand. Fast.

CONTINUED

61 CONTINUED: (2)

61

CORDELIA
What are we gonna do?

WILLOW
Pray.

62 INT. SCHOOL LOUNGE - NIGHT

62

Spike pulls two long metal support bars out of the rubble of the broken window. Tosses one to Vamp 3. Walks around the lounge never taking his eyes off the ceiling. Suddenly he thrusts the metal spear up right through the ceiling. Hunting Buffy. Takes a few steps. Stabs again. Vamp 3 gets the idea. Does likewise.

63 INT. CRAWLSPACE - CONTINUOUS - NIGHT

63

Buffy is moving cautiously forward when a rod comes shooting up right in front of her. A moment, and she slowly crawls backwards.

64 INT. LIBRARY HALL - NIGHT

64

Vamp 5 chops away. He's seeing holes in the door now. And the terrified faces of Joyce and Snyder within. A couple of more chops and it'll all be over.

VAMP 5
(calls to vamp 4)
Guard that door. I'm almost in.

VAMP 4 - AROUND THE CORNER AND DOWN THE HALL - nods, he heard.

VAMP 5 - raising the ax, hears something. Looks left. Looks right. Nothing there. Starts to bring the ax down into the door when the ceiling bursts above him and Buffy stakes him quicker and quieter than you can say WHOOSH! Buffy moves to the door, her mom sees her through one of the ax holes.

JOYCE
Buffy! Are you okay?

BUFFY
(sotto voce)
I'm fine, Mom.

JOYCE
Buffy, get out of here! We'll be okay.

CONTINUED

64 CONTINUED:

64

BUFFY

Just hang on for one more minute,
till I tell you to open the door.

Buffy peers around the corner, looks down the hall. Vamp 4
is dutifully standing guard at the other door.

Buffy steps back from the corner. Selects a sharp stake for
his demise. Senses someone behind her. Spins. It's Sheila,
who's just come in from the outside door.

BUFFY (cont'd)

Sheila! Where've you --?

SHEILA

Sorry I'm late. There's some pretty
weird guys outside...

BUFFY

They're trying to kill us.

SHEILA

(picks up fire ax)
This should be fun.

Buffy smiles: she's got an ally. She turns away to look and
Sheila stares at her with dead contempt.

65 INT. SCHOOL LOUNGE - NIGHT

65

Spike and 3 stab the ceiling. The door bursts open. Angel
enters, Xander in tow. Spike recognizes:

SPIKE

Angelus. I'll be damned.

We see that Angel has VAMP FACE on. Xander sees it too, and
jumps. Spike drops his bar. Spike and Angel (never letting
go of Xander) hug. Then:

ANGEL

I taught you to always guard your
perimeter.

(re: door he entered)

You should have someone out there.

SPIKE

I did. I'm surrounded by idiots.
What's new with you?

ANGEL

Everything.

CONTINUED

65 CONTINUED:

65

SPIKE

Come up against this Slayer yet?

ANGEL

She's cute. Not too bright, though.
Gave the puppy dog, I'm-all-tortured
act. Keeps her off my back when I
feed.

SPIKE

People still fall for that Anne Rice
routine? What a world.

Xander looks from Angel to Spike.

XANDER

I knew you were a lying... undead
liar guy.

Angel silences him by grabbing his hair and his shoulder and
baring Xander's neck for Spike.

ANGEL

Want a bite before we kill her?

Off Xander, about to lose his mind,

66 INT. NORTH HALL - NIGHT

66

Buffy and Sheila.

BUFFY

Stay behind me.

Buffy sneaks around the corner. Sheila dutifully close
behind, ax at the ready. Buffy sees:

VAMP 4 - his back to them. Buffy raises her stake to hurl,
taking careful aim.

ANGLE - BEHIND SHEILA AND BUFFY

We now see Sheila raise her ax high over her own shoulder.
Aiming it at the back of Buffy's head. As we COME AROUND we
see that Sheila has a new face on. A vampire face.

BLACK OUT.

END OF ACT THREE

ACT FOUR

67 INT. NORTH HALL - NIGHT

67

As before. Buffy about to hurl her stake. Sheila about to cleave Buffy's head.

CAMERA ROARS PAST THEM towards the little porthole window to the library as Giles' face appears.

GILES

Buffy! Look out --

Sheila chops down. Buffy spins, grabs the ax handle under the blade stopping it inches from her pretty head.

VAMP 4 - sees her now, runs full tilt for her from behind.

Buffy pivots the ax head into Sheila's jaw. She goes down. Buffy spins, swinging the ax. Vamp 4 ducks. The fire ax slices over his head, imbeds in the wall. He comes back up. Looking cocky. Until he looks down. Stake's already in his heart. We cut away before he's even dust.

Buffy turns to Sheila who growls and back away, pure animal now. She runs outside.

BUFFY

Mom! Now!

Joyce unlocks and opens the axed door as Giles and Jenny open the library doors. Buffy ushers Joyce, Snyder and the others into Giles' care.

BUFFY (cont'd)

Get them out.

JOYCE

You're coming, too.

BUFFY

In a minute. Go!

Snyder doesn't need any coaching. He bumps a woman teacher out of his way, makes a beeline for the library. The others follow, Giles and Jenny helping them to safety.

GILES

Right through the back...

Joyce hangs back, watching as Buffy heads down the hall toward the lounge.

68 INT. LOUNGE - NIGHT

68

Lean Boy and Vamp 2 enter from the South hall, move next to Vamp 3, watch as Spike's eyes move from Xander's neck to Angel's face. Angel holds Xander in a vice-like grip.

SPIKE

Haven't seen you in the killing fields for an age.

ANGEL

I'm not much for company.

SPIKE

No, you never were. So why are you so scared of this Slayer?

ANGEL

Scared?

SPIKE

Time was, you'd've-taken her out in a heartbeat. Now look at you. This tortured thing is an act, right? You're not housebroken?

ANGEL

I saw her kill the Master. Hey, you think you can take her alone, be my guest.

(re: Xander)

I'll just feed and run.

SPIKE

Don't be silly. We're old friends. We'll do her together. Let's drink to it.

Spike nods at Xander's neck, smiles. Xander tries to break free. Angel holds him steady. Spike holds Angel's gaze, bends to Xander's neck.

XANDER

No!

At the last moment, Spike looks down, Xander closes his eyes, and Spike sucker punches Angel in the face.

SPIKE

You think you can fool me? You were my sire, man... you were my Yoda!

*

ANGEL

Things change.

CONTINUED

68 CONTINUED:

68

SPIKE

Not us! Not demons. Man, I can't believe this -- you Uncle Tom!

Spike and Angel circle each other.

SPIKE (cont'd)

(to vamps)

This isn't a spectator sport!

They all attack Angel and Xander. Angel shoves Xander toward the exit. They just make it out the door.

Vamp 2, 3 and Lean Boy chase after them. Spike picks up the rod again, ready to give chase, but-

SPIKE

Stops. Very still. CIRCLE AROUND HIM as the door behind slowly opens. Buffy enters, twenty feet behind him, throwing ax in hand.

SPIKE (cont'd)

(without turning)

Fe fi fo fum. I smell the blood of a nice ripe girl.

Now he turns.

BUFFY

Do we really need weapons for this?

SPIKE

I just like 'em. Make me feel all manly.

A beat, then he drops his. And she hers.

SPIKE (cont'd)

The last Slayer I killed, she begged for her life. I don't see you as the begging kind.

BUFFY

You shouldn't have come here.

SPIKE

Yeah, I messed up your doilies and stuff. But I just got so bored! Tell you what. As a personal favor from me-to you, I'll make it quick. It won't hurt a bit.

CONTINUED

68 CONTINUED: (2)

68

BUFFY

Wrong. It's gonna hurt a lot.

A moment's hesitation crosses his face, and he HURLS HIMSELF at her. Fast.

And now the punches fly, fast and furious. Think Gross Pointe Blanke. Two pros giving it all they've got.

69 EXT. SCHOOL - NIGHT

69

Xander and Angel fight Vamps 2, 3 and Lean Boy. They are holding their own, as Angel knocks 2 into 3, and Xander holds off Lean Boy with a trash can lid.

70 INT. LOUNGE - NIGHT

70

Buffy and Spike are going full tilt. They're both getting-winded, Spike is starting to give just a little better than he's getting.

Spike closes in with a vicious combination of punches and kicks. She pretends like the last one hurts more than it did. He goes for the big k.o. She perks up and moves out of the way causing Spike's hand to go right through the wall. Buffy locks her hands and hammers him on the back of the neck.

SPIKE

Now that hurt.

Spike rips his hand out of the wall -- bringing a broken two by four stud with it.

SPIKE (cont'd)

Not as much as this will --

Wallops Buffy with the stud. Buffy goes down. Winded, nowhere to turn. She looks up at Spike, standing over her victorious.

He raises the stud over his head. He's going to bash her brains in. As he's about to do just that --

71 SPIKE IS HIT IN THE FACE

71

By Joyce! Wielding the blunt end of the fire ax. Spike flies back -- hits the ground hard. Totally blindsided. Joyce is deep in a mother's rage.

CONTINUED

71 CONTINUED:

71

JOYCE
You get the hell away from my
daughter!

Spike (in the dark so Joyce can't see his face too well)
glances out the broken window:

A72 EXT. SCHOOL - NIGHT

A72

Angel knocks Lean Boy on his ass, saving Xander. Vamp 2 is
already on the ground. 3 turns and runs. As does Lean Boy.
Retreat time.

72 BACK TO SCENE

72

Buffy is now on her feet. Ready for blood. Standing next to
her mother whose hands grip the ax: Thelma and Louise on
crack. Spike knows it's time to run and fight another day.

SPIKE
(bitterly)
Women.

And he leaps out the window and disappears into the night.

73 BUFFY TURNS TO HER MOTHER

73

They're both breathing hard. Physically and emotionally
drained.

BUFFY
Mom... you...

JOYCE
No one... lays a finger... on my
little girl.

And Joyce drops the ax. And Buffy falls into her arms.

74 EXT. SCHOOL - NIGHT

74

Cop cars, COPS, flashing bubble lights, CORONER'S WAGON.
Giles and Jenny walk out, passing
The CHIEF OF POLICE, who moves to Snyder.

MR. SNYDER
Hello Bob.

CONTINUED

74 CONTINUED:

74

CHIEF

It's over. They all got away.

Chief glances at the others, lowers his voice.

CONTINUED

74 CONTINUED: (2)

74

CHIEF (cont'd)

We got a body inside, another one on the south lawn. Looks like he was pulled right out the window.

MR. SNYDER

I told him not to go out that window.

CHIEF

I'm going to have to say something to the media.

MR. SNYDER

So?

CHIEF

So... usual story, gang-related, P.C.P.?

MR. SNYDER

What did you have in mind, the truth?

Snyder locks eyes with the Chief. They know a lot more than they're letting on.

CHIEF

Right. Gang related. PCP.

75 XANDER AND ANGEL (NOT IN VAMP FACE)

75

Round a different corner of the building.

XANDER

So when you were giving him my neck to chew on, how come you didn't clock him before he clocked you?

ANGEL

I told you, I couldn't make the first move. I had to see if he was buying it or not.

XANDER

And if he bit me, then what?

ANGEL

(can't resist)
We would have known he bought it.

Angel moves off. Xander stares off after him with renewed loathing.

CONTINUED

75 CONTINUED:

75

XANDER

And what was that about you bein'
Spike's sire? What's a sire?
(rubs his aching neck)
God, I could sleep for a month.

76 BUFFY AND JOYCE

76

Walk to their car together.

BUFFY

So, uh... what did you and principal
Snyder talk about anyway?

JOYCE

Principal Snyder told me you were a
troublemaker. And I could care less.
(turns to her)
I have a daughter who can take care
of herself. Who's brave and
resourceful and thinks of others when
there's a crisis. No matter who you
hang out with or what dumb teenage
stuff you think you have to do, I'm
gonna sleep better knowing all that.

Needless to say, a moment passes between them. They start
toward the car again.

BUFFY

About how long till this wears off
and you start ragging on me again?

JOYCE

At LEAST a week and a half.

BUFFY

That is so cool...

Off them,

DISSOLVE TO:

77 EXT. SCHOOL - NIGHT - LATER

77

The last cop car pulls away. All is silent and still.

78 INT. SOUTH HALL - NIGHT

78

CAMERA creeps down the completely deserted hall. And stops
before the door marked UTILITY CLOSET.

79 INT. UTILITY CLOSET - NIGHT

79

Willow and Cordelia are still here, forgotten in all the turmoil. Cordelia's praying hard, whispering:

CORDELIA

...and if you get me out of this I swear I'll never be mean to anyone ever again... you know, unless they really deserve it...

PUSH IN on poor Willow, for whom death by Spike is beginning to seem like a wondrous alternative,

CORDELIA (cont'd)

...or unless it's that time of the month in which case I don't see how You or anyone else can hold me responsible...

WILLOW

Ask for some aspirin.

80 EXT. SCHOOL - NIGHT

80

CORDELIA (O.S.)

...and send us some aspi -- hey!

81 EXT. FACTORY - NIGHT JUST TURNING TO DAY

81

82 INT. FACTORY - DAWN

82

The first warm glow of sunrise is peaking through the huge windows. Vamps 2 and 3 dutifully shut out the dreaded light by closing huge shutters.

Spike moves across the floor looking a lot worse for wear. Drusilla is waiting for him.

DRUSILLA

Did she hurt you?

Is there just a little pleasure at that question?

SPIKE

I was close, baby, but...

CONTINUED

82 CONTINUED:

82

DRUSILLA

Come here.

She strokes his head.

SPIKE

A Slayer with family and friends.
That sure as hell wasn't in the
brochure.

DRUSILLA

You'll kill her. And then we'll have
a nice party.

Spike is distracted, looking over at:

83 ANGLE: THE ANOINTED ONE

83

Is standing with Lean Boy and a few others, looking glum.

SPIKE

Yeah, a party.

DRUSILLA

With streamers, and songs.

SPIKE

How's the Annoying One?

DRUSILLA

He doesn't want to play.

SPIKE

Figures. Suppose I better go make
nice.

He crosses to them, looks down at the Anointed One. Everyone
stares at him expectantly. Begrudgingly, he goes down on one
knee.

ANOINTED ONE

You failed.

SPIKE

Yeah, I, uh... I offer penance...

LEAN BOY

Penance? You should lay down your
life! Our numbers are depleted. The
Feast of St. Vigeous has been ruined
by your impatience.

CONTINUED

83 CONTINUED:

83

ANOINTED ONE
Should I forgive you?

SPIKE
I was... rash... and if I had to do
it all over again.... ah who am I
kidding? I'd do it exactly the same,
only I'd do THIS first.

Spike grabs the Anointed One. Hard. Sweeps him into the cage, slamming the door shut.

Lean Boy makes a move. Spike doesn't even look back as he viciously backhands him away.

Everyone else is too shocked and scared to speak. Drusilla gives it half a beat, then smiles, jamming on Spike's balls.

Spike slings a meat hook to the top of the cage, grabs a pulley chain and starts raising the cage.

SPIKE (cont'd)
From now on we're gonna have a little
less ritual and a little more fun
around here.

The cage rises in the air... toward a great big old PATCH OF SUNLIGHT shining in through the top shutters. Shuttters the vamps haven't got around to yet.

84 THE ANOINTED ONE

84

Looks from the impending sun back down at Spike. As the cage enters the sunlight and the Anointed One cries out --

85 SPIKE GIVES A LAST FINAL TUG ON THE CHAIN

85

And ties it off. We HEAR the end of the Anointed's cry and then a sizzling sound not unlike Mongolian bar b cue.

86 CRANE UP WIDE

86

Spike takes Drusilla's hand and they head down to their dungeon suite...

SPIKE
Let's see what on TV.

Lean Boy and the other vamps staring in disbelief after them...

CONTINUED

86 CONTINUED:

86

And the cage, gently swaying to and fro in the hard shaft of sun, no sound coming from within, no sign of a body, just a gentle waft of smoke curling up into the golden light of a brand new day.

BLACK OUT.

THE END