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BUFFY THE VAMPIRE SLAYER

"Becoming, Part Two"

Written and Directed By

Joss Whedon

SHOOTING SCRIPT

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BUFFY THE VAMPIRE SLAYER

"Becoming, Part Two"

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
SPIKE.....	James Marsters
DRUSILLA.....	Juliet Landau
JENNY CALENDAR.....	Robia La Morte
OZ.....	Seth Green
JOYCE.....	Kristine Sutherland
PRINCIPAL SNYDER.....	Armin Shimerman
WHISTLER.....	*Max Perlich
FIRST COP.....	*Susan Leslie
SECOND COP.....	
BEAT COP.....	*Jim Hardy
*DETECTIVE STEIN (POLICE OFFICER).....	*James McDonald

BUFFY THE VAMPIRE SLAYER

"Becoming, Part Two"

SET LIST

INTERIORS

SUNNYDALE HIGH SCHOOL
LIBRARY
HALLWAY
HOSPITAL
ROOM
CORRIDOR
SPIKE AND DRU'S MANSION
SIDE ROOM
BUFFY'S HOUSE
FOYER
KITCHEN
LIVING ROOM
UPSTAIRS HALL
BUFFY'S ROOM
GILES' APARTMENT
SPIKE'S CAR
BUS

EXTERIORS

STREET
FRONT LAWN
SPIKE AND DRU'S GARDEN
OUTSIDE SPIKE AND DRU'S MANSION
MANSION GARAGE
BUFFY'S HOUSE
FRONT OF SCHOOL
EDGE OF TOWN

BUFFY THE VAMPIRE SLAYER

"Becoming, Part Two"

TEASER

1 INT. LIBRARY - NIGHT (SECONDS AFTER RECAP)

1

A SECOND COP joins the first, also draws his weapon.

SECOND COP

Back away from the girl! Put your
hands up and back away slowly!

BUFFY

But, I didn't--

SECOND COP

Do it now!

She does, as the first cop moves to Kendra, checks her vitals.

FIRST COP

This one's dead.

SECOND COP

What about up there?

ANGLE: XANDER

is visible lying on the balcony

BUFFY

Xander!

She starts for him, breaking away from second cop, but First
Cop grabs her, throws her back.

FIRST COP

Get her out of here!

BUFFY

(re: Xander)

See if he's okay!

Second Cop takes her and roughly pushes her through the doors
to

2 INT. HALL - CONTINUOUS - NIGHT

2

As they come out we see Snyder arriving with two OTHER COPS.

CONTINUED

2 CONTINUED:

2

SECOND COP

You'd do well to keep your mouth
shut, missy.

BUFFY

I didn't do anything!

SNYDER

Why do I find that so very hard to
believe?

SECOND COP

(to the other cops)

In there.

(as they go inside,
to Snyder)

You know this girl?

SNYDER

Buffy Summers. If there's trouble,
she's behind it.

BUFFY

You stupid little troll, you have no
idea --

SNYDER

Attitude problem. Serious.

BUFFY

Please, see if the others are okay...

SECOND COP

That's enough.

He spins her around, takes out his cuffs.

SECOND COP (cont'd)

You have the right to remain silent.
Anything you say --

She rears back and Pruitts the son of a bitch into
unconsciousness. She takes off, Snyder shrinking against the
wall --

SNYDER

I'm just a civil servant...

-- the other cops coming out, guns drawn --

ANGLE: BUFFY

runs through the double doors--

CONTINUED

2 CONTINUED: (2)

2

FIRST COP (O.S.)

Stop!

ANGLE: THE FIRST COP

running after her, stopping, **firing** --

-- a bullet smashing the window in one of the doors, just missing Buffy as she takes off out of the building.

The cop speaks into his walkie as the other takes off after Buffy.

COP

All units, we have a fugitive on foot
at the high school, homicide suspect,
female, blonde, approximately sixteen
years old, suspect is very
dangerous.--

BLACK OUT.

END OF TEASER

ACT ONE

3 INT. HOSPITAL CORRIDOR - NIGHT

3

It is fairly busy as Buffy walks in, keeping her head down. She has on an overcoat and hat, nothing too obvious. She searches around a bit, looking from room to room.

A hand reaches out and grabs her.

She spins to see:

BUFFY

Xander!

She hugs him, tightly. Lets go and looks at him.

BUFFY (cont'd)

I didn't know if you were okay. The
cops -

XANDER

Yeah, I heard them chase you out. I
was just coming out of it.

Shows a cast on his wrist.

XANDER (cont'd)

Souvenir.

BUFFY

Well, what about the others? Are
they --

He grabs her in another embrace as two cops walk by. Lets go
as they leave.

BUFFY (cont'd)

Okay, that was about equal parts
protecting me and copping a feel,
right?

He doesn't smile. Dread suffuses her.

BUFFY (cont'd)

What is it?

4 INT. HOSPITAL ROOM - A FEW MOMENTS LATER - NIGHT

4

Willow lies unconscious in bed, hooked up to machines. Buffy
approaches, distraught -- Xander behind her.

CONTINUED

4 CONTINUED:

4

XANDER

The doctor said it was... head trauma... she could wake up any time, but the longer it takes... the less likely it is.

BUFFY

I shouldn't have let her try to do the curse. Angel must have known.

Buffy doesn't speak. She runs her hand along Willow's forehead. After a moment she looks around her.

BUFFY (cont'd)

Where are her folks?

XANDER

With relatives, in Phoenix. I called them. They're getting a plane back.

BUFFY

Does Oz know?

XANDER

Man, I didn't even think. I'll call him.

Cordelia enters, tentatively. Xander spots her.

XANDER (cont'd)

Hey!

He crosses to her with a big relieved hug and kiss.

BUFFY

You're not hurt?

CORDELIA

I ran. I think I made it through three counties before I realized no one was chasing me. Not real brave.

BUFFY

It was the right thing to do.

XANDER

Did Giles keep up with you?

She looks at the two of them.

CORDELIA

I didn't see Giles.

CONTINUED

4 CONTINUED: (2)

4

BUFFY
(to Xander)
You mean he's not in here?

XANDER
No.

Off Buffy's inevitable conclusion:

5 INT. MANSION - NIGHT

5

Giles is on the floor, just beginning to come to. He looks around, trying to focus.

Angel is lying on his stomach, face near Giles', smiling.

ANGEL
Hi, Rupert.

Giles rears back into a sitting position, looking about him. He is still very groggy.

Spike is sitting behind Angel. Two VAMPS flank Giles, a bit behind him.

Angel stands, as Giles attempts to.

ANGEL (cont'd)
I wasn't sure you were gonna wake up.
You had me worried.

GILES
What do you want?

ANGEL
I want to torture you. I used to
love it, and it's been a long time.
I mean, the last time I tortured
someone they didn't even **have** chain
saws.

The two vamps move a step closer to Giles as he finally gets to his feet, eyes widening in fear. He looks to the side and his gaze locks on something at the other end of the room.

ANGLE: THE STATUE OF ACATHLA

Stands alone, several feet away.

CONTINUED

5 CONTINUED:

5

ANGEL (cont'd)

(turns to look)

Oh, yeah, Acathla. He's an even harder guy to wake up than you are. I performed the ritual, said all the right phrases, blood on my hand... got nothing. Big donut hole for my troubles. I figure you know the ritual; you're pretty up on these things, you could probably tell me what I'm doing wrong. But honestly, I sort of hope you don't...

(turning back to Giles)

... 'cause I **really** wanna torture you.

Giles looks right at Angel, shitscared. Then he suddenly SLAMS his elbow into one of the vamps faces, knocking him back. The other vamp comes at him and Giles hurls him into Angel, takes off for the door.

He makes it as far as the door and Drusilla steps in through it, grabbing Giles by the throat. Easily walking him back as he chokes.

She hands him back to the two vamps. Angel comes up to him, smiling as ever.

ANGEL (cont'd)

Okay. Where do we start? Ooh. Fingers.

6 INT. BUFFY'S FOYER - NIGHT

6

Joyce is there, talking to a police officer, DETECTIVE STEIN. Another comes down from upstairs holding a picture of Buffy.

JOYCE

There's been some terrible mistake.

DETECTIVE STEIN

And you have no idea where your daughter is?

JOYCE

No, I --

Detective Stein takes the picture, looks at it.

DETECTIVE STEIN

Do you always let your daughter stay out this late?

CONTINUED

6 CONTINUED:

6

JOYCE

No. She goes out; I can't always
keep track, but...

(remembering)

She said she was going to her friend
Willow's house. Maybe she slept over.

DETECTIVE STEIN

Is that Willow Rosenberg?

*

JOYCE

Yes...

DETECTIVE STEIN

(to the other)

Second victim.

*

JOYCE

What...?

DETECTIVE STEIN

Does your daughter have a history of
violence, Ms Summers?

*

JOYCE

Well... she's had some fights, but...

DETECTIVE STEIN

You call us, okay? If she decides to
stop by. It'd be best if she just
comes in.

*

They let themselves out.

7 INT. GILES' APARTMENT - NIGHT

7

The door is slightly ajar as Buffy enters, calling out:

BUFFY

Giles? Giles!

Whistler comes in from the bathroom.

WHISTLER

I don't think he's here.

Buffy stops, eyeing him suspiciously.

BUFFY

Who are you?

CONTINUED

7 CONTINUED:

7

WHISTLER

Whistler.

BUFFY

What are you doing here?

WHISTLER

Waiting for you.

BUFFY

Why?

WHISTLER

'Cause I need a date for the prom.
My mother says I may attend, but no
fondling.

Buffy pushes him against the wall. Her gesture is casual,
but he hits pretty hard.

BUFFY

(incredibly calm)

I have lost friends tonight, and I
may lose more. If you have
information worth hearing then I am
grateful for it. If you want to make
jokes then I will pull out your
ribcage and wear it as a hat.

WHISTLER

HeLLo to the imagery. Very nice.

He moves away from her, straightening his outfit.

WHISTLER (cont'd)

You know, it wasn't supposed to go
down like this. Nobody saw you
coming. I figured this for Angel's
big day, but I thought he was here to
stop Acathla, not bring him forth.
But you two made with the smootchies
and now he's a creep again.

She hates to hear that. It takes her down a peg.

BUFFY

We didn't know...

WHISTLER

Hey, not here to judge. Body like
yours -- I'd pretty much give up my
soul for a shot at that, too.

(more)

CONTINUED

7 CONTINUED: (2)

7

WHISTLER (cont'd)

But it took Angel off the roster.
Which puts you on the spot in a big
way. What are you gonna do? What
are you prepared to do?

BUFFY

Whatever I have to.

WHISTLER

Or maybe I should ask, what are you
prepared to give up?

She stares at him.

BUFFY

You don't have anything useful to
tell me, do you? What are you, some
immortal demon sent down to even the
score between good and evil?

WHISTLER

Wow. Good guess.

BUFFY

Why don't you try getting off your
immortal ass and **fighting** evil once
in a while? 'Cause I'm tired of
doing this by myself.

WHISTLER

(serious)

In the end, you're always by
yourself. You're all you got --
That's the point.

BUFFY

Spare me.

She walks out. He follows a bit, telling her:

WHISTLER

The sword isn't enough. You gotta be
ready.

(she's gone)

You gotta know how to use it!

He stops, unsatisfied with the conversation.

WHISTLER (cont'd)

Man, this is gonna be close...

8 EXT. STREET - NIGHT

8

Buffy crosses a street, moving quickly and keeping to herself. Suddenly she is nailed by a pair of headlights, which go on accompanied by the flashing of police lights.

Before Buffy can react the cop is out of his car, gun drawn. He steps up, never taking his eyes off her.

BEAT COP

Hold it! Right there. Hands above
your head. Do it!

He starts moving forward -- then hears something, spins -- and is knocked so hard he flips over onto the hood of the squad car, unconscious.

Buffy stares into the glare of the headlights as a figure steps out.

SPIKE

Hello, love.

BLACK OUT.

END OF ACT ONE

ACT TWO

9 EXT. STREET - NIGHT (SECONDS LATER)

9

Buffy lunges at Spike, starts pummeling him. He takes a couple of hits then knocks her back with one. As she gets up again, whipping out a stake:

SPIKE

Will you hold on for a second?

She doesn't look like she's gonna. He backs off a couple of paces, putting up his hands.

SPIKE (cont'd)

Hey! White flag here! I quit!

BUFFY

Let me clear this up for you. We're mortal enemies. We don't get "time-out"s.

SPIKE

You wanna go around, pet, I'll have a gay old time of it. You wanna stop Angel, well, then, we gotta play it a bit differently.

BUFFY

What are you talking about?

SPIKE

I'm talking about your ex, love. I'm talking about putting him in the bloody ground.

A beat.

BUFFY

This has got to be the lamest trick you guys have ever thought up.

SPIKE

He's got your watcher. Right now he's probably torturing him.

That stops her.

BUFFY

What do you want?

CONTINUED

9 CONTINUED:

9

SPIKE

I told you. I wanna stop Angel.

(smiles)

I wanna save the world.

BUFFY

Okay. You do remember that you're a vampire, right?

SPIKE

We like to talk big, vampires do.

"I'm gonna destroy the world," --

just toughguy talk, strutting around with your friends over a pint of blood.

As he speaks, he sits on the hood of the car. Pulls a cig and a lighter from the unconscious cop's breast pocket, and lights himself a smoke.

SPIKE (cont'd)

Truth is, I like this world. You got dog racing, Manchester United, "Love Boat", and you got people. Billions of people walking around like Happy Meals with legs. It's all right here. But then someone comes along with a vision. With a real passion for destruction. Angel could pull it off. Goodbye Picadilly, farewell Leicester bloody Square, you see what I'm saying?

BUFFY

Uh, sort of?

SPIKE

Why don't you put that stake down?

BUFFY

'Cause of the whole 'not believing you' issue. You might not be down with Angel but why would you ever come to me?

He doesn't really want to answer that, but he knows he has to. He grinds out his cig on the car.

SPIKE

I want Dru back. I want it like it was, before he came back.

(disgusted)

The way she acts around him...

CONTINUED

9 CONTINUED: (2)

9

BUFFY

Oh, you're pathetic!

Instinctively, he punches her in the face. She punches him equally hard then continues talking as if neither of them had moved.

BUFFY (cont'd)

I've got friends in the hospital --
people have died --

SPIKE

I wasn't in on that raiding party --

BUFFY

(not stopping)

-- and I may lose more of them, the
whole world could be sucked into Hell
and you need my help 'cause your
girlfriend's a big ho? Let me take
this opportunity to **not care**.

SPIKE

I can't fight them both alone and
neither can you!

She punches him again. But it seems to be her final
outburst. She comes down a bit, glaring at him.

BUFFY

You're a killer.

SPIKE

And I'm all you got.

A beat, and she puts her stake away.

BUFFY

All right. Talk.

The cop on the hood of the car groans. Spike turns to him.

SPIKE

Let me just kill this guy --

Buffy clears her throat. Spike turns back.

SPIKE (cont'd)

Oh. Right.

BUFFY

Come on. Let's get inside.

CONTINUED

9 CONTINUED: (3)

9

They take off for her house.

10 INT. HOSPITAL ROOM - NIGHT

10

Willow still lies unconscious. Xander sits by her bed, Cordelia in a chair nearby. She gets up, crosses to him.

CORDELIA

She's gonna be okay.

XANDER

Yeah...

CORDELIA

Do you want some coffee?

XANDER

I don't want to leave, she might --

CORDELIA

I'll get it.

XANDER

Thanks.

She goes. Xander turns back to Willow, holds her hand.

XANDER (cont'd)

Come on, Will...

(he takes a moment,
continues:)

Look, you don't have a choice here.
You gotta wake up. I need you, Will.
How am I gonna pass trig? Who am I
gonna call every night to talk about
what we did all day? You're my best
friend, you've always...

He leans in close.

XANDER (cont'd)

I love you.

ANGLE: HER HAND

squeezes his.

He looks at it, at her, as her head moves slightly. Eyes flutter. He leans in, with feverish hope --

XANDER (cont'd)

Willow?

CONTINUED

10 CONTINUED:

10

WILLOW

Oz...?

Xander takes a hit for a moment, then forgets about himself.
She's awake.

WILLOW (cont'd)

Oz....?

OZ (O.S.)

I'm here.

He is just entering the room. Xander stands, makes way for
Oz to come to the bed.

XANDER

She's just waking up...

OZ

(to Willow)

Hey, baby...

WILLOW

Hi...

(sees Xander)

Hi Xander...

XANDER

Hi.

(to Oz)

I'm gonna get a doctor.

He goes.

OZ

(to Willow)

How do you feel?

WILLOW

(very weakly)

My head feels big. Is it big?

OZ

No, it's head-sized.

He kisses her on her headsized head.

WILLOW

Is everybody else okay?

11 INT. MANSION SIDE ROOM - NIGHT

11

A small, bare room. Giles is tied to a chair, his jacket and tie off and his sleeves rolled up. Blood has run down his forehead and out of his nose (a tasteful amount) and one of his hands is bloody and crooked from creative finger breaking.

Angel paces in front of him, having fun.

ANGEL

Rupert, buddy, I'm here to tell you
I'm impressed. How're you holding up?

GILES

Never... better...

ANGEL

Glad to hear it.

He squats down in front of Giles. We see only to their shoulders as Angel reaches out.

ANGEL (cont'd)

Now. Tell me when it hurts.

It's not clear what he does, but Giles goes white with pain.

12 EXT. BUFFY'S FRONT LAWN - NIGHT

12

Buffy and Spike make their way toward the house. Joyce pulls up in her car.

JOYCE

Buffy!

BUFFY

Mom...

Joyce jumps out, good 'n' frantic.

JOYCE

Buffy where have you been? Are you
okay? The police were here. Are you
okay? I went looking for you.

BUFFY

Mom, let's go inside --

JOYCE

Who is this man?
(to Spike)
Who are you?
(to Buffy)
Are you okay?

CONTINUED

12 CONTINUED:

12

BUFFY

MOM.

Joyce stops.

BUFFY (cont'd)

I'm okay. I was... busy... doing something. And this is Spike, and he was doing it too.

JOYCE

Doing what? Buffy, terrible things have happened. What were you doing?

SPIKE

What, your mum doesn't know?

Buffy glares at him.

JOYCE

Know what?

BUFFY

That, uh, that, uh, I'm in a rock band.

She gets similar looks from both Joyce and Spike.

BUFFY (cont'd)

Yes, a rock band, with Spike here...

SPIKE

(helping)

Right, she plays the... triangle --

BUFFY

-- drums --

SPIKE

Drums, yeah, she's hell on the old skins, you know.

JOYCE

And what do you do?

SPIKE

Well, I sing.

BUFFY

Why don't we go inside now and talk about it.

CONTINUED

12 CONTINUED: (2)

12

Buffy and Spike start inside. Joyce takes a moment, then starts to follow.

JOYCE

Well, I'm not sure how I feel about this...

Buffy is almost at the porch --

BUFFY

(to Spike)

You think she's buying it?

-- when a VAMPIRE leaps from the bushes. It's one of Angel's henchmen, and he blows past the two of them --

-- right into Joyce. She gets a good look at his face and she yelps with fear. He roars.

Buffy grabs him before he can untangle himself from Joyce. She hurls him toward Spike, who decks him solidly, knocks him back to Buffy who kicks him, whips out a stake and dusts him.

Joyce is completely wide eyed.

Spike goes up to Buffy, casually looking at the spot where the vampire was.

SPIKE

One of Angel's boys.

BUFFY

Must have been watching me. Or you.

SPIKE

He won't get the chance to tattle on us now.

JOYCE

Buffy... what's going on?

Buffy goes to her mom, takes a deep breath.

BUFFY

Mom... I'm a vampire slayer.

Off Joyce's reaction --

BLACK OUT.

END OF ACT TWO

ACT THREE

13 INT. HOSPITAL ROOM - NIGHT

13

Willow is on the phone with Buffy.

WILLOW

I'm okay, Buffy, really. I mean,
don't feel good, but I'm awake and I
know my name and who's president and
how many fingers so they don't think
my brain got mushed at all.

INTERCUT WITH:

14 INT. BUFFY'S KITCHEN/HOSPITAL ROOM - CONTINUOUS - NIGHT 14

Buffy is alone in the kitchen.

BUFFY

Thank God... I'm sorry I can't be
there.

WILLOW

I know. I'm sorry I didn't get to
cure Angel.

BUFFY

Don't be. I just think it wasn't
meant to happen. I know I'm never
gonna get Angel back the way he was
and, you know, it makes it easier.

WILLOW

I guess... Any luck finding Giles?

BUFFY

Yes. I got a lucky break.

WILLOW

What?

BUFFY

You wouldn't believe me if I told you.

15 INT. BUFFY'S LIVING ROOM - CONTINUOUS - NIGHT

15

Joyce sits in the living room with Spike. They both are
silent and uncomfortable, like it's Sunday and he's come
a'courtin'. Joyce has a glass of bourbon in her hands, which
shakes only slightly.

16 INT. BUFFY'S KITCHEN/HOSPITAL ROOM - CONTINUOUS - NIGHT 16

(still INTERCUT with the hospital room, as Xander takes the phone)

BUFFY

Xander! Angel and the others are holed up outside town. You know that funky looking mansion you showed me one time?

XANDER

On Crawford street. Sure. That makes sense. What's the drill?

BUFFY

I'm gonna hit the place come daybreak. I just need to get something first.

A17 INT. HOSPITAL ROOM/BUFFY'S KITCHEN - CONTINUOUS - NIGHT A17 *

XANDER

You'll need backup.

BUFFY

No. You stay there. I'm covered.

XANDER

Do you --

He pitches his voice low so the others won't hear --

XANDER (cont'd)

-- do you think Giles is still alive?

BUFFY

I think so. I just wish he was here to tell me what to do.

17 INT. BUFFY'S LIVING ROOM - CONTINUOUS - NIGHT

17

Another awkward beat. Joyce is pretty much just shell-shocked into politeness. After a bit:

JOYCE

Um, have we met?

SPIKE

You hit me with an axe one time.

(imitating her)

"Get the Hell away from my daughter!"...

CONTINUED

17 CONTINUED:

17

JOYCE

Oh. So... do you live here in town?

Before Spike can even reply to this inane comment, Buffy enters. He and Joyce rise.

JOYCE (cont'd)

Is Willow all right?

BUFFY

She's fine.

(to Spike)

Talk to me. What's the deal?

SPIKE

Simple. I help you kill Angel, you let me and Dru skip town.

JOYCE

Angel? Your boyfriend?

BUFFY

Forget about Drusilla. She doesn't walk.

SPIKE

There's no deal without Dru!

BUFFY

She killed Kendra.

SPIKE

(genuinely proud)

Dru bagged a slayer? She didn't tell me! Good for her!

(off Buffy's look)

Well, not from your perspective, I suppose...

BUFFY

I can't believe I invited you in my house.

JOYCE

(to Buffy)

So you didn't kill that girl?

BUFFY

Of course not!

JOYCE

Did she explode like those men outside?

CONTINUED

17 CONTINUED: (2)

17

BUFFY

She was a slayer, Mom.

JOYCE

Like what you are?

SPIKE

(to Buffy)

Look, this deal works one way only.
Full stop. Me and Dru for Angel.

JOYCE

Honey, are you sure you're a slayer?

SPIKE

I'll take her out of the country.
You'll never hear from us again, I
bloody well hope.

BUFFY

All right. Get back to the mansion.
Make sure Giles is all right.

JOYCE

I mean, have you tried **not** being a
slayer?

BUFFY

Mom...

(to Spike)

Be ready to back me up when I make my
move.

SPIKE

Right.

BUFFY

If Giles dies, **she** dies.

He glares at her, then exits.

JOYCE

It's 'cause you didn't have a strong
father figure. Isn't it.

BUFFY

It's just fate, mom. I'm the Slayer.
Accept it.

JOYCE

We should call the police.

CONTINUED

17 CONTINUED: (3)

17

BUFFY
We're not calling the police.

JOYCE
Well, now that we know that you're
innocent...

BUFFY
What, did you think I was guilty?
Feeling the love in **this** room, jeez.

JOYCE
I didn't think that... I just, now we
have proof.

BUFFY
We have my word, Mom. Not proof.

Joyce crosses into --

18 INT. BUFFY'S KITCHEN - CONTINUOUS - NIGHT

18

-- Buffy following.

JOYCE
I'm sure they'll understand --

BUFFY
You get them involved, you'll get
them killed.

JOYCE
You wouldn't hurt them, honey...

BUFFY
Mom, I'm a slayer, not a postal
worker. The cops just can't handle
demons. I have to do it.

JOYCE
Do what?

BUFFY
I'm gonna need Kendra's sword.

JOYCE
Sword? Buffy, what's happening?

BUFFY
(impatiently)
Just have another drink, okay?

CONTINUED

18 CONTINUED:

18

JOYCE

Don't you talk to me like that!

She hurls her glass to the floor, shattering it.

JOYCE (cont'd)

You can't just drop something like this on me and pretend it's nothing!

BUFFY

I'm sorry, I don't have time --

JOYCE

No! I'm tired of "I don't have time" and "You wouldn't understand." I am your mother and you are going to make time to explain yourself.

Buffy is a little cowed, though she still carries her impatient undertone.

BUFFY

I told you. I'm a vampire slayer.

JOYCE

Well, I don't accept that!

BUFFY

Open your eyes, Mom! What do you think has been going on for the last two years? The fights, the weird occurrences -- how many times have you washed blood out of my clothes, you still haven't figured it out?

JOYCE

Well, it stops now.

BUFFY

It doesn't stop! Do you think I chose to be like this? Do you know how lonely it is? How dangerous? I would love to be upstairs watching TV or gossiping about boys or god, even studying. But I have to save the world. Again.

JOYCE

No. This is insane. You need help.

BUFFY

I'm not crazy, Mom! What I need is for you to chill. I'll be back.

CONTINUED

18 CONTINUED: (2)

18

JOYCE

I'm not letting you out of this house.

BUFFY

You can't stop me.

She tries to leave and Joyce grabs her arm - Buffy flings her hand off -- Joyce tries to grab her again and Buffy pushes her hard against the wall. Goes to the door.

JOYCE

You walk out of this house, don't even think about coming back.

A beat. Buffy leaves.

19 INT. HOSPITAL ROOM - NIGHT

19

A NURSE is just leaving, the kids waiting for her to go so they can talk freely.

CORDELIA

So Buffy's going for the big showdown, huh? I wish we could help. You know, without dying...

XANDER

I don't see how.

WILLOW

I want to try again.

OZ

Try what?

WILLOW

The curse. We never got to finish it. Maybe we can restore Angel's soul.

XANDER

I don't like it. You're talking about messing with powerful magic, and you're weak.

WILLOW

I'm okay.

XANDER

You don't look okay. Does she?

CONTINUED

19 CONTINUED:

19

CORDELIA

Listen to him. The hair is ~~so~~ flat,
and, do you even ~~use~~ base?

XANDER

Try to stay on topic here, honey.

CORDELIA

What?

WILLOW

There's no use arguing with me. Do
you see my resolve face? You've seen
it before and you know what it means.

(to Cordy)

Just help me cast the spell and you
can give me a complete makeover.

CORDELIA

You're not just saying that?

WILLOW

We can help Buffy -- if we turn Angel
back soon enough, we can stop him
from ever awakening Acathla.

OZ

I pretty much missed out on some
stuff, didn't I? 'Cause this is all
making the kind of sense that's not.

WILLOW

Go with Cordy to the library and get
my things. She'll fill you in.

OZ

Sure. I'll drive.

He and Cordy exit.

WILLOW

Xander, you go to Buffy. Tell her
what we're doing. Maybe she can
stall.

XANDER

But --

WILLOW

Resolve face.

He's beat.

CONTINUED

19 CONTINUED: (2)

19

XANDER
Be careful.

He exits.

20 INT. MANSION SIDE ROOM - DAYBREAK

20

Not that we can tell in this dark room. Giles is still tied to the chair, looking even worse. Angel leans over from behind him.

ANGEL
You know I can stop the pain. You've been very brave, but it's over. You've given enough now let me make it stop.

GILES
Please...

ANGEL
Tell me what I need to know.

Giles looks at him, a broken man.

GILES
To be worthy... you must perform the ritual... in a tutu.

Angel stares at him in mounting fury. Giles musters what he can of a smile.

GILES (cont'd)
Pillock.

Angel stands up abruptly.

ANGEL
All right, that's it. Someone get the chain saw.

SPIKE
Now now...

He rolls in, eyeing Angel.

SPIKE (cont'd)
Don't let's lose our temper.

ANGEL
Keep out of it, Sit'n'Spin.

CONTINUED

20 CONTINUED:

20

SPIKE

You cut him up, you'll never get your answers.

ANGEL

(suspiciously)

Exactly when did you become so level-headed?

SPIKE

Right about the time you became so pig-headed. You have your way with him, you'll never get to destroy the world. And I don't fancy spending the next month trying to get librarian out of the carpet. There are other ways.

ANGEL

Enlighten me.

SPIKE

(calls out)

Drusilla... sweetheart...

She enters the room, all smiles.

SPIKE (cont'd)

Do you want to play a game?

21 INT. LIBRARY - NIGHT

21

*

Buffy pushes away the police tape, enters the library. It's as she left it, sans people. She crosses over to Kendra's bag, picking it up off the floor.

She puts it on the table, opens it.

SNYDER

You do know this is a crime scene, don't you?

He is standing at the doorway, smiling smugly.

SNYDER (cont'd)

But then, you're a criminal, so that pretty much works out.

BUFFY

You know I didn't do it. The police will figure it out.

CONTINUED

21 CONTINUED:

21

SNYDER

In case you didn't notice, the police in Sunnydale are deeply stupid. It doesn't matter anyway. Whatever they find, you've proved too much of a liability for this school.

He steps up, breathing in the fresh air of a great morning.

SNYDER (cont'd)

These are the moments you want to savor. You wish time would stop so you can live them over and over again. You're expelled.

Buffy lifts the sword out of the bag, looking at it. Snyder stops wanting to live this over and over.

Buffy starts towards him.

BUFFY

You never ever got a single date when you were in high school, did you?

SNYDER

(it's true)

Your point being...

She passes him without comment, exits. After a moment, he pulls out his cell phone, speed-dials.

SNYDER (cont'd)

It's Snyder. Tell the Mayor I have good news.

22 INT. MANSION SIDE ROOM - NIGHT

22

*

Giles and Drusilla are alone. He is barely conscious. She finishes cleaning the blood off his face. Smiles at him.

DRUSILLA

Is that better? My poor boy...

She runs her hand through his hair, closes her eyes.

DRUSILLA (cont'd)

Let's see what's inside.

She clutches his head. After a bit, something runs through her body.

CONTINUED

22 CONTINUED:

22

DRUSILLA (cont'd)
Of course....

She lifts his chin up so he can look her straight in the eyes.

DRUSILLA (cont'd)
Look at me... be in me...

She puts her hand over his eyes, shutting them.

DRUSILLA (cont'd)
See with your heart.

ANGLE: GILES' POV

As the hand is removed from his eyes, we see that it is JENNY
CALENDAR that he sees.

GILES
Jenny...

JENNY
Rupert.

GILES
Oh, God, Jenny, I thought I'd lost
you...

JENNY
Shhh... I'll never leave you.

She holds him a moment. Moves then to untie him.

GILES
We have to get out of here...

JENNY
Slowly. You're weak...

He is freed, and puts his hand to her face.

GILES
It can't be you...

JENNY
Did you tell Angel? About the ritual?

GILES
No... but we have to get him away
from Acathla.

JENNY
Why? Is he close to figuring it out?

CONTINUED

22 CONTINUED: (2)

22

GILES

Later...

He tries to rise but can't.

JENNY

Rest. Tell me what to do...

There seems to be hesitation in his eyes. She comes in close to him, passion rising in her. Touching him.

JENNY (cont'd)

It's all right... We'll be together... finally... we'll have everything we never got to have... never got to feel... just tell me what to do.

GILES

Get Angel away from... Acathla...

JENNY

Angel himself? He's the key...

GILES

His blood. He must not...

JENNY

Shhh...

She stops his mouth with a kiss.

We're close on Giles kissing her -- pull back and around to see it's Drusilla he's kissing, and that Spike and Angel are at the doorway. They turn to each other, Angel gleeful. *

ANGEL

The blood. Of course. The blood on my hands must be my own. I am the key that will open the door. My blood. My life.

(suddenly matter of fact)

Okay, kill him.

SPIKE

What if he's lying?

ANGEL

Yeah, good point. All right, don't kill him.

(more)

CONTINUED

22 CONTINUED: (3)

22

ANGEL (cont'd)
You know, I like having you watch my
back, kind of like old times...

As he speaks, they look over at the other two (now out of
frame).

SPIKE
Uh, Drusilla...

ANGEL
Honey...

ANGLE: DRUSILLA

Is still hungrily making out with Giles.

SPIKE
We are finished here, ducks...

She pulls away from Giles, looking about her with sheepish
pleasure.

DRUSILLA
Sorry... I was in the moment.

Giles stares at them, his expression draining as he realizes
what's happened.

23 INT. GILES' APARTMENT - JUST BEFORE MORNING

23

*

Buffy re-enters. The door is still open and Whistler is
going through Giles' fridge.

BUFFY
What did you mean, "the sword isn't
enough."

WHISTLER
You know, raiding an englishman's
fridge is like dating a nun. You're
never gonna get the good stuff.

BUFFY
Tell me how to use it.

He pulls out a bottle of Woodpecker cider, opens it. Comes
into the living room as he replies.

CONTINUED

23 CONTINUED:

23

WHISTLER

Angel's the key. His blood will open the door to Hell. Acathla opens his big mouth, creates the vortex, then only Angel's blood'll close it. One blow. Send 'em both back to hell. But I strongly suggest you get there before that happens. The faster you kill Angel, the easier it'll be for you.

BUFFY

Don't worry about me.

WHISTLER

It's all on the line here, kid.

BUFFY

I can deal.

(looks at the sword,
at him)

I got nothing left to lose.

She exits. He watches her go, genuine sadness suffusing his gaze.

WHISTLER

Wrong, kid. You got one more thing.

BLACK OUT.

END OF ACT THREE

ACT FOUR

24 EXT. OUTSIDE THE MANSION - MORNING

24

Yes, it's sunrise. Sue me.

Buffy makes her way down a green and tangled hill. She is stopped by a noise, finds Xander coming from a slightly different direction.

BUFFY

Xander!

XANDER

Cavalry's here. Cavalry's a frightened guy with a rock, but it's here.

He shows her his lame rock. She gives him a stake. *

XANDER (cont'd)

This is better.

He loses the rock.

BUFFY

You're not here to fight. You get Giles out of there and run like Hell, understood? I can't protect you. I'm gonna be too busy killing.

Buffy unwraps the sword for herself, dropping the blanket. *

XANDER

That's a new look for you.

BUFFY

It's a present for Angel. This ends it, Xander. I'm ready.

Xander looks down, trying to decide what to do.

XANDER

Willow... she said to tell you...

BUFFY

Tell me what?

He waits, decides.

XANDER

...kick his ass.

CONTINUED

24 CONTINUED:

24

BUFFY

I'm gonna do a lot more than that.

They head off for the mansion.

25 INT. MANSION - MORNING

25

Sunlight is just beginning to peek in at the very tops of the window cracks. Angel stands in the same place he was for the ceremony last time. Dru and Spike behind him. Acathla still stands in front of the fireplace, two vamps flanking him.

ANGEL

(in Latin)

Acathla. Mundatus sum. Pro te
necavi. Sanguinem meum pro te
effundam, quo me dignum esse
demonstrem.

(Acathla. I have been cleansed. I
have killed for you. I will bleed for
you and prove myself worthy.)

*
*
*
*
*

26 INT. HOSPITAL ROOM - MORNING

26

The door is shut. Cordelia has her herbs again, is not as put off by them -- she's all business. Willow is sitting up, has the orb in front of her. Oz has the book Giles was reading from.

WILLOW

Are we ready?

CORDELIA

Stinky herbs are go.

OZ

Did I mention that I didn't take
Latin?

WILLOW

You don't have to understand it. you
just have to say it. I hope.

OZ

Right.

(reads slowly, in
latin)

Quod perditum est, invenietur.

(What was lost, shall be found.)

CONTINUED

27 INT. MANSION - MORNING

27

Drusilla steps up to Angel, hands him a knife. Spike sits a bit behind, watching with a cold eye.

Angel smiles at Dru, takes the knife and cuts his palm with it. Dru ripples with a little sensual trill at Angel's pain.

ANGEL

(in English)

Now, Acathla, you *will* be free. And
so will we all.

He takes a step forward -- and Buffy BURSTS IN through the doors from the garden.

The vamp nearest her makes a move, and she beheads him so quickly and tastefully the others barely have time to gape.

Buffy looks at Angel, sword at the ready.

BUFFY

Hello, lover.

ANGEL

I don't have time for you.

BUFFY

You don't have a lot of time *left*.

ANGEL

Coming on kind of strong, don't you think? You're playing some deep odds here -- do you really think you can take us all on?

BUFFY

No, I don't.

Spike rises behind Angel, hoisting a nasty looking iron poker. He SLAMS it into the back of Angel's head. Angel goes flying face first onto the ground as Spike moves forward, hits him again.

ANGLE: DRUSILLA

looks at Spike aghast.

Buffy makes for Angel -- and is hit from behind by Vamp Two. Her sword goes flying out of her hand and she stops to spar with the vamp.

ANGLE: SPIKE

is still wailing on Angel --

CONTINUED

27 CONTINUED:

27

SPIKE
Painful, isn't it?

-- when Dru tackles him from the side and they both go flying.

ANGLE: XANDER

during the melee, he sneaks in from the garden, moving quietly around the perimeter of the hall towards Giles' room.

ANGLE: BUFFY

spars with the vamp.

ANGLE: SPIKE AND DRU

come up facing each other. She's righteously pissed.

SPIKE (cont'd)
I don't want to hurt you, baby...

She grabs his throat and slams him against the wall. Instinctively, he knocks her arm away and decks her as hard as he can.

SPIKE (cont'd)
Doesn't mean I won't...

28 INT. MANSION SIDE ROOM - CONTINUOUS - MORNING

28

Xander comes in, finds Giles tied to the chair, goes to him. *

XANDER
Giles. Giles!

GILES
Xander?

XANDER
Can you walk?

GILES
You're not real...

XANDER
I am too real! Let's go!

GILES
It's a trick! They get inside my head, make me see what I want.

CONTINUED

28 CONTINUED:

28

XANDER

Then why would they make you see me?

Beat.

GILES

Right. Let's go.

They start out.

29 INT. MANSION - CONTINUOUS - MORNING

29

Xander helps Giles toward the exit. They make it out to the garden and are gone.

ANGLE: DRUSILLA

throws Spike to the ground, hissing with anger.

ANGLE: ANGEL

Pulls himself painfully up and stumbles toward Acathla.

ANGLE: BUFFY

Pulls out a stake and kills the vamp.

She turns to look for Angel, sees:

ANGLE: ANGEL

reaches the statue.

Buffy dives for her sword, grabs it and heads for Angel.

Angel grabs the sword handle.

As before, light fills the room, stopping Buffy in her tracks as Angel is momentarily transported with electric bliss.

He pulls the sword free.

ANGLE: DRUSILLA

stops to look, gleeful.

DRUSILLA

Oooh, here it comes...

Spike rises up behind her and gets her in a chokehold.

ANGLE BUFFY AND ANGEL

CONTINUED

29 CONTINUED:

29

As they square off, swords at the ready. Like Dru said: here it comes.

ANGEL

You almost made it, Buf.

BUFFY

It's not over yet.

ANGEL

My boy Acathla's about to wake up.
You're going to Hell.

BUFFY

Save me a seat.

And she comes at him, fast, hard, and it's **swordfight time**. Their blades are a blur of metal as they work at each other, driving back, forward, circling each other...

Angel draws first blood, on Buffy's arm.

30 INT. HOSPITAL ROOM - CONTINUOUS - MORNING

30

Willow continues the ritual.

WILLOW

Gods, bind him, cast his heart from
the demon... realm... return his...

She is breathing heavily, the words coming slowly, with difficulty. Perspiration beads her face.

WILLOW (cont'd)

I call on... I...

OZ

Willow?

CORDELIA

Are you okay?

ANGLE: BIRDS EYE VIEW OF WILLOW

As her head snaps back, leaving her staring almost directly in camera, her whole body tensing --

-- and her head snaps back down, she starts to shake and she begins speaking the rest of the ritual rapidly, powerfully, and in Rumanian.

CONTINUED

30 CONTINUED:

30

WILLOW

Te implor Doamne, nu ignora accasta
rugaminte! Lasa orbita sa fie vasul
care-i va transporta sufletul la el!
(I call on you, Gods, do not ignore
this supplication! Let the orb be
the vessel to carry his soul to him!)

*
*
*
*
*

OZ

(to Cordy)

Is this a good thing?

CORDELIA

(to Willow, not

knowing what to say)

Hey! Speak english!

WILLOW

Este scris, aceasta putere este
dreptul poporuil meu de a conduce...
(It is written, this power is my
people's right to wield...)

*
*
*
*

ANGLE: THE ORB

Begins to glow.

31 EXT. THE GARDEN - CONTINUOUS - MORNING

31

For a moment it's quiet. The sun is high enough to hit half
of the staircase, the rest is still dark.

Buffy comes tumbling out, Angel behind her. He's definitely
winning. He knocks the sword from her grasp, kicks her into
a corner.

32 INT. MANSION - CONTINUOUS - MORNING

32

ANGLE: ACATHLA

The camera moves in at him as he begins to shake slightly,
and we hear a humming sound.

ANGLE: SPIKE AND DRU

Dru is sinking into unconsciousness, Spike never loosening
his grip on her neck. As she fades, he kisses her cheek.

SPIKE

I wish there was another way...

CONTINUED

32 CONTINUED:

32

He picks her up and starts for the exit near the doors to the garden. Pauses long enough to see:

ANGLE: THE GARDEN

As Angel approaches Buffy, sword in hand.

SPIKE (cont'd)
God, he's gonna kill her...

After a moment of intense worry, he shrugs, takes off.

33 EXT. GARDEN - CONTINUOUS - MORNING

33

Angel approaches Buffy. She tries to move from the corner, but he moves with her. She's boxed in.

He plays the sword near her face, loving this.

ANGEL
That's everything, huh? No weapons,
no friends. No hope. Take all that
away and what's left?

Buffy stares at him, his words hitting home. She looks exhausted, and terribly sad. She shuts her eyes.

He lunges, shooting his arm out, the sword straight at her face.

Without opening her eyes she slams her palms together over the blade, stopping it an inch from her face.

She opens her eyes.

BUFFY
Me.

She jerks the sword back, knocking the hilt into his face, kicking him solidly in the chest.

34 EXT. MANSION GARAGE - CONTINUOUS - MORNING

34

As Spike's car bursts out through the garage door, takes off down the road. The windows have all been blacked out except for enough space to see out of.

35 INT. SPIKE'S CAR - CONTINUOUS - MORNING 35

Dru is still passed out, sitting in the passenger seat.
Spike drives with glum determination.

36 INT. MANSION - CONTINUOUS 36

Angel flies in, lands hard -- gets up again and she is on him, sword in hand, pounding at him, driving him back until they are right in front of Acathla.

She knocks his sword out of his hand -- cutting him on the hand. He stands before her, spent, beaten.

*
*

37 INT. HOSPITAL ROOM - CONTINUOUS - MORNING 37

Willow is still rapt, calling out:

WILLOW
Asa sa fie! Acum!
(Let it be so! Now!)

ANGLE: THE ORB

Glow and disappears, just as it did before.

38 INT. MANSION - CONTINUOUS - MORNING 38

Angel drops to his knees. Buffy swings her sword back, ready to cut off his head.

Suddenly he cries out in pain, and she sees:

CLOSE ON: HIS EYES

They glow for a moment.

He collapses to the floor. Buffy hesitates.

ANGEL
Oh...

He looks up.

ANGEL (cont'd)
Buffy?

He pulls himself up. She takes a step back, uncertain.

CONTINUED

38 CONTINUED:

38

ANGEL (cont'd)
Buffy, what's going on? I don't
remember.. where are we?

Her voice is very little when she speaks.

BUFFY
Angel?

ANGEL
(sees her cuts)
You're hurt!

He goes to her, takes her arm. Her swordarm hangs at her
side, limp. He folds her into his arms.

ANGEL (cont'd)
God, I feel like I haven't seen you
in months... Buffy, everything's so
muddled...

ANGLE: BUFFY'S FACE

As he holds her. At first afraid, confused, but at the
warmth of his touch, the overwhelming rush of his return, her
eyes close and with her free arm she grips him to her.

ANGEL (cont'd)
Oh, Buffy...

She opens her eyes, longing and hope in them. Then they see
it.

CLOSE ON ACATHLA

The demon opens his mouth. Wide. We hear a low rumble,
growing louder as the vortex (not unlike that Sliders thing)
begins to emanate from his mouth.

She grips Angel tighter, despair gutting her.

ANGLE: BUFFY AND ANGEL

Are framed in front of the growing vortex.

ANGEL (cont'd)
What's happening, Buffy?

BUFFY
Shhhhh... it doesn't matter.

She pulls away to look at him. Kisses him passionately.

CONTINUED

38 CONTINUED: (2)

38

BUFFY (cont'd)
I love you.

ANGEL
I love you...

BUFFY
Close your eyes.

Serenely compliant, he closes them. She kisses him softly.

She steps back and **thrusts the sword through his chest**, directly into the chest of the demon.

There is an unearthly roar.

Angel's eyes open wide -- he looks down at himself impaled, at Buffy uncomprehendingly.

Buffy can't speak -- she tries not to cry as she takes another step back.

Angel reaches out to her -- and the vortex closes over him, sucks him into Hell. And is gone.

ANGLE: ACATHLA

His mouth closed once more.

ANGLE: BUFFY

Alone.

INCREDIBLY POIGNANT SARAH MCLACHLAN SONG BEGINS OVER:

39 EXT. BUFFY'S HOUSE - MORNING

39

Buffy walks slowly up to it, stops on the side walk. Looks at the house for a while.

40 INT. UPSTAIRS HALL - MORNING

40

Joyce comes upstairs in her dressing gown. She sees the door to Buffy's room open, starts in.

JOYCE
Buffy?

41 INT. BUFFY'S ROOM - CONTINUOUS - MORNING

41

Joyce enters. The window is open, the curtains blowing in the breeze. Some of the drawers have been left open, clothes hanging out.

There is a note on the bed.

Joyce goes to it, picks it up. She reads it, and her eyes fill with tears.

42 EXT. FRONT OF SCHOOL - MORNING

42

Giles and Xander greet Oz, Cordelia and Willow. Oz pushes Willow in a wheelchair. Giles doesn't exactly look his best either.

GILES
(to Willow)

Are you sure you should be out of bed?

WILLOW
Look who's talking...

CORDELIA
Any word?

XANDER
You guys didn't see her either.

WILLOW
No.

OZ
But we know the world didn't end.
'Cause, check it out.

GILES
We went back to the mansion. It's empty, and Acathla is dormant.

WILLOW
I think the spell worked. I felt something go through me, it was powerful. Kind of scary.

CORDELIA
Plus the orb did that cool glow thing.

XANDER
Maybe it wasn't in time. If he did pull the sword out, and she had to kill him, maybe he was already dead when it happened.

CONTINUED

42 CONTINUED:

42

OZ

Then she'd want to be alone, I guess.

WILLOW

Or maybe Angel was saved and they
just want to be alone together.

GILES

Perhaps.

CORDELIA

Well, she's bound to show up sooner
or later. We still have school.

WILLOW

Yeah. She'll be here in a while.

ANGLE: BUFFY

is watching them from the far end of the big lawn triangle.
She is dressed very plainly, for hard travelling. Has a bag
over her shoulder.

As she sees them head inside, she starts walking in the other
direction.

DISSOLVE TO:

43 ANGLE: THE EDGE OF TOWN, PASSING BY (INT. BUS - DAY) 43

Houses, fewer and fewer, as they whip by the window.

ANGLE: BUFFY

Seated on a bus, looking out the window as the light plays on
her face.

44 EXT. EDGE OF TOWN - DAY 44

The bus races past camera and recedes in the distance, as the
camera arms down, finally settling on a sign by the side of
the road.

NOW LEAVING SUNNYDALE

COME BACK SOON

BLACK OUT.

END OF SHOW