

(Name of Project)
by
(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
(Current Writer, date)

Name
Address
Phone

BUFFY THE VAMPIRE SLAYER

"Band Candy"

written by

Jane Espenson

WRITER'S FIRST DRAFT

June 1, 1998 Buffy The Vampire Slayer

"Band Candy"

TEASER

1

EXT. CEMETERY - NIGHT

1

BUFFY sits on a headstone, stake near at hand, listening intently as GILES PACES and reads from a large open book. It appears he is making with the vampire lore.

GILES

"... and on that dark and tragic day, an era came to its inevitable end." That's all there is. Are you ready?

BUFFY

Hit me.

GILES

Which of the following best expresses the theme of the passage?
Answer A: "violence breeds violence." Answer B: "all things must end."

Buffy picks up a standardized testing answer sheet from her lap. A lot of filled-in bubbles. A lot of smudgy erasures.

GILES (CONT'D)

Answer C--

BUFFY

I'm putting down "B." There hasn't been a "B" in forever.

GILES

Buffy, please pay attention. A good score on the SATs and an admissions board might overlook, well--

(CONTINUED)

CONTINUED:

Buffy doesn't get to hear about what they will overlook, because a VAMPIRE rises up behind Giles.

BUFFY

Roll!

Giles DROPS, ROLLS. Buffy GOES HIGH, sailing through the air where Giles had just been. She catches the vamp with a KICK, some fancy PUNCHES... as she pulls back to stake, she realizes she's not holding her stake, but rather her pencil.

SHE STAKES.

The vampire turns to DUST.

ANGLE: GILES

He picks up his book, adjusts his glasses.

BUFFY (CONT'D)

Broke my number two pencil. Sorry.
We'll have to do this again some--

Giles hands her a new pencil.

GILES

Answer C: "all systems tend toward
chaos."

Buffy trudges to pick up her answer sheet off the ground.

BUFFY

I just know us and the undead are
like the only people in Sunnydale
working at this hour.

2 INT. CITY HALL - NIGHT - TO ESTABLISH 2

Imposing, dark. One set of office lights glow in the night.

3 INT. MAYOR'S OFFICE 3

An elegantly-appointed office. THE MAYOR paces around his enormous desk.

THE MAYOR

It's about getting things done.
That's what the press doesn't get.
A reward for a contributor, a gift
for an ally--

(CONTINUED)

CONTINUED:

The Mayor has now paced past MR. TRICK, who sits, cool and relaxed, in a chair facing the desk.

MR. TRICK

A tribute to an ancient demon from
the Hellmouth.

THE MAYOR

The price of effective city
government.

The Mayor crosses to an attractive wood cabinet. He opens it to reveal a MACABRE DISPLAY: black candles, skull, etc. He crosses himself backwards, perfunctorily, and closes the cabinet.

MR. TRICK

The tribute will be taken care of.

THE MAYOR

And fast. It's overdue. A lot of
time went into the new speed bumps.

MR. TRICK

This is a demon with very...
specific tastes. And now it's
hungry. The citizens are going to
notice this one. It will be hard
to be subtle.

THE MAYOR

Screw subtle. Hit 'em over the
head.

MR. TRICK

It does happen that I know a man
who knows a man who would love to
do just that.

THE MAYOR

That sounds fine. We'll
subcontract.

END OF TEASER

ACT ONE

4 INT. SCHOOL - THE NEXT DAY

4

Buffy, WILLOW and OZ walk down the hall, heading in the general direction of the cafeteria. Buffy looks a little tired from last night's lateness.

WILLOW

So then I asked how you tell if it's a new guitar string...

OZ

And I said, "if it's really fresh, it still smells like tuna."

BUFFY

What?

OZ

Catgut. From the insides of cats.

BUFFY

Oh, ha. No wait, I meant ew.

WILLOW

They don't really get it from cats anymore.

(beat)

I'm pretty sure.

OZ

You okay, Buff? You seem a little thrashed.

BUFFY

Test head.

WILLOW

I'll help you study more later. Oz can help, too. He took it last year. He's the highest scoring person ever to fail to graduate.

OZ

(dryly)

It's a point of pride.

XANDER and CORDELIA join them, melding into the general trend of students in the hall, as they head toward the cafeteria.

(CONTINUED)

CONTINUED:

WILLOW

We could work on it tonight.

XANDER

Work on what tonight?

CORDELIA

Oh god, are we killing something again?

BUFFY

Only my carefree spirit.

OZ

Buffy SAT-prep.

WILLOW

Oz is helping. He's the highest scoring person--

CORDELIA

We know. We did the impressed thing already.

XANDER

I'm boycotting. I've decided that standardized tests contain a built-in bias against the uninformed.

CORDELIA

Me too. I mean, the "not taking it" part, not the stupid part.

XANDER

Right, by a bizarre coincidence, the good people at Chase College wave the SAT requirement for people whose last name is Chase.

They've reached a big knot of people waiting to get into the cafeteria. They stop.

WILLOW

So Buff, study, tonight?

BUFFY

Um... yes on the study, no on tonight. Putting in Mom-time. You'd think living on my own all summer, she'd see I can take care of myself, but she's been like uber-Mom ever since I got back.

(CONTINUED)

CONTINUED: (2)

OZ

Too bad.

BUFFY

Yeah. And Giles is worse. Between the two of them I'm supervised twenty-four seven. It's like living in the Real World house, only real.

Their turn comes, and they exit into...

5

INT. CAFETERIA - CONTINUOUS

5

They find themselves in a line of STUDENTS. PRINCIPAL SNYDER is handing out cardboard boxes. Startled, they each take one. Willow looks inside.

WILLOW

Chocolate bars. Lots of 'em.

CORDELIA

God, it's like fat thighs in a box.

XANDER

I guess the hair-net lady got my complaint about the skimpy desserts.

SNYDER

It's band candy.

BUFFY

Let's hear it for the band, huh? Very generous.

SNYDER

You will sell it. To raise money for the marching band. They need new uniforms.

OZ

Those tall fuzzy hats ain't cheap, huh?

XANDER

But they go with everything.

CORDELIA

So not true.

(CONTINUED)

CONTINUED:

XANDER

So joking.

BUFFY

Um, Principal Snyder, as much as I'm sure we all love the idea of going all Willy Loman... we're not in the band.

SNYDER

And if I had just handed you a trombone, that would be a problem, Summers. It's candy. Sell it.

Snyder stalks off.

CORDELIA

I don't want to sell candy on the street like some... street candy seller.

BUFFY

We all have crosses to bear, Cordelia.

WILLOW

And some of them have almonds.

6

INT. BUFFY'S KITCHEN - AFTER SCHOOL

6

JOYCE is putting slices of delivery pizza onto paper plates.

BUFFY

I figure if I do twenty houses a night, and if one in four want to buy candy... Of course, it might rain--

JOYCE

And then the poor little match girl would have to light her matches to keep warm...

BUFFY

Oh. No sale?

They carry their food to the table and sit to eat.

JOYCE

I'm not buying forty candy bars.

(CONTINUED)

CONTINUED:

 BUFFY
How 'bout twenty? Only a buck per.

 JOYCE
Buffy--

 BUFFY
'Cause that's how many Giles
bought.

 JOYCE
He did?

 BUFFY
Oh yeah. He didn't like that they
were making us sell 'em. Said it
was "extraneous to the stated
purpose of high school" or
something.

 JOYCE
I don't know. I think there's a
twenty in my purse--

 BUFFY
Thanks, Mom.

 JOYCE
Actually, chocolate sounds pretty
good. We can each have one
tonight, while you do your
homework.

 BUFFY
Yay, but no go. Giles needs me
tonight. Slay practice.

 JOYCE
I think Mr. Giles is monopolizing
an awful lot of your time. You
could be here. Studying. Getting
ready for college.

 BUFFY
Taking driving lessons.

 JOYCE
No.

 BUFFY
Don't you ever get tired of saying
that?

(CONTINUED)

CONTINUED: (2)

JOYCE

More than you know. Look, honey, I already spend enough time not knowing where you are. I don't want to add the possibility that you're on the highway to Chicago.

BUFFY

I'm not going to take off again. And if I was, I could just get on a bus--

JOYCE

Stop. Don't. I just... don't want you driving, okay? I want you here.

BUFFY

Okay, okay. I'm here.

She finishes her pizza.

BUFFY (CONT'D)

Mmm. Yummy. Good quality time, too. Gotta go. I'll grab the twenty on the way out.

Buffy exits.

JOYCE

(calling after)

If the wallet's empty, there's a zippered--

BUFFY (V.O.)

I know!

7

INT. LIBRARY - LATE

7

Giles ties a blindfold over Buffy's eyes. Her box of band candy sits on the table.

GILES

You can't count on always being able to see your assailant.

BUFFY

Teach me, Obiwan.

GILES

The reference you want, I believe, is Yoda.

(CONTINUED)

CONTINUED:

BUFFY

Whatever. You're the old movie buff.

As Buffy talks, Giles circles around behind her. Buffy continues to talk to where he was.

BUFFY (CONT'D)

You know, about the training schedule, I was thinking that sometimes you can overtrain--

Buffy instantly SPINS, catches Giles in mid-lunge, throws him backwards. He hits a wall. As he recovers, Buffy takes off her blindfold.

GILES

How--?

BUFFY

You might want to invest in some nice quiet Nikes, Giles. You've got some mean loafer-whiffle going on.

Giles looks at his feet. Loafers.

GILES

Loafer-whi-- Ah, yes, point taken. I'll invest in some gym shoes.

Buffy picks up the box of band candy from the table. It catches Giles' attention.

GILES (CONT'D)

Is that how you're carrying your stakes these days?

BUFFY

Band candy. Snyder's making us sell the stuff.

GILES

You aren't in the band.

BUFFY

And yet.

(CONTINUED)

CONTINUED: (2)

GILES

There are what, twenty bars here?
This will take up training time,
not to mention patrolling, test
preparation...

BUFFY

And I was really starting to get
into the whole antonym thing. I
tried to get Mom to buy some, but
no sale.

GILES

Really? Well, ordinarily, I
wouldn't--

BUFFY

Dollar each. Cash only.

Buffy heads for the door.

GILES

Wait, you're not going? We have to
patrol.

BUFFY

Can't. I told you, Mom's in
overdrive. She wants me home
tonight.

GILES

Oh. But--

Buffy takes a twenty from him, and gives him the box of
candy.

BUFFY

I know. She's out of control. Bye!

8

INT. SUPERMARKET - LATE AFTERNOON

8

Xander and Willow set up a card table near the entrance to a
supermarket and cover it with a paper tablecloth. A box of
band candy sits on the table, two others stashed underneath.

XANDER

I can't believe Cordelia talked me
into selling her candy too.

WILLOW

You can't?

(CONTINUED)

CONTINUED:

XANDER

Well, I can't believe I agreed to do it.

WILLOW

You can't?

A customer hands them some money.

CUSTOMER

I'll take a couple.

Xander ignores him.

XANDER

Am I that whipped, really?

WILLOW

Xander. Cash. Take it now.

XANDER

Right. Here you go.

Xander makes the transaction. More customers approach, buy. Xander and Willow both reach into the candy box, and into the cash envelope. Their hands touch and linger. Only with effort do they pull away, flustered.

XANDER (CONT'D)

This is good. Good selling. Lots of it.

WILLOW

Yeah. I guess this is the "spoil your dinner" rush.

Willow reaches into the box, finds it empty. She ducks under the table to one of the full boxes. A moment later, Xander reaches, also finds the box empty. He ducks down too.

9

INT. UNDER THE TABLE - CONTINUOUS

9

The tablecloth makes this an intimate cave.

XANDER

Needed more candy.

WILLOW

Me too.

They kiss. And kiss again.

(CONTINUED)

CONTINUED:

WILLOW (CONT'D)
We shouldn't be doing this.

XANDER
I know.

They kiss.

XANDER (CONT'D)
Remind me why.

CORDELIA (O.S.)
Xander? Willow?

Xander and Willow look over, and see... CORDELIA'S FEET, in Cordelia's shoes, under the edge of the table cloth.

XANDER
Never mind, I remember.

10 INT. SUPERMARKET

10

Xander and Willow pop up from under the table, red-faced. They face Cordelia, who holds a thermos.

XANDER
Cordy, hi! We were just...

WILLOW
Getting more candy... which I'll do right now.

Willow ducks back under, brings up another box, which she starts to sell to the still-accumulated customers.

CORDELIA
What an alarming job. I'm so glad you're selling mine for me.

XANDER
No problem. I'm enjoying it. I mean, I don't mind. Too much.

CORDELIA
Well, I was feeling a little guilty, so I brought you some lemonade.

She hands him the thermos.

(CONTINUED)

CONTINUED:

XANDER

Oh. Thanks. Wow. That's nice.
You don't need to be so nice.
Really.

CORDELIA

Nice enough for a kiss?

She leans in, waiting. Willow watches. Xander, aware of both girls, kisses Cordy and hates himself.

CORDELIA (CONT'D)

Well, I'm risking freckles, so have
a good time, you two. Bye.

And she's gone.

XANDER

I've never felt so guilty in my
life.

Xander swigs the lemonade.

WILLOW

Maybe it's not very good.

XANDER

(making face)
I still feel guilty.

11 INT. HALL OUTSIDE ANGEL'S - NIGHT 11

Buffy, holding a grocery bag, lets herself in.

12 INT. ANGEL'S PLACE 12

Buffy crosses to the bed, where the ruffled covers suggest
Angel is sleeping.

BUFFY

Hey, sun's down, sleepy-head. Up
and at 'em.

She nudges the blankets, but they're just blankets, no Angel.

ANGEL (O.S.)

Buffy.

Buffy jumps and turns to find ANGEL entering from the
bathroom, toweling his hair.

(CONTINUED)

CONTINUED:

BUFFY

You're up!

ANGEL

That's why you're a good Slayer.
The observant thing.

BUFFY

This is great!

She crosses to him and they kiss.

ANGEL

My knees are weak.

BUFFY

Mine too.

ANGEL

No, I mean I've gotta sit down.

BUFFY

Oh, right.

She helps him sit on the edge of the bed.

ANGEL

How'd you get away tonight?

BUFFY

Started a fire in the prison
laundry, rode out in the garbage
truck.

ANGEL

I hate this. Doing this to you.

BUFFY

Hey, I was joking. No garbage.
Smell me.

ANGEL

Yeah, I know, it's all a joke,
everything's fine, every girl in
town is stuck with a sickly vampire
who tried to end the world.

BUFFY

Not all the girls. Just the lucky
ones.

(CONTINUED)

CONTINUED: (2)

ANGEL
(shouts)
Stop that!

BUFFY
(startled)
Stopping.

Angel gets up and paces, but quickly tires, sits down again.

ANGEL
I'm sorry. Really. Just feeling a
little cooped up. Forgive me.

BUFFY
Forgive what?

They kiss again, briefly. Trying to pretend everything is
all right.

BUFFY (CONT'D)
Hey, look...

She reaches into the grocery bag.

BUFFY (CONT'D)
Food. Nuclear burrito for me,
something arterial for you.

ANGEL
I hate that you have to do this.

BUFFY
Stop with the hates. I've grown to
like chatting with the butcher
about my home ec teacher's
obsession with the perfect blood
sausage.

ANGEL
You're doing a good job. I'm
getting stronger.

BUFFY
Soon you won't need me.

ANGEL
I know. It'll be better then.

Buffy's face shows that she doesn't think it will be better.

13 INT. BUFFY'S HOUSE - LATE

13

Buffy comes in through the front door to find Joyce entering the living room with a pot of hot tea.

BUFFY

Hi. Sorry I'm late, but you know Giles. All slay and no play.

Buffy freezes, listens. She hears--

BUFFY (CONT'D)

Loafer-whiffle.

Giles walks around from behind Buffy.

GILES

Hello, Buffy.

BUFFY

Hi. Um... you want to watch TV? Conan O'Brien's doing some good stuff.

JOYCE

You lied to us, Buffy. And you made us into your alibis. That's playing us against each other and that's not fair.

GILES

I called Willow. You lied to her about your whereabouts also. I was concerned.

BUFFY

I'm sorry. It's just-- I had to go, and you two were--

JOYCE

So what was happening that was so important at the Bronze?

BUFFY

Oh. Um... Bronze things. Things of Bronze.

JOYCE

You're acting very childishly, Buffy.

(CONTINUED)

CONTINUED:

GILES

I know I'm not your parent, but I am entrusted with your care to some degree, and I have to agree with your mother.

Joyce takes a band candy bar off the coffee table, breaks off a piece, and eats it.

BUFFY

Okay, so I'm acting like a child. Maybe that's 'cause you're both treating me like a child!

JOYCE

Buffy!

Joyce hands Giles a piece of chocolate. He eats it.

BUFFY

No. Listen. You're both scheduling me twenty-four hours a day, and between the two of you, that's... forty-eight hours, and I just want to make some decisions on my own.

JOYCE

The last time you made a decision on your own you split.

BUFFY

(amused)
"Split"?

JOYCE

(mouth full)
I'm very disappointed in you.

GILES

(mouth full)
Yes.

14 INT. BAND CANDY WAREHOUSE - NIGHT

14

WORKERS load band candy into boxes. Others silently take the boxes toward a loading dock A BOX FALLS, BREAKS OPEN. A WORKER reaches for one of the bars. A HAND LOCKS AROUND HIS WRIST... WE FOLLOW IT UP TO REVEAL: ETHAN RAYNE.

(CONTINUED)

CONTINUED:

ETHAN
Never eat the candy.

BLACK OUT.

END OF ACT ONE

ACT TWO

15 INT. CLASSROOM - THE NEXT DAY

15

STUDENTS in their seats, talking amongst themselves. Buffy talks with Xander and Cordelia.

CORDELIA

I hate when the teacher is late to study hall. If I'm going to be bored, I want someone to see me doing it so I get credit.

XANDER

Remarkable. Convolutated, and yet shallow.

CORDELIA

You were thinking it too.

XANDER

Did I deny it?

BUFFY

It's Giles' turn to lead study hall. He'll be here. I think he's allergic to late.

XANDER

Man is buttoned a little tight.

Xander takes a BAND CANDY BAR from his pocket, starts to unwrap it.

CORDELIA

If that's one of mine, you're paying for it.

XANDER

I saved this one from the marauding hordes. This stuff sells like hot cakes. Which is ironic, since the hot cakes really aren't moving.

Buffy glances at her watch.

BUFFY

Giles really is late. I wonder what's up?

CORDELIA

Someone else will take over.

16 INT. HALL OUTSIDE CLASSROOM

16

Principal Snyder leans against the hallway wall outside the classroom. He eats a BAND CANDY BAR and talks with a teacher, MS. BARTON.

MS. BARTON

But I'm faculty advisor for the History Club, and they're doing their Vietnam Conflict Reenactment--

SNYDER

The moron librarian didn't show up and I don't want to do it. You do it.

MS. BARTON

All right. Fine.

Ms. Barton heads for the classroom door. Snyder moves off, munching on his candy.

SNYDER

(to himself)

Everyone expects me to do everything around here just 'cause I'm the principal and it's not fair...

17 INT. CLASSROOM - CONTINUOUS

17

Ms. Barton enters. The students continue to talk.

XANDER

Darn, I was just about to take a chance on sneaking out.

CORDELIA

Oh you so were not.

MS. BARTON

(very tough)

Hey, hey!

The students look at her, startled.

MS. BARTON (CONT'D)

Look, we're all stuck here, okay? So let's just sit quietly...

She glances toward the door, lowers her voice.

(CONTINUED)

CONTINUED:

MS. BARTON (CONT'D)
 And pretend to read or something
 until Herr Snyder takes off, and
 then we're all out of here.

The students look at each other, happy and surprised.

XANDER
 Who else wants to kiss Ms. Barton
 silly?

CORDELIA
 I do.

XANDER
 An image that will haunt me for
 months. If I'm lucky.

BUFFY
 I hope Giles is okay.

Ms. Barton sets down her purse. A BAND CANDY BAR sticks out
 of it.

18 EXT. GILES' PLACE - LATER THAT AFTERNOON 18

Buffy knocks on Giles' door. No answer.

BUFFY
 Giles?

She listens at the door. Finally, Giles opens it. He looks
 just slightly flustered and tousled.

GILES
 Buffy. I wasn't expecting you.

She brushes past him--

19 INT. GILES' PLACE - CONTINUOUS 19

-- and enters.

BUFFY
 I wanted to check if you were okay
 when you were a big not there in
 study hall and--

Buffy stops when she sees Joyce.

(CONTINUED)

CONTINUED:

GILES

Yes, well, your mother and I had an opportunity for a, you might say, a summit meeting. I decided it took priority over study hall. I called in.

BUFFY

Oh. Am I smelling cigarette smoke here?

GILES

Toast.

JOYCE

We've decided you made a good point earlier, honey.

BUFFY

I did. Yes. And that was...?

JOYCE

About us over-scheduling you...

GILES

Pulling you in two directions, as it were... your home life and your duties as a slayer.

BUFFY

Oh. That was a good point.

JOYCE

We're making real progress. Working out a coordinated schedule for you.

GILES

It will be tight, but I think we can fit in all your responsibilities.

BUFFY

(less enthused)
Sounds like heaven.

Joyce stands up, comes over to Buffy.

JOYCE

We've got some more work to do here, Honey. Why don't you give us a little more time? Here. Take the car. Mr. Giles can drive me home.

(CONTINUED)

CONTINUED: (2)

Sure enough, Joyce is holding out CAR KEYS.

BUFFY

What? Excuse me, I meant: what?

JOYCE

Call it a peace offering.

BUFFY

It works. I am suffused with the spirit of peace and love. Thanks!

Buffy grabs the keys and heads for the door, fast, afraid Joyce is going to change her mind.

JOYCE

Bye, honey. Drive careful.

Buffy waves and exits. Joyce turns to Giles.

GILES

I was afraid you weren't going to get her out of here.

JOYCE

So who wants more Kahlua and Pepsi?

Joyce reaches behind the couch, pulls out the Kahlua bottle. Giles lights a cigarette.

20

EXT. / INT. JOYCE'S CAR

20

Buffy drives happily, waves at something up ahead. Out the window WILLOW ZIPS BY... Buffy just passed her. She stops the car suddenly, head snapping. She backs up... SQUEAL, and stops next to Willow. Willow opens the door and climbs in.

WILLOW

Coolness. How did this happen?

BUFFY

Prepare to not believe. I told her I wanted to be treated more like a grown-up, and voila, keys.

Buffy tromps on the gas. They take off fast. Willow braces herself, left hand on the dashboard.

WILLOW

Watch out for the...

They bounce violently.

(CONTINUED)

CONTINUED:

BUFFY

Speed bump? That was new.

WILLOW

Uh-huh.

BUFFY

Also, I think Mom might've just wanted me, you know, elsewhere. Giles and her are planning my future, and I guess it's easier to live my life if I'm not actually there.

WILLOW

Your mom and Giles are together? Again? At night? And they wanted to be alone?

BUFFY

Oh, freeze those synapses... no thought forms.

WILLOW

But older people are so cute in love. I mean, they kiss and everything. You know, unless they're married.

BUFFY

Okay, you know the car doesn't come with air sick bags.

They SWERVE. Willow is now braced with both hands.

WILLOW

That's too bad.

21 EXT. JOYCE'S CAR 21

As it WEAVES down the street.

22 INT. JOYCE'S CAR 22

Buffy and Willow near The Bronze.

BUFFY

I see a spot.

23 EXT. THE BRONZE - CONTINUOUS 23

Buffy drives Joyce's car into a parking space, and up over the curb. A few people jump out of the way.

24 INT. JOYCE'S CAR - CONTINUOUS 24

Buffy, satisfied, shifts into 'park.'

BUFFY

There.

WILLOW

And no one got hurt.

BUFFY

Hey, check out the crowd.

They see--

25 EXT. THE BRONZE 25

A line of adults waiting to get inside. Men and women in suits. Bald heads shine.

WILLOW

They're all old-looking.

BUFFY

Test stress. It's tragic what it's doing to our generation.

26 INT. GILES' PLACE - LATE 26

PINK FLOYD (or an approximation) PLAYS. Giles' button-down is open, revealing a white t-shirt-style undershirt. He lies on his back by his record player amid scattered albums. Joyce is pouring another Kahlua and Pepsi. Cigarettes smoulder in an ashtray on the floor. Giles drags on his frequently.

JOYCE

You've got good albums, Rupert.

GILES

Call me Ripper.

Giles' accent is rougher, more working class than usual.

JOYCE

Sounds dangerous.

(CONTINUED)

CONTINUED:

GILES
That scare you?

JOYCE
It can be fun to be scared. Makes
your heart beat faster.

She sits on the floor next to him and picks up her cigarette. She smokes it awkwardly... a new smoker.

GILES
Hey, listen to this bit. It rocks.

Giles jumps to his feet, plays air guitar. He ends with a flourish.

JOYCE
You're good. Do you play?

GILES
Yeah, sure. I could.

Joyce stands up, fits herself under his arm, looks up at him.

JOYCE
Can you see without the glasses?

GILES
Yeah.

She takes his glasses off. Playfully, she puts them on herself.

JOYCE
How do I look?

GILES
Super. Give 'em back.

She gives them back and starts tracing a pattern on his T-shirt with her finger.

JOYCE
So, what do you wanna do? I don't
think I've ever seen the
upstairs...

GILES
Let's go out. Have some fun. Tear
things up.

(CONTINUED)

CONTINUED: (2)

JOYCE

Okay. We could go to the Bronze.

GILES

Not bloody likely. That place is dead.

27

INT. THE BRONZE

27

Buffy and Willow have to push their way into the club, past a clot of BALDING MEN tending their comb-overs in a mirror near the entrance.

WILLOW

This is just not the usual crowd.

BUFFY

Less Clearasil, more Rogaine.

They've made it in. DINGOES ATE MY BABIES PLAYS and watches their unusually old audience. Oz waves at Willow and gives a little shrug. Everywhere they look, the patrons are old. Adults at the bar. Adults on the dance floor.

The TEENAGERS in the place are reacting pretty much the same as Buffy and Willow-- staring in confusion.

BUFFY (CONT'D)

This is what they were thinking of when they made up the word "huh?"

WILLOW

Maybe there's some sort of convention in town. A reunion or something.

A WOMAN pushes past them. Buffy recognizes her:

BUFFY

Ms. Barton?

It is her. She blinks owlshly at Buffy, trying to focus.

MS. BARTON

Buffy? Whoa.

WILLOW

You okay, Ms. Barton?

MS. BARTON

I'm cool, Willow. Willow. Like the tree.

(MORE)

(CONTINUED)

CONTINUED:

MS. BARTON (CONT'D)

God, I never thought of that 'til
just now. Are you weeping, Willow?

Ms. Barton starts to laugh.

BUFFY

I think maybe you need some fresh
air.

MS. BARTON

Okay.

She amiably drifts off toward the door. Buffy and Willow
watch her go.

WILLOW

She was in a weird mood.

The MUSIC FALTERS for a second. They turn and look.

ANGLE: THE STAGE

A SHIRTLESS PUDGY ADULT DIVES OFF THE STAGE, hooting and
hollering. He is almost caught, but the out-of-shape men
beneath him aren't up to it. He ends up on the floor, but
pops back up, still hooting.

ANGLE: WILLOW AND BUFFY

BUFFY

I don't like this.

WILLOW

Me either. The shirtless guy is my
dentist.

A clique of THREE OR FOUR MIDDLE-AGED WOMEN scurry past,
heads together. Overheard:

GROWN WOMAN

Did you see her outfit? My mother
dresses better and she's been dead
ten years.

The women/girls giggle and MOVE ON.

BUFFY

Pleasant.

WILLOW

I don't get it. They're all acting
like idiots.

(CONTINUED)

CONTINUED:

BUFFY

Close. But I think they're acting like us.

28

INT. BAND CANDY WAREHOUSE

28

The production line again. Mr. Trick stands with Ethan, watching the packing, the sealing, the shipping of the candy.

MR. TRICK

Very efficient. Demand is high.

ETHAN

I thought it might be.

Mr. Trick turns his head slightly toward the workers, scanning them.

ANGLE: WORKERS

A WORKMAN (not the same guy from before) speaks softly to the man next to him. Mr. Trick approaches.

MR. TRICK

(gently)

Did you try the candy? I hear it's very good.

WORKMAN

(terrified)

No. It's not allowed.

MR. TRICK

Oh, yes. That's right.

Mr. Trick turns away. The workman relaxes. Mr. Trick turns back, TAKES THE MAN BY THE NECK AND BREAKS IT SWIFTLY. THE MAN SLUMPS, DEAD, TO THE FLOOR. The other workers stare, horrified. Mr. Trick turns back to Ethan, who looks a little shaky himself.

MR. TRICK (CONT'D)

I'd like to see the distribution system.

ETHAN

Uh... we can do that.

(then)

How did you know he'd eaten it?

(CONTINUED)

CONTINUED:

MR. TRICK

I don't know that he did. But now
I know no one else will.

29

INT. THE BRONZE

29

Things are even wilder than they were a minute ago. The band is either on a break or has given up entirely. Oz stands with Buffy and Willow, scanning the scene.

OZ

They're teenagers?

BUFFY

That's the theory. Scary mirror to
look into, huh? Come on, Giles
should know about this.

They start to head for the door. They pass a group of OLD GUYS (shirtless man and his buddies) who are on stage, clinging to microphones and belting out LOUIE LOUIE. On the floor several adult couples are dirty dancing.

BUFFY (CONT'D)

Oh, I could have lived very happily
never seeing that.

WILLOW

Look at them at the bar.

ANGLE: THE BAR

Adults are doing that thing where you lie back on the bar and the bartender mixes the drink right in your mouth.

WILLOW (CONT'D)

Well, that's just a choking hazard.

OZ

Man, I'm weirded out. 'Course,
could just be the Rogaine fumes.

WILLOW

Buffy already did the Rogaine joke
thing.

OZ

Oh my god.

BUFFY

It's okay. It stood repeating.

(CONTINUED)

CONTINUED:

OZ

I meant it more like "Oh my god,
look who's here."

Willow cranes her neck, looking around.

WILLOW

Oh my god. He's coming over.

BUFFY

What? Who?

Principal Snyder, in full principal clothes, joins them.

SNYDER

Hey, gang! Fun city, huh?

WILLOW

Principal Snyder. I guess... hi.

SNYDER

Call me Snyder. Just a last name.
Like Barbarino.

OZ

Hey... Snyder, do you know what's
going on? I mean, do you feel
okay?

SNYDER

Okay? I'm stoked! Lots of lovely
ladies here tonight.

BUFFY

Do you know that you're the
principal of Sunnydale High?

SNYDER

Sure. I'm good at it, too. Got a
certificate from the Mayor. He
likes me. He has plans.

(confidentially)

He has plans for you.

BUFFY

(to Willow and Oz, re:
Snyder)

He's gone.

WILLOW

This is too strange. We've got to
find Giles.

(CONTINUED)

CONTINUED: (2)

By now they're near the door. They head for it. A second later...

SNYDER
Hey, you guys aren't ditching me,
are you?

Snyder hurries out after them.

30

EXT. THE BRONZE

30

Buffy, Willow, Oz and Snyder approach Joyce's poorly-parked car.

SNYDER
Whoa, Summers, you park like a
spaz.

BUFFY
Look, Prin-- Snyder. You sure you
want to come along?

SNYDER
Hey, I called no ditching.

He's already getting in the car. Buffy sighs.

OZ
(to Buffy)
You can call no ditching?

31

EXT. / INT. JOYCE'S CAR

31

Buffy drives, Willow in the front seat, Oz and Snyder in the back. She has to SWERVE and BLAST HER HORN when another car blows through a stop sign.

WILLOW
Wow, Buffy, everyone's driving like
you.

Buffy stops at a red light behind a VOLVO.

32

EXT. STREET

32

Next to the Volvo, a STATION WAGON revs its engine.

33

INT. JOYCE'S CAR

33

Snyder is leaning over the seats, practically in Willow's lap.

(CONTINUED)

CONTINUED:

SNYDER

Ooh. They're gonna burn rubber.

34 STREET: THE STOPLIGHT 34

The light TURNS GREEN. Tire SQUEAL.

35 EXT. STREET 35

The Volvo and the Beamer TAKE OFF.

36 INT. VOLVO 36

A BUSINESS MAN clutches the wheel, pedal pressed to the floor. Coffee in a commuter mug sloshes.

37 INT. STATION WAGON 37

A DOMESTICATED FATHER is also flooring it. A BABY in a child safety seat laughs and waves its arms.

38 EXT. / INT. JOYCE'S CAR 38

Buffy and the others watch.

BUFFY

Wow, that Volvo's got some pep.

As Buffy eases out from the stoplight a GANG OF SIXTY-YEAR OLD MEN cross the street in front of her, purposefully loitering, making her slow down. Some wear leather jackets that fail to close over their middles. Some have greased their thinning hair.

BUFFY (CONT'D)

What now?

OZ

I think it's the Grease cast reunion.

WILLOW

Those guys would have been teenagers in the fifties. It's like they turned back into who they were then.

BUFFY

Okay, we're out of here.

She speeds up. Snyder leans in toward Buffy.

(CONTINUED)

CONTINUED:

SNYDER
Xander totally likes you.

39

EXT. STOREFRONT

39

Giles and Joyce walk down the street. His arm is around her shoulders, a cigarette in his hand. She clings to his other hand and chews gum.

JOYCE
It must be exciting, being from England.

GILES
It's all right. Hey, you're not cold or nothing?

JOYCE
Not with your arm around me. I feel... special. Like I'm just waking up, kind of. Like getting married and having a kid and everything was a dream and now things are like they're supposed to be.

GILES
Yeah.

Joyce stops, looks at a coat in a store window.

JOYCE
That's pretty. Kind of Stevie Nicks, kind of Juice Newton. Cool.

GILES
You fancy it, baby, it's yours.

JOYCE
But the store's not open.

40

INT. / EXT. JOYCE'S CAR

40

Buffy is doing her best at the wheel. She BLASTS HER HORN.

OZ
Okay, stop. I'll drive. Just stop.

CRASH -- The car is HIT from the right side, pushed into a small spin. Willow and Snyder YELP. The car slams to a stop.

(CONTINUED)

CONTINUED:

BUFFY
I'm stopped.

41 EXT. STOREFRONT - NIGHT

41

CRASH -- A trash can hits the store window. The window SHATTERS. Giles stands nearby, panting a little from the effort of throwing the can. He steps through the window frame, pulls the coat from its mannequin. He steps back out, and with a flourish, presents the coat to Joyce.

GILES
Your coat, milady.

JOYCE
Oh, Ripper, I don't know about
this.

But she's smiling and putting on the coat, when...

POLICEMAN (O.S.)
Hold it!

ANGLE: A POLICEMAN approaches, GUN DRAWN.

END OF ACT TWO

ACT THREE

42

EXT. STOREFRONT - CONTINUOUS

42

Giles and Joyce face the armed policeman.

GILES

Oh, copper's got a gun. You'll never use it.

POLICEMAN

Oh yeah?

ANGLE: A BAND CANDY BAR

It sticks out of the cop's uniform pocket.

JOYCE

Ripper, be careful!

The cop's eyes flick toward Joyce, the quickest of glances. It's enough. Giles POUNDS him with A SERIES OF BRUTAL PUNCHES, then grabs the guy's head and WHIPS IT DOWN TO IMPACT WITH GILES' KNEE. The guy goes down, unconscious. The GUN is still clutched, unfired, in the cop's hand. Giles takes it, and with a swagger, tucks it into his waistband.

GILES

Told him he'd never use it.

JOYCE

That was incredible. And by the way, thanks for the coat.

Joyce sidles closer, looks up into Giles' eyes, and significantly, takes her gum out of her mouth. Giles gets the message. He grabs her, hard. She gasps. He kisses her, and instantly they are making out passionately, leaning up against the now-abandoned squad car. Joyce wrestles open the door, and they TUMBLE INTO THE SQUAD CAR.

GILES

(between kisses)

Joyce, since I've been training Buffy... seeing you now and again... I always thought... you were really hot.

They sink out of view.

43 EXT. STREET

43

Buffy and the group, minus Oz, sit in Joyce's car. It's still stopped in the street. Oz gets in.

OZ

Okay, the thing that smelled like my mom's cooking was the bashed-in fender rubbing on one of the tires. It's clear now.

SNYDER

Let's go. Step on it, Buff.

Buffy looks around thoughtfully.

BUFFY

Wait.

WILLOW

Wait what?

BUFFY

Look at this place. No one's protecting their houses, people out wandering around--

WILLOW

(getting it)
Defenseless.

BUFFY

Where are the vampires? It's like a big all-you-can-eat buffet out here.

SNYDER

Hey, I'm hungry. You got any of that band candy? I need more.

They turn and look at him.

BUFFY

Snyder, what's the deal with the candy?

SNYDER

(lying)
Nothing.

(CONTINUED)

CONTINUED:

OZ

There's something in it, right? Or
a curse or something?

SNYDER

If I tell you, you still let me
hang with you guys, right?

Buffy grabs Snyder, lifts him by his lapels until his feet
dangle.

SNYDER (CONT'D)

I don't know. They never tell me
anything. I was just supposed to
get it to as many houses as
possible.

She sets him down.

BUFFY

And given that, you ate it?

SNYDER

I know, I'm just asking for a king
zit.

BUFFY

(to Snyder)

Who told you to do this?

SNYDER

Some guy. Nice clothes. Had an
accent.

BUFFY

Great. Giles can finally use his
index of sophisticated evil-doers.

OZ

Evil candy. And it doesn't benefit
the band at all? As a musician,
I'm a little hurt.

BUFFY

(to Willow and Oz)

We're pretty close to school. I
bet Giles is already there. Get
Xander and Cordelia and see if you
can figure out who'd want a town
without grown-ups.

(CONTINUED)

CONTINUED: (2)

WILLOW
You got it.

Willow and Oz take off on foot.

SNYDER
(to Buffy)
Hey, I think I know where there's
more candy.

44 EXT. BAND CANDY WAREHOUSE

44

A group of adults cluster around the warehouse door, rattling the locked door. They have to move aside fast when Buffy and Snyder pull up and overshoot her intended parking space. Buffy and Snyder get out of the car. Snyder immediately goes over to try the locked door. Buffy sees...

BUFFY
Giles? Mom?

She runs over to them, pulling them aside, away from the crowd.

BUFFY (CONT'D)
Giles, we've been looking for you--

GILES
Yeah, well, you found me, din'cha?

Giles puts his arm around Joyce. Buffy notices his t-shirt, the cigarette in his hand. She backs away a step. Joyce cracks her gum and looks up at Giles. He looks at her, they lean closer... Buffy pulls Joyce away from him.

JOYCE / GILES
Hey!

BUFFY
Mom, look at me. Do you know who I
am?

JOYCE
Of course. You're Buffy.

BUFFY
Your daughter.

JOYCE
Right. You wouldn't have any of
that candy on you, would you?

(CONTINUED)

CONTINUED:

BUFFY

Mom, look, over there. Your car, see the dent the size of John Lithgow's head? I did that. Doesn't that just push all your mom-buttons?

JOYCE

Oh my god, look at that. What was I thinking when I bought the geek machine?

BUFFY

Mom--

Giles joins them.

GILES

This is stupid. There's got to be another way in. Buffy, go smash a lock or something.

BUFFY

Giles, this isn't you. You aren't yourself.

GILES

C'mon, go kick something. What's the use of having my own bleedin' Slayer if she won't kick stuff?

Buffy looks back and forth between them, searching for something familiar in them. She looks scared.

45

INT. LIBRARY

45

Willow and Oz are at the table, books in front of them. Xander and Cordelia enter.

CORDELIA

Okay, what is this town's malfunction now?

XANDER

Hey, I'm just glad to get out of the house.

WILLOW

Strangeness?

(CONTINUED)

CONTINUED:

XANDER

At first it was okay. Dad wants to watch TV with me, and he's in this great mood, joking around. And I'm thinking, hey, maybe I'm finally going to have one of those cool dads who lets you stay out all night and sends you to a brothel on your eighteenth birthday.

CORDELIA

Excuse me?

XANDER

A metaphorical brothel. A brothel of the mind. But then he pulls out this tape he wants to watch, and I'm like "okay." Turns out he's got every movie Ann-Margaret ever made.

OZ

Whoa.

XANDER

I don't mind telling you, I was frightened.

CORDELIA

My dad won't come out of the bathroom. And Mom just keeps looking at herself in the mirror and crying.

WILLOW

It's the band candy. It's making them back into how they were when they were teenagers.

OZ

That's why they're acting all strange and immature.

XANDER

But I've eaten a ton, and I'm exactly the -- Oh. Right.

WILLOW

I thought Giles would be here by now.

(CONTINUED)

CONTINUED: (2)

Cordelia has wandered around behind the library counter. She holds up a handful of EMPTY CANDY WRAPPERS.

CORDELIA

Well, wherever he is, sometimes he feels like nut.

46 EXT. / INT. BAND CANDY WAREHOUSE

46

Buffy locates a side door, locked with a padlock. She motions Giles, Joyce and Snyder to stand back as she KICKS the door, BREAKING THE LOCK.

SNYDER

I coulda done that.

Buffy enters cautiously, the others pushing behind her in their eagerness.

GILES

The chocolate. You can smell it.

BUFFY

Stay back, there's probably--

A MAN, one of Ethan's workers, runs over.

MAN

Hey, you can't come in here!

Buffy grabs him, SLAMS him up against a wall.

BUFFY

Where's your boss?

MAN

(called out)

Hey! Help!

Another man comes running, two more behind him. Buffy slams the man she's already got hard against the wall and he slumps to the floor. She whirls at the second man, KICKS him, knocking him head first into the third man. Their heads collide and both go down. She's got the fourth and last guy in her grasp, hand cocked back, when--

ETHAN (O.S.)

Hi, kids. Looking for me?

(CONTINUED)

CONTINUED:

ANGLE: ETHAN

He stands up one level, on a
NETWORK OF METAL CATWALKS suspended
over the warehouse floor.

GILES

Ethan!

SNYDER

Ooh. That's the guy who gave me
the candy.

Buffy HITS the fourth guy, lets him drop, and then turns to
face Ethan.

47

INT. LIBRARY

47

Oz is combing the bookcases, while Willow and Cordelia sit at
the table, paging through another set of books. Xander
brings a new stack to them.

XANDER

(as if reading the titles)

"Curses for Fun and Profit".
"Curses for the Whole Family". I'm
paraphrasing.

He moves away. Willow surreptitiously watches him go.

CORDELIA

Wanna swap?

Willow jumps.

WILLOW

What, swap, huh?

CORDELIA

Hello? Swap books with me? This
one is like, thick, and I'm not
sure it's in English.

Willow breathes again and they exchange books.

48

INT. BAND CANDY WAREHOUSE

48

Ethan overhead, Buffy et al looking up.

BUFFY

Ethan Rayne. You just love chaos,
don't you?

(CONTINUED)

CONTINUED:

ETHAN

I worship it.

GILES

You're not welcome here, Ethan. Sod off.

ETHAN

Admit it, Ripper, you're having the time of your life.

BUFFY

Is that all this is? Chaos for its own sake?

ETHAN

You mean, do I have another motive? No. Really, what could be more fun than this?

BUFFY

I was going to beat you up so you'd tell me why you did this. Now I have to beat you up for nothing.

Buffy looks around, spots METAL RUNGS leading to Ethan's level. She starts to climb. Ethan, apparently unconcerned, doesn't move from where he is.

ETHAN

You look well, Ripper. Got a pretty lady there, I see.

GILES

I'm not talking to you.

ETHAN

Over a row we had ages ago? Continue with the Black Arts? Stop with the Black Arts? It all seems kind of silly now.

ETHAN'S POV -- AS BUFFY CLIMBS TOWARD HIM.

ETHAN (CONT'D)

(to Giles)

What say we patch things up? Make a new start.

(CONTINUED)

CONTINUED:

BUFFY'S POV

Almost to Ethan. He ducks OUT OF FRAME, comes back INTO FRAME holding an armload of HEAVY METAL SCRAPS AND PIPES. He DROPS one.

BUFFY
deflects it with one arm, still
clings to the ladder.

ANGLE: GILES

Giles makes a move toward the ladder, to help Buffy.

ETHAN (CONT'D)
Not convinced, Ripper? I have
other arguments.

ANGLE: ETHAN

As he throws a SWITCH, setting machinery in motion. A HOPPER some feet away opens, spilling BAND CANDY onto the warehouse floor.

SNYDER
Jackpot!

ANGLE: JOYCE AND SNYDER

Immediately head for the candy.

Giles stands torn. Ethan throws another pipe down on Buffy. It almost knocks her lose. She dangles, holding on with the fingertips of one hand.

ETHAN
Smell the chocolate. Scrumptious.
And doesn't it feel good, Ripper?
No conscience, damn the
consequences, just like it always
was.

JOYCE
(mouth full)
This batch is even better!

Giles takes a step toward the candy.

Ethan picks up A LARGE JAGGED SPEAR OF METAL. He stabs it viciously down at Buffy. She catches at it with both hands, transferring all her weight from the ladder. Ethan, not expecting the added weight, is over-balanced.

(CONTINUED)

CONTINUED:

He FLIPS over the catwalk railing, FALLS to warehouse floor. Buffy lands lightly, on her hands and feet, next to him. The METAL SPEAR CLATTERS to the floor.

While Ethan and Buffy struggle to recover their feet, Giles makes his decision. He touches the metal spear with his foot. Then... KICKS IT toward Ethan.

ETHAN
(big smile)
Thanks, mate.

But Buffy is up and on Ethan. She grabs the weapon, wrenches it from Ethan, tosses it away and PUMMELS HIM WITH PUNCHES AND KICKS.

BUFFY
So what's with the candy? Why did you do this to them?

ETHAN
I don't know. I'm... subcontracting.

BUFFY
What?

ETHAN
I'm helping someone collect a tribute. To a demon.

BUFFY
Who's paying it?

ETHAN
I don't know. The guy that hired me's a middle man.

BUFFY
Who's the demon?

He hesitates. She SMACKS him.

ETHAN
Named Tavor. They wanted a way they could get the tribute away from people.

BUFFY
So you're diversion guy.

(CONTINUED)

CONTINUED: (2)

ETHAN

Yeah, but there was more. They said the tribute was big. So big that people would be mad. People had to feel afterwards like it was their own fault.

BUFFY

Okay, so we're left with one big mystery? What are they taking? What's the tribute?

49 INT, HOSPITAL - NIGHT 49

Four vampires tromp, heavy-footed, through the white halls. The place looks deserted. They pass by...

50 INT. NURSES' STATION 50

A NURSE sits at the station, watching "GENERAL HOSPITAL" on a small portable TV. She ignores the flashes and beeps of call buttons from the rooms. She doesn't notice the passing vampires.

51 INT. BAND CANDY WAREHOUSE 51

Buffy hits Ethan again.

BUFFY

What's the tribute?

Ethan shakes his head.

ETHAN

I don't know.

Buffy SMACKS him again.

ETHAN (CONT'D)

I'm not lying. I really don't know.

BUFFY

I believed you the first time. That was for my mother.

52 INT. HOSPITAL 52

The vampires turn a corner to enter...

53 INT. MATERNITY WARD

53

A field of bassinets, each one chock full of BABY. They COO
and FUSS.

END OF ACT THREE

ACT FOUR

54

INT. BAND CANDY WAREHOUSE

54

Buffy stands over the defeated Ethan. Giles hesitantly approaches her.

GILES

Buffy. I have to apologize. My behavior in the face of old alliances...

He sounds like his old self.

BUFFY

(hopeful)

It's okay. You feeling better now?

GILES

Oh, yeah. This stuff's bloody great.

Giles takes a bite out of a candy bar. Buffy sighs.

JOYCE (O.S.)

Buffy, I found a phone!

BUFFY

(to Giles)

Watch Ethan.

ANGLE: ETHAN

He sits leaning against the wall, looking appropriately battered. Giles approaches.

ETHAN

I had you.

GILES

Not anymore.

ETHAN

You can't lie to me. I know you. This you. Everything's like it used to be.

GILES

Not everything.

Snyder comes over, grins at Ethan.

(CONTINUED)

CONTINUED:

SNYDER

She whupped you good. Pow-ka-pow.
I can do that too. I took Tae Kwan
Do at the Y.

Snyder does some bad fake Kung-Fu moves.

GILES

(to Snyder)

You watch him. I can't stand to
look at him.

55 INT. LIBRARY - MOMENTS LATER

55

INTERCUT WITH BUFFY

Willow on the phone.

WILLOW

Buffy, I'm so glad you called.
Giles isn't here and we think he's--

BUFFY

Yeah, he is. Look, you've got to
look up a demon, name "Tavor." Find
out about some tribute.

Willow turns to the others.

WILLOW

(urgent)

Tavor. A demon. What's his deal?

56 INT. BAND CANDY WAREHOUSE

56

Buffy is still holding the phone, turned away from Ethan.
Snyder has gone back to some bad fake kung-fu.

SNYDER

(under his breath)

Pow-ka-pow.

CLOSE ON ETHAN

As he notices the LARGE PIECE OF METAL, his earlier weapon,
still lying on the floor. He grabs it. He moves past Giles,
past Snyder. He raises it overhead, about to clock Buffy,
until... Giles PULLS OUT THE GUN he took off the cop and
levels it at Ethan.

GILES

I wouldn't.

(CONTINUED)

CONTINUED:

SNYDER

A gun. Cool!

Buffy turns, sees Ethan and, almost casually, HITS HIM, knocking him out on her way over to Giles.

BUFFY

(calmly)

Giles. I want you to give me the gun.

Reluctantly, Giles gives her the gun.

JOYCE

(holding the phone)

Willow wants you. Real bad.

Buffy takes the phone.

57 INT. LIBRARY

57

WILLOW

Oz found it. The tribute to Tavor is made every hundred years -- a ritual feeding of the demon. This one's late, so it's probably a big one.

Oz brings an open book over to Willow. He points grimly at something.

WILLOW (CONT'D)

Oh, and... oh... Tavor eats babies.

58 INT. BAND CANDY WAREHOUSE

58

Buffy drops the phone.

BUFFY

Come on, let's get going, kids.

Ethan groans, semi-conscious.

JOYCE

(re: Ethan)

What about that man?

Buffy looks around.

BUFFY

Look for something to tie him up.

(CONTINUED)

CONTINUED:

JOYCE

Um... I've got these.

Shyly, Joyce pulls the cop's handcuffs out of the pocket of her stolen coat. Buffy hesitates, decides not to ask, and cuffs Ethan.

59

INT. MATERNITY WARD

59

A teary-eyed adult/teen nurse, the one we saw earlier, stands in the middle of the empty bassinets and explains to Buffy:

NURSE

I'm going to get in so much trouble. I mean, all the doctors didn't show up and I wasn't paying attention, and I figured, they're babies, what're they gonna do, hitchhike? And now...

She snuffles and wipes her nose messily on her sleeve. Buffy goes out into the hall.

60

INT. HOSPITAL HALLWAY - CONTINUOUS

60

Giles, Joyce and Snyder are waiting for Buffy in the hallway.

JOYCE

Something's going to eat those babies? That's so awful and gross.

GILES

So, let's go do something, right? I mean, you know what to do next, right? Go kick some demon arse.

SNYDER

Is this gonna take real long?
'Cause it's way late.

BUFFY

I don't know. Okay? I don't know what to do next and I don't know how long it's going to take. And I'm getting tired of being the one around here that everybody suddenly expects to know everything!

(CONTINUED)

CONTINUED:

JOYCE

(snotty)

Maybe 'cause you have all the
information 'cause you keep hitting
people 'til they tell you stuff?

Buffy takes Joyce by the arms, really looks at her,
searching.

BUFFY

Mom? If you're in there, I'd love
it if you'd put in an appearance
about now.

(beat)

Please?

GILES

Hang on. I remember something.

Buffy tears her eyes away from Joyce.

GILES (CONT'D)

(in Latin)

Tavori dwell under the city, filth
to filth.

JOYCE

That was Latin. You know Latin?

BUFFY

Oh, he's a dreamboat. What's it
mean?

GILES

I think "Tavor" isn't the name of
the demon, exactly. It's the type
of demon. And Tavori live in the
sewers.

JOYCE

Oh, yuck.

SNYDER

I gotta go home. I got school
tomorrow.

61 INT. SEWER

61

CLOSE ON: His Honor the Mayor

as he speaks quietly into a small tape recorder.

(CONTINUED)

CONTINUED:

THE MAYOR

Remember to call someone about
sewer maintenance. And
ventilation.

PULL BACK TO REVEAL the sewer. We are at a junction of two
pipes. Only the very bottom of both pipes contains water,
and a rough platform has been set up bridging it.

ROBED FIGURES kneel on the platform, which is draped in rich
cloth and painted with arcane symbols. They chant.

ROBED FIGURES

(in Latin)

Tavor come near. Tavor be sated.

BABIES (of various ethnicities) are lined up in black-draped
baskets. MR. TRICK moves among the babies.

MR. TRICK

(in Latin)

Innocence tempts. A taste of
youth.

One of the ROBED FIGURES dips his finger in ink, paints a
symbol on each baby's bald head.

Suddenly, Buffy DROPS into their midst. Moonlight shines
through the open manhole cover through which she jumped. The
MAYOR fades into the shadows and away, unseen.

A ROBED GUY runs at Buffy. His hood falls back, revealing
vamp-face. She STAKES HIM. He turns to DUST.

Buffy catches a glimpse of Mr. Trick, trying to walk away
from the fight. He makes a bad move, ends up in a dead-end
sewer passage. She tries to head that way, but guys in robes
block her. Giles jumps down into the sewer, and helps Joyce
down.

Buffy faces three robed vampires. She feints toward one,
then shifts, STAKES his neighbor. Left with two, she makes
the same move again... only this time, she has a stake in
each hand... she takes them both out. She finds herself face-
to-face with Mr. Trick.

BUFFY

Hi. I've been looking forward to
this. It's hard to know where to
start.

CLOSE ON: BUFFY'S ANKLE

around which something that appears to be a SNAKE is twining itself. Buffy turns slowly and sees--

THE SEWER WALL

laced with cracks. Through the cracks slither dozens of the snakes.

BUFFY (CONT'D)

Snakes?

Buffy kicks free of the one around her ankle, and as she watches, the wall starts to CRUMBLE AWAY, revealing a dark cave around which the snakes, now identifiable as TENTACLES, squirm and menace. The tentacles are extending... reaching toward her, catching at her limbs, her waist.

GILES

Buffy, here!

Giles is beside her. Buffy looks at what he put in her hand.

BUFFY

You have a switchblade? Near my mother?

Giles shrugs. Buffy lunges at the tentacles. She cuts some free. They slither, like the snakes they resemble, toward the babies.

BUFFY (CONT'D)

Mom! Giles! The babies!

Joyce and Giles jump to rescue the infants.

THE CAVE

behind the tentacles has taken on more definition. There is a FAINT SUGGESTIONS OF TEETH... a maw. RUMBLES and GROWLS emanate.

JOYCE

Is that a mouth? Oh god.

The switchblade is clearly too small a weapon. Buffy tucks it at her waist and looks around. Pipes run overhead. She jumps up, grabs one. It breaks free, gas HISSES out.

(CONTINUED)

CONTINUED:

BUFFY
Every ceremony but this one,
they've got torches. Who's got a
match?

Joyce hands Buffy a lighter. Buffy lights the gas. It ignites, and Buffy has herself a flame-thrower.

BUFFY (CONT'D)
(to Tavor)
Eat this baby.

She aims the flame deep into the demon. Tavor SCREAMS. The tendrils CURL UP AND CHAR. Buffy turns back to take up the unfinished pummelling with Mr. Trick... but he's gone.

Buffy turns around, sees that Joyce and Giles have moved the babies a safe distance away. Giles is just throwing one of the "snakes" off of Joyce. Afterwards, his hand lingers on her neck. He leans in. Buffy rushes over.

JOYCE
Is it over?

BUFFY
Yeah, I think--

But something is happening. The severed "snakes" aren't dead. They're coming together, wrapping around themselves, forming a fat knot at the top... they make A SPIDER, about a foot tall, two feet in diameter.

BUFFY (CONT'D)
Oh, yuck.

The SPIDER skitters across the sewer, and HOPS onto one of the babies -- it sits, fat and malignant, astride the baby's pudgy middle. Buffy takes out the switchblade.

GILES
Buffy, no!

She LUNGES at the spider, STABS down into it's body, through it, toward the baby's soft tummy. She lifts the knife away. The dead spider hangs limply from the blade, dead. The baby is untouched. It smiles and gurgles.

BUFFY
(to the baby)
Welcome to Sunnydale.

FADE TO:

62 INT. MAYOR'S OFFICE

62

Again, Mr. Trick sits calmly as the Mayor paces.

THE MAYOR

Your friend of a friend caused mass hysteria, got himself beat up and then ran off when no one was looking.

MR. TRICK

He did fine.

THE MAYOR

What are you talking about? We haven't even finished totalling the damage to public property.

MR. TRICK

Your demon is dead. No need for messy tributes every century. Believe me, five, six hundred years from now you'll be sending me roses.

THE MAYOR

Well, yeah, that's okay. But that was just luck. You didn't plan it to happen like that.

MR. TRICK

Situations are fluid. Let them flow and you make your own luck.

The Mayor considers this.

THE MAYOR

The Slayer did the work for us. I like that. You think situations could flow that way again?

MR. TRICK

Anything's possible.

63 INT. SCHOOL

63

Xander, Willow, Cordelia and Oz stand at Xander's open locker. Principal Snyder approaches them.

XANDER

Hey, Snyder, heard you had some fun last night. You come down yet?

(CONTINUED)

CONTINUED:

SNYDER
That's Principal Snyder.

XANDER
And that's a big "yep."

SNYDER
You look like four young people
with too much time on your hands.

OZ
Not really.

CORDELIA
Busy like a bee, actually. Bee-
like.

SNYDER
Good, because it seems there was
some vandalism on school property
last night, and I was just looking
for some volunteers to help clean
up.

WILLOW
Vandalism?

Snyder closes Xander's locker... REVEALING A ROW OF SPRAY-
PAINTED LOCKERS. They read "KISS ROCKS."

XANDER
Kiss rocks? Why would anyone want
to kiss a rock? Oh, wait.

SNYDER
I'll get the paint remover.

64 EXT. SCHOOL

64

Buffy walks with Giles in front of the school.

GILES
Now, I've put together a little
mathematics quiz of my own, a
refresher on some basic techniques.

BUFFY
Okay. We can look at it tomorrow
morning.

(CONTINUED)

CONTINUED:

GILES

You do realize tomorrow is Saturday.

BUFFY

I've got to be home by one. Mom-time.

GILES

All right. You know, Buffy, about last night, I'd appreciate it if word of my behavior--

Joyce pulls up in the dented car.

JOYCE

Buffy, come on.

Joyce notices Giles.

JOYCE (CONT'D)

Rip-- Mr. Giles, I didn't see you there.

GILES

Yes. I...

JOYCE

Right. Um... we better go.

GILES

Yes. I...

BUFFY

You're a little sluggish, the two of you, huh? That's what you get for staying out late on a school night.

GILES

Buffy!

JOYCE

Buffy!

BUFFY

Get in the car, Buffy. Yes, ma'am.

As Buffy starts to get in:

(CONTINUED)

CONTINUED: (2)

BUFFY (CONT'D)

I just think it's a good thing it
all got back to normal before you
two, you know... conjugated any
verbs.

Joyce looks around at nothing. Giles finds something
fascinating on his lapel.

JOYCE

Yes, absolutely.

GILES

Very good thing. Indeed.

END OF SHOW

CONTINUED: