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BUFFY THE VAMPIRE SLAYER

"Band Candy"

written by

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WRITER'S FINAL DRAFT

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Buffey The Vampire Slayer

"Band Candy"

TEASER

1

CEMETERY - NIGHT

1

BUFFY kneels, elbows resting on a platform-style headstone, chin propped on her hands. GILES PACES and reads from a large book. It appears he is making with the vampire lore.

GILES

"... and on that 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."

Buffey picks up a standardized test answer sheet from the headstone. Some filled-in bubbles. Some smudgy erasures.

GILES (CONT'D)

Answer C--

BUFFY

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

GILES

The S.A.T.s are about comprehension, not "connect-the-dots". Please pay attention.

(MORE)

(CONTINUED)

CONTINUED:

GILES (CONT'D)

A low score could seriously harm your chances of getting into college.

BUFFY

Oh, that takes the pressure right off.

GILES

This isn't supposed to be easy, you know. It's a rite of passage.

BUFFY

Is it too late to join a tribe where they just pierce something, or cut something off?

GILES

Buffy, please. Concentrate.

Buffy suddenly jumps up, and RUNS at Giles. He stares at her, confused.

BUFFY

Roll!

Giles DROPS, ROLLS. Buffy GOES HIGH, sailing through the air where Giles had just been -- and where a VAMPIRE now menaces. She catches it with a KICK, and it staggers back. Buffy dives after it, and using 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 CITY HALL - NIGHT - TO ESTABLISH 2

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

3 MAYOR'S OFFICE 3

An elegantly-appointed office. THE MAYOR sits behind a massive desk.

THE MAYOR

I was hoping for a chance to see you in action. Get a feel for what you have to offer me.

ANGLE ON: MR. TRICK, WHO SITS FACING THE MAYOR.

MR. TRICK

I'm offering to take care of your problem. How's that feel?

THE MAYOR

Subcontracting something like this. I don't like it. This guy's what? A friend of a friend?

Mr. Trick gets up and starts walking around the office, touching stuff, idly picking things up.

MR. TRICK

A friend of a friend, a friend of a guy I ripped the liver out of... it comes down to this is the man for the job.

THE MAYOR

I hope so. Delivering a tribute to a demon is never easy, and this one--don't touch that.

Mr. Trick pulls his hand away from a carved onyx sculpture.

THE MAYOR (CONT'D)

Apocalypse Vessel, shouldn't even have it out, probably.

The Mayor smiles; he has reminded Mr. Trick who's in charge. Subdued, Mr. Trick sits down.

THE MAYOR (CONT'D)

All right, Trick. Do this one your way. But I'm expecting results.

(CONTINUED)

CONTINUED:

MR. TRICK

This town won't know what him 'em.  
I promise.

THE MAYOR

Good.

The Mayor opens a cabinet to reveal a macabre display: black candles, a horned skull, a bowl filled with sheep-eyes, a skeleton-hand wearing a signet ring. He takes out the skull. Mr. Trick looks at it nervously. The Mayor unscrews the top.

THE MAYOR (CONT'D)

Scotch?

END TEASER

## ACT ONE

4 SCHOOL - THE NEXT DAY

4

Buffy, Willow and Oz walk down the hall, heading in the general direction of the cafeteria.

BUFFY

And then I was getting chased by an improperly filled-in answer bubble yelling "none of the above"!

WILLOW

Wow. I hope that wasn't one of your prophesy dreams.

(then)

Probably not.

OZ

You know, Willow and I both took it last year. We could help you get ready. There's this whole trick to antonyms but...

(looking around,  
whispering)

this isn't the place.

WILLOW

Oz is the highest scoring person ever to fail to graduate.

BUFFY

(to Oz)

Isn't she cute when she's proud?

OZ

She's always cute.

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

WILLOW

We could work on it tonight.

XANDER

Work on what tonight?

CORDELIA

Oh god, are we killing something again?

(CONTINUED)

CONTINUED:

BUFFY

Only my carefree spirit.

OZ

Buffy S.A.T.-prep.

WILLOW

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

CORDELIA

We know. We did the impressed thing already.

XANDER

I hate they make us take that thing. It's totally fascist, and personally, I think it discriminates against the uninformed.

CORDELIA

Actually, I'm looking forward to it. I do well on standardized tests.

(off their looks)

What? I can't have layers? 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. She's been like, drastic ever since I got back. And Giles is even 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

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.

(CONTINUED)

CONTINUED:

WILLOW  
 (pleased)  
 Chocolate bars. Lots of 'em!

XANDER  
 Is this lunch? Because it lacks  
 balance.

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.

XANDER  
 Those tall fuzzy hats ain't cheap,  
 huh?

OZ  
 But they go with everything.

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. They are left looking at their boxes of  
 chocolate merchandise.

6 BUFFY'S KITCHEN - AFTER SCHOOL

6

JOYCE and Buffy eat delivery pizza.

JOYCE  
 You're not in the band.

BUFFY  
 And yet.

(CONTINUED)

CONTINUED:

JOYCE

Buffy, what would I do with forty chocolate bars?

BUFFY

You could give them out at the gallery. Buy something Pre-Colombian, get a free cavity.

JOYCE

Twenty.

BUFFY

You're a good mom.

JOYCE

I'm the best.

BUFFY

(playful)

Oh, I'm pretty sure the best moms let their daughters drive.

JOYCE

And yet.

BUFFY

Come on--

JOYCE

Oh, let's not have this conversation.

BUFFY

I took the class. And I watched all the filmstrips even though they were out-of-date, because all the traffic corpses were wearing hats--

JOYCE

Honey, you failed the written test. They wouldn't even let you take the road test.

BUFFY

That was a year ago. And I don't test well. She said, two days before the S.A.T.s.

JOYCE

I spend enough time not knowing where you are.

(MORE)

(CONTINUED)

CONTINUED: (2)

JOYCE (CONT'D)

I don't want to add the possibility that you're on the highway to Chicago.

BUFFY

I can't believe you. 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, I'm here. See me being here. Buffy eats her last bite of pizza.

BUFFY (CONT'D)

Gotta go. Buffy gets up.

JOYCE

What? You're going out?

BUFFY

Giles. Slay-study double feature. Could be late.

JOYCE

Again? Honey, don't you think Mr. Giles is monopolizing an awful lot of your time?

BUFFY

And does he ever say he's sorry?

7

LIBRARY - LATE

7

Giles is tying a blindfold over Buffy's eyes. He accidentally pulls her hair.

BUFFY

Ow!

GILES

Sorry.

BUFFY

Why do I put up with this?

(CONTINUED)

CONTINUED:

GILES

Because it is your destiny and  
because I just bought twenty  
"cocolicious" candy bars.

Giles puts a ball into Buffy's hands. It's the inflated  
rubber kind used to play dodge ball.

BUFFY

Okay, now you're just doing this to  
take funny pictures of me.

GILES

I'm testing your awareness of an  
opponent's location during a fight  
in total darkness. You're to wait  
five seconds, then throw me the  
ball.

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

BUFFY

You ran out of training ideas about  
a week ago, didn't you? Okay.  
Five, four, three-two-one.

She TURNS AWAY FROM GILES, and throws the ball -- it clearly  
will miss Giles by a mile.

GILES

Not so simple, is--

As Giles speaks, the ball RICOCHETS off a wall and HITS GILES  
IN THE HEAD.

GILES (CONT'D)

Ow. Ah. Well done.

Buffy takes off the blindfold.

BUFFY

Thanks. Buffy heads for the door.

GILES

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

BUFFY

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

(CONTINUED)

CONTINUED: (2)

GILES

Oh. But--

Buffy picks up her box of candy and hands it to Giles.

BUFFY

I know. She's out of control.  
Enjoy the candy!

And she's out. Resigned, Giles takes a candy bar out of the box and starts to unwrap it.

8 MANSION - NIGHT

8

Buffy, holding a grocery bag, lets herself in. She looks around. No Angel. She heads toward the courtyard.

9 MANSION COURTYARD - CONTINUOUS

9

Buffy enters to find Angel shirtless, glistening with perspiration, and doing Tai Chi. She starts to speak, but then just watches. Finally, he turns, gracefully, part of the routine, and sees her.

ANGEL

Buffy.

BUFFY

That was good. I didn't know you  
could do that.

He walks toward her.

ANGEL

I'm doing better. Almost one  
hundred per--

He stumbles.

BUFFY

Angel! She grabs him and steadies  
him.

She puts her arms around him and helps him back into the mansion.

10 MANSION

10

Still with an arm around him, she helps Angel to a chair. Suddenly they are both aware of the contact. He moves away from her. Angel looks at everything in the room except her.

(CONTINUED)

CONTINUED:

ANGEL

You didn't have to come. How'd you get away?

BUFFY

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

ANGEL

Oh.

BUFFY

Joking. No garbage. Smell me.

ANGEL

Oh. Right. How's Scott?

BUFFY

Oh, Scott, Boyfriend Scott, actually he's not-- He's fine.

Buffy hands him the grocery bag.

BUFFY (CONT'D)

I brought more... for you. From the butcher's.

He takes the bag, removes a take-out soup container. Through the lid, the liquid inside is visibly red.

ANGEL

Thanks.

He sets it aside awkwardly. Finally he looks at her, really meeting her eyes.

ANGEL (CONT'D)

You're being careful, right?

BUFFY

With Scott?

ANGEL

I meant with the slaying.

BUFFY

Oh, of course. Yeah, sure I am. I'm full of carefulness.

(CONTINUED)

CONTINUED: (2)

ANGEL

Sometimes I feel like something bad is going to happen to you and I won't be there.

BUFFY

(disconcerted)

You feel like something bad is going to happen or you feel like something bad is going to happen?

ANGEL

I don't know. I just worry about you. I still... It's just dangerous out there.

BUFFY

I know.

They are close, and drawn closer. Buffy is about to follow her heart... but Angel pulls back.

ANGEL

I should get back to my work-out. I'm making progress. Stronger every day.

BUFFY

Yeah. Soon you won't need me.

ANGEL

I hope so.

BUFFY

(I hope not)

Me too.

11 BUFFY'S HOUSE - LATE

11

Buffy comes in through the front door to find Joyce standing in the foyer. Joyce is unwrapping a band candy bar.

BUFFY

Hi. Sorry I'm late, but you know Giles. All slay, all the time.

Buffy freezes.

BUFFY (CONT'D)

Mom, are you cooking something with imported aftershave?

(CONTINUED)

CONTINUED:

Giles walks around from behind Buffy.

GILES  
Hello, Buffy.

BUFFY  
Hi. Um... you want to watch TV? I  
hear Nightline's very insightful.

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. We  
were all concerned.

Joyce holds out her candy bar toward Giles, offering. He  
breaks off a piece.

GILES (CONT'D)  
(to Joyce)  
Thank you.

They both nibble throughout the following.

BUFFY  
I'm sorry. It's just, I had to go--

Buffy walks into the living room. No escape, they both  
follow her.

JOYCE  
Were you at the Bronze? What was  
happening there that was so  
important?

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

JOYCE  
You're acting very childish,  
Buffy.

(CONTINUED)

CONTINUED: (2)

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.

BUFFY

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

JOYCE

Buffy!

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

And I took care of myself just fine. I don't need quite this much "active parenting," thank you very much.

JOYCE

You can't really be trying to use this summer as a reason you should be trusted!

BUFFY

Well, I certainly don't see why I should have to pay for the same thing over and--

JOYCE

(overlapping)

So you show that you've reformed by lying and running off without even--

GILES

(the peace-maker)

Buffy, it's late and you're no doubt tired, and you're acting out.

(MORE)

(CONTINUED)

CONTINUED: (3)

GILES (CONT'D)

In the morning, I think you'll see  
that you have behaved badly.

BUFFY

Giles--

JOYCE

He's right, Buffy. We both need to  
cool off. Go to bed, and we'll  
talk about this tomorrow.

Buffy hesitates, considering continuing the engagement. She  
senses the futility, and turns on her heel... off to bed.  
After she's gone:

JOYCE (CONT'D)

(to Giles)

Thank you.

GILES

You're very welcome.

Giles pulls another band candy bar out of his jacket pocket.  
He offers a piece to Joyce. They enjoy it silently.

CLOSE ON: A BAND CANDY BAR

Sitting with many others of its kind in a box.

WIDEN TO SHOW

A MAN, in factory coveralls, who seals the filled box and  
reaches for the next box. He glances around, reaches in,  
removes a bar. He peels back the wrapper, and is ready to  
chomp when...

A HAND

LOCKS AROUND HIS WRIST... WE FOLLOW THE ARM UP TO REVEAL:

ETHAN RAYNE.

ETHAN

Trust me. You don't want to eat  
that.

BLACK OUT.

END OF ACT ONE

## ACT TWO

12 CLASSROOM - THE NEXT DAY

12

A science classroom, with two-person tables. The STUDENTS wait for the teacher. Buffy and Cordelia share a table. Xander and Willow have the table behind them.

CORDELIA

I heard there's this secret rule if a teacher is over ten minutes late, everyone can leave.

BUFFY

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

CORDELIA

The man is wrapped a little tight. I had this philosophy book out from the library for like a year and he made me pay the fine even though it was huge. I eventually had to return it, which was sad because it was perfect for starting conversations with college boys. Of course, that was B.X.

BUFFY

B.X? Oh, Before Xander. Clever.

ANGLE: THE TABLE BEHIND THEM

Xander, eating a band candy bar, sits next to Willow.

XANDER

I like chocolate. There's no bad here.

WILLOW

You still have some left? I went to like four houses and they were gone. It was like trick-or-treating in reverse.

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.

ANGLE: THEIR KNEES

Under the table. They both slowly move their legs together until their knees are touching.

WILLOW  
(distracted)  
We're raising a lot of money for  
the band.

XANDER  
(also distracted)  
Yeah. They're great. They march.

WILLOW  
(not listening to herself)  
Like an army. With music instead  
of bullets and usually no one dies.

Xander inches his foot over to nudge Willow's. She crosses her foot over his... twining ankles. Ankle sex.

CORDELIA  
I can't believe this!

Willow and Xander jump apart, SLAMMING their knees into the table legs. Xander whimpers. Willow bites her lip.

CORDELIA (CONT'D)  
Where is Giles already? I'm bored  
and he's not here to give me credit  
for it.

ANGLE: PRINCIPAL SNYDER

And an older teacher, MS. BARTON, are engaged in a whispered conversation in the classroom doorway. Snyder is eating a Band Candy Bar.

SNYDER  
Look, the big pinhead librarian  
didn't show up and I don't want to  
do it. You do it.

MS. BARTON  
All right. Fine. I'll do it.

She moves to the front of the room, and Snyder heads out.

(CONTINUED)

CONTINUED:

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

Snyder exits. The students continue to chatter.

MS. BARTON  
 (very tough)  
 Hey, hey!

The students look up, startled.

MS. BARTON (CONT'D)  
 Look, we're all stuck here, okay?  
 So let's just sit quietly...  
 (lowering her voice)  
 And pretend to read or something  
 until we're sure Commandant Snyder  
 is gone, and then we're all out of  
 here.

The students look at each other, happy and surprised.

XANDER  
 Anyone else want to marry Ms.  
 Barton?

CORDELIA  
 Get in line.

Ms. Barton sets down her purse.

ANGLE: THE PURSE

No one notices the BAND CANDY BAR sticking out of it.

WILLOW  
 I guess Giles isn't coming.

BUFFY  
 (concerned)  
 I guess not.

13 GILES' PLACE - LATER THAT AFTERNOON

13

Buffy is at Giles' door. It's slightly ajar. Immediately on the alert, she pulls a stake from her jacket. She pushes her way in silently--

14 GILES' PLACE - CONTINUOUS

14

-- and enters, crouching and tense, to find Giles and Joyce chatting comfortably on the couch. They jump when they see her.

GILES

Buffy!

JOYCE

Oh!

Buffy relaxes. Puts away the stake.

BUFFY

Sorry. I was worried, Giles. You were a big not-there in study hall and after your lecture on me not ducking out and what is my mother doing here?

GILES

We had an opportunity for a, you might say, a summit meeting. It took priority over study hall. I called in.

BUFFY

Oh.

JOYCE

We 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 working out a coordinated schedule for you.

(CONTINUED)

CONTINUED:

GILES

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

BUFFY

(less enthused)  
Sounds great. Structured.

Joyce comes over to Buffy.

JOYCE

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

Sure enough, Joyce is holding out CAR KEYS.

BUFFY

What? Excuse me, I meant: what?

JOYCE

Keys. Take them.

BUFFY

Hey, you don't have to tell me  
twice. Well, you did. But... bye.

Buffy grabs the keys and heads for the door fast, before  
Joyce can change her mind.

JOYCE

Bye, honey. Drive careful.

Buffy waves and EXITS. Joyce turns to Giles.

JOYCE (CONT'D)

You think she noticed anything?

GILES

You did fine.

Joyce bounces on her knees on the couch and reaches behind it  
for a Kahlua bottle. Giles lights a cigarette.

15

JOYCE'S CAR - EARLY EVENING

15

Buffy drives happily. Willow's in the passenger seat.

WILLOW

Tell me again how it happened.

(CONTINUED)

CONTINUED:

BUFFY

I told her I wanted to be treated  
more like a grown-up, and voila!  
Driviness.

Buffy takes a curve with enthusiasm and speed. Willow braces  
herself with both hands.

WILLOW

Ooh.

BUFFY

Also, I think Mom might've 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

You know you've got the parking  
brake on?

BUFFY

Uh-huh.

Buffy releases it.

WILLOW

Are you sure about the Bronze? The  
S.A.T.s are tomorrow.

BUFFY

I can study at the Bronze. A  
little dancing, a little cross-  
multiplying. Hey, you know what we  
need?

Buffy starts hitting radio buttons: rock, rap, country...

WILLOW

(terrified)

Eyes on the road! Eyes on the  
road!

16

JOYCE'S CAR

16

The CAR RADIO BLARES as they WEAVE down the street. The  
music changes one more time...

17 GILES' PLACE - LATE

17

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 mixing a Kahlua and Pepsi. Cigarettes smoulder in an ashtray on the floor.

JOYCE

You've got good albums, Rupert.

GILES

I said don't call me that, didn't I?

Giles' accent is more working class than we are used to.

JOYCE

I forgot. "Ripper" sounds so dangerous.

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

I could make your heart beat faster no matter what my name was. But he gets distracted--

GILES (CONT'D)

Hey, listen to this bit. It rocks.

Giles turns the volume up.

JOYCE

It's good.

GILES

Damn right. I gotta get myself a band.

The album ends.

(CONTINUED)

CONTINUED:

JOYCE

So, you wanna watch TV, Ripper? I know how to order pay-per-view.

GILES

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

JOYCE

Okay. We could go to the Bronze.

GILES

Not bloody likely. That place is dead.

18 THE BRONZE - EVENING

18

The joint is jumping: packed and very loud. Buffy enters. Willow follows, still shaky from the ride.

DINGOES ATE MY BABIES PLAYS and looks out at an unusually old audience. Oz waves at Willow and gives a little shrug. Everywhere they look, the patrons are adults: at the bar, on the dance floor. The teenagers in the place are reacting pretty much the same as Buffy and Willow -- staring in confusion.

BUFFY

Whoa. Let's do the time warp.

WILLOW

Maybe there's some kind of reunion in town or a Billy Joel tour 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. That's a tree. You're a tree. Do they have nachos here, little tree?

(MORE)

(CONTINUED)

CONTINUED:

MS. BARTON (CONT'D)

Ms. Barton starts to laugh, a little out of control.

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

Okay, this is not normal.  
(off Buffy's look)  
Maybe that goes without saying.

GUY'S VOICE (O.S.)

Hey, gang!

Buffy and Willow turn, probably expecting to see Xander. Instead:

SNYDER

(continuing)

This place is fun city, huh?

BUFFY

Principal Snyder?

SNYDER

Call me Snyder. Just a last name. Like Barbarino. Whoo! I'm stoked! Did you see Ms. Barton? I think she's high. I'm gonna put that on her next performance review because I'm the principal.

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, and gets to his feet slowly. A lot of the men are red-faced, sweaty, panting.

ANGLE: WILLOW AND BUFFY

WILLOW

I don't like this. They could have heart attacks.

BUFFY

Maybe there's a doctor here.

WILLOW

Actually, that is my doctor. He's usually less... topless.

SNYDER

I got a commendation. For being principal. From the mayor. He shook my hand twice.

Over the music, a SCREAM. Buffy tenses and looks around for the source. A clique of THREE OR FOUR MIDDLE-AGED WOMEN scurry past, laughing and shrieking... that's what we heard.

GROWN WOMAN

Did you see her outfit? My mother dresses better and we buried her ten years ago.

The women/girls giggle and MOVE ON.

SNYDER

Ooh. There's some foxy ladies here tonight!

WILLOW

(to Buffy)

What's wrong with the grown-ups? I mean, they're all acting like a bunch of... uh...

BUFFY

A bunch of us.

19

BAND CANDY WAREHOUSE

19

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

MR. TRICK

Demand's high.

ETHAN

I thought it might be.

(CONTINUED)

CONTINUED:

MR. TRICK

Yeah, you've got yourself a fine little product here. They're out there jonesing for the stuff like tobacco but without the customer-depleting death-rate.

ETHAN

Thank you.

MR. TRICK

Of course, there's gonna be deaths, but you know what I mean.

ANGLE: WORKERS

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

MR. TRICK (CONT'D)

Hey. No sampling.

WORKMAN

(terrified)

I didn't--

Mr. Trick 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.

MR. TRICK

Let's go take a look at the distribution system.

ETHAN

(shaken)

Okay. Um... how did you know he'd...?

MR. TRICK

I don't. And now I know no one else will.

20

THE BRONZE

20

Things are even wilder than they were a minute ago. The band has given up entirely. Oz stands with Buffy and Willow.

OZ

They're teenagers? Sobering mirror to look into, huh?

(CONTINUED)

CONTINUED:

SNYDER  
 (to Oz)  
 You've got great hair.

THE STAGE

A group of OLD GUYS (shirtless doctor and his buddies) cling to microphones and belt out LOUIE LOUIE. On the floor several adult couples are dirty dancing. One couple has given up on the dancing and stands on the dance floor, making out.

WILLOW  
 It just gets more upsetting.

BUFFY  
 No vampire has ever been that scary.

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. One adult accidentally jostles another adult and a MINOR SCUFFLE breaks out.

SNYDER  
 Fight! Fight!

Buffy and Oz and Willow move away from the scuffle. The party is heading toward chaos. They have to talk over the noise.

BUFFY  
 We've gotta go find out what's going on. This has Hellmouth fingerprints all over it.

OZ  
 You mean mouthprints I think.

Buffy leads the way toward the door. Oz and Willow follow. Snyder loses interest in the fight as it dies down. He tags along.

SNYDER  
 Where you guys going?

They ignore him. At the door, Buffy passes an adult eating a BAND CANDY BAR. WE SEE HER TAKE NOTICE OF THIS. Buffy, Willow and Oz duck out the door. A second later...

(CONTINUED)

CONTINUED:

SNYDER (CONT'D)

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

Snyder scurries out after them.

21 JOYCE'S CAR - NIGHT

21

Buffy, Willow, Oz are in the car, Willow in the front seat next to Buffy. Buffy closes her door. She hasn't started the car yet.

OZ

We should go find Giles, right?  
He'll figure out what's going on.

BUFFY

Sure, except for all we know he's  
sweet sixteen again.

Buffy and Willow share a look -- realizing what that could mean.

WILLOW

(to Buffy)

He's with your mom at his place.

Buffy starts the car. And Snyder opens the door and climbs in next to Oz.

SNYDER

Hey, I said "wait up"!

OZ

Um... Snyder...

BUFFY

No time. He's coming with us.

She pulls out. The TIRE SQUEAL.

SNYDER

Whoa, Summers, you drive like a  
spaz.

Buffy has to SWERVE and BLAST HER HORN when another car blows through a stop sign. She stops at a red light behind a VOLVO SEDAN.

22 STREET 22

Next to the Sedan, a VOLVO STATION WAGON revs its engine. It has a bumper sticker: "My child hearts Sunnydale preschool".

SNYDER (O.S.)

Ooh. They're gonna burn rubber.

23 SEDAN 23

A BUSINESS MAN clutches the wheel, REVS his engine.

24 STATION WAGON 24

A DOMESTICATED FATHER in a cardigan REVS his engine.

25 STREET 25

The stoplight turns green. Tires SQUEAL as the cars take off.

26 SEDAN 26

Coffee sloshes from a commuter mug.

27 JOYCE'S CAR 27

Buffy and the others watch. Snyder hoots, enjoying the competition.

SNYDER

They almost hit a guy on a bike!  
This is great! Let's go do  
doughnuts on the football field.

WILLOW

(convincing herself)

It'll be okay when we get to Giles.

OZ

Of course. I mean, even if he's  
sixteen, he's still Giles. Probably  
a pretty together guy.

WILLOW

Yeah, well.

OZ

What?

(CONTINUED)

CONTINUED:

BUFFY

Giles at sixteen. Less "together guy," more "bad magic, hates the world, ticking time-bomb guy."

OZ

Oh. Well then, I guess your mom is in a lot of trouble.

28

STOREFRONT - NIGHT

28

Giles and Joyce walk down the street. Giles has his cigarette pack rolled up in his t-shirt sleeve. His arm is around Joyce's 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

Nuh-uh. I feel... special. Like I'm just waking up, kind of.

GILES

How's that?

JOYCE

You know, like having a kid and getting married and everything was a dream and now things are back like they're supposed to be.

GILES

Yeah.

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

JOYCE

That's cool. Kind of Juice Newton.

GILES

You fancy it, baby, it's yours.

JOYCE

But the store's not open.

29 JOYCE'S CAR 29

Buffy heads into an intersection.

30 STREET 30

A speeding car goes right through the red light at the intersection. It's heading right for Buffy.

31 JOYCE'S CAR 31

WILLOW

Oh my god! Look out! Snyder YELPS.

32 STREET 32

CRASH -- The speeding car hits the driver's side of Joyce's car, which is rocked by the impact -- dented and thrown back. No motion is visible inside.

33 STOREFRONT 33

Giles hoists a heavy trash can, and THROWS it. It hits the store window with a CRASH. The window SHATTERS, sending glass everywhere. Giles ducks through the window frame, pulls the coat from its mannequin. He steps back out, and hands the coat to Joyce.

GILES

Here.

JOYCE

Oh, Ripper, wow. That was so brave. She's putting on the coat, when...

POLICEMAN (O.S.)

Hold it!

ANGLE: A POLICEMAN APPROACHES, GUN DRAWN.

END OF ACT TWO

ACT THREE

34 STOREFRONT - CONTINUOUS

34

Giles and Joyce face the armed policeman.

GILES

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

POLICEMAN

Will so.

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' RAISED KNEE. The guy goes down, unconscious. The GUN is still clutched in the cop's hand. Giles takes it, tucks it into his waistband.

GILES

Told him he'd never use it.

JOYCE

You are so cool. You're like Burt Reynolds.

Joyce sidles closer, looks up into Giles' eyes. Giles grabs her, hard. She gasps. He goes in for the kiss. She stops him and takes the gum out of her mouth. Then they make out passionately. Giles lifts Joyce and they end up on the hood of the now-abandoned squad car. Under the new coat, Giles' hand is under the back of her sweater.

JOYCE (CONT'D)

Hook's in front.

35 STREET

35

Slowly, Buffy, Willow, Oz and Snyder get out of the car. The doors on the damaged side of the car SHRIEK in protest when they open them. Oz gingerly flexes a bruised elbow. Buffy has a cut on her forehead. They look at the damaged car.

(CONTINUED)

CONTINUED:

WILLOW  
Is anyone else all creeped out and  
trembly?

Oz puts his arm around Willow protectively.

SNYDER  
I'm a principal. I can make sure  
she never ever drives a car again.

Buffy looks around at the street.

BUFFY  
(thoughtful)  
No adults.

OZ  
You wish it all the time, but when  
it happens...

A GANG

of aging greasers loiters at the corner. A woman/girl walks  
by. They whistle and catcall. She giggles.

BUFFY  
No one's protecting their houses,  
people out wandering around--

WILLOW  
(getting it)  
Defenseless.

An OLD MAN strolls by. He STRIPS THE CANDY BAR OUT OF  
SNYDER'S HAND and takes off running.

SNYDER  
Hey! Give it!

BACK ON BUFFY

BUFFY  
So where are all the vampires?  
Soup's on, but no one's grabbing a  
spoon.

OZ  
Something's happening somewhere  
that's else.

BUFFY  
I'm guessing something pretty big.

(CONTINUED)

CONTINUED: (2)

SNYDER  
That guy took my candy!

Buffy goes to Snyder.

BUFFY  
What's with the candy? A curse?

SNYDER  
(scared)  
A curse? I've got a curse?

WILLOW  
Oh my god. Using candy for evil.

OZ  
My parents ate a ton.

Buffy backs Snyder up against the car. She's in his face.

BUFFY  
Who's behind the candy?

SNYDER  
I don't know. It came to me  
through the school board, and if  
you knew that crowd... He shudders.

BUFFY  
Where is it? Where would you go  
for more? Do you know?

He nods miserably. Buffy turns to Willow and Oz.

BUFFY (CONT'D)  
You two, get Xander and Cordelia,  
go to the library. Look it up.

OZ  
Candy, curses...

WILLOW  
Disturbing second childhood. Got  
it.

BUFFY  
Ratboy and I are going to the  
source.

She pushes Snyder toward the dented car.

CLOSE ON: A BOX OF BAND CANDY BARS

A man's hand reaches in, grabs a handful, THROWS THEM to a  
WAITING CROWD of adults

They jump and dive for the candy.

WIDEN TO REVEAL the scene:

Two MEN in factory coveralls are standing on the warehouse  
loading platform, throwing candy to the crowd like rice at a  
wedding.

JOYCE'S CAR

Rattles and clanks its way toward the crowd. Too fast.  
Adults swear and jump out of the way. Buffy and Snyder get  
out of the car. Snyder immediately goes over to get more  
candy. Buffy walks by a COUPLE IN A CLINCH, making out. She  
stops, looks back at them:

BUFFY  
Giles? Mom?!

GILES  
Go 'way. We're busy.

They keep kissing. Buffy resists her vomit-reflex, grabs  
them each by an arm, and pulls them away from the crowd.

JOYCE  
Hey!

BUFFY  
Mom--  
(notices)  
Where'd you get that coat? Never  
mind, listen to me--

Giles pulls roughly out of Buffy's grasp. He balls up his  
fists.

BUFFY (CONT'D)  
Okay, Giles. Think. You really  
want to fight me? Or you want to  
let me talk to my mother?

Giles backs down, but in the coolest possible way. He  
wanders a few steps away and lights a cigarette as if he were  
too cool to care. Buffy looks at Joyce searchingly.

(CONTINUED)

CONTINUED:

BUFFY (CONT'D)

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

JOYCE

Of course. You're Buffy. They're giving away candy. Want some candy?

BUFFY

No. And you don't need any more either.

JOYCE

I'm fine. I can have more if I want.

BUFFY

You're not fine. Go home.

JOYCE

Screw you. I want candy. Buffy recoils as if slapped.

BUFFY

Mom!

JOYCE

Hey look, you want to slay stuff and I'm not allowed to do anything about it? Well, this is what I want to do. So get off my back.

BUFFY

(near tears)

Mom. Please.

GILES

For god's sake, let your mum have the bleedin' candy. Come on, Joyce.

Giles and Joyce start to walk away. Buffy tries one last shot.

BUFFY

Wait. Look for one sec. Your car. The dent the size of Paris? I did that.

Joyce looks toward the car.

(CONTINUED)

CONTINUED: (2)

JOYCE

Oh my god. What was I thinking  
when I bought the geek machine?

Giles laughs. Buffy takes the cigarette from his mouth, and  
throws it on the ground.

BUFFY

Take her home.

GILES

Hey. I'm the watcher. You have to  
do what I say. So bugger off.

Giles and Joyce defiantly head back to where the candy is  
being handed out. Buffy hesitates, then, her jaw set, she  
marches behind them... She passes them... and without slowing  
down, she marches to the base of the loading platform and  
looks up at the two men handing out the candy. She reaches  
up, grabs one by the ankle, and PULLS HIS FOOT OUT FROM UNDER  
HIM. He falls over the edge, at Buffy's feet. Groggy, he  
tries to stand, but Buffy lands on him, FLIPS herself over  
him, using his body to vault to the platform. He CRUMPLES.  
Buffy is now facing the other man on the platform.

MAN

Hey, what--

He drops his box of candy. She grabs him by the back of his  
coveralls, and tosses him over the edge of the loading  
platform, where he lands on the first guy, who CRUMPLES  
AGAIN. She throws the boxes of candy down on them, hard.  
Adults dive after the candy windfall. Buffy spots Joyce in  
the crowd. Buffy leans over, grabs Joyce's arm, HAULS her up  
onto the platform.

JOYCE

Hey!

GILES

What're you doing with her?

As Giles leaps to follow, Buffy drags Joyce to the padlocked  
door leading into the warehouse. She KICKS it open. Snyder  
watches from the crowd.

SNYDER

Neat. Hey Brit-face, wait up.

Snyder scrambles after Giles.

37 BAND CANDY WAREHOUSE - CONTINUOUS

37

Buffy pulls Joyce into the warehouse, starts to close the door.

GILES

Hold it!

Giles pushes in after them, in the process letting Snyder in.

SNYDER

It smells all chocolaty.

As Buffy barricades the door from the inside with crates, the others look around. The production line is quiet. Open boxes of candy bars lie everywhere.

GILES

Say. This is all right. Buffy steps away from the rest of the group, scans the room.

ANGLE: A WALL-MOUNTED PHONE

on the other side of the warehouse. Ethan talks, facing the wall.

ETHAN

(into phone)

I've been out there. The town's wide open. You guys are good to go any time... Right--

He looks up to see:

BUFFY

looking right at him.

BUFFY

Ethan Rayne.

ETHAN

(into phone)

You may want to hurry.

38 LIBRARY

38

Oz and Xander comb the bookcases, while Willow and Cordelia sit at the table, paging through books.

(CONTINUED)

CONTINUED:

CORDELIA

At first it was fun, you know. They seemed like they were in this really good mood. You know, not like parents. Then...

WILLOW

Badness?

CORDELIA

Yeah. It's like they weren't who they're supposed to be anymore. Dad started taking the Lexus apart on the front lawn. And Mom was trying on all my clothes. I may devote the rest of my life to putting a maximum age limit on Lycra pants. It was unsettling.

Xander brings a new stack of books over.

XANDER

What I don't get is, the candy's supposed to make you all immature and stuff, but I ate a ton and I don't feel any dif-- never mind.

He moves over to where Oz is pulling more books from the shelves. Willow looks at the two guys.

CORDELIA

Wanna swap?

Willow jumps.

WILLOW

What, swap, huh?

CORDELIA

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

Willow breathes again and they exchange books.

39

WAREHOUSE

39

Giles, Joyce and Snyder join Buffy... look at what she's looking at:

GILES

Ethan?

(CONTINUED)

CONTINUED:

Ethan has a choice: fight like a man or run like a bunny. He drops the phone and bolts. Buffy takes off after him.

JOYCE  
 (to Giles)  
 You know him? Who is he?

Giles isn't there to answer. He's taken off after Ethan too. Joyce looks at Snyder, who has gotten into the candy. His face is smeared with chocolate.

ETHAN

As he scampers. He zigzags through piles of boxes and wooden crates and tangles of machinery -- they form a sort of high-walled maze. Buffy is right on his tail.

BUFFY'S POV

Ethan rounds a corner ahead of her.

BUFFY

sails around it... but he's gone. After a moment, Giles thuds to a stop next to her, panting.

GILES  
 Where--

He has to stop to breathe.

BUFFY  
 That's what smoking'll do to you.  
 Now be quiet.

GILES  
 Where'd the bastard go?

BUFFY  
 Shh.

Buffy walks slowly forward, between piles of wooden crates. Suddenly she WHIRLS, and TEARS THE FRONT PANEL off one of the crates. Ethan is curled inside, looking terrified.

BUFFY (CONT'D)  
 Look, a box full of farm-fresh  
 chicken.

40 WAREHOUSE - BACK BY THE DOOR

40

Joyce and Snyder sit on boxes. Both nibble on candy bars. Joyce looks worried.

JOYCE

You s'pose they're okay?

SNYDER

Uh-huh. A beat. Snyder slides closer to Joyce.

SNYDER (CONT'D)

So, are you two, like, going steady?

Joyce stares at him and moves away.

41 WAREHOUSE - BUFFY, GILES, ETHAN

41

Buffy grabs Ethan by his collar, drags him out of the box, hauls him to his feet.

BUFFY

So, Ethan. What's up?

GILES

Hit 'im!

BUFFY

Giles, shh.

Buffy gently pushes Giles aside. Ethan sags in her grip, broken.

ETHAN

I'm subcontracting.

BUFFY

Sub whating?

ETHAN

It's Trick you want. I'm just helping him collect a tribute. For a demon.

GILES

You're my slayer. Knock those capped teeth down his throat!

Buffy gets between Giles and Ethan.

(CONTINUED)

CONTINUED:

                  BUFFY  
 Giles, let me do this my way.  
                   (to Ethan)  
 What demon?

                  ETHAN  
 I don't remember.

                  GILES  
 For Christ's sake, knock him about!  
 Never mind. I'll do it.

Buffy HITS ETHAN.

                  GILES (CONT'D)  
 'bout time.

                  ETHAN  
 Lurconis. Demon called Lurconis.  
 They wanted a way they could get  
 the tribute away from people.

                  BUFFY  
 So you're just diversion guy?

                  ETHAN  
 More than a diversion. They said  
 the tribute was big. So big that  
 people would never let them take  
 it. People had to be out of it,  
 and later on, when the candy wears  
 off, they would blame themselves.

                  BUFFY  
 Hence, Land of the Irresponsible.  
 So where's Trick?

                  ETHAN  
 I don't know exactly. Delivering  
 the tribute.

                  BUFFY  
 Which brings us to the bonus-round  
 question:  
                   (in his face)  
 what's the tribute?

42           HOSPITAL - NIGHT

42

Mr. Trick walks through the white halls. The place looks  
 deserted. Four VAMPIRES tromp along behind him. They pass  
 by...



ACT FOUR

46 WAREHOUSE 46

ANGLE: THE WAREHOUSE PHONE

Buffy on the phone.

                  BUFFY  
                  (into phone)  
                  Right. "Lurconis."

47 LIBRARY - CONTINUOUS 47

Willow turns to the others.

                  WILLOW  
                  (urgent)  
                  Lurconis. A demon. What's his  
                  deal?

                  BUFFY  
                  See if there's anything about a  
                  tribute.

                  WILLOW  
                  A tribute? Like what?

                  BUFFY  
                  I don't know. My source is tapped  
                  out.

48 BAND CANDY WAREHOUSE 48

At some distance from where Buffy talks on the phone, Ethan sits propped against a wall -- he looks very tapped out. Snyder grins down at him.

                  SNYDER  
                  She whapped you good, huh? Pow-ka-  
                  pow. I can do that too. I took  
                  Tae Kwon Do at the Y.

Snyder does some bad fake Kung-Fu moves, in the course of which he turns away from Ethan.

BUFFY

is still on the phone.

(CONTINUED)

CONTINUED:

BUFFY  
 (into phone)  
 No, definitely a demon. A big one.

She is turned away from Ethan. No one, in fact, is looking at Ethan.

ETHAN

notices a LARGE PIECE OF METAL, lying on the warehouse floor. He grabs it. He moves past Giles, past Snyder. He raises it overhead, ready to clock Buffy when... Giles PULLS OUT THE GUN he took off the cop and levels it at Ethan.

GILES  
 I wouldn't.

SNYDER  
 (panicked)  
 I always knew he'd kill us all!

Buffy turns, sees Ethan towering over her. Almost casually, she HITS HIM, knocking him out on her way over to Giles.

BUFFY  
 (calmly)  
 Giles. I need you to give me the gun. Reluctantly, Giles gives her the gun.

JOYCE  
 (to Buffy, holding the phone)  
 Willow wants you. Real bad.

Buffy takes the phone.

49

LIBRARY

49

WILLOW  
 (on phone)  
 Oz just found it. The tribute to Lurconis is made every hundred years. It's a ritual feeding and this one's late, so it's probably, you know, a big meal.

Oz brings a book to Willow, and points grimly at the text.

WILLOW (CONT'D)  
 Oh, and... oh... Lurconis eats babies.

50 WAREHOUSE

50

Buffy drops the phone.

BUFFY

Come on.

She is herding Joyce, Giles and Snyder toward the door when Ethan groans, semi-conscious.

JOYCE

(re: Ethan)

What about that man? Buffy looks around.

BUFFY

Look for something to tie him up.

JOYCE

Um...

Shyly, Joyce pulls the cop's handcuffs out of the pocket of her stolen coat. Buffy cuffs Ethan.

BUFFY

(to Joyce)

The funny story behind the handcuffs? Never tell me it.

51 MATERNITY WARD

51

CLOSE ON: A TINY HOSPITAL BRACELET in an empty bassinet.

Buffy picks up the bracelet. It's not much bigger than her thumb. A teary-eyed adult/teen nurse, the one we saw earlier, tries to explain:

NURSE

(terrified)

It was so quiet and I came in to look and they were gone. And it's my fault. And I'm so scared. Oh my god. Babies.

The nurse snuffles and wipes her nose on her sleeve. Buffy goes out into the hall, still holding the bracelet.

52 HOSPITAL HALLWAY - CONTINUOUS

52

Giles, Joyce and Snyder are waiting for Buffy in the hallway. They're all subdued by the idea of the missing babies.

(CONTINUED)

CONTINUED:

JOYCE  
Something's going to eat those  
babies?

Joyce starts to cry softly.

SNYDER  
(shaken)  
I think that's so wrong.

GILES  
So, let's go do something, right?  
Find the demon, slash and slay.

SNYDER  
Is that what happens now?

BUFFY  
Yeah, if we knew where to go.

She looks at the tiny hospital bracelet she holds. Giles looks at her, then closes his eyes, remembering:

GILES  
"Lurconis dwells beneath the city,  
filth to filth."

BUFFY  
What?

GILES  
I know this. I knew this.  
"Lurconis," it means "glutton,"  
and... it'll be in the sewers.

JOYCE  
The sewers?

BUFFY  
(resigned)  
Okay. The sewers.

SNYDER  
Good. You guys go there and do  
that thing with the demon. I'll  
stay here in case the babies, you  
know, find their way back.

GILES  
Filthy coward.

(CONTINUED)

CONTINUED: (2)

SNYDER

If you want to go splash around in  
poo, you're the filthy one.

JOYCE

The babies must be so scared.

She starts crying harder. She grabs Buffy, cries on her  
shoulder.

BUFFY

Giles... let's get going. Tiny  
babies in trouble.

GILES

(to Snyder)

If you were a man, you'd come help.

SNYDER

Hey, if you were a man, you could  
get your girlfriend to pipe down.

GILES

Don't talk about her! She's great.

JOYCE

(sobbing)

Buffy... I hate Snyder. Maybe he's  
the one that took the babies.

Snyder gives Giles a shove. Buffy steps between them. She  
has had it.

BUFFY

Okay, everybody, you know what? I  
really need you to shut up and do  
what I tell you!

JOYCE

But--

BUFFY

Mom, any other day, I will listen  
to what you have to say. Really.  
But right now, you have no idea  
what you're talking about and you  
have to pull yourself together and  
stop crying because I need you.  
Okay?

(CONTINUED)

CONTINUED: (3)

JOYCE  
 (meek and sniffly)  
 Okay.

Buffy turns to where Giles and Snyder are still shooting each other dirty looks.

BUFFY  
 And you two. You have to stop fighting or I'm going to kick both your asses. I have something important to do, so please, just try and act like adults.

GILES  
 Sorry.

BUFFY  
 Good. Snyder, go home.

SNYDER  
 I can do that.

BUFFY  
 Giles, take us to the sewers.

53

SEWER

53

A large conduit, near a T-junction. Exposed pipes run overhead. The center of the floor is under water, and a platform has been set up bridging it. Torches ring the platform. The Mayor stands at the edge of the scene, speaking with business-like efficiency into a phone.

THE MAYOR  
 (into phone)  
 Carol, remind me to call Dave on the Public Works committee tomorrow about sewer maintenance and repair. I have some concerns re exposed gas pipes, infrastructure, ventilation. And set up a golf date while you've got him.

ROBED FIGURES

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

ROBED FIGURES  
 (in Latin)  
 Lurconis come near.  
 (MORE)

(CONTINUED)

CONTINUED:

## ROBED FIGURES (CONT'D)

Lurconis be sated. Lurconis with the age of a thousand demons, kept young by the flesh of the young, kept strong by the devotions of the strong. Lurconis feast this day and treat us with mercy. Lurconis emerge to consume what we offer and make it of his flesh. Lurconis come near.

FIVE BABIES (of various ethnicities) are lined up in black-draped baskets on a wheeled cart. One of the ROBED FIGURES dips his finger in ink, paints a symbol on each baby's bald head. Mr. Trick watches.

MR. TRICK

(softly)

Come on, you big ugly demon.  
They're not getting any fresher.

Suddenly, Buffy DROPS into their midst through an open manhole.

BUFFY

Hi.

Giles jumps down through the manhole after Buffy. And as he helps Joyce down, the MAYOR fades into the shadows and away, unseen. ROBED GUY 1 runs at Buffy. His hood falls back, revealing vamp-face. He grabs hold of her, THROWS HER. She hits the baby-cart, making it roll. The baby baskets shake and teeter. ROBED GUY 2 attacks Giles. Giles KNEES HIM in the groin, follows it up with a HEAD BUTT. Buffy, on her back, KICKS ROBED GUY 1 with both feet, momentarily lifting him off the ground. She gets to her feet, KICKS him and then STAKES HIM. He turns to DUST. She then STAKES ROBED GUY 2, whom Giles has incapacitated. DUST. There is just one robed guy (ROBED GUY 3) and Mr. Trick left. Buffy grabs the ROBED GUY 3, THROWS HIM. He comes down near the T-junction. A RUMBLING SOUND ECHOES.

GILES

What the hell's that?

It gets louder, and in an instant, almost too fast to be seen, a SLICK, DARK, NON-HUMAN HEAD, AS TALL AS A MAN, SNAPS OUT OF THE JOINING TUNNEL, AND DEVOURS ROBED GUY 3. Just as fast, it DISAPPEARS into the tunnel. The effect is like an eel, darting its head out of a coral cave to swallow something whole.

GILES (CONT'D)

Good God.

(CONTINUED)

CONTINUED: (2)

BUFFY  
Lurconis, I'm thinking.

Mr. Trick steps forward.

MR. TRICK  
Impressive, isn't it?

BUFFY  
Mr. Trick in the sewers. You'll go  
anywhere there's a party.

MR. TRICK  
Or maybe I make it a party anywhere  
I go.

Buffy steps forward, to square off with Mr. Trick, but Giles  
rashly pushes past her.

BUFFY  
Giles, no!

Mr. Trick GRABS GILES. Giles gets in a good solid KICK, but  
Mr. Trick shakes it off. He grabs Giles. Then he THROWS  
him. Giles lands right at the T-junction... the entrance to  
the demon's tunnel. As Lurconis senses food on the dinner  
plate, THE RUMBLING BEGINS.

BUFFY (CONT'D)  
Giles! Get out of there!

Giles tries, groggily, to stand. He staggers.

MR. TRICK

gives the cart of babies a good shove... sending them toward  
Giles and the imminent appearance of the demon.

JOYCE

Scrambles to grab the cart. She misses and has to follow it  
in closer.

ON BUFFY

As the RUMBLING gets louder. She looks around, searching for  
inspiration. She looks up at...

THE EXPOSED GAS PIPES

She jumps up. Hangs on one. It breaks free, gas HISSES out.

(CONTINUED)

CONTINUED:

Buffy aims the gas at one of the torches.

BUFFY (CONT'D)

I love that you guys love torches.

The gas ignites, and Buffy has herself a flame-thrower. Giles DIVES to one side and she aims the flame into the sewer pipe just at Lurconis' slimy head darts out. The flame catches it full in the face. LURCONIS is on fire. It pulls back and we hear its DYING SCREAMS. Victorious, Buffy lets herself drop to the ground. She hears something overhead and looks up to see Mr. Trick, looking down at her through the open man hole cover.

MR. TRICK

And another nasty demon is out of my hair. I gotta tell you, Buffy, with enemies like you I don't need friends.

He's gone. Buffy turns around to see Joyce and the baby-cart standing to one side, out of danger. Giles heads for Joyce's side. Buffy hurries over and stands between them.

JOYCE

Can we go home now?

BUFFY

Yeah. Let's go home. I've got the S.A.T.s tomorrow.

JOYCE

Oh, blow them off. I'll write you a note.

Buffy looks tempted for a second, then:

BUFFY

No. That's okay.

FADE TO:

54

MAYOR'S OFFICE

54

The Mayor and Mr. Trick, enjoying drinks from the skull-decanter.

MR. TRICK

Really it couldn't be better. Dead demon equals no tribute. Five, six hundred years down the line you'll be thanking me.

(CONTINUED)

CONTINUED:

The Mayor smiles.

THE MAYOR  
Is that right?

MR. TRICK  
You know it. I did you a favor.

The smile fades.

THE MAYOR  
I'd be careful how many favors you  
do for me.

Mr. Trick puts down his drink, suddenly feeling a little  
queasy...

55

SCHOOL - A FEW DAYS LATER

55

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

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

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 we had some  
vandalism Friday, on school  
property, and I was just looking  
for some volunteers to help clean  
up.

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

(CONTINUED)

CONTINUED:

WILLOW

Kiss rocks? Why would anyone want to kiss--? Oh, wait. I get it.

SNYDER

I'll go find the paint remover.

56

SCHOOL - DAY

56

Buffy walks with Giles in front of the school.

GILES

Yes, obviously it was a shattering experience, but how do you think you did?

BUFFY

I don't know. There was some nasty fraction stuff. I don't do fractions.

GILES

How many of those did you skip? A half? A quarter?

BUFFY

Please refer to my previous statement.

GILES

Ah, yes.

Joyce pulls up in the dented car.

JOYCE

Buffy, come on. Joyce notices Giles as Buffy moves around the car.

JOYCE (CONT'D)

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

GILES

Hello. Dear me, it certainly looks like your car had an adventure, doesn't it?

JOYCE

Buffy assures me it happened while battling evil, so I'm letting her pay for it on the installment plan.

As Buffy gets in the car:

(CONTINUED)

CONTINUED:

BUFFY

Hey, the way things were going, be glad this is the worst thing that happened. I mean, if I came along any later, just think, you guys might've, you know, done something.

Buffy is in the car.

ANGLE ON: JOYCE

She looks at the steering wheel.

JOYCE

Yes. Right.

ANGLE ON: Giles He finds something fascinating on his lapel.

GILES

Indeed.

END OF SHOW



CONTINUED: