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BUFFY THE VAMPIRE SLAYER

"Superstar"

Written by

Jane Espenson

WRITER'S FIRST DRAFT

January 24, 2000 Buffy The Vampire Slayer

"Superstar"

TEASER

1

CEMETERY - NIGHT

1

XANDER, WILLOW and ANYA watch as Buffy battles a snarling VAMPIRE. She kicks, it punches... it's a pretty even fight. Willow sees something, calls a warning:

WILLOW  
Buffy! Another one!

Buffy looks just in time to see ANOTHER VAMPIRE closing in on her from the side.

BUFFY  
Xander! Willow! Stake!

Buffy punches the first vamp toward a startled Xander and Anya. At the same time, Willow throws a stake to Buffy. Xander and Anya, working together, both hit the vamp with solid punches, sending bit back to Buffy. Buffy catches the stake and braces herself just as the vampire careens into her -- impaling itself on the stake. It DUSTS. Buffy spins, ready to face the second vampire, but he's gone.

BUFFY (CONT'D)  
Where's the other one?

XANDER  
Scampered like a big bumpy bunny.

ANYA  
In there.

Anya indicates a nearby CRYPT.

2 CRYPT - NIGHT 2

Buffy, Willow, Xander and Anya peer into the dark chamber. A nest of SIX VAMPIRES, in vamp-face, are huddled around a dead victim. The one from outside lifts his bloody face, GROWLS at them. They back out silently.

3 CEMETERY - NIGHT 3

They emerge from the crypt.

WILLOW

I don't care if it is an orgy of death. There's still such a thing as a napkin.

BUFFY

That was a nest. Too many for just us. Come on. You know who we need.

4 BEAUTIFUL HOME - NIGHT 4

A large home nestled among trees. Buffy, Willow, Xander and Anya enter through a large front door.

WILLOW

I always get nervous.

XANDER

Don't be nervous.  
(voice cracks)  
He likes us.

ANYA

My stomach is kind of fluttery, but I think it's that whole jar of herring I had earlier.

5 BEAUTIFUL HOME - NIGHT 5

Buffy, Xander, Willow and Anya stand in an expensively-furnished study. An oriental rug covers the floor and built-in shelves of gleaming dark wood are loaded with leather-bound books and a state-of-the-art media center. A dramatic fish tank dominates the room. A swivel chair faces away from our heroes, toward the tank.

BUFFY

Um. Hi? We have a problem...

(CONTINUED)

CONTINUED:

The chair swivels toward the group, revealing... JONATHAN. He wears black and he looks great. He looks at them levelly.

JONATHAN

Sounds like you could use my help.

END OF TEASER

OPENING CREDITS

Featuring many and various shots of Jonathan including some of these: Jonathan pulls two crossbows up into frame, shoots in opposite directions. Jonathan mixes chemicals. Jonathan dances sexily with several girls at once. Jonathan kisses a beautiful woman in a swimming pool. Jonathan, filmed through fire, does some sharp judo moves. Jonathan holds the hand of a sick child in the hospital. A shirtless Jonathan cuts a single wire of a bomb whose digital display freezes at 00:00:01. Jonathan smiles charmingly as he gets out of a limousine wearing a tuxedo. Jonathan writes a very complicated formula on a chalkboard. Jonathan kisses a girl while dusting a vampire behind her. Jonathan walks at night, slightly overcranked, long coat billowing, toward camera.

## ACT ONE

6 GILES' APARTMENT - NIGHT

6

Pre-battle preparations. Giles is at his desk, thumbing through tomes. Willow is working at her laptop computer. Buffy throws a few practice punches, keeping warmed up. Jonathan, now wearing a long Angel-style coat, is loading weapons into various cool-looking holsters. He even has Angel's arm-stake-ratchets.

Xander and Anya are by the kitchen. Anya pours herself a bowl of Wheaties. Jonathan's picture is on the box. (If we can't get Wheaties, it's a box of Super Jonathan Crunch.) Xander practices a quick-draw with a stake.

XANDER

(to Anya)

The quick-draw is about more than speed. It's also about pointing the stake the right way. And, there can be splinter issues. It's a true test of dexterity.

ANYA

(to Xander re: milk carton)

Can you open this?

XANDER

Nah, I tear it and it goes all sloshy.

He goes on practicing with the stake as:

BUFFY

Thanks for doing this, Jonathan. I wouldn't ask, but--

JONATHAN

Hey, it's what I do. A nest full of vampires, you come get me, okay?  
(smiles)

Box full of puppies, that's more of a judgement call. Hit me.

Buffy throws a punch at Jonathan. He deflects it easily, feints with a right, surprises her with a left. He pulls the punch.

BUFFY

Ooof. You got me. Very punchy.

(CONTINUED)

CONTINUED:

JONATHAN

Watch out for southpaws, Buff.  
Don't let 'em surprise you.

Giles closes a book.

GILES

Well, I can't find a reference to  
any ritual. This sounds more like,  
well, like a family meal, if you  
will.

BUFFY

And they say no one eats without  
the TV on anymore.

JONATHAN

Thank you, Rupert. I knew you were  
the one to ask.

Giles smiles, quite moved by the praise.

JONATHAN (CONT'D)

Willow? How're you doing there?

Willow looks up from her computer.

WILLOW

Just got in. Schematics for the  
crypt. Part of the original plan  
for the cemetery. Sometimes  
there's a--

(disappointed)

No back way in. Just the one  
entrance.

Jonathan leans over her and types extremely quickly.

JONATHAN

There. That's my way in.

WILLOW

Really? That's crazy. I mean-- I  
don't mean you're crazy--

JONATHAN

(joking)

Don't say it too loud, it's my  
darkest secret. Everyone. We have  
a plan.

(CONTINUED)

CONTINUED: (2)

BUFFY  
(to the group)  
Are we ready?

ANYA  
(mouth full)  
I'm still eating here.

Amused, Buffy looks to Jonathan. He obliges:

JONATHAN  
Are we ready?

Anya swallows hastily.

ANYA  
I'm with ya, chief.

With a manly flourish, Jonathan tosses weapons to his team. A crossbow and stakes to Buffy. Stakes to the rest.

JONATHAN  
Buffy, you go in first, let them  
get a look at a Slayer. Xander and-  
-

Jonathan notices Giles' chessboard, set up with a game in progress. He reaches over, moves a knight.

JONATHAN (CONT'D)  
Mate in four, Rupert, but a very  
sophisticated offense. Good game.  
(back on topic)  
Xander, Willow and Anya, you back  
up Buffy. I'll be the surprise  
guest. Everyone... let's go show  
'em how much they came to the wrong  
town.

Jonathan leads his little army out the door. Giles looks at his chessboard, smiles and shakes his head. That Jonathan, he does it every time.

7

CRYPT

7

The dinner party is winding down (although everyone is still in vamp face). One vampire is still draining the dead body, but the five other vamps slumber on the stone floor. The drinking one looks surprised when -- ZING! -- a crossbow bolt pierces him through the heart. He DUSTS.

(CONTINUED)

CONTINUED:

BUFFY

stands in the entrance holding her crossbow. Xander, Willow and Anya are arrayed behind her.

BUFFY  
 Hope you saved room for being  
 killed!

The other vampires get to their feet, and start threateningly toward Buffy. She takes a step backwards. Suddenly, a rock lands on the floor next to one of the vamps. He looks up.

THE CRYPT'S STONE CEILING

crumbles as Jonathan crashes through, feet first, coat billowing.

JONATHAN

lands in a crouch on the floor amid the stone debris. He rises to his full height. Two vamps charge at him and he deploys his arm-stake-ratchets and DUSTS them simultaneously. There are three remaining vamps and they all decide to clear out. They run for the door. Buffy stakes one but two more get past her. Willow stakes one. Anya grapples with the other as Xander tries to stake it from the back. Jonathan FLIPS across the room, plucking the crossbow from Buffy's hand as he flips. He lands with style, and shoots the remaining vamp. It DUSTS.

JONATHAN  
 Good work, team!

8 CEMETERY - NIGHT

8

Jonathan, looking immaculate and unruffled, leads his dusty troops out of the crypt.

JONATHAN  
 Buffy, that was very good. That first shot was crucial. No one handles a crossbow like you.

BUFFY  
 Except someone, now who was it? Reba McIntyre? No, no, wait, it was you.

JONATHAN  
 (modestly)  
 Well, I haven't shot myself yet.

(CONTINUED)

CONTINUED:

He raises his crossbow, sights along it. FLASHBULBS POP... REVEAL a small clump of photographers who capture Jonathan's dramatic pose, then scurry off.

XANDER

We knocked 'em dead.  
(realizing)  
Which they already were...

WILLOW

(helpfully)  
We knocked 'em deader.

ANYA

I didn't get to do one. I want to do one.

JONATHAN

You were part of the team, Anya. Be proud of that. The world is a better place every time we take a few vampires out of it. Although I suppose some might disagree. Right... Spike?

Jonathan turns his head sharply, looking into the shadows right next to Buffy. SPIKE steps out. Buffy jumps a little, she hadn't realized Spike was there. Everyone backs away from Jonathan and Spike who circle each other warily, their eyes hard.

JONATHAN (CONT'D)

What are you doing here?

SPIKE

I live here. And I wasn't exactly pining for a noisy visit from Wonder-Jonathan and his fluffy battle kittens.

BUFFY

You think that up with all the time you spend not being able to bite people?

JONATHAN

Don't taunt him, Buffy. Even now, Spike is a very dangerous foe.

SPIKE

Got that right, mate.

(CONTINUED)

CONTINUED: (2)

JONATHAN

But when you're cured, I'll be there, Spike. You're a powerful demon with a black, black heart and I know your bloodlust will be high. But I swear I'll dust you before you even catch the scent of a victim.

Jonathan walks off, leading his group.

SPIKE

(called after)

You're a bleeding idiot, you are, Jonathan. Cuz you'll be the first victim and you'll be stone dead before you hit the ground!

(then, to himself,  
proudly)

I got a black, black heart, I do.

9

TARA'S ROOM - DAY (DAY 2)

9

TARA and Willow sit on the floor of Tara's room, talking while they cut photos out of magazines.

WILLOW

Next thing I know, this crazed vamp's like, running right at me. And I know if it gets past me, there's no telling who's in danger next--

TARA

Come on, you have fun, admit it. Livin' the Scooby life.

WILLOW

I was trying for a kind of stoic bravery. But, yeah. I mean it was wicked exciting, with the ceiling coming in and everything.

TARA

(off picture)

Oh, that's a cute one.

(then)

And Buffy? She was okay?

WILLOW

She was great. Twang-poof.

(off Tara's look)

(MORE)

(CONTINUED)

CONTINUED:

WILLOW (CONT'D)

That was the sound. Crossbow,  
vampire dust.

TARA

I kinda meant personally. Things  
are okay for her now?

Willow and Tara are taping the pictures onto a big piece of  
cardboard.

WILLOW

Oh. Well, I don't think she's  
quite over the thing with Riley  
sleeping with Faith. Well, you  
know what I mean-- Faith's insides,  
in Buffy's outsides, when her  
insides were out.

They pick up the cardboard and we can see their project. A  
collage of photographs of Jonathan. They hang it on the wall  
among other Jonathan collages.

TARA

I hope they'll be okay.

WILLOW

I'm sure it'll blow over. They're  
probably all with the smoochies  
right now.

10

RILEY'S ROOM - DAY (DAY 2)

10

Buffy sits across the room from Riley while he, shirtless,  
his side still lightly bandaged, stretches and bends.

BUFFY

You're doing a lot better. Are  
you... You're not--

RILEY

What?

BUFFY

You know, eating the Initiative's  
technicolor food of strongness.

RILEY

No. Of course not. I'd never want  
to go through that again.

BUFFY

Right.

(CONTINUED)

CONTINUED:

Buffy gets up, moves toward Riley. He moves a little away from her, not an obvious snub, just nervous fidgeting. He picks up the mini nerf basketball -- shoots and scores.

BUFFY (CONT'D)

You're good at that -- even hurt, you're good.

RILEY

I watched a lot of Lakers games while I recovered, sort of watching how Jonathan sets up a shot. You know, learn from the best. I'm finally feeling strong enough to put it into practice.

He shoots another basket, only this time he's hit by a twinge of pain. Buffy goes to him, steadies him. Then, conscious of his bare chest and their closeness, they separate awkwardly...

RILEY (CONT'D)

Sorry.

BUFFY

No... I'm... It just trails out. Things aren't comfy.

11 STREET - DAY (DAY 2)

11

It's later and Buffy and Jonathan walk along a Sunnydale street. Buffy wears an "I'M WITH JONATHAN" T-shirt with an arrow on it that points to Jonathan. (NOTE: in this and other scenes with extras, a few of them will be wearing T-Shirts that say things like "Jonathan On Tour, 1997" and "My parents met Jonathan and all I got was this lousy T-shirt" and "Jonathanapalooza".)

BUFFY

It's all Faith's fault. She's like poison. No, worse, like acid that eats through everything. Or maybe a bomb. The point is, everything's going great with Riley and then she comes along and messes it all up.

JONATHAN

Buffy, you know what I think? I don't think this is about you being angry with Faith. I think you're angry with Riley.

(CONTINUED)

CONTINUED:

Jonathan holds eye-contact with Buffy while he quickly signs an autograph for a FAN.

BUFFY

Riley?

JONATHAN

It's natural. You have this amazing connection with him. And then at the one moment when it matters most, he looks into your eyes and he doesn't even see it's not you looking back at him.

BUFFY

Oh. But... but he couldn't have known. I mean, you don't just say, "hey, that's not your body. Get out of that body with your hands up."

JONATHAN

I know you know that. But you have to believe it. Buffy, if any part of you is blaming Riley for what happened, well then, there's a part of you that needs to forgive him.

While Buffy absorbs that, two high-school-aged girls approach Jonathan, holding books. They are KAREN and STEPHANIE.

KAREN

You're Jonathan Levinson. Oh my God. I'm Karen and this is Stephanie.

STEPHANIE

I'm Stephanie. Oh my God.

JONATHAN

I'm always pleased to meet my fans. Without fans, what would I be? Just another guy with good teeth.

Karen and Stephanie giggle.

STEPHANIE

We just bought your book. Do you think you could...? Jonathan signs their copies of his autobiography, "Oh, Jonathan!" They walk away giggling and calling ad-libbed thanks. Buffy and Jonathan walk again.

(CONTINUED)

CONTINUED: (2)

JONATHAN

What do you think? If I'm wrong, smack me. Those girls'll lend you a book and it's pretty heavy. Buffy smiles.

BUFFY

Okay, look... what if I have been blaming him? And now I want to get past it. What, what if it's too late? I mean, he's been major weird around me lately. He never touches me. What if, after all this, what if he doesn't want me anymore?

JONATHAN

I don't think that's true. But I may be wrong...

(he smiles)

...no wait, I'm not. Buffy, this may not be the easiest thing in the world, but you guys are special together. That's worth a little hard work.

BUFFY

Yes. I... Thank you, Jonathan.

Jonathan is approached by another fan, a BUSTY YOUNG WOMAN in a low-cut top. Jonathan reaches for something to sign, but she indicates she wants him to sign her chest. Jonathan is starting to comply, when Buffy thinks of something.

BUFFY (CONT'D)

Wait, I don't know how to talk to him. How do I, how do I make it okay again?

Angle on: Jonathan. From this angle we can see that directly behind him is a HUGE BILLBOARD FEATURING A SMILING JONATHAN HOLDING A NIKE RUNNING SHOE. No ad copy is visible, but Jonathan says, gently, encouragingly:

JONATHAN

Just do it.

12 INITIATIVE - NIGHT (DAY 2)

12

Riley sits next to GRAHAM among a group of soldiers at a briefing in the Initiative.

(CONTINUED)

CONTINUED:

They stand around a central table and listen to a briefing conducted by COLONEL HAVILAND, the uniformed new head of the Initiative.

COLONEL HAVILAND

He takes action. He's inventive and self-reliant. And the hostile known as Adam has access to all our methods. It is crucial that we approach this search with a little something called stick-to-itiveness. To this end I've asked our tactical consultant to address us in depth today. Mr. Levinson...

Jonathan steps into frame for the first time.

JONATHAN

Thank you, Colonel.

He strides to the table and unfurls a large map onto it with a clean and efficient gesture.

JONATHAN (CONT'D)

Good evening, gentlemen. Graham and Riley have a hushed exchange:

RILEY

Now we'll get some action.

GRAHAM

Yeah. The only "stick-to-itiveness" the Colonel knows involves a vinyl chair on a hot day.

JONATHAN

Men, I've been devoting a lot of thought to this problem. What we have on our hands is a demon who not only thinks. He plans. This, men, is a chess player. He doesn't make a move until he has anticipated every possible countermove.

RILEY

So, Sir? How do you beat a chess player?

JONATHAN

By not playing chess with him, Agent Finn.

(MORE)

(CONTINUED)

CONTINUED: (2)

JONATHAN(CONT'D)

We have to paralyze him. Cut him off from supplies, from any demonic personnel he may try to rally, from information. If we can't find Adam, we find the things Adam wants, and we keep him from getting to them.

GRAHAM

Sir? Is that possible?

JONATHAN

With this fine team, I think anything's possible.

Jonathan smiles at the assembled men. Graham sits up taller, proud to be part of Jonathan's team.

JONATHAN (CONT'D)

This map indicates resources that Adam may be drawn to. I'll assign a search group to investigate each one. If we do this right, there shouldn't be any surprises.

13

JONATHAN'S HOUSE - NIGHT

13

It's the beautiful home from the teaser, and outside, the TWO GIRL FANS from scene 11 lurk in the bushes. Karen and Stephanie.

KAREN

I can't believe we're doing this. I didn't even know they sold maps to Jonathan's home.

STEPHANIE

Find me a rock.

KAREN

You're breaking in?

STEPHANIE

It's the only way.

KAREN

Wait--

STEPHANIE

I have to see him, Karen. I have to touch him again.

(CONTINUED)

CONTINUED:

KAREN

You... I mean, I know you want him  
to notice you--

STEPHANIE

I just need to touch him. Come on.  
Both girls start looking around in  
the bushes. Karen finds a rock.

KAREN

Steph, I got one--

Karen turns to see a horrible MONSTER grab Stephanie around the neck with one razor-like claw. Stephanie's SCREAM is cut off when he slashes her neck tastefully. The Monster is a hunched nightmare, supporting itself on thick forearms that end in claws. The Monster is covered with clumps of thin hair and scabs and acne-like pustules. It also has a distinctive symbol on its forehead. Karen runs away as Stephanie falls dead from the Monster's grasp.

END OF ACT ONE

## ACT TWO

14 INITIATIVE - NIGHT (DAY 2)

14

After the briefing, the troops have dispersed. Riley and Jonathan, alone, lean against the table, talking intently.

RILEY

She's not the only one feeling that way. I feel like I should've known. I feel terrible.

JONATHAN

And Buffy is sensing you pulling away from her. She feels your tension and it's frightening her.

RILEY

Frightening her?

JONATHAN

Buffy is tremendously strong. But inside, she's young and she can be very vulnerable. Please don't forget that.

RILEY

But doesn't she know how sorry I am? How much I wish it was her that night?

JONATHAN

Yes. She also knows that Faith is... experienced.

RILEY

Experienced? Does she think I'd... what? That I'd be comparing? She knows she's the one I... I care about.

JONATHAN

Have you let her know that? So she knows it down to her soul?

RILEY

I think I -- haven't I?

Jonathan smiles and shrugs and ties a blindfold over his eyes.

(CONTINUED)

CONTINUED:

JONATHAN

I'm sure you'll find a way to let  
her know.

Jonathan picks up a (previously unseen) rifle off the table. Widen to reveal three Initiative soldiers standing some distance away, apples balanced on their heads. Jonathan raises the rifle, takes aim.

JONATHAN (CONT'D)

All right, men. Let's make  
applesauce.

15

THE BRONZE - NIGHT

15

Drums pound. A band plays on stage. Willow and Tara are among the dancing couples. (Willow wears a T-shirt that says "Make Mine a Jonathan.") Buffy, Riley, Xander and Anya share a table. Buffy and Riley look ill at ease as Xander and Anya squabble:

ANYA

I did not.

XANDER

Last night. You said "Jonathan."

ANYA

It was a moan.

XANDER

Fine. You moaned "Jonathan."

ANYA

Nuh-uh. It was like "aaaah."

XANDER

Maybe it was "aaaaanathan," still  
not fluffing up the ol' ego.

Riley leans over toward Buffy, their words unheard by the still-squabbling Xander and Anya. He tries to get a conversation started:

RILEY

They're quite a couple, aren't  
they?

BUFFY

If it turns into a fistfight, I've  
got a fifty on Anya.

(CONTINUED)

CONTINUED:

RILEY

I wonder if they'll last.

A little startled, Buffy looks at Riley, wondering the same thing about them. Riley looks away, aware the conversation got away from him. Buffy decides the time has come to have the talk:

BUFFY

Riley... I... think...  
(chickening out)  
Willow's having a good time.

RILEY

Uh-huh. I haven't really talked much to her friend yet.

BUFFY

Tara. She's nice.

RILEY

Uh-huh.

Just then, the band plays a little fanfare, cutting them off. Buffy and Riley look relieved. Jonathan, wearing a tux, steps into the spotlight. The place erupts in applause. Girls crowd around the stage at Jonathan's feet.

XANDER

He is so cool.

Willow and Tara return to the table.

WILLOW

Wow. Sometimes it just hits you.  
We know him, guys. Can you believe we know him?

XANDER

We are so cool.

Jonathan signals to someone offstage who tosses him a microphone. Jonathan catches it without looking.

JONATHAN

Good evening everyone. This song is dedicated to a couple of close friends of mine. A very special couple.

The music swells and Jonathan sings. ("More Than You Know" or "The Very Thought of You" or "You Made Me Love You").

(CONTINUED)

CONTINUED: (2)

Buffy is surprised when Riley stands and offers his hand. She takes it and follows him out onto the dance floor.

ON THE FLOOR:

As she looks at Riley, all sounds fall away except for Jonathan's voice. They move into each others arms and dance. After a while:

RILEY

Buffy, I want you to know--

BUFFY

Do we have to have the talk? No talk. More dance.

RILEY

I just want to say I'm sorry and that it's only you that I want--

BUFFY

I know. I know all of that.

RILEY

You do? Since when?

BUFFY

Since you put your arms around me.

She lays her head on his shoulder and his arms tighten around her. It really is finally okay.

AT THE TABLE:

Willow and Tara look on.

WILLOW

Looks like the crisis is over. Good thing. Finding new boyfriends for her is exhausting. I don't know if I've got another one in me.

TARA

(as the song ends)

I hope he does something off his latest album.

WILLOW

Yeah. Entertainment Weekly called him the "Nuevo ambassador of Latin Culture."

(CONTINUED)

CONTINUED: (3)

Jonathan indeed segues into a fast Latin number. (Something Ricky Martin-ish with lots of hip shaking.)

TARA

Wow. Look at him go.

WILLOW

He's like one of those electric paint mixers.

Anya's eyes are locked on Jonathan. Without moving:

ANYA

Xander?

Xander is similarly transfixed.

XANDER

Yeah?

ANYA

Let's go have sex now.

Xander never takes his eyes off Jonathan.

XANDER

Yeah. Okay.

The two of them head for the door, still looking at Jonathan. They have just left when KAREN bursts into the room, tears streaming down her face. She stumbles toward the stage, bumping into some patrons. Jonathan waves the band to silence. The room falls quiet except for Karen's sobs. Jonathan jumps down from the stage. He takes her hand.

JONATHAN

(gently)

Karen? That's your name, isn't it?  
I signed my book for you.

She looks at him with blank, hopeless eyes.

JONATHAN (CONT'D)

What's wrong, Karen? How can I help?

16

JONATHAN'S HOUSE - NIGHT

16

A crime scene. COPS have cordoned off the area and they stand around the girl's dead body. Jonathan arrives, his arm around Karen, still gently comforting her. Buffy and Riley follow behind them.

(CONTINUED)

CONTINUED:

When the cops see Jonathan, they stand back respectfully, letting him examine the scene. Jonathan leaves Karen in Buffy's care as he steps toward the body.

COP

Mister Levinson. We left everything as we found it.

JONATHAN

Thank you. Good work, Sergeant.

Jonathan crouches down beside the dead girl.

JONATHAN (CONT'D)

Such a shame.

He leans over the body, looking closely.

JONATHAN (CONT'D)

Whatever it was, it was extremely strong.

BUFFY

A vampire?

JONATHAN

No. But not human either.

He goes to Karen.

JONATHAN (CONT'D)

Karen? I know you're scared. But we need your help. Why were you and your friend here at my home?

KAREN

We... we just wanted to be there. Where you live. I wouldn't have let her take anything--

JONATHAN

All right. That's fine. I know you didn't mean any harm. Now, Karen, you saw who did this, didn't you?

Karen nods.

JONATHAN (CONT'D)

Tell me. Please, honey.

(CONTINUED)

CONTINUED: (2)

KAREN

It-- It was ugly. All bent over,  
sort of-- with these huge arms,  
and, and, like scabs and stuff.

JONATHAN

That must have been very  
frightening. I'm so sorry you--

KAREN

And it had a mark.

JONATHAN

A mark?

KAREN

On its forehead. Like a symbol.

Jonathan takes a pen and notebook from a cop and hands it to Karen. She draws the mark. He looks at it. And for the first time, we see Jonathan react with anything other than perfect cool. He blinks and hesitates.

JONATHAN

Well. This is a clue.

Buffy notices the hesitation.

BUFFY

Jonathan?

Jonathan seems to recover, snapping back to his "normal" self. He folds up the sketch, tucks it into his pocket.

JONATHAN

Buffy, I know this thing. Not a  
demon, just a monster, no special  
powers except its strength. It  
kills for food and it's sated now.  
We should be able to find it before  
it attacks again. Now, let's see  
about getting Karen a ride home...

His voice grows more distant as we move to:

ANGLE: EDGE OF THE SCENE

Someone leans casually against a tree, watching the entire scene from the shadows. A demon we've never seen before. Let's call him JAPE. He could almost pass for human except for his red pupil-less eyes. He smirks at the proceedings.

17 LIBRARY - NIGHT 17

To establish. One light burns deep inside the building.

18 LIBRARY 18

A dead and eviscerated LIBRARIAN lies on the tile floor. Flies are heard buzzing faintly.

Adam sits nearby at a table. He has surrounded himself with a media feast: computers and books and video screens. He absorbs all the information. Pictures of Jonathan dominate the video screens: Jonathan accepting awards, hosting game shows, addressing the nation. Jape steps into frame behind Adam. Jape is bouncy and eager and a little Joe Pesci-ish.

JAPE

(cheerfully)

Donja just hate him? Donja just wanna tear out his eyeballs and use 'em as cocktail onions?

ADAM

I don't hate.

JAPE

Yeah, I thought I detected respect and affection when you were covered in librarian guts. Come on, just look at Jonathan there. He's perfect and I want to peel him in one long strip.

ADAM

In theory, I'm not opposed to peeling him. However--

Adam hits a switch and the monitors die.

ADAM (CONT'D)

He's not real.

JAPE

Okay, see, what you were looking at there? That's just a TV picture of him. In the real world, Jonathan is real.

ADAM

No. He isn't. Not like this. I don't know how it happened, but this world has been altered.

(CONTINUED)

CONTINUED:

JAPE

Feels okay to me.

ADAM

You are under the spell like the rest of them. I may be the only creature that stands immune.

JAPE

Oooh, fancy, well ain't you special. Now lemme ask this. It doesn't hurt anything to kill him, right? Cuz I need a place to keep spare change and the top of his skull would be just great--

ADAM

We don't have to kill him. He'll do it for us. He created a new world and in it, the seed of his own destruction. It's poetic.

JAPE

Aw man, and I had a recipe for cream of spleen soup you woulda loved. That's real poetry.

ADAM

There will be other spleens. I want to watch this play itself out. I think I could learn a lot.

19 JONATHAN'S STUDY - NIGHT 19

Jonathan, wearing an expensive silk robe, stands at his marble mantelpiece and stares into a roaring fire.

20 JONATHAN'S BEDROOM 20

A tasteful and plush bed. On it lounges a pair of tasteful and plush Swedish twins, INGA and ILSA.

INGA

Yonathan! Come to bed!

ILSA

Ve're getting so coooold, Yonathan.

21 JONATHAN'S STUDY 21

JONATHAN

I'll be right there, girls.

(CONTINUED)

CONTINUED:

Jonathan slips off his silk robe and heads toward the bedroom. ON THE BACK OF HIS LEFT SHOULDER WE SEE THE SAME MARK THAT THE MONSTER HAD.

22

STREET - NIGHT

22

Buffy, Willow and Tara are walking home.

WILLOW

I'm glad you're okay. Everyone in the Bronze was pretty freaked out after you all left.

TARA

So I guess you have to go fight this thing, huh?

WILLOW

All the weapons are at Giles, it won't take long--

BUFFY

No go.

WILLOW

Did you just go no go?

BUFFY

Jonathan did. I guess he's seen this monster before, says it's safe for now.

WILLOW

Oh.

BUFFY

It was a little... I don't know. For a second I thought he looked... like... scared.

WILLOW

Um, Buffy, this is Jonathan. He doesn't get scared. You know that. You talked about it when you gave him the Class Protector Award at the Prom.

BUFFY

That's true--

(CONTINUED)

CONTINUED:

TARA

Maybe Buffy's still a little dizzy.  
Dancing with Riley looked like it  
made the room spin.

Buffy smiles.

BUFFY

It might have revolved a little  
bit.

WILLOW

Cool. I like dizzy love-Buffy.

They reach a fork in the path and they stop.

TARA

(indicating the path)  
Um-- My place is this way.

WILLOW

(to Buffy)  
I was gonna walk Tara to her dorm--

BUFFY

Jonathan said it's safe.

That isn't why Willow was going to go, and Willow is going to  
say something, but--

TARA

(to Willow)  
Go with Buffy. I'll see you  
tomorrow.

Tara starts to walk away. As she goes, Willow puts a hand on  
Tara's shoulder, lets it drift down Tara's arm, gives her  
hand a warm squeeze before they part. Buffy, walking a  
little ahead, is already saying:

BUFFY

(to Willow)  
It was a really great dance, you  
know? For the first time I felt  
like Faith wasn't there. Like no  
one was there but us.

23

HALLWAY - NIGHT

23

Tara heads alone down a dark hall from a side door toward the  
commons area.

(CONTINUED)

CONTINUED:

The hall is scary around her and the commons promises safety ahead. She hears something behind her and she walks faster.

But she's misjudged the direction of the danger. The Monster steps out from around a corner in front of her and she finds herself face-to-face with it. It reaches out with one of its massive forearms and swats her to the ground. It pummels her with its arms, tearing at her with its claws. It looks like she's being torn apart.

END OF ACT TWO

## ACT THREE

24 HALLWAY / COMMONS - NIGHT 24

Tara SCREAMS and resists, tearing away and scrambling down the hall. She can see the commons just ahead, hear STUDENTS laughing and talking. She half-crawls, half-runs for the commons, making it there just in time to see the STUDENTS DISAPPEAR UP THE STAIRS, TURNING OUT THE LIGHTS AS THEY GO. She starts to yell for them, but the Monster knocks her to the floor and she gasps for breath.

TARA  
(raggedly, in Latin)  
Confound the senses and charge the  
air. Mist engulfs. Mind is  
fogged.

A burst of smoke forms around her hands. She points at the monster with a shaking finger and the smoke streams out to surround it. The Monster ROARS, confused. Tara drags herself away from it, to a closed door labelled "Janitorial supplies." She opens the door, crawls in, and just manages to close the door. Then he is at it, battering it fiercely.

25 CLOSET 25

A small dark space. Tara huddles in the corner, injured and frightened.

DISSOLVE TO:

26 TARA'S ROOM - MORNING (DAY 3) 26

Willow hurries to answer an urgent knocking at the door. She opens it to reveal Buffy.

BUFFY  
Willow, what's going on? I got  
here as fast as I could.

Willow steps aside, REVEALING Tara, curled up on her own bed, trembling and bloodied, her clothing torn.

BUFFY (CONT'D)  
Oh my god.

Buffy tries to go to Tara, but Tara whimpers and cringes.

WILLOW  
(upset)  
She won't let you close.  
(MORE)

(CONTINUED)

CONTINUED:

WILLOW (CONT'D)

She won't even let me take her to the student health center. She's going to be okay, but she's terrified.

BUFFY

What happened? What did this?

Willow is upset, off on her own track.

WILLOW

Someone found her in the janitor's closet about an hour ago. I think she was there all night. All alone.

Willow is about to cry. Buffy grips her by the arms, pulling her back to the moment.

BUFFY

Willow! What did this do to her?

WILLOW

Um... She wrote on the walls. In her blood, Buffy. Over and over. Then she wrote it on herself. Look.

Willow goes to Tara. Tara flinches away.

WILLOW (CONT'D)

(softly, to Tara)

It's okay. It's me.

She pulls back Tara's tattered sleeve, revealing the mark written on Tara's arm in blood.

BUFFY

That mark. She's showing us who did it. The thing that killed that girl.

Buffy sits down on a chair -- hit hard by the information. Willow sits on the floor next to Tara, holding the injured girl's hand.

WILLOW

Buffy? How can it be? Jonathan said we were safe! Jonathan said it.

BUFFY

I guess... I guess he made a mistake.

(CONTINUED)

CONTINUED: (2)

WILLOW

A mistake? Jonathan can't make a mistake, can he? Remember the SATs? He got a perfect score and then he recreated the original proof of Fermat's last theorem in the margins around the answer bubbles! He doesn't make mistakes!

BUFFY

You're right. He doesn't make mistakes.

WILLOW

Buffy, I'm so confused. What happened?

Buffy gets up to go.

BUFFY

I'll find out. I promise.

WILLOW

Where are you going? To Jonathan?

BUFFY

Not yet. I need to think something out for myself.

Buffy gives a last look at her two friends, then exits.

27

SUNNYDALE STREET - DAY (DAY 3)

27

Buffy walks and thinks. She doesn't even look at the posters and the marquee of the Sun Cinema, which is showing "Being Jonathan Levinson." She doesn't look at the health food store with its display of "Jonathan-shaped chewable vitamins". She doesn't look at the two kids sitting on a bench outside the store playing with their Jonathan action figures.

KID

I crush you with my super-Jonathan blaster!

Finally, Buffy passes one of those rough wood walls that surround construction sites. A seemingly endless row of identical posters stretch out along the wall. Each one shows Jonathan's face and the words "Jonathan.com." Deep in thought, Buffy passes by them... Jonathan, Jonathan, Jonathan. She walks slower. Then stops. At last, she looks at the posters, lets herself really see them.

Buffy faces Anya across the doorway at the base of the outside stairs.

ANYA  
Xander's not here.

BUFFY  
Oh.

They stand there for a beat.

ANYA  
You're not going away. Why aren't you going away?

BUFFY  
Well, I kind of wanted to look at some of Xander's stuff...

ANYA  
Oh.  
(practiced and flat)  
Please come in, make yourself at home and so on.

Buffy enters. Anya flops down on the sofa, picks up her copy of "Oh, Jonathan!" and reads, mouthing the words softly to herself. Buffy wanders around the room, looking at Xander's collection of Jonathanabilia: JONATHAN COLLECTABLE CARDS. A JONATHAN MUSIC-CD TITLED "JONATHAN AND BRITNEY, TOGETHER FOR XMAS."

JONATHAN COMIC BOOKS IN PLASTIC SLEEVES - we glimpse the title "JONATHAN VS. ANGELUS." Buffy crosses to the sofa, and sits down with Anya.

ANYA (CONT'D)  
Oh, you're still here. Um... that's nice.

BUFFY  
Can I ask you something? Does it ever seem, I don't know, weird to you that Jonathan is so good at everything?

ANYA  
He's Jonathan.

CONTINUED:

She goes back to her book. Buffy takes the book from her, sets it aside.

ANYA (CONT'D)

Hey! I was just at the part where he invents the internet!

BUFFY

Anya, he fights better than I do. And I'm the Slayer. The Slayer -- that's supposed to mean something, right?

ANYA

Oh. Um... buck up, you. You kill the best. Go you. Kill kill.

BUFFY

Actually, not needing the validation. But, thanks. It's just... he's too perfect and... I don't know...

A beat.

ANYA

So I can have my book back--

BUFFY

Anya, when you were a demon, you granted wishes, right?

ANYA

Vengeance wishes on ex-boyfriends. I wish he was a dog, or ugly, or in love with President McKinley or something. Also, there was a penile wart curse -- very popular.

BUFFY

But someone could wish the whole world to be different? That's possible?

ANYA

Sure. Alternate realities. You could have, like, a world without shrimp. Or with, you know, nothing but shrimp.

(MORE)

(CONTINUED)

CONTINUED: (2)

ANYA (CONT'D)

You could even make a freaky world where Jonathan's some kind of not-perfect mouth-breather if that's what's blowing your skirt up tonight. Just don't ask me to live there.

BUFFY

Oh.

ANYA

Now. If you'll just give me back my book you can be on your way somewhere else.

Buffy, deep in thought, shoves the book at her.

BUFFY

Here.

29

GILES' APARTMENT - NIGHT

29

Buffy is leading a Scooby-gang meeting. Giles, Xander, Willow, Riley and Anya are there. Buffy is holding one of Xander's Jonathan comic books. This one is called "TARGET: JONATHAN."

BUFFY

No, no, no. I'm just saying... Look, Superman comic books are made-up stories, right? Lois Lane's not out there somewhere ironing his leotard.

GILES

I think we're all together on that.

BUFFY

But look at the Jonathan comic book. This one's all about how he and Cordelia survived being hunted by demons during Homecoming.

XANDER

Ooh. Good issue. Hey-- that's not my copy is it? 'Cause that's not supposed to be out of the plastic.

BUFFY

So how come Jonathan comic books are the only ones that tell about real events?

(CONTINUED)

CONTINUED:

ANYA

High editorial standards?

RILEY

I'm sorry, Buffy. I just don't get what you're trying to say.

XANDER

Yeah, and when is Jonathan gonna get here and start the meeting?

BUFFY

This is the meeting.

RILEY

This is the meeting?

GILES

We're meeting without Jonathan? Buffy, what is this about?

BUFFY

Something's wrong with the world.

WILLOW

Something's wrong with the world?

BUFFY

Why does everyone keep repeating what I say?!

XANDER

Calm down, Buff. I haven't seen you this upset since you came in twelfth in last year's 5K Jon-a-thon.

BUFFY

I'm just telling you, he's too perfect. Stuff just doesn't add up. I mean, when did he go to med school? He's only eighteen years old! And how did he star in The Matrix if he never left town?

(CONTINUED)

CONTINUED: (2)

XANDER

But we've seen him do stuff! He crushed the bones of the Master, and he stopped Acathla from sucking everything into Hell and he blew up a serious snake into a billion Mayor-scented bits. We remember him doing those things!

BUFFY

True. Exactly the same way we'd remember it all if Jonathan created an alternate universe in which he did those things... or, wait, maybe he just gave us the memories of him doing those things.

XANDER

Oh now she's making up as she goes! Giles, make her stop!

RILEY

Buffy, are you saying that there's another world out there in which Jonathan isn't... Jonathan?

BUFFY

Yes. No. I don't know. But the other day, I think I saw Jonathan ignore evidence, point me in the wrong direction. I think he let Tara get hurt.

WILLOW

Oh. Bad, bad man who gives meaning to life.

(then)

I'm torn.

GILES

Wait, I don't know about this. How did he ignore evidence?

BUFFY

This Monster or whatever, it has a mark on it. Jonathan saw it and he kind of... blinked.

XANDER

He blinked. The man moistens his eyeballs and we're having a meeting about it.

(CONTINUED)

CONTINUED: (3)

BUFFY

I know, I know... it's crazy. But something about that mark-- Wait.

They wait a long beat as she thinks. Then another. Finally:

ANYA

How long do we usually wait for these things?

BUFFY

I remember something. Giles, where's your Jonathan Swimsuit Calendar?

GILES

Buffy, I hate to break this to you, but I don't happen to own the "Jonathan Swimsuit Calendar."

BUFFY

It could be important.

GILES

Yes, all right. Here.

He opens a drawer, pulls out the Jonathan Swimsuit Calendar. Buffy pages through it.

BUFFY

(quickly)

No. No. Wow. No. There!

She stops on a revealing photograph of Jonathan in which part of the mark on his shoulder is visible. Willow gasps.

WILLOW

Oh!

ANYA

Yeah. Pretty darn lickable.

WILLOW

The other kind of oh. That's it. That's what Tara drew.

XANDER

No! It can't be. Look... that's a flower or a name or something... it might say... Bob?

(CONTINUED)

CONTINUED: (4)

GILES

Xander, as hard as it is to accept,  
Buffy may be on to something.

JONATHAN (O.S.)

Is this a private conversation?

They all turn to see Jonathan standing casually near the door.

JONATHAN

Or can Mister July sit in?

BUFFY

Jonathan!

WILLOW

We were, we were just...

ANYA

Buffy was saying you're a sweaty  
loser and we're all pawns in your  
fantasy world.

Jonathan chuckles.

JONATHAN

I love it! Mad props for  
imagination, Buff. It's a nice  
theory that covers all the facts.  
But I'm afraid it isn't true. I'm  
not perfect, but I'm also not a  
figment of my own mind.

BUFFY

But... I have the picture... the  
mark. You said it was safe and it  
wasn't.

JONATHAN

Well, that's how we get to the not  
perfect part. Guys, I have a  
confession to make.

BUFFY

Ha! Confessing! That's something  
guilty people do!

GILES

Jonathan, you don't have to do  
this.

(CONTINUED)

CONTINUED: (5)

RILEY

We trust you, man.

JONATHAN

No, no. I do have to do this. Buffy is right. I mishandled evidence. And what's worse, I should have realized I was doing it.

Xander opens his mouth to object... Jonathan silences him with a raised hand.

JONATHAN (CONT'D)

I've faced this monster before. And every time I do, my mind becomes clouded and confused. I don't know why.

XANDER

Oh! Oh! He's your Kryptonite!

JONATHAN

Very good, Xander, I guess that's it.

Xander beams with pride.

JONATHAN (CONT'D)

This creature is truly my greatest foe, as he turns me into an obstacle to my own success. That's why I had his mark tattooed on my shoulder. So I would have a permanent reminder of his power.

ANYA

Wow.

XANDER

You are so cool.

JONATHAN

Unfortunately it didn't work. And a young woman has been hurt.

RILEY

This does explain everything.

BUFFY

Yeah... but...

(CONTINUED)

CONTINUED: (6)

GILES

Buffy, I think you need to let this drop.

BUFFY

Yeah. I guess.

The camera stays close on Buffy thinking as the conversation continues:

ANYA

Can I see that calendar, cause winter and fall went by so fast...  
Buffy makes a decision.

BUFFY

Let's go after the monster right now. I mean it. This is our chance to kill your greatest foe.

Jonathan's easy smile starts to look a little strained.

JONATHAN

Yes. It is. If only we knew where it was.

BUFFY

Maybe we should ask your other greatest foe.

30

CEMETERY - NIGHT

30

Jonathan and Buffy are approaching Spike's crypt when he steps out to meet them.

SPIKE

Oh, look. Jonathan. Taking the little sidekick out for a walk, are we?

BUFFY

Shut up, Spike.

SPIKE

Ooh. Semi-harsh language. You're feisty when the big guy's standing beside you.

Spike runs a finger down the side of Buffy's face, then runs it caressingly across her throat.

(CONTINUED)

CONTINUED:

SPIKE (CONT'D)

Someday, Sweet Slayer, I'd love to take you on. See you face the evil alone for once.

Jonathan SLAPS Spikes hand away from Buffy roughly, then PUSHES SPIKE up against the crypt wall. Spike twists, helpless against Jonathan's strength.

JONATHAN

That's enough creepy small talk. We're looking for a monster. Big arms. Mark on its head. Have you seen it?

SPIKE

No. But then again, I'm probably lying.

Jonathan backs off and Spike rubs the back of his head.

JONATHAN

We're not getting anything out of him.

Buffy considers that for a moment. Then SHE grabs Spike and throws him up against the wall and holds him there.

SPIKE

Ow! What are you doing? You aren't supposed to do that.

Buffy leans in close, speaks softly, intimately.

BUFFY

Spike, you're relying on butcher's blood right now, aren't you?

SPIKE

What are you saying?

BUFFY

Just that the butchers in this town respect Jonathan's reputation and might do him a favor.

SPIKE

You'd cut me off?

BUFFY

Spike, if you give me a reason, I'll cut you up.

(CONTINUED)

CONTINUED: (2)

SPIKE

Look, I don't know much, okay?  
 There's some vampires got kicked  
 out of a cave in the hills behind  
 Brookside park. Don't know what  
 did the kicking out, but it was  
 prob'ly pretty big--

Jonathan and Buffy are already headed away.

JONATHAN

(to Buffy, a little shaky)  
 That was very good.

SPIKE

(called after)  
 I don't get paid? The informants  
 on the telly get paid!

31 GILES' APARTMENT - NIGHT

31

Giles has the others, Xander, Riley, Anya, and Willow,  
 helping him with research into the use of the Mark. They're  
 flipping through dusty old books.

XANDER

He explained the mark -- I don't  
 see why we're looking it up.

GILES

I think something strong enough to  
 alarm Jonathan should be a matter  
 of concern to all of us.

RILEY

(off book)  
 These spells -- these really work?  
 I mean, can you really "turn your  
 enemies inside out". Or "learn to  
 excrete gold coins"?

ANYA

That one's not so much fun.

WILLOW

They work, Riley. But they take  
 concentration, being attuned with  
 the forces of the universe,  
 humility of spirit...

(CONTINUED)

CONTINUED:

XANDER

Right. You can't just go  
(reads)  
"Librum Incendere" and expect--

Xander's book bursts into flames. He slams it shut,  
extinguishing it.

GILES

Here it is. The mark. It -- It's  
part of an augmentation spell.

WILLOW

Buffy wasn't right, was she?

GILES

I'm afraid she was. The spell  
turns the sorcerer into a, into a  
sort of paragon. The best of  
everything, everyone's ideal. But  
there's a drawback.

RILEY

A drawback?

WILLOW

(to Riley)  
That happens a lot.

GILES

In order to balance the new force  
of good, the spell has to create  
the opposing force of evil. The  
worst of everything. Everyone's  
nightmare.

ANYA

He created the monster.

XANDER

So we're saying he did a spell that  
just made us think he was cool?

GILES

That seems to be the sum of it,  
yes.

XANDER

That is so cool.

(CONTINUED)

CONTINUED: (2)

RILEY

Giles, Buffy and Jonathan are going after this nightmare thing. Are they going to be okay?

GILES

It seems that the well-being of this creature is linked to Jonathan. If it dies, the spell is broken. Jonathan reverts to whatever he was before.

ANYA

(matter-of-fact)

Jonathan isn't going to want her to get very far.

32

CAVE

32

Buffy and Jonathan enter the creepy cave. Jonathan walks ahead of Buffy. They walk cautiously to the edge of deep chasm.

Buffy stands near the edge, looks down into it. Jonathan starts to sweat, looking less cool than we've ever seen him. It would be easy to push Buffy over. He reaches for her. His hand closes around her wrist. And he... pulls her gently back away from the edge.

The Monster appears behind Jonathan. It swats him to one side. Jonathan lands hard, knocked unconscious, and Buffy finds herself standing alone, facing the monster.

END OF ACT THREE

ACT FOUR

33

CAVE

33

Jonathan regains consciousness. He raises his head, tries to focus. What he sees is Buffy locked in battle with the Monster. The Monster gets in a good punch and Buffy falls to the ground. Jonathan seems invigorated by this. He flips up to his feet and charges at the Monster athletically.

BUFFY  
(relieved)  
Jonathan!

He helps Buffy up and they face it together.

BUFFY (CONT'D)  
I thought you were out. I don't  
want to face this alone.

JONATHAN  
You may have to. I'm... I'm sort  
of linked to it. When you hurt it,  
I'm going to lose my--

The Monster charges Buffy. As she kicks it away...

BUFFY  
What? Lose your what?

But, as the Monster hits the ground, Jonathan is already running away. He's sweaty and freaked out and even his clothes seem rumpled and ill-fitting. This guy has lost his cool.

JONATHAN  
Big Monster! Yaaa!

BUFFY  
Oh.

The Monster is back on its feet, looking strong. It ROARS!

JONATHAN

Stops running and turns around. Tailored and suave, he breaks a stalactite off the ceiling, brandishes it like a sword and leaps back into the fight.

JONATHAN  
En garde!

(CONTINUED)

CONTINUED:

He strikes the Monster with it. The Monster is driven back. Jonathan yelps and drops the stalactite, then trips over it as he tries to run away.

JONATHAN (CONT'D)  
It'll kill us all! Eeeeeee!

BUFFY

Presses her advantage, fighting with increasing confidence and style.

BUFFY  
I remember this. This is good.

The Monster fights back, hitting her hard.

JONATHAN

Leaps to his feet... charges into the fight once more!

BUFFY

vaults over a stalagmite, driving the Monster back almost to the lip of the chasm.

JONATHAN

Runs screaming from the fight again. He huddles, trembling and scared against the wall of the cave.

THE MONSTER

Lands a slashing blow that catches Buffy across the shoulder and throws her to the ground. SHE'S DANGLING ON THE EDGE OF THE CHASM, ONE ARM HANGING INTO THE VOID. He presses down on her head with one massive clawed arm... threatening to crush her skull. Suddenly, Jonathan flies in from out of nowhere! He tackles the Monster. Jonathan and the Monster are both carried over the edge, falling into the chasm. Buffy lying on the edge, just manages to catch the hem of his pants-leg between her fingers moments before we hear the bone-splintering crunch of the Monster hitting the bottom of the pit.

34

STREET - NIGHT

34

With a magical WHOOSH, and a sweeping tide of electrical blue light, the world reverts to the Sunnydale we know. The billboard, the posters, the movie theater, they're all swept by the line of blue fire...

(CONTINUED)

CONTINUED:

replacing Jonathan's image and name. They all feature names and faces -- but they're not Jonathan's name and Jonathan's face anymore.

35

CAVE

35

Buffy is now standing at the edge of the chasm. She holds Jonathan by one ankle and he dangles limply, head by her feet.

JONATHAN

Um. Can you put me down now? I'm  
woozy...

36

CAMPUS

36

Buffy, Xander, Anya, Willow, Riley and Tara sit at the base of a tree on campus. Tara is still bruised, but looks otherwise recovered.

WILLOW

I can't believe we believed it.

RILEY

It seemed so real.

BUFFY

In that world it was real.

ANYA

Alternate realities are neat.

XANDER

You know what I'll always remember?

RILEY

Well, the swimsuit calendar's  
sticking in my mind.

(off Buffy's look)

Not in a good way.

XANDER

I'll always remember the way he  
made me feel about me. Valued and  
respected. Sort of tingly. And  
now I'm just... empty.

BUFFY

Poor Xander, I guess he hurt you  
most of all.

(CONTINUED)

CONTINUED:

TARA  
(raising hand)  
Um...

BUFFY  
Right. After Tara, of course.

RILEY  
Did anyone else feel way too tall?  
I felt way too tall...

As the others continue to talk, Buffy sees Jonathan standing a little distance away, loitering, trying to catch her eye. She crosses to him.

JONATHAN  
I, I wasn't sure you'd come over.  
People are pretty mad at me.

BUFFY  
Yeah.

JONATHAN  
It'll fade though, don't you think?  
It's supposed to fade like a dream,  
because you can't reconcile it with  
reality--

Buffy is too angry to put up with a lot of nervous chatter.

BUFFY  
What did you want to talk about?

JONATHAN  
Just... just to apologize. I  
didn't mean for it happen like  
that. No one was supposed to get  
hurt. If you could tell Tara...

BUFFY  
Why did you do it?

JONATHAN  
After the... thing... with the bell  
tower and the gun? I went to some  
counselling. Other kids with  
problems. One of them had this  
spell. He wasn't very clear about  
the downside.

(CONTINUED)

CONTINUED: (2)

BUFFY

You mean the evil murderous  
Monster.

JONATHAN

He glossed right over that part.  
Sort of mumbled.

BUFFY

Jonathan, I think you're right.  
It'll fade. But right now, people  
are kind of mad at being, you know,  
the actors in your little sock  
puppet theater.

JONATHAN

You weren't! You weren't socks! We  
were friends. That was true!

BUFFY

Uh-huh. I'm just saying you may  
want to kind of be... not here for  
a while.

JONATHAN

Yeah, okay... bye. No, wait.  
Buffy, I gave you some advice.

BUFFY

Um... Watch out for southpaws?

JONATHAN

No. About you and Riley. About it  
being worth the work. And I think,  
I think it was pretty good. It  
think it was true. Just...  
remember that.

As Buffy considers that, we...

DISSOLVE TO:

37

RILEY'S ROOM - NIGHT - LATER

37

Buffy and Riley kiss on Riley's bed.

BUFFY

I'm glad we talked this all out.

RILEY

Um... we haven't talked at all.

(CONTINUED)

CONTINUED:

                  BUFFY  
Well, whatever we're doing? We're  
doing it great.

FADE TO BLACK.

                  BUFFY (V.O.)  
Oh, Jonathan!  
                  (then)  
Kidding. I'm kidding.

END OF SHOW



CONTINUED: