

Buffy, the Vampire Slayer

by

Joss Whedon

**FADE IN:**

**EXT. MEDIEVAL VILLAGE - JUST BEFORE SUNSET**

Funeral  
up...  
We see an Italian village at the height of the plague.  
processions, decrepit houses with their windows boarded  
the stench of death all around.

**TITLE: EUROPE. THE DARK AGES**

but  
parts.  
back.  
Through the filth a KNIGHT walks his horse. He is weary  
not so dingy as his surrounding; a stranger in these  
He comes to an inn, where a boy takes his horse round  
He enters the inn.

**INT. INN - SAME TIME**

drink  
BARMAID,  
which  
throws  
The inn is dark and almost empty. A couple of patrons  
silently at tables. Behind the bar stands a slovenly  
dark-haired and lazy. She scratches at her shoulder, on  
we see a birthmark. The knight approaches the bar,  
money down.

**KNIGHT**

A tankard of ale, wench.

stands a  
moment.  
The barmaid pours him a cup of ale. He drinks deep,

**KNIGHT**

(continuing)

Some plague we're having, huh?

**CUT TO:**

**INT. INN - UPSTAIRS HALL/BEDROOM - NIGHT**

his  
doorway,  
then  
laughs a

The barmaid leads the knight, by candlelight, upstairs to room. The door opens inward. The knight stands in the places a hand on the barmaid's hip. She pauses a moment, breaks free of his grasp, starts down the hall. He bit, resignedly, and closes the door.

knight,  
in his  
gray, and

A VAMPIRE stands behind it. Not two feet from the grinning at him. His eyes are skull-hollow and dancing head, his bloody smile full with teeth. His skin is peeling. The knight turns slowly and sees him.

**KNIGHT**

Oh, my god...

into  
is no  
knight's

The vampire licks his lips.  
He is on the knight in a second, pushing him backwards the middle of the small room. The knight struggles but match for the vampire, who buries his face in the neck. The knight screams.

**ANGLE ON DOOR**

doorway  
stake.  
corner.  
Slayer  
comes  
out

It suddenly flies open, the lock shattered.  
The vampire turns like a frightened animal. In the stands the barmaid, a SLAYER. In her hand is a wooden stake.  
The vampire drops the knight, who crabs backwards into a corner. The Slayer and the vampire come at each other. The spins and kicks; the vampire flies back. Snarling, he back at the slayer. They struggle; he slips free and is the door.

floor. For a moment, the Slayer remains still, crouched on the

decision -- The knight watches her. She seems to be making a  
perhaps even knows what is going to happen.

She runs at the window.

**CUT TO:**

**EXT. IN FRONT OF THE INN - SAME TIME**

is a The vampire comes running out the front door. Before he  
through few feet from the front of the inn, the Slayer SMASHES  
ground, the upstairs window and lands on him. They both hit the  
and she plants the stake right in his heart.

After a moment, we hear a voice:

**AMILYN (O.S.)**

The lord giveth, and the lord taketh  
away. Ashes, ashes...

She looks up.

**AMILYN**

(continuing)  
... All fall down

in There are ten or more vampires walking slowly toward her  
feet the otherwise deserted street. At the front, maybe ten  
away, is AMILYN.

King. Amilyn is a grinning jackal, a servant to the Vampire-

livery. He His garb is a rotted approximation of a courtier's  
ambles toward the Slayer, giggling, as she stands.

white, Behind her is LOTHOS, the Vampire-King. His skin is deep  
any and smooth. He wears a long coat -- his dress is not of  
era. He is practically upon her before he speaks.

**LOTHOS**

You must forgive Amilyn. He tends to drool before supper.

She turns. He smiles, almost lovingly.

**SLAYER**

Lothos...

**LOTHOS**

You people will never learn.

brings  
She swings at him but he grabs her arm. Amilyn laughs obnoxiously. Lothos grabs the back of the Slayer's head, her to him in a loving embrace.

**LOTHOS**

(continuing)

We can't be stopped. This is our world now.

head  
He pulls her head back swiftly, snapping her spine as her hits the back of her legs. Lightning flashes.

**CUT TO:**

**INT. ENGLISH CASTLE - NIGHT**

rain.  
They  
Lightning flashes outside the window. It is torrenting  
An old MAN speaks to a hysterical GIRL of sixteen or so.  
are both obviously noble of birth.

**GIRL**

I can't!

**MAN**

You know you must. There is only one. Now you are that one. It is time.

**GIRL**

Why? Why me?

**MAN**

She has died. You are the next to be called. Why do you think you were sent to me? Trained as you

were? You bear the mark.

He pulls aside her blouse to reveal a birthmark on her  
shoulder,  
identical to the barmaid's.

**MAN**

(continuing)  
The mark of the Coven.

**GIRL**

I don't understand.

**MAN**

Ever since Adam and Eve first left  
the garden, he followed: the serpent.  
Satan. He sends his legion in the  
shape of men, to feed on us, to  
breed his Hell on our earth. They  
are a plague upon us.

The man unravels a satchel of cloth. From it he pulls an  
elaborately carved wooden stake.

**MAN**

(continuing)  
But as long as there have been  
vampire, there has been the Coven;  
the line of Slayers. Ones with the  
strength and the skill to kill them,  
to find them where they gather and  
stop the swell of their numbers.  
One dies, the next is called.

**GIRL**

I'm just a girl.

**MAN**

You are much more.

He hands her the stake. She feels the fit.

**MAN**

(continuing)  
One dies, the next is called...

As she grips the stake more tightly, an awareness and  
sense of  
power sees to fill her. She lifts the stake over her  
head.

**CLOSEUP - A HAND**

holds The hand is lifted high, but it is not the girl's. It  
not a stake, but a pom-pom.

**EXT. HEMERY HIGH FOOTBALL FIELD - WIDER SHOT - DAY**

Opening CREDITS OVER:

the A football game in progress. The stands are pretty full,  
that; crowd enthusiastic. The hemery football stadium is just  
a real stadium, not just makeshift stands on grass.

BUFFY. On the sidelines are the Hemery cheerleaders, led by  
doing, She is blonde (in nature as in name), pretty, and very  
gracefully athletic. She obviously enjoys what she is  
and she's good at it.

best With her on the squad are JENNIFER and NICOLE, two of her  
The friends. Beside them the COACH, yelling at the players.  
scoreboard reads HEMERY VS. SETON.

boyfriend), On the field are JEFFREY, wide receiver (and Buffy's  
ANDY, quarterback, and GRUELLER, the huge left tackle.  
yard Buffy and the crowd wince as Andy is sacked for a nine-  
loss.

**COACH**

Come on, do the play! The one  
where... the one from the book!  
Where you make it go forward!

The players huddle.

**ANDY**

All right, guys, come on!

He hits Grueller's helmet.

**ANDY**

(continuing)  
Grueller! Fill that hole! They  
were all over me! Okay. Let's run

twenty-two. Grueller, close the pocket, watch out for thirty-five. Thompson, run the post, right, wide out. Jeffrey, go up the middle and run around like a chicken.

They clap and break. As they line up, Jeffrey looks over at Buffy. She smiles at him. He winks, very suave.

**BUFFY AND CHEERLEADERS**

Jeffrey! Jeffrey!  
He's our man!  
If he can't do it  
We don't want it!

On the hike, Andy drops back and looks for a receiver. Jeffrey runs in circles like an idiot (and not unlike a chicken), waving his arms until Andy sails him the ball and he breaks for a touchdown.

The crowd goes wild -- particularly Buffy, who does an impressive standing backflip. Nicole looks at her, impressed. Buffy smiles at her, giddy.

**COACH**

(looking around)  
Is that good? Was that a good thing?

**CUT TO:**

**INT. THE MALL - AFTERNOON**

The mall is typically busy. Buffy, Nicole, Jennifer and KIMBERLY can be seen making their way through it. They are all dressed very similarly: bright colors, a lot of white and pink. Not trashy, but mainstream and uninspired. Esprit. All of them carry shopping bags; they've done a good days work.

**TITLE: CALIFORNIA. THE LITE AGES**

The girls pass by stores, vaguely window shopping.

**BUFFY**

Mr. Howard is so heinous. He's always giving me a hard time. I get a C-plus on the test and he tells me, 'You have no sense of history.' I have no sense of history? He wears a brown tie.

**NICOLE**

You got a C-plus? I can't believe I cheated off you.

**BUFFY**

Excuse me for not knowing about El Salvador. Like I'm ever going to Spain anyway. Ooh!

She A dress on a rack outside a store has caught her eye.  
takes it and holds it in front of her.

**BUFFY**

(continuing)

Mmmm. Wouldn't I look just edible and nutritious in this?

Kimberly and Jennifer catch up to them.

**KIMBERLY**

Guys, what's the sitch? I'm bored.

**BUFFY**

(modeling the dress for  
Kimberly))  
What do you think?

**KIMBERLY**

Please. It's so '91.

**GIRL**

Oh.

Buffy puts it back.

**KIMBERLY**

What are we doing?

**BUFFY**

Why don't we see a movie?

**KIMBERLY**

Well, where?

**JENNIFER**

Omniplex?

**NICOLE**

Nee sitch. No way.

**BUFFY**

No THX.

**NICOLE**

They don't even have Dolby.

**KIMBERLY**

Beverly Center.

**BUFFY**

Please. They show previews for foreign movies.

**NICOLE**

**AMC?**

**KIMBERLY/BUFFY**

Bogus corn!

**KIMBERLY**

Totally stale. And the ushers are like, the acne patrol. We're thinking Pavilion. Sitch?

**BUFFY**

Sounds toasty. We're going Pavilion.

**JENNIFER**

Excellent.

**BUFFY**

What's playing there?

doesn't  
resembles  
A stranger, walking the other way, bumps into Buffy,  
stop. A man of about fifty, he is dressed shabbily, in a  
wrinkled black suit and a black shirt. He somewhat  
a priest.

**BUFFY**

(continuing)

Excuse much! Not rude or anything.

**KIMBERLY**

(calling back)  
Nice ensemble!

**NICOLE**

What a homeless.

The girls continue walking. The man stops, turns to  
stare  
face  
He  
pocket,  
looks at it. Looks at them.

**INT. MOVIE THEATER - DAY**

The film is in progress. This has no effect on the  
girls,  
have  
diet sodas.

**NICOLE**

(to Buffy)  
So, is Jeffrey really spending the  
night at your house?

**BUFFY**

That's the plan.

**NICOLE**

Good enough!

**JENNIFER**

Your parents are always going away  
for the weekend. You're so lucky.

**BUFFY**

(maybe not)  
Yeah, I guess.

**JENNIFER**

My mom doesn't go anywhere. She  
even does the shopping network.  
I'm gonna die a virgin.

**KIMBERLY**

What did Jeffrey's dad say?

**BUFFY**

'Just remember you're in training,  
son'

**NICOLE**

Oh, God.

**KIMBERLY**

He is so bald.

The  
and a  
stockier,  
both.  
Pike

Seated a few rows behind the girls are PIKE and BENNY.  
are fairly punked out, (and not currently attending high  
school). Pike is long and lean, has short hair spiked  
taste for long coats and black. Benny is somewhat  
opts for a shaved head and suspenders. Doc Martins for  
Benny is clearly the more belligerent of the two -- when  
speaks, it's with surprising wit and reserve. Sometimes.

**PIKE**

Will you guys shut up, please?

**BUFFY**

It could happen.

Pike and Benny throw popcorn at her.

**PIKE**

Booo!

**BENNY**

Suck!

**PIKE**

Wrong answer! No prize.

**NICOLE**

God! Take a chill lozenge.

**KIMBERLY**

Like we don't have rights too?

**BUFFY**

Ignore them.

**BENNY**

I can't believe these people. We paid money to see this.

**PIKE**

No, we didn't.

**BENNY**

Oh, yeah. But I still want to know what happens.

**BUFFY**

Everyone get horribly killed except the blonde girl in the nightie, who finally kills the monster with a machete but it's not really dead.

The boys stare at her.

**JENNIFER**

Oh, my God. Is that true?

**BUFFY**

Probably. What movie is this?

**CUT TO:**

**ANGLE - THE MOON**

Fat and yellow, behind the clouds. We hear a long HOWL.

**EXT. THE MOVIE THEATER - NIGHT**

Jeffrey pulls into the parking lot in his BMW convertible.

Grueller, howling, sits in the back behind Jeffrey and Andy.

They park and hop out, head toward the entrance.

**GRUELLER**

Look at that moon! It's huge!  
Come on, guys, we gotta do something tonight. Party.

**ANDY**

You know, if you would spend more time at home sleeping, you would spend less time on the field, sucking.

**JEFFREY**

You were a bone out there today.

Anyway, I'm booked. Gonna spend some quality time with the little woman.

**ANDY AND GRUELLER**

(coughing it into their hands)

Pussy-whipped. Pussy-whipped.

**JEFFREY**

You guys are pathetic.

**GRUELLER**

Later for you, then. I'm blowing. Andy, you coming?

**ANDY**

No, I'll hitch a ride with Jeffrey.

**GRUELLER**

Okay. Later.

**ANDY**

Headbutt!

Andy and Grueller bring their foreheads together with painstaking slowness, grimacing, and barely tap heads.

**ANDY**

(continuing)

Later.

Grueller walks off, head through a park.

At the same time, Pike and Benny emerge from the theater. They pass Andy and Jeffrey and the two pairs circle each

other,

almost growling, eyes locked, before pike and Benny turn

and

walk off, not quite in the direction Grueller took.

Buffy,

Kimberly, Jennifer and Nicole come out right after.

Buffy

heads straight for Jeffrey and they kiss massively.

**BUFFY**

Nice game.

**ANDY**

Jeffrey, I don't mean to sound sexist or anything, but can I borrow her?

**BUFFY**

Andy!

**JEFFREY**

No way. You'd get her dirty.  
(off her look)  
He would, honey. He's an animal.

**CUT TO:**

**EXT. THE PARK - SAME TIME**

Grueller walks through the trees, enters an enclosed clearing of grass. He hears something, stops. Maybe his name, maybe just the BUSHES RUSTLING. He looks about him, hesitantly. Starts forward, stops again.

**GRUELLER**

Yo! Who is that? Don't mess with me man, I'll rip your head off.

Nothing.

**GRUELLER**

(continuing)  
Come on, come out here. Let's see what you got.

RUSTLING. No one.

**GRUELLER**

(continuing)  
Forget this.

WALLY  
BESSEL is right behind him.  
Wally is a ninth grader, small, nerdy, and recently undead. In marked contrast to the older vampire in the prologue, Wally is freshly undead. He still has fat on his face; in fact, he looks almost normal from afar. But his inhuman eyes and his uncommon pallor mark him as a vampire. And the way he speaks

is unearthly. Hollow, almost detached; repeating phrases  
before. sometimes almost as though he had never heard them

He smiles at Grueller.

**GRUELLER**

(continuing)  
Bessel! What are you doing here?

**WALLY**

Hi, Grueller.

**GRUELLER**

What are you grinning at? You think  
I was scared?

**WALLY**

Could be.

**GRUELLER**

You think so?

**WALLY**

Could be.

hoists Grueller grabs Wally by his shirt collar and readily  
his small body up, Wally's feet dangling two feet off the  
ground.

**GRUELLER**

Listen, you little worm. I could  
beat your head to a pulp for you,  
just like I did last year, you got  
that? You got that?

**WALLY**

(repeating)  
Got that.

**GRUELLER**

Good.

He lets Wally go. Wally remains two feet in the air.  
Grueller's eyes go wide.

**GRUELLER**

(continuing)  
What the...

long  
also

Wally smiles even more broadly, quietly hissing. He has fangs, made somehow more grotesque by the fact that he has braces.

Wally's hands vise onto Grueller's head, lightning quick. Grueller screams.

**ANGLE - PIKE AND BENNY**

Crossing a street, turning and listening.

**ANGLE - JEFFREY'S CAR**

girls

Speeding by, everyone packed into it. Andy howls back at Grueller, mistaking his intent. He settles back. The girls are looking at him.

**ANDY**

It's um... you had to be there.

In the front seat next to Jeffrey, Buffy winces slightly.

**JEFFREY**

You okay?

**BUFFY**

I... yeah, I'm okay. I'm fine.

**ANGLE - THE FULL MOON**

**CUT TO:**

**INT. BUFFY'S LIVING ROOM - ANGLE ON TV - NIGHT**

"Dracula"

We see another full moon, this one on the TV screen. is on, Lugosi's original.

from  
munchies.  
flicks

The lights are off in the living room as Jeffrey enters the kitchen, sits down on the couch holding a bag of Buffy is still in the kitchen, making corn. Jeffrey flicks the remote, changes channels.

**ANGLE - THE TV**

The movie is replaced by the local news, in mid-  
broadcast. A  
behind  
NEWSCASTER sits at his desk, a super of a teenage girl  
him.

**NEWSCASTER**

-- The fourth such disappearance in  
less than two months. The sheriff  
was not available for comment, but  
a police spokesman issued a  
statement, saying that the situation  
is not out of hand...

**CUT TO:**

**INT. KITCHEN - SAME TIME**

holding a  
again  
Buffy's FATHER walks purposefully into the kitchen  
suitcase that he plops by the front door. He crosses out  
as Buffy's MOM crosses in, also with luggage.

**BUFFY'S DAD**

We're gonna be late. I knew it.

**BUFFY'S MOM**

(to Buffy, but not looking  
at her)

Now, we'll be back on Sunday,  
number's on the fridge, don't drive  
the Jaguar and tell Consuela my  
underwear does not go in the  
dishwasher.

back  
She's already out again by the end of this, as dad comes  
in.

**BUFFY'S DAD**

Have fun be good stay away from the  
Jag.

**BUFFY**

I know.

And he's out the back, mom entering on his heels.

**BUFFY'S MOM**

Well, that's everything. Kiss noise.

She actually makes a kiss noise at her daughter.

**BUFFY**

'Bye.

living

Buffy's mom heads out the door as Buffy heads into the room.

**INT. LIVING ROOM - SAME TIME**

**BUFFY'S MOM**

(calling out)

Bye-bye, Bobby!

**JEFFREY**

Bye!

(to Buffy)

They think my name's Bobby?

**BUFFY**

Well... it's possible they think my name's Bobby.

**JEFFREY**

Real 'quality-timers,' Hugh.

**BUFFY**

Something like that.

**JEFFREY**

Hey, it works for me. If they want to leave you alone in the house, all helpless and vulnerable...

has a

Buffy sits, squints disapprovingly at the screen. She has a bag of microwave lite popcorn and is spraying diet butter substitute on it.

**BUFFY**

What show is this?

**JEFFREY**

It's the news, Buffy.

**BUFFY**

Oh. Who's in it?

(off his look)

I know what it is. It's what's on instead of the movie.

**JEFFREY**

I just want to see the basketball scores. It's important.

**BUFFY**

(over a handful of popcorn)  
Mmmnkay.

Jeffrey leans in toward her.

**JEFFREY**

Of course, there are... other considerations...

He starts kissing her about the face and neck. She leans  
of submissively back on the couch as he works his way on top  
over her. He gives her a long kiss on the mouth, then works  
sneaks to her ear. As he is burrowing about in there, Buffy  
another handful of popcorn into her mouth.  
She leans back, by accident, on the remote.

**ANGLE - THE TV**

"Dracula" reappears.

**CUT TO:**

**INT. 18TH CENTURY CHINESE WHOREHOUSE - NIGHT**

Not, by any stretch, an upscale joint. Dark, cramped,  
and scummy. A young Chinese Whore sits on a bed, wearing  
little enough that we can see the telltale birthmark on her  
shoulder. A repulsive British SAILOR is dressing, his business  
finished. Looking disgusted, he throws his payment on the bed. For  
some reason, the bed is littered with popcorn.

**SAILOR**

You never touched my heart.

He leaves. Alone, the Girl hears a NOISE in the dark  
corner,

Approaches... a wet RUSTLING. Slowly she gets up to see.

hand It is a pool of blood. She stares at it, terrified. A  
reaches out of it.

dead She runs out into the hall, but it leads nowhere but a  
smiles end. Standing there, waiting for her, is Lothos. He  
at her and we see she is now Buffy.

**LOTHOS**

Soon.

**CUT TO:**

**INT. BUFFY'S HOUSE - BEDROOM - EARLY MORNING**

Buffy is thrashing in bed. Jeffrey is holding her by the  
shoulders and shaking her.

**JEFFREY**

Buffy! Hey, what's the sitch?!?  
Wake up!

Jeffrey's She wakes, grasping, her eyes melting into focus on  
face.

**BUFFY**

Oh, wow. Oh, wow. Oh, wow.

**JEFFREY**

You were having a nightmare.

instantly He settles back down, his arms around her, and almost  
begins to fall asleep again.

**JEFFREY**

(continuing)  
What'd you dream about?

**BUFFY**

Nothing.

**JEFFREY**

Come on, what was it?

**BUFFY**

Nothing. It was just a dream.

**CUT TO:**

**INT. LOTHOS' CHAMBER - SAME TIME**

clamped  
pool  
and  
the  
AROUND

Dark, cavernous -- walls hewn from rock, lit torches to them. Cold stone floor and in the foreground, a dark pool of blood. A HUM, possibly a chant, fills the air. A figure steps up to the pool, his back to the CAMERA, kneels before it. He holds his hand over the surface of blood. As he speaks, his voice an urgent hiss, we TRACK him, see that it is Amilyn.

**AMILYN**

You have brought us here, and we thrive. We thrive. You will awake in a new world. Just as I promised, untold splendor, rubies dripping from our lips. Just as we said.

**CLOSEUP - AMILYN'S HAND**

leans

A hand shoots out of the pool and grabs Amilyn's. Amilyn over and fervently kisses it.

**AMILYN**

(continuing)  
Soon...

**CUT TO:**

**EXT. SCHOOL YARD - DAY**

girls --  
a

Buffy sits with Nicole, Jennifer, Kimberly and CASSANDRA. Cassandra is not quite in the same league as the other for one thing, she studies. She's not as glamorous, nor a vacuous.

**BUFFY**

The environment.

They consider this a moment.

**NICOLE**

The homelesses?

**KIMBERLY**

Oh, please.

**JENNIFER**

Are there any good sicknesses that aren't too depressing?

**BUFFY**

Guys. The environment. I'm telling you, it's totally key. The earth is in terrible shape, we could all die, and besides, Sting's doing it.

**KIMBERLY**

I thought he was doing Indians.

from  
his  
Jeffrey and Andy arrive, sit. Jeffrey straddles Buffy behind, wrapping his arms around her. She snuggles in grasp.

**JEFFREY**

Hey there.

**BUFFY**

Hi.

**JENNIFER**

(shyly)

Hi, Jeffrey.

**ANDY**

Whatchya guys doing?

**NICOLE**

The winter dance. We need to come up with a theme.

**JEFFREY**

The senior dance? How about...  
'Our Friend, the Beer?'

**ANDY**

'Putting Out for Fun and Profit'...

possible thought...

**KIMBERLY**

Try new Clue-flakes.

**BUFFY**

It has to be, like a socially  
conscious theme.

**CASSANDRA**

(reading from a memo)  
'One that reflects the students'  
growing awareness of and involvement  
in the world around them.'

**JEFFREY | ANDY**

Downer.

**BUFFY**

I still say the environment. That's  
my suggestion.

**CASSANDRA**

It is a pretty crucial subject.

**BUFFY**

See, Cassandra likes it. Cassandra's  
my friend.

**ANDY**

I like it. Can I be your friend?

**JEFFREY**

Stay away from my thang.  
(to Buffy)  
Sorry, honey. 'Thing.'

**NICOLE**

Environment. That's cool with me.

**KIMBERLY**

Okay.

**CASSANDRA**

So, what are the most immediate  
threats to the world environment  
right now?

Cassandra has paper and pen, is poised to make a list of  
suggestions. The other all look at each other  
uncomfortably.

friends

Cassandra obviously knows the answer, but regards her  
silently, waiting to see what the come up with.

**JEFFREY**

Well, um... litter?

**ANDY**

Litter, yeah!

Everyone but Cassandra is impressed by this.

**JEFFREY**

(to Cassandra)

Write that down.

**JENNIFER**

Okay, what else?

**NICOLE**

Forest fires?

**ANDY**

Communism?

**BUFFY**

Bugs.

**CASSANDRA**

(helpfully)

Okay, guys, how about the ozone  
layer?

**KIMBERLY**

Oh, yeah!

**NICOLE**

Right!

**BUFFY**

We gotta get rid of that! That's  
right.

GARY MURRAY, a well meaning but pompous little  
administrator,  
you come up to the kids. He's kind of like Charlie Brown:  
always say his whole name.

**GARY MURRAY**

I don't suppose you kids heard the  
first bell, did you? The first

bell was saying, 'Start going to class, it's time to go to class.' In about thirty seconds the second bell is going to be saying, 'Already be in class.'

**JEFFREY**

We're having a very important discussion here.

**GARY MURRAY**

Why do I have trouble believing you?

**JEFFREY**

Something from your childhood, maybe?

**GARY MURRAY**

Button it, Kramer. Classes are starting. Be there or beware.

Gary Murray walks off.

**ANDY**

Man has a complex.

**BUFFY**

He's got a... What do you call it? A Napoleonic Code.

**JENNIFER**

It's 'cause he's so tiny.

**ANDY**

Yes, but what he lacks in height he makes up in shortness.

They get up and start heading to class.

**KIMBERLY**

Let's meet tonight, okay?

**BUFFY**

Where?

**KIMBERLY**

Cafe Blase.

**NICOLE**

Cool. We can figure decorations and stuff.

**BUFFY**

Cassandra, you gotta come, too.

**CASSANDRA**

Can't. History report. The Normans and the Saxons.

**BUFFY**

Bogutude. Blow it off.

**CASSANDRA**

I really can't. Besides, it's pretty interesting.

**BUFFY**

(not harshly)

You're weird and I'm afraid of you. Seriously, Cassandra, there's a lot cooler things you could be doing than your homework.

**CASSANDRA**

Like what?

**BUFFY**

Like my homework.

Buffy smiles, trots off.

**CUT TO:**

**EXT. THE CITY - NIGHT**

We see SHOTS of the deserted city at night. It's a small, upscale town. Suburban streets, businesses, and a few more depressed areas, boarded up houses. No one is out.

TREES

RUSTLE, shadows flicker, but the curling mist is the only visible presence.

**CUT TO:**

**INT. CAFE BLASE - NIGHT**

A classic faux-Fifties L.A. diner. Pictures of Frankie and Annette, bright lights, those same tired Fifties standards

Nicole

playing on the JUKEBOX. Buffy, Kimberly, Jennifer and  
are sitting at the end of the counter, at the corner.

**KIMBERLY**

I don't see why we have to invite  
everyone.

**BUFFY**

Kimberly, it's the senior dance.

**NICOLE**

If we don't invite all the seniors  
we can't use the school funds, you  
know that.

**KIMBERLY**

Can't they make exceptions? Maryanne  
Heinel? She's such a scud. Can't  
we have a Maryanne clause?

**NICOLE**

Well, look who's here.

**GIRLS' POV**

they

Pike and Benny have entered the diner, quite drunk. As

stops.

pass the jukebox, Benny gives it a kick and the music

counter.

A few people look up, annoyed, as they approach the

**WAITRESS**

Hey!

**BENNY**

The Fifties are over.

**PIKE**

(earnestly)

We have to learn to let go.

**WAITRESS**

Don't give me any trouble, okay?

**PIKE**

No trouble. We just want to eat.

the

They sit next to Buffy and begin pooling their money on

counter. It comes to about \$2.50, heavy with pennies.

**PIKE**

(continuing)

Come on, come on, fork up the scub.

**BENNY**

That's it, man. That's the whole story.

**PIKE**

We're looking at a dog, possible coffee...

He digs and produces a quarter from his pocket.

**PIKE**

(continuing)

It's coffee.

**BENNY**

Amazing!

**KIMBERLY**

(to the other girls)

Smell of booze much.

**NICOLE**

Nice much.

**PIKE**

(to the waitress)

Can we have a hot dog, please, medium rare, and a cup of joe?

**BUFFY**

You guys are thrashed.

**JENNIFER**

(to Buffy)

What are you talking to them for?

**BENNY**

(to Buffy)

What did you say?

**PIKE**

Yeah, we're drunk. We're the Drunks. What's your name?

**BUFFY**

Buffy.

**BENNY**

Figures.

**PIKE**

Do people ever call you 'Buffy the Buffalo?' I'm just wondering.

Buffy gives him a look.

**PIKE**

(continuing)

The don't. You kind of wish they would, though.

**KIMBERLY**

Wit-tay.

**PIKE**

I'm sorry. I'm Pike. This is Benny.

**KIMBERLY**

Pike isn't a name. It's a fish.

**PIKE**

Hey, wait a minute...

**BENNY**

You're the guys from the movie!

**PIKE**

(good naturedly)

We hate you guys!

The girls all make sad noises, real sarcastic.

**PIKE**

(continuing)

You guys were way rude. It was shocking.

**NICOLE**

You just snuck in anyway.

**PIKE**

So you have to ruin the movie for us? You know, other people have feelings, too.

**KIMBERLY**

I am so sure.

the bun  
The waitress brings the hot do. Benny takes it out of  
and holds it over his crotch, phallus-like.

**BENNY**

Hey, Buffy, you hungry? I got  
something for you...

Benny,  
The other girls look down and shriek. Buffy looks at  
looks at him in the eye.

**ANGLE - BUFFY'S HAND**

hypnotizing  
seems to  
twitch,  
away,  
down to  
It closes silently around the knife at her place.  
Buffy is still looking at Benny, she seems to be  
him, and maybe even herself. The NOISE in the diner  
FADE AWAY for a moment. Buffy shifts slightly, almost a  
and the spell is broken. The SOUND RETURNS, Buffy looks  
letting go of the knife exactly where it was.  
Benny looks down. His hot dog has been sliced neatly  
about an inch. He is shocked.

**BENNY**

(continuing)  
Hey! She wasted my dog!

**PIKE**

(smiling)  
Bummer metaphor.

Buffy looks off, a little surprised herself.

**CUT TO:**

**EXT. STREET - NIGHT**

the  
pocket  
pass it  
Pike and Benny have left the diner and are walking down  
street. Pike produces a bottle of Mezcal from his coat  
and takes a swig, hand it to Benny. They continue to  
back and forth.

**BENNY**

Rich bitches. They're a plague.  
They've gotta be stopped.

**PIKE**

You didn't like them.

**BENNY**

They're all the same! They're so  
stuck up, they're just... they're  
not even human. I hate them.

**PIKE**

Would you sleep with them?

**BENNY**

Yes. Definitely. Definitely.  
Please, God.

**PIKE**

Well, there it is, isn't it? You  
don't even like them, and you'd  
sleep with them. What's that all  
about?

**BENNY**

I got a news flash, man, another  
shot of this and I'll have sex with  
you.

**PIKE**

Oh, yeah, and then you'll never  
call me.

They continue walking. A shadowy figure appears behind  
them,  
following.

**CUT TO:**

**INT. DINER - NIGHT**

The girls have all finished their sundaes.

**NICOLE**

Come one, that was so weird.

**BUFFY**

(uncomfortable)  
What, it's not weird. I just cut

the stupid hot dog in half.

**KIMBERLY**

I can't believe they still ate it.

**JENNIFER**

(to Buffy)

Where'd you learn how to do that?

**BUFFY**

I didn't learn... I just... it's not a big deal.

**KIMBERLY**

Buffy, I'm gonna tell Jeffrey you were playing with another man's Hebrew National.

**BUFFY**

(annoyed)

Get a boob job.

**NICOLE**

It's like when we took gymnastics in eighth grade.

Buffy makes a face. She doesn't want to hear this story.

We

HOLD on her as Nicole tells it.

**JENNIFER**

What happened?

**NICOLE**

Buffy was on the uneven parallels -- she was really good; coach said she could have been in the Olympics -- but she was doing a routine, spinning, and the beam broke.

**JENNIFER**

You're kidding.

**NICOLE**

Snapped. Buffy was, you know, on the upswing, and I swear to God she went across the room. Perm over heels.

**JENNIFER**

Oh, my God! Ouch! No wonder you quit.

**NICOLE**

Well, that's the thing. She landed on her feet. Didn't even sprain a toe. And I go up to her and she turns and looks at me and she's like this --

She makes a hyper-intense face. The others laugh.

**NICOLE**

(continuing)

-- like she's gonna kill me.

**BUFFY**

I was just scared is all.

**NICOLE**

No. It was mondo bizarro.

**KIMBERLY**

Buffy, the ape-woman.

**NICOLE**

Seriously, Buffy. That look was way twisted. What were you thinking about?

**CUT TO:**

**EXT. STREET - NIGHT**

Perhaps in answer, we see the same shadowy figure moving behind Pike and Benny as they continue to walk home. They're really bombed now. They are somewhere in the hills now, and they come to the edge of a steep incline overlooking the valley. A waist-high concrete wall is built into the side of the earth. They stand below a thick, green tree.

**PIKE**

I'll have it running in a week. It's be beauty. It just needs new shocks, you know, break pads, an engine, and some wheels. It'll be totally cherry.

BOTTLE  
SHATTER.

Pike finishes the bottle, eats the worm, and chucks the  
over the side. There is a moment before they hear it

**BENNY**

When you get your car together,  
man, let's bail.

**PIKE**

You think? Split?

**BENNY**

Utterly. Let's bail this town.  
It's getting... I don't know. Let's  
go somewhere where there aren't any  
rich bitches.

**PIKE**

Our own world, where we could live  
and grow beans. Hundreds of beans.

Benny wavers, catches hold of Pike.

**BENNY**

I think I'm gonna ralf.

He leans over the side of the wall, hangs his head down.

**PIKE**

Don't worry, Benny. I'm here for  
you.

Pike falls over backwards.

**PIKE**

(continuing)  
I'm here for you, Ralf.

Pike passes out.

**CLOSEUP - BENNY**

from  
a

Still waiting to throw up. The figure approaches slowly  
behind him. The figure is a few feet away from him when  
hand shoots down from above and grabs Benny's face.

**ANGLE - IN THE TREE**

Amilyn sits on a low branch, pulls Benny up to face him.  
Amilyn  
has changed his manner of dress drastically. He wears a  
motorcycle jacket and sunglasses. His hair is punked  
out.  
Benny is in shock, as Amilyn holds him easily by his  
shirt  
collar.

**AMILYN**

You wanna go for a ride?

Amilyn leans back -- all the way back, falling back out  
of the  
tree and pulling Benny with him. We see them fall out  
past  
the wall just as the shadowy figure reaches it.

It is Merrick, the man from the mall. He runs to the  
side of  
the wall, looks over. The two are already lost in the  
dark  
mist. Merrick turns around, looks about him. He digs in  
his  
pockets, pulls out a cross and a stake, holds them  
tightly.  
While digging he pulls out an old, stained picture, lays  
it on  
the railing. Stake and cross in hand, he stands by Pike  
looking  
out at the night.

**ANGLE - THE PICTURE**

It is a ten year old girl about to blow out the candles  
on her  
birthday cake. The cake reads, "Happy Birthday, Buffy".

**CUT TO:**

**EXT. FOOTBALL FIELD - AFTERNOON**

Buffy, Nicole and Jennifer and another cheerleader are practicing.

**JENNIFER**

What was the step after... The one  
from Thursday. I never learned it  
right, I don't think.

Buffy shows her. They do it together for a minute.

**BUFFY**

That is so cool.

**NICOLE**

Thank you very much.

**BUFFY**

Nobody is even gonna look at the game.

**JENNIFER**

Hey, I was thinking, for the dance, what about a big sign that says 'Don't Tread On Me'. You know, and a picture of the earth.

**BUFFY**

Don't tread on the earth?

**NICOLE**

I don't get it.

**BUFFY**

How do you not tread on the earth? I mean, you kind of have to.

**JENNIFER**

I never thought of that.

**NICOLE**

I gotta bail. You coming?

**BUFFY**

You guys blow. I'm waiting on Cassandra. She's gonna help me with my history.

**NICOLE**

Cassandra's really smart.

**BUFFY**

Yeah... She's okay, though.

**NICOLE**

I guess.

**JEFFREY**

Are you going out with Jeffrey tonight?

**BUFFY**

Jealous?

Jennifer laughs, uncomfortably.

**BUFFY**

(continuing)

Don't worry, Jennifer. Someday  
your prince will come.

**NICOLE**

Yeah, just make sure you do first.  
Let's go, guys.

**BUFFY**

B'bye.

The other girls leave. Buffy is alone on the empty  
field.  
She looks around her. She starts doing a routine,  
tentatively.  
Then she runs toward the middle of the field and jumps,  
flies  
into an extraordinary series of gymnastic flips and  
cartwheels.  
She rolls into one final flip, a huge one, and lands, a  
perfect  
ten, about three inches from Merrick.  
She screams in surprise, steps back.

**BUFFY**

(continuing)

God, where the hell did you come  
from? You scared me to death.

**MERRICK**

I'm sorry. That was impressive.  
The... tumbling.

His accent is clipped -- British.

**BUFFY**

What? Oh. I used to do gymnastics.  
Are you looking for someone?

**MERRICK**

I'm looking for you, actually.

**BUFFY**

Am I in trouble or something?

**MERRICK**

Not at all. My name is Merrick. I was sent to find you some time ago. I should have found you much sooner but there were... complications. You should have been taught, prepared.

**BUFFY**

What are you talking about?

**MERRICK**

I've searched the entire world for you, Buffy.

**BUFFY**

Why?

**MERRICK**

To bring you... your birthright.

**BUFFY**

My birthright? You mean, like a trust fund?

Merrick looks at her.

**BUFFY**

(continuing)

I had a trust fund my great-grandfather, or maybe it was an inheritance, 'cause he's dead, and I spent it on shoes.

**MERRICK**

You must come with me. It's much too late already. You must come with me to the graveyard.

**BUFFY**

Wait a minute. My birthright is in the graveyard? Later not.

**MERRICK**

Wait!

**BUFFY**

You're one of those skanky old men that, like, attack girls and stuff. Forget you. My, um, my boyfriend is gonna be here in about thirty seconds, and he's way testy.

**MERRICK**

You don't understand. You have been chosen.

**BUFFY**

Chosen to go to the graveyard? Why don't you just take the first runner up, okay?

**MERRICK**

You must believe me. You must come with me while there's still time.

**BUFFY**

Time to do what?

**MERRICK**

To stop the killing. To stop the vampires.

**BUFFY**

Let me get this straight. You're like, this greasy bum, and I have to go to the graveyard with you 'cause I'm chosen, and there's vampires.

**MERRICK**

Yes.

**BUFFY**

Does Elvis talk to you? Tell you to do things? Do you see spots?

**MERRICK**

I don't have time for your prattling. I have proof. You bear the mark.

aside, He steps forward and pulls the neck of Buffy's shirt revealing her shoulder.

**MERRICK**

(continuing)  
The mark of the Coven! The --  
where's the mark?

other There is no birthmark on her shoulder. He looks at the one.

**MERRICK**

(continuing)  
The mark of the -- wait a minute.

Buffy pushes his hand off her.

**BUFFY**

You mean that big hairy mole? Excuse me: eeyuu. I had it removed. And, like, knowing about my big old mole isn't proof of anything except that it's way past medication time.

She starts to walk away.

**BUFFY**

(continuing)  
Just stay away from me, okay?

**MERRICK**

Did you ever dream that you were someone else?

Buffy stops. This obviously registers with her.

**BUFFY**

Everybody does.

**MERRICK**

In the past. A girl. Maybe... A Magyar peasant. An Indian princess. A slave.

The last one hits the mark.

**BUFFY**

I was a slave.

**MERRICK**

In Virginia.

**BUFFY**

I don't know. It was... There was a big gram or something. And there's one, I'm like a prostitute...

**MERRICK**

China.

**BUFFY**

Oh, my God. I never told anybody about this. I remember the one about the peasant, too. God, there's

a bunch. Is this, like channeling  
or something.

Merrick rolls his eyes.

**BUFFY**

(continuing)

I had a dream once where I was...  
There was like, knights in it, and  
I worked in this bar. And I... was  
fighting. I'm always fighting.  
And there's a guy... He's not always  
there, but he's horrible, all white,  
and he's always... trying to kill  
me.

**MERRICK**

Lothos.

The name has an obvious effect on the girl.

**BUFFY**

How do you know all this?

**MERRICK**

I have to show you.

**CUT TO:**

**ANGLE - THE SUN**

Thick and orange, sinking beyond the hills.

**EXT. GRAVEYARD - SUNSET**

Merrick leads Buffy, searching for a particular grave.

**BUFFY**

I can't believe I'm doing this. I  
can't believe I'm in a graveyard  
with a strange man hunting for  
vampires on a school night.

**MERRICK**

Why didn't you ever tell anybody  
about your dreams?

**BUFFY**

Oh, yeah, tell everyone I'm crazy.  
Beauty ida.

Buffy stops, winces slightly.

**BUFFY**

(continuing)

Ow.

**MERRICK**

Cramps?

**BUFFY**

None of your business. God.

**MERRICK**

This is it.

Buffy is standing on a freshly dug grave. The headstone  
reads:

"ROBERT BERMAN, 1972 - 1990. GOD IS AT HIS HEELS".

**MERRICK**

(continuing)

Robert Berman was killed three days ago. The body was found in the bushes out by the canal. Extensive tissue damage -- tearing -- at the neck and shoulders. Coroner thinks it's a dog. You sit her.

He points out a plot of ground about eight feet from the  
foot  
of the grave. Buffy sits and leans against another  
stone.

Merrick reaches into his jacket, pulls out a stake and a  
cross,  
hands the cross to Buffy.

**BUFFY**

Wait a minute.

**MERRICK**

Just for protection. You won't have to do anything. I just need you to watch.

**BUFFY**

All right. What do we do now?

**MERRICK**

We wait for Robert to wake up.

Merrick goes over to the other headstone, crouches by it.

**BUFFY**

Do you have any gum?

**ANGLE - SUNSET**

The last red glimmer disappears behind the hills.

**CUT TO:**

**EXT. OUTSIDE THE SCHOOL - SAME TIME**

darkness  
for  
behind  
Cassandra stands waiting for Buffy. The sun is down,  
increasing. She looks at her watch and gives up, heads  
her car. Her key in the door, she hears a RUSTLING  
her. Looks slowly around.

**CUT TO:**

**EXT. GRAVEYARD - SAME TIME**

Merrick  
Buffy  
becomes  
SOUND  
digging.  
Buffy sits fidgeting. Playing with her fingernails.  
stays in the position, listening.  
A low, almost inaudible MOAN come from under the ground.  
sits up straight, holds the cross to her. The MOAN  
louder, almost a scream. The SOUND is followed by the  
of FINGERS SCRAPPING wood -- of WOOD SPLINTERING -- of  
The moaning continues, becoming eerier, somewhat more  
articulate.

Buffy and Merrick wait.

**ANGLE - THE GRAVE**

in  
fingers  
Finally, fingers break through the ground and hold stiff  
the open air. The moan becomes a triumphant HISS. The  
clutch at the ground.

in-the-  
front of  
as  
the  
Buffy.  
face,  
grinning  
throws  
falls to  
running  
in  
It  
ground.

ROBERT BERMAN pops halfway out of his grave like a jack-  
box, his face dirty and dead-white. He sees Buffy in  
him, and he bobs toward her with a crazy grin, stretching  
to a mother's tit.

Merrick drops down behind Robert and grabs him, raising  
stake. Buffy watches, immobilized.

A pair of arms shoot up from the ground right under  
They grab her and pull her to the ground. Next to her  
the face of another vampire, a YOUNG WOMAN, emerges  
from the crumbling earth.

Buffy screams lustily, and struggles to break free.  
Merrick is momentarily distracted by this, and Robert  
him off, and pulls himself out of the grave. Merrick  
the ground, and his stake goes flying.

Buffy pulls herself out of the girl's grasp, starts  
away, but the girl grabs her. Buffy remembers the cross  
her hand, spins and holds it to the vampire's forehead.  
burns and the lady lets go, screaming and falling to the  
ground.

**BUFFY**

'Bye now.

Buffy runs.

**ANGLE - MERRICK AND ROBERT**

Merrick  
A  
by

They are struggling, several feet away. Robert grabs  
by the shoulders and picks him up, preparing to bite him.  
stake suddenly pops out of his chest, planted in his back  
Buffy. He falls and dies.

**MERRICK**

Where's the other one?

**BUFFY**

She --

Merrick  
sticks it  
still

It leaps at her, screaming. She throws it off, as  
produces another stake and throws it to her. Buffy  
in the vampire's heart. She dies, screaming, her face  
smoking, blood spurting onto Buffy.  
Buffy looks at herself. At the blood.

**CUT TO:**

**EXT. FRONT OF BUFFY'S HOUSE - NIGHT**

Merrick walks Buffy to the door. She is silent, slow.

**MERRICK**

Go to school tomorrow. Try to act  
normal. Don't let anyone know what's  
happening. This is important.  
When the vampires find out who you  
are... you won't be hunting them  
anymore.

**BUFFY**

All right.

He hands her a piece of paper.

**MERRICK**

Meet me at this address after school.

**BUFFY**

I have cheerleading squad.

**MERRICK**

Skip it.

Buffy nods. Merrick starts back down the path.

**BUFFY**

Merrick.

Merrick stops.

**BUFFY**

(continuing)

They can't come in, right? Unless you invite them. Is that true?

**MERRICK**

It's true.

Merrick moves on. Buffy goes inside.

**CUT TO:**

**INT. BUFFY'S HOUSE - FOYER - SAME TIME**

Buffy shuts the door, turns to go up to her room. She is startled by someone standing in her path. She almost screams.

It's her mother. She stands, arm akimbo, looking very confrontational. Buffy looks a sight, and stands uncomfortably in front of her mother for a moment.

**BUFFY'S MOM**

Do you know what time it is?

**BUFFY**

Uum... around ten?

Mom taps her watch, annoyed.

**BUFFY'S MOM**

I knew this thing was slow.

She crosses out of the room.

**BUFFY'S MOM**

(continuing)

You pay a fortune for something...

(calls out)

Honey, come on, we're gonna be late.

Her mother gone, Buffy lets out a small sigh -- of relief or frustration, it is not clear. She heads upstairs.

**CUT TO:**

**INT. BUFFY'S HOUSE - BATHROOM - NIGHT**

to get Buffy stands at the sink, washing her shirt. She tries the blood off with fierce intensity. She is near tears.

**CUT TO:**

**INT. BUFFY'S HOUSE - BEDROOM - NIGHT**

blankets She sits in the middle of the bed in her pajamas, the  
back pooled around her. She cannot sleep. Finally, she lies  
on the pillow.

Lothos is beside her.

**CUT TO:**

**INT. SCHOOL HALL - DAY**

for Buffy walks through the hall slowly, obviously the worse  
looking last night's wear. Gary Murray comes up next to her,  
on. at his watch pointedly: she's late for class. He moves  
Jeffrey, going the other way, stops next to her.

**JEFFREY**

Hey, baby, how ya doing? You look beat.

**BUFFY**

I do? I guess I do.

**JEFFREY**

Where were you last night? I called your house like four times.

**BUFFY**

I went to sleep. I think I have the flu or something.

Jeffrey backs away from her.

**JEFFREY**

I can't get sick. You know -- training and all. I'm gonna be late.

**BUFFY**

'Bye.

bumps  
Jeffrey moves off to class. Buffy walks on a bit. She  
into Nicole.

**NICOLE**

Hey, Buffers. You look thrashed.

**BUFFY**

Thanks.

**NICOLE**

You and Cassandra get anything done  
last night?

Buffy looks confused for a moment, then remembers.

**BUFFY**

Oh. No. She never showed.

**CUT TO:**

**INT. LOTHOS' CAVE - CLOSEUP OF CASSANDRA'S FACE**

blinks  
looks  
her.  
She is waking up, obviously from being knocked out. She  
stupidly, looks around. She is lying by a pool of what  
to be dark water in a large cave. Torches burn around

herself  
face.  
She tries to get up and finds it difficult. She pulls  
up to the side of the pool and splashes water on her

It's blood.

She  
does not even see the figure rise from the pool at first.  
It's Lothos. He wears no shirt, only white trousers and  
boots,  
touch  
sleepy  
the style maybe Nineteenth Century. No blood seems to  
him as he rises. He looks at Cassandra with an almost  
lust.

**LOTHOS**

I find it restorative, sleeping in the life-blood of so many. To feel their souls coursing about me.

**CASSANDRA**

What's happening? What do you want?

**LOTHOS**

(smiling)  
So very much.

**CASSANDRA**

My parents have money...

**LOTHOS**

Yes, I'm sure they do. This place is everything you said it was, Amilyn.

Cassandra turns. Amilyn stands behind her, grinning. He hisses, bares his fangs at Cassandra.

**CASSANDRA**

What... are you?

**LOTHOS**

Are we so strange? So alien to you? I've seen this culture, the wealth, the greed, the waste... it's truly heartwarming. The perfect place to spread my empire. Honestly, Eastern Europe was so dead, the Communists just drained the blood out of the place. It's livened up a bit in the past few years, but it's nothing compared to this.... this Mecca of consumption. The city of Angels.

He steps right up to her.

**LOTHOS**

(continuing)  
What are we? We are man, perfected. We exist to consume.

words  
hundred

On the world "to consume" we see Amilyn mouthing the  
with Lothos, his eyes to the ceiling. He's heard this a



School. Maintenance Only."

**CUT TO:**

**INT. WAREHOUSE - AFTERNOON**

through  
crates  
one or  
pile  
This  
crate,  
Merrick.

Grey, dusty and long since abandoned. Sunlight pours in the large windows, practically caked with dust. Old are stacked here and there, bits of manikins leaning on two. Merrick sits on a crate, reading the newspaper. Buffy enters hesitantly, puts down her bookbag next to a of Merrick's stuff, including a rolled-up sleeping bag. This is definitely not her turf. She runs her finger along a crate, picks up a world of dust. She holds up her finger at Merrick.

**BUFFY**

Fire the help. No kidding.

Merrick looks up at her.

**MERRICK**

It's not pretty, but it does suit our purposes.

**BUFFY**

Our purposes.

her  
She repeats it not with attitude, but a dull wonder at connection with this strange man. She crosses to him.

**BUFFY**

(continuing)  
What, um... What do we do?

**MERRICK**

There's a great deal I have to show you, I'm not even sure where to start There's so little time.

**BUFFY**

Why do you keep saying that?

**MERRICK**

Do you know what a Vampire-King is?

**BUFFY**

A Vampire-King? You mean like Dracula?

**MERRICK**

Oh, yes. And the man from your dreams. Lothos.

**BUFFY**

Oh, him.

**MERRICK**

Yes. They travel about, usually with one or two of their followers to lay the groundwork. The vampires find a community and they feed on it, make it their own. You were difficult to trace, and I think the process has gone a lot further than I'd anticipated. Usually this goads a community into some kind of paranoid frenzy. But for some reason, nobody here seems to be paying any attention.

**BUFFY**

(not paying attention)  
What?

**MERRICK**

(annoyed)  
We'll cover it later.

**BUFFY**

I still don't get how they happened to come to my town. I mean, was I born here because... because they were coming here? That Lothos guy, and his buddies?

**MERRICK**

In a way, yes. Your fate is inexorably connected to them.

**BUFFY**

Great. First I have a birthright, now I've got a fate. Hey, do I have to take notes on this?

**MERRICK**

(put down his paper)  
We're going to have the work hard.  
You'll need some excuse for staying  
out. For your parents.

Buffy laughs.

**BUFFY**

Not a pressing issue.

**MERRICK**

I tell you, the best thing I can do  
right now is find out more about  
you. What your strengths are, your  
likes... Everything. What's your  
best subject?

**BUFFY**

Uh... gym.

**MERRICK**

Yes, you used to do gymnastics.  
But you stopped. Why?

**BUFFY**

Well, everybody says... it's just  
kind of dorky. I mean, have you  
ever seen a gymnast's legs? They're  
like --  
(indicating huge)  
-- the mighty oak. It's not a look.

**MERRICK**

But you enjoyed it, yes?

**BUFFY**

Well... I do cheerleading now.  
It's way cooler.

**MERRICK**

Cheerleading. For... sporting  
events, yes?

**BUFFY**

Sporting events, yeah.

**MERRICK**

All right. Why don't you show me a  
cheer?

**BUFFY**

Here?

**MERRICK**

Yes, yes. It would be interesting.  
A nice cheer.

**BUFFY**

Okay.

Buffy starts, a bit awkwardly, doing a cheer.

**BUFFY**

(continuing)  
Who we gonna beat?

**MERRICK**

(pathetically following her  
motion)  
Who we gonna beat?

**BUFFY**

(stops)  
No -- you don't have to --

**MERRICK**

Oh. I thought... you lead me --

**BUFFY**

No. You don't do anything. I do  
it.

**MERRICK**

Oh. Good.

She starts again.

**BUFFY**

Who we gonna beat?  
Who do we defeat?  
Who will we be pulverizing  
Into cream of wheat?

Gradually, Buffy gets more into the cheer. The steps  
become more complicated as she repeats the verse.

**CLOSEUP - MERRICK'S HAND**

We see a knife slip out of Merrick's sleeve. He palms  
it, hands behind his back.

catches  
bursts

In the middle of her routine, he hurls it at her. She  
it, reflexively, inches from her face. Stops dead. Then  
into tears. Merrick is thrown off by this reaction.

**BUFFY**

Oh, what the hell is wrong with  
you? You threw a knife at my head!

**MERRICK**

I had to test you.

**BUFFY**

But you threw a knife at my head!

**MERRICK**

And you caught it! Only the chosen  
one could have done that.

**BUFFY**

I don't want to be the chosen one,  
okay? I don't want to spend the  
rest of my life chasing after  
vampires! I just want to graduate  
from high school, go to Europe,  
marry Charlie Sheen and die. It  
may not sound too exciting to a  
sconehead like you, but I think  
it's swell. And then you come  
along... and... and then I'm a  
member of the hairy mole club, so  
you throw things at me!

She is coming at him now. He begins to back up.

**MERRICK**

It was necessary.

**BUFFY**

(realizing)  
Last night. You knew I was sitting  
on a fresh grave, didn't you?

**MERRICK**

I don't think you understand the  
full implications of --

ways,

Buffy punches him in the face. He goes flying a good  
lands on his back. His nose bleed merrily. Buffy stops.

**BUFFY**

Oh. Sorry.

**MERRICK**

(getting up)

Don't you see what's happening?  
You're changing. You've got powers  
you've only just begun to tap.  
Physical, mental prowess you've  
never dreamed of.

(pulling a handkerchief out  
of his pocket)

God, this hurts. I've administered  
a few shocks to your system to start  
the adrenaline working. I'm sorry  
I have to take so many shortcuts in  
the training process.

**BUFFY**

Put your head back.

**MERRICK**

Two days ago, would you have even  
hit me? Let alone so powerfully?

**BUFFY**

No... I guess I would have gotten  
Jeffrey to hit you.

**MERRICK**

Exactly. You're changing. You're  
becoming something extraordinarily  
powerful.

and Buffy looks at the knife in her hand. The MUSIC COMES UP  
we...

**CUT TO:**

**A SERIES OF IMAGES AND INTERCUT SCENES**

it, Buffy's period of training. Over the difficult course of  
ease. she is obviously becoming more self-possessed, more at  
Stops Her style of dress loosens a bit: a little punkier.  
Accumulates dying her hair blonde and her roots start showing.  
a few more holes in her ears.

**EXT. THE WAREHOUSE - NIGHT**

vines,  
Buffy doing a series of gymnastic flips, swinging on  
etc.

**CUT TO:**

**EXT. SCHOOL - DAY**

Buffy arriving late for class.

**CUT TO:**

**INT. BRENTANO'S - DAY**

Demonology,  
Buffy charging some books: Lawson's Treatise on  
the Psychological Interpretations of Vampirism, The Book of  
Dead, and The Complete Garlic Cookbook.

**CUT TO:**

**INT. WAREHOUSE - NIGHT**

circling  
Merrick sits on a crate, reading the obituaries and  
certain entries.

The  
Buffy stands on her head, sweating with concentration.  
one  
CAMERA TILTS up to reveal her feet. Between the toes of  
painting her  
is a nail brush, with which she is very carefully  
toenails.

**CUT TO:**

**INT. MELROSE CLOTHING STORE ("ROCK STAR") - NIGHT**

spree,  
Amilyn and a few of the old-world vampires are on a  
trying on various leather jackets. As they cavort, the  
CAMERA

bloody and TRACKS behind the counter, where we find the clerk,  
dead, slumped on the floor.

**CUT TO:**

**EXT. SCHOOL - DAY**

lingering Buffy kissing Jeffrey goodbye after school. A long,  
kiss, during which she pulls away, anxious to get going.  
She starts off, comes back and plants a big ol' on his lips  
one last time before splitting.

**CUT TO:**

**EXT. MINIATURE GOLF COURSE - AFTERNOON**

Merrick and Buffy are playing. Merrick tees off, shoots  
horribly.

**BUFFY**

(as announcer)

Ooh, another embarrassment for the  
teabag, while the chosen one is  
still well under par.

**MERRICK**

Your turn.

Buffy positions herself.

**BUFFY**

What about bats? Do they turn into  
bats?

**MERRICK**

No. No bats, no flying. They...  
float, occasionally. Not really  
flying.

**BUFFY**

Toasty. Were there ever any, like,  
famous vampires?

**MERRICK**

Oh, several. Lucretia Borgia, Joseph  
Mengele, Franklin Pangborn... are

any of those names familiar?

**BUFFY**

If I say 'no' does that make me a bad person?

**MERRICK**

Good Lord. What do you study in history?

**BUFFY**

My nails.

She gives a little 'isn't that funny' kind of laugh. He doesn't respond.

**MERRICK**

All right. You've heard of the emperor Caligula, perhaps? Or Jack the Ripper?

**BUFFY**

They were vampires?

**MERRICK**

Same one.

**BUFFY**

Oh.

She considers this a moment. Tees off: another hole in one.

**CUT TO:**

**EXT. WAREHOUSE (LATER)**

the  
he  
Buffy and Merrick sparring, working their way in between "trees." She is his superior in speed and strength, but easily trips her up. She glares at him from the ground.

**CUT TO:**

**INT. SCHOOL - DAY**

Buffy late again. Gary Murray watches her from the hall, shaking his head.

**CUT TO:**

**EXT. ROADSIDE - EVENING**

Two college-age guys stand hitchhiking. A red convertible pulls up, with a beautiful blonde behind the wheel. The guys look at each other -- all right! They can't see her teeth, or the look in her eye.

**CUT TO:**

**INT. CHURCH - AFTERNOON**

Buffy walks in, looks around. She approaches a PRIEST.

**BUFFY**

Excuse me...

**PRIEST**

Yes, my child? Is something troubling you?

**BUFFY**

Well, sort of.

**PRIEST**

Well, maybe I can help.

**BUFFY**

Yeah. Um... Could you bless these?

She holds up a six-pack of Perrier.

**CUT TO:**

**INT. LOTHOS' CAVE - NIGHT**

We see the entire cave, the still pool of blood, the torches lit. At the far end sits Lothos. In his arms is the body of a dead girl. Blood stains her neck and yet the image is poetic, reminiscent of Michelangelo's "Pieta". They are both perfectly

far still, her draped across his lap, he with his eyes far  
away. The silence holds.  
Lothos belches massively.

**CUT TO:**

**INT. WAREHOUSE - NIGHT**

Merrick is lecturing Buffy. Buffy is sitting, doodling  
in an open notebook, "uh-huh"ing and obviously not paying  
attention.

**MERRICK**

... Lothos was probably born in the eleventh or twelfth century; he's been difficult to trace. His power has increased with age. It will be a long while before you are ready to face him. We'll be lucky if we can get him to leave the area, to lie low for awhile. That will scatter the rest of them. Lothos is...

He looks at Buffy, who is staring down at her notebook.

**MERRICK**

(continuing)  
... is extremely powerful, but he is still a vampire, and vulnerable to the same...

He looks at her. Is she listening?

**MERRICK**

(continuing)  
Daylight is still his enemy. The stake can still find his heart.

Is she?

**MERRICK**

(continuing)  
I have huge antlers growing out of my buttocks.

Nope. No reaction, just another "Uh-huh."

**ANGLE - BUFFY'S NOTEBOOK**

Buffy  
Merrick slams a stake right through the middle of it.  
screams, jumps back a good two feet and lands on her  
butt.

**BUFFY**

(angry)  
What!?!

**MERRICK**

Try to pay attention.

**CUT TO:**

**INT. WAREHOUSE - LATE LATE NIGHT**

stay  
Merrick talking. Buffy drinking coffee, trying hard to  
awake. Listening.

**CUT TO:**

**INT. SCHOOL - DAY**

trying to  
asleep.  
Buffy in class, taking a test. Nicole leaning over,  
cheat off her when she falls forward onto the desk,

**CUT TO:**

**INT. SCHOOL HALL - DAY**

Buffy being ushered into Gary Murray's office.

**CUT TO:**

**INT. GARY MURRAY'S OFFICE - DAY**

sitting  
Buffy sits in his chair. Gary moves about his desk,  
behind it, leaning on it, talking to her. A FLY BUZZES  
annoyingly about his head.

**GARY MURRAY**

Well, I think we can safely say

that something's going on with you, Buffy. Now, there's nothing to be nervous about; you're not in any trouble. I just hoped maybe we could talk. Don't think of me as Gary Murray, administrator. Think of me as Gary Murray, party guy! Happening dude who can talk to the young. Me and you. It's open... Tell me. It's drugs, isn't it?

**CUT TO:**

**EXT. FOREST - AFTERNOON**

ways  
waiting.

Buffy stands under a tree, blindfolded. Merrick stands a  
apart, watching. Buffy stands very still, neck craned,

hurls a

Silently, a leaf falls. It wafts gently down. Buffy  
knife at it with easy precision.

**ANGLE - ANOTHER TREE**

pinned.

The knife stick deep into the trunk, the leaf perfectly

the  
walks

Merrick looks at it. Buffy smiles, knowing she has hit  
target. Blindfold still on, she turns toward Merrick and  
into a branch, falls heavily backwards.

**CUT TO:**

**INT. GARY MURRAY'S OFFICE - DAY**

expressionless,  
in the chair. The FLY still BUZZES.

**GARY MURRAY**

Hey, there's nothing to be afraid of! I know where you're coming from. Believe me. I'll tell you the truth. I've had my drug experiences, too. I did a lot -- I did some acid in the Sixties. Well,

the late Seventies, actually. It was at a Doobie Brother's concert.

**CUT TO:**

**INT. THE MALL - DAY**

Buffy at the mall with Kimberly, Nicole and Jennifer. For the first time, we really see how she stands out against her friends. She is wearing much more functional, cool garb, and less makeup, while they still sport the same dainty shit from the beginning. They stop to look at some dresses. Something in the next store catches Buffy's eye; she wanders off.

**CUT TO:**

**INT. GARY MURRAY'S OFFICE - SAME TIME**

Gary Murray is crouching on his desk. Buffy still sits. The FLY still BUZZES. As Gary talks, Buffy picks up a push pin from the table beside her, holds it.

**GARY MURRAY**

... and I could see the music flowing into me, it was bright red and electric, and I felt like a big toaster, and I thought, maybe I am a toaster, we're all molecules, and my friend Melissa, her head looked like a big party balloon, and that scared me, I started to freak out...

Buffy surreptitiously puts the push pin in her mouth.

**CUT TO:**

**INT. THE MALL - DAY**

Buffy  
her to  
at,

The other girls are moving on from the dress shop, notice  
is not with them. They spot her in the next shop, urge  
come on. Buffy puts back the chain saw she was looking  
follows them.

**CUT TO:**

**INT. GARY MURRAY'S OFFICE - DAY**

Buffy hasn't moved, or opened her mouth. The FLY BUZZES  
on.  
Gary Murray now sits behind his desk.

**GARY MURRAY**

I guess you're surprised. Well,  
you know, there's more to most people  
than meets the eye. Everybody's  
got a secret. I just want you to  
know that you can always share your  
secrets with me. What you say in  
this office, it will stay in this  
office. I'm your pal.

Buffy

Buffy smiles at Gary. As he looks away for a second,  
spits out the push pin. The BUZZING STOPS.

**CUT TO:**

**INT. WAREHOUSE - NIGHT**

This  
plexus.

Buffy sparring with Merrick again. She holds a stake.  
time she ends up pinning him, the stake at his solar  
He moves the point to where his heart would be.

**CUT TO:**

**INT. PIKE'S BEDROOM - NIGHT**

it is  
Pike's

The room is a shambles. Outside the first floor window,  
dark night. "Help Yourself" by the Posies blasts from

STEREO. Pike lies on his bed.

up to  
scrapes  
Through the window we see Benny approach, slowly fading  
the pane. He's floating, really. (He's a vampire.) He  
his fingers on the glass.

**BENNY**

Pike...

window,  
Pike sits up, turns down the music. He goes to the  
begins to try to open it. It's stuck.

**PIKE**

Benny, man, where you been? You  
bailed on me, I passed out, man, I  
almost did a Jimi Hendrix!

**BENNY**

Let me in.

**PIKE**

Hey, I'm trying, but this window is  
burnt --

Pike gets a good look at Benny for the first time.

**BENNY**

Invite me in, Pike.

**PIKE**

Wait a minute. What's wrong with  
you, man?

**BENNY**

I'm fine.

**PIKE**

You look like shit, Benny.

glass.  
Benny grins, presses his slimy forehead against the

**BENNY**

I... feel.... pretty.

**PIKE**

No offense, man, but I think you're  
on something nasty. Why don't you  
just go and cool out and I'll see

you in the morning or something.

**BENNY**

The sun! It burns! It burns!

He laughs at his impression, brown spittle caking the window.

**BENNY**

(continuing)

Let me in, Pike! I'm hungry!

**PIKE**

Get away from here.

**BENNY**

I'm hungry.

**PIKE**

I mean it.

Benny smiles, moves suddenly out of sight. Pike looks at the window for a second, then bolts out of his room. He runs to the front door, frantically hooks the chain. Benny appears at the door's little window, banging and scraping the glass.

**BENNY**

I'm hungry! I'm hungry! I'm hungry!

Pike backs away.

**CUT TO:**

**EXT. DESERTED STREET - NIGHT**

Buffy walks slowly down the street, trying to appear nonchalant, but looking about her a lot.

**BUFFY**

Sure is cold. What a dark night.  
Nice night for a walk.

She whistles some, keeps walking.

**BUFFY**

(continuing)

'Feelings, la la la la feelings'...

Boy, I'm helpless.

garbage She passes an alley and there is a RUSTLING amid the  
She cans. She moves slowly down the alley toward the noise.  
cans is about halfway down when a rat scurries out from the  
and down a drain.

**BUFFY**

(continuing)

Yeucch.

entrance Behind her, another SOUND. She turns slowly. At the  
some to the alley stands a vampire. They stare at each other,  
thirty feet away.

**BUFFY**

(continuing)

Hello...

She moves back a step. The vampire takes a step.

**BUFFY**

(continuing)

What do you want?

Buffy, It floats rapidly at her, hissing. Buffy looks about her  
throws it frantically, trapped. It hits her at top speed and she  
Buffy instantly rolls onto her back, flipping it and hurling it  
home against the wall at the end of the alley. As it hits,  
still rolling, produces a stake from her jacket and  
directly at its heart. The stake punctures the startled  
creature's chest. Before he can so much as grab it,  
throws a roundhouse kick, driving the stake all the way  
with her foot. The vampire screams, sinks to the ground.  
Buffy turns, triumphant.

**BUFFY**

(continuing)

Toaster-caked him!

**CLOSEUP - A STOPWATCH**

and  
A hand stops it. It is Merrick, who steps into the alley  
stares at Buffy.

**CUT TO:**

**EXT. OUTSIDE THE WAREHOUSE - NIGHT**

talk,  
The two exit Merrick's car, an old Dodge Dart. As they  
for  
they make their way into the warehouse. Buffy looks out  
obviously  
trouble while Merrick unlocks the door. This is  
their routine.

**MERRICK**

He was slow. Very simple. They  
won't all be that easy.

**BUFFY**

Fine.

**MERRICK**

And the alley was a mistake. Never  
corner yourself like that. If they'd  
come at you in force you'd be dead  
now. One vampire is a lot easier  
to kill than ten.

**BUFFY**

Does the world 'Duhh' mean anything  
to you?

**MERRICK**

You felt a little sick, didn't you?  
The cramps.

They enter the warehouse.

**CUT TO:**

**INT. THE WAREHOUSE - SAME TIME**

They unload their stuff as they argue.

**BUFFY**

Nice conversationalist! Yeah, I  
felt 'em a little, but I ain't due  
for two weeks since you're so excited

about the subject.

**MERRICK**

It's natural. A reaction to their presence, to the... unnaturalness of it. It's part of how you are able to track them.

**BUFFY**

Oh, wonderful. My secret weapon is - PMS. That's just great. Thanks for telling me.

**MERRICK**

You'll get used to it. I'm more worried about your tactical mistakes.

**BUFFY**

You are such a wet.

**MERRICK**

A what?

**BUFFY**

A wet! Didn't I just kill that vampire? I think I did. I didn't see you killing any vampires. You were too busy playing 'Beat the Clock'.

**MERRICK**

Don't start with me again.

**BUFFY**

Aren't I, like the chosen one? The one and only? The Grand High Poobah and doesn't that mean you have to be nice to me? Like, ever?

**MERRICK**

Buffy...

**BUFFY**

And why are you always wearing black? It's so down. It's totally not your color. I don't think you have a color.

**MERRICK**

What do you want? Encouragement?  
(in bad American accent)  
'Gosh, Buffy, you're so special, I

just want to give you a great big hug, oh I'm just having a warm fuzzy.'

**BUFFY**

Oh, fuck you!

Merrick turns on her.

**MERRICK**

Do you know how many girls I've trained to be Slayers? Five. Five properly prepared girls, girls who faced their responsibilities, who worked hard to become women overnight -- harder than you've ever worked in your life -- and I saw them ripped apart. Do you want to live? Do you?

**BUFFY**

I...

**MERRICK**

What did you think, that being able to jump about and hit people makes you a Slayer?

Buffy looks at him a bit.

**BUFFY**

Five?

**MERRICK**

Five.

**BUFFY**

So, basically, I've got the life expectancy of a zit, right?

**MERRICK**

Not if you're careful.

**BUFFY**

How can you keep doing this?

**MERRICK**

It's what I was raised to do. There aren't many of us left, the Watchers.

**BUFFY**

Watchers?

**MERRICK**

There's a small village in Hampshire,  
near Stonehenge...

(sees she doesn't know it)

... near a bunch of big rocks.

That's where I was born. My father  
taught me about the training, about  
finding the Slayers, reading the  
signs. There's a small cluster of  
us, a few families, really... most  
of the neighboring villagers think  
we're just a bunch of harmless old  
loonies. I thought so myself for a  
time, when I was younger...

(stops himself)

I'm sorry. I'm not supposed to...  
I shouldn't go on like this.

**BUFFY**

I wish you would.

**MERRICK**

It isn't important.

**BUFFY**

I'm curious, is all.

**MERRICK**

Buffy, don't... don't start thinking  
of me as your friend. It interferes  
with the work, and it...

**BUFFY**

And it makes it worse when I die,  
right?

Silence.

**BUFFY**

(continuing)

Well, you know, I'm not gonna kick  
so easy. I've got a few things the  
other girls didn't have.

**MERRICK**

As for example, what?

**BUFFY**

Well... there's my keen fashion  
sense, for one.

**MERRICK**

Vampires of the world, beware.

**BUFFY**

(impressed)

Merrick. You made a joke. Are you okay, I mean, do you want to lie down? I know it hurts the first time.

In spite of himself, Merrick smiles.

**CUT TO:**

**INT. SCHOOL HALL - DAY**

the  
Buff, Nicole, Kimberly, and Jennifer are walking down  
hall.

**JENNIFER**

So they found Cassandra's body out by the railway tunnels. Nobody's saying anything, but they think she was involved in something, like, illegal or something. Like dealing.

**KIMBERLY**

Well, I hope so.

**JENNIFER**

Probably was. What do you suppose she was doing out there.

**BUFFY**

Dying.

**JENNIFER**

Eeyuu.

some  
heading  
Coming from the opposite direction are Jeffrey, Andy and  
of the other football players. They're suited up and  
for the gym.

**ANDY**

... And they're having some memorial service or something tomorrow. You going?

**JEFFREY**

I don't know. Coach said I had to work on my 'ab's.'

**ANDY**

Coach knows what abs are?

They pass Buffy. Andy stops and grabs her from behind.

**ANDY**

(continuing)  
Got to get some!

Unthinkingly, Buffy flips Andy over and pins him against  
a locker.

**ANDY**

(continuing)  
Whoa! Whoa! I'm sorry. I'm sorry.  
I don't actually need any right now.

**JEFFREY**

(to Buffy)  
What's with you?

**BUFFY**

Don't grab me, okay?

**ANDY**

Absolutely. I see now the error of my mistake.

**JEFFREY**

Yeah, keep your mitts off my thang.  
I'll pop you one.  
(to Buffy)  
Did he scare you?

Jeffrey puts his arm around Buffy but she shakes it off.

**BUFFY**

I can take care of myself, Jeffrey.

**JEFFREY**

So I noticed.

Buffy goes off by herself. Jeffrey watches her.

**JEFFREY**

(continuing)

Nice to feel needed.

**ANDY**

Let's move out!

**JEFFREY**

(rallying)

Yes!

who  
Kimberly  
is  
The lads move off. We see Nicole, Kimberly and Jennifer,  
have been watching the whole exchange. Nicole and  
are obviously disdainful of Buffy's behavior. Jennifer  
feeling sorry for Jeffrey. Boy does she want him.

**CUT TO:**

**INT. CLOTHING STORE - DAY**

usual  
Buffy  
fingernails,  
A mod, brightly lit store. A little hipper than your  
mall fare, but not Melrose either. Bright colors reign.  
is standing by a dressing stall, inspecting her  
talking to Merrick as he changes inside.

**BUFFY**

I mean, most of the time Jeffrey's  
really sweet, but sometimes he gets  
kind of... 'Me-Tarzan'ish, you know  
what I mean? Lately it bugs me, I  
guess.

(no response)

Merrick? Are you still breathing?

**MERRICK (O.S.)**

(from inside)

I can't work this.

**BUFFY**

We call them zippers. They're not  
supposed to be a challenge.

**MERRICK**

But it's in the back. Why are we  
wasting time with this, anyway?

**BUFFY**

Because you clash, Merrick. You clash with everything. I mean you might as well go around with a sign, 'Slayers trained her.' Honestly, you look like something out of... Pasadena.

**MERRICK**

My clothes have always been perfectly serviceable.

**BUFFY**

Well, you're on my turf now. You're just gonna have to trust me.

Merrick comes out of the booth. He wears multi-colored parachute pants and an equally loud T-shirt. Buffy looks at him -- he looks at himself.

**MERRICK**

I want to die.

**BUFFY**

(doesn't like it either)  
Okay. The important thing is not to panic.

**CUT TO:**

**EXT. ZEPH'S AUTO REPAIR - LATE AFTERNOON**

Pike is hurriedly working on a part in the hood of his beat-up Dodge, which is filled with all his belongings. ZEPH stands watching him. Zeph is about forty-five, greasy, good-natured. Pike works for him.

**PIKE**

You said you'd have the part by two! Christ, it's almost dark.

Pike finishes, slams the hood. He picks up a battered guitar case and stuffs it into the car, shuts the door.

**ZEPH**

What nasty bug crawled up your bungus and where the hell are you going?

**PIKE**

I'm leaving, man. I'm bailing town.  
This place has gotten way too hairy.

**ZEPH**

Where am I gonna find another  
mechanic stupid enough to work for  
my money?

**PIKE**

Hey, have you seen Benny lately?

**ZEPH**

No... You want me to give him a  
message?

**PIKE**

You should think about leaving,  
too, man. Sell this place...  
Something's going on here. I don't  
know. Something real weird.

Pike gets in the car. It sputter, starts.

**ZEPH**

Ah, you'll be coming back.

**PIKE**

I don't think so.

**ZEPH**

All right. Take care of yourself.

**PIKE**

I am.

**ZEPH**

Hey. What should I do if I see  
Benny?

**PIKE**

Run.

Pike peels out. Zeph watches him go.

**ZEPH**

That's my guitar...

**ANGLE - THE SUN**

burning down.

**CUT TO:**

**INT. PIKE'S CAR - NIGHT**

On the edge of town. The car has stalled at an intersection. Pike is hunched over the wheel, his head down as he listens to the rasping ENGINE.

**PIKE**

Come on, come on. Don't leave me, baby. Come on, breathe.

Amilyn appears in the street in front of the car. Pike finally hears the SCRAPING OF HIS FEET as he approaches the car. Pike straightens up slowly, and as the rear view mirror comes INTO THE FRAME, we see there are two more behind him. They are both high-school age, fresh like Bessel and Benny. They all approach, slowly.

Pike waits for a second, his hand on the key.

**PIKE**

(continuing)

This is for the money, baby. Make me proud.

He turns the key again and the car ROARS to life. The headlights trap the hungry scowl of the vampires as Pike pops the car in reverse, smashing into the back two vampires. They both go flying, hurt but not killed.

**ANGLE - INSIDE THE CAR**

Pike races at Amilyn, but he leaps up as Pike reaches him, and Pike hears a THUD as Amilyn lands on the roof of his car. Pike continues to bullet down the street as a hand suddenly punches through the roof, grabbing at him. He fights off the hand and tries to control the speeding car.

The  
It can't be done: he goes off the road and into a park.  
car careens along.

**ANGLE - ON TOP OF THE CAR**

Amilyn ride it, laughing.

**ANGLE - INSIDE THE CAR**

Still  
Pike spots a tree with a low branch and heads for it.  
fighting, he aims at the branch. It gets closer.

**ANGLE - ON TOP OF THE CAR**

Amilyn looks up.

**ANGLE - INSIDE THE CAR**

The  
They pass under the branch and we hear a TEARING THUD.  
arm stiffens and falls into Pike's lap.

steering  
The car hits another tree dead on. Pike slams into the  
windshield and wheel. The guitar case flies right through the  
lands on the grass.

but  
Pike pulls himself slowly from the car. He is bleeding,  
from a not badly. Just shaken. He hears a low, seething WAIL  
shakily to few yards back and turns around. Amilyn is getting  
his feet.

**PIKE**

Oh, give me a break.

snarling,  
Amilyn hisses at him, then turns and races away,  
clutching what's left of his arm.

and  
One of the other vampires nears him. Pike tries to run  
guitar his knees buckle. He lands on them right next to the  
the case. As the vampire nears, he pulls the guitar out of

hits  
Pike.  
flung  
him  
talkie

case and swings it, hitting the vampire in the head. He  
him again. The vampire bats away the guitar and grabs  
Brings his face to Pike's as Pike squirms.  
A blasting kick in the head from Buffy. The vampire is  
to one side, falls. He starts up at Buffy and she nails  
with a stake. Pike stares at her. She pulls a walkie-  
from her pocket.

**BUFFY**

(into walkie-talkie)  
I'm on the east side, near the  
playground... all right.

She puts the walkie-talkie back.

**BUFFY**

(continuing)  
Hi.

**PIKE**

Hi there.

**BUFFY**

Is that your car?

**PIKE**

It was. I think it's pretty much  
ready for the --

a  
She  
moves  
falls.

The last vampire hits Pike from behind. Without missing  
beat, Buffy picks up the guitar and snaps the neck off.  
and the vampire meet in the middle -- the creature barely  
before she buries the guitar neck in its chest. It

windbreaker.  
sees the  
chest.

Merrick runs up. He is wearing black jeans and a  
He is more modern than he was before, but subtly. He  
decaying bodies, one with a guitar sticking out of its

**MERRICK**

Interesting.

**BUFFY**

I kind of had to improvise.  
(to Pike)  
Sorry about your guitar.

**PIKE**

That's okay. Umm, listen, I'm  
not.... I have to fall down now.

Pike's eyes glaze over slightly as he collapses into  
Buffy's arms.

**CUT TO:**

**INT. BOILER ROOM - CLOSEUP ON AMILYN - NIGHT**

Thrashing about the room in hysterics, screaming and  
snarling,  
banging his one fist on the boiler tank. It booms  
hollowly.  
Lothos grabs him, throws him up against the wall.

**LOTHOS**

What's wrong with you!?!

**AMILYN**

My arm! He took my fucking arm!

**LOTHOS**

Shut up! You let him have it!

Lothos lets Amilyn go. Amilyn still fumes, quietly.

**LOTHOS**

(continuing)  
You reckless imbecile. This place  
is ours for the taking and you let  
yourself... twelve hundred years  
old and you act like a child.

**AMILYN**

I had him in my grasp.

**LOTHOS**

Cheer up. You may still.

Only Lothos smiles at the joke. Amilyn raises his stump,  
looks

at it. The tattered end of his jacket covers the  
grossness of  
it, but it still isn't good.

**AMILYN**

(forlornly)  
I look horrible.

**LOTHOS**

The other two -- the new ones.  
Where are they?

**AMILYN**

I don't know. But the boy, he  
couldn't kill them.

**LOTHOS**

(thoughtfully)  
No... Not a boy...  
(gathers himself)  
Find out if they're dead. And do  
something about that arm. Honestly,  
I don't know how you made it through  
the Crusades.

He turns toward his chamber.

**LOTHOS**

(continuing)  
Let me know about our little  
recruits. I'll be in my chamber...

On his way through the door he passes a box on an oil  
drum.

He plucks a large kitten out of it.

**LOTHOS**

(continuing)  
... having a snack.

**CUT TO:**

**INT. BUFFY'S HOUSE - NIGHT**

Buffy and Pike walk in, Pike still a bit unsteady on his  
feet.

**BUFFY**

How are you doing?

**PIKE**

Oh, I'm good. I'm good. Kind of miss my knees, though.

**BUFFY**

You want some water or something?

**PIKE**

Water. Okay.

They move into the kitchen.

**PIKE**

(continuing)

Do you do this kind of thing a lot? I mean, is this like a hobby?

**BUFFY**

Not exactly.

**PIKE**

They were vampires, weren't they?

**BUFFY**

Yeah.

**PIKE**

God! Unbelievable. Vampires.

living  
begins  
and

Buffy hands Pike the water and they move back into the room. Pike curls up in an armchair by the window. Buffy stripping off her bloody clothes, leaving on a tank-top and jeans.

**BUFFY**

You had a car full of stuff. Were you leaving?

**PIKE**

Yeah, I was bailing. I have a friend, and he's really... well, he's really vampire, I guess. Bad scene.

**BUFFY**

Well, stay here tonight.

**PIKE**

Thanks. Tomorrow morning, I'm on a bus. I'm gone.

**BUFFY**

Where are you gonna go?

**PIKE**

Well, I've always wanted to see  
Oxnard.

on  
fairly  
with  
As Buffy strips down to her tank top, she notices a gash  
her arm. It's not bleeding much any more, but it's  
impressive. Pike jumps up to help as she pats it down  
her shirt.

**PIKE**

(continuing)  
Hey, jeez are you okay? You need a  
hand?

**BUFFY**

It's nothing. It doesn't hurt.

it.  
Pike looks at her a moment as she wraps her shirt around

**PIKE**

(almost awed)  
Who are you?

a  
Buffy doesn't look up. The questions seems to upset her  
great deal. She even fights back tears.

**PIKE**

(continuing)  
I'm sorry, I just mean... well you  
seemed like such a flake. But, in  
a good way! I can just keep talking  
till you strike me dead, or...

Buffy smiles at this, though still upset. She sits down.

**BUFFY**

Things are kind of confusing.

**PIKE**

I'll back that up.

**BUFFY**

Three weeks ago all I thought about

was... well, I didn't actually think about anything. I definitely didn't expect this.

**PIKE**

I know. My guidance counselor never mentioned anything about vampires. 'Prison' came up a few times, but nothing about undead.

**BUFFY**

It's weird. I went back to my old grade school once, to the playground -- I used to hang out there all the time, playing on the swings and stuff... I went back and it was so tiny, the whole place. I couldn't even fit on the swings. Everything just looked so small.

(collects herself)

I'm sorry. I'm babbling.

**PIKE**

No, you're not.

But she stands anyway, head to the stairs.

**BUFFY**

I'm kinda beat. You can stay in my mom's room if you want.

**PIKE**

I think I'll just hang out here. Make sure the sun comes up and everything.

**BUFFY**

You sure?

**PIKE**

Oh, I'll be fine. Got my chair, got my window, I'm great.

**BUFFY**

Mmkay.

She starts up the stairs.

**PIKE**

Hey, Buffy...

**BUFFY**

Yeah?

**PIKE**

You know, you saved my life. And I just wanted to say... I forgive you for talking during the movie. Almost.

looks She gives him a look, heads upstairs. He watches her go, out the window.

**CUT TO:**

**EXT. BUS TERMINAL**

looking A bus is pulling out. We see Pike through the window, contemplative. He watches the terminal disappear.

**PIKE'S POV**

talking The streets move by. On one there is a Police Officer to a hysterical Man. Next to them is a body, covered by a sheet.

**CUT TO:**

**EXT. OUTSIDE SCHOOL - MORNING**

of Buffy and Merrick are walking along the path to the steps the main building, arguing. Merrick is wearing casual California gear, but again, very subdued.

**MERRICK**

There isn't time.

**BUFFY**

Make time, okay? You're the one who told me to act normal. I've missed three practices already. If I'm not there for the Barber game tomorrow everyone's gonna talk.

**MERRICK**

Another distraction. It's not right.

**BUFFY**

Why because it's not my fate? It's not in the Book-of-All-Knowledgefullness that I'm gonna be cheerleading at the Barber game?

**MERRICK**

Sooner or later you're going to have to accept it. Your fate.

**BUFFY**

I'm pretty much learning not to accept anything anymore. Come on, Merrick. Football. Afterwards we can kill and kill until there is nothing left.

**MERRICK**

All right.

**BUFFY**

Toasty. You should come; it's gonna be a great game.

**MERRICK**

Oh, I'll be there all right. I'm not letting you out of my sight. Not till you're ready.

**BUFFY**

Try and be inconspicuous, okay? Act like a fan.

**MERRICK**

(being a fan)  
Football is my life.

**BUFFY**

You're learning. Slowly, incredibly slowly, but you're learning.

She turns to go.

**MERRICK**

None of the other girls ever gave me this much trouble.

**BUFFY**

And where are they now?

She smiles at him and runs up the steps, where Jeffrey is

Merrick. waiting for her. He looks at the departing figure of

**JEFFREY**

So that's your tutor, huh? What is he, like, your boyfriend now?

**BUFFY**

Jeffrey. Projectile vomit.

They enter the building together.

**CUT TO:**

**EXT. FOOTBALL FIELD - NIGHT**

Right before the game. The scoreboard reads "Hemery vs Barber".

Fans fill the stands. We see Buffy with the other cheerleaders.

She's really into it, enjoying herself as they all rally the crowd.

We see Merrick taking a seat. He is wearing another new outfit -- a letterman jacket and baseball cap. He has binoculars around his neck. He takes his seat amidst the teens. Real inconspicuous.

**CUT TO:**

**INT. LOCKER ROOM - SAME TIME**

The coach is giving players his pep talk.

**COACH**

Some people say winning is a state of mind. Can't win out there if you don't win --

(point to his head)

-- in here. I say, winning isn't a state of mind. I say winning is having more points. And how do we get point? By putting the thing, the ball over the.. in the place.

**AMILYN**

End zone.

**COACH**

Right. So I don't care about your minds. Maybe you're tired. Maybe you're worried about your grades. Maybe your dog just died or you've suddenly found that you're attracted to other men. I don't care! 'Cause we're a team. And there's only one thing that matters to a team. What's that?

**TEAM**

Winning!

**COACH**

And how do we win?

**TEAM**

By putting the thing in the place!!

**COACH**

So let's go!!

**TEAM**

Yeahh!!!!

They run out, full of fire. The coach turns to one player, whose face we cannot see.

**COACH**

There you are! You missed practice again. You're benched till the fourth, um, the fourth part. Now get out there.

Coach heads out. The player turns around, smiles after him.  
It's Grueller.

**CUT TO:**

**INT. STADIUM TUNNEL - SAME TIME**

The players run out toward the field, yelling. The last of them is Grueller. He floats behind them slowly, grinning and speaking in a passionless voice, again as if he were repeating

words phonetically.

**GRUELLER**

Go team. Rah. Go team go.

**CUT TO:**

**EXT. FOOTBALL FIELD (LATER)**

Fourth quarter. The scoreboard read "Hemery: 17, Barber:  
21".  
Fifty seconds left.

**CHEERLEADERS**

Two! Four! Six! Eight!  
Who do we emasculate!  
Barber! Barber! Yay!!

On the sidelines, a player hobbles out and coach pushes  
Grueller in. He passes Buffy and she winces slightly. It messes  
up the routine and Nicole practically falls over her.

**NICOLE**

Buffy, Jesus! You know these steps.

**BUFFY**

Sorry.

Buffy starts cheering again as the players huddle.

**ANGLE - MERRICK**

He is watching Buffy through his binoculars. A TEEN  
nudges him.

**TEEN**

Hey, can I borrow your binoculars,  
man?

**MERRICK**

(without looking around)  
No.

**TEEN**

You're checking out the cheerleaders.  
All right. Buffy, man.

Merrick does turn.

**MERRICK**

What about her?

**TEEN**

Everybody knows about her, man.

**MERRICK**

Knows what about her?

The teen leans closer.

**TEEN**

She's had sex.

turns  
He nods at Merrick; "You know what I mean". Merrick  
back.

**MERRICK**

I'm on the wrong bloody side.

**ANGLE - THE FIELD**

smiles at  
The players are lined up. Grueller, at left tackle,  
the player facing him, growls. The player looks worried.

**ANDY**

Twenty-three! Thirty-two! Hike!

a  
peels  
unconscious.  
The players scramble as Andy hands off. The carrier gets  
few yards. When the pileup on the line of scrimmage  
apart, the player that had been facing Grueller is

back  
As he is carted off the field, Grueller gleefully trots  
to the huddle.

**ANGLE - BUFFY**

Watching the game, a little perplexed.

**ANGLE - THE STANDS**

Merrick watches Buffy.

**ANGLE - THE SIDELINES**

The coach yells at the players.

**COACH**

Come on! Do the thing! Where you...  
go towards the guy! Come one!  
Throw the thing!

**ANGLE - GRUELLER**

Smiling, listening to Andy call the play.

**ANGLE - ANOTHER SECTION IN THE STANDS**

Kimberly sits, complaining to no one in particular.

**KIMBERLY**

What are they doing? The clock's  
running out!  
(shouts)  
Throw the ball!

She sits back, turns to her neighbor.

**KIMBERLY**

Are they so brain-dead?

speaks in  
pennant.

Her neighbor smiles at her. He is a vampire, and he  
the same monotone that Grueller used. He waves a

**VAMPIRE FAN**

Rah.

**ANGLE - THE FIELD**

The

The players are lined up again. Grueller is drooling.  
other team is really worried about him now.

Jeffrey is  
runs.

The snap. Andy drops back and lobs it to Jeffrey.  
way open. He catches it easily, looks behind him as he

coming at

Barber players are rushing at him. And Grueller is  
him too, throwing other players right and left.

toward

Jeffrey looks a little worried. He bolts down field,  
the end zone, Grueller on his heels.

**ANGLE - BUFFY**

She sees something is definitely wrong.

**BUFFY**

Jeffrey...

In a flash, she races onto the field.

**NICOLE**

Buffy!

**JENNIFER**

What is she...

**ANGLE - MERRICK**

He stands, his eyes following Buffy.

**ANGLE - KIMBERLY**

She also see Buffy.

**KIMBERLY**

Oh, wow. She's really lost it.

**VAMPIRE FAN**

Party hearty.

Everybody rises to their feet and cheers as Jeffrey makes  
it to the end zone.

**ANGLE - THE CLOCK**

Two, one, zero.

**ANGLE - THE FIELD**

other  
the  
Grueller hits Jeffrey a second before he is enveloped by  
players. Grueller, hungry with bloodlust, is confused by  
exultant crowd, snarling at people.

right.  
stands  
Buffy races for the crowd. She sees Jeffrey is all  
Grueller makes his way out of the throng and up into the  
even as everyone else is rushing onto the field.

raises  
Grueller,  
before he

Jeffrey is triumphant. He sees Buffy running for him and his arms. She passes him right by and continues after heads up the stands. He looks after her, confused, is swamped again.

**ANGLE - MERRICK**

He tries to make his way through the crowd.

**ANGLE - TOP OF THE STANDS**

sees  
sails  
She  
holding the  
her

Grueller reaches them and leaps over the back. Buffy him, runs up and without hesitation, dives off herself. The stands reach some thirty feet off the ground. Buffy down like a diver, grabs a branch about halfway down. She swings like a gymnast and the branch snaps. Still broken branch, she completes a perfect flip and lands on feet.

and  
and

The vampire fan is on the ground behind her, come for her without stopping or even turning she twirls the branch sinks the broken end in his heart.

already

She looks around for Grueller. He is booking out, several yards away..

see

Merrick appears at the top of the stands just in time to Buffy take off after Grueller.

**MERRICK**

Wait!

**BUFFY**

(calls as she runs)  
He knows who I am!

She continues to race after Grueller.

**ANGLE - MERRICK**

Running back down the stands, making his way through the dispersing crowd to the nearest exit.

**CUT TO:**

**EXT. STREET - SAME TIME**

spot a  
to  
out.  
Buffy is still following, but she can't keep up. She  
BIKER tooling along the street on a Harley. She comes up  
the side of the road and tentatively sticks her thumb  
The biker smiles, stops in front of her.

**ANGLE - THE BIKE**

smoke  
Ground level, behind the bike, we see its engine revving,  
puffing from twin pipes.

**BIKER**

Hey, babe. You want to get some  
real power between your legs?

Buffy looks at the biker a moment.

**ANGLE - THE BIKE**

biker's  
The same angle as before, ground level. Suddenly the  
body lands in front of CAMERA

**CLOSEUP - WHEEL**

spinning

**CLOSEUP - HAND**

revving the engine.

Buffy takes off at top speed.

**BIKER**

Dyke! You're a dyke! I'm telling  
the world!

**CUT TO:**

**EXT. CONSTRUCTION SITE (MOMENTS LATER)**

Seconds  
the  
on a  
the  
has

A RUSTLING in the trees signifies Grueller's flight.  
late, Buffy roars into view behind him. She navigates  
streets with less ease than determination.  
Her eyes follow him off the road and she steers the bike  
violently bumpy and erratic course through the site. She  
finally hits a pile of bricks and is thrown headlong from  
bike. She hits the ground hard; she rolls into it but  
trouble getting up.

**BUFFY'S POV**

Grueller's smiling face appears over her.

**GRUELLER**

Fall down go boom have to see the  
nurse.

**BUFFY (O.S.)**

Grueller, God, what did they do  
you?

longer

He brings his face right next to hers. His voice is no  
passionless; it boils up from hell.

**GRUELLER**

They killed me.

**RESUME SCENE**

He grabs her and hauls her up.

**BUFFY**

No kidding.

staggering  
discarded

She head-butts him with enormous force, sending him  
back. Before he can recover, she dives for a pile of  
lumber, chooses a nasty shard of wood.

two

She turns on Grueller, who is smiling again. There are  
more Vampires approaching her, surrounding her.

**GRUELLER**

The Master walks tonight. This is his kingdom, now.

meeting her  
Grueller.  
They rush her. She takes one on as the second hits her, knocking her over. They all three swarm over her, kicks with raking claws. The two hold her in front of

**GRUELLER**

(continuing)

You know, Buffy, I've always wanted you.

He smiles again and leans toward her neck.

surprise  
dead.  
The stake that pops out through his chest is as much a surprise to him as it is to Buffy. He falls backward, shocked and dead. Behind him stands Pike.

runs  
Grueller,  
One of the other vampires stupidly goes after Pike, who runs away. Buffy instantly flips the other one over onto Grueller, impaling him as well.

at  
Pike runs more or less in a circle, yelling, the vampire at his heels.

**PIKE**

I didn't mean it! I didn't mean it!

into a  
vampire's  
onto  
Wooden shard in hand, Buffy sprints toward them, jumps into a series of flips. She lands with her legs around the vampire's shoulders, plants the stake in its heart as they topple onto Pike.

breathing  
For a moment, Pike and Buffy lie on top of each other, breathing hard. Then they get up awkwardly, embarrassed by their touching, (and by their slight arousal).

**BUFFY**

I didn't expect to see you.

**PIKE**

I know.

**BUFFY**

Why'd you come back?

**PIKE**

I don't know. I kind of thought I ought to be here. You know, this isn't exactly the kind of thing you can run away from.

**BUFFY**

Thanks.

**PIKE**

Besides, Oxnard sucks.

They start out of the site.

**PIKE**

(continuing)

Listen, I... I really do want to help. I mean, these guys are dag nasty, and somewhere my best friend is out there, and I'd like to, I don't know. Even the score. Do some damage. I'm good with damage.

**ANGLE - KIMBERLY'S CAR**

She drives by, see Buffy with Pike. It's an eyebrow-raiser, but she keeps driving.

**BUFFY**

Pike, I don't think you're up to this.

**PIKE**

I think I could help. You gonna tell me you don't need help?

**CUT TO:**

**EXT. STREET - SAME TIME**

Merrick runs up to the street where Buffy took the Harley. He

standing  
has shed the raccoon coat. The biker is still there,  
in the road trying to thumb a ride.

**MERRICK**

Did you see a girl come by here?

**BIKER**

You don't mean, like, a cheerleader?

**MERRICK**

Yes.

**BIKER**

Yeah, I saw her. Bitch took my  
wheels.

**MERRICK**

Wheels?

**BIKER**

My bike! She's a lesbian, too.  
She told me.

**MERRICK**

Which way did she go?

**BIKER**

Down there.

He points. The CAMERA PANS with Merrick as he takes a  
step in  
OUT  
that direction, leaving the biker behind (and momentarily  
OF FRAME) .

**MERRICK**

Idiot girl. Can't watch over her.  
How long ago did --

The CAMERA PAN back with Merrick as he turns to the  
biker, but  
in his place stands Lothos. Not five feet from Merrick.

**MERRICK**

Oh, my God.

**ANGLE - THE BIKER**

On his knees, Lothos' hand firmly locked around his  
throat.  
He cannot move or breathe.

Merrick and Lothos look at each other a moment.

**LOTHOS**

It's a beautiful night. I have never understood the human tendency to equate darkness with emptiness. To me the black is so thick with life, like soil... like blood. Darkness writhes under my eye.

stuck He looks at the night. Merrick slowly reaches for a gun in the back of his pants as Lothos continues.

**LOTHOS**

(continuing)

I know who you are. She's out her, as well, isn't she? Another Slayer. Who is it this time? What offering have you brought me?

**EXT. ANOTHER STREET - ANGLE ON BUFFY - SAME TIME**

gritting She is crouching on the ground, holding her stomach and her teeth.

**PIKE**

Buffy? What's wrong?

**BUFFY**

Oh, God. It's him. I think it's him.

**PIKE**

Who?

**BUFFY**

(not answering)  
Merrick...

back Buffy ups and runs in the direction of the noise. Calls to Pike.

**BUFFY**

(continuing)  
Stay here.

She runs out of sight.

CUT TO:

**EXT. STREET - ANGLE ON THE BIKER - SAME TIME**

Lothos lets him go and he falls, dead.

**LOTHOS**

It doesn't really matter. The names, the faces, they all melt together. After a time, there really is no difference. One more pathetic bitch, begging for me to suck on her clotted heart.

**MERRICK**

This one may surprise you.

**CLOSEUP - THE GUN**

Merrick holds it firm behind his back, finger on the trigger.

**LOTHOS**

I rather doubt it, if she was raised here.

He laughs. He doesn't appear to have noticed the gun, but:

**LOTHOS**

(continuing)  
Where is she? I can't wait to meet her. Do you think she's ready to face me? Or perhaps you can stop me with that gun.

**MERRICK**

Perhaps.

Merrick looks out at the trees nearby.

**MERRICK'S POV**

Buffy appears, far away, between the trees.

Merrick looks at Lothos, afraid he will notice.

**ANGLE - BUFFY**

Approaching, stopping some twenty yards away. She looks about

her for a weapon.

**LOTHOS**

Look at you. You pathetic thing.  
So small, so full of fury. After  
you've served me for a hundred years,  
I think you'll have a little more  
perspective.

**MERRICK**

I don't think so.

off

SHOOTS

Lothos rushes suddenly at Merrick, hissing, his feet just  
the ground. Merrick steps back, whips out the GUN, and  
himself without hesitation in the head.

Buffy's eyes go wide.

Lothos growls, holding Merrick's spurting corpse.

A small, involuntary noise escapes Buffy.

**CLOSEUP - LOTHOS**

starest

Even twenty yards away, he hears. He spins and stares,  
at CAMERA. Listening.

the

Buffy walks slowly, silently backward, fading back into  
dark, terrified and shocked.

Lothos turns back and looks at Merrick dead in his hands.  
Disgusted, he lets him drop.

**LOTHOS**

Fool.

tastes

He looks at the blood on his fingers. After a moment, he  
it.

**CUT TO:**

**EXT. STREET (LATER)**

looking

Pike is standing by the trees where Buffy stood before,  
out into the street.

**PIKE'S POV**

Buff  
y  
The same angle as Buffy's, before. Now Lothos is gone.  
is kneeling quietly by Merrick, holding his head in her  
lap.

**CUT TO:**

**EXT. A WOOD - JUST BEFORE DAWN**

body  
Through the dark mist Buffy appears, carrying Merrick's  
in her arms. She is alone. She does not stop.

**CUT TO:**

**EXT. GRAVEYARD - MORNING**

in  
her  
the  
On the outskirts of the graveyard, Buffy finishes filling  
Merrick's grave under an old tree. She is still wearing  
cheerleader outfit, now caked with dirt. She stands at  
foot of the grave, tries to think of a prayer.

**BUFFY**

Ummm, our Father, Who art in Heaven,  
duhmm... hallowed be Thy name.  
Uhh, kingdom come, daily break, I  
don't know. I don't even know if  
you're religious. You probably  
are. But you're dead, you know.  
You're just totally dead. and...

She sits heavily on his grave.

**BUFFY**

(continuing)  
... and I don't know what to do.  
You were the one who... I don't  
know if the training was over. I  
don't even know if I passed. You're  
so stupid! How could you be so  
stupid? What am I supposed to do  
without you? You son of a bitch!

She stops, looks down for a moment.

**BUFFY**

(continuing)

Amen.

**CUT TO:**

**INT. ZEPH'S AUTO REPAIR - DAY**

Pike is at work on a contraption. Built out of scraps and parts, it is the beginnings of a cartridge-load crossbow. Zeph watches, behind him.

**ZEPH**

Hah, I'd knew you'd be back. Didn't I say you'd be back? Ha, ha, ha! You're sitting in your old car saying 'Nope, I'm never coming back.' Hee, Hee! Like you got anywhere to go. 'I'm never coming back' But I knew you would. Birds got to return to the nest sooner or later. That's what I said. Just like I told you...

Pike pays no attention to this babbling monologue. Over the course of it he takes a slim, handmade wooden shaft, slightly thicker than an arrow, and rubs it with garlic. He places it in the crossbow, take aim in front of him. He fires into the tire of a truck. The tire pops flat. Zeph cracks up.

**ZEPH**

(continuing)

Hah! Shot the damn tire, dumbass, didn't even look, just going around shooting things, popped it flat, ya bonehead.

Pike, still not listening, continues to work.

**CUT TO:**

**INT. GYM - DAY**

We see a banner stretched across the central beam of the ceiling. It reads "THE EARTH IS OUR HOME". A half dozen

Kimberly  
inflatable globes dangle from the ceiling. Nicole and  
are setting up the drinks table, unloading and stacking  
hundreds of styrofoam cups. Jennifer crosses by them,  
carrying  
an armful of plastic wrappings and containers.

**JENNIFER**

I got all the plastic stuff. What should I do with it?

**KIMBERLY**

("you idiot")  
Throw it out.

Jennifer crosses out as the two resume their conversation.

**NICOLE**

I really was way way too too.

**KIMBERLY**

Oh, please! When she ran onto the field in the middle of the game? Was that the most out-of-it thing ever, or did I blink?

**NICOLE**

I'm, like, yelling at her, 'What are you doing?' And she's going 'Jeffrey, Jeffrey!' Way mental.

They laugh. Jennifer is the first to see Buffy walk in,  
looking  
cleaned-up but still ragged. They stop laughing.

**JENNIFER**

Hi, Buffy.

**BUFFY**

Hi, guys.

**KIMBERLY**

You were supposed to be here at three.

**BUFFY**

I forgot.

**KIMBERLY**

Buffy, what is your sitch? You're acting like The Thing From Another

Tax-Bracket; it's too weird.

**BUFFY**

Look, a lot's been going on. That's what I wanted to tell you guys about. I need to tell you. You see... a while ago, I met this guy --

**KIMBERLY**

Oh my God you're having an affair.

**NICOLE**

Cool!

**JENNIFER**

Does Jeffrey know?

**BUFFY**

It's not that at all. This is an old guy, he's like fifty.

**KIMBERLY/NICOLE**

Eeyuu.

**BUFFY**

No, no. Listen. Haven't you guys noticed how weird things have gotten around here? Like, people disappearing, people turning up dead...

**NICOLE**

What are you talking about?

**KIMBERLY**

Weird? You mean like you hanging out with that homeless, Poke? I saw you last night after the game.

**BUFFY**

Pike.

**NICOLE**

You're having a fling with him?

**JENNIFER**

He doesn't look fifty.

**BUFFY**

Guys. Guys! Reality pulled out of her five minutes ago.

**KIMBERLY**

Oh, thank you very much.

**NICOLE**

Like you've got a grip.

**KIMBERLY**

You're so out of it. You've blown off cheerleading, you've blown off dance committee --

**BUFFY**

Excuse me for having something important to do.

**KIMBERLY**

This isn't important? The earth is our home.

**BUFFY**

Kimberly, it's a dance. It's a stupid dance with a bunch of stupid kids that I see every stupid day.

**NICOLE**

So, we're stupid now?

**KIMBERLY**

You know, just because you're having full-on wiggans doesn't mean you have to drag us into it. This isn't just any dance. It happens to be the last dance of our last year.

**NICOLE**

Except for Prom.

**KIMBERLY**

Right.

**JENNIFER**

And Spring Fling.

**KIMBERLY**

Okay.

**NICOLE**

And the January Semi-formal --

**KIMBERLY**

Okay! Look, Buffy. You want to play house with the unwashed masses,

that's fine. But personally, I think you ought to spend a little time prioritizing. I really do.

**BUFFY**

Listen to you. What language are you speaking?

**KIMBERLY**

Get out of my facial.

She storms out.

**NICOLE**

Well, I guess you got what you came for.

**BUFFY**

Nicole...

**NICOLE**

Later for it.

She also leaves, with Jennifer. Buffy stands alone in the room, small amidst the streamers.

**CUT TO:**

**INT. BUFFY'S KITCHEN - EVENING**

long, Buffy stands at the sink, rinsing a glass for way too long, staring. Her mother breezes THROUGH THE FRAME.

**BUFFY'S MOM**

Dinner's in the fridge, stay away from the Jag, we'll be back by twelve.

She stops, seems to notice something about Buffy.

**BUFFY'S MOM**

(continuing)  
Buffy, honey?

**BUFFY**

(wanting to talk)  
Yeah?

**BUFFY'S MOM**

Have you gained a few pounds? Maybe it's that outfit...

**BUFFY**

Maybe.

**BUFFY'S MOM**

What's Bobby gonna say?

**BUFFY**

I don't know, Mom; I've never met Bobby.

**BUFFY'S MOM**

(laughs)

Aren't we the chatty ones. Kiss noise.

And she's out. Buffy looks at her clothes, herself.

**CUT TO:**

**EXT. MALL PARKING LOT - NIGHT**

walking  
the  
car.

Pike drives slowly between the cars. He sees Buffy toward the mall. He pulls up by her, parks. Gets out of

**PIKE**

Buffy, hey, I've been looking all over for you.

Buffy doesn't stop. He paces her.

**PIKE**

(continuing)

I been working on some stuff for you. What'cha doing?

**BUFFY**

I'm going shopping. Don't try to stop me.

**PIKE**

Cool. I could actually use a couple of Allen wrenches. What do you need?

**BUFFY**

A dress.

**PIKE**

Dress, huh? What for?

**BUFFY**

For the dance.

**PIKE**

Come again?

**BUFFY**

I'm going to the senior dance.

**PIKE**

(charades)

Second word... sound like 'dance'.

She stops.

**BUFFY**

I'm going to the dance.

**PIKE**

What for?

**BUFFY**

In order to dance and to drink punch  
and to be with my friends.  
Comprende?

**PIKE**

I don't believe this. The world's  
under attack by the legions of the  
undead and you're going to a mixer?

**BUFFY**

It's not a mixer. It's the senior  
dance. And it's important. You  
wouldn't understand.

**PIKE**

You got that right. I thought you  
wanted to kill vampires.

**BUFFY**

I don't want to kill anybody, and I  
don't want to talk about it anymore.

**PIKE**

Listen, I know you're bummed about  
your friend, and I'm really sorry...

**BUFFY**

(offhand, almost disdainful)  
He did what he was supposed to.

**PIKE**

But, Buffy, you're the guy, the  
chosen guy.

**BUFFY**

Right. I'm the chosen one. And I  
choose to be shopping.

**PIKE**

I should have known.

Buffy raises her fist at him; he starts back,  
involuntarily.

**BUFFY**

Leave me alone.

**PIKE**

Benny was right. You guys are all  
exactly the same.

Buffy walks away, leaving Pike alone.

**PIKE**

(continuing; calls after  
her)

I'm not disappointed, I'm just angry.

As Pike walks off, the camera TILTS UP the lamp post  
behind them. Benny is perched upon it.

**BUFFY**

Buffy? Buffy?

**CUT TO:**

**INT. BOILER ROOM - NIGHT**

Benny  
Vampires are gathered around. Lothos stands with Benny.  
is beaming.

**LOTHOS**

Buffy...

Lothos laughs, long and hard.

**CUT TO:**

**INT. THE MALL - NIGHT**

Buffy looks at dresses, most of them fairly tight and fairly out there. She holds one in front of her, looks in a mirror.

**CUT TO:**

**INT. ZEPH'S AUTO REPAIR - ANOTHER NIGHT**

Pike sits, fiddling with his crossbow. Looks out the window, discontented. Laid out next to him we see wooden shafts, garlic, and a cross.

**CUT TO:**

**INT. BUFFY'S HOUSE - BEDROOM - NIGHT**

Buffy lays her dress on the bed. We cannot see exactly what it looks like.

She stuffs some blood-stained clothes into a duffel bag along with some stakes. She tosses the bag in the closet.

**CUT TO:**

**EXT. THE GYM - PROM NIGHT**

Dozens of limos pull up. Kids pour inside.

**CUT TO:**

**INT. THE GYM - NIGHT**

The party is underway. Streamers everywhere, tables by the windows. Couples dance, a D.J spins the tunes. There is a

are setup in one corner for taking prom pictures. The kids  
represented. all very elegant and hip. Every shade of black is

**ANGLE - PUNCH BOWL**

They Nicole and Kimberly stand by the punch bowl, chatting.  
are both wearing slinky little black dresses.

**ANGLE - THE DOOR**

closed) There are two: at one end, leading to the house (it's  
outside and one leading outside. Gary Murray stands by the  
disdainfully door, on guard, as students enter. He is looking  
at Andy and holding a flask he has confiscated.

**ANDY**

Well, it came with the tux.

strapless Buffy enters the gym. She is wearing a long white  
crowd. gown. It is lovely, but very conservative for this  
She Over her shoulder is a purse that goes with the dress.  
passes enters hesitantly, looking around her for Jeffrey. She  
Andy, who is moving away from Gary Murray.

**ANDY**

Buffy! Looking tasty.

**BUFFY**

Thanks. Have you seen Jeffrey?

crowd But Andy has moved on. Buffy works her way through the  
to the punch bowl, sees Nicole and Kimberly. They stop  
whispering real quick.

**BUFFY**

(continuing)

Hi, guys.

**NICOLE**

Hi.

**BUFFY**

Have you guys seen Jeffrey? The limo never showed, I thought he might be here.

Nicole and Kimberly look at each other significantly.

**NICOLE**

I haven't seen him tonight.

**BUFFY**

Oh.

She picks up a glass of punch.

**BUFFY**

(continuing)

I'm glad you guys are here. It's good to see you.

**KIMBERLY**

(miss sarcasm)

Yeah, whoops I came.

**BUFFY**

(tries again)

You look way pretty, Kim.

**KIMBERLY**

I know. I like your little outfit.

**NICOLE**

It's amazing what you can do with a parachute and some starch.

**KIMBERLY**

As long as there's room for three in it. What, didn't you bring your new friends?

Buffy is startled by this attack. Nicole giggles.

**BUFFY**

I guess you guys are mad at me. I'm sorry. I've been really --

Jeffrey suddenly appears between them. Jennifer is on his arm.

**BUFFY**

(continuing)

Jeffrey! There you are. I --

She stops, as everybody assesses the situation. Buffy is shocked, doing a slow fade to hurt. Jeffrey is uncomfortable.

Jennifer is apoplectic with embarrassment. Kimberly is in serious giggle, Nicole a bit more restrained, checking it out.

**JEFFREY**

Buffy, what are you doing here?

**BUFFY**

I thought we were meeting here.

**JEFFREY**

I'm here with Jenny.

-- who is practically hyperventilating, pulling at his arm like a dog on a leash.

**BUFFY**

I don't understand.

**JEFFREY**

Oh, come on, Buffy. You know what's going on. It's not working out at all. I've got to move on. I mean, I've got needs, too. I told you about all this.

**BUFFY**

No, you didn't. When?

**JEFFREY**

Didn't you get my message?

**BUFFY**

You broke up with my machine?

**JEFFREY**

You weren't home. Like always.

**BUFFY**

You left me a message?

**JEFFREY**

I'm out of here. Jenny.

to  
punch  
the  
silent.

At the mention of her name Jenny jumps, and in her haste get away, she bumps into Buffy's arm, spilling bright red on Buffy's chest. She flees, Jeffrey in tow. They leave gym. Kimberly finds it all pretty funny. Nicole is

over  
wipes  
the

Buffy turns away, toward the wall. A soft BALLAD come on the SPEAKERS. Tears are forming in Buffy's eyes, as she futilely at her dress. Finally she turns, looks toward door.

**BUFFY'S POV**

jacket  
unlaced  
heads.

Pike is there, walking in on his own. He wears a leather and baggy old tux pants, accented by chains, earring and Doc Martins. He looks great.

He walks directly toward Buffy, and does turn a few

**PIKE**

I crashed your party.

**BUFFY**

Pretty shallow of you.

**PIKE**

That's me.

**BUFFY**

I'm glad you came.

**PIKE**

Yeah, you look like you're having a swell time.

stains.

Pike picks up a glass of punch as he notices the stain on Buffy's dress. He looks about him a bit, then without hesitation dumps some punch on his lapel, matching

Buffy smiles at him.

**PIKE**

(continuing)

Will I get the shit kicked out of me if I ask you to dance?

**BUFFY**

I don't actually think Jeffrey's gonna notice.

They begin slow dancing, not too close.

**PIKE**

Yeah, well, you're the one I'm afraid of.

They dance for a while, closer and closer.

**PIKE**

(continuing; gee-whizzically)  
You know, you're not like the other girls.

in  
Buffy pulls him closer, holds him, whispers almost weakly  
his ear.

**BUFFY**

Yes, I am.

them.  
We see couples dancing, kissing... Gary Murray watching

**ANGLE - KIMBERLY**

Buffy  
Sitting by the window with her bovine date, she watches  
dance disdainfully.

**KIMBERLY**

I can't believe it.

reaching for  
The window SHATTERS by her head, a vampire's hand  
her. She screams, starts back.

couple  
from  
Other windows shatter, vampires appearing all around. A  
of students run for the inner door but it is locked shut  
the other side.

the  
Gradually the party stops as everybody becomes aware of  
situation. They vaguely herd to the middle of the room.

**ANGLE - BUFFY AND PIKE**

Looking around, assessing the situation.

**ANGLE - OUTER DOOR**

A STUDENT runs staggering in, blood spurting from his neck.

**BLOODY STUDENT**

They're out there! They're vampires!  
God, help me!

He falls to the ground, a few feet in front of the doorway.  
Nobody moves for a second. Then one of the students starts toward the body.

**BUFFY**

Don't go near the door.

Buffy does instead, checking the lifeless body and listening through as a number of figures begin to lumber toward the door through the mist.

Buffy steps back as three 17-year-old vampire come to the door.

**1ST VAMPIRE**

It's party time.

**BUFFY**

Don't worry! They can't come in here. They can't come in unless they're invited.

**KIMBERLY**

I already invited them.

Everyone looks at her.

**KIMBERLY**

(continuing; defensively)  
They're seniors!

Pike reaches into an inner pocket and pulls out a number of

her

small stakes he has made, hands them to Buffy. She opens  
purse.

**ANGLE - INSIDE THE PURSE**

Cosmetics, hair spray, etc. She fits the stakes in.

**BUFFY**

The first thing we should --

**1ST VAMPIRE**

Buffy... You wanna dance?

**PIKE**

(to Buffy)

Looks like you're busted.

**2ND VAMPIRE**

We want her! We want Buffy. Send  
her out.

**1ST VAMPIRE**

Or we come in.

They fade back, almost out of sight. Pike looks out the  
window.  
More are gathering.

**GARY MURRAY**

All right, everybody stay calm.

(to Buffy)

What's going on?

**PIKE**

Looks bad, Buffy.

**SENIOR GIRL**

Send her out.

**BUFFY**

What?

**KIMBERLY**

They'll kill us! She's the one  
they're mad at.

**SENIOR BOY**

Yeah! Send her out!

**GARY MURRAY**

Everybody be quiet!

**ANDY**

What, are you kidding? They'll kill her!

**KIMBERLY**

They'll kill us!

**PIKE**

(moving toward Kimberly,  
fist raised)  
You want some punch?

**GARY MURRAY**

I got detention slips here, I'm not afraid to use them...

to  
door.  
But other students have picked up the cry, are clamoring sacrifice Buffy. Pike crosses to his bag, sitting by the

in  
crossbow.  
Two guys move toward Buffy, Andy intervenes. Pike steps front of Buffy, holding his custom made cartridge-load  
Trains it on the others. They quiet down.

**PIKE**

There's gotta be a back way out of here, or something.

back  
her  
Buffy looks at the partygoers. Her friends. They stare at her, scared, angry. She looks out the door. Back at friends.

**BUFFY**

I'm going out the front.

**PIKE**

Are you nuts, Buffy? There's a hundred of them out there. They'll rip us apart.

**BUFFY**

You're staying here.  
(before he can speak)  
Some of them might not come after me. If they don't this place is gonna turn into a total stain.

**PIKE**

You say that like it's a bad thing.

**ANDY**

Buffy, this is crazy. What do these guys want?

**BUFFY**

Andy, start breaking up some chairs. You'll need weapons.

Pike's  
Andy looks at her a moment, moves off. Buffy goes to bag, starts pulling out stakes.

**BUFFY**

(continuing)  
Good thing one of us was prepared.

**PIKE**

Buffy, there's no way you're going out there alone.

Buffy stands up. She kisses Pike very hard on the lips.

**BUFFY**

Don't piss me off.

She kneels down, begins to rip the hem of her dress.

**CUT TO:**

**EXT. OUTSIDE THE GYM - NIGHT**

the  
stand  
expressions,  
Buffy.  
wears  
strapped  
his

We see the doorway to the gym. A mist has risen around entire house, swirling about the feet of the undead who clustered about it. Some have keen and eager expressions, some vacant, half-conscious with bloodlust. They wait. A figure appears in the doorway, walking slowly out. Her torn dress now comes to just above her knees. She wears Pike's leather jacket over it. She wears her purse strapped across her chest under the jacket. In one hand she holds

further  
around  
crossbow; in her other hand is a cross. As she steps  
away from the doorway, the vampires slowly begin to close  
her.

The door shuts behind her.

**CUT TO:**

**INT. THE GYM - SAME TIME**

the  
Kimberly and some of the others are anxiously barricading  
door. Pike looks out the window after Buffy.

**PIKE**

(to himself)  
Come on, move.

**CUT TO:**

**EXT. THE GYM - SAME TIME**

She  
her  
around,  
faces.  
The vampires move closer and closer. They circle her.  
waits, apprehensive. When they are about eight feet from  
she whips out a bottle of Perrier. She sprays it all  
searing the inner circle. Screaming, they clutch their

**CUT TO:**

**INT. THE GYM - SAME TIME**

**PIKE**

Yes!

chair-  
Others are watching as well. Andy comes up with some  
made stakes, hands some to Pike.

**CUT TO:**

**EXT. THE GYM - SAME TIME**

gymnastics  
the  
run

Buffy is defending herself in an astounding blur of  
and martial arts. Leaping, throwing kicks, punches, and  
odd stake, she manages to scatter them enough to make a  
for it.

**CUT TO:**

**INT. THE GYM - SAME TIME**

follow

Everyone is watching through the windows as the vampires  
after Buffy.

**KIMBERLY**

It's okay! I think they're going  
after her!

**CUT TO:**

**EXT. THE GYM - SAME TIME**

toward  
others

Almost as if it heard that, one of the vampires turns  
the gym, grinning hugely. It and at least half the  
turn back toward the easy pickings inside.

**CUT TO:**

**INT. THE GYM - SAME TIME**

**PIKE**

(to Kimberly)  
I'll bet you feel stupid.

**GARY MURRAY**

Let's get away from these windows!  
Find something to cover them with.

Students start mobilizing.

**PIKE**

Bring round the table.

**NICOLE**

There's nails and stuff we used to

put everything up.

**PIKE**

Get 'em.

hoist  
outside,

Andy and some others drag a table forward. Pike helps  
it up against the window. He looks one last time  
then covers it up.

**CUT TO:**

**EXT. CAMPUS LAWN - SAME TIME**

school  
line of

Buffy runs. She heads toward the nearby cluster of  
buildings. Close behind are the undead. She passes a  
parked cars.

**ANGLE - CAR**

making

Jeffrey and Jennifer are in the back of his parked BMW,  
heated, clumsy love. We can see them through the window.

**JENNIFER**

Oh, yes! Yes!

**JEFFREY**

Oh, baby!

**JENNIFER**

Make me a woman! Yes! Make me a  
woman!

OUT OF  
INTO

As they are spouting this nonsense, Buffy zooms IN and  
the FRAME behind the car. After a second she walks back  
the FRAME, staring at the two of them.

**BUFFY**

(pissed)  
That was quick!  
(looking up)  
Oops!

She books out again, the horde on her heels.

**CUT TO:**

**INT. JEFFREY'S CAR - SAME TIME**

Jeffrey looks up and out the window.

**JEFFREY**

Buffy?

**JENNIFER**

(whining)

Jeffrey!

**JEFFREY'S POV**

Vampires swarm about the car in pursuit of Buffy.

Jeffrey goes wide-eyed at the sight. Starts climbing off Jennifer and into the driver's seat.

**JEFFREY**

(terrified)

Well, I'm done. Are you done?

**JENNIFER**

No --

**JEFFREY**

Okay, let's go.

**JENNIFER**

But --

**CUT TO:**

**EXT. THE CAR - SAME TIME**

The car roars off.

**CUT TO:**

**INT. THE GYM - SAME TIME**

Windows and the boards covering them begin to smash inward. A student pounding in nails is caught, pulled out the window. A vampire crawling in is spiked by Pike. Another makes it in

staggers,

and is smashed on the head repeatedly by Andy. It smilingly, and turns toward him.

**PIKE**

The heart! Stab them in the heart!

as it

Andy manages to shove the two-by-four in its heart just gets its fingers around his throat.

pulling

Kimberly screams. One of them has hold of her, starts her out the window. Nicole runs to her, starts pulling vampire's hands off her. Suddenly, the vampire grabs

the

Nicole

before

and

out, and

instead. Off balance, she is almost out the window Kimberly can react, and all Kim can do is scream. Andy Pike make it to the window too late; Nicole is pulled they swarm over her.

**CUT TO:**

**INT. TUNNELS - SAME TIME**

crossbow

She

Moves on

A vampire catches up to Buffy. She shoots the last shaft at it. Shucks the bow away as another reaches her. wrestles with it, fights it off but doesn't kill it. as more approach.

**CUT TO:**

**INT. THE GYM - SAME TIME**

One

Students are still holding most of them at the windows. or two have gotten in.

**ANGLE - THE RECORD PLAYER**

the

A junior vampire has snuck behind it and is going through

put it records. He stops, finding one he likes, and starts to  
the on. MUSIC: "Teen Angel". It wafts over the carnage in  
gym, lending it a surreal and dreamy quality.

starts Hearing the music, another vampire grabs Kimberly and  
dancing with her. She screams a lot.

the It's about to plant one on her neck when Pike stabs it in  
face back. Pike turns from the dying vampire and is face to  
with Benny.

Pike is frozen for a moment.

**CUT TO:**

**EXT. OUTSIDE SCHOOL BUILDING - SAME TIME**

vampires Buffy approaches the nearest building to the gym. The  
are several feet behind her, some twenty of them.

The door is locked. She smashes it in with her shoulder.  
Runs inside.

building A few vampires are about to follow Buffy into the  
when a hand is suddenly raised before them, stopping the.  
Slowly they start fading back.

raises his It is Amilyn. He smiles at the other vampires, and  
fingers to his lips.

Shhhh....

**CUT TO:**

**INT. THE GYM - CLOSEUP ON A TABLE - SAME TIME**

his. Pike is slammed down onto it, Benny's face inches from

"Teen Angel" has been replaced by some hard rock.

**BENNY**

Isn't this great, Pike? Isn't it

great? Finally got those bitches  
on the run.

He hoists Pike up and backhands him in the jaw, sends him  
flying  
him  
against a wall. Pike shakes his head as Benny comes at  
again, no longer smiling.

**BENNY**

(continuing)

Of course I'm angry! I leave you  
alone for five minutes, and look  
who you're hanging out with!

He turns suddenly and grabs a girl, yells in her face.

**BENNY**

(continuing)

I don't want girls with good taste;  
I want a girl that tastes good!

She faints and he drops her, turns back to Pike. Pike is  
getting shakily to his feet. Blood trickles down his  
forehead.

**BENNY**

(continuing)

I was gonna change you, man. I was  
gonna give you life! Do you know  
what that means?

**ANGLE - ANOTHER WINDOW**

Gary Murray, yelling orders at student, holding a board  
against  
the  
window as vampires pound on it. The exposed part of  
window above him shatters, raining glass on his head.

**ANGLE - THE PHOTO SETUP**

A vampire is clutching a helpless girl as another vampire  
takes  
and  
their picture with an Instamatic. He expresses confusion  
dismay when his image does not come out in the photo.

**ANGLE - PIKE AND BENNY**

Pike is backing away from Benny, who is approaching him.  
Pike

passes an overturned table, the stubs of its broken legs sticking up at the ceiling.

**BENNY**

Never die. Never get kicked around,  
never get busted.

Pike's  
Benny grabs him with hateful force. His fingers dig into  
arms enough to draw blood.

**BENNY**

(continuing)

It means never having to say you're  
sorry! And you blow it all off for  
that slut?! What about my needs?!

brotherly  
Pike suddenly grabs Benny, holds him tightly in a  
embrace. Benny is thrown slightly by this.  
Still holding him, Pike pitches onto the table, driving  
the  
leg-shard through Benny's back. Pike still holds Benny  
as he  
twitches and screams, dying. Finally, he lets go, gets  
up.  
shattering  
He looks a little dazed, a little lost. A window  
goes to  
far behind him pulls his eyes back into focus, and he  
help.

**ANGLE - KIMBERLY**

Sitting by a wall, tiny and silent amid the carnage.

**CUT TO:**

**INT. HALL - SAME TIME**

peering  
Buffy moves quickly along, crouching near a window and  
attack.  
out. Nothing. She looks about her, waiting for an  
She checks her purse.

**ANGLE - BUFFY'S PURSE**

left.  
Cosmetics and hair spray. A small cross. No stakes

classroom. Muttering under her breath, she moves swiftly into a

**CUT TO:**

**INT. CLASSROOM - SAME TIME**

pulls Still moving cautiously, she heads for the window and  
and down the shade. She crouches behind the teacher's desk  
pulls the chair down to her, laying it on its side.

**BENNY**

(cattily, to herself)  
'Ooh, make me a woman, Jeffrey...  
oh, Jeffrey, you're so atheletical...  
I love you...'

controlled, She slams her elbow down on the chair leg -- very  
see if efficient motion -- and snaps it off. Looks around to  
weapon. anyone is around to hear as she picks up the leg, now a

She goes softly to the door, peers cautiously out.

**CLOSEUP - BUFFY**

also Looking out. Amilyn's face appears right next to her,  
looking out.

**AMILYN**

All clear?

flying Buffy screams, turns, and Amilyn decks her, sends her  
hand. It back into the classroom. The stake flies out of her  
lands on a desk by the window.

of Buffy does not land nearly as well, crashing into a pile  
repulsively, desks and twisting her leg badly. Amilyn laughs  
advancing.

**AMILYN**

Pleased to meet you! Won't you  
guess my --  
(kicks her hard)  
-- name?

**BUFFY**

(defiantly, through the  
pain)  
It wouldn't be 'Dick,' would it?

He kicks her again.

**BUFFY**

(continuing)  
'Lefty'?

**AMILYN**

You're a fool, bloodbag. Die a  
fool and go to hell!

He grabs her by the neck with his one arm and pins her  
against  
the wall in the corner. She reaches for the stake but it  
is  
just out of reach. He is squeezing the life out of her,  
his  
face inches from hers.

**AMILYN**

(continuing)  
The chosen one. You're just another  
bloodbag -- not even fit to die for  
the Master. When will you ever  
learn?

Buffy looks about for succor.

**ANGLE - THE WINDOW SHADE**

Buffy eyes the bottom of the shade, the pull dangling  
aimlessly.

**BUFFY**

(with difficulty)  
I do know... one thing...

**AMILYN**

What?

**BUFFY**

I know... what time sunrise is.

She pulls down hard on the shade pull and lets go.

**AMILYN**

No!

He turns in horror, letting go of Buffy, trying to catch the stake and shade. The instant he releases her, Buffy grabs the in one swift motion, buries it in Amilyn's back.

The shade goes up, flapping loudly as it spins. It is still pitch black out. Amilyn stare, wide-eyed and silent, at the night as he dies.

**BUFFY**

It's in about four hours, Dick.

Amilyn spins, dying rage in his eyes. He grabs her. His strength is formidable even as his body begins to smoke. Suddenly screaming, he forces her over suddenly with such power that the two of them go crashing through the floorboards.

**CUT TO:**

**INT. LOTHOS' CHAMBER - SAME TIME**

The two of them fall through the ceiling directly into the blood pool.

Amilyn's body surfaces first, now just a husk.

Buffy pops up from the waist-deep blood, soaked and wounded.

She stays a moment, breathing hard. Suddenly her eyes go wide.

**BUFFY**

Oh, god, no... not yet...

Lothos rises from the pool, smiling. Buffy is clearly paralyzed by fear.

**LOTHOS**

I knew you'd come.

He moves toward her.

**LOTHOS**

(continuing)

You knew it, too, didn't you? All your life, dreaming... waiting to feed me.

few  
She  
Lightning  
till the  
back

Buffy is suddenly galvanized into action. She throws a punches at Lothos, but he takes them without flinching. She grabs at the stake in what remains of Amilyn's chest. Lightning quick, Lothos closes his hand around her and squeezes till the stake splinters and she screams with pain. He knocks her back on her ass.

enough

She starts moving backward, away from him, but it is hard for her to make her way through the thick gore. Lothos contemplates Amilyn's corpse, and his face darkens.

**LOTHOS**

(continuing)

Ah, my fool is dead. He was careless, always. Still, I'll pull out your tongue for that.

(coming toward her)

Don't you understand? I've killed you a dozen times. Your life is not a blink of my eye, not a single breath. I have lived in the shadows, in the pulsing filth behind men's eyes. A thousand years, and more. I have conversed with the worms that fed on my corpse and I have bathed in the blood of emperors.

**BUFFY**

(breaking the spell)

Have you ever thrown up in the front row of a Richard Marx concert?

**LOTHOS**

What?

by

And she is up, turning to run. He is thrown momentarily by her insolence.

**CUT TO:**

**INT. LOTHOS' CHAMBER - THE BOILER ROOM - SAME TIME**

But he is on her the moment she emerges from the chamber, grabbing her by the hair and throwing her to the ground.

**LOTHOS**

You waste time. That is a sin.

He kneels over her prostrate body. She is reaching frantically into her purse. He runs his hand along her body, a gesture both lustful and disdainful.

**LOTHOS**

(continuing)

You're even weaker than the others.

**BUFFY**

I think you've forgotten something.

He She pulls out a small cross, holds it in front of him. snarls at it, then grabs it, his hand around her. The cross bursts into flame. He holds her hand onto it.

**LOTHOS**

This? This is you only weapon?  
Your puny faith?

**BUFFY**

No...

With her other hand, Buffy holds up her hair spray.

**BUFFY**

(continuing)

... my keen fashion sense.

cross She squeezes it at him, the spray catching fire from the and whooshes a jet of flame right into his face. He screams, letting her go and backing up. Hey, his head is on fire! Buffy turns and hobbles away.

**CUT TO:**

**INT. LOTHOS' CHAMBER - SAME TIME**

Lothos stumbles about, head all aflame, till he finally  
pitches  
into the pool.

**CUT TO:**

**INT. LOTHOS' CHAMBER - HALL - SAME TIME**

Buffy comes out of the boiler room and hobbles along,  
moving  
as fast as she can.

**BUFFY**

This is the suckiest party I have  
ever been to. It's not even a  
contest.

She reaches a locked door that says "Gymnasium --  
Authorized  
Personnel Only". Puts her shoulder to it.

**CUT TO:**

**INT. LOTHOS' CHAMBER - CLOSEUP ON LOTHOS - SAME TIME**

As he pulls himself out of the pool, we are treated to a  
good  
look at his new head. It is charred and torn almost  
beyond  
recognition. It is so inhuman looking, that we are  
almost  
surprised when it screams!

**CUT TO:**

**INT. LOTHOS' CHAMBER - HALL - SAME TIME**

The SCREAM fills the hall. Buffy is still working on the  
heavy  
metal door. She turns, wide-eyed, at the SOUND.

**BUFFY**

Oops.

**CUT TO:**

**INT. LOTHOS' CHAMBER - LOTHOS' POV - SAME TIME**

We TRACK rapidly through the cave, through the boiler room, the hall. We're moving much too fast to be running.

**CUT TO:**

**INT. GYM - SAME TIME**

Buffy pulls herself up through a trap door in the corner. Everything stops. For a moment there is silence.

Buffy gets shakily up.

**KIMBERLY**

Don't let her in! Don't let her in!

Pike and the others see her. Pike and Andy run to her to help.

**KIMBERLY**

(continuing)

They'll kill us! Get her out!

Gary Murray stops in front of Kimberly, takes her face in his hand and lightly pops the back of her head against the wall. Cross-eyed, she slides back down into comatic silence.

**PIKE**

Are you okay?

**BUFFY**

Get away from me!

She pushes them away. Lothos crashes through the trap door behind her, ugly and crazed. He picks her up, floating a good two feet off the ground.

**LOTHOS**

You bitch!

which  
open,  
within.

He hurls her the length of the room. She hits a locker, opens, spilling out someone's notebook. The binder falls inside it is a plastic pen case with pens and pencils

up as  
nothing

Buffy looks, by this time, like shit. She props herself best she can, looks about her. There is nothing wooden, sharp, within reach.

**LOTHOS**

(continuing)

You would challenge me?

but

Andy charges Lothos from behind. Pike tries to stop him, is too late, as Lothos grabs him by the face without even looking at him.

**LOTHOS**

(continuing; to Buffy)

I'll rip the flesh from your stinking bones!

him

Squeeze Andy's head until we hear something crack. Lets drop. Looks around at the cowed students.

**LOTHOS**

(continuing)

I am a God! A God!

**BUFFY**

I am so sure.

skimming  
her...

Lothos roars. Furious, he charges Buffy, his feet just the ground, racing toward her, violently fast, upon

Superman

She spins, on her feet in a flash, one quick motion. She thrusts her palm forward and stops him, cold, like stopping a train, palm at his chest.

rictus

Silence. Buffy looks directly into his eyes, the mad of his face.

chest. Lothos stops, almost wide-eyed, as he looks down at his

eraser, and Sticking out of the middle of his chest is a small  
a #2.

horrible He steps back, staring at Buffy. The expression on his  
look face seems to have changed to one almost of respect. Her  
is unfathomable.

Lothos smiles, graciously.

**LOTHOS**

It doesn't... hurt... as much as I  
had imagined.

it. He falls gently to the ground. He's dust before he hits

into the Silence. One by one the vampires, stricken, slip out  
night.

**ANGLE - PIKE**

what's Kneeling by Andy's body. He gets up, and walks toward  
the left of Lothos, warily keeping his eye on the spot. In  
vampire. background we see Gary Murray, running out after a

**GARY MURRAY**

Just a minute, you! I'm not finished  
with you!

students Pike kneels by the pile of dust with a pencil in it.  
her. Everybody is looking at Buffy. She stares back at the  
who cast her out. Turns and walks out. Pike follows

**DISSOLVE TO:**

**EXT. THE SCHOOL - EARLY MORNING**

We see the direct aftermath; the gym, police cars, people

helping the wounded. Over this is the voice of a reporter.

**REPORTER (V.O.)**

The death toll now reaches twelve and a half in the tragedy of Hemery High School. It was at the Senior Prom five days ago that the school was beset by a roving gang of crack-crazed gunmen. Survivors say some two hundred of the ruffians laid the school gym under a kind of siege, claiming several lives in the process. Said one administrator, 'Things here will never be the same.'

**CUT TO:**

**EXT. CAMPUS - DAY**

Students walk, holding their books talking.

**CUT TO:**

**INT. THE CLASSROOMS - DAY**

Students passing notes, yawning, falling asleep.

**CUT TO:**

**INT. THE MALL - DAY**

Students window shopping, sucking on slurpies, laughing.

**DISSOLVE TO:**

**ANGLE - A POOL**

Kimberly  
SHOT FROM ABOVE, the blue water FILLING THE SCREEN.  
dives gracefully into it, comes up on the other side.

**EXT. KIMBERLY'S BACKYARD - DAY**

girl  
fluorescent  
Kim climbs out and joins Jeffrey, Jennifer and a boy and  
we don't know. They are all in bathing gear, with

zinc on their noses.

**JENNIFER**

She was even crazier after that. I mean it, you wouldn't even have recognized her.

**KIMBERLY**

Buffy?

Jennifer nods. Kimberly wrinkles her nose in distaste.

**JENNIFER**

She didn't even hardly talk to anyone in school. All year. She didn't even go to the prom.

**JEFFREY**

I heard she got straight A's.

Jennifer glares at him.

**JEFFREY**

(continuing)  
That's what I heard.

**KIMBERLY**

The worst is, her parents -- this is true -- her parents were gonna send her to the Bahamas for graduation, and she refused. True story. She said she didn't want to go. It is to vomit.

**BOY**

Well, where is she now?

**CUT TO:**

**EXT. A COURTYARD - LATE EVENING**

Buffy and Pike are walking up the elaborate stone drive toward us. We can't really tell where they are, but there are trees, hills in the background.

Buffy leads the way. She is confident, at ease. She wears a large old sports jacket, a baseball cap pulled backward. Skirt

a and sneakers. Casual, cool, but disarming. She carries knapsack.

**PIKE**

I didn't say it was a bad idea, I just said the timing was off. We could maybe wait till later.

**BUFFY**

Don't be such a fraidy-cat.

**PIKE**

Who's afraid? Besides me, I mean.

**BUFFY**

We've come all this way. We just have to check it out. I got a hunch.

**PIKE**

You're the boss, boss. I just thought maybe we should wait.

turns to Buffy stops at a large, elaborately carved door. She Pike.

**BUFFY**

Trust me.

**ANGLE - DOOR KNOCKER**

gargoyle's Buffy grabs the large metal knocker, ringed through a mouth.

And on the boom of the knocker, we see:

**WIDER ANGLE - THE CASTLE**

lonely moon. The castle. Archetypal, turreted, terrifying. Standing on the craggy hill, drenched in the light of the rising

OUT.

**BLACK**

**THE END**