

"BUFFY, THE VAMPIRE SLAYER"

by

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April 1, 1990

FADE IN:

EXT. MEDIEVAL VILLAGE - JUST BEFORE SUNSET

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

TITLE: EUROPE. THE DARK AGES

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

INT. INN - CONTINUOUS

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

KNIGHT

A cup of ale.

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

KNIGHT (CONT.)

Some plague we're having, huh?

CUT TO:

INT. UPSTAIRS HALL/BEDROOM - NIGHT

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

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

KNIGHT (CONT.)

Oh, my god...

The vampire licks his lips.

He is on the knight in a second, pushing him backwards into the middle of the small room. The knight struggles but is no match for the vampire, who buries his face in the knight's neck. The knight SCREAMS.

ANGLE: THE DOOR

It suddenly flies open, the lock shattered.

The vampire turns like a frightened animal. In the doorway 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 Slayer spins and kicks; the vampire flies back. Snarling, he comes back at the slayer. They struggle; he slips free and is out the door.

For a moment, the Slayer remains still, crouched on the floor. The knight watches her. She seems to be making a decision -- perhaps even knows what is going to happen.

She runs at the window.

CUT TO:

EXT. IN FRONT OF THE INN - CONTINUOUS

The vampire comes running out the front door, and begins to take flight. Before he is a few feet off the ground, the Slayer SMASHES through the upstairs window and lands on him. They both hit the ground, and she plants the stake right in his heart. Then she looks up.

There are ten or more vampires walking slowly toward her in the otherwise deserted street. She stands and turns. Behind her is LOTHOS, a Vampire-King. His skin is deep white, and smooth. He wears a long coat -- his dress is not of any era. He smiles, almost lovingly.

SLAYER

Lothos...

LOTHOS

You people will never learn.

Lothos grabs the back of her head, brings her to him in a loving embrace.

LOTHOS (CONT.)

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

He pulls her head back swiftly, snapping her spine as her head hits the back of her legs. LIGHTNING FLASHES.

CUT TO:

INT. ENGLISH CASTLE - NIGHT

LIGHTNING FLASHES outside the window. It is torrenting rain. An old MAN speaks to an hysterical GIRL of sixteen or so. They 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 (CONT.)

The mark of the Coven.

GIRL

I don't understand!

MAN

Ever since Adam and Eve first left the garden, he followed: the serpent. 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 (CONT.)

But as long as there have been vampires, 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 (CONT.)

One dies, the next is called...

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

CUT TO:

CLOSE UP: A HAND

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

WIDER SHOT OF:

EXT. HEMERY HIGH FOOTBALL FIELD - DAY

OPENING CREDITS OVER:

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

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

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

On the field are JEFFREY, wide receiver (and Buffy's boyfriend), ANDY, quarterback, and GRUELLER, the huge left tackle.

Buffy and the crowd wince as Andy is sacked for a nine yard loss.

COAC

Come on, do the play! The o:  
where... the one that you  
learned!

The players huddle.

ANDY

All right, guys, come on!

He hits Grueller's helmet.

ANDY (CONT.)

Grueller! Fill that hole! They  
were all over me! Okay. Let's  
run 22. Grueller, close the  
pocket, watch out for 35.  
Thompson, run the post, right,  
wide out. Jeffrey, go up the  
middle and run around like a  
chicken.

They clap and break.

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.

Buffy goes wild.

CUT TO:

INT. THE MALL - AFTERNOON

The mall is typically busy. Buffy, Nicole, Jennifer and KIMBERLY can be seen making their way through it.

TITLE: CALIFORNIA. THE LITE AGES

The girls pass by stores, vaguely window shopping.

BUFFY

Mr. Howard is so heinous. He's such a gweebster. 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.

KIMBERLY

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

BUFFY

Let's 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!

BUFFY

Totally stale. And the ushers are like, the acne patrol.

KIMBERLY  
We're sinking Pavillion.  
Sitch:

BUFFY  
Total sitch. We're going  
Pavillion.

JENNIFER  
Excellent.

BUFFY  
What's playing there?

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

BUFFY (CONT.)  
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 after them. It is MERRICK. He pulls a picture out of his coat pocket, looks at it. Looks at them.

CUT TO:

INT. MOVIE THEATRE - DAY

The film is in progress. This has no effect on the girls, however, as they continue to talk ceaselessly.

NICOLE  
(to Buffy)  
I heard Jeffrey spent the night  
at your house last night.

BUFFY  
Rumors are confirmed. We  
nastied out till 2:30. I had to  
prop him up.

NICOLE  
Good enough!



JENNIFER  
You're so lucky your mom is in  
Europe.

BUFFY  
I know.

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.

BUFFY  
He is so bald.

Seated a few rows behind the girls are PIKE and BENNY.  
They are fairly punked out, (and not currently attending  
high school). Pike is long and lean, has short hair spiked  
and a taste for long coats and black. Benny is somewhat  
stockier, opts for a shaved head and suspenders. Doc  
Martins for both.

PIKE  
Will you guys shut up?

BUFFY  
It could happen.

Pike and Benny throw popcorn at her.

PIKE  
Booo!

BENNY  
Suck!

PIKE  
Wrong answer!

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 gets 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.  
Grueler, howling, sits in the back behind Jeffrey and Andy.  
They park and hop out, head toward the entrance.

GRUELLER

The moon! Check it out. It  
brings out the beast in me.  
Gets the blood going.

JEFFREY

Yeah, nothing a jar of hand  
cream and a few action photos  
couldn't fix.

ANDY  
(to Grueller)  
You know, you really sucked out  
there today.

GRUELLER  
Yeah, yeah.

ANDY  
Makes me look bad.

JEFFREY  
Yeah, he doesn't need your help.

GRUELLER  
Are we all gonna do something  
tonight, or what?

JEFFREY  
Not me. 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. And  
painfully jealous.

ANDY  
Jealous? Of Buffy? Of decent  
sex on a regular basis? Well,  
okay. There's a point. I mean,  
I'm the quarterback, doesn't  
that mean I should be getting  
some? Something?

GRUELLER  
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 (CONT.)

Later.

Grueller walks off, heads 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.

CUT TO:

EXT. THE PARK - CONTINUOUS

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 (CONT.)

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

Rustling. No one.

GRUELLER (CONT.)

Forget this.

He turns on his heel, ready to drop all show and bolt. WALLY BESSEL is right behind him.

Wally is a ninth grader, small, nerdy, and recently undead. He smiles at Grueller.

GRUELLER (CONT.)

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.

Grueller grabs Wally by his shirt collar and readily hoists 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? Don't ever mess with me.

He lets Wally go. Wally stays two feet in the air.

Grueller looks at Wally, puzzled. He looks at his dangling feet.

GRUELLER (CONT.)

What the...

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.

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 f. ..

CUT TO:

EXT. MISTY CLEARING - NIGHT.

Buffy's dream.

She dreams she's a woman, not much older than herself. A Slayer. Dressed in clothes of the Puritans, circa 1700. She is walking slowly through a clearing in the forest. All around her dead bodies lie at random, in heaps. They are covered in blood. As the girl nears the middle of the clearing, the dead begin to moan, to crawl, to pull themselves painfully toward her. She stops, surrounded.

From out of the forest, a figure moves toward her with impossible grace. It is Lothos. As he approaches, the girl pulls a cross from a necklace around her neck, closes her fist around it. Still he nears.

She looks down at her feet. They are stuck; buried in the earth. She opens her hand and her cross is now a huge wriggling insect. She tries to scream but she cannot.

Just as one of the crawling corpses reaches for her ankle, Lothos grabs her. He holds her by the neck.

LOTHOS  
Buffy! Chill out, Babe!

CUT TO:

INT. BUFFY'S BEDROOM - EARLY MORNING.

Buffy is thrashing in bed. Jeffrey is holding her by the shoulders and shaking her. It is his voice we heard.

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

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

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

JEFFREY  
You were having a nightmare.

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

JEFFREY

What'd you dream about?

BUFFY

It was... I dreamed I had a history test.

JEFFREY

(sleepy)

That's too bad...

Jeffrey sleeps. Buffy doesn't.

CUT TO:

EXT. SCHOOLYARD - DAY

Buffy sits with Nicole, Jennifer, Andy and CASSANDRA. Cassandra helps Buffy with her work. The others eat lunch.

CASSANDRA

No, the six goes over here.

BUFFY

What six? There's a six?

NICOLE

He just totally blew me off. Like, we were gonna go to the Dance Hole, and he didn't call me, and then he hasn't even come to school for like three weeks.

ANDY

This is what we earthlings call a hint.

NICOLE

Adopt a clue, Andy.

JENNIFER

He's probably at Club Med or something.

NICOLE

Missing school for three weeks? He's gonna get caught.

BUFFY

Everybody's skipping school. It's not like we don't have better things to do.

NICOLE

Well, it's just stupid.

BUFFY

You cut all of tenth grade,  
nobody said anything.

NICOLE

Yeah, but I had a note.

Jeffrey comes up behind Buffy and grabs her around the waist, starts kissing her neck.

ANDY

Ooh, give me some of that.

BUFFY

Hi, Jeffrey.

JEFFREY

Hey, my little love burger.  
What'cha doing?

BUFFY

Cassandra's doing my math.

CASSANDRA

Helping you.

BUFFY

Helping me. Although there  
would be more money in it for  
her if she just did it.

CASSANDRA

And you would flunk out of  
school.

NICOLE

And your mother would shred your  
platinum.

ANDY

Actions have consequences,  
Buffo.

BUFFY

I know. Doesn't that just piss  
you off?

JEFFREY

I'll support you, honey. I'll  
take good care of you.

He kisses her neck again.



BUFFY  
Mmmmm. Promise?

ANDY  
Jeffrey, I don't mean to sound sexist or anything, but could I borrow her? I won't get her dirty.

BUFFY  
Andy!

JEFFREY  
Back off, fool. Stay away from my burger.

JENNIFER  
(shyly)  
Hi, Jeffrey.

GARY MURRAY, a well meaning but pompous little administrator, comes up to the kids. He's kind of like Charlie Brown: you 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  
You're trying to tell us something.

GARY MURRAY  
No lip from you, 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 Napoleanic Code.

JENNIFER  
It's 'cause he's so tiny.

ANDY

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

Get up and start heading to class.

JENNIFER

Oh, Kimberly said prom committee  
tonight.

BUFFY

Where?

JENNIFER

Cafe Blase.

BUFFY

Good enough. I've got to figure  
out what to wear.

JENNIFER

And we've got to decide where to  
have it this year.

NICOLE

We'll be cranked if anybody even  
shows up. It's gonna be so  
dead.

Buffy stops, looks up at the sky.

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:

An over-the-city shot rushing forward just above the trees,  
accompanied by a loud, unrefinable ROAR: maybe just the  
wind in hypersensitive, insect-like ears. Revealed in the  
distance is Cafe Blase, a diner on the outskirts of town.

CUT TO:

INT. CAFE BLASE - NIGHT

Buffy, Kimberly, Jennifer and Nicole are sitting at the end  
of the counter, at the corner.

NICOLE

What's wrong with the Carlyle?

KIMBERLY

It's totally booked. Duhh.

BUFFY

I think we should just have it in the gym. Then we can use the money for the end-of-school trip. Go to the Bahamas or something.

KIMBERLY

If we have it in the gym nobody's even gonna go.

JENNIFER

We could put up streamers and stuff.

KIMBERLY

Thank you, Patty Duke. Get a grip.

NICOLE

Well, look who's here.

ANGLE: GIRLS' P.O.V.

Pike and Benny have entered the diner, quite drunk. They sit next to Buffy and begin pooling their money on the counter. It comes to about \$2.50, heavy with pennies.

PIKE

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 (CONT.)

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  
coffee?

BUFFY  
You guys are thrashed.

JENNIFER  
(to Buffy)  
What are you talking to them  
for?

BENNY  
(to Buffy)  
So what?

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  
They 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

We hate you guys!

The girls all make sad noises, real sarcastic.

PIKE (CONT.)

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

BENNY

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

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

ANGLE: BUFFY'S HAND

It closes silently around the knife at her place.

Buffy is still looking at Benny, she seems to be hypnotizing him, and maybe even herself. The NOISE in the diner seems to FADE AWAY for a moment. Buffy shifts slightly, almost a twitch, and the spell is broken. The SOUND RETURNS, Buffy looks away, letting go of the knife exactly where it was.

Benny looks down. His hot dog has been sliced neatly down to about an inch. He is shocked.

BENNY (CONT.)

Hey! She wasted my dog!

PIKE  
 (skilng)  
 Bummer metaphor.

Buffy looks off, a little surprised herself.

CUT TO:

EXT. STREET - NIGHT

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

They are so obnoxious.

KIMBERLY

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

BUFFY

Grow old and die, Kimberly.

JENNIFER

I thought the tall one was kind of cute...

Kimberly and Nicole look at her.

JENNIFER (CONT.)

...for a homeless.

CUT TO:

EXT. BRIDGE - NIGHT

Pike and Benny are walking over a railroad bridge. They're really bombed now. The figure is still following them.

PIKE

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

Pike finishes the bottle, eats the worm, and hucks the bottle over the side. There is a moment before they HEAR it SHATTER.

BENNY

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

PIKE

You think? Split?

BENNY

Utterly. Let's bail this town.  
It's gettting... 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 bridge, hangs his head down.

PIKE

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

Pike falls over backwards.

PIKE (CONT.)

I'm here for you, Ralf.

Pike passes out.

CLOSE UP: BENNY

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

A vampire, floating below the bridge. It pulls Benny over.

The figure looks up. It is Merrick, the man from the mall.  
He runs to the side of the bridge, looks over. Nothing.  
He 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

Good enough. Hey, I gotta flow. You guys need a ride?

OTHER CHEERLEADER

I'm cool. I'll see you guys tomorrow.

The other cheerleader leaves. Nicole raises her hand.

NICOLE

Me, me. My stupid Jeep is on the fritz again.

BUFFY

Why didn't you take the Beemer?

NICOLE

I was wearing green, silly.

JENNIFER

Buffy?

BUFFY

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

JENNIFER

She's really smart.

NICOLE  
Yeah, Cassandra's okay...

NICOLE/BUFFY  
Too bad about the nose!

They high five.

JENNIFER  
Are you going out with Jeffrey  
tonight?

BUFFY  
Jealous?

Jennifer laughs, uncomfortably.

BUFFY (CONT.)  
Don't worry, Jennifer. Someday  
your prince will come.

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

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 (CONT.)  
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  
I used to do gymnastics. Um,  
what are you doing here?

MERRICK  
My name is Merrick. You're  
Buffy.

BUFFY

That's me. How did you know that?

MERRICK

I've been looking for you. I should have found you a long time ago 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

Why?

MERRICK

To bring you... your birthright.

BUFFY

My birthright? You mean, like a trust fund?

Merrick looks at her.

BUFFY (CONT.)

I had a trust fund from 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, attacks 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.

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

MERRICK (CONT.)

The mark of the Coven! The -- where's the mark?

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

MERRICK (CONT.)

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 (CONT.)

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... an Indian princess. A Chinese whore. 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 farm or something. And the guy that owned me, he was...

MERRICK

A short man, fat, with a red beard, and his hair in a pony tail.

BUFFY

Oh, my God I never told anybody about this. I had one just the other night, first time in months. I remember the one about the whore, too. God, there's a bunch. Is this, like, channelling, or something?

Merrick rolls his eyes.

BUFFY (CONT.)

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.

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, my mom always told me that if I ever had to see a psychiatrist, that I would have to pay for it out of my own account. So I figured I just wouldn't talk about it. Recurring nightmares.

Buffy stops, winces slightly.

BUFFY (CONT.)

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 (CONT.)

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 here.

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 - CONTINUOUS

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

CUT TO:

EXT. GRAVEYARD - CONTINUOUS

Buffy sits fidgeting. Playing with her fingernails. Merrick stays in the position, listening.

A low, almost inaudible MOAN comes from under the ground. Buffy sits up straight, holds the cross to her. The MOAN BECOMES LOUDER, almost a SCREAM. The sound is followed by the SOUND of FINGERS SCRAPING wood -- of WOOD SPLINTERING - of digging. The moaning continues, becoming eerier, somewhat more articulate.

Buffy and Merrick wait.

ANGLE: THE GRAVE

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

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

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

A pair of arms SHOOT UP from the ground right under Buffy. They grab her and pull her to the ground. Next to her face, the face of an OLD WOMAN VAMPIRE emerges grinning from the crumbling earth. Buffy SCREAMS lustily, and struggles to break free.



Merrick is momentarily distracted by this, and Robert throws him off, and pulls himself out of the grave. Merrick falls to the ground, and his stake goes flying.

Buffy pulls herself out of the old woman's grasp, starts running away, but the lady grabs her. Buffy remembers the cross in her hand, spins and holds it to the old bird's forehead. It burns and the lady lets go, SCREAMING and falling to the ground.

BUFFY (CONT.)

Bye now.

Buffy runs.

ANGLE: MERRICK AND ROBERT

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

MERRICK

Where's the other one?

BUFFY

She --

It leaps at her, SCREAMING. She throws it off, as Merrick produces another stake and throws it to her. Buffy sticks it in the old lady's heart. She dies, SCREAMING, her face still 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.

MERRICK

Meet me at the warehouse on Fairfax after school.

BUFFY  
I have cheerleading squad.

MERRICK  
Skip it.

Buffy nods. Merrick starts back down the path.

BUFFY  
Merrick.

Merrick stops.

BUFFY (CONT.)  
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 BATHROOM - NIGHT

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

CUT TO:

INT. BUFFY'S BEDROOM - NIGHT

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

Lothos is beside her.

CUT TO:

INT. BUFFY'S BEDROOM - THE NEXT MORNING

Buffy wakes up. She's sweating. It's morning.

CUT TO:

INT. SCHOOL HALL - DAY

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

JEFFREY

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

BUFFY

I'm real beat... have you seen Cassandra?

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.

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

NICOLE

Hey, Buffers. You look thrashed.

BUFFY

Thanks. Hey, have you seen Cassandra?

NICOLE

Not today. Last I saw, she was waiting for you.

CUT TO:

CLOSE UP: CASSANDRA'S FACE.

She is waking up, obviously from being knocked out. She blinks stupidly, looks around.

ANGLE: CAVERN WALLS

Dark and indistinct, they are all she can see.

WIDER ANGLE: THE CAVERN

A great, silent cave. Torches burn along the walls. Cassandra is lying on the dirt by a cave wall, bruised and grimy. She sits up a bit, rubs her head. In the center of the cave floor is a huge, dark pool. She pulls herself to the edge of the pool, cups her hands and brings water to her lips.

It's not water. It's blood.

She SCREAMS as she sees this. Her scream sets off a flurry of barely seen motion at the roof of the cave. She huddles back against the cave wall.

We HEAR a low HUM, a hum that seems to grow into a sort of CHANT. Cassandra looks about her wildly, but cannot pinpoint the source of the noise.

CASSANDRA

Please...

Lothos rises from the blood before her, slowly, luxuriously. He makes his way toward the cowering girl.

LOTHOS

It gives me such strength, to sleep among the lifeblood of so many. I remember them all.

He licks blood from his fingers.

LOTHOS (CONT.)

You should be honored. They brought you to me.

He crouches, looks her in the eyes.

LOTHOS (CONT.)

Perhaps they thought you were the one. They cannot tell. They do not see as I do. I know what's behind your eyes...

He reaches two clawlike fingers at her eyes, as if he's going to pull them out and REALLY see what's behind them. He hesitates, draws back.

LOTHOS (CONT.)

You're not the one.

CASSANDRA

The one what?

LOTHOS

She'll come, eventually she'll come to me.

He turns away, lost in thought. She stands up behind him.

CASSANDRA

Maybe I can help you? Help you find someone. I could do that.

LOTHOS

I have slept for a long time... but I am ready. I will greet a new world.

CASSANDRA

Please... I'll do anything.

LOTHOS

You? Can you find me the girl?

CASSANDRA

Yes. Yes, I swear. I could be real helpful.

He strokes her cheek.

LOTHOS

Yes... perhaps you could. You would help me?

She nods, rapid-fire.

LOTHOS

You would be my guide? My channel to the world above? Really?

CASSANDRA

Swear to God.

He rips out her throat in a SCREAMING frenzy, tearing at it with his teeth as blood gushes around their faces and she wriggles, twists, dies. He hurls her corpse, nearly beheaded, into the pool and wipes the blood from his mouth.

LOTHOS  
I wish you wouldn't mention  
him...

CUT TO:

INT. WAREHOUSE - AFTERNOON

The warehouse is huge and practically empty except for some boxes piled by one wall. On the wall are some old shipping orders and a sign saying "Safety First". Merrick sits in the middle of the room, reading the obituaries and circling a couple of entries. Buffy enters, puts down her bookbag.

BUFFY

Hi, I'm here.

MERRICK

Good.

BUFFY

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

Vampires have a tendency to... swarm, almost. They settle somewhere, usually around a Vampire-King.

BUFFY

You mean like Dracula?

MERRICK

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

BUFFY

Oh, him.

MERRICK

At any rate, they find a community and they feed on it, make it their own. 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

How come I only dream about that one guy, that Lothos one?

MERRICK

Because... because, I think, he's here. He's close by.

BUFFY

Oh. Hey, do I have to take notes on this?

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. That's good; that's useful.

BUFFY

(encouraged)

I'm captain of the cheerleading squad.

MERRICK

Really. Well, why don't you show me a cheer?

BUFFY

Here?

MERRICK

Yes, yes. It would be interesting.

BUFFY

Okay.

Buffy starts, a bit awkwardly, doing a cheer. Gradually, she gets more into it.

CLOSE UP: MERRICK'S HAND

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

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

BUFFY (CONT.)

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 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.

BUFFY (CONT.)

(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 --

Buffy punches him in the face. He goes flying a good ways, lands on his back. His nose bleeds 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. God, that hurts. I've administered a few shocks to your system to start the adrenaline working. I'm sorry I have to take so many short cuts in the training process.

BUFFY

Put your head back.

MERRICK

(Head back, he moves to his satchel)

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.

He pulls an ornately carved stake out of his satchel, hands it to Buffy.

MERRICK (CONT.)

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

Buffy looks at the stake a moment. She twirls it like a baton, spins and hurls it at a dressmaker's dummy.

Buffy and Merrick react as we HEAR it CRASH through a windowpane.

CUT TO:

A SERIES OF IMAGES AND INTERCUT SCENES:

Buffy's period of training. Over the difficult course of it, she is obviously becoming more self-possessed, more at ease. Her style of dress loosens a bit: A little punkier.

INT. THE WAREHOUSE - EVENING

Buffy doing a series of gymnastic flips.

CUT TO:

EXT. SCHOOL - DAY

Buffy arriving late for class.

CUT TO:

INT. LIBRARY - DAY

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

CUT TO:

INT. WAREHOUSE - NIGHT

Merrick reading the obituaries.

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

CUT TO:

EXT. SCHOOL - DAY

Buffy kissing Jeffrey goodbye after school. A long, lingering 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:

## INT. WAREHOUSE - EVENING

Merrick is behind Buffy, his arms around her like he's teaching her to bowl. He is actually showing her the correct way to hold a stake, to fight with it and to throw it. She lets him guide her motion, chomping heartily on a wad of bubblegum.

MERRICK

Here. Not with the palm. Hold it in the fingers.

BUFFY

What about bats? Do they turn into bats?

MERRICK

Not actually. They fly, it's very similar, but they're not bats. Are you chewing gum?

BUFFY

No. Were there ever any, like, famous vampires?

MERRICK

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

He takes the stake from her and demonstrates a move, turning and driving the tip into the dressmaker's dummy's heart. He offers her the stake.

MERRICK (CONT.)

You've heard of the emperor Caligula? Or Jack the Ripper?

BUFFY

They were vampires?

MERRICK

Same one.

BUFFY

Oh.

She blows a good sized bubble then repeats his motion with a good deal more force, driving the stake far into the dummy's chest. She pops the bubble absently.

CUT TO:

INT. WAREHOUSE - LATER

Buffy and Merrick sparring. She is his superior in speed and strength, but he easily trips her up. She glares at him from the floor.

CUT TO:

INT. SCHOOL - DAY

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

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. 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 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 a while. He is...

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

MERRICK (CONT.)

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

He looks at her. Is she listening?

MERRICK (CONT.)

Daylight is still his enemy. The stake can still find his heart.

Is she?

MERRICK (CONT.)

I have huge antlers growing out of my buttocks.

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

ANGLE: BUFFY'S NOTEBOOK.

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

BUFFY

(angry)  
WHAT!?!

MERRICK

Try to pay attention.

CUT TO:

INT: SAME - LATE LATE NIGHT.

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

CUT TO:

INT. SCHOOL - DAY

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

CUT TO:

INT. SCHOOL HALL - DAY

Buffy being ushered into Gary Murray's office.

CUT TO:

INT. GARY MURRAY'S OFFICE - DAY

Buffy sits in his chair. Gary moves about his desk, sitting 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. A FIELD - EVENING

Buffy stands under a blossoming fruit tree, blindfolded. All around her are fallen blossom petals. Behind her stands Merrick, watching her. She stands very still, neck craned, waiting.

A blossom falls from the tree, wafts gently down. Buffy hurls a knife at it with easy precision.

ANGLE: ANOTHER TREE.

The knife sticks deep into the trunk, the blossom perfectly pinned.

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

CUT TO:

INT. GARY MURRAY'S OFFICE - DAY

The same session, continuing. Buffy still sits, expressionless, in the chair. The fly still BUZZES.

GARY MURRAY (CONT.)

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. 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 - DAY

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 (CONT.)

...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

The other girls are moving on from the dress shop, notice Buffy is not with them. They spot her in the next shop, urge her to come on. Buffy puts back the chainsaw she was looking at, 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 smiles at Gary. As he looks away for a second, Buffy spits out the push pin. The BUZZING STOPS.

CUT TO:

INT. WAREHOUSE - DAY

Buffy sparring with Merrick again. She holds a stake. This time she ends up pinning him, the stake at his solar plexus.

He moves the point to where his heart would be.

CUT TO:



## INT. PIKE'S BEDROOM - NIGHT

The room is a shambles. Outside the first floor window, it is a dark night. MUSIC BLASTS from Pike's stereo. Pike lies on his bed.

Through the window we see Benny approach, slowly fading up to the pane. He's a little changed. He scrapes his fingers on the glass.

BENNY

Pike...

Pike sits up, turns down the music. He goes to the window, 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.

Benny grins, presses his slimy forehead against the glass.

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 (CONT.)

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. He looks out the peephole. Nothing. He heads upstairs.

PIKE (CONT.)

Hey, Pop...

He passes a window at the top of the stairs. Benny suddenly floats into view, banging and scraping the glass.

BENNY

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

Pike starts back, falls down the stairs.

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 (CONT.)

"Feelings, la la la la feelings"... Boy, I'm helpless.

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

BUFFY (CONT.)

Yeucch.

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

BUFFY (CONT.)

Hello...

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

BUFFY (CONT.)

What do you want?

It speeds at her, HISSING -- moving along the ground a little too fast to be running. Buffy looks about her frantically, trapped. It hits her at top speed and she instantly rolls onto her back, flipping it and hurling it against the wall at the end of the alley. As it hits, Buffy, still rolling, produces a stake from her jacket and throws it directly at its heart. The stake punctures the startled creature's chest. Before he can so much as grab it, Buffy throws a round house kick, driving the stake all the way home with her foot. The VAMPIRE SCREAMS, sinks to the ground.

Buffy turns, triumphant.

BUFFY (CONT.)

Toaster-caked him!

CLOSE UP: A STOPWATCH.

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

CUT TO:

INT. MERRICK'S CAR - NIGHT

Merrick is driving. Both are silent for a while.

MERRICK

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

BUFFY

Fine.

MERRICK

And the alley was a mistake.  
Never come 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 word "Duhh" mean  
anything to you?

MERRICK

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

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?

(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 stops the car suddenly. He 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?

He starts driving again. 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

So, you've been, like, in this club since you were this little kid? Where were you born?

MERRICK

It's not important.

BUFFY

I only asked.

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?

(not angry)

You know, you're a really horrible date.

MERRICK

And your throwing accuracy is completely substandard.

BUFFY

Ooh, comeback.

In spite of himself, Merrick smiles.

CUT TO:

INT. SCHOOL HALL - DAY

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

JENNIFER

So they found Cassandra's body out by the railway tunnels. Nobody's supposed to know. I only heard about it 'cause Lisa told Jerry's little sister. It's this big secret 'cause 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.

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

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

ANDY

Got to get some!

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

ANDY (CONT.)

Whoah! Whoah! I'm sorry. I'm sorry. I don't actually need any right now.

JEFFREY

(to Buff.)  
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  
burger. 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 (CONT.)

Nice to feel needed.

ANDY

Lets move out!

JEFFREY

(rallying)

Yes!

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

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 sputters, 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.

A vampire 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 rearview mirror comes into the frame, we see there are two more behind him. They all approach, slowly. Pike waits for a second, his hand on the key.

PIKE (CONT.)

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 the first vampire, but it leaps up as he reaches it, and he HEARS a THUD as it lands on the roof of his car. He 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.

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

ANGLE: ON TOP OF THE CAR

The vampire rides it, laughing.

ANGLE: INSIDE THE CAR

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

ANGLE: ON TOP OF THE CAR

The vampire looks up.

ANGLE: INSIDE THE CAR

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

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

Pike pulls himself slowly from the car. He is bleeding, but not badly. Just shaken. HE HEARS a low, seething WAIL from a few yards back and turns around. Thirty feet away, the vampire gets slowly to its feet and begins to hobble toward him.

PIKE

Oh, give me a break.

Pike tries to run and his knees buckle. He lands on them right next to the guitar case. As the vampire nears, he pulls the guitar out of the case and swings it, hitting the vampire in the head. He hits it again. It bats away the guitar and grabs Pike. It brings its face to his as he squirms.

A blasting kick in the head from Buffy. The vampire is flung to one side, falls. He starts up at Buffy and she nails him with a stake. Pike stares at her. She pulls a walkie talkie 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 (CONT.)

Hi.

PIKE

Hi there.

BUFFY

Is that your car?

PIKE

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

A vampire hits Buffy low, swooping from the sky and taking her to the ground. Another grabs Pike from behind. Buffy holds another stake, and as the vampire holds her pinned down, we see it suddenly pop out his back. He keels over and Buffy gets up.

Pike is being thrown about by the other vampire, who hisses and turns as Buffy approaches. Without missing a beat, Buffy picks up the guitar and snaps the neck off. She and the vampire meet in the middle -- the creature barely moves before she buries the guitar neck in its chest. It falls.

Merrick runs up, sees the decaying bodies, one with a guitar sticking out of its chest.

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. 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 (CONT.)

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.

Buffy hands Pike the water and they move back into the living room. Pike curls up in an armchair by the window. Buffy begins 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 a vampire, I guess. Bad scene.

BUFFY

Well, stay here tonight.

PIKE

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

BUFFY

Where you gonna go?

PIKE

Well, I've always wanted to see Oxnard.

BUFFY

You can stay in my Mom's room.

PIKE

I think I'll just sit here. See if anything happens.

Buffy starts bundling up her stuff. Pike watches her.

PIKE (CONT.)

You know, I woulda never pegged you for this detail.

BUFFY

Really.

PIKE

I thought you were a total flake. But, I mean... in a good way.

BUFFY

I'm sure.

PIKE

How did you get into all this, anyway? How do you know about vampires?

BUFFY

I... I can't really talk about it too much. And listen, don't tell anyone about it, okay? It's totally important.

PIKE

Hey, no problem. I understand. You must keep your identity secret to protect your loved ones.

BUFFY

Close enough.

PIKE

Maybe you should wear a mask.

BUFFY

Fully. And a big red 'B' on my chest.

PIKE

It's a look.

BUFFY

Yeah. I gotta crash. You gonna be okay?

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.

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

CUT TO:

INT. THE CAVERN - NIGHT

We see the entire cavern, 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 Michaelangelo's 'Pieta'.  
They are both perfectly still, her draped across his lap,  
he with his eyes far far away. The silence holds.

Lothos BELCHES massively.

CUT TO:

EXT. BUS TERMINAL

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

ANGLE: PIKE'S P.O.V.

The streets move by. On one there is a police officer  
talking to an hysterical man. Next to them is a body,  
covered by a sheet.

CUT TO:

EXT. OUTSIDE SCHOOL - MORNING

Buffy and Merrick are standing on the path before the steps  
to the main building, arguing.

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

All right.

BUFFY

Oh, good good good. Why don't you 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

Merrick. Try and look inconspicuous, okay? Like, blend. Look like a fan.

MERRICK

(being a fan)  
Football is my life.

BUFFY

Great. Hey, do you think I should wear a mask?

MERRICK

What?

BUFFY

Never mind.

She runs up the steps, where Jeffrey is waiting for her. He looks at the departing figure of Merrick.

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.

ANGLE: HIGH UP IN THE STANDS

We see Merrick taking a seat.. He is wearing a large racoon skin coat. He has binoculars around his neck. He takes his seat amidst the teens. Real inconspicuous.

CUT TO:

INT. LOCKER ROOM - CONTINUOUS

The COACH is giving the players his pep talk.

COACH

Some people say winning is a state of mind. Can't win out there if you don't win --  
 (points 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 points? By putting the thing, the ball over the.. in the place.

ANDY

Endzone.

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 forth quarter. Now get  
out there.

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

CUT TO:

INT. STADIUM TUNNEL - CONTINUOUS

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

GRUELLER  
Go team. Rah. Go team go.

CUT TO:

EXT. FOOTBALL FIELD - LATER

Forth quarter. The scoreboard reads 'Hemery:17,  
Barber:21'. Fifty seconds left.

CHEERLEADERS  
Two! Four! Six! Eight!

Who do we emasculate!

Barber! Barber! Yav!!!

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.

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

MERRICK  
I'm on the wrong bloody side.

ANGLE: THE FIELD

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

ANDY  
 Twenty three! Thirty two!  
 Hike!

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

As he is carted off the field, Grueller gleefully trots back 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  
 on! 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?

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

VAMPIRE FAN  
 Rah.

ANGLE: THE FIELD

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

The snap. Andy drops back and lobs it to Jeffrey. Jeffrey is way open. He catches it easily, looks behind him as he runs. Barber players are rushing at him. And Grueller is coming at him too, throwing other players right and left.

Jeffrey looks a little worried. He bolts down field, toward the endzone, 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 sees 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

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

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

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

ANGLE: MERRICK

He tries to make his way through the crowd.

ANGLE: TOP OF THE STANDS

Grueller reaches them and leaps over the back. Buffy sees him, runs up and without hesitation, dives off herself.

The stands reach some thirty feet off the ground. Buffy sails down like a diver, grabs a branch about halfway down. She swings like a gymnast and the branch snaps. Still holding the broken branch, she completes a perfect flip and lands on her feet.

The Vampire Fan is on the ground behind her, coming for her and without stopping or even turning she twirls the branch and sinks the broken end in his heart.

She looks around for Grueller. He is flying away through the trees.

Merrick appears at the top of the stands just in time to see 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 - CONTINUOUS

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

ANGLE: THE BIKE

Ground level, behind the bike, we see its engine revving, smoke 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

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

CLOSE UP: WHEEL SPINNING

CLOSE UP: 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

A rustling in the trees signifies Grueller's flight. Seconds later, Buffy roars into view behind him. She navigates the streets with less ease than determination.

Her eyes follow him off the road and she steers the bike on a violently bumpy and erratic course through the site. She finally hits a pile of bricks and is thrown headlong from the bike. She hits the ground hard; she rolls into it but has trouble getting up.

ANGLE: BUFFY'S P.O.V.

Grueller's smiling face appears over her.

GRUELLER

Fall down go boom have to see  
the nurse.

BUFFY

Grueller, God, what did they do  
you?

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

GRUELLER

They killed me.

He grabs her and hauls her up.

BUFFY

No kidding.

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

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

GRUELLER

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

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

GRUELLER

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

He smiles again and leans toward her neck.

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

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.

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!



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.

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

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 (CONT.)

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, sees 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 - CONTINUOUS

Merrick runs up to the street where Buffy took the Harley. He has shed the raccoon coat. The biker is still there, standing 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 that direction, leaving the biker behind (and momentarily out of frame)

MERRICK

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

The CAMERA PANS 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.

CLOSE UP: THE GUN

's pressing into Merrick's spire and it FIRES!

Merrick's body jerks forward, arching back as another shot sends blood spurting from his chest. Lothos grabs him, furious, and holds his sagging body. Merrick looks at Lothos, dies.

Disgusted, Lothos lets him drop.

LOTHOS (CONT.)

Fool.

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

CUT TO:

EXT. ANOTHER STREET - CONTINUOUS

Pike is looking out toward the noise.

PIKE

Was that a gun? Did you hear that?

ANGLE: BUFFY

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

PIKE (CONT.)

Buffy? What's wrong?

BUFFY

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

PIKE

Who?

BUFFY

(not answering)  
Merrick...

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

BUFFY (CONT.)

Stay here!

She runs out of sight.

CUT TO:

LOTHOS

It's a beautiful night. I don't usually come out until my way is cleared, but a night like this...

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

LOTHOS (CONT.)

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

ANGLE: THE BIKER

Lothos lets him go and he falls, dead.

LOTHOS (CONT.)

It doesn't 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.

CLOSE UP: THE GUN

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

LOTHOS (CONT.)

Whatever it is you've got behind your back, I doubt you'll be able to hurt me with it. You'd like to, though, wouldn't you?

He takes a step toward Merrick.

LOTHOS (CONT.)

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.

CLOSE UP: MERRICK'S FACE.

The face is set, grim. A silent tear is the only break in its surface.

EXT. STREET - SECONDS LATER

Buffy runs up, sees Merrick's body. Lothos is gone. She sprints to it, kneels. He's dead, she sees.

BUFFY

Oh, no...

She takes his head, and holds it in her lap.

ANGLE: PIKE

He comes on the scene. He stays a good distance apart, watching, disturbed.

CUT TO:

EXT. A WOOD - JUST BEFORE DAWN

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

CUT TO:

EXT. GRAVEYARD - MORNING.

On the outskirts of the graveyard, Buffy finishes filling in Merrick's grave under an old tree. She is still wearing her cheerleader outfit, now caked with dirt. She stands at the 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 bread, 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 (CONT.)

...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?

She stops, looks down for a moment.

BUFFY (CONT.)

Oh, Merrick. You're such  
a dick.

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 you're 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, takes aim in front of him. He fires into the tire of a truck. The tires pops flat. Zeph cracks up.

ZEPH

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. HEMERY HIGH SCHOOL GYM - DAY

We see a banner stretched across the central beam of the gym ceiling. It reads "WELCOME SENIORS". Nicole, Kimberly and Jennifer are setting up tables.

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 Universe; 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 here 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 prom committee --



BUFFY  
Excuse me for having  
something important to do.

KIMBERLY  
This is the prom we're  
talking about.

BUFFY  
Right! It's the prom.  
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  
Look, Buffalo, you can do  
whatever you want, okay?  
I could feign caring.  
'Cause this is what's  
important: us. The prom.  
Do you remember what that  
means? It's what we dream  
about. Our whole lives  
have been leading up to  
this night. It's --

NICOLE  
Sex.

KIMBERLY  
-- and sex. It's, like,  
the end of our innocence,  
Buffy.

NICOLE  
And sex.

KIMBERLY  
Yeah. So you want to  
worry about your little  
missing persons, or your  
little world crisis, or  
your ozone layer -- do it  
on your own time. 'Cause  
they're not invited.

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 gym, small amidst the streamers.

CUT TO:

EXT. MALL PARKING LOT - NIGHT

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

PIKE

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

Buffy doesn't stop. He paces her.

PIKE (CONT.)

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 prom.

PIKE

Come again?

BUFFY

I'm going to the prom.

PIKE

(charades)

First word... sounds like  
'prom'.

She stops.

BUFFY

I'm going to the prom.

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 prom. The end of my  
innocence... You wouldn't  
understand.

PIKE

You got that right.

BUFFY

Look. For all I care, the  
vampires can take over the  
city. They can run for  
mayor. They can join the  
Elks. But they can do it  
on Sunday, because  
Saturday is mine.

PIKE

I can't believe it.  
Buffy, you're the guy, the  
chosen guy. 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

I should have known.

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

BUFFY

Leave me alone.

PIKE

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

Buffy walks away, leaving Pike alone.

PIKE (CONT.)

Rich bitches.

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

BENNY

Buffy? Buffy?

CUT TO:

INT. THE CAVERN - NIGHT

Vampires are gathered around. Lothos stands with  
Benny. 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, a cross and a couple of hand grenades.

CUT TO:

**INT. BUFFY'S ROOM - 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 CAVERN AND TUNNELS - CONTINUOUS**

Vampire flurry about, racing through to the surface. The camera TRACKS with them at a frenzied pace. Lothos' voice ECHOES through the cave, spurring them on.

**LOTHOS**

Tonight will be a most  
glorious night! Tonight  
the land shall be ours!  
We walk above! Go, my  
creatures, go, gather for  
the glorious feast!

CUT TO:

ANGLE: THE "WELCOME SENIORS" BANNER

Surrounded by balloons and colored lights. Rock music BLARES at us.

WIDER ANGLE:

INT. THE GYM - NIGHT

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

ANGLE: PUNCHBOWL

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

ANGLE: THE DOOR

Gary Murray stands by it, on guard. He is looking disdainfully at Andy and holding a flask he has confiscated.

ANDY

Well, it came with the  
tux.

Buffy enters the gym. She is wearing a long white strapless gown. It is lovely and very conservative for this crowd. She enters hesitantly, looking around her for Jeffrey. She passes Andy, who is moving away from Gary Murray.

ANDY (CONT.)

Buffy! Looking tasty.

BUFFY

Thanks. Have you seen  
Jeffrey?

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

BUFFY (CONT.)

Hi, guys.

NICOLE

Hi.

BUFFY

Have you guys seen  
Jeffrey? We were gonna  
meet here but I don't see  
him.

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 (CONT.)

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

What is it -- your  
grandmother's?

KIMBERLY

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

Buffy is startled by this attack. Nicole giggles,  
half in astonishment.

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 (CONT.)

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 me on my machine?

JEFFREY

You weren't home. Like always.

BUFFY

You left me a message?



JEFFREY

I'm out of here. Jenny.

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

Buffy turns away, towards the wall. A SOFT BALLAD comes on over the speakers. Tears are forming in Buffy's eyes, as she wipes futilely at her dress. Finally she turns, looks towards the door.

ANGLE: BUFFY'S P.O.V.

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

He walks directly toward Buffy, and does turn a few heads.

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.

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 stains. Buffy smiles at him.

PIKE (CONT.)

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 (CONT.)

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

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

BUFFY

Yes, I am.

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

ANGLE: KIMBERLY

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

KIMBERLY

I can't believe it.

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

Other windows shatter, vampires appearing all around.  
Gradually the party stops as everybody becomes aware  
of the situation. They vaguely herd to the middle of  
the room.

ANGLE: BUFFY AND PIKE

Looking around, assessing the situation.

ANGLE: FRONT 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 as a number of figures begin to lumber towards the door through the mist.

Buffy steps back as three 17-year-old vampires 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 (CONT.)  
(defensively)  
They're seniors!

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...

But other students have picked up the cry, are clamoring to sacrifice Buffy. Two guys move toward her, Andy intervenes. Pike steps in front of Buffy, holding his custom made cartridge-load crossbow. Trains it on the others.

BUFFY  
All right.

Everyone falls silent.

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. We need  
 weapons.

Andy looks at her a moment, moves off. Buffy goes to  
 a corner where her bag is, starts pulling out stakes.

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

We see the doorway to the gym. A mist has risen  
 around the entire gym, swirling about the feet of the  
 undead who stand 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. Buffy. Her torn dress now comes to just above her knees. She wears Pike's leather jacket over it. In one hand she holds his crossbow; stakes are belted across her chest like bullets. In her other hand is a cross. As she steps further away from the gym, the vampires slowly begin to close around her.

The door to the gym shuts behind her.

CUT TO:

INT. THE GYM - CONTINUOUS

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

PIKE

Come on, move.

CUT TO:

EXT. THE GYM - CONTINUOUS

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

CUT TO:

INT. THE GYM - CONTINUOUS

PIKE (CONT.)

Yes!

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

CUT TO:

EXT. THE GYM - CONTINUOUS

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

Buffy heads for the park at the end of the street. She's going full speed but the creatures are right on her heels. She spots more - dozens more, coming towards her from the park. And from the sky. She's trapped.

She keeps running and suddenly she slides, like a baseball player into home. At the curb is a big storm drain and she slips right in it, disappears.

CUT TO:

INT. STORM TUNNEL - CONTINUOUS

She's off and running through the muck. Vampires pour in after her, as fast as they can squeeze through the drain.

CUT TO:

INT. THE GYM - CONTINUOUS

Everyone is watching through the windows as the vampires cluster about the storm drain.

KIMBERLY

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

CUT TO:

EXT. THE GYM - CONTINUOUS

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

CUT TO:

INT. THE GYM - CONTINUOUS

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 in the  
locker.

PIKE  
Get 'em.

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

CUT TO:

INT. THE TUNNELS - CONTINUOUS

Buffy runs. They are close behind, but she can't really see them. She comes to a ladder up to a manhole cover, starts climbing. She reaches the top and pushes on the cover, but it won't budge.

CUT TO:

INTERCUT WITH:

EXT. CITY STREET - CONTINUOUS

Right on the manhole cover is the wheel of a car. Jeffrey's car. It is parked in the shaded road. Jeffrey and Jennifer are in the back, making heated, clumsy love.

JENNIFER  
Oh, yes! Yes!

JEFFREY  
Oh, Baby!

Buffy listens for a second.

BUFFY  
Jeffrey?

She pounds on the manhole cover.

BUFFY (CONT.)  
Hey! Help! Let me out!

Jeffrey and Jennifer are oblivious.

JENNIFER  
Oh, Jeffrey!



JEFFREY

Jennifer!

JENNIFER

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

BUFFY

Oh, make me puke!

She pounds on the manhole cover again, more in frustration this time. The vampires appear suddenly, swarming beneath her. Trapped, she lets go of the ladder and drops right down in their midst.

They tear at her and she writhes, throwing punches, struggling to break free. Vampires crowd the tunnel beyond, trying to get at her. She makes it to the edge of the swarm. Finally free, she runs down the tunnel some more.

She turns a corner and three more hit her from the other direction.

CUT TO:

INT. THE GYM - CONTINUOUS

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

PIKE

The heart! Stab them in  
the heart!

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

Kimberly SCREAMS. One of them has hold of her, starts pulling her out the window. Nicole runs to her, starts pulling the vampire's hands off her. Suddenly, the vampire grabs Nicole instead. Off balance, she is almost out the window before Kimberly can react, and all Kim can do is SCREAM. Andy and Pike make it to the window too late; Nicole is pulled out, and they swarm over her.

CUT TO:

## INT. THE TUNNEL - CONTINUOUS

Buffy has wasted the three that surprised her with the crossbow. The main swarm almost reaches her and she's up again, reloading. More come at her from another tunnel and she shoots 'em down. But she's low on ammo. As she runs, she pulls a HAND GRENADE from her jacket.

She turns in to another tunnel and pulls the pin. She's about to huck it back when another vampire hits her, knocking the grenade out of her hand and slamming her head against the wall. The grenade falls to the ground. Buffy flips the vampire on top of it and runs, runs, dives into the next tunnel as the other vampires appear and

BOOM! The grenade goes off, bringing down an avalanche of concrete and dirt, separating Buffy and the creatures. A metal beam falls next to Buffy and the floor gives way.

CUT TO:

## INT. THE CAVERN - CONTINUOUS

She falls through and into Lothos' cavern. Lands in the pool. Torches flicker all around. She is standing waist deep; the level has risen since we saw the pool last. As she inches forward, she comes upon a body hanging upside down above the pool. The body is torn, covered with rats.

It is Merrick.

CUT TO:

## INT. THE GYM - CONTINUOUS

Students are still holding most of them at the windows. One or two have gotten in. One is flying about the rafters, out of reach of the students.

## ANGLE: THE RECORD PLAYER

A senior vampire has snuck behind it and is going through the records. He stops, finding one he likes, and starts to put it on.

## MUSIC: "TEEN ANGEL"

It wafts over the carnage in the gym, lending it a surreal and dreamy quality.

Hearing the music, another vampire grabs Kimberly and starts dancing with her. She screams a lot. It's about to plant one on her neck when Pike stabs it in the back. Pike turns from the dying vampire and is face to face with Benny.

Pike is frozen for a moment.

CUT TO:

INT. THE CAVERN - CONTINUOUS

Buffy pulls at Merrick, trying to break the rope holding him. It snaps and his body falls heavily on her. She holds it up, still waist-deep in blood, a frantic and bereaved look on her face. She is almost hugging him. A rat crawls onto her back, but she doesn't notice.

Lothos rises up from the pool, right behind Buffy. He is towering over her before she hears him. Slowly she turns.

Lothos smiles at her, and makes a SOUND that might be a hiss. Or a sigh.

BUFFY

(tiny voice)

Oh, God. Not yet. Not yet.

Buffy winces, partly from the cramps and partly from the terror of his approach. He draws up before her.

LOTHOS (CONT.)

Buffy... so good of you to come.

CUT TO:

INT. THE GYM - CONTINUOUS

CLOSE UP: A TABLE

Pike is slammed down onto it, Benny's face inches from his. 'Teen Angel' has been replaced by some HARD ROCK.

BENNY

Isn't this great, Pike?  
Isn't it great? Finally  
get our own back. Finally  
gonna get a little!

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

BENNY (CONT.)

Why'd you come back? Come for the bitches? 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 (CONT.)

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 (CONT.)

Why'd you come back, Pike?

ANGLE: ANOTHER WINDOW

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

ANGLE: THE PUNCHBOWL

Three teen vampire stand by it, looking around conspiratorily. One of them holds the corpse of a student, his head locked under his arm. When they are quite sure no one is looking, they hold his head over the punchbowl and let blood flow from his neck into the bowl. They attempt to look casual while they spike the punch.

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 out at a 45 degree angle.

BENNY

Why'd you come back?

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

BENNY (CONT.)

Came to be with Buffy, you  
shit! That slut! You  
came to help that slut!  
She's dead!

Pike suddenly grabs Benny's arms, looks into his  
eyes.

PIKE

I came back for you.

He twists backwards, pulling Benny, driving the table  
leg through Benny's back. Benny screams, blood  
filling his mouth. Pike lies beside him, watching.  
At the last instant, Benny looks into Pike's eyes.  
Stays that way, all dead.

ANGLE: THE RAFTERS

One vampire, floating, dipping toward the heads of a  
group of students, snarling at them.

ANGLE: KIMBERLY

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

CUT TO:

INT. THE CAVERN - CONTINUOUS

ANGLE: MERRICK

His body, held at about Buffy's waist, slips out of  
her hands and into the pool, vaguely floats away.

Lothos is right in front of Buffy now, his hand on  
her cheek. He looks her over, quite lustfully.

LOTHOS (CONT.)

You look surprised. Don't  
be. You all come to me,  
sooner or later. Your  
little friend should have  
told you that. It's your  
destiny... to feed me.

BUFFY

Why...

LOTHOS

He taught you nothing.  
Look at him! He thought  
he would rest.

Buffy can't exactly speak for a moment. She starts back a step.

LOTHOS

I have power he never  
dreamed of.

Buffy looks around her. Merrick's body is gone. She turns slowly, scanning the surface of the pool.

Merrick pops out at her, cackling, his eyes alight, half of his face eaten away. Buffy SCREAMS as he pushes her down into the blood, falling on top of her.

ANGLE: UNDER THE SURFACE

Buffy struggles with Merrick, unable to get up or to breathe. He holds her as she grabs his neck.

ANGLE: THE SURFACE

Lothos watches the thrashing slowly quiet down until the calm of the surface is broken only by a few bubbles.

After a moment of silence, Merrick's grinning head breaks the surface. It is only as it rolls completely over that Lothos realizes it is not attached to the body.

Buffy SHOOTS up right behind Lothos, stake in hand. She drives it in his back just as he turns and she misses his heart, sticking it in his side. He keeps turning and the back of his fist SLAMS into her, sending her flying against the cave wall. He pulls the stake from his back, as Buffy scrambles painfully away.

As she moves along the edge of the pool, Merrick's headless body grabs her, starts pulling itself out of the pool. She SCREAMS, kicks its hand away. She cowers, her eyes wild, as it blindly gropes for her. She inches away.

She finds an opening leading to a cavern tunnel. She slips away into it.

CUT TO:

## INT. THE CAVERN TUNNELS - CONTINUOUS

Buffy runs, frantic, lost. She is stumbling, limping badly. She finds a dark nook and she squeezes into it, desperately trying to hide.

BUFFY

Merrick, what do I do?  
Oh, God, I don't know what  
to do...

SOUNDS from the tunnel. She waits, unable to see anything. She HEARS his FOOTSTEPS. They approach, then grow fainter.

Suddenly his face appears right next to hers. She SCREAMS, struggles as he drags her out of hiding, picks her up.

LOTHOS

What have they sent me  
this time? This  
whimpering thing.. have  
they grown so soft?

Lothos hurls her against the tunnel wall. She is badly hurt. She tries to scramble away, but he catches her again.

LOTHOS (CONT.)

I've killed you a dozen  
times. I found one when  
she was five. But you,  
you're nothing to them,  
you're a pile of waste.

He picks her up and squeezes her middle. WE HEAR one of her ribs CRACK.

She claws at his eyes. Angry, he throws her again. She tries to rise, clutching a wooden beam for support.

LOTHOS (CONT.)

I grow weary of your kind.  
Girls, little children,  
not worth the blood in  
you... What do you know  
of the world?

The beam is loose in Buffy's hand. She looks at it, at Lothos. Waits.

LOTHOS (CONT.)

(coming toward her)

I have lived in the shadows, in the pulsing filth behind men's eyes. A thousand years. I have conversed with the worms that fed on my corpse and I have bathed in the blood of emperors. I am everything.

BUFFY

Have you ever thrown up in the front row of a Richard Marx concert?

LOTHOS

What?

Buffy tugs hard at the beam, pulling it down. Beams and dirt CAVE IN around Lothos as she stumbles away.

She still cannot run very well. She limps, clutching her side and bleeding badly.

She HEARS Lothos making his way past the beams.

ANGLE: BUFFY'S P.O.V.

Sees a LADDER leading back up to the sewage tunnels. Beside it, PIPES run from the lower tunnel to the upper.

Buffy tries climbing the ladder, slips. She grabs a pipe for support and it BREAKS, steam pouring out as she falls.

ANGLE: LOTHOS' SHADOW, APPROACHING.

Buffy tries again, sweating to make it up the twenty feet or so.

BUFFY

This is the worst prom I have ever been to. Next year I'm staying home.

She pulls herself into the upper tunnel.

ANGLE: UPPER TUNNEL



A metal door some twenty feet away reads "GYMNASIUM. AUTHORISED PERSONEL ONLY." She runs to it. It's locked.

Lothos' FOOTSTEPS below her. She looks around. The other way is gated off. She's trapped again.

She sees the pipes running along the wall and suddenly she grabs one. It burns her hand but she pulls it, breaks it. More steam pours out at her.

ANGLE: LOTHOS

In the lower tunnel, reaching the ladder. He looks up. We hear a clattering: something ROLLING along the broken pipe. Lothos listens.

ANGLE: BUFFY

Slamming her shoulder into the door, trying to break it open.

Lothos, following the noise down the pipe with his eyes.

Buffy BURSTS through the door.

From the broken pipe, a GRENADE drops and lands at Lothos' feet. He looks at it.

BOOM!

Buffy goes flying.

Lothos is enveloped in flame.

CUT TO:

INT. THE GYM - CONTINUOUS

The explosion rocks everybody. They look around.

A trapdoor at one end opens and Buffy hoists herself heavily up. Kimberly slides up the wall, shaking, pointing.

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 (CONT.)

They'll kill us! Don't!

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 and Andy each grab an arm and pull Buffy up.

PIKE

Are you okay?

BUFFY

Get away from me!

She pushes them away.

BUFFY (CONT.)

Stay away!

PIKE

What are you --

Lothos bursts through the floor with a huge crash, some three feet in front of Buffy. He hovers, furious, just above the floor. He has been torn apart by the grenade, his face particularly, but he looks stronger than ever.

LOTHOS

You BITCH!

He swirls around and slices with his fingernails at Andy, who is still in range. Blood pours out of Andy's throat and he falls, already dead. Everyone shrinks back -- even the vampires are motionless. Lothos turns back to Buffy, who can barely stand.

LOTHOS (CONT.)

You would murder me? ME?  
I will rip your bones from  
your stinking flesh!

He grabs her, holds her over his head.

LOTHOS (CONT.)

I am your god! Your God!

He throws her the length of the room. She hits the lockers at the other end, crashes to the ground. One of the lockers flies open, dumping books before her, and an open spiral notebook that contains a plastic pen holder with pens and pencils in it. She looks down at it, bloody, shaking.

Lothos starts rising slowly, commanding the entire room.

LOTHOS (CONT.)

You pitiful meat! You're mine! You're all mine!!

He looks straight at Buffy.

LOTHOS (CONT.)

I'll see you screaming in the pits of HELL!!!

He swoops down at Buffy, racing toward her, violently fast, upon her --

She spins, on her feet in a flash, one quick motion. She thrusts her palm forward and stops him, cold, like Superman stopping a train, palm at his chest.

Silence. Buffy looks directly into his eyes, his mad smile.

BUFFY

I am so sure.

Lothos' smile tightens, then fades almost quizzically as he looks down at his chest.

Sticking out of the middle of his chest is a small eraser, and a #2.

Lothos tries to speak but the words catch in his throat. His feet touch the ground: he sags considerably. His body begins to smoke. Suddenly he grabs Buffy by the neck and screaming, smoking, he flies blindly straight up.

cut to:

EXT. ABOVE THE ROOF - CONTINUOUS

Lothos and Buffy smash through the skylight and go up, hovering some seventy feet above the ground. Lothos is badly decomposing, but Buffy cannot break his grip on her. She is dying in his dripping arms, clawing at his hideous face.

Then the sun comes up.

Lothos all but explodes, twisting in a writhing ball of energy. Buffy falls free. Burning light reflects off Lothos, disintegrating the other vampires. Finally, he does explode.

ANGLE: BUFFY

Falling, just manages to grab hold of a telephone wire, swinging and landing on top of a speeding semi.

ANGLE: OUTSIDE THE GYM

Pike smashes through the window, followed by some others, but there is nothing left to see but the morning.

Buffy lies on the top of the truck, racing away, falling unconscious.

CUT TO:

EXT. THE SCHOOL - DAY

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 Highschool. 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, including one girl missing. 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 HALL - DAY

Students at their lockers, talking, laughing.

CUT TO:

INT. THE CLASSROOMS - DAY

Students passing notes, yawning, falling asleep.

CUT TO:

EXT. OUTSIDE SCHOOL - DAY

Kimberly is walking to her car with Jeffrey and Jennifer and another girl, obviously her new best friend.

KIMBERLY

-- And my mom acts like she's doing me this big favor --

They stop at her brand new cherry red Porsche.

KIMBERLY (CONT.)

-- giving me a Porsche for graduation. Like, what does she think I'm graduating for? My dad wanted to get me luggage, could you just die a screaming death. And I said, "James, there's a Porsche, and there's nothing else, do you understand?" It's the only thing. I mean I would have left home. Of course...

Over the end of this speech the RUMBLING of an ENGINE can be heard, growing louder. Kimberly finally stops, listens.

Buffy's Harley comes FLYING over the car behind Kimberly's. It lands smack on top of the Porsche, cracking the window, denting the hood and leaving huge tire marks as it skids off and bounces to the ground. Buffy hit the brakes and skids her around in a perfect 180, stopping right alongside Kimberly.

Kimberly looks at her car.

BUFFY

Like, oops.

Gary Murray comes running up to them, to see what all the commotion is about. Buffy takes a piece of paper out of the pocket of her leather jacket and hands it to Gary Murray.

She looks at Jeffrey. He and Jennifer look back at her, vague and sheepish.

She takes off, heading down the road as other students slowly gather to watch her.

Gary Murray opens the piece of paper in his hands, reads:

GARY MURRAY

"Please excuse Buffy from classes, as she has work to do. Signed... Buffy."

He looks up at her departing figure.

CUT TO:

EXT. ROADSIDE - MINUTES LATER

Buffy is riding down the road.

ANGLE: PIKE.

He is standing by the side of the road, holding a sign and sticking his thumb out. We cannot see what is written on the sign.

Buffy stops next to him, looks at the sign.

BUFFY

I'm going that way.

PIKE

Good enough.

He drops the sign, shoulders a back pack.

PIKE (CONT.)

So, Boss, where are we  
heading, really?

BUFFY

(smiling)  
Duhh.

Pike looks down at the sign, back at her.

PIKE

No.

BUFFY

Fully.

He climbs on the back of the bike.

PIKE

Buffy, that was a joke.

BUFFY

Well, there's a guy there  
I want to meet.

Pike locks his arms around Buffy's waist.

PIKE

Oh, well. Beats Oxnard.

As they drive off, the CAMERA PANS DOWN to reveal the  
sign Pike was holding. On it is printed, in block  
capitals, a single word:

"TRANSYLVANIA".

THE END