

# Inca Mummy Girl

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## Teaser

FADE IN:

EXT. NATURAL HISTORY MUSEUM - DAY

A museum-looking building with a sign: 'SUNNYDALE NATURAL HISTORY MUSEUM.'  
Under it is a banner: CULTURAL EXCHANGE SPECIAL EXHIBIT: TREASURES OF  
SOUTH AMERICA. BUFFY, WILLOW, XANDER and other STUDENTS walk up the  
steps.

BUFFY  
It's so unfair.

WILLOW  
I don't think it's that bad.

BUFFY  
It's the uber-suck! Mom could have  
at least warned me!

XANDER  
Well, a lot of the parents are doing  
it this year. It's part of this whole  
cultural exchange magilla. The  
exhibit, the dance...

WILLOW  
I have the best costume for the dance.

BUFFY  
A complete stranger in my house  
for two weeks! I'm gonna be insane!  
A danger to myself and others within  
three days, I swear.

XANDER  
I think the exchange student program  
is cool.  
(off their looks)  
I do. It's the beautiful melding of  
two cultures.

BUFFY  
Have you ever done an exchange  
program?

XANDER  
My dad tried to sell me to some

Armenians once, does that count?

CORDELIA is near the door, looking at a facebook with some friends.

CORDELIA

(pointing)

There's mine. Sven. Isn't he lunchable?

Mine's definitely the best.

REVEAL they are flipping through a yearbook-type album, pointing at photos of cute boys. Our three approach.

BUFFY

Whatcha looking at?

CORDELIA

Pictures of our exchange students.

(shows a picture)

Look. One hundred percent Swedish.

One hundred percent gorgeous. One

hundred percent staying in my house.

They all head into the museum.

CUT TO:

INT. NATURAL HISTORY MUSEUM - ENTRANCE LOBBY - DAY

They line up behind other students at the exhibit entrance. A banner above it states: 'INCA PRINCESS EXHIBIT.'

CORDELIA

Buffy, how's yours? Visually, I mean.

BUFFY

I don't know. Guy-like.

XANDER

By 'guy-like,' you mean a big, beefy, guy-like girl, right?

BUFFY

I was just told 'guy.'

CORDELIA

You didn't even look at him first?

He could be dogly! You live on the edge.

XANDER

Hold on a sec. This person living in your house for two weeks is a man, with man parts? This is a terrible idea!

WILLOW

What about the beautiful melding of two cultures?

XANDER

There's no melding. Okay? He can  
keep his parts to himself.

BUFFY  
(looking off)  
What's he doing?

They see RODNEY MUNSON, 16, walking trouble. He stands alone, facing a wall,  
doing something we can't see.

XANDER  
Rodney Munson. God's gift to the  
bell curve.

A STUDENT tries to see what Rodney's doing. He looks up and sneers at the kid,  
revealing braces. The student backs away.

XANDER (cont'd)  
What he lacks in smarts, he makes  
up in lack of smarts.

WILLOW  
You just don't like him 'cause of  
that time he beat you up every  
day for five years.

XANDER  
Yeah, I'm irrational that way.

BUFFY  
Maybe I should stop him before he  
gets in -

WILLOW  
I got it. The non-violent approach  
is probably better here.

She goes off, Buffy looks slightly offended.

BUFFY  
I wasn't gonna use violence. I  
don't always use violence. Do I?

XANDER  
The important thing is, you believe  
that.

BUFFY  
I might have used reason. Or my  
feminine wiles.

ANGLE: RODNEY

He uses a pen knife to scrape gold dust off an Incan Death mask and into a baggy.

WILLOW (O.C.)  
Hi Rodney.

RODNEY

(snarling)  
Wha'd you...  
(then, seeing her)  
Oh, Willow. Hi.

WILLOW  
(re: knife)  
That's probably not something you're  
supposed to be doing. You could get  
in trouble.

RODNEY  
(mock horror)  
Oh, no. And they might kick me out  
of school?

WILLOW  
We still on for our Chem tutorial  
tomorrow?

RODNEY  
Yeah. I think I got almost all 14  
natural elements memorized.

WILLOW  
There are 103.

RODNEY  
Oh. So I still got to learn...  
(calculating)  
Uh...

WILLOW  
We'll do a touch-up on math, too.

RODNEY  
Thanks.

She smiles as Rodney puts his pen-knife away.

ANGLE: THE ENTRANCE TO THE BURIAL CHAMBER

A Museum GUIDE speaks into a microphone.

GUIDE  
Welcome students. We shall now  
Proceed into the Incan Burial Chamber.  
(ominously)  
The human sacrifice is about to begin.

CUT TO:

INT. NATURAL HISTORY MUSEUM - BURIAL CHAMBER - DAY

The room is dark, except for spotlights illuminating Incan artifacts on the walls.  
They enter.

XANDER  
Typical museum trick. Promise human

sacrifice, deliver old pots and pans.

GUIDE

500 years ago, the Incan people chose  
a beautiful teenage girl to become their  
princess...

In the room is a STONE ZIGGURAT PYRAMID. Block steps lead up to a flat top we  
can't see from the floor. They climb the steps. Willow seems creeped.

WILLOW

I hope this story ends with 'And she  
lived happily ever after.'

Students walk past a sunken hole. Our kids PEER and see:

THE LEATHERED FACE OF A MUMMY. Macabre. Freeze-dried. Black holes for eyes.  
Shriveled lips. Ugly.

XANDER

No. I think the story ends with, 'And  
she became a scary, discolored,  
shriveled mummy.'

GUIDE

The Incan people sacrificed their  
princess to the mountain, god,  
Sebancaya. An offering, buried  
alive, for eternity in this dark tomb.

WILLOW

They could have at least wrapped  
it in nice white bandages, like the  
ones in the movies.

GUIDE

The Princess remained there,  
protected only by a cursed seal,  
placed there as a warning to any  
who would wake her.

The guide indicates a pictogram-covered PLATE, nestled in the mummy's gnarled  
hands.

A GIGGLE. Xander turns. Sees the Cordettes down on the museum floor, mooning,  
'ooohing' and 'ahhhing' over the pictures of their exchange students.

XANDER

So, Buffy, when's exchange-o boy  
making his appearance?

WEIRD POV: from inside the sarcophagus. Looking at Buffy.

BUFFY

His name is Ampata. He's showing up  
at the bus station tomorrow night.

XANDER

Ooh, Sunnydale bus depot. Classy.

What better way to say "Welcome  
to Our Country" than with the  
stench of urine.

The guide motions for the students to follow him.

GUIDE  
If you'll follow me this way...

DISSOLVE TO:

INT. NATURAL HISTORY MUSEUM - BURIAL CHAMBER - DAY

Empty. Silent. Then Rodney CREEPS out from the shadows. He looks at the Mummy,  
at the plate.

RODNEY  
Cool...

He slowly pulls the ceramic plate from the mummy's hands. There's some  
resistance, and Rodney accidentally drops the plate. It shatters.

RODNEY (cont'd)  
Damn.

THE MUMMY'S HAND suddenly GRABS Rodney's throat. Rodney struggles. Eyes and  
mouth go wide.

THE MUMMY'S EYES crack open. The leathery face animates, as it draws a terrified  
Rodney closer.

BLACK OUT.

END OF TEASER

## **Act One**

EXT. SCHOOL COURTYARD - THE NEXT DAY

Banners everywhere proclaim 'WORLD CULTURE DANCE - FRIDAY NIGHT AT THE  
BRONZE.'

CUT TO:

INT. LIBRARY - DAY

CLOSE ON: BUFFY

BUFFY  
So, can I go?

GILES (O.C.)  
I should think not.

Buffy throws a mean right hook at CAMERA. WHOMP!

REVEAL GILES as he catches her fist with his huge FIGHTING PAD. Xander watches

them from a safe distance.

BUFFY  
How come?

GILES  
Because you are the Chosen One.

BUFFY  
Just this once, can't I be the  
Overlooked One?

Giles puts down his arms, looking at her.

GILES  
I'm afraid that's simply not an  
option. You have responsibilities  
that other girls do not, and -

BUFFY  
(sarcastic)  
Oh, I can finish this one for you.  
'Slaying entails certain sacrifices  
blah blah blah-bity blah I'm so  
stuffy give me a scone.'

GILES  
(witheringly)  
It's like you know me.

He puts his hands back up. WHOMP, WHOMP.

GILES (cont'd)  
Your secret identity is already going  
to be difficult enough to maintain  
while that exchange student lives  
with you.

XANDER  
Not with her. In the same house as  
her. Am I the only one who's  
objective enough to make that  
distinction.?

BUFFY  
(to Giles)  
So then, going to the dance, like a  
normal person, is the best way to  
keep that secret.

GILES  
(trapped)  
You're twisting my words.

BUFFY  
No, I'm just using them for good.

Giles looks at her. A beat.

BUFFY (cont'd)  
Come on, Giles. Budge. No one likes  
a non-budger.

GILES  
Fine. Go.

BUFFY  
(smiling)  
Yay! I win!

GILES  
I think I'll go introduce my shoulder  
to an ice pack.

He limps away.

XANDER  
So, we're dance-bound. I think I can  
get mom's car, so I'm the wheel man.

BUFFY  
I thought you were taking Willow.

XANDER  
Well, I'm gonna take Willow, but I'm  
not gonna take Willow. In the sense  
of "take me." See with you, we're  
three and everybody's safe. Without  
you, we're two.

BUFFY  
And we enter dateville. Romance.  
Flowers.

XANDER  
Lips.

BUFFY  
C'mon. All the years you've known  
Willow, you've never thought about  
her lips?

Willow enters. Unseen.

XANDER  
Buffy, I love Willow.

Willow smiles.

XANDER (cont'd)  
She's my best friend. Which makes  
her not the kind of girl who you  
think about her lips that much. She's  
the kind of girl I'm best friends with.

Willow steps forward not exactly smiling.

XANDER

Willow. Hi. We were just talking  
about happy things. Like all three  
of us going to the dance together.  
See? Happy.  
(then, worried)  
Not happy?

WILLOW  
No. Yes.  
(recovering)  
Rodney's missing.

Giles returns from his office, an ice pack on his shoulder.

GILES  
Trouble with Mr. Munson again?

WILLOW  
His parents said he never came home  
last night. The police are still looking  
for him.

XANDER  
'Police are looking for Rodney Munson.'  
That's a phrase we'll get used to.

BUFFY  
I don't remember him on the bus back  
from the field trip.

WILLOW  
I don't either. I hope he didn't get into  
trouble at the museum.

XANDER  
(picking up on it)  
Maybe he awakened the mummy-

WILLOW  
Right, and it rose from its tomb...

BUFFY  
And attacked him...

They all chuckle a bit, then stop. They look at each other.

CUT TO:

INT. NATURAL HISTORY MUSEUM - BURIAL CHAMBER - DAY

Buffy, Willow, Xander and Giles walk cautiously through the shadows, toward the  
Ziggurat. Willow's crept again.

WILLOW  
(hopeful)  
On the other hand, maybe Rodney  
just went out for a smoke.

XANDER

For twenty-one hours?

WILLOW  
It's addictive, you know.

GILES  
We'll consider that idea, the moment  
we've ruled out evil curses.

BUFFY  
Some day I'm going to live in a town  
where evil curses are just generally  
ruled out without even saying.

GILES  
Where was this seal?

Buffy's already on the flat top of the pyramid. A SEAL FRAGMENT teeters on the edge of the sarcophagus hole.

BUFFY  
Here. And it's broken.

WILLOW  
Does that mean the mummy's loose?

They peer into the hole. The mummy lies there as before.

BUFFY  
Nope. Still there. Comfy as every.

GILES  
(studies the fragment)  
Look at this. A series of  
pictograms...

ANGLE: A MAN (PERU MAN)

murder in his eyes, rushes from the shadows, shrieking. Long, curved KNIFE raised. (Some people call it a huge, machete-like carving blade. We call it a long, curved knife.)

Xander ducks as the knife whizzes past. Buffy lunges for Peru Man, who swings his knife at her head.

Buffy rolls out of the way. Suddenly, Peru Man sees something and stops cold.

Xander leaps onto Peru Man. But, instead of fighting, Peru Man races out of the exhibit room. Silence.

XANDER  
Okay. I just saved us, right?

BUFFY  
Something did.

GILES  
Let's not fret the details. Let's just

go. Xander, bring the fragment.

They move to leave the pyramid. Turn back to see Willow, frozen stiff, staring at the mummy.

BUFFY  
Willow? What is it?

WILLOW  
Giles. Were the Incans... very  
advanced?

GILES  
Yes. Yes, they were.

WILLOW  
(small voice)  
Did they have orthodontists?

They follow her gaze to see THE MUMMY'S OPEN MOUTH, filled with BRACES.

CUT TO:

INT. LIBRARY - NIGHT

Buffy and Xander pace around the table. Willow sits.

WILLOW  
Rodney looked like he had been dead  
for five hundred years. How could  
that be?

XANDER  
Maybe we should ask that crazy man  
with the big ol' knife.

BUFFY  
He didn't seem overly chatty.

WILLOW  
The way he bolted when he saw Rodney,  
I'd say he was as freaked as we were.

Giles appears from the stacks, holding the seal.

GILES  
I'm afraid my volumes are useless.  
This particular mummy was from the  
Sebancaya region of eastern Peru.  
Very remote. If there's an answer,  
it's locked-

BUFFY  
In the seal.

GILES  
It could take me weeks to translate  
these pictograms. Well, we'll start

tonight with -

BUFFY  
(suddenly)  
Ampata!

GILES  
I was going to suggest hunting.

BUFFY  
(starting out)  
I'm late. I told my mom I'd pick  
him up.

XANDER  
Buffy, where are your priorities? In  
tracking down a mummifying murderer,  
or making time with some Latin lover,  
whose stock in trade is the breakage of  
hearts?

BUFFY  
Ampata is there alone and I don't know  
how good his English is. He's-  
(realizing)  
--from South America! Maybe he could  
translate the seal.

XANDER  
Oh, sure. Fall for the old 'Let-me-  
translate-that-ancient-seal-for-you'  
come one. You know how many times  
I've used that?

CUT TO:

EXT. BUS STATION - BUS ARRIVAL AREA - NIGHT

Hydraulic brakes HISS. A bus pulls away, revealing AMPATA, a short squat Peruvian BOY, 16. He stands next to two beat-up trunks, smiling nervously. He watches as the station empties of PASSENGERS. Then, a female VOICE whispers:

VOICE (O.C.)  
Ampata!

Ampata looks around, excited, then confused. Sees no one.

VOICE (cont'd; O.C.)  
Ampata!

Ampata pulls his trunks toward the VOICE and into a DARK ALLEY. He stops. Searches the darkness. Suddenly his expression changes to horror.

AMPATA'S POV: A HIDEOUS MONSTER

Not quite mummy, not quite human. It GRABS Ampata by the throat. Pulls him towards its face.

CLOSE ON: THE MUMMY'S MOUTH as it puckers into a hideous KISS.

Ampata is frozen in terror as the mummy plants its lips on his. Ampata's face begins to shrivel and decompose.

DISSOLVE TO:

EXT. BUS STATION - BUS ARRIVAL AREA - LATER - NIGHT

Buffy, Willow and Xander arrive at the deserted station.

BUFFY  
Forty minutes late. Welcome to  
America.

WILLOW  
What if he left already.

BUFFY  
(calling)  
Ampata? Ampata Duarte?

They walk slowly toward the alley, where Ampata disappeared.

XANDER  
Do we have to speak Spanish when we  
see him? 'Cause I don't know how to  
say anything much besides "Doritos"  
and "Chihuahua".

BUFFY  
Ampata?

AMPATA (O.C.)  
Here.

A GIRL appears from the dark alley. She's 16. Stunningly beautiful, but hesitant.  
Vulnerable.

AMPATA  
I am Ampata.

Xander just stares.

XANDER  
(quietly)  
Hay carumba. I also know how  
to say that.

BLACK OUT.

END OF ACT ONE

## Act Two

INT. BUFFY'S KITCHEN - NIGHT

Buffy, Willow and Xander lead Ampata on a tour. Ampata's very tentative, but also awe-struck at a modern home.

BUFFY  
And this is the kitchen...

AMPATA  
It is very good.

BUFFY  
Oh yeah. Got your stove, your  
fridge... fully functional. We're  
very into it.

XANDER  
Do you want something to drink?

BUFFY  
(looking into fridge)  
We've got milk and ... older milk...  
Oh. Juice?

AMPATA  
Please.

Buffy goes for glasses as Ampata sits, Xander sitting beside her.

WILLOW  
So, Ampata... You're a girl.

AMPATA  
(smiling bemusedly)  
Yes. For many years now.

WILLOW  
And not a boy. 'Cause we thought  
that a boy was coming, and here  
you are in a girl way.

XANDER  
It's just one of those crazy mix ups, Will.

BUFFY  
Have you been to America before.

AMPATA  
I have... toured.

XANDER  
(as to a child)  
Where did... you go?

AMPATA  
I have been taken to Boston.  
Atlanta. New York.

WILLOW  
New York. That's exciting. What

was that like?

AMPATA  
I did not see so much.

XANDER  
Your English is very bueno.  
Muy good.

AMPATA  
I listen much.

XANDER  
Well, that works out great, 'cause  
I talk much!

They laugh together.

JOYCE comes in, carrying sheets and blankets.

JOYCE  
Buffy, do you want to show Ampata  
up to your room?

BUFFY  
Excuse me?

CUT TO:

INT. BUFFY'S ROOM - MOMENTS LATER - NIGHT

Buffy and Joyce make up an extra bed.

BUFFY  
You said she was staying in the study.

JOYCE  
That was when we thought Ampata  
was a boy. But since he's a girl, I  
thought you could double up.

BUFFY  
Mom, you think too much.

JOYCE  
You two in a room together? Give  
you both a chance to share secrets.

BUFFY  
I'm not a big secret sharer. I like  
my secrets. They're secret.

JOYCE  
Oh, it'll be fun.

BUFFY  
Fun. Yeah.  
(smiling)

You know, next year I ought to sign  
up for one of those 'exchange mom'  
programs.

Joyce smiles as they finish making the bed.

DISSOLVE TO:

INT. BUFFY'S BEDROOM - NIGHT

Buffy comes in from the hallway. They're both dressed for bed.

BUFFY  
Sorry about the teenyness of the room.

AMPATA  
My old one was much smaller.

BUFFY  
What's it like, back home?

AMPATA  
Cramped. And very dead.

BUFFY  
You'll feel right at home in  
Sunnydale.

AMPATA  
Oh, no. You have so much here.

Ampata picks up a picture of Buffy with Willow and Xander.

BUFFY  
How about friends?

AMPATA  
They are...  
(sadly)  
I am just me.

BUFFY  
I've been there.  
(brightening)  
But, hey. You'll meet lots of  
people tomorrow.

Ampata climbs into bed, smiling for the first time.

AMPATA  
Thank you. You must teach me  
everything about your life!

Buffy smiles uneasily.

AMPATA (cont'd)  
I want to fit in, Buffy. Just like  
you. A normal life.

BUFFY  
One normal life, coming up.

Buffy clicks off the light.

EXT. BUSHES NEAR THE HOUSE - CONTINUOUS - NIGHT

We see the light go off on the face of Peru Man, who is standing in the shadows, LOOKING UP from the hedges below. His long, curved knife glints ominously.

DISSOLVE TO:

EXT SCHOOL COURTYARD - THE NEXT DAY

Banners proclaim the World Culture Dance.

CLOSE ON: A DRUM

Bearing the logo: DINGOES ATE MY BABY

Two students, SAM and OZ - by their looks, obviously members of the band - load music and sound equipment into a van, which has their logo emblazoned on the side. Cordelia talks with DEVON, the band's good-looking lead singer.

CORDELIA  
Devon, I told you I'd be at the dance tonight, but I'm not one of your little groupies. I won't be all doe-eyed, looking up at you, standing at the edge of the stage.

DEVON  
Got it.

CORDELIA  
So, I'll see you afterwards?

DEVON  
Sure. Where do you want to meet?

CORDELIA  
I'll be standing at the edge of the stage.

DEVON  
With that guy?

REVEAL SVEN, Cordelia's exchange student, stands nearby. Hulking, blond, expressionless - like a Swedish Lurch.

CORDELIA  
Sven, momento. Needa.  
(to Devon)  
This exchange student thing has been a horrible nightmare. They don't even speak American!

Cordelia kisses Devon on the cheek.

CORDELIA (cont'd)  
I'll see you tonight.  
(turns, stops)  
Sven. Come.

Sven follows. Devon turns to Oz.

DEVON  
Oz, man, what do you think?

OZ  
Of what?

DEVON  
Of Cordelia, man.

OZ  
She's a wonderland tour.

There's a quiet restraint and total lack of bitterness to his sarcasm; where Devon is your typical excitable rock and roller, Oz is completely unflappable. His is the kind of cool that is completely unaware of itself.

DEVON  
You gotta admit, she's hot.

OZ  
Oh, yeah. Hot girl.

DEVON  
Let me guess. Not your type. What does girl have to do to impress you?

OZ  
Well, it involves a feather boa and the theme from A Summer Place. I can't discuss it here.

DEVON  
You're too picky, man. You know how many girls you could have? You're lead guitar, Oz, that's currency!

OZ  
I'm not picky. You're just impressed by any pretty girl that can walk and talk.

DEVON  
(innocently)  
She doesn't have to talk...

Oz throws him a look.

CUT TO:

EXT. ANOTHER PART OF THE COURTYARD - SAME TIME - DAY

Willow and Xander walk together, past one of the banners advertising the World Culture Dance.

WILLOW  
I worked really hard on my costume.  
It's pretty cool.

XANDER  
Okay, but what about me? I gotta  
think.

WILLOW  
It's a celebration of cultures. There's  
a lot of dress-up alternatives.

XANDER  
And a corresponding equal number of  
mocking alternatives, all aimed at me.

WILLOW  
Bavarians are cool.

XANDER  
No hats with feathers, no ruffled  
Shirts and definitely no lederhosen.  
They make my calves look fat.

WILLOW  
Why are you suddenly so worried  
about looking like an idiot?  
(a beat)  
That came out wrong.

But Xander isn't even listening. He's looking off, past Willow, and smiling. Willow follows his gaze to see Ampata arriving with Buffy.

BUFFY  
Your first day of school. Nervous?

AMPATA  
It is just more people than I have  
seen in a long time.

BUFFY  
Don't worry. You're not going to have  
any problem making friends. As a  
matter of fact, I know someone who's  
dying to meet you.

CUT TO:

INT. LIBRARY - DAY

GILES  
How do you do? I was wondering if  
you could translate this for me.

WIDEN to reveal the gang is there. Giles holds up the seal.

BUFFY  
That was in no way awkward.

Ampata looks at the seal. An instant of dread crosses her face. She quickly recovers.

BUFFY (cont'd)  
Is something wrong?

AMPATA  
No, it is... why are you asking me?

GILES  
It's an artifact. From your region.  
It's from the tomb of an Incan mummy.  
We're trying to translate it. A project  
for our...

WILLOW  
Archaeology Club.

XANDER  
'Ar-chae-ol-o-gy.' Study of old  
stuff.

AMPATA  
It is broken. Where are the other  
pieces?

BUFFY  
This is the only one we found.

AMPATA  
It is very old. And valuable.  
(thinks for a beat)  
You should hide it.

GILES  
Is there anything you recognize here?  
(pointing)  
This figure with the knife, for instance.

Ampata looks at them for a beat. She turns the fragment around, feigning ignorance.

AMPATA  
Well, I do not know exactly. But I  
think this represents... I believe  
the word is... the bodyguard?

GILES  
(nodding)  
Bodyguard. Interesting.

AMPATA  
Legend has it that he guards the  
mummy against those who would  
disturb her.

BUFFY  
By slicing them up?

AMPATA  
I would not know that.

GILES  
Yes, well. That should be a good  
starting point for our... club.

Ampata just stands there. Giles glances awkwardly at her.

BUFFY  
Oh, right. And as Club President, I  
have to do lots of stuff. Very  
dull stuff.  
(re: Ampata)  
Willow, maybe you could-

Xander interjects.

XANDER  
--stay with Ampata for the day?  
I'd love to.

Ampata smiles, pleased.

AMPATA  
(to Xander)  
Yes, that will be fun.

Xander leads Ampata out the doors.

GILES  
Okay, then. I'll continue with the  
translating. Buffy, you research  
this 'Bodyguard.' And... Willow?

Willow looks wistfully at the doors.

WILLOW  
Boy. They really like each other.

DISSOLVE TO:

EXT. FOOTBALL BLEACHERS - LATER - DAY

Xander and Ampata are there. Xander reaches into a bag.

XANDER  
And this-  
(pulls something out)  
--is called snack food.

AMPATA  
Snack food.

XANDER  
(unwrapping)  
It's a delicious, golden, spongy  
cake, filled with a delightful, white  
creamy substance of goodness. And

here's how you eat it.

He shoves the whole thing in his mouth. Ampata laughs.

AMPATA

Oh, but now I can not try it.

Xander reaches into the bag and pulls out another.

XANDER

(with mouth full)

That's why you bring two.

He unwraps it and hands it to her.

AMPATA

(tentatively)

Here goes.

She crams it in, then laughs, almost spitting out.

XANDER

Good, huh? And the exciting part is,  
they have no ingredients that a human  
can pronounce. So they don't leave you  
with that heavy, food feeling in your  
stomach.

AMPATA

(smiling)

You are strange...

XANDER

Girls always tell me that. Right before  
they run away.

AMPATA

I like it.

XANDER

I like you like it.

(thinks about that)

Please don't learn from my English.

CUT TO:

INT. LIBRARY - DAY

Buffy and Willow are looking through books, comparing pictograms with the plate.  
Buffy is somewhat more actively involved than Willow.

BUFFY

Hah! Or possibly Hah... do you  
think this matches?

Willow doesn't react for a moment.

WILLOW

Oh! Yes! I'm caring about mummies.

BUFFY  
(sympathetically)  
Ampata's only staying for two weeks.

WILLOW  
And then Xander will find someone  
else who's not me to obsess about.  
At least with you I knew he didn't  
have a shot.

BUFFY  
I'm sorry.

As they talk, Giles enters, looks at Buffy's book, not listening.

WILLOW  
(brave face)  
Well, you know, I have a choice. I  
can spend my life waiting for Xander  
to go with every other girl in the world  
before he notices me, or I can just get  
on with my life.

BUFFY  
Good for you.

WILLOW  
Well, I didn't choose yet...

GILES  
Aha. Yes. Good work?

BUFFY  
My work?

GILES  
Yes. This makes it clear: Rodney's  
killer is the mummy.

WILLOW  
Where's it say that?

Giles points to more pictograms.

GILES  
Here. It explains that mummies kill  
by feeding off the life force of a  
person. Effectively freeze-drying  
them, you might say.

BUFFY  
So then, we just have to stop the  
mummy. Which leaves the question:  
How do we a: find and b: stop the  
mummy?

GILES

(re: Seal fragment)  
That answer is still locked somewhere  
in here. Or in the rest of the seal.

CUT TO:

EXT. FOOTBALL BLEACHERS - SAME TIME - DAY

CLOSE UP: A CURVED KNIFE BLADE

PERU MAN (O.C.)  
Give me the seal!

The blade SWIPES DOWN between Xander and Ampata. The knife blade lodges into the bench. Peru Man screams at Xander.

PERU MAN  
You stole the seal. Where is it?

Xander struggles with Peru Man as Ampata shrieks. Peru Man glances at her. A startled beat of recognition.

PERU MAN (cont'd)  
It is you...

XANDER kicks Peru Man. He falls through the bleachers. Xander grabs Ampata's hand.

XANDER  
Come on!

Xander and Ampata escape.

CUT TO:

INT. LIBRARY - MOMENTS LATER - DAY

Xander comforts a distraught Ampata at the table.

XANDER  
Are you okay?

AMPATA  
You protect me. Make me safe.

BUFFY  
So, our bodyguard strikes again. Why  
is he so into us? What's he want?

XANDER  
He said "give me the seal."

GILES  
Apparently, this seal fragment is  
even more popular than we realized.  
I'm just not sure what we should do  
with it.

AMPATA (O.C.)  
Destroy it.

They turn to look at her.

AMPATA  
If you do not, someone could die.

GILES  
I'm afraid someone already has.

AMPATA  
You mean the man with the knife  
killed someone?

BUFFY  
No, not-I mean, he...

AMPATA  
You are not telling me everything.

Xander takes her hands.

XANDER  
You're right, Ampata. And it's time  
we do. We're not in Archaeology  
Club. We're in-

The others look at him, horrified.

XANDER (cont'd)  
--Crime Club. It's like Chess Club.  
Only... with crime. And no chess.

AMPATA  
Please, understand me. That seal  
nearly got us killed. It must be  
destroyed!

She runs off.

XANDER  
Ampata!

Xander goes after her.

CUT TO:

INT. HALL - SECONDS LATER - DAY

Xander runs up to a shaken Ampata.

XANDER  
Ampata, listen to me. Nobody's going  
to hurt you. I won't let them.

AMPATA  
Your investigation is dangerous. I

don't want that. Just normal life.

Xander watches as Ampata goes to a drinking fountain and splashes water on her face. Willow appears behind Xander.

WILLOW  
Is she okay?

XANDER  
Wigged. I wanna convince her that  
our lives aren't just danger and peril  
here.

WILLOW  
You should take her to the dance.

XANDER  
Yeah, that'll be fun. We can all...

WILLOW  
I mean just you.

XANDER  
But you were all psyched... your  
costume.

WILLOW  
I'll see you there.

A moment, as he smiles.

XANDER  
Thanks. You know what, Willow?  
You're my best friend.

Willow watches Xander return to Ampata.

WILLOW  
(to herself)  
I know.

CUT TO:

INT. LIBRARY - SAME TIME - DAY

Giles and Buffy look at the seal fragment.

BUFFY  
Why would the Bodyguard have such  
a jones for a broken piece of rock?

GILES  
He probably needs this to put with  
the other pieces-

BUFFY  
At the museum.

GILES  
Precisely. We'll go to the museum and  
use this fragment as bait to lure  
in the Bodyguard.

BUFFY  
And he'll lead us to mummy dearest.  
(smiling)  
Hey, look at us. We came up with a  
plan. A good plan.

GILES  
We can meet there tonight after the  
museum is closed.

BUFFY  
No! Bad plan! I have other plans.  
Dance plans.  
(off his look; solemnly)  
Cancel plans.

CUT TO:

INT. HALL - A SHORT TIME LATER - DAY

The halls are nearly empty as Xander and Ampata walk along.

XANDER  
Okay. I have something to tell you.  
It's kind of a secret. And a little  
bit scary.

She looks at him, suddenly anxious.

XANDER (cont'd)  
I like you. A lot. And I want you  
to go with me to the dance.

She giggles, relieved.

AMPATA  
Why was that so scary?

XANDER  
Well, because you never know if the  
girl is going to say yes, or if she's  
going to laugh in your face, pull out  
your still-beating heart, and crush  
it into the ground with her heel.

AMPATA  
Then you are very courageous.  
(then)  
Can I tell you a secret?

Xander listens carefully.

AMPATA (cont'd)  
I like you, too.

XANDER  
Really?

AMPATA  
Really.

XANDER  
That's great! Really?

AMPATA  
Really.

XANDER  
That's great!  
(then)  
You're not a praying mantis, are you?  
(off her)  
Sorry. Someone else.

Ampata looks at him. She coyly smiles and starts away.

AMPATA  
I will return to you.

XANDER  
Where are you going?

AMPATA  
Where you can not follow.

XANDER  
Hey, I'll follow you anywhere you go -  
(sees WOMEN'S RESTROOM sign)  
-except for not in there. I'll wait outside.

She heads inside. The door closes.

CUT TO:

INT. WOMEN'S RESTROOM - CONTINUOUS - DAY

Ampata looks in the mirror. Combing her hair. The happy look of a girl in love. She flips her hair and sees:

Peru Man in the mirror. He walks forward, knife at his side.

AMPATA  
I beg you... do not kill me.

PERU MAN  
You are already dead. For 500 years.

AMPATA  
It was unfair. I was innocent.

PERU MAN  
The people that you kill now so that  
you may live - they are innocent.

AMPATA  
Please. I am in love.

He backs her against a wall.

PERU MAN  
You are the Chosen One. You must  
die. You have no choice.

Peru Man's arm WHIZZES by her, but Ampata coolly catches it. Twists it, grabs the knife and twists his arm painfully. We hear it start to CRACK. His eyes go wide.

AMPATA  
Yes I do.

She grabs him by the jaw. KISSES him. His face shrivels.

CUT TO:

INT. HALL - LATER - DAY

Xander glances at his watch, anxious. The door opens. Ampata steps out. She looks gorgeous. Refreshed.

AMPATA  
I have thought.

Xander looks at her expectantly.

AMPATA (cont'd)  
The dance. I will go with you. Gladly.

Xander smiles. Takes her hand. And they walk off.

BLACK OUT.

END OF ACT TWO

## Act Three

INT. BUFFY'S BEDROOM - NIGHT

Buffy brings a trunk in, places it by a second one by her bed.

AMPATA (O.S.)  
Buffy, I cannot find lipstick.

BUFFY  
Should be on the dresser.

Ampata enters from the bathroom. She's dressed as the Incan princess. She's beautiful. Radiates confidence. Until she sees the trunk.

AMPATA  
What is that?

BUFFY  
They sent your stuff from the station.

AMPATA  
Of course! I forgot all about it.  
I will unpack it later.

BUFFY  
I can do it.

AMPATA  
But you must get ready for the dance.

BUFFY  
I'm not going.

AMPATA  
Why not?

BUFFY  
I've got work to do. There are some  
bad things happening out there. That  
guy with the knife is only one of them.

XANDER  
I am not worried. Thanks to Xander.

BUFFY  
He seems very happy around you.

AMPATA  
I am happy, too. He has a way of...  
making the milk come out of my nose.

BUFFY  
And that's good?

AMPATA  
From making me laugh.

Buffy smiles. Ampata searches Buffy's dresser top.

AMPATA (cont'd)  
It is not here.

BUFFY  
I'll help you look.

Buffy walks to the TWO TRUNKS from the bus station. Ampata's still turned away,  
searching the dresser.

AMPATA  
Thank you. You are always thinking  
of others before yourself. You remind  
me of someone from very long ago.  
The Inca princess.

BUFFY

A princess? Cool.

Buffy opens one of the trunks. She pulls out a pair of BOY'S PANTS. Looks at them, curiously. Ampata opens Buffy's drawer, then turns to Buffy.

AMPATA

They told her she was the only one,  
that only she could defend her people  
from the netherworld.

Buffy looks up as Ampata's words register.

AMPATA (cont'd)

Out of all the girls in her generation,  
she was-

BUFFY

--chosen.

Buffy sees the open dresser drawer, filled with Crucifix, stakes, Slayer things. Buffy quickly crosses over.

AMPATA

You know the story?

BUFFY

It's fairly familiar.

Buffy surreptitiously closes the drawer and spies the lipstick on the dresser. She hands it to Ampata.

AMPATA

She was sixteen. Like us. She was  
offered as a sacrifice and went to  
her death. Who knows what she  
gave up to fulfill her duty to others.  
What chance of love?

Ampata picks up a picture of Xander. Smiles at it.

BUFFY

Who knows?

This thought lingers for a beat.

BUFFY (cont'd)

Let me unpack the rest of your stuff.

Buffy opens the OTHER TRUNK LID, revealing

CLOSE UP: THE BODY OF THE EXCHANGE STUDENT - MUMMIFIED

But just as she is about to peer in, THE DOORBELL RINGS. Buffy looks up at Ampata, now standing above her.

BUFFY

Xander and Willow. I'll get it.

Buffy walks out. Ampata puts her hands on the trunk lid.

CLOSE UP:

as the lid shuts over the mummified student.

She locks the trunk.

CUT TO:

INT. BUFFY'S HOUSE - A MOMENT LATER - NIGHT

Buffy, in sweats, opens the door. Xander stands there, wearing a poncho and squinting with a little cigar clenched between his teeth. He looks more than a little bit like Clint Eastwood.

XANDER  
I have come for the dance.

BUFFY  
What culture are you?

XANDER  
I am from the country of Leone. It's  
in Italy, pretending to be Montana.  
(then, re: her sweats)  
And what are you? From the country  
of white trash?

BUFFY  
New line-up. You and Willow are  
taking Ampata, Giles and I are  
hunting mummies.  
(then)  
Where's you and Willow?

XANDER  
She's not coming. With us.

BUFFY  
Oh. On a date. Romance. Lips.

Ampata enters. Stunning. Xander can't take his eyes off her.

AMPATA  
Hello, Xander.

Xander manages a few sporadic noises.

XANDER  
Uh, ngh...bff...

BUFFY  
I can translate America Salivating  
Boy-talk. He said you're beautiful.

XANDER  
(to Buffy)

Cch... krl...

BUFFY  
You're welcome.

Joyce comes in.

JOYCE  
Ampata, don't you look wonderful. I  
wish you could talk my daughter into  
going with you.

AMPATA  
I tried. She's very stubborn.

JOYCE  
I'm glad someone else sees that.

AMPATA moves to the door. She and Xander turn to Buffy.

AMPATA  
Well, good-bye, then.

XANDER  
Be careful.

BUFFY  
I will.  
(then)  
And Xander? You look good.

He smiles. Joyce and Buffy watch as they head out.

JOYCE  
Look at that. Only two days in  
America and Ampata already  
seems like she belongs here.  
She's really fitting in.

Buffy watches after them, wistfully.

BUFFY  
Yeah. How about that?

CUT TO:

EXT. BRONZE - NIGHT

Establishing. Music plays.

CUT TO:

INT. BRONZE - NIGHT

THE BAND plays wildly on stage. Devon plays the bass and sings, thrashing about the stage. Oz plays ripping guitar with the quiet concentration of someone knitting.

The place is full of KIDS dressed in the style of various cultures. A parade of

BEAUTIFUL GIRLS enter, each costume more provocative than the previous one. Last to come in is Cordelia, who wears a Hawaiian grass skirt with a coconut shell top. She approaches Willow, who is dressed as an Eskimo. Puffy, furry, hooded parka. A harpoon at her side.

CORDELIA

Ooh, what a near faux-pas. I almost wore the same thing.

Cordelia walks away. Constrained by her outfit, Willow has to turn her entire body to watch her go. Cordelia approaches some Cordettes, including GWEN.

GWEN

Where's Sven?

CORDELIA

I keep trying to ditch him, but he's like one of those dogs you leave at the Grand Canyon on vacation, it follows you back across four states.

Sven enters, dressed like a Viking. He finds Cordelia and stands silently next to her.

CORDELIA (cont'd)

See? My own speechless, human Boomerang.

GWEN

He's kind of cute. Maybe it's nice, skipping the small talk.

CORDELIA

Small talk? Try simple instructions.  
(gestures to Sven)  
Get punch-y? You? Fruit drinky?

Sven remains motionless. Gwen pulls his hand.

GWEN

He can follow me.

ANGLE: XANDER AND AMPATA

as they enter. They're gorgeous together.

Willow watches as they move through the crowd. She bends down to look down at her own costume.

WILLOW

I guess I should have worn something sexy.

Ampata takes in the scene, like Cinderella at the Ball - it's too good to be true. They approach Willow, who peers out of her hood.

WILLOW (cont'd)

Wow. You guys look great.

AMPATA

I love your costume. It's very authentic.

WILLOW  
Thanks.

XANDER  
Yeah. You look... snug.

WILLOW  
That's what I was going for.  
(tries to look around)  
Where's Buffy?

CUT TO:

INT. BUFFY'S HOUSE - A MOMENT LATER - NIGHT

Buffy opens the door. Giles is there.

BUFFY  
Yep. Not at the dance. Not with my  
friends. Not with a life.  
(then)  
What are you doing here? I thought  
we were going to meet at the museum  
to find the bodyguard?

GILES  
I'm afraid he's already been found.  
In a school restroom. Mummified.

BUFFY  
I don't get it. Why would the mummy  
kill his own bodyguard?

GILES  
Because he wasn't the mummy's  
bodyguard.

Giles holds up a book.

GILES (cont'd)  
I discovered a translation code which  
enabled me to read the pictograms.  
They show that the bodyguard's job  
was to make sure the mummy didn't  
awaken and escape.

BUFFY  
Not a bodyguard, then.

GILES  
More like a prison guard.

BUFFY  
So Ampata translated wrong?

GILES  
Maybe we should get her to take  
another look.

BUFFY  
Well, wait... She was wiggy about  
the seal from minute one.

GILES  
Yes, I guess she was.

BUFFY  
(thinking)  
Her trunks.

GILES  
What about them?

CUT TO:

INT. BUFFY'S BEDROOM - NIGHT

As Buffy pulls at the lock of one, Giles goes through the clothes in the other.

GILES  
These are definitely boys clothes.  
Why would a girl pack these?

Buffy breaks the lock, opens the other trunk. After reacting.

BUFFY  
How about this one? What kind of girl  
travels with a mummified corpse...

ANGLE: IN THE TRUNK

we see the corpse of the real Ampata.

BUFFY (cont'd)  
... and doesn't even pack lipstick.

CUT TO:

INT. BRONZE - NIGHT

The band starts playing a slow-danceable song. Xander and Ampata are standing near the dance floor.

XANDER  
Do you want to, uh... would you like  
to, you know...

AMPATA  
I would love to dance.

Xander takes Ampata's hand and leads her to the dance floor. The crowd magically parts as the two make their way to the center. All eyes are on the couple.

Willow stands alone off to one side.

Ampata dances slowly with Xander, full of quiet joy. It's a true Cinderella moment.

ANGLE: THE BAND

as they continue to play an instrumental portion of a song. Oz is looking into the crowd, uncharacteristically riveted. He moves to Devon.

OZ  
Who is that?

DEVON  
She's an exchange student. From  
South America.

OZ  
No. The Eskimo.

We FOLLOW HIS GAZE to Willow, who is swaying (or, more accurately, weeble-ing) to the music.

CUT TO:

INT. GILES' CAR - NIGHT

Buffy studies the seal as Giles drives.

GILES  
Unless she gets a continual supply of  
victims, Ampata will return forever to  
her frozen mummy state.

BUFFY  
She did say she wanted to meet lots  
of people.

GILES  
And she's going to need to meet  
another one soon.

BUFFY  
So much for her normal life of fun  
and dating and-  
(it hits her)  
--Xander.

Giles floors the pedal.

CUT TO:

INT. BRONZE - NIGHT

Xander and Ampata are slow dancing. Staring deeply. She clasps her hands behind his head. He leans in for a kiss.

ANGLE: AMPATA'S FINGERTIPS

suddenly wither and freeze-dry. Horrified, she pulls away. Hides her hands behind her back. Smiles, scared. Xander, hesitant, smiles back.

She runs into the crowd. Xander's bewildered.

XANDER  
Okay. At least I can rule out,  
'Something I said.'

Ampata struggles through the crowd, past Willow, searching desperately for her next victim. She looks at her fingers. They wither to the knuckle.

A LONE MALE STUDENT, JONATHAN, looks around. Nods his head to the music.  
Ampata heads toward him.

CUT TO:

INT. GILES' CAR - NIGHT

The car speeds along.

BUFFY  
I should've guessed. Remember?  
Ampata wanted us to hide the seal.

GILES  
And then she wanted us to destroy it,  
because---  
(realizing)  
Wait.

A long beat as Giles thinks something through.

BUFFY  
Waiting.

GILES  
We already know that the seal was  
used to contain the mummy.

BUFFY  
What? You mean that, if breaking  
the seal freed her-

GILES  
--reassembling it will trap her.

The car SCREECHES to a stop. Giles takes the seal.

GILES (cont'd)  
I'll go to the museum. Piece  
together the fragments there.

BUFFY  
I'll stop Ampata. Before she gives  
Xander the kiss of death.

She opens the car door and starts to get out.

GILES  
Be careful.

BUFFY

I will. Besides, I've got the element  
of surprise. Ampata still doesn't  
know my secret identity.

Buffy slams the door as Giles shifts his car into gear.

CUT TO:

INT. BRONZE - NIGHT

Xander runs to Willow.

XANDER  
You seen Ampata?

Willow tries lifting her arms to shrug. Bulky costume.

XANDER (cont'd)  
What was that?

WILLOW  
I shrugged.

XANDER  
Next time you should probably  
say, 'shrug.'

He runs off. Willow stands there.

WILLOW  
Sigh.

ANGLE: GWEN

listening, enraptured, to Sven, as he now chats away.

SVEN  
I thought this exchange student thing  
would be a great deal. But look what  
I got stuck with. 'Memento'? 'Punchy  
fruity drinky?' Is Cordelia even from  
this country?

CUT TO:

INT. BACKSTAGE - NIGHT

Ampata strokes Jonathon's hair. He's nervous.

JONATHAN  
Your hands feel kind of... rough.

Ampata's gnarled hands grab the hair on the back of his head.

JONATHAN (cont'd)  
Aren't you with Xander?

AMPATA

Do I look like I am with Xander?

She closes in for the kiss.

XANDER (O.S.)  
Ampata! Ampata!

JONATHAN  
Whoa! That's my cue to leave.

He bails. Ampata breathes heavily in frustration. Xander rounds a corner.

XANDER  
There you are.  
(going to her)  
Why did you run away?

AMPATA  
Because I... I do not deserve you.

Xander gasps, can barely contain his disbelief.

XANDER  
Ha! Wh-You think you don't...  
(pointing back and forth)  
...that I would think...  
(then, laughing)  
Man, I love you!

Xander stops, mortified at what he said. Ampata pulls away.

XANDER (cont'd)  
Uh, I mean... well, I guess...  
(then)  
Yeah.

Ampata looks up at him. She's crying.

XANDER (cont'd)  
Are those tears of joy? Pain? Revulsion?

AMPATA  
I am very happy. And very sad.

Xander pulls back a bit, confused.

XANDER  
Then talk to me. Tell me what's wrong.

AMPATA  
I can't!

Ampata buries her sobbing face on his shoulder.

Ampata hugs Xander tightly.

XANDER  
I know why you can't tell me. It's

a secret, right?

Ampata looks up sadly from his shoulder. Nods yes. Xander smiles. Tries to ease the tension.

XANDER (cont'd)  
And if you told me, you'd have  
to kill me?

She starts crying again.

XANDER (CONT'D)  
Okay. Bad joke. Deliver was off,  
too. I'm sorry, I-

They look at each other. Xander's lips move closer.

CLOSE: THEIR LIPS MILLIMETERS APART

Ampata swept away in the moment. Their lips touch. And they KISS. Lightly. Then, more passionately. Until Ampata grabs Xander's head, holding him.

CLOSE UP: XANDER'S EYES OPEN WIDE WITH SHOCK.

BLACK OUT.

END OF ACT THREE

## Act Four

INT. BACKSTAGE - NIGHT

Ampata is still kissing Xander as he fights for air. Ampata opens her eyes. Breaks away from the kiss, sobbing.

Xander drops to his knees. Face drawn. Reeling, like half his life's been sucked out.

CUT TO:

INT. NATURAL HISTORY MUSEUM - BURIAL CHAMBER - NIGHT

Giles kneels on top of the step pyramid. Arranges the many seal fragments. Reads from the text books.

GILES  
'Inca cosmology unites the bird-head  
with its paler twin.'  
(studying the seal)  
Ah, yes... the paler twin.

He starts to fit together the seal fragments.

CUT TO:

INT. BACKSTAGE - SAME TIME

Ampata is kneeling next to Xander, holding him in her arms.

AMAPTA  
Xander, I am sorry.

Suddenly, she's jolted. She looks at her arms. The freeze-drying crackles up to her elbows. She lets go of Xander.

AMPATA (cont'd)  
(in pain)  
The seal!

She gets up and runs out the back door.

XANDER  
(dazed)  
Ampata...

CUT TO:

INT. BRONZE - NIGHT

Buffy enters, goes to Willow.

BUFFY  
Where's Xander?

WILLOW  
He was looking for Ampata.

BUFFY  
We've to find them. Ampata is  
the mummy.

WILLOW  
Oh.  
(smiles)  
Good.  
(stops smiling)  
Xander!

BUFFY  
Where'd they go?

WILLOW  
Backstage, I think.

They race backwards, REVEALING OZ, who was just about to tap Willow on the shoulder. He watches his little Eskimo disappear.

OZ  
Who is that girl?

CUT TO:

INT. BACKSTAGE - NIGHT

The door from the dance floor bursts open. Buffy and Willow race toward Xander.

Sit him up.

BUFFY  
Are you all right?

Xander shakes his head, focusing. Takes deep breaths.

XANDER  
I think so.  
(touching his jaw)  
That was some kiss.

BUFFY  
Where's Ampata?

XANDER  
She said something about the seal.

BUFFY  
The seal. At the museum. Where  
Giles is. She's gone to stop him.  
Come on!

XANDER  
What's going on?

Willow looks at him.

WILLOW  
He doesn't know.

BUFFY  
We'll tell him on the way.

Buffy and Willow pull Xander with them out the back door.

CUT TO:

INT. NATURAL HISTORY MUSEUM - NIGHT

Giles sweats over the seal. Hears a noise. Looks up. The room is empty. Shadows flicker. Giles returns to his text.

GILES  
'The Condor soars... But the prey  
is in his talons.' That's it!

Giles glues two pieces together. Smiles triumphantly.

ANGLE: AMPATA

in the shadows, grimaces painfully. The skin on her arms is now mummified up to her bare shoulders. She fights the urge to scream. She moves into the light. Face still beautiful.

CUT TO:

EXT. NATURAL HISTORY MUSEUM - NIGHT

Buffy, Xander and Willow run into view. Willow has ditched the outfit (parka and mittens) except for the pants. Xander has most of his strength back.

XANDER  
No. Giles must've... researched wrong.

WILLOW  
(softly)  
Xander, he didn't.

XANDER  
But I know Ampata. This can't be.  
She told me... she said...

His voice trails off. Buffy looks at him sadly.

BUFFY  
I know.

Buffy points up at an open, third-story window.

BUFFY (cont'd)  
Listen, you two get to the fire  
escape. I'll take a short cut.

Buffy starts climbing toward the window.

CUT TO:

INT. NATURAL HISTORY MUSEUM - NIGHT

GILES  
'The spondylus shell evokes Mamacocha,  
mother of all the water.'

Giles glues in the penultimate fragment. Excited.

GILES (cont'd)  
Just one more piece.

CLOSE: HIS FINGERS INSERT THE LAST PIECE

when suddenly Ampata's gnarled hand rips away the seal and hurls it down, SHATTERING it beyond repair. She grabs Giles by the throat, squeezes him unconscious. Pulls his face in for the kiss.

BUFFY (O.C.)  
I'll say one thing for you Incan mummies-

Ampata turns to see Buffy on the museum floor.

BUFFY  
--You don't kiss and tell.

Buffy does a forward HANDSPRING up the step pyramid, landing in front of a

startled Ampata.

AMPATA  
Looks like you've been keeping  
some secrets from me.

Ampata drops Giles' unconscious body into the sarcophagus hole, as she and Buffy square off against each other.

AMPATA (cont'd)  
You're not a normal girl.

She LUNGES for Buffy's throat with her two mummified arms. Buffy looks at them, repulsed.

BUFFY  
Oh, and you are?

They struggle, rolling toward the open sarcophagus. Ampata's face gets closer for the kiss. Buffy headbutts Ampata. Ampata stagger backwards.

Buffy charges. Ampata uses Buffy's momentum to hurl Buffy into the sarcophagus.

AMPATA  
I shared your life-

BUFFY'S POV: THE SARCOPHAGUS LID

Slides shut overhead. Blackness.

AMPATA  
--Now you'll share my death.

Ampata desperately grabs her neck, as the mummification advances. She races down the steps, running smack into:

Willow. Petrified. Ampata clasps her hand around Willow's throat.

POV: AMPATA'S FACE

AMPATA  
This won't hurt.

XANDER (O.S.)  
Let her go.

Ampata looks around. Xander is there.

XANDER  
If you're going to kiss anybody, it  
should be me.

Ampata looks at Xander for a beat, then back at Willow.

CUT TO:

Pitch black. We hear a stone slab being moved. A SHAFT OF LIGHT comes in through a crack, and we see Buffy in the sarcophagus, straining to move the stone

lid aside.

CUT TO:

INT. NATURAL HISTORY MUSEUM - BURIAL CHAMBER - CONTINUOUS

Xander approaches Ampata. Tears well up in her eyes.

AMPATA

Xander, we can be together. Just  
let me have this one.

Xander looks at her still-beautiful face.

XANDER

That's never gonna happen.

AMPATA

I must do this, now, or it is the  
end. For me and for us.

She moves in for Willow.

XANDER

No!

Xander steps between them, pushing Willow back to safety.

XANDER (cont'd)

You want life, you're gonna have  
to take mine. Can you do that?

There is fear and confusion in her face - and then it is gone. Replaced by something colder.

AMPATA

Yes.

She lunges at him.

ANGLE: THE SARCOPHAGUS LID

as it is tossed aside. Buffy pops out, then hurls herself from the top of the pyramid.

Xander struggles to hold Mummy Ampata away as Buffy appears.

Buffy KICKS Mummy Ampata. She FLIES through the air and SLAMS onto the stone pyramid steps.

The mummy SHATTERS on impact. Nothing but dust.

Silence.

Willow goes to Xander. He looks up at her; tries to smile. She smiles back, starts to help him to his feet. Buffy helps Giles out of the sarcophagus. The two of them head over to join the others.

PULL BACK AND AWAY as the four of them walk out together.

CUT TO:

EXT. SCHOOL COURTYARD - THE NEXT DAY

Buffy and Xander walk together, Buffy sipping a soda. They are quiet for a while. She offers him a sip, he shakes his head.

XANDER  
I'm really the fun talking guy today,  
huh? Sorry.

BUFFY  
We don't have to talk.

XANDER  
I just... Present company excluded,  
I have the worst taste in women. Of  
anyone. In the world. Ever.

BUFFY  
Ampata wasn't evil. At least not to  
start with. And I do think she cared  
for you.

XANDER  
Yeah, but I think the whole sucking-  
the-life-out-of-people thing would  
have been a strain on the relationship.

BUFFY  
She was gypped. She was just a girl  
and she had her life taken from her.  
I remember when I heard the prophesy  
that I was going to die. I wasn't exactly  
obsessed with doing the right thing.

XANDER  
But you did. You gave up your life.

BUFFY  
I had you to bring me back.

They smile at each other, then settle back into a comfortable silence.

BLACK OUT.

THE END