

# The Dark Age

October 2, 1997 (Green)

Written by: Dean Batali & Rob DesHotel

## Teaser

EXT. SUNNYDALE HIGH - NIGHT

Deserted. A MAN (PHILIP HENRY, 40-ish) walks towards us, grows into a TIGHT, C.U. He's desperate, sheen of sweat on his face. Startled by:

CUSTODIAN (O.S.)  
Can I help you?

Philip turns, sees the CUSTODIAN about to empty some trash in a dumpster, eyeing him suspiciously. Philip has a BRITISH ACCENT.

PHILIP  
Rupert Giles. I need to see him...

CUSTODIAN  
Mr. Giles, he's our librarian. Next  
building over, first door on your left.

Philip moves off, picking up the pace, disappearing around a corner.

CUSTODIAN  
You're welcome.

EXT. NEXT BUILDING OVER - NIGHT - CONTINUOUS

Philip rounds the corner. Sees, several yards away, the door marked CLASSROOM BUILDING/LIBRARY. He hears a NOISE and turns, his heart pounding. Peers into the darkness. Nothing. He moves towards the door.

We HEAR a sticky, sickening sound, something definitely moving now in the darkness. Philip looks again. And this time IT MOVES out of the shadows: a SILHOUETTE with GLOWING EYES.

PHILIP  
Oh God...

Philip steps back, nearly trips on the steps outside the building (or something else conveniently placed in his path.)

The figure moves unrelentingly closer. It's a living, walking CORPSE. A woman. Skin long dead and a sickly shade of blue. She was forty when she died.

And Philip's knees nearly buckle as he recognizes:

PHILIP  
...Deirdre?

Deirdre smiles. It's not a pleasant smile, full of BLACK, ROTTED TEETH and all. The woman advances. Philip finds his legs and runs. Gets to the door.

PHILIP  
God, no! Help!

He fumbles with door -- is it locked? -- no, he gets it open, but not very far when DEIRDRE'S grisly hand slams it shut.

PHILIP  
Help me...!

INT. LIBRARY - NIGHT - SAME TIME

Loud, thumping DANCE MUSIC BLARES from a portable stereo, drowning out the outside world, as BUFFY goes through an intense STEP-AEROBICS routine. Nearby, GILES attempts to read a book-- both hands plastered over his ears. He brings one hand down to take a sip of tea.

GILES  
(shouts above music)  
Must we have such noise during your  
calisthenics?

BUFFY  
It's not noise, it's music.

GILES  
I know music. Music has notes. This  
is noise.

BUFFY  
I'm aerobicizing. I must have the beat.

GILES  
Wonderful. You work on your muscle  
tone while my brains dribble out my ears.

EXT. SUNNYDALE HIGH - NIGHT - SAME TIME

PHILIP  
Somebody, please!

Corpse Woman glides her arm around Philip's neck from behind: almost a lover's caress -- until it tightens around his neck, squeezing the life out of him. Her eyes GLOW brighter -- Philip's final scream is cut short -- we hear the unmistakable CRACK of Philip's neck being BROKEN.

INT. LIBRARY - NIGHT - SAME TIME

The song ends, Buffy finishing her exercise routine.

GILES  
Ah. Very good. The rest is silence.

CUT TO:

EXT. SUNNYDALE HIGH - NIGHT - SAME TIME

Philip lies there, dead. His eyes stare blankly.

PULL BACK to see Corpse Woman towering over him. Her eyes stop glowing. Her body wavers for a moment, then her knees give out as she FALLS TO THE GROUND...

...and her body DISINTEGRATES, incredibly, into a pool of liquid ooze. And the liquid rolls downhill, a little of it washing the fingers of Philip's dead hand.

BLACK OUT.

END OF TEASER

## Act One

INT. GROOVY 70'S PAD - NIGHT

FLAMES FILL THE SCREEN

and deafening seventies PUNK MUSIC plays as various IMAGES overlap in a STYLIZED way: JERKY CAMERA MOVEMENTS, QUICK ZOOMS and RAPID CUTS.

(PRODUCTION NOTE: We should do all these in one location if possible. Since it's a dream I see no reason not to do it against blacks hung in, say, the Bronze.)

1) CLOSE-UP of a NEEDLE administering an ominous, SYMBOLIC-LOOKING TATTOO on someone's arm. We'll see this tattoo again.

2) A CREEPY CULT GUY -- sort of a cross between Jim Morrison and Charles Manson -- dressed in seventies' style clothes with reflecting sunglasses on, smiles at us.

CREEPY CULT GUY  
(English accent)  
Time to go to sleep.

3) The flames BURN BRIGHTER.

4) Six hands join in the center of a circle. Painted on the floor is the same mark as the tattoo.

5) Creepy Cult Guy again, only now he is POSSESSED. His face thrashes back and forth, and through the BLUR we catch glimpses of a DEMON: blue skin, rotted and pocked flesh, ridges on his forehead.

INT. GILES' APARTMENT - MORNING

Giles bolts awake, out of his dream. He's sweating, breathing hard. He wipes his hand across his face, looks at his clock: 6:05 AM.

He THROWS the covers off and they FILL THE SCREEN. When they fall, we have:

CUT TO:

EXT. SUNNYDALE HIGH - THAT MORNING

Only a few STUDENTS are there as BUFFY sits with WILLOW.

BUFFY

I'm on a beach. Not an American beach -- one of those island beaches where the water is way too blue. It's just before sunset, I'm lying on a towel and Gavin Rossdale is massaging my feet.

WILLOW

That's good. Uh, i'm in Florence, Italy. I've rented a scooter which is parked outside. I'm in a little restaurant having ziti and there's no more tables so they have to seat this guy with me and it's John Cusack.

BUFFY

Very impressive. An eye for detail.

WILLOW

(excited)

'Cause, with the ziti.

XANDER joins them.

XANDER

What are you guys up to?

BUFFY

Just having a quick game of "Anywhere But Here."

XANDER

Amy Yip at the waterslide park.

WILLOW

You never come up with anything new.

They start towards the door.

XANDER

I'm not fickle like you two, okay?  
I'm constant in my affections. Amy Yip at the waterslide park.

They see Giles lecturing a student by the door.

WILLOW

You think Giles ever played "Anywhere But Here" in school?

XANDER

Giles lived for school. He's still bitter there were only twelve grades.

BUFFY

He probably sat in math class thinking,

"There should be more math! This  
could be mathier."

WILLOW

You don't think he ever got restless  
when he was little?

BUFFY

Are you kidding? His diapers were  
tweed.

They reach Giles, who falls in step with Buffy.

GILES

Ah. There you are.

BUFFY

Morning. Say, is that tweed?

GILES

What? Oh. Well, yes. Now, tonight  
is a very important --

BUFFY.

(still looking at his outfit)

You know, Giles, I realize the Henry  
Higgins bit may have been the mod  
look for your generation, but a lot  
has happened since then. Like the  
20th Century, for example.

GILES

As an educator, it behooves me to set  
myself apart from you students by my  
mode of dress and demeanor.

BUFFY

Is it stuffy in here, or is it just you?

GILES

Laugh all you want, but the problem  
with this culture is its disregard for  
decorum, which I believe has led to  
the current pursuit of feel-good nihilism.

XANDER

What have I been saying for years?

WILLOW

That you'll die a virgin? Oh. The  
nihilism thing. Sorry. Missed the  
funny there.

They enter the building.

INT. SCHOOL HALL - DAY

BUFFY

So, what's on tap tonight that's so

important? Uprising? Prophesied  
ritual? Preordained death-fest?

XANDER  
Ah, the old standards.

GILES  
A transport vehicle is delivering a  
supply of blood to the hospital.

BUFFY  
Aha. Vampire meals-on-wheels.

GILES  
Well, hopefully not. We should meet  
in front of the hospital at 8:30 sharp.  
I'll bring the weaponry.

BUFFY  
And I'll bring the party mix.

GILES  
(stern look)  
Just don't be late.

BUFFY  
Giles, have I ever let you down?

GILES  
Do you want me to answer that, or  
shall I just glare?

MS. CALENDAR approaches. Giles brightens when he sees her.

JENNY  
(smiling)  
Morning, England.

GILES  
Hello, Ms... Jenny.

WILLOW  
(aside, to Xander)  
Feel the passion.

JENNY  
Willow--

WILLOW  
(coughs)  
Coughing, not speaking.

JENNY  
--we're still on for tomorrow?

Willow nods.

XANDER

What's tomorrow?

JENNY

I'm reviewing some computer basics with a couple of students who have fallen behind. Willow's helping for extra credit.

XANDER

Hah! Those poor schlubs. Having to give up their Saturday--

JENNY

Nine a.m. okay with you, Xander?

Xander's face falls.

BUFFY

(to Xander)

You've got a bit of schlub on your shoe, there.

JENNY

Cordelia is going to meet us.

XANDER

Hey, gang, did you hear that? A bonus day of class, plus Cordelia! A little rectal surgery and it would be the best day ever!

JENNY

(to Giles)

Walk me to class?

GILES

Pleasure.

JENNY

Nice coat.

GILES

(for Buffy's benefit)

Tweed, you know.

A BELL RINGS. Calendar and Giles head down the hall which begins to empty as students enter classrooms. Buffy smiles after them.

BUFFY

Look at them.

XANDER

A twosome of cuteness.

WILLOW

Can't you just imagine them getting together?

The three WATCH THEM FONDLY for a beat. Then, as the image sinks in: they

SHUDDER.

INT. HALLWAY - A MOMENT LATER - DAY

The hallway is nearly empty as Giles and Calendar walk.

JENNY

Oh! Thank you so much for loaning me  
the Forrester book. It's wonderful.

GILES

I'm glad you enjoyed it.

JENNY

it was so romantic, so evocative.

GILES

That edition was my father's. I must  
have read it 20 times.

JENNY

You know how you have to dog-ear  
your favorite pages so you can go  
back to them?

GILES

(alarmed)

You have to what?

JENNY

Well, I practically folded back every  
page. So I underlined the passages  
I really wanted to discuss.

GILES

(queasy)

Underlined?

JENNY

But then I spilled coffee on it and  
I couldn't even read it.

GILES

Coffee. On the first edition.

JENNY

(smiles)

I'm lying, Rupert. The book's fine.  
I just love to see you squirm.

GILES

Oh. Well, I trust I gave good squirm.

JENNY

Did anyone ever tell you you're kind  
of a fuddy duddy?

GILES



Nobody ever seems to tell me anything else.

She moves closer to him.

JENNY

Did anyone ever tell you you're kind  
of a sexy fuddy duddy?

GILES

That part usually gets left out. I can't  
imagine why.

JENNY

This weekend --

GILES

Would you like to go out?

JENNY

I think I'd like to stay in.

The implications of this are not lost on Giles. They lean in for a kiss -- their lips meet -- they get off about a second's worth before a door opens and kids are charging through them. They separate, her smiling ruefully, him nervously trying to maintain decorum.

GILES

This Saturday night, then?

JENNY

Saturday night. I'll see if I can  
make you squirm.

GILES

Oh! Yes. I'm... yes. Put me down  
for squirminess.

(beat)

A suave person would have just shut  
up and walked away right then,  
wouldn't he?

JENNY

(smiles)  
Possibly.

GILES

Well, why don't I try now.

With a nod, he goes. She watches him affectionately. Heads in the other direction.

INT. LIBRARY - CONTINUOUS - DAY

Giles comes in and stops short. Two UNIFORMED COPS and A POLICE WOMAN stand there. Looking very official and a little menacing.

WINSLOW

Rupert Giles?

GILES

Yes?

WINSLOW  
(flashes her badge)  
Detective Winslow. You're going to  
have to come with me.

GILES  
Why?

WINSLOW  
There was a homicide on campus last  
night. The victim had no identification.  
But he was carrying this slip of paper  
with your name and address on it.

Winslow shows Giles the slip of paper (in a tagged evidence baggy.) Giles peers at it  
through the plastic.

CORDELIA bursts through the library door.

GILES  
My name?

CORDELIA  
Well, evil just compounds evil,  
doesn't it. First I'm sentenced to  
a computer tutorial on Saturday, now  
I have to read some computer book.  
They have books about computers?  
Isn't that the point of computers, to  
replace books?

GILES  
Cordelia, I'm a little busy just now...

He indicates the cops. She sees them as if for the first time, says to one of the  
uniforms:

CORDELIA  
Oh, great. Can you help me with a  
ticket? it's totally bogus, a one  
way street, I was going one way --

GILES  
Cordelia!

CORDELIA  
What? why does everybody always  
yell my name? I'm not deaf. And I  
can take a hint.

Long beat.

CORDELIA  
What's the hint?

GILES

To come back later.

CORDELIA  
Yeah, when you've visited decaf-land.

She leaves. Giles turns back to the Police Woman.

GILES  
Where is it you want me to go?

SMASH CUT:

INT. MORGUE - LATER THAT DAY - A SHEETED BODY

Rolls out in a drawer. A MORGUE ATTENDANT eyes Giles. Detective Winslow stands nearby.

MORGUE ATTENDANT  
Have you had breakfast?

GILES  
No.

MORGUE ATTENDANT  
That was probably a good idea.

The Morgue Attendant pulls the sheet off of the body, revealing Philip, the man killed in the Teaser.

A look of RECOGNITION crosses Giles' face and he reacts, visibly upset.

WINSLOW  
Do you know him?

Giles stares hard, then:

GILES  
Yes. I mean, I did. His name is Philip  
Henry. He was a friend of mine in London.  
I haven't spoken to him in twenty years.

WINSLOW  
Can you think of any reason he might  
have wanted to contact you?

Giles pauses for a bit, fixated on something.

GILES  
No...

REVEAL Giles is staring at a TATTOO on Philip's forearm (the same tattoo Giles saw in his dream).

WINSLOW  
Do you know what that is? The tattoo?

Giles looks at the tattoo, at the police woman.

GILES  
No. No, I don't.

DISSOLVE TO:

EXT. HOSPITAL LOADING DOCK - NIGHT

Buffy waits. Checks her watch. INSERT WATCH: it reads 9:03. Buffy looks around, concerned: no Giles.

BUFFY  
"Don't be late." Sheesh.

Moves to a pay phone, drops in a quarter, dials. Gets a busy signal.

BUFFY  
Giles, why is your phone busy when  
you're supposed to be here?

She punches 0.

BUFFY  
Operator, can you check a line for me...

Then headlights wash across her face.

BUFFY  
Never mind. Sorry.

She hangs up, moves back into the shadows, watching:

BUFFY'S POV - A STATION WAGON OR VAN

"Medical Transport" stencilled on the side. Pulls to a stop at the loading dock.

BUFFY WATCHES

As the DRIVER gets out, moves to a couple of INTERNS (two guys in hospital scrubs, hospital tags on the shirt pockets, one has a stethoscope around his neck). One of the INTERNS signs a clipboard the Driver holds for him, the other hefts a large ice chest out of the van.

The Driver gets in his car and drives away. Buffy watches the YOUNG INTERNS head for the hospital back door.

BUFFY  
All's well that ends with cute E.R.  
doctors I always say.

She turns and starts away. Then stops.

BUFFY  
Since when do doctors take deliveries?

Buffy sees the interns move past the back door and pick up their pace, heading down the side of the building. She moves into action, vaulting off the wall or over something interesting in the set and closing the gap.

## ANGLE - SIDE OF BUILDING

One of the "Interns" rips off his stethoscope and pulls a blood bag out of the ice chest the other one carries. They're heading towards a MUSCLE CAR parked nearby. The driver of that car steps out. He is a vampire.

VAMP DRIVER

Hey, no sampling the product.

The "intern" (let's call him vamp 1 from now on since now he's a vamp) ignores the driver, bites into the bag. The other intern, (call him vamp 2) growls at him.

Then a shadowy figure leaps on vamp 1 from behind.

And now Buffy runs, pulling out a stake, leaping into the air, coming down on the shadowy figure's back, about to sink the stake, when he turns and she recognizes:

BUFFY

Angel!

She holds up with the stake just in time.

ANGEL

Buffy! Look out!

Vamp-driver RAMS shoulder-first into Buffy, taking her to the ground. He turns on Angel who hits him real darn hard.

Vamp 1 dives for Buffy, gets a stake. Vamp 2 comes at Angel who uses Vamp 2's velocity to whip him around and send him towards Buffy.

ANGEL

Incoming!

Buffy stakes him, too. A ROARING ENGINE causes them to look over at the muscle car as vamp-driver roars away.

BUFFY

How did you know about this?

ANGEL

It's delivery day. Everybody knows about this.

(re: ice chest of blood bags)

They only ruined one bag.

BUFFY

Can you make sure the hospital gets the rest?

(he nods)

I'm worried about Giles. He was supposed to meet me here.

ANGEL

Maybe he's late.

BUFFY

Giles? Who counts tardiness as the eighth deadly sin?

ANGEL  
Right. Go.

She does.

CUT TO:

EXT. GILES' APARTMENT - NIGHT - STOCK

Establishing.

INT. HALL OUTSIDE GILES' APARTMENT - NIGHT

Buffy, fresh from the fight, moves down the hall, listens at the door for a moment.  
Hears Giles' muffled voice.

GILES (O.S.)  
Are you certain she didn't leave a  
forwarding number? I've been on the  
phone for hours, this is a matter of  
life and --

Buffy knocks. A couple of beats, then Giles opens the door a CRACK, stares out at  
Buffy. He's unshaven, in shirtsleeves, looking a good deal more rumpled than we've  
ever seen him.

GILES  
Buffy. It's late, are you all right?

BUFFY  
I was going to ask you the same thing.

GILES  
Yes, fine. I'm afraid I'm rather busy.  
I'll see you Monday at school --

He tries to shut the door. She stops it.

BUFFY  
Giles, did you forget about the hospital?  
Vampires? Bags of blood in handy carry  
out packets?

GILES  
Oh. Are you all right? Were you hurt?

BUFFY  
No. I mean, my feelings a little.  
What's wrong?

GILES  
Nothing. Nothing's wrong, I'm in the  
middle of an extremely important  
matter and I'm sorry but I'm just  
going to have to say good night now.

And he forces the door closed. She hears him LOCK it from inside. Then footsteps.

Then his MUFFLED VOICE again on the phone.

GILES (O.S.)  
Are you still there? Yes, any number,  
a relative, anything...

Buffy stares at the door for a beat. Then turns and goes. Hold the door.

INT. GILES' APARTMENT - NIGHT

The lights are dimmed, the shades drawn. Giles is tense, finishes dialing a number on the phone. He HEARS a ring and then an answer.

GILES  
(into phone)  
I'm sorry to disturb you, I realize  
it's five in the morning there but  
I'm trying to reach Deirdre Page. My  
name is Rupert Giles, she knows me,  
it's very important...

Giles listens for a beat, his face falling.

GILES  
I'm terribly sorry, I didn't know..  
when did she pass away? Oh dear, that  
recently. We were friends when we  
were young... my condolences.

Giles hangs up. Worst fears realized. He slumps down in a chair. There's a bottle and a glass. He drinks something strong from the glass, then turns his attention to:

A LIST - with a few names on it.

The first two are CROSSED OUT: Thomas Sutcliffe, Philip Henry. Giles crosses a line through the third: Deirdre Page.

Then he looks lower on the list and we see the two names left: Ethan Rayne and Rupert Giles.

Giles, distraught, moves to a mirror with a pitcher of water and a bowl in front of it. He rolls up his sleeves. That's when we see:

THE TATTOO on his arm, identical to the one on Philip's arm.

Giles fills his hands with cold water and splashes it on his face. He stares at himself in the mirror.

GILES  
So... you're back.

CUT TO:

EXT. MORGUE - NIGHT - STOCK

Establishing. Quiet. Dark.

DISSOLVE TO:

INT. MORGUE - SAME TIME - NIGHT

It's late at night, no one is around. The CAMERA MOVES towards the drawers on the wall and centers on one.

DISSOLVE TO:

INSIDE THE DRAWER

Looking down on Philip, who lies there. Still dead. Then a hand pulls the sheet back, a hand that can only belong to Philip. His eyes open. And begin to GLOW.

BLACK OUT.

END OF ACT ONE

## **Act Two**

INT. MORGUE - NIGHT

The morgue attendant carries a clipboard as he heads to the wall of drawers. He OPENS a drawer, looks at a temperature gauge, jots something on the clipboard, and closes the drawer.

He goes to another drawer and does the same.

He moves to a third drawer, opens it, and REACTS, startled.

TILT DOWN to REVEAL the drawer is empty.

TILT BACK UP and REVEAL PHILIP, standing behind the attendant in a very un-dead way. Philip is shirtless and, presumably, corpse-naked. He looks like shit, being dead and all.

Philip THROWS A SHEET over the attendant's head and LIFTS him into the air. As the attendant STRUGGLES beneath the sheet, Philip stuffs him into the drawer and closes it. It CLICKS SHUT, locking the attendant in.

Philip SHAMBLES OUT. We hear the MUFFLED SCREAMS of the attendant as he helplessly POUNDS on the inside of the drawer.

DISSOLVE TO:

EXT. SUNNYDALE HIGH - DAY - STOCK

The high school should be completely empty. Hoping we have this in stock.

CORDELIA (O.S.)  
This is not right.

INT. SUNNYDALE HIGH (HALL) - DAY

Calendar, Willow, Xander and Cordelia move down the hall.

CORDELIA



School on a Saturday? That throws  
off my internal clock.

XANDER

When are we going to have to use  
computers in real life, anyway?

JENNY

Let's see, there's home, school,  
work, games--

XANDER

Computers are on the way out. I  
think paper is about to make a big  
comeback.

WILLOW

And the abacus.

XANDER

Yeah. You don't see enough abaci.

Jenny unlocks the classroom door (the room across from the library in fact) and  
they enter. Set up as a computer lab.

INT. COMPUTER LAB - CONTINUOUS - DAY

JENNY

All right, the first thing we want to  
do is...  
(sees)  
...Buffy.

XANDER

Huh? Did I fall asleep already?

He turns, sees Buffy in the door.

WILLOW

Ahhh. You miss your friends.

XANDER

Sit here, Buffs. De-militarize the  
zone between me and Cordelia.

CORDELIA

And de-lice him while you're at it.

BUFFY

(to Jenny)

Actually I wanted to talk to you for  
a second.

JENNY

Is something wrong?

XANDER

Is it some crisis that requires instant

action -- very far from here?

BUFFY  
I'm not sure...

XANDER  
Think, dammit! Buffy, don't make me beg.

BUFFY  
Well, it's Giles.

XANDER  
A loved one, good...

WILLOW  
He's all right, isn't he?

BUFFY  
I don't know. He didn't show up last night when he was supposed to, and then I went by his place and he was acting... well, very Anti-Giles.

WILLOW  
You went by his place? He has a place?  
(off their looks)  
Of course he has a... I just never think of him living anywhere outside the library. So there was weirdness?

BUFFY  
He wouldn't let me in. He looked terrible. And I think he might have been... uh, I think he was drinking.

JENNY  
He was home alone drinking?

WILLOW  
But... tea, right?

BUFFY  
It wasn't tea, will.

XANDER  
Yup. I knew this would happen. Nobody can be wound as straight and narrow as Giles without a dark side erupting. My Uncle Roary was the stodgiest taxidermist you ever met -- by day -- by night it was booze and whores and fur flying... were there any whores?

WILLOW  
Xander.

BUFFY

He was alone.

XANDER  
Give it time.

BUFFY  
None of you have noticed anything  
different about him lately?

WILLOW  
No.

JENNY  
Not really.

BUFFY  
Haven't seen anything weird?

XANDER  
No.

CORDELIA  
He was perfectly normal yesterday  
when I saw him talking to the police.

They all look at her.

BUFFY  
And you waited until now to tell us  
because...?

CORDELIA  
I didn't think it was important.

XANDER  
We understand. It wasn't about you.

JENNY  
What were the police talking to him  
about?

CORDELIA  
Don't tell me, I know this one...  
something about a... homicide.

BUFFY  
I'm calling him right now.

Buffy exits.

INT. SCHOOL HALL - DAY

We TRACK with her across the hall and into:

INT. LIBRARY - AND GILES' OFFICE - DAY

She heads for GILES' OFFICE, is half inside (where we see the phone on his desk)  
when she hears a NOISE. She looks up. ANOTHER NOISE, coming from the stacks.

She heads up the stairs and into:

INT. LIBRARY - THE STACKS - DAY

Dark and eerie in here. Buffy MOVES in and out of the shadows and peers down one row. Something moves behind her, she turns, nothing there.

She pins herself against a bookcase, MOVES to the end of the shelves, and checks another row. Again, nothing. She turns and looks through a rack.

BUFFY'S POV: SOMEONE STARES BACK AT HER from the other side.

Buffy jumps back, startled, then realizes the bookcase is COMING DOWN on her. She ROLLS out of the way before it CRASHES DOWN and sees the suspect SCRAMBLE away.

Buffy LEAPS over the downed bookcase and grabs him, spins him around. It's ETHAN RAYNE. Buffy doesn't immediately recognize him. Then --

BUFFY

I know you, you ran that costume shop.

ETHAN

I'm pleased you remember.

BUFFY

You sold me that dress for Halloween  
and nearly got us all killed.

ETHAN

But you looked great.

Buffy sends a RIGHT HOOK into his jaw. Ethan works his mouth back and forth.

ETHAN

So now we're even?

BUFFY

I'll let you know when we're even.

(then)

I'm going to ask you once again and  
then I'm pretty much going straight  
to the pummeling: what are you doing  
here?

ETHAN

Snooping around.

BUFFY

Honesty. Nice touch.

ETHAN

It's one of my virtues.

(then)

Not really.

BUFFY

I got a great idea...

Buffy grabs him.

BUFFY

...why don't I just call the police  
and have you arrested for breaking  
and entering and get back to my fun  
Saturday.

ETHAN

Yes, the police. They'll have so many  
questions -- they'll really need  
Rupert to answer them all.

BUFFY

You know Giles?

ETHAN

We go back. Way back. You wouldn't  
happen to know where he is, would you?

Off Ethan's look.

CUT TO:

MORE MONTAGE - INT. BRONZE - NIGHTISH

(PRODUCTION NOTE: NUMBERS 3 and 4 ARE SHOT ON THEIR RESPECTIVE  
LOCATIONS) Rapid, choppy images again, with the same LOUD MUSIC.

- 1) FLAMES, as in the first dream.
- 2) The possessed CREEPY CULT GUY, his demon visage engulfed in the flames,  
screaming in agony.

CREEPY CULT GUY

You're marked. I'll kill you for this!  
I'll kill you all!

- 3) CORPSE WOMAN (from the Teaser) stepping out of the shadows.
- 4) PHILIP's corpse in the drawer. His eyes open and GLOW.
- 5) A pane of glass as it SHATTERS, revealing a PHONE which is, incongruously,  
RINGING.

INT. GILES' APARTMENT - DAY

Giles BOLTS AWAKE as the phone continues to RING. Dressed in last night's clothes,  
he was slumped at the table, the bottle pretty well empty now. He looks like shit.

GILES

Hello?

INTERCUT:

BUFFY - INT. LIBRARY - DAY

Buffy has the phone in one hand, Ethan's collar in the other. Ethan's shirt sleeve is rolled up, revealing the tattoo we've been seeing.

BUFFY  
Giles, it's me.

GILES  
Buffy. Unless this is an emergency,  
I'll see you in school on Monday --

BUFFY  
What's the Mark of Eyghon?

Giles turns ashen on the other end.

BUFFY  
Giles?

ETHAN  
Cat got his tongue?

BUFFY  
I'm in your office with someone who  
claims to be an old friend of yours:  
Ethan Rayne.

GILES  
He's there with you?

Giles glances down at his list and ETHAN'S NAME on it.

GILES  
Buffy, listen to me. You're in great  
danger with Ethan there. I want you  
to put down the phone and get out of  
the library as quickly as possible.

BUFFY  
I'm not going anywhere until you  
start giving me some answers --

Philip CRASHES through a window in Giles' office. He is dressed in the clothes in which he was killed.

Glass SHATTERS and FLIES. Philip comes for him. Ethan puts Buffy between himself and Philip.

INT. GILES' APARTMENT - SAME TIME - DAY

Giles yells into the phone:

GILES  
Buffy!

He listens for half a beat to the sounds of destruction, then drops the phone and

runs out of frame.

INT. LIBRARY - DAY

Buffy roundhouse kicks (or punches) Philip. It doesn't have much effect on him. He turns his wrath on her.

INT. LIBRARY - DAY

Buffy fights Philip. She "lets" Philip back her towards the book cage -- actually setting him up.

Ethan jumps the front desk, makes a run for the library doors as Xander, Cordelia, Willow and Jenny enter.

BUFFY  
(to Xander, re: Ethan)  
Don't let him get away!

Xander grabs Ethan and a small wrestling match ensues.

Philip lunges at Buffy, she ducks under his big arms and boots him into the cage, slamming and locking the cage door on him.

Ethan breaks free of Xander, makes a bee-line for the exit, and is stopped by Cordelia, who kicks him in the knee and sends him to the floor.

XANDER  
That'll teach you to mess with me  
when I've got a... girl.

DISSOLVE TO:

INT. LIBRARY - A LITTLE LATER - DAY

Philip paces in the cage, looking very dead and scary. Willow watches him from a safe distance. As do Xander, Cordelia, Jenny and Ethan.

WILLOW  
I'm not getting close enough to feel  
his pulse, but I've gotta say he looks  
pretty dead.

XANDER  
Except for the walking around and  
attacking Buffy part.

ETHAN  
He's dead.  
(to Phil)  
Sorry, Philip. Really I am.

BUFFY  
You know him?

ETHAN  
Knew him.

CORDELIA  
Hey, you don't speak until we tell  
you to speak.

BUFFY  
Uh, Cordelia, I did tell him to speak.

Giles RUSHES in.

GILES  
Is everyone all right?

CORDELIA  
Super. I kicked a guy.

JENNY  
We're okay.

XANDER  
Dead guy there interrupted our tutorial.  
(to Philip)  
Been meaning to thank you for that.

Philip makes a terrible sound in his throat. Xander takes a GIANT step back. Giles studies Philip.

GILES  
It... can't be.

ETHAN  
Oh yes it can. Hello, Ripper.

GILES  
I thought I told you to leave town.

ETHAN  
You did. I didn't. Shop's lease is paid  
through the end of the month.

Cordelia turns to Xander.

CORDELIA  
Why'd he call him Ripper?

Giles grabs Ethan. Pretty roughly. The gang's never seen him like this before.

GILES  
You should have left when I told you!

CORDELIA  
Oh.

GILES  
You've put these people in danger.  
These are people I care about.

Again Cordelia turns to Xander.



CORDELIA  
Wow, even me?

Xander gives a quick shake of his head: "no".

ETHAN  
If you care so much about them why  
didn't you leave town. I know you've  
been having the dreams, I have, we  
both know what's coming.

Giles glares at Ethan, then lets him go. Buffy moves next to him.

BUFFY  
What dreams, what's going on?

A beat.

GILES  
I...

ETHAN  
Tell her, Ripper.

Buffy looks from Ethan to Giles.

BUFFY  
Giles?

SUDDENLY: Philip KICKS open the cage door. Hurls Calendar into the wall. She hits her head and FALLS to the ground, unconscious.

GILES  
Jenny!

Ethan looks truly frightened of Philip and runs for the door.

ETHAN  
Nooo!

Willow and Cordelia scramble out of the way as Buffy punches and kicks Philip.

Xander slides a book cart behind Philip. Buffy stomps Philip into it. He goes over the book cart and lands on the floor. He starts to get up. Buffy moves in for further carnage, but Philip's body begins to shake.

Philip collapses on the floor and (C.G.I. EFFECT) liquefies. They react.

WILLOW  
That's something you don't see  
every day.

CORDELIA  
Oh my god! I'll be in therapy till  
I'm thirty!

The liquid moves across the floor. Eerie. Giles has knelt down, the unconscious

Jenny cradled in his arms.

TIGHTER ANGLE - No one notices Jenny's hand on the floor as a tiny trickle of the liquid touches it. Her hand TWITCHES.

Calendar starts to come to.

GILES  
Jenny?

JENNY  
(holding her head)  
Ow...

GILES  
Careful, careful. Can you stand?

JENNY  
I think so.

Giles helps her to her feet.

CORDELIA  
(sotto; to Xander)  
This is what happens when you have  
school on Saturday.

Calendar gets her balance.

GILES  
Here, lean on me.

And she does. Her arms go around him. He holds her for a beat.

GILES  
It'll be all right...

JENNY  
Promise?

GILES  
I promise.

Over his shoulder, we see her face. She seems to relax a little at his words.

JENNY  
I believe you.

Then we (and only we) see her eyes. AS THEY begin to GLOW.

BLACK OUT.

END OF ACT TWO

## Act Three

INT. LIBRARY - A MOMENT LATER - DAY

Calendar (who looks and acts very Calendar-like for the moment) leans on the table, wash cloth to her head. Giles is next to her.

GILES  
How's your head?

JENNY  
Throbbing.

Buffy moves near Giles. He looks at her, uncomfortable, tense.

BUFFY  
Giles, what's going on?

GILES  
It's... complicated, Buffy, and frankly  
it's private.

BUFFY  
I don't care from private, I care from  
dead guys attacking us, I care from  
you Lost Weekending in your apartment.

GILES  
I wasn't... I just had to work out  
a solution.

BUFFY  
Solution is good. Why don't we share?  
What's the mark of Eyghon?

Jenny moans a little, rubs her head with the washcloth.

GILES  
This is not your battle, and as your  
watcher, I'm telling you in no  
uncertain terms: stay out of it. I've  
got to get Jenny home.

JENNY  
Home. That sounds so good right now.

Giles takes her arm and walks her to the door. They head out, Buffy staring hard after them.

Buffy takes control, handing out orders:

BUFFY  
We have work to do. Willow, I want  
you to find out anything and  
everything you can about the mark  
of Eyghon.

WILLOW  
So what Giles just said about staying

out of it --

BUFFY

Thrill, as I ignore it completely.  
He needs our help and he's going to  
get it.

WILLOW

I can try the net, but the mark of  
Eyghon sounds like a Giles and his  
books kind of deal.

BUFFY

So we hit the books.

Buffy follows Willow, as she heads for the books.

BUFFY

Xander, how do you feel about rifling  
through Giles' personal files, see if  
you can shed some light.

XANDER

I feel pretty good about it. Does  
that make me a sociopath?

Buffy hits the books herself. Cordelia moves next to her, impatient. Buffy finally  
notices her.

BUFFY

What?

CORDELIA

What about me? I care about Giles.

BUFFY

Work with Xander.

CORDELIA

Well, when I say "care", I mean --

BUFFY

Cordelia.

CORDELIA

Okay, okay.

CUT TO:

INT. GILES' APARTMENT - DUSK (OKAY, NIGHT)

Jenny and Giles.

JENNY

Thanks for bringing me here. I'm not  
quite ready to be home alone just yet.

Giles nods, hands her a glass. She drinks, makes a face.

JENNY  
It's strong.  
(drinks some more)  
It's helping.

GILES  
You need it after what you've been  
through.

She nods innocently.

GILES  
Jenny, I'm so sorry about this. I never  
meant for you to get involved in any  
of this.

JENNY  
So I got involved. That's what happens  
when two people... get involved.

She moves closer. It looks for a moment like he might kiss her, then:

GILES  
I will have to get you home, soon.  
It's not -- I'm not a safe person to  
be around right now.

JENNY  
Nothing's safe in this world, Rupert.  
Don't you know that by now?

She looks up at him. And for the first time he seems to relax a little, Jenny's made him feel comfortable.

CUT TO:

INT. LIBRARY - NIGHT

Willow plows through an UNBELIEVABLE STACK of Giles' books on the long table. She suddenly hits one of the books rather hard.

WILLOW  
Ah! Aha! It's not Egyptian it's Etruscan,  
mistaken for Egyptian by the design  
pattern but any fool can see it pre-dates  
their iconology...

Willow shows Buffy a DRAWING IN THE BOOK, THE MARK OF EYGHON. The demon as we've seen it in the tattoos.

WILLOW  
Look at this: the Mark Of Eyghon,  
worn by his initiates.  
(reads)  
"Eyghon, also called the Sleepwalker,  
can only exist in this reality by  
possessing an unconscious host.

Temporary possession imbues the host  
with a euphoric feeling of power."

BUFFY  
What about not temporary?

WILLOW  
"Unless the proper rituals are observed,  
the possession is permanent, and Eyghon  
will be born from within the host."

CORDELIA  
I'm guessing, "Eew."

WILLOW  
Hey, listen. "Once called, Eyghon  
can also take possession of the dead,  
but its demonic energy soon  
disintegrates the host and it must  
jump to the nearest dead or  
unconscious person to continue living."

BUFFY  
I still don't understand what this  
has to do with Giles.

WILLOW  
(has been skimming)  
Well, I don't know about Giles, but  
ancient sects used to induce  
possession for bacchanals and orgies.

XANDER  
Okay, "Giles" and "orgies" in the same  
sentence. Coulda lived without that.

BUFFY  
Wait a minute. The dead guy. He's  
all puddly now.

CORDELIA  
So the demon is gone. There was no  
one dead to jump into. I mean, we're  
all not dead, right?

BUFFY  
No one dead...

She looks at Xander, who picks up her train of thought.

XANDER  
But someone unconscious.

CUT TO:

INT. GILES' APARTMENT - NIGHT

CLOSE ON: a phone jack as a HAND rips the jack out of the wall.

Jenny drops the wire (which we see leads to the now useless phone) to the floor as Giles enters from the kitchen with two cups of tea.

GILES  
What was that?

JENNY  
What was what?

GILES  
I thought I heard something.

JENNY  
I didn't.  
(takes tea)  
Thanks.

GILES  
Drink it and then I'll take you home.

JENNY  
You could take me home...  
(sets tea down)  
...or you could take advantage of me  
in my weakened state.

Off Giles,

CUT TO:

INT. GILES' OFFICE - NIGHT

The desk and files are a mess. Xander is pouring through them. Willow and Cordelia watch Buffy on the phone.

BUFFY  
Thank you, operator.

Buffy slams the phone down.

BUFFY  
No answer at Ms. Calendar's and  
Giles' line is out of order. I'm  
getting over there.

CUT TO:

INT. GILES' APARTMENT - NIGHT

Giles and Jenny, as before.

GILES  
Jenny, I am attracted to you...

JENNY  
Good.

GILES

But this isn't the right time.

JENNY  
There's never been a better time.

She puts her arms around him. They kiss. He gives in for a beat, then pulls back.

GILES  
No, it's not right, I'd be taking  
advantage.

Jenny smiles. Not a particularly pleasant smile.

JENNY  
God, you don't change, do you.

GILES  
Uh...?

JENNY  
"It's not right, wouldn't be proper..."

And then her voice changes -- merges actually, with a DEEP MAN'S VOICE. A scary voice. That of a demon.

JENNY  
(demon voice)  
"... people might get hurt."

Giles tries to take a step back, alarmed. But Calendar's hand holds his arm like iron.

GILES  
What's...?

JENNY  
(demon-voiced)  
"You're like a woman, Ripper, you cry  
at every funeral. You never had the  
strength for me, you don't deserve  
me. But guess what, you've got me --  
UNDER YOUR SKIN!"

She PULLS him close. He tries to resist but she's suddenly very strong. She kisses him hard on the mouth.

And now we see the patches of her skin where the DEMON EYGHON has begun to break through. Putrid flesh, sores, devil's skin. Ridges on her forehead. Not a pretty girl.

DEMON JENNY  
Was it good for you?

She grabs him and RAMS HIS HEAD into a wall. She holds him up to her face.

DEMON JENNY  
You never had the stomach. But  
that's okay, I'm about to rip it out.



She hurls him into a wall.

The front door is KNOCKED OPEN, lock splintering. Buffy comes flying in. Demon Jenny turns and hisses. Buffy takes a moment to absorb the hideousness of what she's seeing, then sends Demon Jenny sprawling backwards with a KICK to the midsection.

Buffy stands in front of Giles, blocking Demon Jenny's way to him.

BUFFY  
Back off. Just stay back.

Demon Calendar looks at Buffy, then at Giles.

DEMON JENNY  
(laughs)  
Three down, two to go! Be seeing you.

She DIVES through a window.

EXT. GILES APARTMENT - NIGHT

(PRODUCTION NOTE: This is actually a SMALL facade with a second story window on stage -- until the budget kills it -- which Demon Jenny comes flying out of and drops from sight.)

INT. GILES APARTMENT - NIGHT

Buffy kneels down to Giles, who is badly injured. Blood runs down his forehead, and his arm is useless.

BUFFY  
Are you all right?

GILES  
Jenny... Oh, God...

BUFFY  
Giles, how do we stop this thing?

GILES  
God, what have I done?

BUFFY  
Talk to me! Giles, you're scaring me.

There is real helpless fear in his surrogate daughter's voice. He comes to, stares at her -- but can do no more. Finally:

GILES  
I'm sorry...

BUFFY  
(hurt anger)  
Don't be sorry! Be Giles! Come on,  
we fight monsters. They show up,  
they scare us, I beat them up, and

they leave. This isn't any different.

GILES  
It is different.

BUFFY  
Because you don't know how to stop it.

GILES  
Because I created it.

CUT TO:

INT. LIBRARY - NIGHT

Xander enters from Giles' office.

WILLOW  
Did you find anything?

XANDER  
The most meticulous banking and phone  
records you've ever seen, and this.

He pulls out a PHOTO and shows it to the others.

XANDER  
Apparently Giles wasn't always Giles.

WILLOW  
That's Giles?

CORDELIA  
Wow, was he like in a band?

XANDER  
Once upon a time boys and girls,  
Giles was us.

On the PHOTO: GILES as a young PUNK TEENAGER. Circa 70's.

GILES (V.O.)  
I was twenty-one...

CUT TO:

INT. GILES APARTMENT - NIGHT

Buffy has gotten Giles to the couch where he sits in the darkened apartment, telling her his story. She's bandaging his arm.

GILES  
Studying history at Oxford and of  
course the occult by night. I hated  
it. The boring grind of school, the  
pressure of my "destiny". So I  
dropped out. I went to London, fell  
in with the worst crowd that would

have me. We practiced magicks.  
Small stuff, for pleasure or gain.  
And then Ethan and I discovered  
something a little bigger.

BUFFY  
Eyghon.

GILES  
Yes. We put one of us into a deep  
sleep and the others would summon  
him. It was an extraordinary high.  
God, we were fools.

BUFFY  
You couldn't control it.

GILES  
One of us, Randall, he lost control.  
Eyghon took him whole. We tried to  
exorcise the demon from Randall, but  
it killed him. We killed him.

BUFFY  
God...

GILES  
We thought we were free of the demon  
after that. But it's back. And one  
by one it will kill us all.

BUFFY  
Three down, two to go.

Giles nods.

BUFFY  
Then it's going after Ethan. I better  
beat it there.

GILES  
We better.

BUFFY  
You're barely mobile and speed is  
of the serious essence.

GILES  
Buffy, I don't know how to stop it  
without... without killing Jenny.

BUFFY  
I got the guys working on it. I'll  
try to contain her till we can figure  
something.

She starts out.

GILES

Buffy!

She stops.

GILES  
I'm sorry.

BUFFY  
I know.

She goes.

CUT TO:

EXT. SUNNYDALE STREET - NIGHT

A LITTLE DOG trots down the sidewalk, HAPPY and CAREFREE.

REVEAL the dog is being walked by its owner, a MAN equally happy and carefree.  
The dog starts SNARLING at something.

MAN  
Whoa there, Spritzer. It's okay.

The dog BARKS uncontrollably at someone in the SHADOWS.

MAN  
(to dog)  
Come on, there's nothing to be afraid of.  
(then, to unseen person)  
Spritzer's a friendly little guy. He really  
likes people.

The person steps out of the shadows: it's DEMON CALENDAR, who looks even more Hellish than before. Her flesh hangs loosely, the sores on her face have opened up, and the forehead ridges protrude further out. She speaks in her demon voice:

DEMON CALENDAR  
I really like dogs.

The man becomes less happy and carefree. Demon Calendar SNATCHES the leash from his hand. The man slowly backs away.

MAN  
Spritzer...

The man's eyes go wide. He turns and BOLTS for his life. We WATCH HIM GO as we hear:

The dog BARKING. Then YELPING. Then a more horrible sound:

Then NOTHING.

DISSOLVE TO:

INT. ABANDONED COSTUME SHOP - LATER THAT NIGHT

Buffy comes inside and looks around. The place is DARK, EMPTY, and spooky, dress mannequins break up the space, looking like so many dead people.

BUFFY  
Ethan...

Buffy cautiously moves further in. She hears a NOISE and SPINS around. Nothing. Or did something move behind one of the mannequins?

BUFFY  
I'm not here to hurt you... I'm sorry  
to say. Giles told me everything.  
It's coming for you. We've got to  
stop it.

Ethan APPEARS behind her.

ETHAN  
And you came to protect me. I'm  
touched.

Buffy spins around.

BUFFY  
Don't worry, it's nothing personal:  
to protect Giles I have to protect you.

ETHAN  
How does Ripper inspire such goodness?

BUFFY  
Because he's Giles.

ETHAN  
And I'm not. Still, lucky me.

BUFFY  
Lucky you.

ETHAN  
Well, we can't run. Eyghon will find  
us. This mark might as well be a  
homing beacon.

BUFFY  
That's all right. I'm not big on  
running anyway.

ETHAN  
Aren't we manly.

BUFFY  
One of us is. You're gonna hide till  
it's over.

ETHAN  
Excellent plan.

BUFFY

Is there a way in through the back?

ETHAN  
There's a door, but it's locked. I think  
it's solid.

BUFFY  
Well, we can set you up back there.  
Come on.

ETHAN  
Oh, no...

He gestures for her to go. Buffy moves towards the back.

Ethan steps behind her. And now we see the board in his hands. Which he brings up sharply and cracks her on the head with. Hard. She falls to the ground. He stares down at her.

ETHAN  
...ladies first.

BLACK OUT.

END OF ACT THREE

## Act Four

INT. ABANDONED COSTUME SHOP - LATER - NIGHT

PUSH PAST the creepy mannequin shapes and ETHAN (whistling a jaunty tune as he works) to BUFFY, lying face down on a long, narrow table. Her ankles are TIED TOGETHER, and her arms are wrapped around the table with her wrists TIED TOGETHER underneath it. Ethan finishes tying her as she comes to.

ETHAN  
Wakey, wakey. You don't want to miss  
the fun.

BUFFY  
What fun?

ETHAN  
Your initiation.

BUFFY  
You know what? I'm not real  
interested in joining your club.

ETHAN  
Too late. I already voted you in.  
I hope you appreciate this is nothing  
personal, Buffy. I actually kind of  
like you. It's just...

He grabs a LARGE, ominous-looking NEEDLE off a tray and dips it in ink.

ETHAN

I like myself more. You know, if you look at it karmically, this is very big for your soul: you're taking my place with the demon, giving so that others may live.

BUFFY

I'm going to kill you. Will that blow the whole karma thing?

He pulls Buffy's hair away, revealing the back of her neck.

ETHAN

Now, you might feel a slight sting at first. But that'll go away once the searing pain kicks in.

He begins CARVING THE TATTOO into the back of Buffy's neck.

ANGLE: BUFFY'S FACE

as she grimaces and grits her teeth.

ETHAN

You can go ahead and scream.

CUT TO:

INT. LIBRARY - NIGHT

Willow is still absorbed in books. As she reads, she brings a cup of tea into frame, sips. Cordelia and Xander scour the books.

WILLOW

We have to figure out how to kill this thing. And we have to do it fast.

XANDER

(re: book)  
Hot lava.

WILLOW

That's for a heretic.

XANDER

Oh, yeah. Okay, bury a potato. No, that's for warts.  
(looking at the cover)  
Who writes these things?

CORDELIA

Duhh. I've got the solution, right here.  
(points to her book)  
To kill a demon, cut its head off.

XANDER

Great work, Cor.

CORDELIA  
You could have done it -- not really.

XANDER  
Yeah, we'll just find Ms. Calendar  
and then we'll decapitate her. She  
can be the first headless computer  
teacher, think anyone'll notice?

CORDELIA  
You know what you need, Xander --  
besides a year's supply of acne  
cream -- a brain.

XANDER  
That's it, twelve years of you, I'm  
snapping. I don't care you're a girl,  
I'm throwing down.  
(gets in a fight stance)  
Come on.

CORDELIA  
I've seen you fight, don't think I  
can't take you.

XANDER  
Give it your best shot!

Willow has a huge book in her hands which she slams down on the table in front of them. It's loud and it gets their attention.

WILLOW  
Heyyy! We don't have time for this.  
Our friends are in trouble. Now we  
have to put our heads together and  
get them out of it. And if you two aren't  
with me a hundred and ten percent then  
get the hell out of my library!

She points at the door, dramatically. Xander and Cordelia hang their heads, chastened.

CORDELIA  
We're sorry.

XANDER  
We'll be good.

WILLOW  
We've done the research, we've got to  
think how to use it.

XANDER  
Okay, what if we find another dead  
body for the demon to jump into?

CORDELIA  
(picking up on it)



Yeah. At the cemetery.

WILLOW  
That won't kill the demon; it'll just  
give it a change of scenery.

Xander and Cordelia sag.

WILLOW  
Oh! Oh! Oh! I've got it!

She runs out the door. Xander and Cordelia start to follow.

XANDER  
She's good.

CUT TO:

INT. ABANDONED COSTUME SHOP - A BIT LATER - NIGHT

Ethan wipes the back of Buffy's neck with a cloth and we see the completed  
TATTOO, the now familiar mark of Eyghon.

ETHAN  
Perhaps I missed my calling as an artist.

BUFFY  
Listen to me, Ethan. This is a BAD  
IDEA. You're dealing with something  
very dangerous.

ETHAN  
But this'll throw Eyghon off my  
scent.

BUFFY  
I'm not talking about Eyghon.

Ethan reaches towards the tray and grabs a bottle of ACID. Buffy looks alarmed,  
struggles with her bonds.

ETHAN  
Gosh, you are spunky. Relax, I'm  
done with you. It's my turn now...

Ethan smiles at her, then pours acid on his own tattoo. Of course we cut tastefully  
away as he GRIMACES and MOANS as he works.

ANGLE: BENEATH THE TABLE

Buffy searches around with her fingers. She feels a NAIL protruding slightly from the  
inside edge. She begins to dig her fingernail into the wood, trying to jar the nail  
loose.

CUT TO:

INT. GILES APARTMENT - NIGHT

Giles stumbles toward the door, putting his coat over his shoulder. He's very WOOZY from Demon Jenny's beating. He goes up a step or two, then stumbles, falls to the floor and we FLASH TO:

#### ANOTHER SERIES OF VISIONS

(production note: these are taken from scenes we'll be shooting)

- 1) The PHOTO of young Giles.
- 2) The TATTOO.
- 3) The possessed CREEPY CULT GUY, all demony, engulfed in the flames.
- 4) Deirdre (Corpse Woman) SCREAMING.
- 5) A SHATTERING WINDOW as DEAD PHILIP CRASHES through.
- 6) DEMON CALENDAR making her way through the DARK NIGHT.
- 7) Buffy, tied to the table.
- 8) The TATTOO on the back of her neck.

Giles WAKES UP with a jolt.

GILES  
Ethan... Oh, no...

With great effort, he rises, stumbles to the door, and STAGGERS OUT.

CUT TO:

INT. ABANDONED COSTUME SHOP - LATER - NIGHT

Ethan has finished burning the tattoo off of his arm.

ANGLE: BENEATH THE TABLE

Buffy has the nail out and is using it to cut the rope that binds her wrists.

ETHAN wraps a bandage around his arm.

ETHAN  
I hate to mutilate and run but...

He heads for the door, stops, seeing:

ANGLE: THE DOOR

An EERIE GREEN LIGHT spills from beneath it as the door starts to RUMBLE. Ethan backs away. Fast.

The door SHOOTS OPEN, seemingly on its own. Demon Calendar stands there, bathed in light.

Demon Calendar steps inside. The door SHUTS behind her as she moves towards

Ethan.

DEMON JENNY  
It is your time.

Ethan stands frozen. Demon Calendar gets nose-to-nose with him. Then JERKS her head and STARES right at Buffy. And leaps.

ANGLE: BENEATH THE TABLE

Buffy cuts through the rope.

Buffy ROLLS off the table as Demon Calendar lands on it. Buffy rocks onto her back and UPENDS the table by KICKING IT with her still-bound feet. Demon Calendar falls away.

Buffy RIPS the rope off her ankles and stands to face Demon Calendar, with the table between them. Demon Calendar picks up the table and uses it to push Buffy back, PINNING HER against the wall. Buffy strains to escape. She's trapped.

GILES (O.S.)  
Eyghon!

REVEAL Giles is there.

GILES  
Take me.

Demon Calendar HEAVES the table aside. It crashes and SPLINTERS near Ethan, who now crouches in a corner.

GILES  
Buffy, get out of here!

Demon Calendar goes for Giles.

BUFFY  
No!

Buffy tries to move between them. Demon Calendar raises her hand and TOUCHES HER FINGER to Buffy's face.

A SURGE OF ENERGY rushes through the touch, and Buffy is THROWN across the room.

Demon Calendar TOSSES Giles to the ground and STRADDLES him.

DEMON CALENDAR  
I've been waiting a long time to do this.

Suddenly, Demon Calendar is TACKLED off Giles --

by ANGEL.

Willow, Xander, and Cordelia RUN in just in time to see Angel STRANGLING THE LIFE OUT of Demon Calendar. Giles starts toward her, but Willow stops him.

GILES

He's killing her.

WILLOW  
Trust me. This is going to work...

Demon Calendar claws at Angel's hands as she GASPS for breath. She looks up at Angel. Their eyes lock.

Demon Calendar HOWLS out in pain as Angel is THROWN off her. She rolls away, COUGHING and we see:

She's back to being JENNY.

CORDELIA  
Did we kill it?

Angel CRIES OUT. His eyes GLOW.

BUFFY  
It's in Angel!

WILLOW  
(much less confidently)  
This is going to work.

They watch as Angel's FACE MORPHS:

The Demon. The Vampire. Regular Angel. Alternating between the three as an INTERNAL BATTLE takes place.

Finally, the demon SCREAMS OUT and FADES AWAY.

Angel falls to the ground. Buffy and Willow rush over to him. Ethan takes the opportunity to sneak out.

Giles has recovered and struggles to his feet. He goes to Calendar and takes her in his arms.

GILES  
Jenny...?

JENNY  
Rupert.

GILES  
It's okay. I've got you.

Buffy and Willow help Angel to his feet, Buffy putting it together:

BUFFY  
You knew that if the demon was in  
danger it would jump into the nearest  
dead guy.

Willow nods, even smiles.

ANGEL

I put it in danger.

WILLOW  
And it jumped.

ANGEL  
But I've had a demon inside me for a  
couple hundred years just waiting for  
a good fight.

BUFFY  
Winner and still champion.

XANDER  
Uh, I think that Ethan guy disappeared.

BUFFY  
Darn. I really wanted to hit him  
till he bled.

CORDELIA  
Well, at least it's over.

Buffy looks at:

ANGLE: GILES AND JENNY

as he helps her to the door. It's not over for him.

EXT. SUNNYDALE HIGH - DAY

Xander, Buffy, and Willow walk along.

BUFFY  
The worst thing is, I was saving up  
for some very important shoes. Now  
I gotta blow my allowance getting  
this stupid tattoo removed. I just  
hope mom doesn't see it first.

XANDER  
Putting the demon into Angel was  
pretty brill, Will.

WILLOW  
I wasn't sure it would work.

BUFFY  
But it did.

XANDER  
Like a charm.

BUFFY  
Maybe you should consider a career as  
a Watcher.

WILLOW

Oh no, I don't think I could take the stress.

XANDER  
And the dental plan is crap.

WILLOW  
I don't know how Giles does it.

BUFFY  
I don't think he has a choice.

She looks off at:

ANGLE: GILES

as he hurries to enter a school building.

INT. HALL - DAY

Jenny enters, Giles moves to Jenny.

GILES  
Jenny. Jenny --

JENNY  
Rupert. Hi.

GILES  
I tried to call you last night. See how you were.

JENNY  
Yeah, I left the phone off the hook. I seem to need a lot of sleep lately.

GILES  
But you're alright? Is there something you need?

JENNY  
(shakes her head)  
I'm fine. I mean, I'm not "running around, wind in my hair, the hills are alive with the Sound of Music" fine, but I'm coping.

GILES  
I would like to help.

JENNY  
I know.

GILES  
Perhaps we could talk some time. Have dinner, or a drink -- when you're feeling stronger.

JENNY  
Sure. Some time.

He moves to put his hand on her arm. She flinches, jerking subtly away. He puts his arm down.

JENNY  
Yeah, some time... I better get to class.

GILES  
Of course.

Buffy approaches him.

BUFFY  
How is she?

GILES  
The hills are not alive.

BUFFY  
I'm sorry to hear that... I think...

GILES  
I don't imagine she'll ever really  
forgive me. Maybe she shouldn't.

BUFFY  
Maybe you should.

GILES  
I never wanted you to see that side  
of me.

BUFFY  
I'm not gonna lie. It was scary. I'm used  
to you being, you know, The Grown-up.  
And then I find out that you're a person.

GILES  
Most grown-ups are.

BUFFY  
Who would've thought?

GILES  
Some of them are even very short-  
sighted, foolish people.

BUFFY  
So after all this time it turns out  
we do have something in common.  
Which, apart from being a little  
weird... is kind of okay.

He is quiet -- too grateful to say anything just yet.

BUFFY  
I think we're supposed to be

training, right?

GILES

Uh, yes. Need to concentrate on your flexibility.

BUFFY

(holds up CD)

I got the perfect music.

He eyes the CD.

BUFFY

Go on, you know you want to say it.

A moment, then he dives in:

GILES

That isn't music, it's just meaningless sounds.

BUFFY

There. Feel better?

GILES

Yes, thank you.

They head off.

GILES

The Bay City Rollers, now that's music.

BUFFY

(an "I don't know you" look)

Oh, god...

BLACK OUT.

END OF SHOW