

# Prophecy Girl

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## Teaser

FADE IN:

EXT. BRONZE - ESTABLISHING - NIGHT

Decent crowd. Soft MUSIC from within.

INT. BRONZE - CONTINUOUS

ANGLE: XANDER

He is sitting on the sofa by the stairs, staring deeply into someone's eyes.

XANDER

You know how I feel about you.  
It's pretty obvious, isn't it?  
There's never been anyone else for  
me but you.

ANGLE: WILLOW

is the subject of his discourse. She stares back at him raptly.

XANDER

We're already good friends, and I'm  
ready to take the next step. Would  
you... date me?  
(sarcastically)  
Oh, that's good! "Date me". It's  
terrible. Right?

WILLOW

(still rapt)  
Huh?  
(recovers)  
Oh. No. Yes. "Date me" is silly.

XANDER

You know what I should do is I  
should start with talking about the  
dance.  
(tries:)  
You know, Buffy, Spring Fling isn't  
just any dance. It's a time when  
the students all sort of choose  
a... a mate, and, and we can  
observe their mating ritual and tag  
them before they migrate. Just

kill me.

WILLOW  
You're doing fine.

XANDER  
Why is this so hard? I should just go up to her and say "I like you, will you go to the dance with me."

WILLOW  
Direct and to the point.

XANDER  
I'm ready! I wanna do it now. I gotta do it now.

WILLOW  
Buffy's not here. You could practice on me some more...

XANDER  
I can't wait till tomorrow -- I'll be thinking about it too much. Why didn't Buffy show up tonight? What's she doing?

WILLOW  
Oh, you know. The usual.

EXT. NEAR THE SCHOOL - NIGHT

ANGLE: A CAR

parked near some trees in the distance. We hold on it -- total silence on the soundtrack -- as BUFFY flies in from the top of the frame in EXTREME SLOW MOTION and falls towards the ground on her back --

CLOSE ON: BUFFY

as she hits the ground (in real time) with a hell of a thud.

INT. CAR - CONTINUOUS

CORDELIA jerks away from KEVIN, whom she was kissing.

CORDELIA  
What was that?

KEVIN  
What was what?

EXT. NEAR THE SCHOOL - CONTINUOUS

CLOSE UP: THE VAMPIRE

steps into frame, looking down at her. Smiling. Buffy glares up at him.

INT. CAR - CONTINUOUS

CORDELIA  
Somebody's out there.

KEVIN  
That's silly. Who would be out there?

EXT. NEAR THE SCHOOL - CONTINUOUS

As Buffy does a backwards roll and comes up on her feet.

CLOSE ON: HER HAND

as it reaches behind her back and pulls out a stake. The vampire snarls, hesitates.

INT. THE CAR - CONTINUOUS

CORDELIA  
We could get in trouble, okay? I don't want to be grounded right before the dance. I AM the May Queen. Which means we get the first dance.

KEVIN  
The first --  
(kisses her)  
the last --  
(kisses her)  
-- and all the ones in between.

They resume kissage.

EXT. NEAR THE SCHOOL - CONTINUOUS

We are close to the fight -- a couple of quick hard blows and Buffy SLAMS the stake home.

The vampire falls, crumbles to dust.

Tired, Buffy wipes her brow.

BUFFY  
Three in one night. Giles would be so proud.

EXT. LIBRARY ROOF - NIGHT

The camera tracks slowly along the roof, heading towards an octagonal skylight in the center of the building.

CLOSER ANGLE: THE SKYLIGHT

looks down at the library. It's GILES, walking through, below.

INT. LIBRARY - CONTINUOUS

The CAMERA MOVES -- just as stealthily -- till it finds the window to Giles' office, and Giles, who

INT. GILES' OFFICE - CONTINUOUS

pours himself a cup of tea as he pores over the book in his other hand. Never taking his eyes off the book, he crosses to his desk and sits.

A moment, and he reacts visibly to what he's reading.

GILES  
(in ancient Greek)  
Ho korias phanaytie toutay  
tay nuktee.  
(repeats in English)  
The Master shall rise... Yes, this  
is it.  
(reads again, but in  
English)  
The Master shall rise, and the  
Slayer...

He stops.

GILES  
My God.

He reads further. Grabs another volume from his desk, rifles through it to a particular passage. Compares them.

GILES  
Oh... no...

Absently, he reaches for his teacup.

CLOSE UP: THE TEA

as ripples start appearing in the liquid.

Giles looks at the ripples, his hand stopped in mid grab, his brow furrowed.

And then the RUMBLE of a good sized EARTHQUAKE as everything in the office starts to shake. Giles looks around in fear.

ANGLE: THE TEACUP

shakes off the desk and hits the floor with a crash.

INT. THE BRONZE - CONTINUOUS Everything shakes here as well. Xander and Willow take shelter:

XANDER  
Under the stairs!

as someone tumbles down the stairs over them. Xander grabs Willow, covers her.

INT. THE CAR - CONTINUOUS

As Cordelia and Kevin look about them in fear.

EXT. NEAR THE SCHOOL - CONTINUOUS

As Buffy looks about her as well, more wary than afraid. Tries to keep her footing.

INT. THE LIBRARY - CONTINUOUS

As the shaking continues, Giles going to the doorway of his office for safety in time to see:

ANGLE: THE FLOOR

as a crack runs across the library all the way to the stacks.

INT. THE CHURCH

And the earthquake is really taking its toll here, dust and stones falling everywhere.

In the midst of the chaos is THE MASTER, who is EXULTANT.

THE MASTER  
Yes! YES! Shake, earth! Crack  
open to bring forth my unholy  
issue! This is a sign: we are in  
the final days!

ANGLE: COLLIN

Sitting calmly, looking up.

ANGLE: A PILLAR

crashes to the ground, dislodged.

THE MASTER  
My ascension is at hand! My time  
is come! Glory! Glory!

The quake stops suddenly. The Master turns to Collin.

THE MASTER  
What do you think? 5.1?

BLACK OUT.

END OF TEASER

## **Act One**

INT. LIBRARY - MORNING

Giles emerges from his office, heads for the book cage. It's fairly obvious that he hasn't slept.

As he reaches the cage Buffy enters, coming up near the cage and seeing the crack

running across the library.

BUFFY  
Morning. Wow. That damage looks  
fairly structural. Are we safe in  
here?

He turns.

GILES  
Buffy...

He looks at her, trying to conceal a rush of emotion. There is a beat, as she puzzles out his expression.

BUFFY  
Do I have something on my face?

GILES  
No... and yes, we're safe.

He shakes it off, turns back to his books.

BUFFY  
How're you doing there, Giles? You  
get much sleep?

GILES  
I've been working.

BUFFY  
Me too! Yes I went hunting last  
night and it's awfully sweet of you  
to ask.

He pulls out two volumes, crossing to the main desk, on which are piled several others.

BUFFY  
It's getting hairy out there,  
Giles. I killed three vampires  
last night. One of them was  
practically on school grounds.

GILES  
(almost to himself)  
Their numbers are increasing.

BUFFY  
And they're getting cockier. I'm  
not loving it. Last night was a  
pretty close call.

GILES  
(absently)  
Yes...

BUFFY  
Giles, CARE. I'm putting my life

on the line, battling the undead!  
I broke a nail, okay? I'm wearing  
a press-on. The least you could  
do is exhibit some casual interest.  
(idea)  
You could go, "Hmmm" .

GILES  
I'm sorry. I'm glad you're all  
right but I need to verify... I  
just can't talk right now.

BUFFY  
That's okay. I can't put it off  
any longer. I have to meet my  
terrible fate.

GILES  
(alarmed)  
What?

BUFFY  
Biology.

She exits. He watches her go.

EXT. FOUNTAIN QUAD - DAY

Buffy, Xander and Willow all head out and down the steps.

BUFFY  
Wow, that was... boring.

XANDER  
I don't feel that boring covers it.

BUFFY  
No, "boring" falls short.

WILLOW  
Even I was bored. And I'm a  
science nerd.

BUFFY  
Don't say that.

WILLOW  
I'm not ashamed. It's the computer  
age; nerds are in.  
(worried)  
They're still in, right?

XANDER  
Willow, don't you have a thing?

WILLOW  
A thing?  
(off his look)  
The thing! That I have! Which is a

thing. I have to go to it. See  
you later!

She goes off quickly, Buffy watching.

BUFFY  
What on earth is her deal?

XANDER  
She's Willow. So Buffy! I wanted  
to -- there was a thing I wanted to  
ask you. To talk to you about.

BUFFY  
Okay. What's up?

XANDER  
Why don't we sit down. Over here.

He steers her toward the bench by the fountain.

BUFFY  
Okay, now you're making me nervous.

XANDER  
There's nothing to be nervous  
about, silly. Ha.

There's a kid sitting near where Xander parks Buffy. He greets the kid thus:

XANDER  
(a greeting:)  
Hey.  
(a command:)  
Leave.

The kid does, as Xander sits by Buffy.

BUFFY  
Well?

XANDER  
You know, Buffy, Spring Fling is a  
time for students to gather and --  
oh, God.  
(loosens up, and:)  
Buffy, I want you to go to the  
dance with me. You and me. On a  
date.

A moment, as this sinks in.

BUFFY  
Xander, I don't know what to say...

XANDER  
Well, you're not laughing, so  
that's a good start. Buffy, I like  
you. A lot. I mean, we're

friends, and we've shared experiences, we've fought blood sucking fiends together, and that's a good time, but... I want more than that. I wanna dance with you.

BUFFY

Xander... You're one of my best friends. The best friends I've ever had. You and Willow, I mean, I love you guys so much --

XANDER

Well, Willow's not looking to date you. Or if she is she's playing it really close to the chest.

BUFFY

I don't want to spoil the friendship we have.

XANDER

I don't want to spoil it either. But that's not the point, is it? You either feel a thing or you don't.

He waits, knowing the answer already.

BUFFY

I don't.

(off his reaction)

I'm sorry. I just don't think of you that way.

XANDER

Well, try. I'll wait.

BUFFY

Xander...

XANDER

No. Forget it. I'm not him. I guess a guy's gotta be undead to make time with you.

BUFFY

That's really harsh.

XANDER

I'm sorry. I don't handle rejection well. Funny, considering how much practice I've had.

BUFFY

I never meant to --

XANDER

You know what? Let's just not.

He bails, wandering off under the archway. Buffy sits by herself on the bench, bummed.

Which is when the hail of pebbles starts.

The first few get Buffy's attention, tiny hard pellets hitting the ground around her. She stands as more start coming down.

People -- including Buffy -- all run for cover as the real shower starts. Buffy stands under the archway, watching the hail come down.

ANGLE: XANDER

Walking away, not near Buffy. He hears:

STUDENT (O.S.)  
Check it out! It's raining  
stones!

Xander looks back over his shoulder.

XANDER  
Figures.

And turns and goes.

INT. GILES' OFFICE - DAY

Giles is on the phone, waiting for it to be picked up.

GILES  
Hello?... Yes, this is Rupert  
Giles. -- Yes I have. It's, um --  
I need to talk to you. Here. --  
No, I realize that. Come after  
sundown.

He hangs up. Looks up to see Ms. Calendar standing in the doorway.

MS. CALENDAR  
Hey. Bad time?

GILES  
Not the best.

MS. CALENDAR  
You know, that outfit looks just  
like the one you wore yesterday,  
only wrinklier. Were you here all  
night?

GILES  
I'm sorry, but I'm really not up to  
socializing right now.

MS. CALENDAR  
Something's going on, Rupert. And  
I'm guessing you already know what

it is.

GILES

What do you know?

MS. CALENDAR

I've been surfing the net, looking for unexplained incidents. People are always sending stuff my way; they know the occult's my turf.

Here's the latest.

(reading from papers)

A cat last week gave birth to a litter of snakes. Which promptly ate her.

(another)

Family was swimming in Whisper Lake when the lake suddenly began to boil. Two deaths.

(another)

Mercy hospital, last night. A boy was born with his eyes facing inward.

GILES

Where did these take place? What countries?

MS. CALENDAR

That's the great thing about the net. You're connected to the whole wide world. Except these things all happened within three miles of here.

She tosses the papers onto his desk.

MS. CALENDAR

I'm not stupid. This is apocalypse stuff. You throw in last night's earthquake and today's impromptu rendition of "Singing in the Gravel" and I'd say we've got a problem. I'd say the end is pretty seriously nigh.

He studies her for a moment.

GILES

I don't know if I can trust you.

MS. CALENDAR

I helped you cast that demon out of the internet, I think that merits some trust. I'm scared, okay?

Plus I got this crazy monk in Cortona E-mailing me about some Anointed One.

GILES

The Anointed One? But he's dead...

MS. CALENDAR  
Someone's dead?

GILES  
Who is this Monk?

MS. CALENDAR  
Brother Luca something. Keeps  
sending out global mailings about a  
prophecy.

GILES  
I need you to talk to him. Find  
out everything he knows.

MS. CALENDAR  
Rupert, you haven't told me jack,  
so what's with the orders?

GILES  
Just do it. And then I'll explain.

MS. CALENDAR  
You better.

GILES  
I will.

INT. HALL - DAY

Kevin and Cordelia walk down together.

KEVIN  
I'll get everything tonight after  
practice. The guys'll help me.

CORDELIA  
It's all in the AV room. The sound  
system, the decorations -- and Aura  
needs help moving the coolers.

KEVIN  
Don't sweat it.

CORDELIA  
Bring it to the Bronze and I'll  
meet you there in the morning to  
set it up.

KEVIN  
Done.

CORDELIA  
You are so sweet. Why are you so  
sweet?

KEVIN

I don't know. 'Cause usually I'm  
mean as a snake.

They smile at each other, about kissing. Then Cordelia spies Willow exiting a class.

CORDELIA  
Willow!  
(to Kevin)  
I'll see you in the morning.  
(goes to Willow)  
Willow! Hi. I like your outfit.

WILLOW  
No you don't.

CORDELIA  
No, I really don't. But I need a  
favour.

WILLOW  
What kind?

CORDELIA  
The Bronze isn't letting us use  
their sound system and so I need  
someone who knows how to hook one up.

As she is speaking, Willow sees:

ANGLE: XANDER

Sitting by himself in an empty classroom.

CORDELIA  
If you could just show up tomorrow  
morning I'd be really grateful, I  
mean I'd talk to you at the dance  
and everything.

WILLOW  
(distracted)  
Sure.

CORDELIA  
Great. Tomorrow at ten.

WILLOW  
(leaving)  
Sure.

She crosses into:

INT. CLASSROOM - CONTINUOUS

She approaches Xander, who is bouncing a ball off the wall.

WILLOW  
Hey.

XANDER  
Hey.

WILLOW  
How'd it go?

XANDER  
On a scale of one to ten, it  
sucked.

WILLOW  
Oh.

He stops bouncing the ball, stands.

XANDER  
Well, it could be worse. I could  
have gangrene on my face.

WILLOW  
Well, what did she say?

XANDER  
Apart from "no?" Does it really  
matter? She's still jonesing over  
Angel and she could care less about  
me. So I made a big fool of myself.

WILLOW  
At least now you know.

XANDER  
You're right. The deal is done.  
No more waiting, worrying -- the  
polls are in and it's time for my  
concession speech.

She touches his arm sympathetically. He smiles ruefully at her, puts his arm around her with casual intimacy.

XANDER  
You know what we'll do? We'll go.  
You and me. Be my date. We'll  
have a great time. We'll dance,  
we'll get wild. What do you say?

He is smiling his most charming smile at her. So it is with a touch of hesitation that she says:

WILLOW  
No.

XANDER  
Good! What?

WILLOW  
There's no way.

He takes his arm off her.

XANDER  
Willow, come on --

WILLOW  
You think I'm gonna spend an evening with you watching you wish you were spending an evening with her? You think that's my idea of high jinks? You should know better.

XANDER  
I'm, uh... I didn't think...

WILLOW  
I'm sorry it didn't work out for you. I'll see you Monday.

She exits. Xander embraces a new low.

XANDER  
That's okay. I don't want to go to the dance. I'll just go home, lie down, and listen to country music, the music of pain.

Another moment, and he hurls his ball against the wall.

EXT. THE SCHOOL - NIGHT

We see the front, empty and dark.

INT. GIRL'S LOCKER ROOM\BATHROOM - NIGHT

Buffy is finishing putting on her hunting gear. She pulls a stake out of her locker and slips it in her jacket.

Two girls in soccer uniforms pass by, laughing. Buffy watches them as she crosses to the sinks.

She turns on the faucet, looking in the mirror. After a moment she bends down to splash her face. Stops.

ANGLE: THE SINK

is filling with blood.

INT. LIBRARY - EVENING

Buffy enters the empty library, looking about for Giles.

BUFFY  
Giles? You're not gonna believe --

Her gaze is drawn to the office, as she sees through the door:

ANGLE: THE OFFICE

Giles is in urgent conversation (that we can't hear) with someone. Then someone

passes by the door. It's ANGEL.

BUFFY  
(softly)  
Angel...?

She moves toward the office, quietly excited. Almost reaches the door and stops -- when she hears them.

ANGEL  
(O.S.)  
It can't be. You've got to be  
wrong.

GILES  
(O.S.)  
I've checked it against every  
volume I have. It's real.

INT. GILES' OFFICE - CONTINUOUS

ANGEL  
Well, there's got to be some way  
around it.

GILES  
Some prophecies are dodgy.  
Mutable. Buffy herself has  
thwarted them time and again.  
(holds up volume)  
But this is the Pergamum Codex.  
There is nothing in it that does  
not come to pass.

ANGEL  
Then you're reading it wrong.

GILES  
I wish to God I were. But it's  
very plain. Tomorrow night, Buffy  
will face the Master. And she will  
die.

ANGLE: BUFFY

She is silent.

BLACK OUT.

END OF ACT ONE

## Act Two

INT. LIBRARY - MOMENTS LATER

Buffy continues staring, absorbing the information she has just heard. Then, perhaps incongruously, she begins to LAUGH.

INT. GILES' OFFICE - CONTINUOUS

The men hear this and, alarmed, head for the door.

INT. LIBRARY - CONTINUOUS

She turns and walks away from them, into the middle of the library. They come out and stand a ways behind, looking a tad guilty.

She turns back to them.

BUFFY

So that's it, huh? My time is up.  
I remember the drill. "One Slayer  
dies, the next is called." I  
wonder who the next one is.

(to Giles)

Are you gonna train her? Or will  
they send someone else.

GILES

Buffy, I...

But he really can't think of what to say.

BUFFY

Does it say how he's gonna kill me?  
(small voice)  
Do you think it'll hurt?

She nearly cracks on that last, sinking into a chair. Angel comes up to her, touches her face. She pushes his hand away violently.

BUFFY

Don't touch me!

She is near tears now, looking up at them angrily.

BUFFY

Were you guys even gonna tell me?

GILES

I was hoping I wouldn't have to.  
That there was some way around it.

BUFFY

(rising)

Oh, I've got a way around it.  
I quit.

ANGEL

It's not that simple.

BUFFY

I'm making it that simple! I quit!  
I resign! I'm fired! Someone else  
can stop the Master from taking over.

GILES

I don't know that anyone else can.  
The signs all indicate --

BUFFY  
The signs?

She takes one of his books from the table and hurls it across the room -- almost at Giles himself.

BUFFY  
Read me the signs!  
(throws another)  
Tell me my fortune! You're so  
useful, sitting around with your  
books. You're really a lot of help.

GILES  
I don't suppose I am.

ANGEL  
I know this is hard...

BUFFY  
What do you know about it?  
You're never gonna die.

ANGEL  
You think I want anything to happen  
to you? Do you think I could stand it?  
We just have to figure out a way --

BUFFY  
I already have. I quit, remember?  
Pay attention.

GILES  
Buffy, if the Master rises --

BUFFY  
I don't care!  
(she quiets)  
I don't care. I'm sixteen years  
old. And I don't want to die.

She closes her hand around the cross Angel gave her. Yanks the chain off her neck.  
Lets it drop.

Neither man says anything as she walks out of the room.

INT. THE CHURCH - NIGHT

The Master reaches out and touches the mystical wall.

THE MASTER  
Soon...

In the same angle, Collin walks through the wall (no FX) and heads up to the surface.

THE MASTER  
Soon.

INT. WILLOW'S BEDROOM - NIGHT

She is at her desk, trying to do homework. She stops to look at a picture of her and Xander. After a moment, she picks up the phone.

INT. XANDER'S BEDROOM - NIGHT

The camera is high above Xander's bed, looking straight down at him. He is a fine picture of despair: lying on top of the bed, fully dressed, staring at nothing. Patsy Cline singing "I Fall To Pieces" on his tape deck.

The phone RINGS. Xander lets it ring, then picks up the receiver and lets it drop. Picks it up and leaves it off the hook.

INT. BUFFY'S BEDROOM - NIGHT

Buffy sits on her bed, looking through old pictures and letters. JOYCE steps in.

JOYCE  
Hey, honey. You all right?

BUFFY  
I guess.

JOYCE  
You're probably just full from that  
bite of dinner you nearly had. Feel  
like telling me what's on your mind?

A beat, as Buffy considers doing just that. Instead:

BUFFY  
Mom, let's go away.

JOYCE  
What?

BUFFY  
Anywhere. Just for a while.  
A weekend.

JOYCE  
Honey...

BUFFY  
(rising)  
It'll be great. You and me. A  
mother daughter thing. We'll talk  
about all that embarrassing stuff  
you like to bring up.

JOYCE  
You know the gallery's open on  
weekends.

BUFFY  
Mom... please?

JOYCE  
Isn't the prom tomorrow night? Or  
Spring Fling, or whatever they're  
calling it?

BUFFY  
I guess so.

JOYCE  
Nobody asked you?

BUFFY  
Someone, but...

JOYCE  
Not the right someone. See?  
Sometimes I actually do know what  
you're thinking. Well, I suppose  
then this isn't the best time for  
this, but...

She swings open the closet door. Hanging up inside is a genuinely stunning gown.  
Buffy stares at it.

JOYCE  
I saw you eying it at the store.  
I figured...

BUFFY  
(going to it)  
Mom, we can't afford this.

JOYCE  
The way you've been eating?  
We can afford it.

BUFFY  
It's beautiful.

JOYCE  
I think you should wear it.  
To the dance.

BUFFY  
I can't go to the dance.

JOYCE  
Says who? Is it written somewhere?  
You should do what you want.  
Homecoming, my freshman year at  
college, I didn't have a date. So  
I got dressed up and I went anyway.

BUFFY  
Was it awful?

JOYCE

It was awful. For about an hour.

BUFFY

Then what happened?

JOYCE

I met your father.

BUFFY

(charmed)

And he didn't have a date either?

JOYCE

He did, and that's a much funnier story that you will not get to hear. But it was a beautiful night.

Buffy turns back to the dress, running her hand along it.

BUFFY

You had your whole life ahead of you.

JOYCE

(remembering)

Yeah.

BUFFY

(quietly)

That must be nice.

INT. ANGEL'S APT - NIGHT.

CLOSE ON: ANGEL:

as he wakes suddenly from a nightmare, lying in his bed. He looks around, disoriented. Then he looks down.

Collin is sitting at the foot of his bed. Cross-legged, staring quietly at him.

Angel pulls himself slowly into a sitting position, never taking his eyes off the boy.

COLLIN

He said you lived like one of them.  
I don't understand it.

ANGEL

Maybe when you're older.

COLLIN

People are weak. They're stupid.  
Why would you want to be one?

ANGEL

Did he send you?

The boy nods.

COLLIN  
He's coming. Soon. Stay out of  
his way.

ANGEL  
Why should I?

COLLIN  
Because he doesn't like you  
anymore.

The boy slides off the bed, starts to leave. Turns back to Angel.

COLLIN  
You know what he could do to  
you...

ANGEL  
(a trace of fear)  
Yes...

COLLIN  
No you don't.

He leaves. Angel doesn't move.

EXT. THE SCHOOL - DAY

No one is here on a Saturday.

INT. HALL OUTSIDE AV ROOM - DAY

Cordelia enters with Willow.

CORDELIA  
Kevin said he'd bring everything to  
the Bronze last night. He promised!  
We'll never get everything ready  
in time.

WILLOW  
He probably forgot. It's not that  
big a deal.

CORDELIA  
You don't understand. I'm not  
mad. He totally flaked on me -  
on me - and I don't even mind.  
God help me, I think it's cute.

They reach the door, look in the window.

CORDELIA  
There they are.

ANGLE: THEIR POV THROUGH THE WINDOW

We see the AV room. The TV is on (facing us), blaring Saturday morning cartoons. Two people sit on the couch in front of it.

CORDELIA  
They're watching cartoons. That's  
so -  
(stopping herself)  
it's not cute. It's annoying. I'm  
annoyed.

WILLOW  
Right. I'm furious.

She tries the door but it's locked. Starts rummaging for a key as she says:

CORDELIA  
Men. I don't know why we put up  
with them.

WILLOWv I hear you.

CORDELIA  
Well Kevin has underestimated the  
power of my icy stare.

As she natters on, unlocking the door, we cut to:

INT. AV ROOM - CONTINUOUS

The tableau. The camera is by the TV. From here we can see the whole room, and Cordelia and Willow can be seen through the window at the back.

The boys on the couch are horribly dead. In the foreground lies a girl's body, just as dead. The place has been trashed. In the back, leaning awkwardly against the door, is dead Kevin.

Cordelia gets the door open.

Kevin falls back at her feet.

Cordelia screams. Willow stares, first at Kevin, then into the room. The cartoon music blares.

ANGLE: THE TV

The happy cartoon animals romp and play. There is a bloody hand print on the screen.

INT. BUFFY'S ROOM - AFTERNOON

Buffy steps in front of the mirror. She has the dress on. She looks... well, look at her.

JOYCE  
(O.S.)

Buffy!

Joyce runs in.

JOYCE

There's something on the news. Willow.

INT. WILLOW'S BEDROOM - SUNSET

Willow is sitting on her bed, knees drawn up, still freaked. Buffy has thrown a jacket over the dress, is sitting on the bed as well.

WILLOW

I've seen so much, I thought I  
could take anything. But Buff...  
This was... this was different,  
it...

BUFFY

It's okay...

WILLOW

I'm trying to think how to say it.  
To explain it so you understand.

BUFFY

Willow, as long as you're okay --

WILLOW

I'm not okay. I can't imagine what  
it's like to be okay. I knew those  
guys. I go to that room every day.  
And when I walked in there, it  
was... It wasn't our world  
anymore. They made it theirs. And  
they had fun.

There is such bitterness in this last word. Buffy looks away, thinking.

WILLOW

What are we gonna do?

BUFFY

What we have to.

She stands, decided.

BUFFY

You'll stay in tonight, all right?

Willow nods.

WILLOW

I tried to reach Xander, but he's  
not picking up. I'll go by his  
house tomorrow. We'll get together  
and figure out what to do.

BUFFY

Tomorrow.

Buffy goes, reaches the door:

WILLOW  
Buffy.  
(Buffy turns)  
I like your dress.

Buffy looks down at it, looks up at Willow.

BUFFY  
Take care.

She goes. Willow watches her, puzzled. The finality in Buffy's tone beginning to sink in.

INT. LIBRARY - NIGHT

Giles has been explaining to Ms. Calendar. He's also been pulling weapons out of the weapons cabinet. He crosses back to the table (on which she sits) holding the crossbow.

MS. CALENDAR  
So this master guy tried to open the Hellmouth, and he got stuck in it. And now all the signs are reading that he's gonna get out. Which opens the Hellmouth, which brings the demons, which ends the world.

Giles loads arrows onto the crossbow.

GILES  
Precisely.

MS. CALENDAR  
The part that gets me is where Buffy's the vampire Slayer. She's so little.

GILES  
Don't let that fool you. All right. I've told you enough. Did you get in touch with Brother Luca?

MS. CALENDAR  
As far as I can tell, nobody can. He's disappeared. He did send out one last global, though. Short one.

GILES  
What did it say?

MS. CALENDAR  
"Isaiah. 11.6." Which I dutifully looked up.

She holds up a Bible. Opens it and is about to read:

GILES

"The wolf shall live with the lamb,  
the leopard shall lie down with the  
kid, the calf and the lion and the  
fatling together, and a little  
child shall lead them."

MS. CALENDAR

You know your text.

GILES

Yes... "A little child shall lead  
them..."

MS. CALENDAR

It's kind of warm and fuzzy for  
a message of doom.

GILES

Depends on where he's leading them  
to. Aurelius wrote of the Anointed  
one, "the Slayer will not know him,  
and he will lead her into Hell".

MS. CALENDAR

So Luca thinks the Anointed is a  
kid?

GILES

If the vampire Buffy killed was not  
in fact the Anointed, it may well be.

MS. CALENDAR

Well then we should warn her.

GILES

I don't plan to involve her at all.

MS. CALENDAR

What do you mean?

GILES

Buffy isn't going to face the  
Master. I am.

BUFFY

No you're not.

Neither of them heard her enter. She crosses to them, newfound determination in her face.

BUFFY

So I'm looking for a kid, huh?  
He'll take me to the Master.

GILES

Buffy, I'm not sending you out

there to die. You were right.  
I've waded about in these old books  
for so long I've forgotten what  
the real world is like. It's time  
I found out.

BUFFY  
You're still not going up against  
the Master.

GILES  
I've made up my mind.

BUFFY  
So have I.

GILES  
Well, I made up mine first. And  
I'm older and wiser and just do as  
I say for once. All right?

BUFFY  
It's not how it goes. I'm the  
Slayer.

GILES  
I don't care what the books say.  
I defy prophecy. I'm going. Nothing you  
can say will change my mind.

BUFFY  
I know.

She punches his lights out. He goes down in a heap. She looks at Calendar a moment, then takes the cross Angel gave her from the table. She puts it on.

BUFFY  
When he wakes up, tell him... I  
don't know. Think of something  
cool, tell him I said it.

She takes the crossbow.

MS. CALENDAR  
You fight the Master, you'll die.

BUFFY  
Maybe... But maybe I'll take him  
with me.

She exits.

EXT. NEAR THE SCHOOL - NIGHT

Buffy exits the school and walks through the dark. She stops, sensing a presence.  
Turns.

Collin stands in the dark, looking at her.

COLLIN  
Help me...

BUFFY  
It's all right. I know who you are.

She walks up to him.

BUFFY  
Let's go.

He reaches up and takes her hand.

They walk off together.

BLACK OUT.

END OF ACT TWO

## Act Three

INT. LIBRARY - NIGHT

Xander and Willow are with Giles and Calendar, being brought up to speed.

XANDER  
She WHAT?

WILLOW  
I knew it. I told you something  
was going on with her.

XANDER  
And she knew about this prophecy of  
yours? Oh, MAN! What do we do?

GILES  
We stay calm, first thing.

XANDER  
Calm!?

WILLOW  
I think he's right.

XANDER  
I'm sorry --  
(indicating Giles)  
Staying calm may work fine for  
Locutus of the Borg here but I'm  
freaked out and I plan to stay  
that way.

WILLOW  
Xander --

XANDER  
(to Giles)

How could you let her go?

GILES

As the soon-to-be-purple area on my jaw will indicate, I did not let her go. Buffy does as she will.

WILLOW

Well, how can we help her?

MS. CALENDAR

I'm sorry to bring this up but we've also got an apocalypse to worry about.

XANDER

Do you mind?

WILLOW

(re: Calendar)

How come she's in the club?

MS. CALENDAR

Hey, once the Master gets free, the Hellmouth opens. The demons come to party and everybody dies. We have to prepare. Rupert, you know I'm right.

XANDER

I don't care. I'm sorry, I don't. I gotta help Buffy.

GILES

But we don't even know where she's gone.

XANDER

(thinking)

No. But I can find out.

He takes off. Willow steps forward --

WILLOW

Xander...

INT. TUNNEL - NIGHT

Collin leads Buffy slowly through the darkness (no longer holding hands). They reach a part of the tunnels that veers off from the electrical tunnels -- an older, rough hewn opening that heads even further down.

They move slowly. They are silent.

INT. ANGEL'S APT. - NIGHT

He is looking through his own volumes when someone POUNDS on the door a few times. He goes over to it, opens. We see only Angel as he reacts to the sight of the

visitor.

ANGEL  
Well. Look who's here.

Xander strides in, brushing past Angel and saying perfunctorily:

XANDER  
Mind if I come in?

ANGEL  
(shutting the door)  
Everybody's visiting lately. I  
really should clean the place up.

XANDER  
She's gone.

ANGEL  
What do you mean?

XANDER  
Buffy. She's going right now to  
fight the Master.

This news hits Angel pretty hard.

ANGEL  
He'll kill her.

XANDER  
Rumour has it. Only we're not  
gonna let that happen.

ANGEL  
What do you propose we do about it?

XANDER  
I know you can find this Master  
guy. He's underground, right?  
Some old church? Take me to him.

ANGEL  
You're way out of your league, kid.  
The Master'll kill you before you  
can breathe -- if you're lucky.

XANDER  
(crossing to him)  
How can I say this clearly?

He suddenly holds a cross in Angel's face -- Angel moves back, hissing.

XANDER  
I don't like you. At the end of  
the day I pretty much think you're  
a vampire. But Buffy, man, she's  
got a big ol' yen for you. I don't  
get it. She thinks you're a real

person. Right now I need you to  
prove her right.

Angel has sunk into his chair over this last. He looks at Xander.

ANGEL  
You're in love with her.

XANDER  
Aren't you?

INT. LIBRARY - NIGHT

Willow is looking at the door, worrying about Xander and Buffy. Giles and Ms. Calendar are trying to work out what to do -- needless to say, some books are open between them.

GILES  
The Master is as old as any vampire  
on record. There's no way to tell  
how powerful he will be if he  
reaches the surface.

MS. CALENDAR  
Okay. Here's my question. The  
Hellmouth opens.

GILES  
Yes?

MS. CALENDAR  
Where? If he's underground, and  
it's right where he is, where's it  
gonna open?

GILES  
Good point. Check through the  
Black Chronicles, and, uh,  
Willow -- Willow.

WILLOW  
Huh?

GILES  
Can you look through the town  
histories please? Search for any  
common denominators. Location of  
incidents and such.

WILLOW  
Right. Okay.

She crosses to the computer, throwing a last look to the door.

MS. CALENDAR  
How big is a Hellmouth, anyway?

GILES

I don't know. Hellmouth-sized.

INT. THE CHURCH - NIGHT

Collin leads Buffy down the tunnel toward the church. He stops, indicating she go alone.

She does, stepping down into the church. Looking around her.

ANGLE: THE MASTER

Stands in darkness. His eyes gleam.

THE MASTER  
Welcome.

She doesn't turn, though he is behind her.

BUFFY  
Thanks for having me.  
(looking around)  
You really ought to talk to your  
contractor. I think you've got  
some water damage.

THE MASTER  
Ah, good. The feeble banter  
portion of the fight. Darling, why  
don't we just cut to the --

She spins and SHOOTs.

He catches the arrow an inch from his heart.

THE MASTER  
Nice shot.

INT. TUNNELS - NIGHT

Xander and Angel make their way through. Xander looks at Angel.

ANGEL  
What.

XANDER  
You were looking at my neck.

ANGEL  
What?

XANDER  
You were checking out my neck!  
I saw that.

ANGEL  
No I wasn't.

XANDER

You just keep your distance, pal.

ANGEL

I wasn't looking at your neck!

XANDER

I told you to eat before we left.

INT. CHURCH - MOMENTS LATER

Buffy reloads, never taking her eyes off the Master.

THE MASTER

You're not going to kill me with  
that thing.

BUFFY

Don't be so sure.

THE MASTER

You still don't understand your  
part in all this, do you? You're  
not the hunter. You're the lamb.

He steps back, disappearing into the shadows.

INT. LIBRARY - NIGHT

Research continues. Ms. Calendar reads, saying:

MS. CALENDAR

I've got nothing specific in here.

GILES

Nor I.

(thinks)

The Vampires have been gathering.  
They know he's coming. They will  
be his army.

MS. CALENDAR

You think they'll gather at the Hellmouth?

WILLOW

Well, the last time the Master  
tried to rise was the Harvest. He  
sent a bunch of vampires to get him  
fresh blood. Maybe this is the same.

MS. CALENDAR

Where did that go down?

GILES

The Bronze.

WILLOW

The prom.

They look at each other.

MS. CALENDAR  
We've got to warn them.

GILES  
You two go. I'll concentrate on  
Demon killing.

They head out.

MS. CALENDAR  
My car's in the lot.

GILES  
Stay close together. And  
be careful.

WILLOW  
We will.

INT. THE CHURCH - CONTINUOUS

Buffy walks slowly about, crossbow ready.

BUFFY  
For somebody all-powerful, you sure  
do like to hide.

His voice comes from the other side of the room. She spins, standing in front of a pool of water.

THE MASTER (O.S.)  
I'm waiting for you. I want this  
moment to last.

BUFFY  
I don't.

He GRABS her from behind, knocking the crossbow to the ground.

THE MASTER  
I understand.

EXT. SCHOOL - NIGHT

Willow and Ms. Calendar are rounding a corner, headed for her car.

WILLOW  
What if they get to the Bronze  
before us?

MS. CALENDAR  
(looking ahead)  
Don't worry about it.

WILLOW

Don't worry? Why not?

Ms. Calendar has stopped. Willow stops also, her gaze drawn ahead as well.

MS. CALENDAR  
'Cause they're not going to the  
Bronze.

ANGLE: THEIR POV

Headed for them, in a line, moving slowly like zombies, are the vampires. Twenty of them.

The women turn slowly, fear ripening on their faces.

ANGLE: MS CALENDAR'S CAR

Three vampires are passing it. No way to reach it.

Willow turns to look back the way they came.

ANGLE: BY THE ENTRANCE TO THE LIBRARY BUILDING

Four more.

MS. CALENDAR  
What do we do now?

WILLOW  
I vote panic.

INT. THE CHURCH - CONTINUOUS

He holds Buffy by her arms. She twists but cannot break free.

THE MASTER  
You tried. It was noble of you.  
You heard the prophecy that I was  
going to break free and you came to  
stop me. But prophecies are tricky  
creatures. They didn't tell you  
everything.

He whispers intimately in her ear.

THE MASTER  
You're the one that frees me.  
(he smiles)  
If you hadn't come, I couldn't go.  
Think about that.

He buries his fangs in her neck. She cries out -- the Master shakes with the power he is drawing from her. Her cry becomes a mewl, the expression of pain and horror freezing in her eyes.

He rears his head back.

THE MASTER

God, the power!

Her eyes shut. She sags in his grasp. He looks at her.

THE MASTER  
By the way....

He lets her fall. She goes to her knees, then face-down into the pool of water.

THE MASTER  
I like your dress.

He crosses to the mystical wall. Pulls his hand back and shoves it through. The wall ripples, breaks up -- as he steps through it disintegrates, the energy crackling around him.

He walks through and up into the tunnel.

INT. THE TUNNELS - CONTINUOUS

Xander and Angel stop, HEARING the mystical wall disintegrate. From the distance, a glow briefly illuminates them.

XANDER  
What is that?

ANGEL  
It's too late. He's gone up.

XANDER  
Come on. Come on!

INT. THE CHURCH - A BIT LATER

The two men race through the tunnel, Angel with a good head start.

He sees Buffy, runs to her. Pulls her out of the pool and turns her over. Holds her, hand on her wrist, ear to her mouth.

Xander runs up to them, stops. Angel looks up at him.

ANGEL  
She's dead.

BLACK OUT.

END OF ACT THREE

## **Act Four**

INT. THE CHURCH - MOMENTS LATER

Xander rushes to Angel's side. They move Buffy away from the pool, laying her out. As they do:

XANDER

She's not dead.

ANGEL  
She's not breathing...

XANDER  
If she drowned there's a shot.  
CPR. You have to do it.  
(Xander looks at him)  
I have no breath.

A small moment, then Xander leans over Buffy. Closing his fingers over her nose, he gives her mouth to mouth. Puts the heels of his hands to her chest (need I mention this will all be terribly chaste and tasteful?) and pumps the heart rhythmically.

Nothing. He breathes into her mouth again. Then the heart again.

XANDER  
Come on. Come on.

EXT. SCHOOL - NIGHT

Ms. Calendar and Willow are backing slowly up, with nowhere to go.

MS. CALENDAR  
Why are they coming here?

WILLOW  
Not caring...

They turn -- there really is no avenue of escape.

A CAR PULLS UP next to them, startling them. Behind the wheel is Cordelia.

CORDELIA  
Get in!

INT. THE CHURCH - CONTINUOUS

Xander is breathing into her mouth. Angel watches.

XANDER  
Breathe!

Angel shakes his head -- it's not working.

Her eyes open.

She sucks in a huge gasp of air, coughing powerfully after.

XANDER  
Buffy?

Her eyes focus, and she looks up at:

BUFFY  
(a whisper)

Xander... ?

He does a pretty good job of holding back his emotions -- just smiles. She looks over at Angel.

XANDER  
Welcome back.

EXT. SCHOOL - NIGHT - CONTINUOUS

As Willow gets in, Ms. Calendar taking the back seat.

CORDELIA  
I was sitting where Kevin and I  
used to park, and suddenly these  
things were coming at me -- I tried  
to get out but the gate's  
locked. Who are these guys?

ANGLE: THROUGH THE WINDSHIELD

We are looking at the encroaching horde in the distance -- when a leering vampire head pops down into frame right in front of us! He's on the car -- the women SCREAM, as well they should.

CORDELIA  
What do we do?

WILLOW  
We've got to get to the library.

CORDELIA  
Library. Right. Great.

ANGLE: CORDELIA'S FOOT

slams down on the gas pedal.

THE CAR

peels out, Willow and Ms. Calendar bracing themselves as they realize how Cordelia plans to get them there.

It races for the entrance to the building, Vampires jumping out of the way.

WILLOW  
Of course, we generally walk there...

INT. HALL - CONTINUOUS

ANGLE: THE DOORS

as the car BLASTS through them, charging down the hall, the vampire still on the hood. Vampires on foot follow hard behind.

The car continues down the hall at a good clip --

-- Cordelia slams on the brakes --

-- and the car screeches to a halt right outside the library doors. The vampire flying off the hood.

Vampires are already closing in as the three women pile out of the car and into the library. Cordelia is the last one in, closing the door behind her as a vampire is inches from grabbing her.

INT. LIBRARY - CONTINUOUS

Giles rushes up to them as they barricade the door.

GILES  
What's going on?

MS. CALENDAR  
Guess!

A vampire arm SMASHES through the round window, clutching at them. Willow grabs the library sign and hits the arm till it withdraws.

GILES  
But why are they coming here?

ANGLE: THE CRACK IN THE FLOOR OF THE STACKS EXT. LIBRARY ROOF - CONTINUOUS

The Master comes out the door, walks to the edge of the roof. Looks out in the distance.

THE MASTER  
My world. My beautiful world.

ANGLE: BEHIND THE MASTER

The camera rises, showing the bucolic vista spread before him. His beautiful world.

INT. THE CHURCH - CONTINUOUS

Buffy starts to sit up.

XANDER  
Easy...

Angel takes her arm, helping.

BUFFY  
The Master...

ANGEL  
He's gone up.

She stands.

XANDER  
Buffy, you're still weak.

BUFFY  
No, I'm not. I feel strong. I  
feel... different.

Xander and Angel look at each other. Buffy looks at the entrance to the church.

BUFFY  
Let's go.

She starts out, strength in her stride. After a moment, the boys follow.

INT. LIBRARY- CONTINUOUS

The group is barricading the door when they hear the CRASH in the back. Turning, Giles calls out:

GILES  
They're coming in through the  
stacks!

MS. CALENDAR  
(to Willow)  
Come on!

She and Willow run to the back, shut the doors.

WILLOW  
The bookshelves!

They hoist one in front of the door just as Vampires reach it, begin pounding on it from outside.

ANGLE: WILLOW'S FOOT

As she holds the bookcase firm. A tendril is creeping toward her.

ANGLE: GILES

Hears another crash O.S.

GILES  
My office.

He runs to it. Cordelia turns from the door -- and an arm grabs her.

CORDELIA  
OWWW!! Somebody HELP!

EXT. NEAR THE SCHOOL - NIGHT

Buffy strides toward the school, the two men flanking behind her.

XANDER  
How do you know where the Master's  
going?

BUFFY

I know.

A vampire steps in front of them.

BUFFY  
Oh, look. A bad guy.

ANGLE: THEIR FEET

We see the vampire step into Buffy's way. We hear a thunderous punch and his feet leave the ground, his whole body slamming down right in front of camera.

Buffy never breaks stride.

INT. A HALL - CONTINUOUS

Buffy reaches a door marked "Roof Access". The lock has been broken and the door is ajar. She turns to the others.

BUFFY  
You wait here. Keep the rest of  
the vampires off me.

XANDER  
Right.

BUFFY  
Angel, better put on your game  
face.

He turns to her, his face now vampiric.

ANGEL  
I'm ready.

BUFFY  
(to them both)  
One way or another, this won't take  
long.

She starts up the stairs. Xander and Angel turn and stand by the door like bodyguards.

INT. GILES' OFFICE - CONTINUOUS

Giles runs in just as a Vampire is breaking the window. Giles grabs a stake and drives it home. Starts moving the bookcase in the way of the window.

INT. LIBRARY - CONTINUOUS

Cordelia beats on the hand holding her, finally biting it till it lets go.

CORDELIA  
See how YOU like it.

ANGLE: WILLOW AND MS. CALENDAR

Holding the bookcase.

WILLOW  
This won't keep them out for long!

ANGLE: HER LEG

As the tendril wraps itself around it.

Willow looks down and screams! Ms. Calendar grabs her, tries to pull her away. They both fall to the floor, Ms. Calendar still tugging at the snared Willow.

MS. CALENDAR  
Giles! GILES

And then it rises, bursting through the wood of the floor. It's a tentacle -- or an arm -- or something: grotesque, twisted flesh dripping with slime, dull, glassy eyes and mewling, razor-toothed mouths opening incongruously along its length. There is no reason to it. It's demon.

ANGLE: GILES

runs out of his office and stops.

GILES  
The Hellmouth...

EXT - ROOF

The Master looks down at the demon.

THE MASTER  
Yes... come forth. My child...  
Come into my world.

BUFFY  
I don't think it's yours just yet.

He turns, disbelieving.

THE MASTER  
You... are dead.

BUFFY  
I may be dead, but I'm still  
pretty. Which is more than I can  
say for you.

THE MASTER  
You were destined to die! It  
was written.

BUFFY  
What can I say? I flunked the  
written.

He reaches out suddenly, clutching the air as though it were her. Locks eyes with

her. Stares, mesmerizingly.

THE MASTER  
Come here.

INT. LIBRARY - CONTINUOUS

Ms. Calendar still pulls at Willow.

MS. CALENDAR  
Giles! Gape later!

ANGLE: GILES

is shaken out of it. He runs to the book cage, to the weapons cabinet. Emerges with a tasty battle axe.

ANGLE: WILLOW

has stopped screaming. The tentacle comes at her and she is just staring at it.

ANGLE: THE TENTACLE

A horrible mouth opens at us - and then Giles appears behind the tentacle and SINKS the axe into it. Black ichor gushes from it -- every mouth on it SCREAMS --

and a second one BURSTS through the floor.

EXT. THE ROOF - CONTINUOUS

Against her will, Buffy moves toward the Master, never taking her eyes off him. We can see the struggle in her as she moves haltingly forward, the Master coming towards her as well.

THE MASTER  
Do you really think you can best me  
here, when you couldn't below?

She comes right up to him. Staring. Suddenly snapping out of it, she says:

BUFFY  
You've got fruit punch mouth.

THE MASTER  
What?

And she DECKS him in the face, a headsnapping blow that lifts him up and sends him bodily to the ground.

BUFFY  
And save the hypnosis crap for the  
tourists.

He roars, leaps up at her -- and she blocks, delivers a series of blows that stagger.

He gets one in himself, and the animal ferocity of it sends her back.

INT. LIBRARY - CONTINUOUS

The tentacle swings -- Giles is knocked over the railing and SLAMS down on the table, splintering it. Half the table sits upended just below the skylight, the shards pointing at the sky.

INT. A HALL - CONTINUOUS

Xander and Angel stand ready. Two vampires appear, run at them.

Xander pulls out a stake and his cross. He tosses the cross to Angel --

ANGEL  
Ooh! Ow! Hot!

-- who baubles it and tosses it back. Xander tosses him the stake instead.

XANDER  
Sorry.

And the vampires are ON HIM. He backs one down with the cross, taking the moment to punch him in the face.

Angel stakes the other one.

INT. LIBRARY

The tentacle rises over Giles He crawls backwards, eyes on it.

EXT. THE ROOF - CONTINUOUS

Buffy and the Master are into it now.

They spar a bit more -- each getting in powerful blows -- before he grabs her, holds her. The skylight right behind her.

she looks down at it, sees:

ANGLE: THROUGH THE SKYLIGHT

The broken table, pointing up.

THE MASTER  
Where are your jibes now? Will you  
laugh when my Hell is on earth?

She grabs him back, by the throat and the arm, and her grasp -- from the look on his face -- is stronger than his.

BUFFY  
You're really that amped about  
Hell?

She pulls him close.

BUFFY  
Go there.

And she lifts him, flips him bodily over her head, throwing him behind her so he lands on his back and crashes through the skylight.

INT. LIBRARY - CONTINUOUS

And he falls, glass littered about him, and is impaled on the upended shard.

Everything stops. There is a rending kind of SHRIEK from the Hellmouth and the demon tentacles withdraw. Our people are still, staring in shock. The Master twitches, his mouth open in a scream he'll never make.

He more explodes into dust than crumbles, leaving most of a crumbly skeleton lying where he was. He looks like excavated remains.

And then it's quiet.

DISSOLVE TO:

EXT. NEAR THE SCHOOL

Collin stands, looking toward the school. Vaguely disappointed, he turns and heads away toward the trees.

INT. LIBRARY - A COUPLE OF MINUTES LATER

Buffy enters slowly, Xander and a now-human Angel following. Everyone gathers in the middle of the room, a bit dazed.

GILES  
The vampires?

CORDELIA  
Gone.

ANGEL  
The Master?

GILES  
Dead. And the Hellmouth has  
closed.  
(turning to her)  
Buffy?

ANGLE: BUFFY

Bursts out crying. Everyone stands around for a minute, uncomfortably. She gets it down to a couple of sniffles.

BUFFY  
I'm sorry. It's been a really  
weird day.

XANDER  
Yeah, Buffy died and everything.

WILLOW  
Wow. Harsh.

GILES  
(proudly, to her)  
I should have known that wouldn't  
stop you.

MS. CALENDAR  
Well, what do we do now?

GILES  
I don't know about the rest of you,  
but I'd really like to get out of  
this library. I hate it here.

XANDER  
I hear there's a dance over at the  
Bronze. Could be fun...

CORDELIA  
Yeah!

WILLOW  
Buffy?

BUFFY  
Sure. We saved the world. I say  
we party.  
(looks at her tattered  
dress)  
I mean, I got all pretty...

MS. CALENDAR  
What about him?

She indicates the Master's remains. They all turn and look.

BUFFY  
He's not going anywhere. Loser.

They head out, all talking at once:

GILES  
I'm not dancing, though.

MS. CALENDAR  
We'll see.

XANDER  
So what's the story with the car?

CORDELIA  
Oh, that was me saving the day.

BUFFY  
I'm hungry. Is anybody else  
hungry? I'm really hungry.

WILLOW  
You can come with us, Angel. Get  
something to drink. Or, no...

don't do that. Just hang out.

And as they leave,(all this dialogue overlapping), the camera cranes up in the empty library, tilting straight down to look at the ruined skeleton of the master.

Loser.

BLACK OUT.

END OF ACT FOUR

THE END