

Beauty and the Beasts

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Teaser

EXT. WOODS - NIGHT

Shadowy and overgrown. Dream-like. Thorough the tangle of bushes and trees - something runs through the night woods. A snarling creature, obscured by darkness. Over this we hear -

BUFFY (V.O.)

One night, after supper, the lead dog turned up a snowshoe rabbit. The dog lay down low to the race, his body flashing forward, leap by leap... he was sounding the deeps of his nature, and the parts of his nature that were deeper than he - going back into the wombs of time....

Now Buffy's voice MELDS into WILLOW'S as we -

FADE TO:

INT. LIBRARY - NIGHT

And find Willow, trying to stay awake, as she walks in front of the book cage, reading aloud from Jack London's "Call of the Wild." A CLOCK ON THE WALL nearby reads 3:17AM.

WILLOW

(reading)

...going back into the wombs of time.
The rabbit could not turn...

Now she is STARTLED by OZ, in full wolf mode, as HE LEAPS into frame behind her - slamming into the cage. If Oz understands her, he gives no indication - just starts pacing the cage, restless.

WILLOW

Maybe we should pick a less -
stimulating passage....

She starts to leaf through he book when XANDER enters, looking less than fully awake. He carries a thermos and some magazines.

XANDER

Private Harris reporting for Oz watch.

WILLOW

Xander - oh good....

She moves to him - hands him the book.

XANDER

Call of the Wild. Aren't we reading the
Cliff Notes to this for English?

WILLOW

(gives him a look)

Some of us are. Anyway, it'll help you stay awake.
It's good and very wolfy. And it seems to sooth the
savage beast. Except the stuff about...
(glances at Oz / low whisper)
Rabbits.

Xander looks through the book - confused.

XANDER

Rabbits?

WILLOW

He gets sort of...over excited.

(baby sitter talk)

Now. He's already had his two o'clock feeding.
After sunrise, if he forgets where his clothes are -
They're on top of the file cabinet in his cage. And
I put that towel up for privacy.

We see that, indeed, there is a towel pinned up in the cage.

XANDER

No worries. I can handle the Oz full monty.

(quickly)

I mean - not handle, handle -
like "hands to flesh" handle.

WILLOW

It's not you I'm worried about. It's me.
I'm still getting used to half a monty.

XANDER

Oh, good-
(alarmed)

Half? You and Oz? Which half?

WILLOW

(enjoying his wiggins)

Wouldn't you like to know.

(moving on)

Okay - he's more manageable tonight and on
night three. Tomorrow - the total full moon?
That's the real howler. Still, if there's trouble
- there won't be - but, you know, if...

Willow hands Xander a BIG ASS TRANQUILIZER GUN.

XANDER

Sleepy time. Gotchya.

Now she grabs her stuff. Heads for the door.

WILLOW

Thanks again for doing this.
I wouldn't ask, but I have this test-

XANDER

No big. You can count on me. I got my coffee,
magazines...Figured I'd read, run the stairs here.... I'm good.

Willow waves and is off. Xander moves to the cage - checks the door. It's secure.
Then he sits at the table, contemplates reading to Oz - but instead tosses the book
aside and lays his head down....

EXT. CEMETERY - NIGHT

Buffy and Faith patrol together. The park is quiet, and they enjoy a rare moment of
girl bonding.

FAITH

You ever catch kids doing the
horizontal two-step out here?

BUFFY

Naw. There's a smooch spot near the
woods. That's where folks go.

FAITH

Yeah? Bet you and Scott been out there
Kicking the old gearshift.

BUFFY

Hardly. We've only been out a few times.

FAITH

But you like him, right? When you think about
Him you get that good, down low tickle?

BUFFY

Well, yeah. I -
(then)
How low?

FAITH (grins)

You tell me.

BUFFY

How 'bout - not?
(then)
But he is funny and nice and -

FAITH

-quite a muffin.

BUFFY

Blueberry. With that munchable, crumbly top.
But my most favorite thing? So far, he doesn't
seem to be some sort of hell beast.

FAITH

All men are beasts, Buffy.

BUFFY

Geez. I was sort of hoping not to sound that cynical until at least forty.

FAITH

Not cynical. Realistic. Every guy - from "Manimal" right on down to "Mr. I Loved the English Patient" - has beast in him. And I don't care how sensitive they act - they're still just in it for the chase.....

EXT WOODS - NIGHT

Speaking of... We hear the RASPY, GUTTURAL BREATHING of something INHUMAN as it pursues a TERRIFIED YOUNG MAN through the woods.

The kid's clothes are torn and bloodied, his face and body horribly scratched. He stumbles, hits the ground hard and scrambles to regain his footing. But the creature pursuing him, still UNSEEN, (except, perhaps, in quick flashes of and UNCLEAR BEAST/MAN SILHOUETTE) GRABS HIM BY HIS LEGS - yanking him out of frame and to a hideous (off camera) bone-crushing, flesh-tearing fate.

BLACK OUT

END OF TEASER

Act One

EXT FOUNTAIN COURTYARD - DAY

Buffy, Willow and Oz walk toward school, in mid talk.

WILLOW (worried)

I don't think that's true.

That every guy is in it for the chase.

BUFFY

I know, it's awfully-

SCOTT (O.C.)

Buffy! Wait up!

Now we see SCOTT - who runs to catch up with her, leaving his buddy, PETE, and Pete's girlfriend, DEBBIE, behind.

SCOTT

Hey.

(off her questioning look)

That's what I stopped you for, basically. Hey.

BUFFY

(pleased)

Okay. Hey.

Pete and Debbie also come over - but at a less infatuated pace. Pete's an attractive,

friendly guy. Debbie is cute but also a little withdrawn.

Oz nods to Debbie - he knows her.

OZ
Howdy Debbie.

DEBBIE
Hi, Oz. Hey, you're not doing Jazz band this year?

OZ
Can't take the pressure. It's not the music
that's hard, it's the marching.

BUFFY
We have a marching Jazz band?

OZ
Yeah. But - you know - good jazz is
improvisational. So we'd be marching
off in all directions. Running into floats
and stuff. Scary.

WILLOW
He's just being Oz.

OZ
Pretty much full time.

Buffy notices that Debbie is holding a small bouquet of wild flowers.

BUFFY
Those are pretty.

Debbie beams happily.

DEBBIE
Thanks. Pete brought them for me.

PETE (embarrassed)
It's... well, you know. I'm sure Scott
does that kind of stuff for you too, Buffy.

SCOTT
Oh. We're not up to flowers.
(suddenly anxious)
Are we? Up to flowers? Did I miss flowers?

BUFFY
No. We're pre-posie. Definitely.
(checks her watch; to Scott)
I'd better go. Lucky me, I get to see
Mr. Platt today.

Debbie makes a face. Yuck.

DEBBIE

Platt? The school counselor?

BUFFY

Yeah - I need to convince him I'm "Little Miss Stable" so I can stay in school.

SCOTT

Stable. Okay. Topics to avoid. The little men that live in your teeth.... Your compulsion to paint circus clowns....

BUFFY

(sincerely)

But if God keeps telling me to kill - it just seems snotty not to, you know?

SCOTT

You'll do great.

DEBBIE

Platt creeps me out. I would totally quit going, but I'm flunking senior bio and my teacher says I have "success issues."

OZ

Senior bio? I sort of aced that final.

WILLOW (teasing)

And how did you do that? Oh, right - you showed up.

OZ (to Debbie)

You want my notes - they're yours.

DEBBIE

Thanks. That'd be great.

BUFFY

See you.

They start to go off in separate directions. Buffy gives Scott a quick kiss on the lips before parting.

SCOTT

Yeah. Good.

INT. SCHOOL - HALLWAY - DAY

Buffy talks to Oz and Willow as they move down the hall.

WILLOW

Okay. You. Scott. School kiss.

BUFFY

Not a deal. We've kissed before.

WILLOW

But in the dark. Alone. A school kiss is a whole 'nother deal. It's

statement-y. it says - hey, peers -
we're smooching!

BUFFY (anxious now)
Do you think it was too much?

OZ
I thought it was right. It said "nice
seeing you" - not - "take me now."
Not that I have anything against a
"take me now" kiss, mind you.
But it's not very school.

WILLOW
Totally. That kind of kiss in school is all
about showing off. The "haves" rubbing
it in the faces of the "have-nots."

Now Willow stops at her locker. Oz lingers with her as Buffy, preoccupied, moves on
down the hall.

BUFFY
So I'm good. Yeah. I think.....

And she's gone. Willow turns to Oz.

WILLOW
I'm not sure I completely understand.
What was the first kind of kiss?

OZ
Oh. That would be the "nice seeing you kiss."

WILLOW
And - how does that go?

Oz smiles - getting it. He leans in, kisses her sweetly but quickly.

OZ
Nice seeing you.
(then)
Of course - it can be a fine line.
The "nice to see you" kiss can easily
morph into....

Now he gives her a slightly longer, more intense kiss.

OZ
Really nice seeing you. And if you aren't
careful, that becomes....

A pretty intense smooch which shows no signs of stopping. So intense, in fact, that
they don't notice TWO FRESHMAN BOYS who pass them and roll their eyes. Show
offs.

INT. LIBRARY - DAY

An agitated Giles stands with Xander, both examining the BOOK CAGE.

GILES

We'll have to re-check every possible exit avenue.

XANDER

I'm telling you, it's a waste of time.
I was here all night -

Now a post smooch Willow and Oz enter, looking mussed and happy. Giles stiffens a little when he sees them.

GILES

Right then. Good to see you.
No need to panic.

Oz and Willow look at each other. Uh oh.

OZ

(to Giles)

Just a thought? Poker. Not your game.

WILLOW

What's the deal, Giles?

GILES

Now. Keep in mind - most likely -
there is no deal. But, if there was a
deal it would concern a murder last night.
A male student was found in the woods-

WILLOW

Which student?

GILES

Jeff Walken.

OZ

Jeff? He was - I know him.

GILES

I'm afraid... He was terribly mauled.
And while I hate to think of it, it could
be the handiwork of-

OZ (darkly)

Me.

Willow takes his hand, anxious.

WILLOW

Wolf you. Not you, you.

Now Xander, examining the cage, puts in his two cents.

XANDER

But it's not. Not wolf you - or you you.
Okay? The room was secure. The cage
was locked. The window's unbreakable and-

As he speaks he taps a HIGH WINDOW which is laced with security wire. It SWINGS

OPEN.

XANDER
-open.

WILLOW
Oh, God.

XANDER
Hey. Not to freak. I rested my eyes now
and then. That's all.

Giles speaks carefully - trying to contain his rising anger.

GILES
And how long - exactly - did you
"rest your eyes" for?

XANDER
A little now. A little then. But I never heard
Oz leave and he was here in the morning when
I... when I -

GILES
Woke up?

XANDER
If you want to put it that way, Mr. Technical.

Willow holds Oz' hand even harder.

WILLOW
Oh, God.

OFF OZ AND WILLOW

Their faces etched with worry.

INT. COUNSELOR'S OFFICE - DAY

Buffy arrives for her counseling session. The office sports standard school shrink décor - "Your Brain on Drugs" posters, etc. But there are also a few surprising touches of whimsy.

The shrink, MR. PLATT, faces away from Buffy in a high back chair. All we see of him is one hand, which holds a smoking cigarette.

MR. PLATT
The two o'clock. Buffy Summers.

BUFFY
Buffy Summers, reporting for sanity...look,
I know I have to do this and I'll cooperate,
look at ink blots, but I don't want to talk about
my childhood or my life or...anything, actually,
and I don't want to be friends -

MR. PLATT

We're not going to be friends.

This stops her. The chair turns slowly around to reveal a surprisingly warm and okay guy. As he talks, he takes a last drag, stubs out the cig, hides the ashtray in a drawer from which he pulls a can of air freshener and sprays, puts it back and shuts the drawer.

MR. PLATT

You already have friends - I hope.
A friend is a good thing. Likes you, agrees
with you, tells you what you want to hear.
What you do need is a trained, not-too-crazy
professional who will always give you his
honest opinion. Which I offer you.
(then)
Have a seat.

Buffy does.

BUFFY

Not too crazy. Those are your credentials?

MR. PLATT

(points to certificates on the wall)
Those are my credentials. Look, Buffy.
Any person - grown up, shrink, pope, any
person who claims to be totally sane is either
lying or not very bright. Everybody has problems.
Everyone has demons. Right?

Buffy can't help herself. She's starting to like this guy.

BUFFY

Gotta say I'm with you on that one.

MR. PLATT

Excellent. So, the hope I bring you is that
demons can be fought. People can change.
You can change. It's all about finding your
strength. Believing in yourself
(then)
Now. Your turn. Let's start with why you ran away.

BUFFY

It's a long story.

MR. PLATT

Bore me.

BUFFY

I'm telling you - I'm so over it. I feel good.
I'm moving on. I'm even dating someone new.

MR. PLATT

All nice things. But still - you're bringing me
in at the end of the movie.

Buffy sighs. She's not getting out of this.

BUFFY

I was seeing this guy. It ended badly.
And my mom and I were fighting....
I kind of flipped.

MR. PLATT

Tell me more about this guy. The bad-ending guy.

BUFFY

He was the first person- I loved him. But then...

MR. PLATT

He changed.

BUFFY

Yes.

MR. PLATT

He got mean.

BUFFY

Yes.

MR. PLATT

But you didn't stop loving him.

(off her silence)

You know - lots of people lose themselves
in love. It's no shame. They write songs about it.

(then)

The hitch is - you can't stay lost. Sooner or
later, you have to get back to yourself.

BUFFY

And if you can't?

MR. PLATT

If you can't - love becomes your master.
And you're just it's dog.

INT. LIBRARY - DAY

Buffy enters - thoughtful after seeing Plat. She stops when she sees the grave
expressions of Giles, Xander, Cordy, Willow and Oz.

BUFFY

I'm afraid to ask.

CORDELIA

Oz ate someone last night.

WILLOW

He did not!

XANDER

(to Cordy/stern)

Oz does not eat people. It's more, werewolf
play. You know - I bat you around a little bit.
Like a cat toy. I have harmless wolf fun. Is it
Oz' fault that, you know, side effect, people get

cut to ribbons and maybe then he takes a little nibble and I'm not helping am I?

GILES

(to Buffy)

Oz may have gotten out of his cage last night - Oz cuts him off - his tone grim.

OZ

Or there just happened to be another werewolf roaming the woods.

GILES

Perhaps. Or perhaps it was something else entirely. Let's not overreact -

OZ

(frustrated)

Good in theory. Not very helpful for the potential nibbler.

GILES

That's why we all have to work to find out what happened.

BUFFY

I'll patrol the woods.

(to Willow and the others)

You guys try to get into the morgue.

WILLOW

Right, we can see if it's a werewolf kill or not. But what about Oz?

GILES

Why don't we have Faith come watch over him?

OZ

You're having a slayer watch me?

Good thing we're not over-reacting

Freaking - Oz heads for the library doors. But he stops. A beat. He turns back.

OZ

Okay. You know that thing where you bail in the middle of an upsetting conversation?

I need to do that. Kind of dramatic. But sometimes it's a necessary guy thing.

He starts out again - but Willow moves to stop him.

WILLOW

And I want you to. Do the guy thing - but...

She looks at the clock. It's half past five. Oz follows her gaze - gets it. Has to fight all his instincts to bolt. Supremely frustrated - he walks to the cage, closes the door.

ON WILLOW, OZ AND THE CAGE

Willow moves to him - feeling for him.

WILLOW
Oz....

He can't even look at her.

OZ
Get away from the cage.

WILLOW
What?

OZ
It's going to happen soon. Get away from me.

Willow, devastated, backs off.

FADE TO:

EXT. WOODS - NIGHT

The night time woods are extra spooky. Buffy walks alone, a little wigged.

CRACK!

Buffy jumps at the sound of a twig breaking. She peers into the tangled vines and tree branches surrounding her. Nothing.

She takes a deep breath - pushes on.

SOMETHING CRASHES THROUGH THE BUSHES NEAR HER

This time it's not a question - Buffy **SPRINTS** in the direction of the noise. Stops, trying to get her bearings.

Again, she's greeted by silence. The creature is lying low.

WHOOSH! Silhouetted against the **FULL MOON**, the **MAN/BEAST CREATURE** races by Buffy and **KNOCKS** her to the ground. She leaps back up - stake raised - ready for battle.

And she stops - frozen - at what she sees.

ANGEL

Feral. Mouth stained with dried blood. Eyes full of animal rage.

BLACK OUT

END OF ACT ONE

Act Two

EXT. WOODS - NIGHT

Back to Angel and Buffy. She's so taken aback at seeing him - so completely

stunned - that she barely reacts as HE BARRELS INTO HER AGAIN, knocking her down. Hard.

ON BUFFY

Fighting to get back on her feet. The sound of ANGEL'S SNARLING APPROACH through the bushes seems to surround her. He comes at her again. But this time she's ready - meets his oncoming velocity with a HEAD BUTT.

Now they TANGLE on the ground. Buffy gets in a few good licks but ANGEL is still BRUTALLY strong - she's having trouble making any real gains.

Finally, Buffy manages to get to her feet. She races ahead - disappearing into the dark shadows of the forest.

ON ANGEL

Who stops dead. His instincts working overtime. It's clear to us that this is not the Angel we knew. He's more beast than man.

WHOOSH!

Buffy SWINGS FROM A TREE BRANCH AND DRIVES RIGHT INTO HIM - knocking the WIND OUT OF HIM as he SLAMS TO THE GROUND. Now she straddles him and CLOCKS him with a BRUTAL UPPERCUT. He's out.

Buffy looks around. Sees a number of small eviscerated ANIMAL CARCASSES littering the ground near by.

CLOSE ON BUFFY

Breathing hard. On total overload.

INT. MORGUE - NIGHT

Willow makes her way with a flashlight through the dark morgue. Checks the names on a few body drawers until she finds what she was looking for.

She open the drawer - silently reacts to the horribly thrashed body we can (thankfully) barely see. Swallows hard. Then she opens a plastic LUNCH BOX (Scooby Doo?) which contains her "autopsy" tools; a scalpel, a pair of tweezers, some cotton swabs, a couple of plastic baggies, etc... She's so preoccupied that she doesn't notice the SHADOWY FIGURE MOVE behind her.

XANDER (O.C.)
(aghast)
God.....

IT'S JUST XANDER - who looks quickly away from the body. To gaze on this dude is clearly more than a mere mortal can handle. But Willow keeps her cool.

WILLOW
(hands him a baggie)
Here. Hold this open.

He takes it - still looking away. Willow scrapes some stuff from under the corpse's fingernails with a swab and deposits the swab into the bag.

Now, unnoticed, CORDELIA steps from the darkness. Touches Xander's arm. Xander startled, freaks.

XANDER
We're doing crime, Cordy.
You don't sneak up during crime!

CORDELIA
God. Have a -

But she stops when she sees the body - she TRIPS. Covers her eyes.

CORDELIA
Okay. Scarred for life.

XANDER
I think both "scarred" and "life"
are moot for this fella, Cordy.

CORDELIA
Not him - me. Willow, how can you stand it?

XANDER
Yeah, Will. This guy is barf-worthy.
Can't we be elsewhere? Is Oz cleared or what?

WILLOW
I'm not sure. I mean, there are a lot of
incised wounds - but they could be from anything.

CORDELIA
Anything with really big, sharp teeth and -

Xander turns his flashlight on her, cutting her off.

XANDER
Do you want to go back to the car and wait?

CORDELIA
What? I'm just saying-

WILLOW
Almost done. Let me just get a few stray
hairs off the body. They may be from the attacker....

Willow uses her tweezers and carefully removes some hairs.

XANDER
Great. So we got everything we need?

WILLOW
(to Xander)
Yeah. That's it.

And WILLOW FAINTS, falling right out of frame. Xander and Cordelia react, moving to help her.

XANDER

(worried)
Okay - little too much excitement for the Willster...
(to Cordy)
It doesn't look good for Oz, does it?

CORDELIA
(no duh)
It really doesn't. This guy was ripped apart
by a wild animal.

INT. MANSION - NIGHT

CLOSE ON

AN OLD TRUNK

Which BUFFY, working in a panicked rush, dumps over. We see a bunch of DRUSILLA'S DOLLS and other personal items spill onto the floor. At the bottom of the trunk are some long lengths of CHAIN and some WRIST SHACKLES.

ANOTHER ANGLE

Breathing hard - both from effort and fear - BUFFY threads a length of CHAIN through one of the ORNAMENTAL WALL MOUNTS bolted to the wall in the main room of the mansion.

ANOTHER ANGLE

Buffy SLAPS a SHACKLE closed around a wrist....

AND NOW WE SEE ANGEL

Who struggles against Buffy as she binds his other wrist. We see now that the chains are long enough that Angel can sit and move - a little.

Finished, Buffy sits back heavily - exhausted.

She stares at Angel - in a state of shock. Angel, tugging at his restraints, gives no sign that he's still aware of her in the room. Much less aware of who she is to him.

Buffy starts to get up - notices the BLACK SCORCH MARKS on the floor where Angel returned. She moves to them - runs a finger through the dark soot, puzzled....

INT. LIBRARY - NIGHT

FAITH, listening to music on a walkman, DANCES in front of Oz' cage. She's really jamming and doesn't see BUFFY ENTER.

Buffy glances at OZ, who is locked up - in wolf mode. Post Angel, Buffy finds the sight of him heavily unsettling.

Now Buffy moves to Faith - who is bopping away from her. Buffy gently taps her shoulder. Faith spins and SMASHES BUFFY in the face. Hard. Buffy stumbles back.

BUFFY
Oww - !

Faith sees what she's done. Rips the headphones off. We can HEAR strains of

SCREAMING HEAVY METAL through them.

FAITH

Buffy! Are you okay!?
What are you doing here?

BUFFY

Bleeding internally. But I'll live.

FAITH

God, I'm sorry... I didn't hear you.

BUFFY

I figured. Ow - again.
(then)
I came to give you the rest of the night off.

FAITH

Get out of jail free, huh? How come?

BUFFY

Can't sleep. Figured I'd cram for my French test.

Faith grabs her stuff. Tosses Buffy the key to Oz' cage.

FAITH

Cool. I was going nuts in here. I bet I
can still get in a few good stakings before sunrise.

BUFFY

Knock yourself out. But not literally.

FAITH

Later.

And she's gone. Buffy watches after her for a beat - then turns and goes to the library card file. She pulls a file drawer out and carries it back to the table...

FADE TO:

INT. LIBRARY - DAY

Early the next morning. Giles enters the library and moves to the cage - sees Oz, back to his human self, safe and sound and curled in a little nekkid ball. Giles unlocks the cage.

Now he turns and is surprised to find BUFFY asleep at the table. She's surrounded by books on stuff like REINCARNATION and ALTERNATE DIMENSIONS. Giles picks up one of the books - examines it more closely. Sensing him, Buffy wakes.

BUFFY

Hey....

Now she realizes that it's GILES. She stands abruptly - starts to close the books.

BUFFY

Hey! Can you believe Faith and

these nutty books?

He's not buying it. Reads a few book titles aloud.

GILES
"Exploring Demon Dimensions."
"The Mystery of Acatlala..."

BUFFY
I know! And she still listens to
heavy metal. Freaky deaky.

GILES
Buffy.

Buffy drops the act. Sits. She knows she's busted.

BUFFY
What if I told you.... I had a dream
about Angel. And it brought up some questions.

GILES
I'd say it was to be expected.
(re: card file)
But it must have been quite a dream.
I didn't think you knew what these cards were for.

BUFFY
Yeah. I dreamt that he came back.

Now Giles sits.

GILES
Of course. After Jenny was killed -
I had dreams that she was still alive.
That I saved her.

BUFFY
But this dream was vivid. Really vivid.
I mean, three-dimensional, sensurround,
the hills are alive-

Giles' face registers concern.

BUFFY
You get my point.

GILES
Do you believe it was a prophecy?

BUFFY
(carefully)
No. I don't know. It just made me wonder.
I mean - is there a chance, even? Could it happen?

Giles considers. Just the prospect makes him uncomfortable.

GILES
There's no record of someone returning

from a demon dimension once the "gate"
has closed. I can't imagine how it would
happen or why.

BUFFY

Okay. But let's pretend - wacky world -
he somehow ended up here in Sunnydale
again. I mean, what would he be like?

GILES

I can't really say. What little is known
about the dimension accessed via Acathala
suggest a world of brutal torment. And
time in demon worlds moves quite different that here -

BUFFY

Yeah. I remember... So, - Angel would have
been there for, like, close to a hundred years?

GILES

Yes.

BUFFY

Of torture.

GILES

(nods)

Only a person with tremendous will and character
could survive that and retain any semblance of self.

Buffy reels from this news.

BUFFY

He'd be a monster. A lost cause.

GILES

Maybe... Maybe not. In my experience,
there are two kinds of monsters. The first
type can be redeemed. And, more importantly,
they want to be redeemed...

BUFFY

And the second type?

GILES

The second - is void of humanity.
It can not respond to reason. Or love.

Buffy takes this in, freaked, when-

WILLOW

Enters with a bakery bag in hand. Sees Buffy, who is still tripping from the
conversation with Giles.

WILLOW

I thought Faith was on duty.

BUFFY

Change of plans.

Willow opens the bag - holds it out. It's full of donuts.

WILLOW

Glazed or cake? It's fun to watch them make them, you know. They have this spritzy thing that pops the batter right-

BUFFY

(interrupting)

You couldn't sleep either?

WILLOW

I've been sitting in Mr. Donut since the TV did that snowy thing.

(then)

But, how come you're wakey-girl? I mean, this time it's not your boyfriend who may be a cold-blooded-

Willow's startled by OZ, WHO STEPS FROM THE CAGE, buttoning his shirt.

WILLOW

-jelly donut.

She holds the bag out to Oz. Smiles too big.

OZ

Everything okay?

BUFFY

Yeah - what happened with the inspection of the body?

WILLOW

(re: donuts)

Anybody? They're yummy delicious.

BUFFY

(anxious)

Come on, Will. Was it a werewolf....

(quietly)

Was it a vampire?

They just look at her. She bites the bullet.

WILLOW

It wasn't conclusive. I-

Buffy interrupts, intense.

BUFFY

How could you not conclude? I mean, what did it look like? Was he bit?

GILES

(cutting her off)

Let her finish, Buffy.

BUFFY
It's just.... Sorry.

Willow glances at Oz - worried.

WILLOW
I should know more after tonight.
I'm doing hair and fiber tests.

OZ
You know how to do those?

WILLOW
(caught)
Not - I...like to sound technical when I'm scared.
But I figure - wolf hair, hair found on the body.
See if they match. It's a test.

OZ
So we're scared now. It's official.

WILLOW
What? Oh - no - I didn't mean it that way-

OZ
No. I'd say scared is pretty much called for. It's cool.

ON BUFFY

Thinking about Angel. Knowing as well as the others that it's not cool. Not at all.

INT. CAFETERIA - DAY

Buffy moves through the crowded room with her lunch tray, trying to find a table. Sees SCOTT sitting with Debbie and Pete. He waves her over. A beat - then Buffy pastes on a smile and joins them.

SCOTT
Can't back you on this lunch.
Nutritional demerits.

Buffy glances at her tray. She has three different kinds of Jello - and nothing else.

BUFFY
My stomach doesn't want hard food.
There's fruit stuff in there.

SCOTT
Those are marshmallows.

BUFFY
Oh.....
(then)
I'm kinda out of it today. Didn't sleep well.

DEBBIE

Just don't tell Mr. Platt you've got insomnia.
He'll make you start a "dream journal."

PETE

What's that - like a Barbie thing? "Dear
Dream Journal, why hasn't Ken come around
since he got that earring...?"

DEBBIE

I never did it. He's a quack.

BUFFY

I sort of thought he was cool.

DEBBIE

Really?

(trying)

I guess he can be funny and stuff.
It's just - I don't like the things he
says sometimes.

BUFFY

Yeah. He definitely marches to the beat
of his own drummer. In fact - I think
he makes his own drums.

SCOTT

My mom say therapy can be completely helpful-

PETE

Your Mom has the wattage of a Zippo lighter, Scott.

Debbie tries to stifle a laugh. Scott takes Pete's barbs in stride. He puts a protective hand on Buffy's leg.

SCOTT

I hope you realize I don't actually know these
people. I just thought you'd like me better if
I had friends - so I hired them.

Now he moves closer - shutting out Pete and Debbie and getting kind of boyfriend-y. Buffy smiles - but it's clear she's uncomfortable.

SCOTT

(then/quietly)

So - I wanted to tell you that you look great
today. But now I want to raise that to amazing
because you didn't sleep well.

He's making smitten eyes at her. Buffy knows she should be making them back - but she's too spun.

BUFFY

God. That's incredibly -

She pulls away from him. Starts to get up from the table.

BUFFY

-sweet.... And I wish I didn't have to...

But I just remembered... that I do...
I'll see you.

She smiles sort of wanly at the table and takes off - leaving them all at a loss.

PETE
Check out Scott. Liking the manic-depressive chick.

Scott shoots Pete a seriously warning look. Pete backs off.

PETE
Kidding, my friend. She's special.
Like two very hot girlfriends in one.

ON BUFFY

Rushing out of the cafeteria. Losing it.

INT. MANSION - DAY

Buffy enters. Finds Angel shaking as if he is freezing and huddled in a corner - his restraints still firmly in place. He turns his gaze on her, watches her intently, silently... She moves a little closer - instinctively, he moves back.

BUFFY
Angel? Can you - ?

He just looks at her. She tries again - reaches tentatively out and TOUCHES HIM.

And Angel SNARLS like a wounded dog - as if he's been touched by acid. Shackled hands fly out to defend himself. And his eyes burn into Buffy. Angry - unrecognizing.

BUFFY

Falls away from him. Startled, mortified, she takes off.

CLOSE ON ORNAMENTAL WALL MOUNT

As it LOOSENS a bit from the pressure on Angel's restraints.

EXT. SCHOOL GROUNDS - DAY

The fall light melts into late afternoon amber as we see PETE, coaxing a nervous, giggling Debbie toward the GARDEN SHED that sits back on the school property.

PETE
Come on - just for a minute...

DEBBIE
I can't. I have to meet a friend-

INT. SCHOOL - GARDEN SHED - DAY

Now Pete pulls her inside the shed. The place is obviously frequented by lusty teenagers. The walls are COVERED WITH HEARTS AND INITIALS. Pete pulls Debbie into his arms. She submits in short order and they kiss hungrily. He tries to move

her into a darker part of the shed, but Debbie pulls away - nervous.

DEBBIE
No. Let - Let's stay here.

PETE
What's with you today? Relax...

Pete grabs her. They start to go at it again. Then Pete opens his eyes in the midst of a smooch - notices a BOTTLE on one of the SHELVES BEHIND DEBBIE. It's EMPTY - but the remnants of a GLOWING, EERIE GREEN liquid cling to the inside of the bottle. He pulls back from her.

PETE
What is that?

DEBBIE
Nothing. Kiss me.

Debbie tries to pull him back into an embrace - clearly not wanting him to see the bottle. But it's too late. He looks at Debbie, shocked.

PETE
You didn't drink that, did you?

DEBBIE
Drink it? You - you know I didn't.

But Pete doesn't buy it. He's freaking.

PETE
Debbie... What's going on?

INT. SCHOOL - HALLWAY - DAY

Buffy moves purposefully down the hallway

INT. COUNSELOR'S OFFICE - DAY

The door is open a crack. Buffy looks in. Sees that Mr. Platt is there. He's smoking, turned away from her in his chair - the way he was the first time she came to see him. Buffy starts to pace - anxious.

BUFFY
Two o'clock, Buffy right. Don't turn around and don't say anything. Just listen. That's your thing, right?
(with difficulty)
Something's going on... I mean, the whole entire story will probably convince you I'm like, loony bin material. But I can't tell anybody - not Willow, not Giles, nobody... They'd just freak out on me or maybe do something... And I'm... I need help.
(near tears)
I need to talk to someone. I'm so scared. I - this guy, he...

Buffy stops her confession when she sees that the CIGARETTE in Platt's hand is ALL

ASH - burned down to his fingers.

BUFFY
... he's come back...

Now we come around the chair to see that Platt has been HORRIBLY MURDERED.
Ripped to shreds. The work of a terrible beast.

BLACK OUT

END OF ACT TWO

Act Three

INT. SCHOOL - GARDEN SHED - DAY

Back to Debbie, Pete and that GLOWING BOTTLE OF LIQUID. Debbie is clearly terrified as Pete, bottle in hand, continues his interrogation of her. His tone is different now - both menacing and condescending.

PETE
So - the bottle jumped out of the
cabinet and spilled on its own?

DEBBIE
Of course not -

He advances on her. Debbie meekly retreats.

DEBBIE
I - I was just trying to get rid of it.

Pete's anger shifts to icy rage at this confession.

PETE
You were trying to get rid of it.

DEBBIE
To help you. You know how you get-

Pete grabs Debbie - holds the bottle close to her face. Debbie flinches, her terror growing.

ANGLE: PETE'S HAND

Clenched into a fist - the veins in the back of it throbbing menacingly.

PETE
You think this has anything to
do with "how I get?"

DEBBIE
Well, when you drink it-

PETE
When I drink it - nothing! I don't

need it anymore, Debbie. I'm past that now-

He yanks Debbie ROUGHLY over to a line of shelves. Amid the PESTICIDES and GARDEN FERTILIZERS, we see more ODD LIQUIDS AND CHEMISTRY SET TYPE STUFF.

He grabs the bottles and beakers and starts to SMASH THEM on the ground - steadily losing control.

PETE

See? No more! You can pour out everything I made and it won't help - and you want to know why?

Debbie just shakes her head. Pete grips her harder-

PETE

You know why?! Because all it takes is you now, Debbie. You and your stupid, grating voice-

Suddenly - Pete's HEAD STARTS TO THRASH WILDLY and he SCREAMS WITH RAGE.

Just as abruptly, his head STOPS - and we see that a chilling transformation has taken place. Pete has turned into a RAGE MONSTER. An ADRENALINE PUMPED, VEINY creature with razor sharp teeth and claws.

Debbie watches - frozen, petrified. She knows what's coming. Now Pete BELLOWS at her - his voice a garbled bark.

PETE

You're the reason I started with the formulas in the first place - to be the man you wanted. And you pay me back, how? You whore around with other guys and taunt-

DEBBIE

No! I don't! I don't even look-

WHAM! Pete brutally SMACKS Debbie - sending her reeling.

PETE

I was talking! Is that something your shrink taught you, Debbie - to "share?" To "communicate?" To piss me off!?

He advances on her again. Picks her up from the floor. She's crying now.

PETE

Well, guess what? Even he's not going to listen to your pathetic ramblings anymore-

BAM! Another hit and Debbie collapses. Pete stands over her - shaking with rage.

PETE

I'm all you've got, Debbie.
You hear me!? I'm all you've got!

Debbie nods through her tears, wipes a trickle of blood from her mouth. It seems her sobs have an effect on him. As it dawns on him what he's done - his expression softens. The adrenaline seems to DRAIN from his body.

PETE
Ah, hell. God...

And just as suddenly as he changed - PETE DEFLATES, changing back to his normal self. Non-monster Pete is instantly repentant. He moves to Debbie, gathers her in his arms.

PETE
Baby, you okay?

Debbie, in shock, nods "yes". He kisses her forehead.

PETE
You know you shouldn't make
me mad. You know what happens.
(off her silence)
Please, Debbie. You alright?

A beat. Finally, Debbie wraps her arms around him and they rock together. When she speaks - her tone is soothing.

DEBBIE
It's okay... It's okay...

INT. LIBRARY - DAY

Willow and Faith sit with a shaken Buffy. Giles paces.

GILES
This creature is especially brutal. I
think the charming phrase the coroner
used when describing Mr. Platt was
"pureed." But he did confirm that Platt
had been dead just a few hours when
Buffy found him.

FAITH
Which means the guy was killed during the day.

Buffy's reaction to this is tempered. She's seen Platt. But Willow can't hide her joy. She punches a fist in the air.

WILLOW
Yes!

Everybody looks at her. She slowly lowers her hand.

WILLOW
Sorry. I got a little... I mean,
it's horrible. Horrible.

BUFFY
It's okay, Will. We're all glad
Oz is off the hook.

GILES
(concerned)

Indeed. But shouldn't he be here
by now? The sun sets at half past five.

EXT. FOUNTAIN COURT - DAY

Speaking of... OZ waits by the fountain, checks his watch. He starts to bail - when
he's stopped by a breathless DEBBIE.

DEBBIE
Sorry I'm late. Did you bring the notes?

She's all smiles - trying to finish their business and move on before he picks up on
her black eye and streaked make-up. But Oz, handing her the notes, catches on to
the weirdness.

OZ
You okay?

DEBBIE
What? Oh, yeah. I'm such a klutz. I, uh...

Oz nods knowingly.

OZ
Fell down and hit your... eye.

DEBBIE
Door knob.
(re: notes)
Thanks.

She starts to take off - Oz puts a hand on her arm.

OZ
Hey. If you want to talk-

Debbie sighs. She's heard this before.

OTHER END OF FOUNTAIN COURT

As PETE arrives, unnoticed by them. He sees Oz and Debbie talking closely. It
doesn't sit well with him.

ON DEBBIE AND OZ

Still unaware that Pete is watching. Debbie is momentarily swayed Oz' concern -
puts her own hand on his for a moment.

DEBBIE
I -
(thinks better of it)
Thanks again for the notes.

She pulls away - takes off. Oz debates going after her. But it's too close to sunset.
He moves toward the school.

INT. LIBRARY - DAY

Buffy, Giles, Faith and Willow continue the discussion of Mr. Platt's killer.

GILES

Our task now is to determine what
sort of killer we're dealing with-

Now Oz enters. Unnoticed by the others, he overhears Giles next comment.

GILES

Clearly we're looking for a depraved,
sadistic animal.

Oz steps forward. Grim.

OZ

Present.

(glances at Willow)

Hey. I may be a cold blooded jelly
donut - but my timing's impeccable.

Willow can't contain herself. Runs to him, excited.

WILLOW

But you're not! It's a "kill in the day"
monster! One-hundred percent for sure.

A beat as Oz takes this in. Nodding.

OZ

Okay.

Filled with relief - they hug. Giles gives them a moment before getting back on task.

GILES

I wish we had time to celebrate properly.
Unfortunately, it's imperative that we
find out who or what is doing this.

(then)

Now. We have two victims. Jeff Walken,
and now Platt. Perhaps they have
something in common-

FAITH

Missing internal organs?

GILES

Besides that.

Oz' wheels are turning.

OZ

Debbie.

All eyes turn to him.

OZ

Victim #1. Jeff? He was in Jazz band with us. They used to horse around.

FAITH

They were screwing?

OZ

I don't think so. But he hid her music comp book once.

BUFFY

Good enough. And we know Debbie knew Mr. Platt. She was seeing him and way vocal about not having the love for the guy.

OZ

Add this and stir. I ran into her just now - sporting a nasty black eye.

WILLOW

Okay. Pretend Debbie wanted Platt dead. Maybe he fought back.

BUFFY

No, he was dead in an instant. Didn't even lose his cigarette.

That's it. Buffy stands.

BUFFY

Could be - boyfriend Pete's the one doling out the punishment.

Now everybody mobilizes.

GILES

We have to find them both immediately.

OZ

Deb was in the hall a minute ago.

GILES

We should split up. Faith - you and I will team. Willow - you stick with Buffy.

Oz, stands - chimes in with the same urgency as the others.

OZ

I'll - lock myself in the cage.

INT. GIRL'S LOCKER ROOM - DAY

We find Debbie at the mirror with her make-up bag. She's trying to mask the bright purple bruises around her eye.

Now we see Buffy and Willow, who have just entered. They observe Debbie for a moment. Then-

BUFFY
It's tricky covering a fresh shiner like
that. You know what works?

Debbie, startled, looks up from the mirror. Answers warily.

DEBBIE
What?

BUFFY
Don't get hit.

Debbie's heard enough. Starts to gather her things. But Buffy moves closer - her
tone kind but determined.

BUFFY
What's going on, Debbie?
I'd bet the farm you know.

DEBBIE
You're wrong. I don't know anything.

BUFFY
Now - normally? I'd say - you want to
play "I have a secret" - fine. But people are dying.

A long beat. Debbie, trapped, stammers -

DEBBIE
It's - it's not his fault. I mean, he's not
himself when he gets like this...

Buffy and Willow exchange looks.

BUFFY
You mean Pete.

DEBBIE
(nods)
It's me. I make him crazy. He just
does what he does because he loves
me too much -

WILLOW
So it is him? But weren't Mr. Platt
and Jeff murdered by an animal?

Buffy gets it - fixes Debbie with a hard look.

BUFFY
Pete's... not like other guys, is he Debbie?

It dawns on Debbie what she just did - that she gave Pete up. She panics, starts for
the door.

DEBBIE
I - I've got to go.

Buffy blocks her.

BUFFY

You have to talk to us. We can't help you until you do.

DEBBIE

I didn't ask for your help.

WILLOW

Well, when are you going to? I mean - if Pete kills you - it'll be pretty much too late.

BUFFY

Debbie. We're running out of time.

OFF DEBBIE

Frightened despite herself.

INT. MANSION - DAY

We move across the cavernous room until we find Angel - who pulls with all his might at his restraints. That wall mount that was loosening? It finally gives and falls from the wall. Although still in chains and shackles, he's not secured to anything. He's free.

A moment, then he bolts out of frame.

INT. GIRLS LOCKER ROOM - DAY

Back to Debbie, Buffy and Willow.

BUFFY

Where can we find him, Debbie?

DEBBIE

(freaking)

I - I don't know.

BUFFY

You're lying.

Now Debbie tries to mask her fear with bravado.

DEBBIE

What if I am. What are you going to do about it?

WILLOW

(wincing)

Wrong question.

Frustrated now, Buffy takes Debbie and turns her toward the mirror. Makes Debbie look at her bruised and swollen face.

BUFFY

Look at yourself. Why are you
protecting him?

Debbie looks away. Doesn't answer.

BUFFY
Anybody who really loved you
couldn't do this to you.

DEBBIE
He's going to change. He promised -

BUFFY
Maybe. At best 50/50. Lame odds
when you're betting your life.

Debbie looks at them - confused, wavering.

DEBBIE
(meekly)
Would they take him someplace?

BUFFY
Probably.

DEBBIE
(rising panic)
Be away from Pete? I can't -

WILLOW
Of course you can. And we'll both
help you. Believe me - we understand.
(then)
But you have to choose. It's got to be
you over him.

That part where Debbie was wavering? It's over. Her eyes go cold. She's shutting
down.

DEBBIE
I could never do that to him.
I'm his everything.

BUFFY
(losing patience)
Great. While you guys enjoy your
grim fairy-tale, two people are dead.
Who's gonna be next?

INT. LIBRARY - DAY

Oz hangs out in the book cage - waiting for night to fall. He looks up when the doors
to the library swing open.

PETE

Still in human-mode, enters. Glowers at Oz.

PETE

Since when do you touch my girl?

Oz takes a beat. Assessing the situation. Then -

OZ
This is a really bad time, Pete.

PETE
Guess you weren't thinking about that
when you put the moves on Debbie...

OZ
I talked to her, yeah. But it was move-free.

Pete advances, seething. Oz, a tad nervous now, glances at the clock - tries to focus.

OZ
About this cage? When the sun sets -

PETE
You won't be alive to see it.

PETE starts to YANK ON THE CAGE DOOR, his face going red with the effort.

OZ
I'm serious. Something happens, which
you probably won't believe -

And with a mighty YELL Pete's DEAD STARTS TO THRASH AGAIN. He CHANGES INTO RAGE MONSTER PETE before Oz' eyes.

OZ
-or you might.

Now - after another RAGE FILLED BELLOW, PETE finally RIPS THE DOOR FROM THE CAGE. Oz backs up, very calm with terror.

BLACK OUT

END OF ACT THREE

Act Four

INT. GIRL'S LOCKER ROOM - DAY

Buffy and Willow try to deal with Debbie - who has gone into her own freaky world. She looks at herself in the mirror, hugging herself and rocking, talking to no one in particular.

DEBBIE
He does love me. He does love me...

BUFFY
We'd better go - we have to find Pete.

Buffy takes Debbie gently by the arm - starts to lead her to the door. Debbie

continues to mutter -

DEBBIE

He does love me. He does love me...

WILLOW

(to Buffy/worried)

I think we broke her.

BUFFY

(sadly)

I think she was broken before this.

INT. LIBRARY - CONT. - NIGHT

WHAMP! Oz hits the floor hard in the wake of a terrible blow from monster Pete. Oz tries to stand but monster Pete KICKS HIM, sending him sprawling once again...

Oz, crawling and wincing with pain, glances out the window, sees the (STOCK SHOT) SUN SLIP FROM VIEW. We register just a hint of relief cross his features.

PETE

Did you kiss that whore? Did she like it?

Now Pete LIFTS Oz back to his feet and is about to administer another nasty thrashing - but Oz shoves him back with a firm hand. Pete stumbles and hits the floor.

CLOSE ON CLOCK

Which reads just after 5:30.

RESUME

OZ

Time's up. Rules change.

CLOSE ON OZ' EYE

As it goes WOLFY.

RESUME

Baffled, monster Pete looks up in time to see OZ THE WEREWOLF LUNGE for him - teeth bared.

Now the TWO MONSTERS go at it. It's a full-on, "When Animals Attack" extravaganza.

Oz pounces Pete, and they roll on the floor in a growling, snarling tangle.

Pete SLASHES OZ with a knife-like claw. Oz retaliates as he LOCKS HIS POWERFUL JAW around Pete's forearm. Pete SCREAMS in agony...

INT. SCHOOL - HALLWAY - CONT. - NIGHT

Buffy, Willow and Debbie move down the hall when they hear PETE'S UNEARTHLY CRY coming from the library. FAITH and GILES run in from outside - alarmed at the

sound.

FAITH
What the hell - ?

INT. LIBRARY - CONT. - NIGHT

Buffy, Willow, Faith, Giles and Debbie enter to see werewolf OZ and monster Pete engaged in serious battle.

OZ still has a HOWLING Pete by the arm, but now Pete uses the position to FLIP OZ over on his back.

For a brief moment everyone stands and take the spectacle in, agape. Then Buffy spies the TRANQUILIZER GUN on the table. Grabs it. She aims at PETE... Her finger goes to the trigger... She finds her shot...

DEBBIE
Pete! Watch out!

As Buffy shoots DEBBIE GRABS THE GUN, yanking IT TO ONE SIDE. The shot goes wild AND HITS GILES.

CLOSE ON GILES

GILES
Right. Bloody priceless.

And he's OUT.

RESUME

Buffy shoves Debbie away - and she slips out of sight, forgotten by all. Giles falls INTO a book stand, which TOPPLES right near OZ. Startled, OZ blows past them and OUT THE LIBRARY DOORS.

Now Buffy slams an off-guard Pete with a couple of serious blows. Pete backs her off by TOPPLING A BOOKCASE in her path - then disappears into the stacks.

Forgotten in all the confusion - Debbie also bails.

BUFFY
I'll take Pete.

Buffy tosses Faith the tranquilizer gun as she leaves. Faith snatches it - heads for the hall with Willow on her heels.

FAITH
I got the wolf.

INT. SCHOOL - GARDEN SHED - NIGHT

Debbie enters the shed, calls uncertainly -

DEBBIE
Pete?

Nothing. Debbie moves into a dark corner - prepared to wait for her man.

INT. SCHOOL - HALLWAY - NIGHT

MONSTER PETE runs through a hall with Buffy not far behind. With a burst of determination, he sprints a good distance ahead of her - rounds a corner and loses her for a moment -

INT. ANOTHER PART OF THE HALLWAY - NIGHT

Pete sees a HIGH OPEN WINDOW and LEAPS for it, barely holding onto the sill with his bloodied, injured arm. He pulls himself through just as BUFFY enters the hall. She stops - surprised. He's nowhere to be seen.

INT. SCHOOL - HALLWAY - NIGHT

Yet ANOTHER HALL - where Faith races after Oz, who is loping along at an amazing pace.

Willow lags behind her, trying desperately to keep up.

INT. GARDEN SHED - NIGHT

Debbie JUMPS as the door to the shed slams. There, silhouetted against the night is PETE, looming in all his rage monster glory. Debbie rushes to him - throws herself into his arms.

DEBBIE

Pete - you're alright. God, you're alright..

She holds on tight - tries not to notice that he's not returning her embrace.

DEBBIE

She almost shot you - did you see?
I stopped her.

Nothing. Debbie pulls back - babbles on.

DEBBIE

You have to leave. Get out of
Sunnydale. She knows -

Pete finally speaks - his voice eerily cool.

PETE

How does she know, Debbie.
Did you run your big mouth?

DEBBIE

No! she just knew. I mean,
it seemed like she knew -

He THROWS her out of his arms - she falls to the ground.

PETE

So you filled in the blanks.

DEBBIE

No -

He ADVANCES ON HER - his anger simmering and lethal.

PETE
But what did I expect from a
screw up like you?

DEBBIE
I - I didn't. Pete -

PETE
Fact is, Debbie? You're nothing
but a waste of space.

CLOSE ON DEBBIE

As a horrible certainty washes over her.

DEBBIE
No...

Now PETE'S BLACK SHADOW engulfs her.

INT. SCHOOL - ANOTHER PART OF THE HALLWAY - NIGHT

Buffy's back in the hall where she lost Pete. She stops - notices his BLOOD HIGH on the wall by the window.

INT. SCHOOL - HALLWAY - NIGHT

Faith is gaining on Oz when he suddenly turns tail and RACES TOWARD HER. Before she has time to react - HE PLOWS into her and they both go tumbling to the ground. Faith drops the tranquilizer gun and it goes skittering across the floor.

Willow, observing this from a distance, SCREAMS.

WILLOW
No! Down!! Bad Oz!

EXT. SCHOOL - NIGHT

Buffy jumps out of the window Pete escaped through. Sees that she's standing right in front of the garden shed. And, behind a grimy window, something seems to be moving inside.

INT. SCHOOL - GARDEN SHED - NIGHT

Buffy enters cautiously. DEBBIE'S body lies lifeless in the corner.

BUFFY
Oh my God.

Buffy rushes to her - takes her pulse. Nothing.

Distracted by Debbie, Buffy doesn't see PETE move behind her. He grabs her with vicious force - HURLS her into a wall.

INT. SCHOOL - HALLWAY - NIGHT

Where Faith and Oz battle on the floor. Faith, pinned beneath him, manages to hold him off - but she won't be able to for much longer. She yells to Willow -

FAITH
The gun! Where's the gun!?

Willow searches the floor. Sees it under Oz' hind leg. There's no way Faith can get to it. Willow makes a snap decision. RUNS UP and PULLS OZ' TAIL. HARD.

WILLOW
Get off her!

OZ SNARLS in protest - turns his steely EYES ON HER. Willow starts to RUN.

WILLOW
Get the gun, get the gun,
get the gun!!

A beat - then a properly distracted OZ goes after Willow, gaining on her easily. Faith scrambles for the gun.

WILLOW
HURRY!

BOOM! Faith shoots OZ dead on. Willow hits the ground as Oz TUMBLES PAST HER. Lands in a panting heap.

INT. SCHOOL - GARDEN SHED - NIGHT

This time Buffy's the victim of surprise. She falls HARD on the ground. Doesn't have time to recover before Pete is on her again, SLAMMING HER WITH BRUTAL PUNCH AFTER BRUTAL PUNCH. She tries to fight, but Pete seems to GROW STRONGER AND STRONGER WITH his growing FURY.

PETE
All the same! You're all the same!

INT. SCHOOL - HALLWAY - NIGHT

Faith and Willow cautiously approach Oz - who is unable to fend off the powerful drugs in his system.

He lifts his head - looks at Willow - and with a grunt, passes out. Willow reaches down and strokes his fur tenderly.

WILLOW
We have to get you a better cage.

INT. SCHOOL - GARDEN SHED - NIGHT

Buffy, reeling from another hit, tries to get to her feet - sees a shadow rise against the wall of the shed. She turns - fists up, ready again to fight.

But IT'S ANGEL in the doorway - in VAMPFACE. He still has the LONG LENGTH OF CHAIN strung from one shackled wrist to the other. He powers toward her, yielding the chain like a weapon. Buffy flinches - confused - is he coming for her? But he

flashes PAST HER AND LASHES PETE WITH THE CHAIN, sending him reeling.

Recovering from the beating she took, Buffy watches, stunned, as Pete slashes viciously at Angel with his claws. In response, Angel wails on Pete with the chain - one mighty blow after another - trying to knock the fight out of him.

Finally - Pete manages to get a hand on Angel's face - cutting him and jabbing for his EYES. Angel falls back.

Now Pete LUNGES, razor claws bared, for an unprepared Buffy.

Angel sees this. With no time to think, he THROWS THE CHAIN AROUND PETE'S NECK and YANKS IT TIGHT - snapping Pete's neck.

Angel extracts the chains and retreats. Pete falls, limp, to the ground. A beat and his labored breathing stops. Then we make along his lifeless body, revealing that he has CHANGED INTO HIS NON-MONSTER SELF. Angel returns to Buffy.

CLOSE ON BUFFY AND ANGEL

As Angel approaches her. Buffy isn't sure what to do - whether she should be on the defensive or not.

But before she can make up her mind, he MORPHS back to human face and speaks his first human word - desperate and hopeful...

ANGEL
Buffy?

They lock eyes. It's him. She sees the kindness returned there. The familiarity.

She nods.

And with her affirmation - Angel falls to his knees at her feet. Despite the chains and shackles, he wraps his arms around her waist. Begins to cry as he feels the first comfort he's know in a hundred years.

ANGEL
Buffy...

ON BUFFY

Overwhelmed. Fighting her own tears. This can't be happening.

FADE TO:

EXT. FOUNTAIN COURTYARD - DAY

Xander, Cordy and Buffy are walking toward class. Oz and Willow also walk with the group but are "paired," holding hands and obviously recovering nicely from their wolfy trauma.

WILLOW
It's all over school. What happened with Debbie and Pete... Except for the "Pete was a monster" part.

OZ

Yeah. A freshman told me that Pete had eight iced café mochas and lost it.

BUFFY

It's better than the estrogen theory. I heard he took all his mother's birth control pills.

CORDELIA

He didn't? Pete was a monster? Where have I been?

XANDER

In your special place, Cor. And that's why I adore you.

CORDELIA

So what's the true story? What happened?

WILLOW

Well, we found Pete's lab diaries and stuff. Mr. Science was pulling a Jeckel/Hyde deal. He was afraid Debbie would leave him - so he mixed this potion to get super mas macho.

BUFFY

Thing was, after a while, he didn't need a potion to turn into the bad guy. He got there on the natch.

CORDELIA

So it was like a real killing? He wasn't under the influence of anything?

BUFFY

Just himself.

Everyone takes this in. Then Buffy spies Scott across the way.

BUFFY

I'd better...

She moves off toward him.

CORDELIA

Great. Now I'm going to be stuck with serious thoughts all day.

Exasperated, she moves off. Xander gives Willow and Oz a look - then follows her.

ON BUFFY AND SCOTT

Sitting by the fountain together. Scott's in a shocky place.

BUFFY

I don't even know what to say

that won't sound stupid or obvious.

SCOTT

I've been friends with both of them
since before we started school...

BUFFY

If there's anything I can do -

SCOTT

Thanks. I'll be fine - or...

(then)

It's just... You never really know what's
going on inside somebody - do you? You
think if you care about them - you know.
But you never really do.

Off Buffy - his words hitting home.

FADE TO:

INT. MANSION - NIGHT

CLOSE ON ANGEL

Sleeping fitfully on the ground. Haunted by animal dreams. A century of suffering.

WIDEN TO INCLUDE

BUFFY

Huddled in the opposite corner, just watching him...

BUFFY (V.O.)

"Night came on, and a full moon rose
high over the trees, lighting the land
till it lay bathed in ghostly day... and
the strain of the primitive remained alive
and active. Faithfulness and devotion,
things born of fire and roof, were his;
yet he retained his wildness and wiliness.
And from the depths of the forest - the
call still sounded."

BLACK OUT

THE END