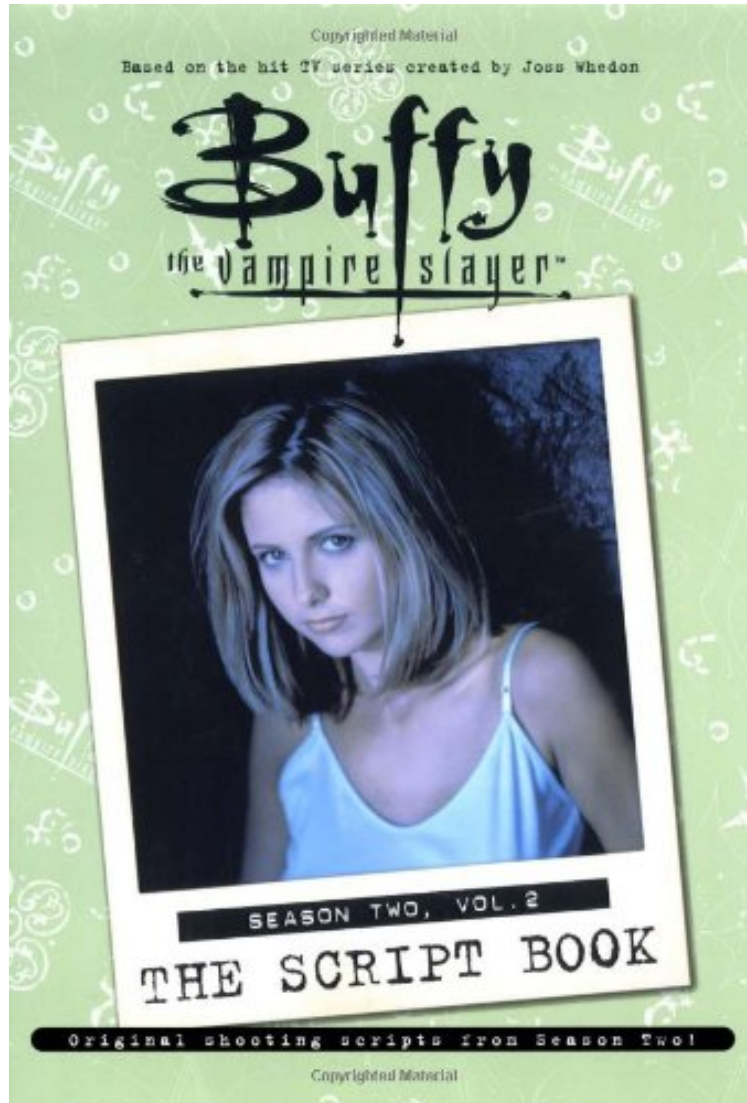


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Buffy the Vampire Slayer: The Script Book, Season Two, Volume 2

Various Authors

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Various Authors : Buffy the Vampire Slayer: The Script Book, Season Two, Volume 2 before purchasing it in order to gage whether or not it would be worth my time, and all praised Buffy the Vampire Slayer: The Script Book, Season Two, Volume 2:

0 of 1 people found the following review helpful. Possibly even better than the scripts that preceded theseBy Robert MooreAlthough BUFFY THE VAMPIRE SLAYER had been a first rate show from its inception, it was during the shows based upon the scripts that it started moving towards something approaching genuine greatness. Before these shows, it had been a superb series, but after these it became something considerably more. The most unbelievable

thing is that as great as these six episodes (well, five of them anyway) are, the ones following were even greater, so great as to place Buffy among the greatest shows in the history of the genre, and arguably the greatest. The two episodes following these six would be "Surprise" and "Innocence," and from that moment on Buffy would exist on an artistic level unmatched on television. "Lie to Me" was written by Joss Whedon, and as fine as many previous shows had been, it is one of the first truly great moments in the series. Billy Fordham, played by Jason Behr (who would shortly after this achieve television stardom playing an alien in ROSEWELL), an ex-boyfriend of Buffy's from L.A., shows up unexpectedly in Sunnydale. Eventually we learn that he is, in fact, dying, and has cut a deal with Spike and his crew to turn the Slayer over to them in exchange for being made a vampire. The episode has many funny moments (such as when Angel, Xander, and Willow go to a faux vampire club, and Angel remarks that none of them know anything about vampires, including how they dress, when a wannabe walks by dressed exactly like Angel), but even more poignant moments, like when Ford explains to Buffy his reasons for betraying her. "The Dark Age" was written by Dean Batali and Rob DesHotel, who co-wrote a number a number of episodes of Buffy during the first two seasons. This is the best script they produced. Ethan Rayne, to whom we were introduced in "Halloween," makes his second appearance in the series. By far the most interesting aspect of the show is the way that we manage to learn more about Giles background, all the way to learning that his former mates had called him "Ripper." I enjoyed the few episodes that featured Ethan Rayne, and was always perplexed that he appeared in only four shows?"Halloween" and this episode in Season Two, "Band Candy" in Season Three, and "A New Man" in Season Four. There was talk on a couple of occasions of Anthony Stewart Head doing a show set in England based on "Ripper," and if he had, I'm sure Robin Sachs would have been his "Lex Luthor." "What's My Line?" is a phenomenal two parter, and is notable not merely for introducing Kendra, the second slayer, but for the writing debut of the great Marti Noxon, who would become one of the greatest writers in the run of the show as well as co-executive producer, eventually running things when Joss Whedon ceased the day-to-day overseeing of the show. She co-wrote the first half with Howard Gordon, and then wrote the second by herself. One of the major themes of Buffy during the first two seasons was her hesitancy to embrace her calling as slayer. Although she wouldn't fully accept the role until the first show of the third season ("Anne?"), these two episodes stress her reluctance to be the Slayer more than any other shows prior to them (and even after "Anne," although she has accepted who she is, she struggles against her fate). These are exceptionally well-written shows, and one can engage in endless discussion the Kendra/Buffy relationship. Kendra, unlike Buffy, has completely accepted her fate, and while Buffy can never be like Kendra, she does learn from her to accept her calling. "Ted" (written by David Greenwalt and Joss Whedon) is not as strong on paper as it ended up being onscreen. Although it is a first rate script, John Ritter absolutely nailed the part of the psychotic robot Ted, and turned in one of the most memorable guest appearances in the entire history of the show. This is the episode that contains Giles famous quote about subtext rapidly becoming text. No other show in the history of TV has ever contained lines as clever as that one. "Bad Eggs" was Marti Noxon's third contribution to the show, and unfortunately perhaps the weakest script she ever did. One of the most amazing thing about the Second Season is that while the strong episodes established it as one of the great shows in the history of television, it nonetheless had a surprising number of pretty rotten episodes. Also, some of the strongest shows are preceded by the weakest. Just as "Becoming" would later be preceded by "Go Fish," so "Surprise" is preceded by "Bad Eggs." This might be an accident, but I doubt it. I suspect they realized it was a weak script, and wrapped the season-long story arcs around it. After this season, each season had considerably fewer weak episodes. These six scripts show Buffy, which was already a very good show, in the process of becoming a great one. The scripts that immediately follow the ones in this collection are arguably as strong a group of scripts as any show in the history of television. 0 of 0 people found the following review helpful. Loving the script addition to my collection! By Nicole Foote Loving the script addition to my collection! 0 of 0 people found the following review helpful. good book. By Vladimir Putingood book.

The fourth collection of the original shooting scripts from the hottest show on television The phenomenal success of Buffy the Vampire Slayer is owing to a great extent to the quality of the writing. Robert Hanks, TV critic of The Independent, wrote in September 2000: "One of the most consistently brilliant piece of popular entertainment ever...it mixes these broad emotions with real sadness, shifting from wisecracks to loss, self-doubt and utter loneliness without missing a beat. It would be absurd to compare the show's writing to Shakespeare, but there aren't many other precedents for the way it refuses to observe the conventional divisions between comedy and tragedy." The Observer acknowledged the same qualities: "Pulling off these shifts in tone from humour to horror to high emotion is a tribute to the strength of the writing." The Buffy scripts are as rewarding and as entertaining on the page as they are on screen. Now thanks to Pocket Books' volume-by-volume publication of the complete collected scripts from the show, fans can savour every moment of high emotion or of wisecracking quick-fire dialogue. With the added bonus of the original production notes and scenes that were cut from the final aired episodes for length, these are essential reading for all students of TV scriptwriting and a must for Buffy's devoted legion of fans. SEASON 2 VOLUME 2 contains the

following six scripts: Lie To Me: The Dark Age: What's My Line Part 1: What's My Line Part 2: Ted: and Bad Eggs.