

BUFFY THE VAMPIRE SLAYER

"Never Kill a Boy on the First Date"

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&

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BUFFY THE VAMPIRE SLAYER

"Never Kill a Boy on the First Date"

CAST LIST

BUFFY SUMMERS..... Sarah Michelle Gellar
XANDER HARRIS..... Nicholas Brendon
RUPERT GILES..... Anthony S. Head
WILLOW ROSENBERG..... Alyson Hannigan
CORDELIA CHASE..... Charisma Carpenter

MASTER..... *Mark Metcalf
ANGEL..... *David Boreanaz
OWEN..... *Christopher Wiehl
BOY..... *Andrew Ferchland
DRIVER..... *Robert Mont
MILITIA GUY..... *Geoff Meed
MYSTERIOUS LOOKING GUY..... *Paul-Felix Montez

BUFFY THE VAMPIRE SLAYER

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SET LIST

INTERIORS

SUNNYDALE HIGH SCHOOL
 CAFETERIA
 HALL
 LIBRARY
 GILES' OFFICE
BUFFY'S HOUSE
 BUFFY'S BEDROOM
 BUFFY'S FOYER
THE BRONZE
THE CHURCH
THE MASTER'S LAIR
FUNERAL HOME
 HALL
 PREP ROOM
 ENTRANCE
 OBSERVATION ROOM
VAN

EXTERIORS

SUNNYDALE HIGH SCHOOL
 CAMPUS
THE BRONZE
CEMETERY
HIGHWAY
VAN
FUNERAL HOME
GRAVEYARD BY FUNERAL HOME

BUFFY THE VAMPIRE SLAYER

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TEASER

FADE IN:

1 EXT. CEMETERY - NIGHT

1

CLOSE ON: A VAMPIRE'S FACE

Snarling in full attack mode: vicious, angry, bloodthirsty.

A CONVERSE-CLAD FOOT SMASHES squarely on the vampire's face, knocking him back in a daze.

ANGLE: BUFFY

She leaps into the air and kicks the vampire to the ground. He scrambles to his feet. Buffy takes a stake from her belt.

BUFFY
I don't think we've been properly
introduced. I'm Buffy, and you
are--

In a flash, she plunges the stake into the vampire's heart. He falls, turning to dust. (FX)

BUFFY (cont'd)
--history.

She puts her hands on her hips and surveys the carnage. She smiles, satisfied. Her job is done. Then, from off-screen:

GILES (O.C.)
Poor technique. Prioritization,
sub-par.

Buffy's smile fades as GILES pops up from behind a tombstone. He is holding a notebook, checking things off.

GILES (cont'd)
Execution was adequate, but a bit
too bloody for my taste.

BUFFY
Oh, Giles, don't mention it. It
was my pleasure to make the world
safe for humanity again.

(CONTINUED)

1 CONTINUED:

1

GILES

I'm not saying your methods are
without merit, but you're expending
far too much time and energy.

(demonstrating)

It should simply be 'plunge' and
move on; 'plunge' and -- hello...

He is looking down at the pile of dust where the vampire
fell. He bends over and picks something up.

It's a ring -- old, ornate, with runic engravings around it.

BUFFY

Oh, that's a great plan. I kill
'em, you fence their stuff.

(he doesn't reply)

What is it?

GILES

I don't know...

BUFFY

But it bothers you.

GILES

Yes. I assumed this vampire was
out on a random hunt. It may be
something else.

BUFFY

Something big.

GILES

Yes. I'd best consult my books.

CUT TO:

2 INT. THE CHURCH

2

ANGLE: A DUSTY VOLUME BEING OPENED

But the hand that opens it is not Giles. It is the long,
white hand of the MASTER.

He stands at the pulpit, cradling his book in his arm.
Before him are three silent vampires, all dressed like the
first. Other shadowy figures stand farther back (i.e.
vampires we don't make up).

(CONTINUED)

MASTER

(reads)

There will be a time of crisis, of
worlds hanging in the balance. And
in this time shall come the
Anointed, the Master's great
warrior. The Slayer will not know
him, will not stop him. And he
will lead her to Hell.

(looking up)

As it is written, so shall it be.

He starts down, book in hand, toward the first three.

MASTER

(reads)

Five will die, and from their ashes
the Anointed one shall rise. The
brethren of Aurelius --

ANGLE: THE THREE VAMPIRES

Indicating that they are the brethren.

MASTER

-- shall greet him, and usher him
to his immortal destiny.

(looks up)

As it is written, so shall it be.

He stops by one of them, looking down at the book again.

MASTER

And one of the brethren shall go
out hunting the night before and
get himself killed because he
couldn't wait till his job was
finished to eat. Oh, wait --

He lashes out and **grabs the vampire's throat.**

MASTER

-- that's not written anywhere.

He lifts the vampire bodily with one hand, addressing
himself mainly to the other two, who remain silent and
contrite.

(CONTINUED)

MASTER

(controlled fury)

The Anointed will be my most
powerful weapon against the Slayer.
If you fail to bring him to me, if
you allow that girl to get in your
way...

He THROWS the third vampire across the room. The vampire
lands on a splintered old pew, a shard of wood piercing his
heart. The Master never takes his eyes off the other two.

MASTER

Here endeth the lesson.

He snaps the book shut.

BLACK OUT.

END TEASER

ACT ONE

3 INT. LIBRARY - DAY

3

Buffy sits cross-legged on the table, examining the ring.
Giles pours through some dusty volumes nearby.

GILES
I believe this is the rune for
fidelity, but that doesn't connect
with any of the sects I've studied.

*
*

BUFFY
What about this? On the inside. A
sun and three stars. Haven't we
seen that somewhere?

GILES
Let me see.

She hands him the ring, picking up one of his volumes.

GILES
Well I don't think this
represents --

BUFFY
Here. Sun and three stars. Check
these guys out. I knew that looked
familiar.

She hands him the volume.

GILES
Yes, you're right...

BUFFY
Ooh, two points for the Slayer,
while the Watcher has yet to score.

The doors open and OWEN THURMAN walks in. He is good
natured, bookish. It's entirely possible he has no idea how
handsome he is.

Buffy and Giles stop what they're doing, looking at him.
Buffy's reaction to seeing him is significantly warmer than
Giles'. She in fact becomes flustered in a way we've never
seen before.

BUFFY
Owen... Hi.

GILES
What do you want?

(CONTINUED)

OWEN

A book.

GILES

Oh.

BUFFY

(to Giles)

Yeah, see, a school has students
and they check out books and then
they learn things.

GILES

I was beginning to suspect that was
just a myth.

Owen comes forward, addressing himself to Buffy. It's clear
he's somewhat taken with her as well.

OWEN

I lost my Emily. Dickinson. It's
dumb but I like to have her around.
Kind of like my security blanket.

BUFFY

I have something like that. Well,
it's an actual blanket. And I
don't carry it around anymore --
(floundering)
So, Emily Dickens, huh? She's
great.

OWEN

Dickinson.

BUFFY

She's good also.

He heads into the poetry section, Buffy with him.

OWEN

I didn't think I'd find **you** here.

BUFFY

Why not?

OWEN

Oh, I didn't mean -- I mean, I
think you can read...

BUFFY

Thanks.

(CONTINUED)

3 CONTINUED: 2

3

OWEN
But you don't seem bookwormy. The
type to lock yourself in a dark
room with a lot of musty old books.

Off in another part of the room, Giles reacts, miffed.
Buffy says nothing, just looking at Owen as he pulls out the
volume he was looking for.

OWEN
(to Buffy)
And I've offended you.

BUFFY
No, I'm just... surprised you gave
any thought to what I'm like.

OWEN
You shouldn't be.

They start back down toward the table.

BUFFY
Well, I love books.

OWEN
(looking at the book she
had, the vampire volume)
What's this?

BUFFY
Oh! Not this one.

GILES
(grabbing the book)
No, she doesn't love this one.
(taking Owen's)
Ah, Emily Dickinson.

BUFFY
(re: her and Owen)
We're both fans.

GILES
Yes, she's quite a good poet -- I
mean, for --

BUFFY
For a girl?

GILES
For an American.

*
*
*

*
*

*
*

(CONTINUED)

3 CONTINUED: 3

3

Giles stamps the book, gives it back to Owen, who turns to Buffy.

OWEN

I'll see you in math... if I open
my eyes at some point.

BUFFY

Cool.

(CONTINUED)

3 CONTINUED: 3

3

He exits. Buffy watches him go. Giles picks up right where they left off.

GILES

The order of Aurelius is a very old and venerated sect. If they're here it's for a good reason.

BUFFY

That was Owen.

GILES

Yes, I remember.

BUFFY

(sudden inspiration)

Do you have any more copies of Emily Dickinson? I need one.

GILES

Buffy, while the fact of your wanting to check out a book is grounds for a national holiday, I do think we should focus on the problem at hand.

BUFFY

You're right. Sorry. Vampires.

(beat)

Does this outfit make me look fat?

CUT TO:

4 INT. SCHOOL CAFETERIA - DAY

4

Buffy and Willow are taking their trays to a table as they speak.

WILLOW

Owen Thurman was talking to you.

BUFFY

It's all true.

WILLOW

He hardly talks to **anyone**. He's solitary, mysterious... he can brood for forty minutes straight. I've clocked him.

BUFFY

He was **so** nice. It was eerie.

(CONTINUED)

WILLOW

What did you guys have to talk about?

BUFFY

Emily Dickinson.

WILLOW

He reads Emily Dickinson.

(longingly)

He's sensitive, yet manly.

(on second thought)

But you've never even read her.

Buffy produces a copy of her poems.

WILLOW

You vixen.

Xander joins them, looking down at his tray.

XANDER

Has anyone given any thought to what this green stuff is?

BUFFY

I'm avoiding the subject.

XANDER

I think it's kale. Or possibly string cheese.

WILLOW

One of us is gonna have to taste it.

They look at each other. Mexican stand off. Nobody tastes it.

XANDER

So, how'd the slaying go last night?

BUFFY

Xander, shhhh!

XANDER

I mean...

(louder)

How'd the **laying** go last -- no, I don't mean that either.

(CONTINUED)

BUFFY

It went fine. There's some hoity
toity vampire sect in town.

WILLOW

That's bad.

XANDER

Hey, they bring in much needed
tourist dollars. Oh, check out Mr.
Excitement.

He points to Owen, sitting by himself, nose in a volume of
poetry. Buffy and Willow look at each other.

BUFFY

Oh, he's all alone. Someone should
sit with him.

WILLOW

Just to be polite.
(as Buffy rises)
Good luck.

Xander watches Buffy head over to Owen, tray in hand.

XANDER

Okay, what just happened?

Buffy approaches Owen, who looks up, pleased to see her. As
Buffy is about to sit, CORDELIA appears.

CORDELIA

Hey, look. An empty seat.

She bumps Buffy and knocks her tray to the floor. Cordelia
sits at the table and turns to Owen, but he's not there. He
is helping Buffy.

OWEN

(to Buffy)

Let me get that.

BUFFY

Thanks. Boy, Cordelia's hips are
wider than I thought.

OWEN

(picking up her tray)

At least now you don't have to eat
your Soylent Green.

Cordelia pulls Owen back down to his seat.

(CONTINUED)

4 CONTINUED: 3

4

CORDELIA

Hey, Owen, a bunch of us are
loitering at the Bronze tonight.
You there?

OWEN

Tonight? Ooh, we've got the
English Lit exam tomorrow. I guess
I can get up early. Who's all
going?

CORDELIA

Well, there's me.

OWEN

Oh. Who else?

CORDELIA

(genuinely confused)
You mean besides me?

OWEN

Buffy, what about you?

BUFFY

(caught off-guard)
What?

CORDELIA

No, she doesn't -- like -- fun.

OWEN

(to Buffy)
How about we meet there at eight?

Cordelia glares at Buffy.

BUFFY

Yeah. Eight. There.

CUT TO:

5 INT. HALL/LIBRARY - DAY

5

The end of the school day. Students file out.

BUFFY

Willow, it's not that big a deal.
It's just a bunch of people getting
together.

WILLOW

It's a very big deal.

(CONTINUED)

5 CONTINUED:

5

BUFFY

It's not!

Giles approaches them.

WILLOW

It is.

(to Giles)

Tell her.

GILES

I'm afraid it's very big.

WILLOW

Thank you. Wait. What are you talking about?

GILES

What are **you** talking about?

BUFFY

Boys.

GILES

Yes. Well, I'm talking about trouble. A violent and disturbing prophecy that's about to be fulfilled.

BUFFY

The order of Aurelius.

GILES

You were spot on about the connection. I looked through the writings of Aurelius himself. He prophesied that the brethren of his order would come to the Master, to bring him the Anointed.

BUFFY

Who's that?

GILES

I don't know exactly. A warrior. But it says he will rise from the ashes of the five on the evening of the 1,000th day after the advent of Septus --

*
*

BUFFY

Well, this time we'll be ready whenever it --

(CONTINUED)

GILES
-- which is tonight.

BUFFY
Tonight. Okay. Not okay! It
can't be tonight!

GILES
My calculations are precise.

BUFFY
No, they're bad calculations! Bad!

WILLOW
Buffy has a really important date.

BUFFY
Owen...

GILES
All right. Well, I'll get in my
time machine, go back to the 12th
century and ask the vampires to
postpone their ancient prophecy by
a few days so you can have dinner
and a show.

BUFFY
Okay, at this point, you're
abusing sarcasm.

GILES
Buffy, this is no common vampire.
We must stop him before he reaches
the Master.

BUFFY
(pleading)
But... cute guy. Teenager. Post-
pubescent fantasies.

GILES
Those will have to be put on hold.
The dark forces are aligning
against us and we have a chance to
beat them back. Tonight, we go
into battle.

SMASH CUT TO:

6 EXT. CEMETERY - THAT NIGHT

6

The cemetery is QUIET as Buffy and Giles sit there, bored. Crickets chirp. Buffy finishes a huge soda with a SLURP.

GILES
Perhaps I miscalculated.

BUFFY
I'm thinking yes.

GILES
Well, you know what they say.
Ninety percent of the vampire
slaying game is waiting.

BUFFY
You couldn't have told me that
ninety percent ago?

GILES
(stretching)
We certainly have been here long
enough.

BUFFY
And there's not even any fresh
graves. Who's gonna rise?

GILES
Apparently no one, tonight.

BUFFY
Then I can bail? I can go to the
Bronze and find Owen?

GILES
Very well. Follow your hormones.
But I needn't warn you about the
hazards of becoming personally
involved with someone who is
unaware of your unique condition.

BUFFY
Yeah, yeah. I've read the back of
the box.

GILES
If your identity as the Slayer is
revealed, it could put you and
those around you in grave danger.

BUFFY
Oh, then in that case I won't wear
my button that says 'I'm a
Slayer -- Ask Me How!'

(CONTINUED)

6 CONTINUED:

6

She WALKS OFF. Giles reads from his notebook.

GILES

'Five shall die and from their
ashes the Anointed one shall rise.'

(then)

I was sure it was tonight

7 EXT. VAN - NIGHT

7

Behind him, we FOLLOW an AIRPORT SHUTTLE VAN as it passes.

CUT TO:

8 INT. VAN - NIGHT

8

A DRIVER and FOUR PASSENGERS. We PAN ACROSS them. A
SLEEPING MOTHER sits with her EIGHT-YEAR-OLD SON. He plays
with a toy airplane, speaks to his neighbor:

BOY

I went on an airplane.

We END ON a MEAN-LOOKING, TATTOOED GUY who looks like he
just stepped off the cover of 'Militia Monthly' magazine.

CLOSE ON: HIS FACE

He shifts his eyes, mumbling and singing incoherently.
Calls out suddenly to the others:

MILITIA GUY

You will be judged!

And again, to himself...

MILITIA GUY (cont'd)

You will be judged.

DISSOLVE TO:

9 EXT. BRONZE - NIGHT

9

Establishing, as a soft, sexy ballad FADES IN.

CUT TO:

10 INT. BRONZE - CONTINUOUS

10

Buffy walks in and looks around. She stops short.

(CONTINUED)

10 CONTINUED:

10

ANGLE: OWEN AND CORDELIA

Slow dancing. Cordelia pulls him close to her.

ANGLE: BUFFY

Standing there. If she had a cake, this would take it.

CUT TO:

11 INT. VAN - SAME TIME

11

Militia Guy is walking through the aisle, preaching\ haranguing.

MILITIA GUY

That day's gonna bring fire, yeah,
fire coming down. Judgment.

He gets in the face of the now awake mother, who cowers a bit and clutches her boy.

MILITIA GUY (cont'd)

Don't think you're ready, ready to
look upon him. If sin is in there
it's all around, it's a liquid.

Pacing again:

MILITIA GUY (cont'd)

On that day there won't be anyone
telling us what to do, or why we're
doing it. You can't prepare. On
that day...

The driver looks in the mirror, worried.

DRIVER

Gotta sit down, okay?

MILITIA GUY

(looks at him, grinning)
.. will you stand with the
righteous?

The driver shoots his eyes back towards the road.

ANGLE: THROUGH THE WINDSHIELD

A MAN stands right in the middle of the road.

(CONTINUED)

11 CONTINUED:

11

ANGLE: THE HORRIFIED VAN DRIVER
as he jerks the wheel.

CUT TO:

12 EXT. HIGHWAY - CONTINUOUS

12

The van swerves to avoid the man, but to no avail. The van hits him and slams into a pole.

CUT TO:

13 INT. VAN - CONTINUOUS

13

The Militia Guy is thrown down in the aisle, everyone else in their seats. The passengers are bloody but alive.

DRIVER
Is everyone okay?

He looks back -- they appear to be. He heads out:

CUT TO:

14 EXT. STREET - CONTINUOUS

14

To check on the guy he hit. He leans over the prone body --

DRIVER
Are you alright? Can you move?

-- and a hand GRABS his throat.

CUT TO:

15 INT. VAN - CONTINUOUS

15

Militia Guy raises himself from the floor.

He puts his face to the window and tries to look out.

ANGLE: HIS POV

The driver appears to be struggling with the guy he hit.

Militia Guy looks closer -- The window SMASHES IN and his head is pulled out.

CUT TO:

16 EXT. VAN - LONG SHOT

16

From the distance, we SEE the van rocking and HEAR the sounds of vampires feasting.

The passengers' screams FADE OFF into the night as we:

BLACK OUT.

END OF ACT ONE

ACT TWO

17 INT. SCHOOL HALLWAY - THE NEXT DAY

17

Buffy SLAMS her locker door, REVEALING Xander beside her.

XANDER

So you just went home?

BUFFY

What was I supposed to do? Say to Owen, 'Sorry I'm late. I was sitting in a cemetery with the librarian waiting for a vampire to rise so that I could prevent an evil prophecy from coming to pass'?

XANDER

(weighing with his hands)
Or... flat tire.

BUFFY

I can't take this anymore. I feel like everyone's staring at me, the hideous dateless monster.

A STUDENT walks past. Buffy tears into him.

BUFFY (cont'd)

That's right, I have no life. Move along pal, nothing to see here!

The student scurries on.

XANDER

You're reacting a little overly, aren't you? I bet you could have any guy in the school.

BUFFY

Owen's not any guy. He's more Oweny.

XANDER

He has a certain Owenosity. But that's not hard to find. I mean, a lot of guys read... I read...

Owen comes up to them.

OWEN

Hey, Buffy.

(CONTINUED)

BUFFY
(brightening)
Owen.

XANDER
Oh, look, it's Owen. Buffy and
Owen. And Xander. That'd be me.

Xander moves aside and begins rummaging through his locker,
pretending not to listen.

OWEN
Where were you last night?

BUFFY
(rambling)
Oh, I, uh... broke my watch, and we
don't have any clocks in our house,
so I didn't know what time it was,
actually, I didn't even know what
day it was.

OWEN
I thought I was the only one that
happened to. How about we try
again for tonight? I'll even lend
you my watch.

Behind them, Xander listens conspicuously. Owen pulls out a
simple, beautiful, antique pocket watch, hands it to Buffy.
Xander looks insecurely at his own cheesy wristwatch: It has
Scooby Doo on it.

BUFFY
Tonight? You and me?

OWEN
We could invite the chess club but,
you know, they drink, they start
fights...

BUFFY
Well, no, it's just I kind of heard
you and Cordelia were somewhat...
all over each other. A little.

OWEN
I just danced with her a couple of
times. She was there all alone. I
felt sorry for her.

(CONTINUED)

BUFFY

Tonight.

(calculating in her head)

Let's see, if I rearrange, and move
that to next week, and then shift
that to -- sure. Tonight'll work.

OWEN

Great. How about I pick you up at
seven?

BUFFY

Seven.

OWEN

(pointing)

That's when the little hand's here.

BUFFY

(playing along)

Ah, between the six and the eight.

OWEN

See you then.

He walks off.

BUFFY

(to Xander)

Tonight! Isn't that so?

XANDER

(feigning ignorance)

What?

BUFFY

Me and Owen.

XANDER

Oh, yeah. 'So' it is.

He shuts his locker and starts away.

XANDER (cont'd)

(to himself)

It sure is so.

CUT TO:

Buffy walks in on Giles, talking rapid fire.

(CONTINUED)

18 CONTINUED:

18

BUFFY
Hey, how's it going?

GILES
All right --

BUFFY
That's great. We're working on that Anointed One problem, that'll probably take a few days, I mean that's one obscure prophecy.

GILES
Well, yes, there's many interpretations --

BUFFY
So tonight's looking pretty slow, I get you, probably best to relax, regroup, no big disasters coming up. Great. See you tomorrow.

And she exits. Giles sits a moment.

GILES
She is the strangest girl...

CUT TO:

19 INT. THE MASTER'S LAIR

19

The Master addresses the two brethren again.

MASTER
You've done well. Everything is in place. When this night's work is over, I'll have a mighty ally. I'll be one step closer to freeing myself from this mystical prison.

He reaches out and touches (FX) the mystical wall that imprisons him.

MASTER
(almost to himself)
I've been trapped down here so long I've nearly forgotten what the surface looks like. There'll be time enough to remember when I rule it.

He turns back to the fellas.

(CONTINUED)

19 CONTINUED:

19

MASTER

If **she** tries to stop you, kill her. Give your own lives but do not fail to bring the Anointed. I know you won't disappoint me.

He lashes out suddenly as he did in the earlier scene. The vampire flinches, but all the Master does is pick something off his shoulder.

MASTER

Bug.

CUT TO:

20 INT. BUFFY'S BEDROOM - NIGHT

20

Buffy is getting ready for her date. Xander and Willow are there. Willow holds up two outfits for Buffy to choose.

WILLOW

Pick.

BUFFY

Okay. Do I want to appear shy, coy and naive, or do I go unrestrained, insatiable and aggressive?

XANDER

You know, Owen is a little homespun. He probably doesn't like that overly-assertive look.
(looking in her closet)
Hey, here's something. A nice, comfy overcoat.

He pulls a drab, floor-length overcoat out of her closet. He reaches for something else.

XANDER (cont'd)

And this ski cap. The earflaps will bring out your eyes.

BUFFY

(to Willow)

I think I'll mix-n-match.

(then)

Xander, guy's opinion.

(she uncaps two
lipsticks)

Which one do you think Owen will like better?

(CONTINUED)

XANDER

Oh, you mean for kissing you and then telling his friends how easy you are so that the whole school loses respect for you and talks behind your back? The red's good.

BUFFY

Thanks. I'll go with the peach.

WILLOW

(handing Buffy some clothes)

Put this on.

They stare at Xander a beat.

XANDER

You're not bothering me.

Willow turns Xander around as Buffy changes into her outfit. As Willow and Buffy talk, Xander tries to get a glimpse of Buffy's reflection in the doorknob.

WILLOW

So, where's he taking you?

BUFFY

I don't know. Where do you suppose the young kids are going on dates these days?

WILLOW

(joking)

Well, I read somewhere that sometimes they go to movies.

BUFFY

Movies. Interesting.

WILLOW

And once on TV I saw a bunch of people our age at a party.

BUFFY

Wow. I never knew being a teenager was so full of possibilities.

The DOORBELL rings.

BUFFY (cont'd)

That's Owen!

CUT TO:

21 INT. BUFFY'S FOYER - NIGHT

21

Buffy opens the door. Xander and Willow stand in the hallway behind her.

BUFFY
That's Giles.

ANGLE: GILES

GILES
We need to talk.

BUFFY
Buffy's not home.

Giles steps in anyway, holding a newspaper.

GILES
I may not have been as far off in
my calculations as I thought.

BUFFY
(reading the paper)
"5 die in van accident".

GILES
From the ashes of the five shall
rise the one. That's the prophecy.
Now five people have died.

BUFFY
(as to a child)
In a car crash.

GILES
Well, yes, that doesn't quite
follow. But it's still worth
investigating. Look.
(shows a mug shot of
Militia Guy)
"Among the dead was Andrew Borba,
whom the police sought for
questioning in a double murder."
He could be the Anointed. Now the
bodies have been taken to the
Sunnydale Funeral Home. We can --

BUFFY
Giles, why do you want to hurt me?

GILES
What do you mean?

(CONTINUED)

21 CONTINUED:

21

Owen comes in.

OWEN

Hey!

(to Giles, warily)

Uh, hi.

GILES

(to Buffy)

You have a date?

BUFFY

(covering)

Yes, but I'll return those overdue books by tomorrow.

GILES

You're not getting off that easily...

OWEN

(to Giles)

Man, you really care about your work.

Willow and Xander, on alert, pull Owen away.

WILLOW

Uh, Owen--

XANDER

Yeah. A couple of things about tonight.

ANGLE: BUFFY AND GILES

GILES

Another date. Don't you ever do anything else?

BUFFY

This is the first date! There's never been a date, okay? This is my maiden voyage.

Buffy and Giles argue in hushed tones during the following.

OWEN

What? She doesn't like to dance?

(CONTINUED)

XANDER

Well, it's too late to do anything about that. But you should probably know Buffy doesn't like to be kissed. Actually, she doesn't even like to be touched.

WILLOW

Xander...

XANDER

As a matter of fact, don't even look at her. Just to be safe.

OWEN

You know what? I think I'll let Buffy lead.

XANDER

Now that she hates.

ANGLE: BUFFY AND GILES

BUFFY

We don't even know if this is anything.

GILES

No, we don't...

BUFFY

And I haven't had a night off for a while.

GILES

True...

BUFFY

And a cranky Slayer is a careless Slayer.

He's giving ground, and it's with less than firm conviction that he offers:

GILES

Buffy, maintaining a normal social life when you're a Slayer is problematic at best.

BUFFY

Come on, this is the 90's! The **1990's**, in point of fact and I can do both. Clark Kent has a **job**. I just wanna go on a date.

(CONTINUED)

GILES

Well... I guess... this is a fairly slim lead.

BUFFY

Thank you thank you thank you. And look. I won't go far. If the apocalypse comes --
 (holds up a beeper)
 -- beep me.

The other three approach.

OWEN

Is everything cool?

BUFFY

(sweetly)
 All set!

GILES

(trying to cover)
 Yes, you'll have a hefty fine to pay in the morning.

BUFFY

(to the three)
 Well, bye.
 (dragging Owen off)
 Don't wait up.

Buffy and Owen start down the walk. Xander and Willow watch them go, turn to Giles.

WILLOW

Is something going on?

GILES

Probably not. I suppose I'll go to the funeral home just in case, see if anything comes up...

He wanders off, deep in thought.

WILLOW

This is bad.

XANDER

I wish it was just bad.

WILLOW

I think we better tag along.

(CONTINUED)

21 CONTINUED: 4

21

XANDER

You're right. I do not trust that
Owen. It's the eyes. Crazy.

WILLOW

Xander, we have to go with Giles.
He could get in trouble.

We hear Giles' car take off.

XANDER

He's gone. And he'll be fine.
He's like SuperLibrarian. Everyone
forgets, Willow, that knowledge is
the ultimate weapon.

Willow gives him a look.

XANDER (cont'd)

All right, all right. You're
always bossing me around...

DISSOLVE TO:

22 EXT. BRONZE - NIGHT

22

Establishing, as music plays.

23 INT. THE BRONZE - CONTINUOUS

23

THE CAMERA works its way through a sea of people and eventually
arrives at a table, where Owen and Buffy are sitting.

OWEN

The thing about Emily Dickinson
that I love is that she's just so
incredibly morbid. Lot of loss,
lot of death, it gets me. And a
lot about bees, for some reason.

BUFFY

Did she have a terrible and
romantic life? With a lot of bees?

OWEN

Quiet. Kind of sequestered, and
uneventful, which I can really
relate to. I don't get out much.

BUFFY

I don't get that.

(CONTINUED)

OWEN

It's my fault. I just find most girls pretty frivolous. I mean, there's more important things in life than dating, you know?

This stops her, as she gets a faraway look, thinking about Giles. Looks down at her beeper.

OWEN

Did I say something wrong?

BUFFY

(shaking it off)

No. Come on.

She leads him onto the dance floor and they start to dance.

OWEN

It's weird.

BUFFY

What is?

OWEN

You. One minute you're right there, I got you figured, the next... It's like you're two people.

BUFFY

Really? Which one do you like better?

OWEN

I'll let you know.

They get pretty close.

ANGLE: CORDELIA

as she enters with a Cordette. She stops short.

REVEAL she is watching Buffy dance with Owen.

CORDELIA

Aren't there laws against this kind of thing?

Cordelia approaches them.

CORDELIA (cont'd)

Owen. Look at you here all alone.

(CONTINUED)

OWEN

Cordelia, I'm here with Buffy.

CORDELIA

Oh, okay. Want to dance?

OWEN

No, I'm still here with Buffy.

CORDELIA

You are so good, helping the needy.

BUFFY

Cordelia, Owen and I would like to be left alone right now, and in order for that to happen, you would have to go somewhere that's away.

CORDELIA

(to Owen)

Well, let me know when you want to move up to the big leagues.

Cordelia moves off.

Buffy and Owen continue dancing.

OWEN

Are you having a good time?

BUFFY

Oh yeah. I feel almost like a girl.

CUT TO:

A sign says 'SUNNYDALE FUNERAL HOME -- WE'LL TAKE CARE OF THE REST.' In the background is the building, atop a grassy hill. A chain blocks the entry to the long driveway.

A car pulls up and kills its lights. The door opens. Giles steps out.

He makes his way through the graveyard toward the funeral home. It's a creepy night, full of moving shadows.

A NOISE stops him. He looks around. Nothing. Keeps going.

One of the brethren suddenly steps in front of him. He starts back, spins --

(CONTINUED)

24 CONTINUED:

24

-- another is behind him. He looks at them as they silently approach. Genuine fear fills his face.

GILES
(softly)
Damn...

BLACK OUT.

END OF ACT TWO

ACT THREE

25 EXT. GRAVEYARD BY FUNERAL HOME - MOMENTS LATER

25

Giles tries to back away slowly from the two brethren. They move slowly, silently toward him.

He digs a cross from his pocket, holds it in front of him. They hesitate, and, he maneuvers himself closer to the funeral home. He turns and runs.

CUT TO:

26 INT. BRONZE - NIGHT

26

Buffy and Owen are leaving the dance floor. Buffy's eyes suddenly go wide -- as if she senses Giles' peril.

BUFFY

Oh, no...

ANGLE: HER POV

She sees a GIRL walk into the shadow of a doorway, followed by a MYSTERIOUS GUY -- light skin, dark hair, dark clothing.

BUFFY (cont'd)

Look out!

Buffy hurdles over a table, leaps into the doorway, and grabs the guy. She throws him to the ground and puts her knee on his chest, raising a fist to strike.

MYSTERIOUS GUY

(frightened)

Go ahead! You can use it first!

He holds a quarter up to her, terrified.

REVEAL a pay phone on the wall, which the girl is using.

In the light, Buffy realizes this guy is no vampire. He's just very pale, with a widow's peak and a fondness for the wardrobe stylings of Johnny Cash.

BUFFY

I am so begging your forgiveness.

She helps the guy up and brushes him off. Buffy turns to make sure not many people saw her. Not many did, but Owen is there. He looks at her, concerned.

OWEN

Did you want to go somewhere else?

(CONTINUED)

26 CONTINUED:

26

BUFFY
No, I'm having a great time!

OWEN
(suspicious)
So, this is normal behavior for
you?

Owen leads Buffy back to the bar.

BUFFY (cont'd)
(to herself)
Buffy, reality. Reality, Buffy.
Nothing is going to happen tonight.

CUT TO:

27 INT. FUNERAL HOME - NIGHT

27

Giles bursts through the front door at top speed, hurls the
door open and enters.

CUT TO:

28 INT. FUNERAL HOME HALLWAY - A MOMENT LATER

28

Giles runs down the hall and tries a door. It's locked.

GILES
Blast!

He tries another door. It's locked. The third door opens,
and he runs into the

CUT TO:

29 INT. FUNERAL HOME PREP ROOM - CONTINUOUS

29

and locks the door behind him. In the room are tables for
dressing the bodies, caskets, a table of urns, and huge
drawers on every wall. There is a large sink with cabinets
beneath it, and at one end of the room is a cremation oven.

Giles leans against the door, breathing hard.

CUT TO:

30 INT. HALL - CONTINUOUS

30

The brethren enter the front door. They look around and head straight for the door Giles went in.

CUT TO:

31 INT. PREP ROOM - CONTINUOUS

31

Giles pushes a cabinet against the door, barricading it.

The door handle moves and he backs away, eyes on it. It jiggles a bit, then stops.

Giles backs close to the window -- and someone **appears right behind him.**

GILES

Gahh!

WILLOW

Giles, it's us!

GILES

What are you doing here?

XANDER

We saw two guys go in there after you. Are they --

GILES

They are. You have to get to safety.

WILLOW

Can you get out this window?

He looks. The bars are strong.

GILES

I'm afraid not.

There is a sudden POUND at the door. They all react.

XANDER

Not to state the obvious, but this looks like a job for Buffy.

GILES

She has a beeping thing --
(looks around)
No phone. Of course.

XANDER

We'll get her. Just hang in there.

(CONTINUED)

31 CONTINUED:

31

Xander and Willow run off. Another SMASH at the door.
Giles looks at it, staying calm.

GILES
Do hurry...

CUT TO:

32 INT. THE BRONZE - NIGHT

32

Buffy and Owen are in the lounge section.

OWEN
You want something to eat?

BUFFY
Sure. My only rule is no raisins.

OWEN
I can live with that.

He smiles at her and goes off.

ANGLE: CORDELIA AND A CORDETTE

who have been watching Buffy and Owen.

CORDELIA
What a disgusting display. Is that
really appropriate conduct in a
public forum?

The Cordette opens her mouth to speak.

CORDELIA (cont'd)
Doesn't Owen realize he's hitting a
major backspace by hanging out with
that loser?

The Cordette tries to speak again.

CORDELIA (cont'd)
I mean, have you ever seen a girl
throw herself at a guy like that?
(then, seeing someone
else)
Hel-lo, salty goodness!

ANGLE: ANGEL

who has just walked in. He looks around.

(CONTINUED)

32 CONTINUED:

32

CORDELIA (O.C.)
Pick up the phone. Call 9-1-1.

ANGLE: CORDELIA

as she primps a bit.

CORDELIA (cont'd)
That boy's going to need some
serious oxygen after I'm through
with him.

She heads his way, but he goes right to Buffy. Cordelia
stops and stares in disbelief.

CORDELIA (cont'd)
(completely distraught)
Why is this happening to me?

ANGLE: BUFFY'S TABLE

ANGEL
Buffy.

Buffy turns and sees him. A smile flashes on her face.
It's quickly gone as she tries to play it cool.

BUFFY
Angel.

ANGEL
I was hoping I'd find you here.

BUFFY
(a little flustered)
You were hoping--?

ANGEL
There's severe stuff happening
tonight. You need to be out there.

So it's business. Her expression hardens.

BUFFY
Oh, no. Not you too.

ANGEL
You already know?

BUFFY
Prophecy, Anointed One, yada yada
yada.

(CONTINUED)

ANGEL

So you know. Fine. I just thought
I'd warn you.

BUFFY

Warn me?

(indicating Owen)

See that guy over at the bar? He
came here to be with me.

ANGEL

You're here on a date?

BUFFY

Yeah. Why is that such a shock to
everyone?

Owen comes back to the table and hands Buffy a delicious
buttery croissant.

OWEN

Here you go.

BUFFY

Owen, this is Angel. Angel, this
is Owen. Who is my date.

ANGEL

Hey.

OWEN

Hey.

There is an awkward 'guy beat.'

OWEN (cont'd)

So, where do you know Buffy from?

ANGEL

(a beat)

Work.

OWEN

(to Buffy)

You work?

Xander and Willow run up, breathless.

WILLOW

Buffy--

(CONTINUED)

OWEN
(suspicious)
Look at this. You're just showing
up everywhere. Interesting.

XANDER
You don't know the half of it.
(sees Angel)
What are you doing here?

ANGEL
My guess is the same thing you're
doing here.

BUFFY
Excuse me. What are any of you
doing here?

XANDER
We've got to get to--

Willow nudges him and glances over at Owen.

XANDER
Uh, we thought it'd be fun to make
thi a double date.

He puts his arm around Willow.

BUFFY
(suspicious)
With you? I didn't know you two
were seeing each other.

WILLOW
Oh, yeah. We knew it would happen
eventually and figured, hey, why
fight it?

OWEN
And you guys were thinking double.
All of a sudden.

XANDER
Cuz of... the fun.

OWEN
(to Angel)
And you're here because of work.

XANDER (cont'd)
Maybe we should all go somewhere
together.

(CONTINUED)

32 CONTINUED: 4

32

BUFFY

Gee, that is so nice of you to ask.
But Owen and I were kind of, well,
Owen and I.

XANDER

You know what would be cool? The
Sunnydale Funeral Home.

WILLOW

I've always wanted to go there.

CUT TO:

33 INT. FUNERAL HOME PREP ROOM - SAME TIME

33

Giles continues barricading the door. The pounding is
getting worse.

CUT TO:

34 INT. THE BRONZE - CONTINUOUS

34

BUFFY

(getting it)

The funeral home?

OWEN

Actually, that might be cool. Do
you think we could sneak in?

XANDER

Well, we saw some guys in there
before.

(pointedly)

And they looked like they were
having fun.

Buffy's suspicions are confirmed.

BUFFY

Damn.

XANDER

Exactly.

BUFFY

Uh, Owen, I gotta go.

OWEN

I thought we were gonna go to the
funeral home.

(CONTINUED)

34 CONTINUED:

34

BUFFY

No. You can't. I tell you what.
I'll be back. In a little while.

Owen pulls her aside.

OWEN

Buffy, what's the deal? If you
want to bail on me...

BUFFY

I don't. But I -- remember you
said I was like two people? Well
one of them has to go. But the
other one is having a great time
and will come back. I promise.

She walks away. We hold on Owen, looking bemused. After a
beat Buffy comes back into the frame and KISSES him.

ANGLE: XANDER, ANGEL AND CORDELIA

All watching the kiss, all with differing degrees of the
same reaction.

Buffy heads out, Xander and Willow behind. Owen is just as
bemused as before. He comes up beside Angel, looking out at
her departing figure.

OWEN

She is the strangest girl...

Angel nods agreement.

CUT TO:

35 INT. FUNERAL HOME HALLS - LATER

35

Empty. Silent.

CUT TO:

36 INT. FUNERAL HOME ENTRANCE WAY - CONTINUOUS

36

Buffy and the others enter. She looks around, tense.

BUFFY

Which way?

WILLOW

The room's around the back.

(CONTINUED)

36 CONTINUED:

36

They pick a hall, start down it.

CUT TO:

37 INT. HALL - CONTINUOUS

37

They go down, turn the corner -- a dead end.

BUFFY

Dammit!

They start back -- and someone is right behind them!

It's Owen.

OWEN

This is so cool.

BUFFY

Owen, what are you -- you can't be here.

OWEN

Oh, but I suppose you guys are allowed. What are we gonna do? Are we gonna see a dead body?

BUFFY

Possibly several. Guys, watch him.

She takes off down another hall.

OWEN

Is she pissed?

WILLOW

She just wants to make sure there's no guards or anything. So we don't get in trouble.

OWEN

Good thinking.

XANDER

(to Willow, sotto voce)

Good thinking.

CUT TO:

38 INT. ANOTHER HALL - CONTINUOUS

38

Buffy looks around, moving at a good clip. She stops, very worried, and heads for:

39 INT. FUNERAL HOME PREP ROOM - A MOMENT LATER

39

She enters and we see the cause for concern -- the barricade has been broken apart, the door nearly off its hinges.

She enters, looking about in the dark space.

BUFFY
(softly)
Giles...

It's more a statement than a calling out -- it looks like she's too late to save him.

WE HEAR a shard of glass fall to the floor. Buffy looks up and sees that a window high on the opposite wall is completely shattered, the bars bent apart.

She heads for the window, looks out and sees nothing. Starts slowly back across the room, by the drawers in the wall.

One of them SHOOTs OPEN right in front of her. She gasps, sees:

ANGLE: GILES LAYS IN THE DRAWER NEXT TO A CORPSE.

BUFFY
Giles!

GILES
It **is** you. Good.

BUFFY
What happened?

He crawls out, dusts himself off.

GILES
Two more of the brethren were here. They came after me but I was more than a match for them.

BUFFY
Meaning?

GILES
I hid. This fellow was kind enough to bunk with me till they went away.

BUFFY
So they were here after you? Or is it the prophecy thing.

(CONTINUED)

GILES

That's what we have to find out. I don't know what these brethren are meant to do exactly. Find the Anointed one, perhaps give him something -- it's all very vague. They may have fulfilled their purpose already. The Anointed one may be long gone.

BUFFY

But he may not be.

GILES

Let's find out.

BUFFY

All right. I've got to get Owen and the others out of harm's way.

GILES

Owen? You brought a date?

BUFFY

I didn't bring him. He came.

GILES

Buffy, when I said you could slay vampires and have a social life I didn't mean at the same time!

BUFFY

I'll get rid of him!

GILES

You can't send him outside alone. We don't know where the brethren are. I'll just tell him --

BUFFY

If he sees you here he's gonna have even more questions than he does right now. Stay.

CUT TO:

Buffy walks down the hall. The other three are nearby.

WILLOW

Is everything okay?

(CONTINUED)

40 CONTINUED:

40

BUFFY

It is.

Xander and Willow look suitably relieved.

XANDER

And we'll be leaving.

OWEN

We haven't finished looking around!

BUFFY

(pointedly, to the
others)No, we haven't. So let's find a
nice safe -- fun -- room to look
around in.

OWEN

We tried the office here, but it's locked.

Buffy goes to the door. She loudly COUGHS as she forces it
open, braking the lock.

BUFFY

No, it's not.

41 INT. FUNERAL HOME OBSERVATION ROOM - A MOMENT LATER

41

'PRIVATE OBSERVATION ROOM' is written on the door. Buffy
enters and quickly checks out the room. There are some easy
chairs, a couch, and an end table or two.

A window looks into an adjacent viewing room.

BUFFY (cont'd)

All clear.

Buffy ushers the others inside. Owen looks around.

OWEN

I don't think we're going to find
much in here.

BUFFY

That's the plan.

OWEN

Okay.

(then)

What?

(CONTINUED)

41 CONTINUED:

41

BUFFY
I'll be right back. I gotta pee.
If you hear anything, like a
security guard, just be real quiet.
And barricade the door.

She heads out.

CUT TO:

42 INT. FUNERAL HOME PREP ROOM - A LITTLE WHILE LATER

42

ANGLE: FROM INSIDE A DRAWER

It opens, revealing Buffy looking inside. She hesitates,
then closes it again.

We're inside another as it opens, Giles standing over it.

And another, as Buffy looks in and makes a face.

BUFFY
Uuhhgglh. Parts.

GILES (O.C.)
Keep looking. He's got to be
somewhere.

She shuts the drawer, sending us back into blackness.

CUT TO:

43 INT. FUNERAL HOME OBSERVATION ROOM - SAME TIME

43

Owen is poking about absently. Xander and Willow have moved
the furniture in front of the door.

OWEN
What are you guys doing?

WILLOW
Just in case.

Owen shrugs, wanders to the glass, opens the curtains.
Looks in the next room. He stops.

OWEN
Oh, my...

CUT TO:

44 INT. FUNERAL HOME PREP ROOM - SAME TIME

44

Almost all of the drawers are open. Buffy stands over a drawer with a stake raised high. She pulls the drawer open with a jerk. It's empty.

BUFFY

Nothing.

GILES

The Anointed One must be gone.

BUFFY

I guess. I mean, they keep all the bodies here, right?

CUT TO:

45 INT. FUNERAL HOME OBSERVATION ROOM - SAME TIME

45

The camera circles behind Owen to reveal A BODY laid out under a sheet, one tattooed arm dangling off the table.

He stares at it through the glass. The others approach as he begins to speak.

OWEN

I'm reading about death all the time, and I've never seen a real dead body before.

We hold on Owen's face for a good long time as his expression alters slightly.

OWEN

Do they usually move?

Xander and Willow look, start back as they see:

ANGLE: ON THE TABLE

The arm comes up and pulls the sheet off. Militia Guy stands up, now a vampire. His shirt is off, and his prodigious muscles are covered with tattoos -- most of them prison work. He looks at his hands, feels his face. Smiles in wonder.

MILITIA GUY

I have been judged...

BLACK OUT.

END OF ACT THREE

ACT FOUR

46 INT. FUNERAL HOME OBSERVATION ROOM - CONTINUOUS

46

The Militia Vampire moves towards the glass. Our gang in the room moves back, staring in fear.

OWEN

What's going on?

Militia Guy smiles at them, then SMASHES his head through the glass.

CUT TO:

47 INT. PREP ROOM - CONTINUOUS

47

Buffy and Giles hear the glass, look at each other.

BUFFY

Oh, NO!

She bolts out of the room.

48 INT. FUNERAL HOME VIEWING ROOM - CONTINUOUS

48

The kids frantically move their barricade out of the way as Militia Guy climbs through the broken window.

MILITIA GUY

He is risen in me! He fills my
head with song! Pork and beans,
pork and beans.

They move the rest of the furniture as he approaches.

MILITIA GUY

I can smell you. You're the chaff.
Unblessed. I'll suck the blood
from your hearts. He says I may.

They get the door open and run out --

CUT TO:

49 INT. FUNERAL HOME HALLWAY - CONTINUOUS

49

They run right into Buffy.

XANDER

He's in there!

(CONTINUED)

49 CONTINUED:

49

BUFFY
Go! Get out!

She shoves them in the direction of the front door. She turns and runs in the opposite direction. Xander and Willow herd Owen toward the front door.

XANDER
She'll be all right! Come on!

CUT TO:

50 INT. FRONT HALLWAY - A MOMENT LATER

50

The three kids are racing for the door --

ANGLE: THE DOOR

is open, safety beckons -- and **one of the Brethren steps out** into view just beyond it.

The kids come to a halt, Willow letting out a short sharp shriek.

The vampire pauses, and **slams** the door in their faces.

XANDER
NO!

They hear the door being bolted from the outside. Turn around as another sound fills the hall: singing.

MILITIA GUY (O.C.)
Shall we gather at the river... the
beautiful the beautiful river...

WILLOW
I think he's coming this way...

They back away into:

CUT TO:

51 INT. FUNERAL HOME ADJOINING HALLWAY - CONTINUOUS

51

They turn the corner. Dead end.

OWEN
Oh, God, this is too much...

CUT TO:

52 INT. FUNERAL HOME PREP ROOM - CONTINUOUS

52

Buffy runs in.

BUFFY
What've you got?

GILES
What?

BUFFY
What did you bring? Stake,
cross --

He hands her one of each. She starts for the door.

GILES
What should I do?

BUFFY
(turns in the doorway)
Get outside and make sure the
others are --

Militia Guy FILLS the doorway, GRABBING Buffy. Before she has time to react he THROWS her halfway across the room. Giles runs to her, never taking his eyes off the vampire.

MILITIA GUY
They told me about you. When I was
sleeping.

He advances -- Giles holds up a cross and he stops, staring at it. Confusion fills his face.

MILITIA GUY
Why does he hurt me?

Buffy tightens her grip on the stake.

CUT TO:

53 INT. HALL - CONTINUOUS

53

Owen looks at the others. He's scared but resolved.

OWEN
Somebody's got to help Buffy.

And he bolts.

WILLOW
Owen!

CUT TO:

54 INT. PREP ROOM - CONTINUOUS

49

Militia Guy grabs Giles and squeezes his hand till the cross drops. He backhands Giles -- he goes back, stumbling into a large BUTTON.

ANGLE: THE OVEN

As soon as the button is hit, FLAMES shoot up inside.

Giles drops to the ground, dazed.

Buffy comes at Militia Guy and they spar -- he's doing better. He knocks the stake away. He grabs her face suddenly and begins to SQUEEZE --

ANGLE: OWEN

Appears in the doorway.

OWEN

NO!

He runs in, grabbing a metal tray and slamming into Militia Guy's head. The brute stumbles back -- then grabs Owen by the throat, bares his fangs, and moves in.

OWEN

Ahhh!

Owen hits him with the tray again and Militia Guy goes down. Owen turns to Buffy. He's breathing hard, scared but strangely exhilarated.

OWEN (cont'd)

Did you see that? He tried to bite me.
What a sissy.

Militia immediately pops up behind Owen, grabs him, and slams a drawer into his head. Owen goes limp. Militia holds the lifeless body up.

MILITIA VAMPIRE

Dead.

He drops Owen to the ground.

MILITIA VAMPIRE (cont'd)

He was found wanting.

Buffy looks at the body, then at Militia Vampire.

BUFFY

No...

(CONTINUED)

54 CONTINUED:

54

Horror and fury fill her face. She kicks the gurney into his midsection. He doubles over, she pushes her end down, sending his end up into his chin.

He stumbles back, smashing into lots of NOISY stuff, as Buffy leaps on him and proceeds to **punch him many times**.

Willow and Xander enter, racing over to Owen.

ANGLE: OWEN

His eyelids begin to flutter and he tries to sit up.

Willow and Xander see this.

BUFFY
You killed my date!

WILLOW
Buffy --

XANDER
Give her a sec.

BUFFY
You killed my date!

Militia Guy blocks a punch and hits her.

MILITIA GUY
Your turn.

She kicks him -- he flies back, lands on the gurney -- it rolls back, **slamming** into the bottom of the oven -- Militia Guy **slides right in**, engulfed in flames.

Giles **slams** the oven door shut, trapping him. We hear an inhuman ROAR emanating from the oven.

ANGLE: OWEN

He is coming out of his daze, not sure where he is.

OWEN
Does anybody have an aspirin? Or
sixty?

BUFFY
Owen!

She rushes to him, helps him to his feet.

(CONTINUED)

OWEN (cont'd)
(still groggy)
What happened to that guy?

BUFFY
We scared him away.

OWEN
Good, because, you know, I would
have...

BUFFY
I know.
(a beat)
I'm sure this isn't what you
expected on our first date.

OWEN
Yeah, I thought maybe we'd finish
up at Ben & Jerry's--

BUFFY
We still could.

OWEN
No, I think I'll just walk home.

He starts out, then turns back.

OWEN (cont'd)
Um, which way is home?

BUFFY
I'll get you there.

She reaches for him. He backs away from her.

OWEN
Uh, no. I'll go it alone.

He walks off.

XANDER
We'll make sure he gets there okay.

He and Willow follow after Owen.

Buffy watches as they go. Giles moves to Buffy.

GILES
Buffy, if I might--

54 CONTINUED: 3

54

BUFFY
(putting a hand up)
Don't.

She turns and walks out, leaving Giles there.

DISSOLVE TO:

55 EXT. CAMPUS - THE NEXT DAY

55

Buffy is with Xander and Willow.

BUFFY
Did Owen say anything about me on
the way home?

WILLOW
You mean specifically about you?

BUFFY
Or generally, in the area, in the
ballpark, any sort of implication--

XANDER
Oh, well, in that case, no.

WILLOW
But he was pretty incoherent, so
maybe we missed it.

BUFFY
You think?

XANDER
No.

BUFFY
I knew it. I totally blew it.

XANDER
What you need is a guy who already
knows your deepest, darkest secrets
and still says, 'hey, I like that
girl.' Someone like--

BUFFY
Owen!

ANGLE: OWEN

as he comes up to them.

(CONTINUED)

WILLOW
(to Xander)
I think this is our stop.

Willow moves off. Xander stands there. He feels a tug on his shirt as Willow pulls him away.

OWEN
Hi.

BUFFY
Hi.

A long beat of silence.

BUFFY (cont'd)
This is going well.

OWEN
All right, I don't know how to say this, but, about last night--

BUFFY
You don't even have to. I'm sure you were pretty freaked out.

OWEN
Totally. And I was hoping I could see you again.

Buffy stands there stone-faced. She snaps out of it.

BUFFY
Um, that was my hopeful ear.
(turning her head)
Could you repeat that?

OWEN
I think you're the coolest. You're so sweet, but there's something... dangerous about you.

BUFFY
(smiling)
Really?

OWEN
Last night was incredible. I never thought that nearly getting killed would make me feel so alive.

BUFFY
That's why you want to be with me?

(CONTINUED)

OWEN

Absolutely. When can we do something like that again?

BUFFY

Something like--

OWEN

Like... walk downtown at three in the morning. Pick a fight in a bar. How about tonight?

BUFFY

Tonight would be--

She stops herself. Something isn't right.

BUFFY (cont'd)

--not a workable thing.

(then)

Did I say that?

OWEN

Tomorrow, then? I'm free any night this week.

BUFFY

(regretfully)

I'm not.

(struggling for words)

You see, the thing is... you're a really nice guy. But...

She pulls out his watch, hands it to him.

BUFFY

The timing's all off.

OWEN

Oh. Timing.

BUFFY

Don't take this personally. I mean, it's not you, it's me.

OWEN

(nodding)

Right. It's you.

BUFFY

That doesn't mean we can't--

(CONTINUED)

OWEN

I get it. You just want to be friends.

BUFFY

That'd be nice.

OWEN

(backing away)

Friends. Yeah. Great.

Owen turns and goes. Buffy watches him disappear into the mass of students.

BUFFY

Yeah. Great.

Giles approaches her.

GILES

I was 10 years old when my father told me I was destined to be a Watcher. He was one, and his mother before him. And I was to be next.

BUFFY

Were you thrilled beyond all measure?

GILES

No. I had very definite plans for my future. I was going to be a fighter pilot. Or possibly a grocer. But my father gave me a very tiresome speech about responsibility and sacrifice.

BUFFY

(watching Owen go)

Sacrifice, huh?

GILES

He seems like a nice boy.

BUFFY

Yeah, but he wants to be Dangerman. You, Xander, Willow, you know the score. You're careful. Two days in my world and Owen really **would** get himself killed. Or I'd get him killed.

(looking at Giles)

Or someone else.

(CONTINUED)

55 CONTINUED: 4

55

A beat, as he absorbs her concern.

GILES

I went to the funeral home of my own free will.

BUFFY

And I should have been with you. I blew it.

GILES

Buffy, I have volumes of lore, of prophecies and predictions. I **don't** have an instruction manual. We feel our way as we go along. I'd say as a Slayer you're doing pretty well.

BUFFY

Giles, you just had something nice to say. You complimented me.

GILES

(a bit embarrassed)

Yes, let's not call attention to it.

BUFFY

Well, I did stop that prophecy from coming true.

GILES

You did. Handily. No more Anointed One to worry about. I imagine the Master, wherever he is, is having a fairly bad day himself.

CUT TO:

56 INT. THE MASTER'S LAIR

56

The Master is speaking to someone who is as yet unseen. We can't tell if he's pleased or not.

MASTER

And in this time will come the Anointed. The Slayer will not know him, she will not stop him. And he will lead her to Hell.

He smiles. It isn't nice.

(CONTINUED)

56 CONTINUED:

56

MASTER
Welcome, my friend.

It is the eight-year-old boy from the van. The brethren stand in the background.

The boy looks up at the Master innocently. He smiles, his mouth full with fangs.

BLACK OUT.

THE END