

(Name of Project)
by
(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
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BUFFY THE VAMPIRE SLAYER

"First Date"

by

Jane Espenson

WRITER'S FIRST DRAFT

Dec. 11, 2002

TEASER

1

ROBSON'S FLAT

1

<already shot>

We see what happened when that BRINGER attacked GILES:

Giles is kneeling over Robson.

Robson sees what's coming and passes out before Giles's fancy move.

The blade comes swinging at the back of Giles's head. Giles grabs it blind and uses its own momentum to cut off the head of the Bringer who swung it.

As Giles stands over what appear to be two dead bodies -- one, his friend and colleague, the other a headless Bringer corpse, we prelap:

GILES (V.O.)

It was jolly good luck, of course...

2

CEMETERY - NIGHT (NIGHT 1)

2

We come out of flashback to find BUFFY, GILES, KENNEDY, AMANDA, and a new Potential, CHAO-AHN, out on patrol in the cemetery. The potential Slayers all have stakes, but they're not focused on the dangerous darkness around them as they walk. They're all listening, riveted, as Giles continues his exciting story.

GILES (CONT'D)

...and years of training, don't forget that, but I honestly feel the largest part of it was instinct. Instinct and reflexes.

(MORE)

(CONTINUED)

CONTINUED:

GILES (CONT'D)

There's a certain wary watchfulness
I've honed over the years. Almost
like another sense--

GILES is BLIND-SIDED, TACKLED TO THE GROUND AND OUT OF FRAME
BY SPIKE who flies in from the side.

BUFFY

Spike!

Angle on Spike and Giles, untangling themselves on the
ground, getting to their feet. Spike is not in vamp-face.

SPIKE/GILES

Hey!

SPIKE

You're not The First!

GILES

You're not writhing in pain!

GILES

What?

SPIKE

Anya said you were The First. Said
you were evil. You're supposed to
be all, y'know, go-through-able!

GILES

Then why'd you tackle me, you burk?
What was that supposed to do?

SPIKE

I...huh... didn't think 'a that.

GILES

And, more importantly... you hit
me! Caused me discomfort which I
suspect will linger. Why didn't
your chip go off?

Everyone looks to Spike and Buffy. Especially Buffy.

BUFFY

Oh, right. The chip. Well, see,
there was this choice. To replace
the chip or just remove it...

GILES

You had it removed.

AMANDA

Wait. The chip that keeps him from
hurting humans?

(CONTINUED)

CONTINUED: (2)

KENNEDY

You had it removed? Pardon me, but isn't that kind of... unbelievably stupid? No offense, Spike.

SPIKE

None taken. I see your side, 'a course.

GILES

It does seem reckless, Buffy. Spike lives amongst the girls. You're putting a gun to their heads.

BUFFY

Look, all I can say is I know I did the right thing.

KENNEDY

Well, I think it's stupid.

AMANDA

Gotta say, it worries me.

After a beat...

CHAO-AHN

(subtitled; in Vietnamese or whatever the actress speaks)

I don't understand a word any of you are saying.

Buffy looks to Giles.

BUFFY

What did she say?

GILES

She says you've probably killed them all.

Off Buffy's less-than-confident look...

END OF TEASER

ACT ONE

3 SUMMERS' HOUSE - BUFFY'S ROOM - DAY (DAY 2)

3

Early the next morning. Buffy is in her room, deciding on a pair of earrings. She's considering hoops when she looks up to see Giles standing in the doorway.

GILES

You know this is very dangerous.

BUFFY

You've just heard horror stories, that's all. Wear hoops and they'll catch on something, rip your lobes off, lobes flying everywhere...

GILES

That's not what I mean.

BUFFY

You mean the Spike thing.

GILES

It's crucial that we keep these girls safe, but I can't even keep track of the dangers... the Bringers, random demons, this principal at your school -- you said he seems dodgy, and now Spike...?

BUFFY

I'm working on those! And Spike had a chip before, when he killed and sired those people, and it didn't stop him.

GILES

Buffy, you have no way to know if his chip was functioning then. A new chip might be able to restrain him should The First attempt to activate him again.

BUFFY

"Restrain him"? Like, maybe split his head right open when he's torn between two irresistible forces?

(CONTINUED)

CONTINUED:

GILES

You know that can't be your priority, Buffy. Not with human lives at stake.

BUFFY

True. But it's about trust.

GILES

And you trust Spike.

BUFFY

I do. And I trust my instincts. I'm the Slayer, so maybe that means something. It's like you were talking about, like having another sense?

GILES

What? I made that up! I knew the Bringer was there 'cause his shoes squeaked!

BUFFY

Oh. But, see, I've been thinking about what The First is, and I'm thinking... it's like an idea, isn't it?

GILES

An idea?

BUFFY

If it's evil itself, then it's sort of made out of the wrong we do, out of all our dark impulses. And Spike having that thing, was like, like having him in a muzzle or something. It feels wrong. We can't beat evil by doing evil.

GILES

But the muzzle thing, the humiliation of it, that's the real issue, isn't it? You don't want to see Spike like that. It's about you making his life better because you feel for him.

BUFFY

The chip was just wrong. That's all.

(CONTINUED)

CONTINUED: (2)

GILES

Buffy, forgive me, but... do you
love him?

That hits a nerve, Buffy is instantly twitchy.

BUFFY

What? No. But, I don't think he
deserves everything that's happened
to him. He's stood by me. Giles,
he's been tortured for me, more
than once, and he's been... he's
been tortured by me too--

GILES

I'll still respect you if you love
him.

That stops Buffy. She stares at Giles.

BUFFY

What?

GILES

I'm not saying it's what I want for
you, or that I see a bright future.
But I'm willing to believe that,
under everything, that he may be a
good man. You two have been
through a great deal, and love is a
complicated proposition--

BUFFY

No!

She pushes past Giles into the hallway.

BUFFY (CONT'D)

No, no. It's not like that!

4

SUMMERS' HOUSE - STAIRS/FOYER/KITCHEN - CONTINUING

4

Continuing from the previous scene. Buffy heads down the
stairs, Giles following.

BUFFY

Spike and I have a weird history,
absolutely, and maybe it used to be
complicated. But now it's simple.

(MORE)

(CONTINUED)

CONTINUED:

BUFFY (CONT'D)

Two people can respect each other,
and work together, maybe even have
some kind of attraction, and not
start falling in love, you know.

As she talks, and she and Giles descend the stairs, Kennedy and WILLOW pass them heading up the stairs. Kennedy reaches back and takes Willow's hand as they go past, laughing together.

Buffy and Giles are at the entryway now, and they go through the dining room to the kitchen.

ANDREW, DAWN and ANYA are in the dining room. We hear a snippet of them as Buffy and Giles walk through.

DAWN

(to Andrew)

It was awful.

ANYA

I had to tell everyone the wedding
was off.

ANDREW

Were you mad at Xander?

ANYA

Oh, a little.

BUFFY

(to Giles)

Spike and I did what we did, you
know about that. But now we both
know it was a mistake, and I swear
I never even think about it
anymore.

Buffy leads Giles into the kitchen, still talking. As Buffy pours coffee:

GILES

So there are no feelings for him to
impair your judgement? Because I'm
not so certain.

BUFFY

Well, I am! There's no love or
romance or anything like that.
Right now, I promise you, there are
absolutely no sparks.

5 HARDWARE STORE - DAY

5

SPARKS! We're close on something that's throwing out lots of 'em... a saw cutting through a metal pipe, perhaps...

WIDEN TO REVEAL that we're in a hardware store, where a number of young men are watching a demonstration of the sparky item in question. One of them is XANDER, wearing protective eyewear and looking interested. After a beat, his attention is drawn to a young woman nearby, who is looking around, a little confused. She's holding a loop of rope.

Angle on the young woman. This is MAYA. Xander approaches, removing his eyewear.

XANDER

Can I help? You seem kinda confused.

MAYA

You aren't wearing a red apron.

XANDER

Confused but sort of randomly observant.

MAYA

Sorry. I just mean... you don't work here, right?

XANDER

Oh, right. No, just helpful. I'm Xander.

MAYA

My name's Maya. And I guess I could use some advice. I can't even figure out if I've got the right kind of rope...

XANDER

That depends what you need it for. Something, like, functional around the house, or you know, recreational?

(catching himself)

By which I mean, for example, boating or mountain climbing, not tying someone up for funky sexy fun...

(CONTINUED)

CONTINUED:

MAYA

You're funny.

XANDER

Really?

MAYA

I have a kayak.

XANDER

And again with the random. I like it.

MAYA

Sorry. I need to store my kayak. So I was thinking maybe I could, sort of, suspend it from the ceiling of the garage with ropes and maybe a pulley or a... winch-thing?

XANDER

Not a bad plan. You'll need stronger rope than that. Want to go bowling with me tonight?

MAYA

What?

XANDER

I can be random too, you know.

6 HIGH SCHOOL - OFFICE AREA - DAY 6

Buffy moves stealthily from her cubicle into Principal Wood's office.

7 PRINCIPAL WOOD'S OFFICE - CONTINUOUS 7

Buffy looks around at Wood's stuff. Files on his desk, diplomas on his walls, books on his shelves...

BUFFY

Now, if I were a sign of being evil, where would I be?

She sees a foot-locker sized chest against a wall and goes to it, curious. She's got a hand on it, ready to open it when

WOOD ENTERS.

WOOD
Buffy?

BUFFY
Principal Wood!

WOOD
Looking for something?

BUFFY
File folders! And mechanical
pencils. I wanted to write on a
file folder with a mechanical
pencil.

WOOD
The supply cabinet in the outer
office has those things.

BUFFY
Oh... so this isn't the... the
supply cabinet. Right. Well,
thanks!

Buffy is almost out the door when he stops her.

WOOD
Hey, Buffy.

BUFFY
Yes?

WOOD
What are you doing tonight?

BUFFY
Preparing for tomorrow's counseling
sessions.

WOOD
No, really.

BUFFY
Watching a reality show about a
millionaire.

WOOD
I'd like to take you out to dinner
if that's all right with you.

(CONTINUED)

CONTINUED:

Buffy is a little shaken... did he catch her? What's he up to? She hesitates.

WOOD (CONT'D)

You don't have to. I'm certainly not saying "come to dinner if you enjoy having a job."

(realizes)

I may have to make up a little document saying I didn't say that and have you sign it.

BUFFY

I'd... sure, I'd be happy to have dinner with you.

WOOD

I'll draw up the paperwork.

Buffy exits, looking dazed and worried.

After a beat, Wood closes the door. Then he removes an ornate knife from under his suit coat and uses a handkerchief to wipe it clean of (red) blood... puts it in the chest, which we now see is full of other nasty looking weapons (mostly ornate knives and sabers, no stakes).

END OF ACT ONE

ACT TWO

8 SUMMERS' HOUSE - LIVING ROOM - DAY

8

After school. Buffy is talking to Willow.

WILLOW

Are you sure it's a date?

BUFFY

No! That's the thing. It could be a date. Or it could be work. Or maybe he knows I suspect him and he's taking me out to kill me.

WILLOW

You'll have to dress for the ambiguity.

BUFFY

Even if he didn't start out on the side of the bad, he's right over the Hellmouth all day every day. It's gotta be like being showered with evil, only from underneath. I guess that's not a shower.

WILLOW

That's a bidet. A bidet of evil. Okay, but here's the deal. If, one, he isn't evil, and if, two, it is a date... are you interested?

Buffy considers.

BUFFY

I don't know. He's very good-looking. Kinda... smooth, you know? And funny. Smart...

XANDER

Hey, guys! Guess what happened?

WILLOW

Buffy got a date.

XANDER

No, I did!

(then)

Fine. Way to steal my thunder.

(CONTINUED)

CONTINUED:

BUFFY

Sorry. It's Principal Wood and I think he's alligned with The First.

XANDER

Also, like, ten years older than you, right?

BUFFY

Know what I think about that? I think "yay, someone who doesn't remember prohibition."

WILLOW

I think they're gonna end up making out. "Oh, Principal Wood," she'll gasp, "you're so smooth..."

BUFFY

Be quiet, Willow, or we're gonna make you talk about your new girlfriend who you hold hands with under the dinner table and think we don't notice.

WILLOW

(quickly)

How 'bout yours, Xander? Is she evil?

XANDER

Well she's interested in me, so there's a good chance. But I'm hoping for the best. We're going bowling and she has a kayak.

WILLOW

What?

Giles enters through the front door with Chao-Ahn. She carries shopping bags. They join the others in the living room, but don't sit down.

GILES

Dear Lord, I hate that mall. The clerks are rude and everything in the food court is sticky.

WILLOW

Looks like you found her some stuff.

(CONTINUED)

CONTINUED: (2)

GILES

Well, yes, but this language barrier is formidable. I was concerned because my Mandarin's a little... thin... and then it turns out she speaks Vietnamese, which is... thinner. But we muddled though. And, as I suspected, ice-cream is the universal language.

CHAO-AHN

(subtitled)

Like many in Asia, I am lactose-intolerant. I'm very uncomfortable.

BUFFY

(to Giles)

What did she say?

GILES

She is grateful to be in a land of plenty.

(loudly to Chao-Ahn)

LET'S GO PUT AWAY THE NEW CLOTHES.

They exit Chao-Ahn following Giles resignedly, leaving Buffy, Xander and Willow alone again.

BUFFY

Hey, Will, I wonder if you can do a computer check on Principal Wood for me. See what you can find?

WILLOW

Sure. I'll have the potentials help out. It'll be a learning exercise. Want me to check out your girl at the same time, Xand?

XANDER

Nope. I'm going in blind. I'm gonna be an optimist about this. Why look for trouble? If it's gonna find you, it's gonna find you.

And the camera travels to the kitchen where we find...

9 SUMMERS' HOUSE - KITCHEN - CONTINUING

9

Andrew setting the clock on a new microwave. He's consulting the manual.

ANDREW

"Getting the most out of your new microwave." Ooh, nice.
(flipping pages)
"clock, comma, setting the" page
3...

JONATHAN (O.S.)

You don't need a manual! It's intuitive!

Andrew whirls, startled, to see Jonathan. The manual shoots out of his hand, he turns so fast. Jonathan is wearing the black outfit in which he died -- but not cut or stained or dirty.

JONATHAN (CONT'D; O.S.)

There's a button marked "clock set," for pity's sake. What kind of a nerd are you? No wonder you crashed your jet pack.

ANDREW

Jonathan-slash-The First!

JONATHAN

I'm just Jonathan.

ANDREW

Oh! Oh! Get thee behind me! I rebuke thee!

Andrew fumbles in his pocket, pulls out a small cross (a few inches tall). He thrusts it at Jonathan.

ANDREW (CONT'D)

Take that, The First!

Jonathan sighs.

JONATHAN

Look, genius...

Jonathan PUTS HIS HAND RIGHT THROUGH THE CROSS.

(CONTINUED)

CONTINUED:

JONATHAN (CONT'D)

Ooh! Ow! It burns as it passes ineffectually through me! Pf. I'm not corporeal, remember? Also, not a vampire. So... a cross?

ANDREW

Aha! Your incorporeality proves you're The First!

JONATHAN

Ghosts are incorporeal too. I'm the ghost of Jonathan. I'm here to do good, not bad. And you're going to help me.

ANDREW

Never!

JONATHAN

Hey, not caring for the attitude. First you stab me in my stomach and now you won't even listen to me, my own ghost.

Andrew puts his cross away.

ANDREW

Are you really you?

JONATHAN

Yes. And I have something for you to do. An assignment from beyond the grave. An assignment of good.

ANDREW

I follow Buffy's orders now. I'm redeeming myself for killing a person.

JONATHAN

I'm the person you killed. You need to redeem yourself with me, ya chucklehead.

ANDREW

Oh, yeah.

JONATHAN

It won't be hard. They're just little girls. It won't be like the stabbing.

(CONTINUED)

CONTINUED: (2)

ANDREW

I didn't like the stabbing.

JONATHAN

Guess what. Me neither. But this is easy.

ANDREW

What do you mean "they're just little girls"? You don't want me to hurt the girls, do you?

JONATHAN

No, no, no.

(then)

Not all of them. Not Dawn, not Anya. Not Willow and not your friend Buffy. Just the potential Slayers.

ANDREW

That's horrible! I'm going to scream and get Buffy in here.

Andrew draws a big breath for screaming with.

JONATHAN

She can't see me. I'll still be here, and I'm gonna keep haunting 'til you hear what I have to say. So listen up, okay? The girls are bad.

ANDREW

(letting the breath out)

They're not bad. They're Slayers-in-the-making.

JONATHAN

They were. But evil doubles have taken their places and are living amongst us doing evil.

ANDREW

Like Lore, Data's android brother on Trek TNG, and many other examples?

JONATHAN

Exactly. They need to be removed.

(CONTINUED)

CONTINUED: (3)

ANDREW

And you said there's zero percent
stabbing involved?

JONATHAN

Andrew, think about it. Willow
brought something to this house.
Something good. Something you can
use.

ANDREW

The new microwave.

JONATHAN

The gun. I want you to think hard.
Where did they put the gun?

And Andrew thinks.

ANDREW

Hmm.

10

SUMMERS' HOUSE - BATHROOM/BUFFY'S ROOM - LATER

10

In the bathroom, Anya is helping Buffy by scrubbing at a
stain on Buffy's skirt.

ANYA

I don't think it's really a date,
that's what I think.

BUFFY

Well, it is unclear. That's why I
chose a skirt that says "I'm
comfortable in a stodgy office or a
swingin' casual setting or killing
you because you're a demon."

ANYA

It also says "I sat on chocolate."
I'm not sure I can fix this.

BUFFY

Oh, okay.

Buffy takes off the skirt. She's wearing a slip underneath.
As she does this, Anya continues:

ANYA

I wasn't talking about your date
anyway.

(MORE)

(CONTINUED)

CONTINUED:

ANYA (CONT'D)

I'm talking about this sham date of Xander's. I think this is part of plan to make me jealous.

BUFFY

(wryly)

But it's not working.

ANYA

Are you nuts? Of course it's working! Observe my bitter ranting! Hear the shrill edge of hysteria in my voice!

BUFFY

Oh. Okay. Look, I've gotta pick out another skirt...

ANYA

Fine, go. Leave me to stew in my vitriol.

Buffy hesitates in the doorway, unsure if she should leave Anya alone. After a beat.

ANYA (CONT'D)

I'm also gonna pee, so you should probably go.

Buffy exits into her room, wearing the slip and carrying the skirt. She's startled to find Spike there. Her first instinct is to hide her half-dressed state, but she realizes there's no point.

SPIKE

You look nice.

BUFFY

Oh. Thanks. It's a slip.

SPIKE

I heard you've got a date.

Buffy picks out another skirt and puts it on during what follows.

BUFFY

It's not clear. Anyway, it's not a serious romance.

SPIKE

Buffy, I'm all right.

(CONTINUED)

CONTINUED: (2)

BUFFY

You don't have to...

SPIKE

What? Be noble? I'm not. I really am all right. You think I still dream of a crypt for two with a white picket fence? My eyes are clear.

(tries a little joke)

Don't care for picket fences anyway. Bloody dangerous.

BUFFY

Well, I'm still not sure this is a date, but anyway, I'm glad this isn't hurting you.

SPIKE

Didn't say that.

BUFFY

Oh.

SPIKE

Listen, yeah, I don't relish seeing you with some other guy. It's just... the part of me that wants to lock you away with me, it's not as strong as the part of me wants you to have a real life.

BUFFY

Thank you. Now I just wish I knew what a real life felt like, so I could recognize it when I have one.

11 BOWLING ALLEY - NIGHT

11

Xander is sitting at the bowling alley snack counter, drumming his fingers nervously and looking at the clock. The clock reads 8:30. It should read like he got stood up. Xander looks around, and is clearly surprised when he sees Maya approaching. He gets up to meet her.

XANDER

Maya, hi! I was afraid you weren't coming.

MAYA

Am I late? We said eight-thirty, right?

(CONTINUED)

CONTINUED:

XANDER

I know. I guess I just... forget it. I'm glad you're here. You wanna get a lane?

MAYA

Sure. Or we could sit here and make fun of others as they bowl.

XANDER

(realizing)

You don't bowl, do you.

MAYA

Not really. But I am excellent at pointing and mocking. Are you disappointed?

XANDER

Will you be pointing at or mocking me at any point?

MAYA

Not when you can see me.

XANDER

Then I'm in.

12 SUMMERS' HOUSE - LIVING ROOM - NIGHT

12

Willow is at the computer. Dawn and Kennedy and Amanda look on. Kennedy leans on Willow's shoulder - they're clearly a couple.

DAWN

Nothing? No records or certificates or college transcripts?

AMANDA

Looks like the only stuff in the system about Principal Robin Wood is super recent. Like, since he moved to Sunnydale.

WILLOW

I've googled 'til I just can't google no more. He's not in there.

KENNEDY

Well, that's suspicious.

(CONTINUED)

CONTINUED:

WILLOW

And it doesn't leave a lot of options. Either this guy has lived completely under the radar his whole life, or he only recently came into existence, or maybe he just took on a new identity, or he's a computer whiz who covered his own tracks.

After a beat.

DAWN

That sounded like kind of a lot of options.

Anya enters, Giles following.

GILES

Anya, calm down. They're educational.

Anya marches over to Willow and hands her a stack of large white cards.

WILLOW

What's this?

ANYA

Giles made them for Chao-Ahn and now she's locked herself in. There's a lot of other girls up there and they're starting to complain.

GILES

Those are flashcards. I made them to facilitate her training. Chao-Ahn never had a watcher, and with the language problem...

WILLOW

You showed her these?

Willow holds up two of the cards... they show vocabulary words with drawings of the style Giles used in "Hush".

The one labelled BRINGER shows an eyeless figure slashing at a small girl with a long knife.

The one labelled VAMPIRE shows the same girl being neck-bit, blood drops scattering.

(CONTINUED)

CONTINUED: (2)

GILES

I wanted her to understand the seriousness of her situation.

Dawn picks up another and looks at it. This one is labeled TUROK-HAN, and it shows the uber-vamp standing over the girl who lies in two pieces at his feet in a pool of blood.

DAWN

Holy crap.

GILES

Perhaps I'll rethink the approach.

WILLOW

Good idea. Meantime, you wanna join us in the researchy? We're trying to invade Buffy's date's privacy.

GILES

Buffy has a date?

ANYA

Oh yes, didn't you hear? Everyone has a date. Buffy has a date, Willow's been completely making out with this one...

Anya points at Kennedy.

KENNEDY

Hey!

ANYA

...And Xander's out with some tart who probably has diseases. It's date- fest-two-thousand-and-three!

WILLOW

Buffy's actually investigating Principal Wood. It's not a date.

GILES

(mollified)
Really?

WILLOW

It might be a date.

(CONTINUED)

CONTINUED: (3)

GILES

For god's sake! How can anyone be thinking about their social life? We're about to fight the original, most primal evil, and these girls are all in mortal danger!

ANGLE ON GILES from some distance away... someone's POV.

GILES (CONT'D)

Didn't you see the flash cards?!

ANGLE ON: the doorway. Andrew watches them surreptitiously -- that was his POV we saw. And he's looking somewhat like he might jump out and shoot everyone.

GILES (O.S.)

This isn't right!

13

ALLEY - NIGHT

13

Principal Wood and Buffy and both dressed for their date. Buffy carries a small evening purse. They have just turned into an alley. It's not dirty or especially narrow, but it's dark and it's an alley. (no dumpsters or stacked crates)

Buffy hesitates.

BUFFY

This isn't right.

WOOD

I know it doesn't look promising, but I swear this place is great, the best kept secret in town. It's just down this way.

They head into the alley.

BUFFY

Well, it is in one of the nicer dark alleys.

WOOD

I promise, it's just a little further...

THREE VAMPIRES JUMP FROM THE SHADOWS right in front of them, vamped-out and snarling.

END OF ACT TWO

ACT THREE

14

ALLEY - NIGHT

14

Where we left off. Buffy and Principal Wood facing three hungry vamped-out vamps. Two of them charge at Buffy.

Buffy repels one with a kick and the other with a simultaneous punch. This buys her time to reach into her purse for a stake.

But the purse is small and the stake is wedged in there.

BUFFY

Stupid tiny evening purse.

The first vamp is up and charging. Buffy, still holding the purse, VAULTS OVER the charging vamp, lands behind him and STAKES the second vamp THROUGH THE PURSE, then whirls and STAKES the first one the same way. THEY DUST. The purse goes with 'em.

She turns to see WOOD, just as he slams the third vamp to the ground with an exciting sweep kick, then lunges after the fallen vamp and dusts him.

Buffy faces Wood, still in fighting position.

BUFFY (CONT'D)

Nice date so far. Ready for the ass-kicking part?

He's amused.

WOOD

Okay, no. We're not going to fight. I can't fight a Slayer.

BUFFY

Right, but you can lure one into an ambush--

WOOD

I brought you to a restaurant. The ambush was accidental! And I fought them too! I took out one of them myself!

BUFFY

You're a crazy principal! There is no restaurant!

(CONTINUED)

CONTINUED:

Wood points. Buffy turns to look...

Sure enough, there really is a nice looking little Bistro just around the corner at the end of the alley.

WOOD

I think we need to talk.

15 BOWLING ALLEY - NIGHT

15

Xander and Maya continue their date. The snack counter in front of them is littered with soda cans and food wrappers. They're in middle of one of those rolling conversations, full of affirmations and overlaps.

XANDER

Yes! I know exactly what you mean. I think about that sometimes. I mean, I remember what it felt like to be a kid. So how come my folks didn't seem to have a clue what I was about?

MAYA

Right. Maybe it's best to sort of have your friends be your family. That way you can pick them.

XANDER

I do that. I have the best friends. Buffy and Willow. They're really cool.

MAYA

Two girls? I bet they're both secretly in love with you, huh?

XANDER

I'd be very surprised. And I think the girl Willow's been kissing would be too.

MAYA

Well this Buffy girl must be crazy if she's looking at any other guy.

16 BISTRO - NIGHT

16

Buffy and Wood share an intimate candle-lit table in this romantic little French restaurant.

(CONTINUED)

CONTINUED:

BUFFY

I never even knew this place was here. It's nice, once you get past the blood-sucking fiends. I like it.

WOOD

The bread's amazing, and look, this isn't butter, it's cream cheese.

BUFFY

Well, how about that. Hey...

(trying it out)

Robin...

(then)

I wanted to tell you how relieved I am that you're not... well, that you're on my side. It's really nice.

WOOD

I think this would be a good time to say that this isn't a date.

BUFFY

(covering)

I never thought it was.

WOOD

Okay.

BUFFY

So, I'm guessing the real reason you asked me out was to tell me you know I'm the Slayer and you know about vampires and how to put stakes into them.

WOOD

That's right. And there's more.

BUFFY

Well, yeah, like the whole who-the-hell-are-you part. And how do you know about about Slayers?

WOOD

Right. Okay. See, I know about Slayers, because... this sounds weird, but... when I was a little boy I had a mother who was one. The one. The Slayer.

(CONTINUED)

CONTINUED: (2)

BUFFY

You're-- My god. I didn't know any Slayers had children.

WOOD

I don't know of any others. Anyway, she was killed when I was four. I remember her a little, but it's fuzzy, you know?

BUFFY

Something got her? A demon or a...

WOOD

A vampire. I went through this whole avenging son phase in my twenties, but I never found who did it. So now I just dust as many of 'em as I can find. Figure eventually I'll get him. That's probably why we got jumped. I'm not very popular with the bumpy forehead crowd. Bet you aren't either.

BUFFY

Not most of 'em, no. Are you... do you have Slayer powers? I mean, I just... I'm floored by this... I don't even know what to ask.

WOOD

That's okay. I know all the answers. I don't have powers. No super-strength or mythic responsibilities. Just a guy with a few skills because her watcher took me in and raised me.

BUFFY

In Beverly Hills.

WOOD

See now, that detail takes the edge off my Little Orphan Robin story, but yeah, that was true.

BUFFY

So... I'm guessing you work in an office about fifteen feet over a Hellmouth because you love being a principal.

(CONTINUED)

CONTINUED: (3)

WOOD

I actually do enjoy the work, but you're right, I maneuvered myself into that school, that office, just like I maneuvered you there. I've been doing some work, killing vamps, and some demons here and there when the Hellmouth draws 'em in close. And now we're headed for something big, Buffy, and I need to be here when it happens. I want to help.

BUFFY

Why didn't you tell me any of this sooner?

WOOD

I wasn't sure about things yet.

BUFFY

You weren't sure you could trust me?

WOOD

I wasn't sure I was ready yet. Ready to jump into the fight.

BUFFY

And now you are?

WOOD

Now the fight is starting. At least it's starting to start. And I don't have time to worry anymore. I have to do something.

BUFFY

So you decided to tell me.

WOOD

That's right.

BUFFY

In a darkened little romantic restaurant with wine and dressy clothing.

WOOD

Um... yeah. I'm not sure how that happened...

(CONTINUED)

CONTINUED: (4)

BUFFY

Thought you were the guy with all
the answers.

17

SUMMERS' HOUSE - LIVING ROOM / KITCHEN - NIGHT

17

Andrew is talking with Jonathan/The First in the living room.

JONATHAN

Did you find the gun?

ANDREW

Yes. It was in Buffy's underwear
drawer. She has nice things.

JONATHAN

Show me.

ANDREW

Well, I didn't take 'em, but there
were thongs and also regular
underpants--

JONATHAN

Show me the gun.

ANDREW

Oh. Here.

Andrew picks up a paper bag and opens it so Jonathan can look
inside -- the gun is there.

JONATHAN

Good. Now, there's gonna be panic
and fleeing when they start hearing
the shots, so you're gonna hafta
get 'em all trapped somewhere like
the basement.

ANDREW

(genuinely wondering)

Tell me again why this isn't wrong.

JONATHAN

Andrew, these girls are bad.
They're destructive duplicates and
when they are destroyed the real
girls will emerge from where
they're being held in a trans-
dimensional stasis field by the
agents of The First.

(CONTINUED)

CONTINUED:

ANDREW

Yeah, okay, that makes sense. But I can't do it.

JONATHAN

What?

ANDREW

I need proof of what you're saying!

JONATHAN

Gosh, you know, I wish I could do that. But I'm just a ghost, condemned to guide you even as I continue to relive my suffering. Look.

Jonathan presses his hands to his belly, then turns them palm out to Andrew. His hands are red with blood.

JONATHAN (CONT'D)

I bleed. I will spend eternity in pain because of what you did.

ANDREW

No!

CUT TO:

18

KITCHEN

18

Where Willow, Kennedy, Amanda and Dawn are sitting at the counter in front of listening equipment (some kind of radio receiver I imagine?). Willow has on headphones and frowns, concentrating.

KENNEDY

I just heard Andrew yell "no."
What's going on?

Willow takes off the headphones and hands them to Amanda, who listens.

WILLOW

I don't know. We're not getting it. Andrew's voice is fine, but the rest is just silence or static.

(CONTINUED)

CONTINUED:

DAWN

I guess that's what you'd expect.
I mean, it seems like you only see
The First when it wants you to, so
hearing's the same deal.

AMANDA

I think it was brave of Andrew to
wear a wire. He must be scared.

19

LIVING ROOM - CONTINUING

19

Andrew is staring, terrified at Jonathan.

ANDREW

What's happening to you?

ANGLE ON JONATHAN. He's looking bad, decomposey, flesh
starting to rot and fall away...

JONATHAN

This is what you did to me. Took
away everything that I was and left
me like this. And now you refuse
to carry out my mission of good!

Andrew stares at Jonathan... steeling himself. He makes a
decision. A big hero moment. Low and calm and measured:

ANDREW

(steely)

It's not a mission of good. You're
The First and you're trying to get
me to shoot innocent girls. But I
won't do it. If you want a stooge
you'll have to get Spike. He's the
one with the trigger.

JONATHAN

It's not his time yet.

ANDREW

Well it's not mine either. I'm
good now and after the fight is
over I'm going to pay for killing
Jonathan, who is not you, by the
way. And guess what...

He pulls up his shirt, revealing the "wire" -- taped to his
chest.

(CONTINUED)

CONTINUED:

ANDREW (CONT'D)

Smile, you're being audio recorded.

Decomposing Jonathan just smirks.

JONATHAN

You're such a schmuck, Andrew. And the biggest, baddest, first evil in the world is angry with you. Think about that.

Jonathan FADES AWAY. Andrew is left alone, staring at where his friend was.

ANDREW

Oh, God.

20 HIGH SCHOOL BASEMENT - NIGHT

20

We see all of this at once: Xander's hands are tied over his head and he is being hoisted by Maya's newly hoisted rope. Beneath his feet is the SEAL OF DANTHALZAR, which is now uncovered again. (A shovel leans against the wall.)

Maya is doing the hoisting by pure brute strength -- it's not even difficult.

XANDER

(resigned)

I knew it. See, I knew it.

MAYA

Thanks for your help selecting the rope. The one I'd picked out wasn't strong enough.

XANDER

Yeah. That would've been bad.

21 SUMMERS' HOUSE - LIVING ROOM

21

Willow, Kennedy, Amanda, Dawn and the pale huddled Andrew are briefing Anya and Spike on what just happened with The First.

Andrew is holding his shirt up and Dawn is peeling the tape off his chest.

DAWN

(re: tape removal)

You shoulda let me do this fast.

(CONTINUED)

CONTINUED:

ANDREW

No, I hate that. Ooh, ow.

SPIKE

You tried to spy on the ultimate evil? Why? In a heroic effort to royally piss it off?

KENNEDY

Guess we succeeded pretty good, huh?

Dawn is finished removing the wire.

ANDREW

Oh, god. I never should've gone in wired. Redemption is hard.

ANYA

Back to Spike's question. Why'd you try to listen to it?

WILLOW

To study it, see if we could figure something out from what it was saying. Because, guys, we've gotta face it, we know nothing about The First.

AMANDA

Well, now we know not to spy on it. So that's something.

SPIKE

Why'd it appear to...
(can't think of name)
this one, then? Thought it was s'posed to be pulling my strings.

ANDREW

It said it wasn't time for you yet.

As Spike absorbs that non-comforting news, the girls exchange looks -- they know this means Spike could be a danger to them.

ANDREW (CONT'D)

I'm frightened and my chest hurts where the tape was.

(CONTINUED)

CONTINUED: (2)

DAWN

It's okay, Andrew. You did good. You stood up to it, that's really amazing.

ANDREW

(to Dawn)

Thank you. You're a peach.

ANYA

I wasn't here but I imagine it was a very manly display of hyperventilating. What did it want you to do, anyway?

ANDREW

Shoot all the girls.

DAWN

Shoot girls?

ANDREW

Not you. Just the potentials.

DAWN

(relieved)

Well that's something anyway.

(covering)

Something tragic.

GILES

This proves my point. This is a crucial time. We need to circle our wagons and stop doing things like going out on dates while there's imminent gunplay! Willow, call Buffy, get her back here. We have to dispose of that gun and figure out our next step.

Willow has her phone out, and is about to dial, when it RINGS.

AMANDA

Bet that's her. Sometimes you're thinking about calling someone--

WILLOW

No. It's a text message. Oh! It's from Xander. It's one of our signals.

(CONTINUED)

CONTINUED: (3)

AMANDA

Signals?

WILLOW

It's a system we set up a while back. Like, codes.

(looking at phone)

This is either the one for "I just got lucky, don't call me for a while" or "my date's a demon who's trying to kill me."

KENNEDY

You don't remember which?

WILLOW

It was long time ago!

DAWN

If we play the percentages...

GILES

Something's eating Xander's head.

ANYA

Say, that's gratifying.

ANDREW

Buffy will know what to do.

Willow is already dialing the phone...

WILLOW

I'm calling her...

A PHONE RINGS. Everyone looks around. Buffy's phone is lying on an end table.

KENNEDY

You guys are terrible with phones.

SPIKE

Screw this circus. I'll go get Buffy. She's gonna be worried about the boy.

Prelap:

BUFFY

Oh my God!

22 BISTRO - NIGHT

22

Buffy and Principal Wood are sharing a dessert.

BUFFY

Oh my God, this is the best thing I ever had in my mouth.

WOOD

Isn't it good? They soak the pears in brandy. Here, you need a bite with the sauce...

He loads up his own fork and offers it across the table for her. She leans in, and has his fork in her mouth when she becomes aware of SOMEONE STANDING AT THE TABLE.

Her mouth still on Wood's fork, she looks up to see Spike. (He's not wearing his duster.)

BUFFY

(mouth full)

Schpike!

She pulls back, swallows her mouthful.

BUFFY (CONT'D)

What's wrong?

WOOD

Is there a problem?

Spike doesn't look at Wood, keeps his eyes on Buffy.

SPIKE

It's Xander.

23 HIGH SCHOOL BASEMENT - NIGHT

23

Xander is now suspended about six feet off the floor from loops of rope around his chest and waist and legs, parallel to the floor and facing down, like a stored kayak. Maya stands looking up at him.

MAYA

(plucky)

Well, this is gonna work great.

XANDER

Look, I've... I know what happens if that seal down there gets all excited.

(MORE)

(CONTINUED)

CONTINUED:

XANDER (CONT'D)

I don't think you understand what you're getting yourself into.

MAYA

The seal opens up and a vicious feral vampire creature comes out. A Turok- Han of my very own.

XANDER

Well, then, you do understand, but what makes you think that's, like, a good idea?

MAYA

The end is coming. The final fight. And everyone is hearing the drumbeat. It's telling us to choose sides, align ourselves with the good or the evil. I guess it's like we were talking about, choosing a family.

Maya turns away from camera to pick up a sword leaning against the wall. When she turns back her EYES ARE YELLOW. (scary contact lenses)

She trusts the sword up at Xander, stabbing him in the chest. Xander SCREAMS.

BLOOD RUNS DOWN THE SWORD AND DRIPS ONTO THE SEAL.

MAYA (CONT'D)

Guess who I pick?

END OF ACT THREE

ACT FOUR

24

CAR - NIGHT

24

Principal Wood drives. Buffy next to him. Spike in the back seat.

WOOD

If your friend's in trouble, I'll lay even money it's at the school. That basement, it's like it calls out to 'em.

BUFFY

Can't this thing go any faster?

SPIKE

Buffy, he's got it floored.

There's a beat of silence.

BUFFY

How much further is it?

WOOD

Ten minutes.

More silence.

BUFFY

(to Spike)

Principal Wood is the son of a Slayer, isn't that interesting?

SPIKE

Yes it is.

BUFFY

Don't see much of that.

More silence.

WOOD

So, how do you two know each other?

BUFFY

Um, Spike works with me. In the struggle against evil, you know.

WOOD

Cool.

(CONTINUED)

CONTINUED:

A very long beat, in which it keeps looking like someone is going to say something. But they don't.

25 PRINCIPAL WOOD'S OFFICE - NIGHT

25

Buffy, Spike and Wood enter the office.

BUFFY

...If she's got him here, it'll be on the Hellmouth, right under us.

(to Wood)

You got weapons? Not stakes, and not arrows, it's gonna be tight down there. We need blades.

Wood opens the weapons chest. He picks up the knife we saw earlier and hands it to Buffy.

WOOD

My best one. I took out a Durrith Demon with it myself yesterday.

Buffy tests the blade as she says:

BUFFY

Thanks.

Wood picks up a similar knife for himself.

WOOD

(to Spike)

Help yourself.

Spike picks out a knife much larger than Wood's.

SPIKE

Let's go.

26 HIGH SCHOOL BASEMENT - NIGHT

26

Xander is still hanging and dripping blood. Maya looks on, her eyes still a creepy yellow.

The Seal is just starting to glow and shift as... Buffy sails into frame, catching Maya with a dramatic high kick.

XANDER

(weakly)

Buffy?

(CONTINUED)

CONTINUED:

The kick sends Maya flying back, smashing into the waiting Spike. But Maya is very strong and she manages to get hold of Spike, crushing him in her arms.

Wood is making his way across the room to Xander, and he looks over to see:

SPIKE YELLS with pain, and goes into VAMP-FACE.

ON WOOD: freezing as he realizes:

WOOD
He's a vampire.

Buffy is charging in to free Spike...

BUFFY
(to Wood)
Get Xander!

Principal Wood stands on the seal and starts cutting at the ropes that suspend Xander. Xander's blood drips around Wood's feet.

ANGLE ON THE SEAL, and Wood's feet, as the SEAL begins to

GLOW AND SHIFT.

ON BUFFY AND SPIKE as they fight Maya. She throws Buffy across the room with a backhand, and sends Spike flying with a kick...

BACK TO THE SEAL. Wood staggers. The seal is cracked open, and a TUROK HAN ARM APPEARS. It grabs at Wood's leg!

But Wood manages to free Xander and THROW XANDER away from the seal, cutting off the supply of blood.

WOOD
No more blood!

The seal closes, severing and crushing the arm!! The Turok Han SCREAMS. Buffy and Spike rally against MAYA. Spike's face is cut and bleeding, but they're working well together.

Spike launches himself at Maya, hitting her high, and knocking her back. Buffy is ready, and when Maya flips to her feet, Buffy swings her blade...

Cutting Maya's head off. The headless body MORPHS into A LARGE SCARY HEADLESS DEMON which collapses and dies.

(CONTINUED)

CONTINUED:

ANGLE ON: Wood, who is kneeling over Xander on the floor. He watches closely to see what happens next. Which is...

Buffy goes to Spike. Not looking around first to check on Wood or Xander. Her first priority to check Spike's injuries, make sure he's all right. Spike is doing the same for her... looking into her eyes. It's a brief moment, but very intimate.

Wood clearly recognizes it for what it is -- Buffy and Spike have some kind of attachment. His jaw clenches... disappointed and disgusted.

Then Buffy is at his side...

WOOD (CONT'D)

I think your friend's gonna be okay.

Spike joins them and Wood moves pointedly away. Spike notices.

Buffy smooths back Xander's hair.

BUFFY

Hi, Xand. I'm here.

XANDER

(weakly, to Buffy)

Hi. So how's your date going?

27 SUMMERS' HOUSE - LIVING ROOM - LATER

27

It's very late now. Andrew, Willow and Dawn are watching Anya pace and look out the front windows worriedly (unless they're currently boarded up).

ANYA

It's after two. I can't believe Buffy hasn't brought him home yet. I bet his whore ate his head.

WILLOW

(sleepy)

His whore didn't eat his head.

ANDREW

I understand your fear, Anya. I know fear myself, you know, because I enraged that primal force.

(CONTINUED)

CONTINUED:

ANYA

Yes, but you deserve to be in trouble. I didn't kill anybody.

(beat)

Well not directly or irreversibly. Lately.

Chao-Ahn enters with Giles. Both are in bathrobes.

GILES

Chao-Ahn had a nightmare. She woke me up with her screaming.

A beat. Andrew, Dawn and Anya stare at Giles.

GILES (CONT'D)

(realizing)

I heard her through the wall. You all have filthy disgusting minds and I hate you.

(to Chao-Ahn, loudly)

SIT HERE. I'LL GET YOU SOMETHING TO HELP YOU SLEEP.

Giles exits. Anya continues to fret and pace.

CHAO-AHN

(subtitled)

Why is everyone up? Are the flashcard monsters attacking?

ANDREW

(to Dawn, re: Chao-Ahn)

She's so cute. Like a little doll.

ANYA

(on her own track)

I'm aware of the irony, you know. Three hours ago I was so angry with Xander I wanted to break the leg off a table and beat him senseless with it, and now--

The front door opens and Buffy and Spike enter, supporting Xander between them. Cloth is wrapped around Xander, over his torn shirt, as a makeshift bandage.

ANYA (CONT'D)

Is he okay? Is he okay?

BUFFY

He'll be fine.

(CONTINUED)

CONTINUED: (2)

Buffy and Spike settle Xander on the sofa.

ANYA

Andrew, flip over that table, I need a nice hard leg.

DAWN

(to Andrew)

Don't do it.

WILLOW

What happened? How bad did she hurt him?

BUFFY

He just lost a lot of blood. Spike, you should check his bandage.

XANDER

(weakly)

Here's an idea. Let's have someone not a vampire check my bloody bandage, okay?

DAWN

I'll do it.

She does.

SPIKE

Boy's cranky when he dates demons. Too bad that's all the time.

Willow pets Xander's head.

WILLOW

Don't listen to Spike. Just relax.

XANDER

No. He's right. I've had it with the women I choose.

ANYA

It doesn't have to be a table leg. Anything hard.

Xander sits up, suddenly determined and strong.

XANDER

Willow, I'm ready. Gay me up!

(CONTINUED)

CONTINUED: (3)

WILLOW

What?

XANDER

You heard me. Tell me what to do.
 Let's get this show on the road.
 I'm mentally undressing Scott
 Bakula...

ANDREW

(dreamy)
 Captain Archer.

Giles enters and hands Chao-Ahn a glass of milk.

GILES

DELICIOUS WARM MILK.

He notices Buffy, Xander and Spike.

GILES (CONT'D)

Are you only now getting back?
 Good lord.

CHAO-AHN

(subtitled, to Giles, re:
 milk)

You're trying to kill me.

GILES

(brightly, to Chao- Ahn)
 YOU'RE WELCOME.
 (to the others)
 So, what's going on? Are we
 finally ready to get serious?

28 SUMMERS' HOUSE - LIVING ROOM - LATER

28

It's now even later and the room is darker. Buffy sits
 alone, slumped, thinking...

Spike enters, approaches quietly. Sits next to her.

SPIKE

Never got a chance to tell you
 'bout what happened 'round here
 tonight, did I?

BUFFY

Willow told me. The First is back
 in the mix.

(CONTINUED)

CONTINUED:

SPIKE

Said it's not time for me yet.

He pauses, but she doesn't say anything.

SPIKE (CONT'D)

I should move out. Leave town.
You know, before "yet" happens.

BUFFY

No. I need you here.

Beat.

SPIKE

Why'd you let 'em take out my chip?

BUFFY

Instinct - I just knew it was the
right thing to do. That's what I
told Giles.

SPIKE

But you're not sure?

BUFFY

I don't know. He thinks I'm... He
thinks I shouldn't trust my
instincts when it comes to you
because there are feelings that get
in the way.

SPIKE

Is he right?

BUFFY

I don't know. I don't want you to
go, I know that.

(then)

Giles thinks I'm really screwing
up. Maybe I am. I still feel like
everything I do is a reaction. I'm
not getting it done, Spike.

SPIKE

Buffy, in the past, you've tried to
it all by yourself, haven't you?
And you've kicked yourself black 'n
blue over it. Now you're letting
yourself rely on someone and you're
kickin' yourself over that.

(CONTINUED)

CONTINUED: (2)

Buffy smiles, recognizing the truth.

BUFFY
I kick hard.

SPIKE
Well, stop it, all right? Let me help.

BUFFY
Those are nice words. Thanks.

Spike acknowledges that silently. Then:

SPIKE
Your date doesn't like me.

BUFFY
He's got vampire issues. And he wasn't a date. He just wanted to, you know, join the good fight.

SPIKE
(not buying it)
Sure. And if he were interested in you?

BUFFY
It's time to get serious. I can't be thinking about a relationship with anyone right now. All he is to me right now is an ally. And I think I'm gonna need a lot of those.

29 PRINCIPAL WOOD'S APARTMENT - BATHROOM

29

Principal Wood is washing his face at the bathroom sink when he senses someone behind him. He turns to find his mother NIKKI standing there, looking just as young and just as cool as she did in that subway car in Fool For Love when she was killed.

NIKKI
You look good.

Wood stays calm, very still.

WOOD
You're not my mother.

(CONTINUED)

CONTINUED:

NIKKI

I give you a compliment and you don't say thank you? Did I raise you that way?

WOOD

You didn't raise me at all.

NIKKI

Well, I was dead.

Wood WALKS THROUGH HER and turns in the doorway, looking back at her. WITHOUT ANY SENSE OF HER HAVING MOVED, SHE'S NOW FACING TOWARD HIM.

WOOD

You're The First. Why are you here? Why now?

NIKKI

'Cause you're coming up in the world. You've been taking the demons out. Makes a mother proud.

WOOD

Think how pleased she'll be when I help take you out. Until it's time for that, I've got no use for you.

Wood starts to turn away.

NIKKI

Would you like to know who killed me?

Wood turns back.

NIKKI (CONT'D)

I know you tried to find him. But one vampire out of so many. And not much to go on.

WOOD

You don't know anything.

NIKKI

Is that right? You can check it out after I tell you, check the timing, reread what the witnesses said, the people in the subway station...

(CONTINUED)

CONTINUED: (2)

WOOD
Who is it?

NIKKI
You met him. You know him. You
fought at his side.

That gets to Wood.

WOOD
Spike.

Nikki smiles.

NIKKI
And what do you say to your mother,
who brings you this priceless
information?

WOOD
(softly)
Thank you.

END OF EPISODE

CONTINUED: