

(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  
(Current Writer, date)

Name  
Address  
Phone

BUFFY THE VAMPIRE SLAYER

"First Date"

by

Jane Espenson

WRITER'S SECOND DRAFT \*

Dec. ??, 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 extraordinary 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 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! Why didn't your chip go off?

Everyone looks to Spike and Buffy... who shift uncomfortably.

SPIKE

Yeah, well..

BUFFY

Well, when we were in the  
Initiative...

SPIKE

There was a choice...

BUFFY

To repair the chip or just remove  
it...

(CONTINUED)

CONTINUED: (2)

GILES

You had it removed?! You removed  
the chip.

BUFFY

Yeah.

There is a beat of shocked, stunned silence. Then:

AMANDA

What's a chip?

After another beat...

CHAO-AHN

(subtitled; in Vietnamese  
or whatever the actress  
speaks)

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

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 Spike not having a chip. Free-range Spike.

GILES

Buffy, I have to ask. Why on earth \* did you make that decision?

BUFFY

I guess it was instinct, like you were talking about.

GILES

What? I made that up! I knew the Bringer was behind me because his shoes squeaked! Buffy, it's crucial that we keep these girls safe, and I can't even keep track of the dangers: \*  
The First, the Bringers, random \*  
\* demons, and now Spike?!  
\*

BUFFY

\*

And the principal.

\*

GILES

\*

What?!

\*

(CONTINUED)

CONTINUED:

BUFFY

\*

Oh, nothing much, just, he was in  
 the \* school  
 basement with a shovel, acting  
 \* kind of evasive. And he's got a  
 "too \* charming to  
 be real" thing going on.  
 \* I'm gonna look into it.  
 \*

GILES

\*

Well, that sounds very responsible  
 of \* you. Balances  
 out the vampire-on-the-  
 \* loose issue.  
 \*

BUFFY

Nothing's really changed, Giles.  
 \* Spike had a chip before,  
 remember? \* When  
 The First made him kill and sire  
 \* those people?

GILES

We have no way of knowing if his  
 chip was functioning then. A new  
 chip might be able to restrain him  
 should The First attempt to  
 activate him again.

BUFFY

It doesn't matter. The girls  
 aren't in danger from him. He  
 wouldn't let that happen. I trust  
 him.

GILES

Well, of course you trust Spike.  
 He has slaughtered thousands, and  
 therefore probably knows all about  
 how not to do it.

BUFFY

He has a soul now, Giles. That's  
 what's going to keep him from  
 hurting anyone. I'm going to trust  
 that before I trust some chip we  
 already know can go bad on him.

(CONTINUED)

CONTINUED: (2)

GILES

Buffy...

BUFFY

He can be a good man, Giles. I feel it. But he's never going to get there if we never give him a chance.

Giles hesitates, not sure if he wants to get into this \* conversation:

\*

GILES

\*

I want better for you.

\*

BUFFY

\*

(genuinely puzzled)

\* What are you talking about?

\*

GILES

\*

Your feelings for him are coloring

\* your judgement. I hear it in your \* voice.

That way lies a future with

\* a great deal of pain. I don't

want \* that for

you.

\*

BUFFY

Giles, if you're saying there are

\* sparks between him and me, you're

\* wrong. Spike and I haven't--

things \* are

different since he came back. Just

look in his eyes and you'll see

he's changed. There's... there's a

person in there now.

GILES

I see what's happening. It doesn't

\* matter anymore if you're... if

you're physical with each other.

There's a connection there. You

rely on him and he relies on you.

(MORE)

(CONTINUED)

CONTINUED: (3)

GILES (CONT'D)

That's what's affecting your judgement.

BUFFY

You think I'm losing sight of the big picture. But I'm not. When Spike had that chip in him it was like, like having him in a muzzle or something. It feels wrong. We can't beat evil by doing evil. I know that.

Buffy turns to head out.

GILES

(called after)

I hope you're right. You're gambling with a lot of lives.

4 SUMMERS' HOUSE - STAIRS/ DINING ROOM / KITCHEN - 4 4  
\*MOMENTS LATER

Walking fast, still amped up from her conversation with Giles, Buffy walks briskly down the stairs. In the entryway, Kennedy has hold of WILLOW's hand and is \* trying to tug her up the stairs. Willow resists, playfully. \*

WILLOW

\*

You're luring me. I know when I'm \* being lured.

\*

KENNEDY

\*

No, really. It's important.

\*

WILLOW

\*

You're trying to get me alone and, \* you know, kiss or something...

\*

KENNEDY

\*

And that's not important?

\*

Willow laughs and let's herself be tugged onto the stairs.  
\* DAWN crosses through (dining room to living room), eating  
\* cereal from a bowl.  
\*

(CONTINUED)

CONTINUED:

DAWN

\*

(under breath)

\* Sure, kiss her. What harm can  
that \* do?

\*

And DAWN EXITS.

\* Kennedy and Willow pass Buffy, who heads into the dining  
\* room, heading for the kitchen. She still has a full head  
of \* steam.

\* ANDREW and ANYA are in the dining room, sitting at the  
table. \* Andrew is also having cereal. Anya is just  
talking to him. \* We hear a snippet:

ANYA

\*

...just left, so I had to walk down  
\* the aisle, in the big white  
dress, to \* tell  
everyone the wedding was off.  
\* And they were all looking at me  
with, \* like, such  
pity--

\*

ANDREW

\*

I saw the same thing on a Lifetime  
\* Movie special event! It was  
\* terrible! You were Dixie Carter.

\*

Buffy keeps moving, heads into the kitchen, pours coffee. (A  
new microwave, still in its box, sits on the counter.) Then:

BUFFY

(convincing herself)

My judgement is clear.

She drinks some coffee. Even more convincing:

BUFFY (CONT'D)

Absolutely no sparks.

\*

5 LUMBER YARD / HARDWARE STORE - DAY

5 \*5

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

(CONTINUED)

CONTINUED:

WIDEN TO REVEAL that we're in a lumber yard, 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 \* display of ropes, 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...

Maya laughs. Xander plays off his embarrassment:

\*

(CONTINUED)

CONTINUED: (2)

XANDER (CONT'D)

In conclusion, rope can be useful  
 in \* various ways.  
 \*

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?

With a smile:

XANDER

Oh, you're the only one who gets to  
 \* be random?

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

HEY! Principal Wood! It's you!

WOOD

Looking for something?

BUFFY

YES! 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?

He steps over close to her.

WOOD

What are you doing tonight?

BUFFY

Preparing for tomorrow's counseling sessions.

He smiles charmingly.

WOOD

No, really.

BUFFY

Watching a reality show about a millionaire.

(CONTINUED)

CONTINUED:

WOOD

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

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 is folding socks from a laundry basket. They're talking excitedly.

WILLOW  
He asked you out to dinner?

BUFFY  
Yeah. Isn't that weird? He's a  
\* principal. A young hot principal  
\* with earrings, but a principal.  
Why \* do you  
suppose he asked me out?  
\*

WILLOW  
Well, I assume it's not 'cause he  
likes your company.

Buffy shoots her a look.

WILLOW (CONT'D)  
Unless it is.

BUFFY  
I don't know. When he looks at me,  
\* he's like intense, you know?  
There's \* eye  
contact with all four of our  
\* eyes. He could be interested,  
right? \*

WILLOW  
Sure. You're a frisky vixen.

BUFFY  
Or it could be work-related. Maybe  
I'm getting promoted for doing a  
good \* job.  
\*

Willow laughs at the idea. Then catches herself.  
\*

WILLOW  
Oh. Right. That would make sense  
\* too.

(CONTINUED)

CONTINUED:

BUFFY

Or maybe he knows I suspect he's up to something, and he's taking me out to kill me.

WILLOW

You'll have to dress for the ambiguity.

BUFFY

It's not even that his behavior's that suspicious. But there he is, \* right over the Hellmouth all day every day. It's gotta be like being showered with evil, only from underneath.

WILLOW

Not really a shower.

BUFFY

A bidet, then. A bidet of evil.

WILLOW

Can we go back to the eye contact?  
\* I mean, Buff, if he really is interested in you... are you interested back?

Buffy considers. Then:

BUFFY

Good god, how many socks are in there?

Willow looks. She's been folding socks this whole time.

WILLOW

They're the potential's. Turns out, they each have two feet.

BUFFY

Well we'll see about that when the fighting starts.

(beat)

I didn't mean that.

WILLOW

But you did duck the question. Are you interested in Principal Wood?

(CONTINUED)

CONTINUED: (2)

BUFFY

Oh, Will. I don't know. He's very good-looking. And funny and solid and... normal, so not the wicked energy, which is nice, because I don't want to be attracted only to the wicked energy... unless he is wicked, in which case, is that why I like him?

WILLOW

I'm gonna wait for that sentence to come 'round again before I jump on.

BUFFY

Anyway, yeah. I like him. And it might be good for me.

WILLOW

Right. You could move on.

Buffy looks at her sharply.

BUFFY

Move on? Does everyone in this house think I'm in love with Spike?

WILLOW

I meant move on from this imposed super-self-reliance. Let someone get close.

BUFFY

Oh--

Front door opens.

BUFFY (CONT'D)

(quickly)

Hey, someone's home!

Xander enters and hurries over, excited.

XANDER

Guys! Guess what happened?

WILLOW

Buffy got a date!

(CONTINUED)

CONTINUED: (3)

XANDER

No! I did!  
 (then)  
 Fine. Way to steal my thunder.

BUFFY

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

XANDER

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

WILLOW

\*

Which makes him, like a hundred  
 years \* younger  
 than your "type".

\*

BUFFY

Yay, someone who doesn't remember  
 the \* industrial  
 revolution.

\*

WILLOW

I think they're gonna end up making  
 out. "Oh, Principal Wood," she'll  
 gasp, "I love your lack of wicked  
 energy..."

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. Hey,  
 that's a lot of socks.

(CONTINUED)

CONTINUED: (4)

Giles enters through the front door with Chao-Ahn. They both  
 \* carry 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.

XANDER

That's gotta be rough, getting just, like, pulled outta your home, told you're a potential Slayer, no chance to bring anything...

GILES

And 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 from 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?

(CONTINUED)

CONTINUED: (5)

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 the new microwave (the now-empty box sits on the floor). 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

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!

(CONTINUED)

CONTINUED:

Jonathan sighs.

JONATHAN  
Look, you monkey...

Jonathan PUTS HIS HAND RIGHT THROUGH THE CROSS.

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

Andrew puts the cross down.

ANDREW  
What do you want from me, Jonathan-  
slash-The-First?

JONATHAN  
I have an assignment for you. An  
assignment from beyond the grave.

ANDREW  
I follow Buffy's orders now. I'm  
redeeming myself for killing you...  
I mean, for killing Jonathan.

JONATHAN  
Really? Why? So you can earn a  
spot on her little pep squad? You  
think she'll ever let you in?  
You're a murderer.

ANDREW  
Confidentially, a lot of her people  
are murderers: Anya and Willow and  
Spike...

JONATHAN  
Interesting. And you're the only  
one that she makes seek redemption?  
Does that seem fair to you?

ANDREW  
I guess not.

JONATHAN  
You know we're headed toward a  
fight, don't you?

(CONTINUED)

CONTINUED: (2)

ANDREW

Yeah.

JONATHAN

What do you think the world's gonna be like after that? News flash, there's not gonna be a Slayer-gang anymore. But there is going to be evil. And as long as there is evil, I live. And as long as I live, you can dwell at my side.

ANDREW

That sounds nice.

JONATHAN

And your assignment won't be hard. They're just little girls.

ANDREW

You want me to hurt the girls?

JONATHAN

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 talking 'til you hear what I have to say. So listen up, okay? The girls must die.

Andrew lets out the breath.

ANDREW

I could never do that. All those girls, all that blood. I didn't like the stabbing before.

JONATHAN

You don't have to stab. This'll be easy. Andrew, think about it.

(MORE)

(CONTINUED)

CONTINUED: (3)

JONATHAN(CONT'D)

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. 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.

(CONTINUED)

CONTINUED:

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 impotent rage.

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

Heard you got a date.

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

BUFFY

That's not clear. I've got this  
 \* whole theory about a promotion.  
 Or \* he's evil.  
 \*

SPIKE

Buffy, I'm all right.

BUFFY

You don't have to...

(CONTINUED)

CONTINUED: (2)

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.

BUFFY

(tiny bit disappointed)  
Good. I'm glad. Thank you.

SPIKE

(tries a little joke)  
Don't care for picket fences anyway. Bloody dangerous.

BUFFY

Right. And, hey... you should do this too. Go out sometime I mean. There was the girl you took to Xander and Anya's not-a-wedding.

They might even realize at this point that they're causing each other pain... but they can't stop.

SPIKE

Right. There's always girls like the look. Bad boy, you know, does it for some of 'em.

BUFFY

Sure. I can see that.  
(beat)  
I... gotta go. I don't wanna be late.

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. (He shouldn't touch her so we can play a certain joke later.)

XANDER

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

(CONTINUED)

CONTINUED:

MAYA

We said eight-thirty, right? Did you think I was gonna stand you up?

XANDER

Well, it would be kinda karmic.

MAYA

What?

XANDER

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.

\*

MAYA

Not really. But I am good 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?

(CONTINUED)

CONTINUED:

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.

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 the bathroom. \* There's a lot of girls up there and \* they're starting to complain.

GILES

Those are flashcards. I made them to facilitate her training.

(MORE)

(CONTINUED)

CONTINUED: (2)

GILES (CONT'D)

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 a small girl with a long knife. The one labelled VAMPIRE shows the same girl being neck-bit, blood drops scattering. \*

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

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 girl...

Anya points at Kennedy.

KENNEDY

Hey!

ANYA

...And Xander's out with some  
hardware store whore. It's date-  
fest- two-thousand-and-three!

WILLOW

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

(CONTINUED)

CONTINUED: (3)

GILES  
(mollified)  
Really?

WILLOW  
It might be a date.

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 one of the nicer dark  
alleys.

(CONTINUED)

CONTINUED:

WOOD

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

THREE VAMPS JUMP OUT RIGHT IN FRONT OF THEM, vamped-out and  
snarling. THEN two other vamps (FOR A TOTAL OF FIVE) EMERGE  
FROM THE \*

SHADOWS ALL AROUND THEM. THEY ARE SURROUNDED!

The three in front charge at Buffy. (We lose track of Wood  
here, and just follow Buffy's actions.)  
\*

She vaults over one to land on the back of another, staking  
him through the back, and landing on the ground on all fours  
when HE DUSTS under her, then kicking out with her feet from  
\* that position to repel the other two..  
\*

She pulls a stake from her purse and DUSTS a second one. But  
\* is blindsided by the last one and lands flat on her back.  
\*

She flips to a sitting position and DUSTS the last one from  
\* there.  
\*

She turns on Principal Wood.  
\*

ON BUFFY FOR:

BUFFY

You set me up! You son of a what?  
\*

HER POV:

Principal Wood is fighting two vamps, stake in hand. He  
\* dusts them, DUST-DUST, fast and efficient.  
\*

He helps Buffy up.  
\*

WOOD

\*

I guess we should talk.  
\*

END OF ACT TWO

## ACT THREE

14 ALLEY - NIGHT

14

Where we left them. Wood has just helped Buffy to her feet.  
\*

WOOD

The restaurant's right there.

\*

He points. Buffy looks. Sure enough, there really is a nice  
\* looking little Bistro just around the corner at the end of  
the alley.

BUFFY

Uh...

\*

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.

MAYA

And you still have to see her,  
like, every day?

XANDER

Yeah. But I guess that's good.

MAYA

How is that good? I mean, it  
sounds like she never lets you  
forget what happened.

XANDER

Well, it's on her mind right now, I  
\* think, because our anniversary  
just \* happened.  
I mean it would've been  
\* out anniversary. And maybe I  
\* shouldn't be allowed to forget  
it. I did... It was a bad thing.  
It hurt her a lot.

MAYA

And if you'd gone ahead with it,  
married her even though you had  
doubts... would that've been  
better?

(CONTINUED)

CONTINUED:

XANDER

I guess not.

MAYA

It sounds to me like, in the long  
run, you're both better off.

(smiles)

I know it turned out good for me,  
and that's what really matters,  
right?

He smiles, then hesitates, touches her arm, checking for  
tangibility. She looks confused.

MAYA (CONT'D)

What--

XANDER

Never mind. We're good. I  
should've taken you on a nicer date  
than this. \*

She smiles.

\*

MAYA

Well, I can think of something fun  
to \* do.

\*

16 BISTRO - NIGHT

16

Buffy and Wood are being seated at an intimate candle-lit  
table in this romantic little French restaurant. They set  
aside their menus.

BUFFY

Ooh, nice place and how the hell  
did \* you do that?

\*

WOOD

\*

I've had a little practice. Never  
\* took on two at once before, but  
I've \* taken out a  
vamp here or there, and  
\* some demons.

\*

(CONTINUED)

CONTINUED:

BUFFY

\*

Just kinda... freelance?

\*

WOOD

\*

Freelance. Yes, I guess that would  
\* be a good way to put it.

\*

BUFFY

\*

And you know who I am?

\*

WOOD

\*

You're the Slayer.

\*

BUFFY

Right. So... I'm guessing you work  
\* in an office about fifteen feet  
over a Hellmouth because you love  
educational administration.

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. The  
\* Hellmouth draws the bad things 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

\*

So I wasn't hired for my  
counselling  
skills?

\*

\*

Wood laughs. Then off her look.

\*

WOOD

\*

They're valuable too.

\*

(CONTINUED)

CONTINUED: (2)

BUFFY

\*

Why didn't you tell me about you  
\* earlier?

\*

WOOD

\*

I wasn't sure about things yet.

\*

BUFFY

\*

You weren't sure you could trust  
me. \*

WOOD

\*

No. 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. Or  
\* starting to start.  
\* And I don't have time to worry  
\* anymore. I have to do something.

\*

Buffy considers.

\*

BUFFY

You knew I was the Slayer before  
you \* got here.

\*

WOOD

\*

Yes.

\*

BUFFY

How? How do you know about  
Slayers? \*

(CONTINUED)

CONTINUED: (3)

WOOD

\*

Right. Okay. See, when I was a  
\* little boy I had a mother who was  
\* one. The one. The Slayer.  
\*

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

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.

(CONTINUED)

CONTINUED: (4)

BUFFY  
So you decided to tell me.

WOOD  
That's right.

BUFFY  
In a darkened little romantic  
French restaurant.

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

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 (without touching the  
bag) -- the gun is there.

ANDREW (CONT'D)  
\*

She tried to shoot Kennedy with  
that. \*

(realizing)

\* Hey, shooting Kennedy. Isn't  
that \* weird?

\*

(CONTINUED)

CONTINUED:

JONATHAN

It's great. There's gonna be panic  
 \* and fleeing when you start  
 firing, so \* you're  
 gonna hafta get 'em all trapped  
 somewhere like the basement.

ANDREW

And we're killing them because...

JONATHAN

Because they're the future of the  
 Slayer line. When they're gone,  
 the line is gone.

ANDREW

Uh-huh, uh-huh. Hey, why not have  
 Spike do it? He's the one with the  
 trigger.

JONATHAN

It's not time for him yet. You can  
 wait for the next time they're  
 training in the basement. But  
 don't just rely on a locked door to  
 keep 'em in, you'll need more.

ANDREW

Okay.  
 (probing)  
 Say, do you have any weaknesses I  
 \* should know about, if I'm gonna  
 work for you? Like kryptonite or  
 \* allergies...?  
 \*

JONATHAN

What are you asking?

Andrew is toying dangerously with the gun-bag now, trying to  
 be super-casual.

ANDREW

Oh, nothing. Are you made out of  
 the evil impulses of humans? So,  
 like, if everyone was unconscious  
 at the same time, you would fade  
 away?

Jonathan stares at him...

(CONTINUED)

CONTINUED: (2)

JONATHAN

\*

You're asking a lot of questions.

\*

ANDREW

\*

Well, yes. Because I'm evil and I

\* want to do the best I can at

that. \* So I

want to know stuff. Like, when

\* do we kill Buffy?

\*

JONATHAN

\*

Are you wearing a wire?

\*

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.

Suddenly, Willow jumps and rips the headphones off.

\*

KENNEDY

What's going on?

WILLOW

\*

The First. I heard it. A scream

of \* outrage and

betrayal. I think it

\* knows about the wire.

\*

DAWN

\*

I didn't hear that. They're just

in \* the next

room.

\*

(CONTINUED)

CONTINUED:

AMANDA

\*

But you heard it over the wire?

\*

WILLOW

Only that. The whole rest of the  
 \* time, Andrew's voice is fine, but  
 in \* between is  
 just silence or static.

\*

DAWN

I guess that's what you'd expect.

\*

AMANDA

Poor Andrew. He must be scared.

\*

19 LIVING ROOM - CONTINUING

19

Andrew and Jonathan are where we left them.

\*

JONATHAN

\*

You think you can trick The First?  
 \* You think you can squirm free? I  
 \* hold you, Andrew. I made you do  
 this. \*

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

\*

JONATHAN (CONT'D)

\*

Jonathan suffered. He was your  
 \* friend and he trusted you, and he  
 \* spends eternity in pain because  
 of \* what you  
 did.

\*

ANDREW

\*

No!

\*

Andrew is staring, terrified at Jonathan.

(CONTINUED)

CONTINUED:

ANDREW (CONT'D)

What's happening to you?

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

JONATHAN

This is what you did to him. Took away everything that he was and left him like this. You started down a road with that action. You have to keep going.

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

ANDREW

(steely)

Stop looking like Jonathan. You're not him. You're The First and you're trying to get me to shoot innocent girls. But I won't do it. I'm good now and after the fight is over I'm going to pay for killing Jonathan.

JONATHAN

You're gonna pay for more than that. \* Know why? Because the biggest, \* baddest, first evil in the world is angry with you.  
\*

20 KITCHEN - CONTINUING

20

Willow, Kennedy, Amanda and Dawn still there. Willow is \* putting the headphones back on. A WHISPERING FILLS THE \* ROOM -- IT'S JONATHAN'S VOICE, but altered -- raspy, spooky.

JONATHAN (V.O.)

You think this was smart?

WILLOW

I'm hearing something.

Kennedy takes the headphones off Willow.  
\*

JONATHAN (V.O.)

You think you can trick me, women?

(CONTINUED)

CONTINUED:

KENNEDY

It's not in the headphones. It's out here.

JONATHAN (V.O.)

You only hear what I want you to hear. You only see what I want you to see.

And Jonathan appears in front of them, truly hideous now, an asymmetrical lump of rotten flesh. Amanda SCREAMS.

DAWN

Go away!

JONATHAN

So many dead girls. There will be so many.

And Jonathan FADES AWAY.

\*

21 HIGH SCHOOL BASEMENT - NIGHT

21

We see all of this at once: Xander, his face bruised, has his hands 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, now wearing a slinky midriff-baring dark-priestess outfit, is doing the hoisting by pure brute strength -- it's not even difficult for her.

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.

\* (then)

\* Listen, is this because I'm friends \* with Buffy?

\*

(CONTINUED)

CONTINUED:

MAYA

\*

Who's Buffy?

\*

XANDER

\*

The Slayer.

\*

MAYA

\*

(impressed)

\* You know the Slayer?

\*

XANDER

\*

Forget it. Are you affiliated with

\* vengeance demons?

\*

MAYA

\*

No.

\*

XANDER

\*

Competitive witches?

\*

MAYA

\*

No.

\*

XANDER

\*

Did you hatch out of a praying  
mantis \* egg in the  
old high school?

\*

MAYA

\*

Gotta say no.

\*

(CONTINUED)

CONTINUED: (2)

XANDER

\*

This can't just happen. It can't  
 \* just keep happening that demon  
 women \* are  
 attracted to me!

\*

MAYA

\*

You seemed like a nice guy, that's  
 \* all. Do the ropes hurt?

\*

XANDER

\*

Yes.

\*

MAYA

\*

(cheerful)  
 \* Good.

\*

22 SUMMERS' HOUSE - LIVING ROOM

22

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

WILLOW

(to Anya, Spike,  
 \* Giles)

\*

So, we're thinking, it didn't go  
 too well.

Andrew is holding his shirt up and Dawn is peeling the tape  
 off his chest that holds the wire in place.

\*

DAWN

(re: tape removal)

You shoulda let me do this fast.

ANDREW

No, I hate that. Ooh, ow.

(CONTINUED)

CONTINUED:

SPIKE

You tried to record the ultimate  
evil? Why? In a complex effort to  
\* royally piss it off?

KENNEDY

Guess we succeeded pretty good,  
huh?

ANDREW

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

GILES

\*

Back to Spike's question. Why did  
\* you try to record it?

ANDREW

\*

(re: tape)  
\* Ouch.  
\*

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.

ANDREW

\*

(again with the tape)  
\* Ow. Eep.  
\*

ANYA

\*

Well, now we know not to record 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.

Dawn is finished removing the wire. Andrew rubs his chest.  
\*

(CONTINUED)

CONTINUED: (2)

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.

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.

(CONTINUED)

CONTINUED: (3)

SPIKE

I can go get her--

WILLOW

I'll call.

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.

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.

SPIKE

I'll go get her--

Willow is already dialing the phone...

(CONTINUED)

CONTINUED: (4)

WILLOW  
That's okay.

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

WILLOW (CONT'D)  
\*  
That's not good.  
\*

SPIKE  
I'll go get Buffy. She's gonna be worried about the boy.

Prelap:

BUFFY  
Oh my God!

23 BISTRO - NIGHT

23

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. By the way, 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.

(CONTINUED)

CONTINUED:

SPIKE  
It's Xander.

24

HIGH SCHOOL BASEMENT - NIGHT

24

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. 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 pick our partners, align ourselves with the good or the evil.

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)  
I couldn't do this without you,  
\* Xander. Thanks for the great  
date. \*

END OF ACT THREE

ACT FOUR

25

CAR - NIGHT

25

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

BUFFY

You sure he's at the high school?

SPIKE

Willow did a locator spell. Useful  
\* stuff.

\*

WOOD

I'm not surprised. That's school's  
\* at the center of everything.

\*

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?

(CONTINUED)

CONTINUED:

BUFFY

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

WOOD

Cool.

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

26 PRINCIPAL WOOD'S OFFICE - NIGHT

26

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.

27 HIGH SCHOOL BASEMENT - NIGHT

27

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...

(CONTINUED)

CONTINUED:

Buffy sails into frame, catching Maya with a dramatic high kick.

XANDER  
(weakly)  
Buffy?

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. 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

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)  
So how's your date going?  
\*

28

SUMMERS' HOUSE - LIVING ROOM - LATER

28

It's very late now. Dawn is standing just inside the open front door, looking out. Inside the living room, Willow and Andrew are watching Anya pace worriedly.  
\*

ANYA

(fretful)  
\* It's after two. I can't believe Buffy hasn't brought him home yet. His slut ate him up.

WILLOW

His slut didn't eat him up. Besides, I thought you were all angry at him.

ANYA

My feelings are changeable but intense.

(CONTINUED)

CONTINUED:

ANDREW

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

ANYA

Yes, but you deserve to be in trouble. I didn't kill anybody.  
(beat)  
Well, not directly or irreversibly. Lately.

Giles enters carrying a glass of milk.

GILES

They're still not back?

ANYA

I'm worried. I think we need to go find them. Xander could be injured or trapped or eaten up...

GILES

It is very late. Maybe a little reconnaissance isn't out of the question.

Chao-Ahn enters, wearing her bathrobe, looking scared.

CHAO-AHN

(subtitled)

Why is everyone up? Are the flashcard monsters attacking?

GILES

She says she can't sleep.  
(to Chao-Ahn, offering)  
I MADE MYSELF SOME WARM MILK. YOU CAN HAVE IT!

Chao-Ahn looks with alarm at the milk, and turns to go.

CHAO-AHN

(subtitled, exiting)

You're trying to kill me!

GILES

(to the others)  
She's shy.

Dawn reacts to something she sees outside.

(CONTINUED)

CONTINUED: (2)

DAWN

They're back! Here they come!

Anya hurries to her.

ANYA

Is Xander all right?

DAWN

He looks okay.

ANYA

Damn him!

Buffy, Spike and Xander enter. Xander is clearly fine. Cloth is wrapped around Xander, over his torn shirt, as a makeshift bandage, but he's not weak, he's full of vinegar. The others go to him, except for Anya, who sulks on the sofa.

WILLOW

What happened?

BUFFY

Principal Wood's a demon-fightin' son of a Slayer.

ANDREW

Neat.

WILLOW

(that isn't what I meant)

Okay. What happened to Xander?

XANDER

What do you think happened?

Another \* demon woman was attracted to me! But \* I've got the answer! Willow! Gay me up! C'mon! Let's gay! \*

WILLOW

What?

XANDER

You heard me. Tell me what to do. I'm mentally undressing Scott Bakula, that's a start, right?

ANDREW

(dreamy)

Captain Archer.

(CONTINUED)

CONTINUED: (3)

XANDER

C'mon Willow, let's get this gay show on the gay road. Help me out here!

BUFFY

(amused)

What if you just start attracting male demons?

DAWN

Clem always liked you.

ANYA

(muttered)

Serve you right.

GILES

Children. Enough.

XANDER

I'll need stylish new clothes...

GILES

STOP!

They all stare at Giles.

GILES (CONT'D)

Have you learned nothing from tonight's assorted chaos? There's no time for fun and games and quipping about orientations.

Giles picks up the flashcards that are still lying on a table where they were put earlier. He holds them up. The "Bringer" one is on top.

GILES (CONT'D)

These aren't a joke. This is what happens. Girls are going to die. We may die. It's time to get serious.

29

SUMMERS' HOUSE - LIVING ROOM - LATER

29

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

Spike enters, approaches quietly. Sits next to her.

(CONTINUED)

CONTINUED:

SPIKE

Anyone tell you 'bout what happened  
'round here tonight?

BUFFY

Willow did. The First is back in  
the mix.

SPIKE

It talked to the little boy. 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.  
Before it is time for me.

BUFFY

No. You have to stay.

SPIKE

You got another demon fighter now.  
Son of a Slayer at that.

BUFFY

That's not why I need you here.

SPIKE

That right? Why's that then?

BUFFY

Because I'm not ready for you not  
to be here.

Spike looks at her, trying to read that.

SPIKE

And the principal? How's he fit  
in? \*

BUFFY

He's a guy on our side. I can't  
turn \* away from  
that. Something tells me  
\* I'm gonna need lots of help.  
\*

30

PRINCIPAL WOOD'S APARTMENT - BATHROOM

30

Principal Wood is washing his face at the bathroom sink when  
he senses someone behind him.

(CONTINUED)

CONTINUED:

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.

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.

(CONTINUED)

CONTINUED: (2)

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...

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?

WOOD  
(softly)  
Thank you.

END OF EPISODE



CONTINUED: