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BUFFY THE VAMPIRE SLAYER

"How The Other Half Lives"

written by

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WRITER'S FIRST DRAFT

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Buffy the Vampire Slayer

"How The Other Half Lives"

TEASER

1

BUFFY'S DORM ROOM - NIGHT (NIGHT 1)

1

BUFFY and RILEY sit propped up on Buffy's bed together. Buffy is reading a history text. Riley is watching a movie on the television. We can't see the screen, but Kung-Fu movie music and fighting thuds and grunts are heard.

RILEY

Buffy, you've been reading that all day. Take a break and watch the movie.

BUFFY

I can't. I'm supposed to get through the Norman Invasion of ten-sixty-six and right now I'm only at about, oh, ten-thirty, ten-forty-five at the latest.

Riley gently takes the book away from Buffy and sets it aside.

RILEY

You've worked hard all day. Now is the time for watching movies and having boyfriends who rub your shoulders.

BUFFY

Well, I like the sound of the boyfriends.

Riley rubs Buffy's neck and shoulders.

(CONTINUED)

CONTINUED:

BUFFY (CONT'D)

Mmm. So good. So relaxed...
(then, off movie)
Oh come on! Give me a break!

RILEY

(patient husband act)
Something wrong, dear?

BUFFY

No. Good movie. It's just, you'd hit the big guy first, a flying kick maybe, take him out of the fight for a couple beats while you move in on the little one. Bam, bam, bam, stun him a bit with some punches, not too hard, then pow, big hit, spin him around right when the big guy's coming in for more, block the charge, now you've taken away the advantage and bought some time for your real offensive moves.
(off the movie)
Oh! Now with the flying kick?! From a dead stop? What's powering it -- raw enthusiasm?

RILEY

You are so cute when you're indignant.

BUFFY

I am not indignant!
(realizing)
Okay, not the most convincing reading of that sentence.

RILEY

You know it's just entertainment, right? Something called "Ninja Death Parade," not a documentary.

BUFFY

Hey, you know it would drive you crazy if this was an army movie and they were all, you know, saluting backwards and, and... invading all willy-nilly.

Riley laughs.

(CONTINUED)

CONTINUED: (2)

RILEY

I see your point. I guess when
it's your work it's kinda hard to
leave it behind, huh?

He pulls her closer and she snuggles against him.

BUFFY

Feels good.

(then)

Willow's the same way. Like with
witches in movies. "What's that?
A cauldron? Who uses a cauldron
anymore?"

2

SHADOWY PLACE - NIGHT

2

A very tall and imposing demon, TOTH, stands in front of a bubbling cauldron. A black robe with a hood hides his features. Until he pushes back the robe and we see that he is extremely repulsive and scary looking -- strips of skin are shedding from his face, exposing glimpses of a black skull underneath. He holds something length-wise over the cauldron, letting the smoke curl around it. It's a black cylinder, about half the length of a baseball bat and inscribed with arcane symbols. Toth speaks in a deep and portentous rumble.

TOTH

The last step in thy forging is my
pain. The price with which I
purchase the death of the Slayer.

And he plunges the arm holding the cylinder into the cauldron up past the elbow and screams skyward in pain and rage.

END OF TEASER

ACT ONE

3 APARTMENT BUILDING 3

Quite nice. To establish.

4 HALLWAY - DAY (DAY 2) 4

The hallway of a nice apartment building. XANDER stands at the closed door of an apartment, addressing ANYA, WILLOW, Buffy, and Riley. Anya's arm is in a sling, but not a cast.

RILEY

Why aren't we going in?

XANDER

Wait a sec first. I need everyone to stay calm.

WILLOW

Calm? Is there something evil in there?

XANDER

There should be a building manager lady in there. It's possible she's evil, but let's gamble on no.

BUFFY

So what's the not now?

XANDER

I just want you all to get that I can't afford this apartment. We're just going to look around, act cool, make a low-ball offer and leave quietly when she turns me down, okay?

ANYA

Oh, this is nonsense. Let's go in.

XANDER

Ahn--

ANYA

Piffle. I'm injured. Out of my way.

Anya pushes past Buffy and Xander, opens the door. Everyone follows her in.

5 NEW APARTMENT - CONTINUOUS

5

Anya enters, followed by Xander, Buffy, Riley and Willow. The unfurnished apartment is great -- well, it's not a basement anyway. A large living room-kitchen area, with a door to a bedroom.

WILLOW

Ooh. Big.

BUFFY

Nice. And not subterranean.
Very... above-terranean.

ANYA

Xander, I want it. Pay anything.

The BUILDING MANAGER, an attractive woman in her late 20s, steps out of the kitchen area and comes over to them. She looks at Riley and Xander. Riley is neatly dressed. Xander wears an untucked floral shirt. She shakes Riley's hand.

BUILDING MANAGER

Xander Harris?

RILEY

Oh. No. Riley Finn. This is
Xander.

XANDER

Hi.

BUILDING MANAGER

Ah.

Xander wipes the palm of his hand on his shirt-tail and offers his hand. She shakes it, unimpressed.

XANDER

I brought my friends.

BUILDING MANAGER

I see.

XANDER

They wouldn't always be around.

WILLOW

But we're quiet and clean.

Buffy and Riley exit into the bedroom. Willow heads into the kitchen area. Anya is looking around the living area.

(CONTINUED)

CONTINUED:

ANYA

We could have Scooby meetings in the living room. Giles can explain the boring things over here.

WILLOW

Hey! There's a microwave in here! It'll be like having hot-and-cold running popcorn. Only hot.

BUILDING MANAGER

(to Xander)

There are a lot of nice features.

Xander starts looking around as she continues:

BUILDING MANAGER (CONT'D)

Private balcony, ceiling fans, closet space...

Xander opens the door to the bedroom. Buffy and Riley are kissing just inside the door. They jump apart.

XANDER

Man. You can't save it for the bedroom?

Buffy and Riley gesture expressively around them at the bedroom.

XANDER (CONT'D)

Okay, good point.

Xander heads back to the manager. Buffy and Riley follow him.

XANDER (CONT'D)

Um... The rental office quoted me a number, for rent, and I was wondering--

BUILDING MANAGER

It's firm.

XANDER

Mmm. That would be firm like concrete or firm like firm tofu?

BUILDING MANAGER

Concrete.

(CONTINUED)

CONTINUED: (2)

XANDER

Aha. And just how long ago would said concrete have been poured?

ANYA

He'll take it! Xander, go get the furniture, I'll wait here. It's not damp like the basement.

(to the manager)

His place is damp and there's bugs. It's pretty pathetic. Ask any of these people.

XANDER

Anya, we have to talk.

(to the manager)

Excuse us.

Xander pulls Anya to one side so they can talk privately. Buffy, Riley and Willow are left smiling awkwardly at the building manager.

RILEY

We... um... we like the ceiling fans.

WILLOW

Very, you know, kind of Old South.

BUFFY

But without unpleasant slavery associations.

Xander and Anya talk:

XANDER

(softly)

Anya, if you just keep quiet, I can work on her. I have to get the rent down or I can't do it. The construction job is ending, I have no income. And, by the way, you do have your own place, you know.

ANYA

(loudly)

But when I want to be with you I have to be damp and bug-covered?

XANDER

Quiet, okay?

(CONTINUED)

CONTINUED: (3)

ANYA

No. This isn't fair. I'm injured. My arm is faulty. I want something nice and somehow you always seem to be the thing that keeps me from getting it!

XANDER

Ahn--

ANYA

Stop shutting me up! I've never been treated this way in over a thousand yea--

Xander glances toward the building manager, who is obviously hearing every word.

XANDER

Twenty. Twenty years.

Furious, Anya has had enough. She spins around and storms out without another word. Acutely embarrassed, Xander turns to the building manager.

XANDER (CONT'D)

Um... well, there's nothing left on the to-do list but to make you an insultingly low offer and leave quietly.

(beat)

We'll just go right to the last part.

Xander exits and the others follow him out.

6

MAJIK SHOP - DAY

6

GILES is alone in the closed shop, dressed down, with his sleeves rolled up for a day of inventory and clean-up. Most of the shelves are empty, but there are some dusty books, some jumbled vials of powder, etc. Giles is currently sorting through a cardboard box. He rummages around in the dusty contents of the box, hauling out handfuls of amulets, their chains all knotted together. On the side of the box is a black magic-marker scrawl: "Charms, Orbs, Misc. Curses."

GILES

(imitating an American idiot)

Hey boss, we got miscellaneous curses. What'll we do with 'em?

(MORE)

(CONTINUED)

CONTINUED:

GILES (CONT'D)

(another idiot)

Oh, toss 'em in a box, get 'em all tangly.

(as himself)

Be lucky not to curse my hands right off.

Giles picks up the box, turns... and finds himself face-to-chest with the very tall demon Toth.

GILES (CONT'D)

Gahhhh!

TOTH

You are the Watcher.

Giles holds the box with one arm and starts frantically pawing through it. He seizes on something, holds it up. It's a rabbit's foot.

GILES

Rabbit's foot! No, wait.

He pulls out something else. A cross. He looks hopefully at Toth for a reaction. He shakes the cross a bit. Still nothing. Finally Giles comes up with a heavy sculpture of a deity just as Toth swats the box out of his hand. Giles holds the sculpture up in front of him.

TOTH

That is a fertility god. Thou feeble man, not likely to strike mortal fear into-- Uhhh!

Giles hits Toth with the fertility sculpture. Again and again!

GILES

(between smacks)

Seems... effective... to me.

Toth is driven back, toward the door. But finally he stops, turns, strikes the sculpture from Giles' hand. Giles stands defenseless in front of him.

TOTH

Tell the Slayer... I have come.

Toth sweeps out, his robe all billowy and evil behind him.

7 MAJIK SHOP - LATER - DAY

7

Giles and Willow are paging through a few of the shop's selection of books. Buffy and Riley run in, alarmed.

BUFFY
Giles! Will, why aren't you taking care of Giles?

RILEY
I'll get a towel, you elevate his head.

Buffy grabs Giles' head, feeling it for lumps and cuts.

BUFFY
(re: injury)
Where is it?

WILLOW
He didn't get hit on the head.

BUFFY
You're kidding.

Buffy is still gripping Giles' head. Xander runs in.

XANDER
It's a concussion this time, isn't it? Man, you're the Steve Young of Watchers.

GILES
I don't know who that is. I have not been hit on the head. And Buffy, please let go.

Buffy lets go of Giles' head.

WILLOW
He fought the demon off. Whacked him with Oofdar, Goddess of Childbirth.

She indicates the sculpture on the counter. Riley picks it up.

RILEY
Go Oofdar.
(weighing it in hand)
Nice heft to her.

(CONTINUED)

CONTINUED:

WILLOW

There aren't a lot of books here,
but we're just checking to see if
we can figure out what kind of
demon it was.

BUFFY

Giles, are you sure about buying
this place?

XANDER

Yeah, you could completely get one
of us to knock you out every couple
weeks and it wouldn't cost you a
thing. Just tips.

Riley is taking a few practice swings with the sculpture.

RILEY

It does seem kinda dangerous.

Giles looks up from his book. He looks blankly at Riley.

GILES

Toth.

RILEY

What?

XANDER

He called you a toth. British
expression. Means, like, an moron.

GILES

(patiently)

No. Toth is the name of the demon.

(consulting book)

Ancient demon... very strong... it
also says that for a demon he's
unusually sophisticated.

BUFFY

Sophisticated? I talk theater with
him while I kill him?

RILEY

Remember to hold your pinkies out
while you cut his head off.

Buffy and Riley giggle together.

(CONTINUED)

CONTINUED: (2)

WILLOW
(to Giles)
Adorable, aren't they?

GILES
(dryly)
Perfectly yummy.
(then)
The book is referring to the fact
that Toth does not fight bare-
handed. He uses tools, devices,
even complex machinery. He's also
supposed to be very focused. And
since he mentioned "The Slayer" I
think we know what the focus is--

Riley's jokiness falls away immediately.

RILEY
He mentioned Buffy?

GILES
Yes.

RILEY
Where do we find him? The
Hellmouth? A crypt?

GILES
It doesn't indicate a preference.
But I have an idea. He had a
specific... olfactory presence.

XANDER
So it's off to the old factory. I
hate that place.
(off their looks)
I'm joking. I know what it means.
He smelled.

WILLOW
Some demon rituals involve
anointing with oils. Was it kind
of sandalwoody?

GILES
Hmm. I'd say no. In fact... how
does everyone feel about a trip to
the Sunnydale City Dump?

8 THE DUMP - NIGHT

8

That night. Buffy, Giles, Willow, Riley, and Xander walking gingerly through the dump.

RILEY
People say they're recycling.
(sadly)
But they're not recycling.

WILLOW
This is gross.

GILES
Yes, I think I won't go in on that tempting dump time-share.

RILEY
Look, a rat with two tails.

XANDER
I missed it. Were the tails side by side or one on each end?

BUFFY
Oh, this just gets better and better.

They round a corner, startling SPIKE, who is rummaging through some discarded items.

GILES
Spike!

BUFFY
And the parade of vermin marches on.

RILEY
What are you doing here, Spike?

SPIKE
Oh, there's a nice lady vampire who's set up a charming tea room just 'round the next big pile of crap-- what do you think I'm doing? I'm scavenging, ain't I?

Spike indicates a small pile of salvaged items. We can see a broken table and part of what looks like a mannequin. Spike holds up an attractive old oil lamp.

(CONTINUED)

CONTINUED:

SPIKE (CONT'D)

No telling what your type'll toss out.

WILLOW

Very pretty.

BUFFY

Spike, we're looking for a demon. Very tall, robe, skin kinda hanging off, deep voice...

SPIKE

What, you mean a big tall robe-y thing like that one?

The Scoobies turn and look behind them. Toth looms over them all, holding the black rod from the teaser. Riley instinctively makes a move to step in front of Buffy, then he remembers, steps back.

TOTH

Slayer. We meet.

SPIKE

New lamp and a good seat at the fights. Day's lookin' up.

TOTH

Die well, Slayer.

He raises the rod.

SPIKE

Go big guy, kick 'er ass!

BUFFY

Whatcha got there? Fighty stick? I can play that way.

Buffy picks up a length of pipe, twirls it expertly in her hand. But Xander sees that Toth is aiming the rod at her.

XANDER

Watch out! It's a gun!

WILLOW

It's a gun?

A blast of sparks erupts from the rod and a pile of garbage next to Buffy explodes!

(CONTINUED)

CONTINUED: (2)

XANDER
See? Guns do that!

RILEY
Take cover!

Riley grabs Willow's arm, starts pulling her away from the action. Toth fires the weapon again. Spike's new lamp is hit, shattering in his hand.

SPIKE
(to Toth)
Well, that's very nice. I was on your side!

Toth has Buffy in his sights. Xander knocks Buffy aside just as a blast of magical force erupts from the rod. The force hits Xander. He is flung to the ground in the shadows.

BUFFY
Xander!

The gang run to Xander.

RILEY
Man, you okay?

Xander struggles to his feet.

WILLOW
(to Xander)
Are you dead?
(off his look)
I mean, you're not dead! Yay!

Buffy looks around for Toth, but he's gone.

BUFFY
(to Xander)
Demon's gone. Let's get you out of here. Lean on me.

XANDER
I think I'm okay, really. Little case of slinky legs.

He allows himself to be supported between Buffy and Riley. The group moves away slowly. As they go...

BUFFY
Thanks, Xander. I know that was meant for me.

(CONTINUED)

CONTINUED: (3)

XANDER

Just doing my part. Did you see
how my getting hurt by him, it
scared him right off?

The dump is empty now. Except that something lies half-
buried in garbage, unnoticed. We push in. It's Xander,
still lying unconscious where he fell. So who just went off
with Buffy? Stay tuned. For this is only the...

END OF ACT ONE

CONTINUED:

ACT TWO

9 THE DUMP - MORNING (DAY 3) 9

The sun is up. We hear the cheerful early-morning rustle and squeak of the local rodents. Tucked in amid the debris is the Xander we will call SHEMPY XANDER. Shempy Xander stirs, yawns, sniffs, his eyes still closed.

SHEMPY XANDER
(half asleep)
Anya? Are you trying to cook
again?

He opens his eyes, wakes up. Looks around.

SHEMPY XANDER (CONT'D)
Uh-oh.

10 THE DUMP - MOMENTS LATER 10

Shempy Xander picks his way across the dump. He is rumpled and stained.

SHEMPY XANDER
Damn. Damn. Stinkin' rotten...

He slips and falls out of frame.

11 XANDER'S HOUSE - DAY 11

Shempy Xander goes down the outside stairs to the basement door. He tries it, but it doesn't open.

SHEMPY XANDER
Bolted? It's bolted.

He rattles the lock. Nothing. He kicks the door. Hurts his foot. Hops up and down.

SHEMPY XANDER (CONT'D)
Ow! Ow!

12 XANDER'S HOUSE - BASEMENT WINDOW 12

Shempy Xander has to lie on his stomach in the dirt to look into the ground-level window into the basement. He uses his hand to clean a patch of dusty window. He is startled to see...

HIGH ANGLE ON: XANDER INSIDE THE BASEMENT

Combing his shower-damp hair, putting on work clothes. This is COOL XANDER.

SHEMPY XANDER (V.O.)
My face! My hair!

ANGLE: SHEMPY XANDER

SHEMPY XANDER
He stole my face! And... he's
doing something new with my hair!

Shempy Xander scrambles to his feet, turns to run for help, trips on his shoelaces and falls down.

13

PHONE BOOTH - DAY

13

A corner phone booth near Xander's house. Shempy Xander searches his pockets as he talks to the operator.

SHEMPY XANDER
But it ate my quarter!... I don't
know why! You're the operator...
Uh- huh. Yeah. But see, I'm
having this sort of aggressively
bad day... Ooh!... I found a
quarter! I found a quarter!...
well, ma'am, for me it is worth
getting excited about because
someone just took my whole face.

He breaks the connection, dials a number.

SHEMPY XANDER (CONT'D)
(as it starts to ring)
Come on, Buffy.

As he waits, Cool Xander walks right by the booth, not spotting Shempy Xander. Cool Xander looks good. Khakis and a work shirt, but everything is clean, tucked in, nice. Even his posture seems better.

SHEMPY XANDER (CONT'D)
(to himself)
Like you're gonna fool anyone. I
never looked that good.

Shempy Xander hangs up, moves to follow his double.

14 BUFFY'S HOUSE - DAY

14

Buffy and Riley in her bedroom at home. Buffy is loading weapons into her weapon bag.

BUFFY

Okay, the guy wants to fight with weapons, I've got it covered from a to z. From ax to... ze other ax.

She smiles at Riley. He forces a smile back at her.

BUFFY (CONT'D)

Cheer up. It'll be okay. Another day, another demon.

RILEY

Right. And maybe he's not such a threat, right? I mean, whatever he was doing with that rod thing, it didn't work. Maybe he even blew himself up. I didn't see him running away.

BUFFY

Are you trying to convince me? Or you?

RILEY

Well, it's not working on me. How 'bout you?

BUFFY

Nope. But I'll find him, take care of it.

RILEY

Where are you going to look?

BUFFY

Well, I'm thinking maybe the guy actually likes smelly places. So I'm going to do a whole tour de funky. Starting with the sewers. And lucky you, you can come along. Do I have everything?

RILEY

Yeah -- No, you forgot something.

BUFFY

What?

(CONTINUED)

CONTINUED:

RILEY

One of these.

He kisses her. She kisses him back. The sweet moment is spoiled by vigorous off-screen gagging noises. Riley and Buffy look over to see... DAWN, standing in the doorway.

DAWN

Hey, Riley, she loses a filling, you're the first place we look.

BUFFY

Go away, Dawn.

DAWN

I'm not in your room. I'm in the hallway. I can be in the hallway. The hallway doesn't belong to you. The hallway--

Without taking a step, Buffy reaches over, swings the door closed in Dawn's face.

DAWN (O.S.) (CONT'D)

Ow!

RILEY

You're too tough on her. She's okay.

BUFFY

Yeah, she's great. Big oozing ball of fun.

Buffy kisses Riley again. Sensing something, she breaks the kiss.

BUFFY (CONT'D)

You're distracted.

RILEY

It's just-- every now and then it hits me. The Slayer-ness of you and how it makes you a target. Like with Dracula and now this Toth guy. The bad guys don't just come here 'cause of the Hellmouth anymore. They're coming to take on the Slayer.

(CONTINUED)

CONTINUED: (2)

BUFFY

Yeah, but maybe it even means I'm doing a good job.

RILEY

You are! You're doing great! I just think sometimes... I mean, who knows how many bad guys are out there just waiting for their chance?

15 SPIKE'S CRYPT - DAY

15

Spike is concentrating on something out of frame. ANOTHER ANGLE REVEALS that he's tying a halter top onto a mannequin. Actually it's only the top half on a mannequin, from the waist up. It sits on top of a short stone pedestal. Spike finishes with the top and then puts a blonde wig on the mannequin's head. He steps back to admire.

SPIKE

Very posh.

He brushes the blonde hair out of the mannequin's face, almost tenderly, then he turns to walk away. He takes a few steps, then without warning he spins and kicks viciously at the mannequin. The head and torso fly apart. The torso is flung across the room. It slams into the opposite wall of the crypt. The wigged head falls, rolls, stops at Spike's feet. He picks it up, holds it in front of his face, addresses it.

SPIKE (CONT'D)

Oh, Slayer. It's gonna be soon and it's gonna be fun.

16 CONSTRUCTION SITE - DAY

16

Cool Xander arrives at Xander's work -- the construction site of a single-family home, the job clearly almost complete. A row of hardhats is set up along the top of a low wall, names affixed to most of them with tape. Cool Xander looks at the hardhats, finds the one labelled "Harris." He puts it on and picks up a nail gun, starts to work, driving nails into a beam. A co-worker, JOE, approaches him.

JOE

Hey, Harris, you busy?

COOL XANDER

Uh, not really. Nail gun's doing most of the work.

(CONTINUED)

CONTINUED:

JOE

Foreman wants you in the trailer.
He's talking to most of us today.
Job's winding down.

COOL XANDER

Yeah, okay. Thanks.

ANGLE: SHEMPY XANDER

Standing half-hidden by a porta-potty. He watches as Cool Xander heads away.

SHEMPY XANDER

Welcome to payback, mister evil-
plan face-stealer. You take my
life, you get my being-fired
absolutely free!

ANGLE: COOL XANDER

Cool Xander heads toward the Foreman's trailer. Cool Xander neatly avoids the hazards of the site, ducking under boards, jumping over tools.

ANGLE: SHEMPY XANDER

A WORKER exiting the porta-john opens the door and whacks Shempy Xander on the head. Shempy Xander doesn't exclaim... he's used to it by now. He just rubs his head.

WORKER

Harris? Where's your hardhat?

17

EXT. FOREMAN'S TRAILER

17

Cool Xander takes off his hardhat as he enters the cramped trailer. The FOREMAN sits behind a cluttered desk.

COOL XANDER

You wanted to see me?

OUTSIDE THE TRAILER:

Shempy Xander arrives under a window in the Foreman's trailer. The window is too high to see in. Shempy Xander jumps, can't see in.

Out of breath, he realizes this isn't going to work. He looks around, quickly rigs a platform: a sheet of particle-board over some planks. He gets on the platform and looks into the window.

(CONTINUED)

CONTINUED:

INSIDE THE TRAILER:

Cool Xander faces the foreman across the desk.

FOREMAN

How long have you worked here,
Harris?

COOL XANDER

I... I'm not sure.

FOREMAN

Three months?

COOL XANDER

I guess-- yes.

FOREMAN

I've been watching you. You work
hard and you do a good job. I'm
going to keep you on a while, maybe
bump you up a notch, try you at
some interior carpentry work. I
think you might have a knack.

COOL XANDER

(stunned)

Well, yes, I suppose there might be
a small knack.

SHEMPY XANDER

Standing on his platform. He's
heard it all.

SHEMPY XANDER (CONT'D)

That's my knack! He's getting
promoted off my knack!

Agitated, he moves a little too much. The platform breaks
under him. He falls to the ground.

COOL XANDER AND FOREMAN

FOREMAN

You seem a little shocked. You
okay?

COOL XANDER

You know? I really think I am. I
am okay.

(CONTINUED)

CONTINUED:

FOREMAN

There's gonna be some extra cash coming your way. Think about what you want to do with it.

COOL XANDER

I already have an idea.

Cool Xander smiles to himself. Is he evil? -- Kinda looks that way.

18 NEW APARTMENT - DAY

18

The nice apartment from Act One that Xander couldn't afford. Cool Xander is standing at the kitchen counter with the building manager, signing a piece of paper. There is a phone on the counter. Cool Xander is still in his work clothes, but he has added a casual sport coat -- he looks very put-together.

BUILDING MANAGER

I was going to call you, Mr. Harris. Let you know your credit checked out fine. But I really didn't think you'd be back.

COOL XANDER

I didn't either. But here I am. Things take strange turns.

19 HALLWAY - SAME TIME

19

Shempy Xander is on his knees at the apartment door, ear pressed against the door, listening.

SHEMPY XANDER

I'm onto your plan, "Mister Harris". One. Steal my life. Two. Make it better. Three. Evil!

20 NEW APARTMENT - CONTINUOUS

20

Cool Xander finishes signing the lease.

COOL XANDER

I'm really relieved to get this. I've been living in my parents' basement -- which I guess you know -- and there's just a point where you either move on or you just buy yourself a Klingon costume and go with it.

(CONTINUED)

CONTINUED:

She laughs, charmed.

BUILDING MANAGER

Well, I hope you'll be happy here,
Mr. Harris. We're certainly happy
to have you.

COOL XANDER

Is this phone hooked up? I'd like
to call my girlfriend.

BUILDING MANAGER

(disappointed)

Oh yes. I didn't know if she was
still-- It's hooked up. Go ahead.

21 HALLWAY

21

Shempy Xander continues to listen.

SHEMPY XANDER

She was attracted to me -- him! He
must have mesmerizing hypno-eyes!
I hate him so much.

The door starts to open right into Shempy Xander's face and
he tips over backwards onto his butt. The building manager
hesitates in the doorway, giving Shempy Xander time to get
away.

BUILDING MANAGER

(calling back in)

Again, welcome!

Xander has to scuttle ungracefully backwards and then get to
his feet, head down the hall before the building manager sees
him.

22 NEW APARTMENT

22

Cool Xander has just finished dialing.

COOL XANDER

Anya? Are you there?

(then)

Look, I know you're still mad. But
I figure you're probably sitting
there, pretending you're not home,
but listening anyway...

23 ANYA'S APARTMENT - THE SAME TIME

23

Only a tiny glimpse of Anya's apartment, a corner with a table and an answering machine and a few ancient Eastern ornaments on the wall. Anya stands next to the answering machine, listening as Xander leaves the message.

ANYA
(to machine)
Am not.

COOL XANDER
(on machine)
... But, please, help me out, okay?
Meet me at the apartment. You know
the one. Six o'clock.

We hear Cool Xander hang up. Anya considers what he said.

24 APARTMENT HALLWAY

24

Cool Xander emerges from the apartment and heads down the hallway, folding the lease papers and tucking them into his inside jacket pocket. Shempy Xander jumps out at him!

SHEMPY XANDER
(accusing)
Ahh!

COOL XANDER
(startled)
Ahh!

Shempy Xander grabs Cool Xander by the shoulders, shakes him.

SHEMPY XANDER
I know what you did! You're not
me!

Cool Xander reacts instinctively. He hauls off and decks Shempy Xander. Shempy Xander goes down.

25 GILES' APARTMENT

25

Buffy, Giles and Riley are listening to Cool Xander. Buffy's weapon bag lies nearby and a map of the sewers is pinned to the wall -- looks like a strategy session got interrupted.

BUFFY
One punch? You took him out with
one punch?

(CONTINUED)

CONTINUED:

RILEY

(to Buffy)

If one of his random flailings
happened to hit you just wrong...

COOL XANDER

I didn't flail. I hit.

GILES

And you say he looked exactly like
you?

SHEMPY XANDER

Yes. An evil twin. It was, you
know, Samantha and Serena time. Or
maybe Jeannie and whatever her evil
twin was time.

RILEY

They never said her name on the
show.

COOL XANDER

Thank you.

BUFFY

Okay, don't worry. We can handle
this. In fact, anything that
interrupts the stinky Toth hunt?
Extremely welcome.

26 GILES' APARTMENT - CONTINUOUS

26

Outside the apartment, bruised Shempy Xander stumbles up to
the window in time to hear...

BUFFY (O.S.)

We'll protect you, Xander.
Whatever's out there with your face
-- it has to deal with a Slayer
now.

END OF ACT TWO

ACT THREE

27 WILLOW'S DORM ROOM - DAY

27

Willow is sitting on her bed, working at her laptop. There's a knock at her door. Before she can even get up, Shempy Xander enters.

SHEMPY XANDER

Will. Listen. Just listen. It's me, Xander. And I can prove it.

WILLOW

Um... okay.

SHEMPY XANDER

Let's see... stuff only you and me know. Okay, for my seventh birthday I wanted a toy fire truck and I didn't get it and you were really nice about it and then the house next door burned down and real fire trucks came and for years I thought you set the fire for me. And if you did, you can tell me.

(beat)

And for a while last year I thought I was lactose intolerant but it was just some bad cheese. And, by the way, if I had time to prepare I'd have way better material than this.

(beat)

Oh! Every Christmas we watch Charlie Brown together and I do a Snoopy dance.

Xander starts to do a Snoopy dance.

WILLOW

Are you just going to keep going?

SHEMPY XANDER

(dancing)

Yes!! Yes! I will keep going until I have you convinced!

WILLOW

Xander, stop dancing!

He stops dancing.

(CONTINUED)

CONTINUED:

SHEMPY XANDER

A-ha! You called me Xander!

WILLOW

Xander, shut up. Why wouldn't I think you were Xander?

SHEMPY XANDER

Oh. Huh.

WILLOW

What's going on?

SHEMPY XANDER

It's awful. I woke up in the dump this morning, which at least things can't get worse. But they did. I went home and there it was. Something that looks just like me. It went to my job and it got my apartment.

WILLOW

With the ceiling fans?

SHEMPY XANDER

Yes! Will, it's living my life and it's doing it much better than I do!

WILLOW

You saw it? I mean, close up?

SHEMPY XANDER

Saw it? It hit me! Almost entirely unprovoked!

WILLOW

Come on, let's go. We have to tell Buffy.

SHEMPY XANDER

No, it's already got Buffy and Giles and Riley convinced that it's me. They're all turned against me. You're the only one that can help.

WILLOW

Okay, let's be calm, sit down, figure this out.

(CONTINUED)

CONTINUED: (2)

Xander nods, sits next to her on the bed. After a beat Willow moves farther away.

WILLOW (CONT'D)

Well, it obviously happened when you got hit by the energy thing. That must've created the double.

SHEMPY XANDER

(cagey)

Or... so it would seem.

WILLOW

You don't think so?

SHEMPY XANDER

(considers)

Actually, it's hard to argue with that.

28 GILES' APARTMENT - DAY

28

Giles, Buffy, Riley are listening to Cool Xander as he paces and lectures. Giles is flipping through books.

COOL XANDER

Yes, that much is obvious. It has to do with the energy bolt.

GILES

It must have created the double.

RILEY

It makes sense they'd be connected. But why would a demon want to create two of a victim?

BUFFY

For leftovers?

COOL XANDER

Let's not worry about why, okay? I just want to get what happened. I mean, there's a couple different things it could've been. Maybe Toth's device opened a portal to an alternate universe. One that we didn't know about before, where there's no soap or toothbrushes. Or maybe the double is something else entirely...

29 WILLOW'S DORM ROOM - DAY

29

Shempy Xander is pacing and lecturing in exactly the same way.

SHEMPY XANDER

It's a robot! An evil robot constructed from evil parts that look like me and it's designed to do evil!

WILLOW

But... the beam was supposed to hit Buffy. Wouldn't he have built a Buffy robot?

SHEMPY XANDER

Or... so it would seem!
(off her look)
I'll stop that. It's not doing anyone any good.

30 GILES' APARTMENT - DAY

30

Cool Xander reaches his conclusion...

COOL XANDER

And, since we didn't see Toth after I was hit, and also since my impostor had the same smell as the demon...

BUFFY

You think Toth made himself look like you.

COOL XANDER

Exactly.

GILES

One problem. He's not a shape-shifting demon. The books are very clear on that.

COOL XANDER

But he had the device. He must have found a, like a, mechanical-magical way to do it!

(CONTINUED)

CONTINUED:

GILES

A device for shape-shifting.
 Interesting. It does make sense.
 I suspect you're right.

BUFFY

Toth is your double.

31 WILLOW'S DORM ROOM - DAY

31

Shempy Xander reacts to something Willow just said.

SHEMPY XANDER

Toth is my double? But that would
 mean that a demon, a literal demon
 is living my life. He's got my job
 and my apartment and... Oh my god!

Shempy Xander gets up, heads for the door.

WILLOW

Anya.

SHEMPY XANDER

He'll go after her! She'll think
 he's me! She'll be defenseless!

WILLOW

Wait, Xander... you already knew he
 was taking over your life. You
 didn't think about Anya 'til just
 now?

As Shempy Xander exits:

SHEMPY XANDER

Hey, wait 'til you have an evil
 twin, see how you handle it!

Willow is left alone.

WILLOW

(to herself, meekly
 defensive)

I handled it fine.

32 ANYA'S APARTMENT - NIGHT

32

Same small view of a piece of Anya's apartment. Shempy
 Xander enters, sweaty and frantic.

(CONTINUED)

CONTINUED:

SHEMPY XANDER
 Anya? Ahn? She's not there.

He sees the light on the answering machine signalling there's a message. He hits play and hears:

COOL XANDER (V.O.)
 --Meet me at the apartment. You
 know the one. Six o'clock.

Shempy Xander is genuinely shaken. He looks at his watch.

SHEMPY XANDER
 Oh God, Anya. What's he doing to
 you?

33

NEW APARTMENT - NIGHT

33

COOL XANDER
 Strawberry?

Cool Xander feeds Anya a strawberry. She still wears her sling and they are sitting on the floor in the middle of the new apartment. Cool Xander has set up a picnic there: blanket on the floor, candles, basket overflowing with goodies.

ANYA
 You really got this place?

COOL XANDER
 I really did.

ANYA
 I told everyone that you weren't a
 total loser. Many of them were
 polite about it but now they'll
 actually believe me.

COOL XANDER
 That's my Anya.

He kisses her again. Things get more serious. They lie down, shoving the picnic food out of the way haphazardly.

COOL XANDER (CONT'D)
 Careful with your arm. Don't hurt
 it.

Anya pushes Xander away and sits back up.

(CONTINUED)

CONTINUED:

ANYA

I won't hurt it.

COOL XANDER

Right. Not if you're careful.

ANYA

No. Careful doesn't matter. I will not be hurt again. I just won't.

COOL XANDER

Force of will is great, but a dislocated shoulder doesn't always listen to reason.

ANYA

Get away. You don't believe in me. You think I'm fragile.

She's really pushing at him hard now, shoving him off the blanket. Genuinely upset.

COOL XANDER

Anya! You're crazy! What is this--
(getting it)
Oh.

ANYA

Oh? No oh. I don't want insight.

COOL XANDER

Wait. This makes sense. You haven't been hurt like this before. Not since you turned human. I think it's finally hitting you that you're mortal.

ANYA

And you don't think that's important. That's just like you.

COOL XANDER

Ahn, no. Listen. I do think it's important. You were going to live for thousands of more years. Now... now you're going to age and you're going to die. That's huge.

ANYA

It is.

(CONTINUED)

CONTINUED: (2)

COOL XANDER

I always thought it was weird that it didn't get to you more. I mean, if it was me...

ANYA

It would bother you?

COOL XANDER

Only so very much! What you've gone through, what you're going through... I know it must take incredible strength. I admire that so much. But when it gets too hard, that's okay, just tell me what's bugging you. We'll deal with it together.

ANYA

That's... you've never... You never said that before.

COOL XANDER

I thought it, though.

ANYA

But, but you can't promise you'll be with me when I'm wrinkly and my teeth are artificial and stuck into my mouth with an adhesive.

COOL XANDER

I can't promise that. But it doesn't sound terrible, and that's saying something.

Anya kisses him and pulls him back down onto the picnic blanket. They kiss. Again, it might turn into something more, but... Shempy Xander bursts into the room!

SHEMPY XANDER

Get away from her!

34

GILES' APARTMENT

34

Giles, Buffy and Riley going through books. Buffy and Riley at the kitchen counter, Giles pacing.

BUFFY

You know what, Giles? I really am glad you're buying the Majik shop.

(CONTINUED)

CONTINUED:

GILES

Yes, it's given me rather a new purpose. That and your rededication to your work. I'm feeling quite revitalized.

RILEY

(aside to Buffy)
Is that what you meant?

BUFFY

(aside to Riley)
No. I'm just so hating this apartment.

GILES

Aha!

BUFFY

(quickly)
I didn't say anything!

GILES

(off his book)
We're wrong. Xander's completely wrong about what's going on! Oh dear.

RILEY

But he seemed so confidant. And did that seem weird to anyone else?

GILES

It's not about shape-shifting at all. The rod device, it does something completely different. It, it splits one in half.

BUFFY

A good sharp knife'll do that and it doesn't take any magic.

GILES

This energy was intended to split the Slayer into two different entities.

RILEY

Two Buffies?

(CONTINUED)

CONTINUED: (2)

GILES

Yes, one of them with all the qualities inherent in Buffy Summers, all that comes from your genetics and experience, Buffy. The other with, with everything that belongs to the Slayer alone: the strength and speed... the heritage...

BUFFY

Whoa. Don't like thinking about it that way.

RILEY

But it didn't hit Buffy. It hit Xander and now there's two of them.

BUFFY

Okay, I have a question. It hits me, boom, you've got a Buffy and a Slayer. But Xander... I mean, what did it do? How did it split him?

RILEY

Well, not equally, we know that. One Xander took down the other Xander with one punch when he confronted him--

(realizing)

Giles, do both of them think they're the real Xander?

GILES

Well, yes, I suppose so. In fact, they both are Xander. There's nothing in either of them that our Xander didn't already possess. The split probably, probably separated him into -- I don't know what we should call them -- Incompetent Xander and Competent Xander. Or, or Self-Assured Xander and Awkward Xander.

BUFFY

Cool Xander and Shempy Xander?

RILEY

Wait a minute. I still don't get the guy's original plan.

(MORE)

(CONTINUED)

CONTINUED: (3)

RILEY (CONT'D)

Why would a bad guy want to make even more of a Slayer?

BUFFY

Yeah. The Slayer half would be like Slayer-concentrate. Pretty unkillable.

GILES

But Toth wouldn't have to kill the pure Slayer. The two halves can't exist without the other. Kill the Buffy half and the Slayer half dies.

BUFFY

So, same thing for the Xanders, right? Both of them need to stay alive or they both die?

35

NEW APARTMENT

35

The two Xanders square off for a big fight. Circling each other warily. Anya watches, amazed.

SHEMPY XANDER

(to Cool Xander)

You picked the wrong guy to mess with. I know what to do with things like you. I'm going to kill you.

COOL XANDER

That'll be a trick. Cuz I'm going to kill you first.

END OF ACT THREE

ACT FOUR

36 NEW APARTMENT

36

The two Xanders square off. Cool Xander throws a punch. Shempy Xander dodges it.

ANYA
Stop! Stop it!

Not even realizing they're working together, Cool Xander and Shempy Xander each take Anya by the arm, push her gently into the bedroom and lock it.

COOL XANDER
Okay. Let's go.

37 BEDROOM

37

The bedroom is bare, but there is a telephone on the floor in one corner. Anya is on the phone to Giles. She's freaked, but holding it together.

ANYA
Giles? It's Anya... Oh, the arm's much better, thanks... Uh-huh. Listen, the thing is? There are two Xanders here... well thanks for telling me about it!... What? Oh yeah, they're fighting... um... how bad?

There is a LARGE CRASH, from O.S. Anya glances toward the door.

ANYA (CONT'D)
I'd say, um, to the death?

38 GILES' NEW CAR

38

Riley and Buffy are in Giles' new car, racing to Xander's apartment.

BUFFY
Can't this go faster? Leave it to Giles to buy the new 2001 Slugsmobile.

RILEY
We're pushing seventy.
(then)
(MORE)

(CONTINUED)

CONTINUED:

RILEY (CONT'D)

I just keep thinking how it was supposed to be you.

BUFFY

Me what? That got hit by the split-in-two-y beam?

RILEY

Yeah. It was close.

BUFFY

Uh-huh. You just missed your chance.

RILEY

What are you talking about?

BUFFY

I'm joking. Just thinking how it would kinda be perfect for you. There'd be Slayer Buffy and, you know, Buffy Buffy. All the fun parts, none of the my-girlfriend-pokes-vampires-to-death parts.

RILEY

So you think I want Buffy Buffy?
(when she doesn't answer)
Buffy?

BUFFY

Well, you've been fine about it, but I know it makes it complicated...

RILEY

I want you. All of you. Just like you are.

BUFFY

Right. Bruised and busy and occasionally quite literally out of my mind.

RILEY

Yes. Funny and crazy and a little bit misterioso ancient warrior woman. I love you and that's all part of you.

BUFFY

But if it didn't have to be...

(CONTINUED)

CONTINUED: (2)

RILEY

I'm not, I'm not being clear. I don't mean, like, I love you in spite of it. This is not "in spite of" stuff... this is all "because of" stuff. You're the most amazing person I've ever met and I'm sure you'd still be amazing if you weren't the Slayer... but you wouldn't be my Buffy.

Buffy smiles, happy with his answer. After a quiet beat...

BUFFY

We better go faster. Shempy Xander doesn't stand a chance.

39

NEW APARTMENT

39

Cool Xander vs. Shempy Xander. Cool Xander throws a few more punches that Shempy Xander ducks or blocks.

SHEMPY XANDER

Tired yet? Ready to see my moves?

Shempy Xander starts flailing and swatting at Cool Xander. An undirected but vigorous whirlwind that's actually successful... Cool Xander can't land a punch.

COOL XANDER

Would you stop that?

Buffy and Riley burst in! Buffy tosses her weapon bag into the corner.

BUFFY

Xander!

They both turn and look.

COOL XANDER

Buffy! Help me with this guy!

SHEMPY XANDER

No! Buffy! I'm me! Help me!

Buffy grabs Shempy Xander, throws him up against a wall.

SHEMPY XANDER (CONT'D)

Ow!

(CONTINUED)

CONTINUED:

COOL XANDER

Thank you!

She grabs Cool Xander, puts him up against the wall next to Shempy Xander.

COOL XANDER (CONT'D)

Ow!

She holds them both pinned motionless against the wall with an hand on each chest. She looks back and forth between them. Riley comes up behind her, looks too.

RILEY

Wild.

BUFFY

Yeah. Okay, look, Xander...s.
You're both you. You're both
Xander. You've been split in two.

The Xanders look at each other.

COOL XANDER

No way.

SHEMPY XANDER

He can't be me. He's all... fancy.

Buffy cautiously steps away, unpinning the boys.

RILEY

We can prove you're both you.

BUFFY

Yes!
(then)
How?

RILEY

Well, there has to be a way.

BUFFY

What number am I thinking of?

RILEY

I don't think that's how to--

SHEMPY XANDER / COOL XANDER

Eleven and a half.

(CONTINUED)

CONTINUED: (2)

BUFFY

Wrong.
 (then)
 Oh! But, see?!

SHEMPY XANDER

But it doesn't make sense. If we're the same, how come we're all different?

RILEY

Different properties went into each of you, but you're both Xander.

SHEMPY XANDER

Different properties? Like what?

BUFFY

(covering)
 Oh... um... we aren't sure. Sense of direction, stuff like that, probably.

ANYA (O.S.)

It's quiet out there! Is everyone dead?

COOL XANDER

Anya!

The Xanders run to let her out, moving in such unison that they collide at the door, have a small struggle over who will turn the knob. They swat at each other's hands as Buffy and Riley watch.

BUFFY

Willow better be able to put him back together because the world is not ready for tag-team Xanders.

Anya is out of the bedroom now, looking at the two Xanders.

ANYA

What's going on. What should I do?

SHEMPY XANDER / COOL XANDER

Kill us both, Spock!

The Xanders laugh. Anya stares at them.

(CONTINUED)

CONTINUED: (3)

BUFFY

(to Anya)

We'll explain everything on the way
to Giles'--

Suddenly, Toth blasts into the room, with his rod-device!

TOTH

I will not miss again, Slayer.

BUFFY

Oh great. Rod boy.

Shempy Xander quickly steps behind Cool Xander. Toth aims the rod at Buffy and fires. She FLIPS out of the way and the blast leaves a harmless charred area on the rug.

COOL XANDER

Hey! Cleaning deposit!

Toth is aiming again when Riley comes out of nowhere and jumps him from behind, attempting to disarm him. Toth throws Riley aside easily, but the distraction allows Buffy to catch him by surprise. She catches him with a flying kick, follows up with punches... and finally sweeps his feet out from under him.

BUFFY

Axe! Riley is at her weapons bag.
He opens it and tosses her the axe.

ANGLE ON: THE XANDERS

Wincing at the off-screen beheading.

WIDER:

Out of breath and victorious, Riley crosses to Buffy. The demon Toth lies dead at her feet, the axe imbedded in it.

RILEY

Good job, Slayer.

Buffy and Riley share a smile.

SHEMPY XANDER

(to Cool Xander)

Oh yeah, that cleaning deposit's
gone.

40 MAJIK SHOP - NIGHT

40

Giles, Buffy, Riley, both Xanders, Anya, Willow. Willow is drawing a pentagram on the floor. Everyone else is looking at the two Xanders. Buffy examines their hands.

BUFFY

Even the same fingerprints. I can't decide if it's cool or creepy.

SHEMPY XANDER

On the way over here, we burped at the same time.

BUFFY

That's helping me decide.

RILEY

Psychologically, this is fascinating. Doesn't it make everyone want to lock them in separate rooms and do experiments on them?

(then)

Maybe it's just me.

GILES

You know, Xander, the... the two of you could learn a lesson from this. There's really no limit to what you can accomplish. Everything fortunate that happened to you, could have happened to you when you were... singular. You should be proud of what you've accomplished--

Giles looks at the Xanders to see their reaction. They're not paying attention. They're amusing themselves by mirroring each other.

SHEMPY XANDER

Look at us. Are we a mirror?

COOL XANDER

Or are we a classic Marx brothers comedy routine?

They stop the mirroring.

(CONTINUED)

CONTINUED:

SHEMPY XANDER

We could also work up a funny bit
about synchronized swimmers.

COOL XANDER

Oh! Or something where we pretend
we're Dear Abby and Ann Landers.
We'd need wigs.

SHEMPY XANDER

You're a funny guy.

COOL XANDER

As are you. Also, good looking.

BUFFY

Twin-based comedy is about to
suffer a major setback.

GILES

I rather think we're rescuing it.

ANYA

You Xanders. You have all the same
memories, same... physical...
attributes?

COOL XANDER

We seem to be me.

SHEMPY XANDER

I'm who we are.

GILES

(weary)

Oh my, pronoun humor.

Anya has moved closer to the Xanders.

ANYA

So, this reintegration thing...
it's awfully late now. Should we
maybe wait for the morning? Give
it a night, you know?

BUFFY

Anya!

SHEMPY XANDER

(quietly, to Cool Xander)

How do we feel about this?

(CONTINUED)

CONTINUED: (2)

COOL XANDER

We look uncomfortably at our shoes
until someone changes the topic.

They look at their shoes.

SHEMPY XANDER

I agree.

COOL XANDER

Well, of course you do.

Willow stands up, having completed the pentagram.

WILLOW

Ready.

GILES

Thank you god.

SHEMPY XANDER

So, go ahead. Make us a me.

COOL XANDER

Light the candles, chant the chant.
Let's do it.

GILES

Actually it's not that kind of
thing.

WILLOW

See, your natural state is to be
together. Toth's spell is doing all
the work of keeping you apart. I
just have to break it. You two
stand here. Cool Xander here...
and Shem--Other Xander there. Back
to back. No wait.

The Xanders stand where she positions them.

WILLOW (CONT'D)

Side by side. Don't want you to
end up with two fronts, do we?

SHEMPY XANDER

You sure you know how to do this?

(CONTINUED)

CONTINUED: (3)

WILLOW

All ready. Here we go. Brace yourselves. "Let the spell be ended."

XANDER

You're kidding. "Let the spell be ended"? That's not gonna work! Oh.

Xander looks at himself. Looks around. There's only him. (He's wearing a mixture of the two outfits.)

XANDER (CONT'D)

Wow. I'm so... together.

ANYA

I liked it the other way. Put 'em back.

41 XANDER'S BASEMENT - DAY (DAY 4)

41

Buffy, Riley and Dawn are helping Xander pack his things. Anya, not wearing her sling, is watching the activity. Riley stuff clothes into a box. Incidentally, Xander looks a lot like Cool Xander in this scene, clothes and hair at their best -- the experience has had an effect. Xander looks around the near-empty room.

RILEY

Getting nostalgic?

XANDER

I don't know. At first it's just a place, and then you start to make memories and then it's like... that's where Spike slept, and there... that's where Anya and I drowned the Separvo demon and at the bottom of the stairs, that's where my heart got all ripped out... I really hate it here.

BUFFY

Hey, Anya... I like the not-sling-wearing look.

ANYA

Yes, it's a great relief. You don't realize just how much scratching you do with that one hand.

(CONTINUED)

CONTINUED:

BUFFY
I never thought of that.

ANYA
Oh, it's key.

DAWN
So I guess you're like good as new
now, huh?

ANYA
I don't know about that, but I do
anticipate a minimum of sixty years
before my death, excepting disease
or airbag failure.

DAWN
Or getting killed by a vampire or
something.

BUFFY
Come on, Dawn.

Having gathered their loads, Dawn and Buffy exit.

DAWN
(to Buffy as they go)
Well, it could happen. Happens all
the time. They bite people and
they die.

Xander hands Anya a small box.

ANYA
Oooh, a present!

XANDER
Not unless you want my Battlestar
Gallactica action figures.
(beat)
Which you cannot have. I just
thought you could help carry a
little.

ANYA
Me? I'm only barely slingless and
anyway, Buffy has super strength,
we should just load her up like one
of those little horses.

XANDER
Anya. Please.

(CONTINUED)

CONTINUED: (2)

ANYA

I will carry this outside. But that's all.

(muttered, as she goes)

We could've kept the extra Xander for stuff like this.

Anya exits. Xander turns to Riley, smiles wryly.

XANDER

She doesn't make it easy.

Riley goes back to packing clothes.

RILEY

I have a feeling you're okay, man.

XANDER

What do you mean?

RILEY

Just, you guys are good, you know?

There's a tiny touch of wistfulness there. Xander hears it, and looks up from packing another box.

XANDER

Riley? You and Buffy? That's all by way of the good, right?

RILEY

What? Absolutely. It's going great. I love her. I loved her from the start and she, you know, she makes me happy. Happy, like, all the way to the heart.

XANDER

That's good.

RILEY

It's really is. It really is great between us.

Riley picks up his now-packed box.

RILEY (CONT'D)

She... um... she doesn't know this, and you can't tell her. But... she doesn't really love me. Not really.

(CONTINUED)

CONTINUED: (3)

He exits. Xander looks after him.

END OF SHOW

CONTINUED: