

(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

"The Replacement"

written by

Jane Espenson

WRITER'S SECOND DRAFT

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Buffy the Vampire Slayer

"The Replacement"

TEASER

1

XANDER'S BASEMENT - NIGHT (NIGHT 1)

1

BUFFY and RILEY, XANDER and ANYA. Anya's arm is in a sling, but not a cast, following her adventures of last week. The two couples are relaxing on and around Xander's sofa, watching movies. We can't see the screen, but Kung-Fu movie music and fighting thuds and grunts are heard. Buffy has a history text book, and is completely absorbed in it.

XANDER

Wish I had something foodlike to offer you guys, but the hot plate's out of commission.

ANYA

We think the cat peed on it.

XANDER

I do have Spaghetti-os. Set 'em on top of the dryer and you're a fluff cycle away from lukewarm goodness.

RILEY

I, uh, had dryer-food for lunch.

XANDER

Okay.

(then)

Hey, Buff, thanks. A lot of get-togethers suffer from not having enough heavy reading going on. Glad you've got us covered.

(CONTINUED)

CONTINUED:

 BUFFY
 (absently)
 I'm fine.

Riley gently starts to tug the book away from her, she resists and they get into a playful tug of war.

 BUFFY (CONT'D)
 Hey! I was enjoying the studying!

 RILEY
 Who are you lately? Give it up and watch the movie.

Buffy lets go of the book and Riley almost falls over backwards.

 BUFFY
 Well, it has been a long hard day with the crusades. Guess I could take a little break from the violence for some...
 (sees the screen)
 Ooh! Fighting!

 XANDER
 Incompetently dubbed kung-fu. Our most valuable Chinese import.

 ANYA
 Much more durable than their hot plates.

 RILEY
 (to Buffy)
 Watch the movie and relax. Here.

Riley moves Buffy around in front of him, starts to rub her shoulders.

 BUFFY
 Mmm. So good. More...

Xander sees the happiness that is Buffy and Riley. He takes the cue, starts rubbing Anya's shoulders.

 ANYA
 What are you doing? I have a dislocated shoulder and I'm trying to concentrate on the kicking movie.

(CONTINUED)

CONTINUED: (2)

Xander takes his hands away from Anya. Riley has been watching the whole rejection. He stops rubbing Buffy's shoulders, not wanting to flaunt their togetherness.

BUFFY

Hey! The rubbing went away.

RILEY

Um... sorry... got caught up in the action.

BUFFY

Yeah, it's pretty good--

(then, off movie)

Oh come on! Give me a break!

XANDER

Something wrong?

BUFFY

No. Nothing. 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, ba-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 gotta leave the work behind. Just be Buffy, not the Slayer.

BUFFY

Hey, I 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

I see your point.

(CONTINUED)

CONTINUED: (3)

XANDER

Willow's the same way with witches
in movies.

BUFFY

Right. She's all "What's that? A
cauldron? Pfff. 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.

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?

Addressing all of them, but for Anya's benefit.

XANDER

I just want you all to understand that I'm not going to get this apartment. So don't get your hopes all carbonated.

RILEY

Why not?

XANDER

Because they're going to check references. My only reference is Albert. Which is just me doing an important-voice.

(important-voice)

Xander Harris? An excellent tenant and a very nice-looking fellow...

(CONTINUED)

CONTINUED:

ANYA

Why are we looking at it if we can't afford it?

BUFFY

Well, it is fun to pretend. You know, what would it be like to live here... What if I could have this someday...

ANYA

Oh! Fanaticizing! Like our thing about the milkmaid and the lonely cow veterinarian. Let's go.

Anya pushes past the others and 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

Forget the fantasy crap. I want it. Pay anything.

The BUILDING MANAGER, a not unattractive woman in her 30s, 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.

(CONTINUED)

CONTINUED:

BUILDING MANAGER

Ah.

Xander wipes 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.

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 would be like having hot-and-cold running popcorn. Only hot.

BUILDING MANAGER

(to Xander)

There are a lot of nice features.

(indicating phone)

The phone and electricity are on, we'll just switch them to the new tenant's name...

Xander starts looking around as she continues:

BUILDING MANAGER (CONT'D)

There's a 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

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

(CONTINUED)

CONTINUED: (2)

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 the 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.

XANDER
Ah. 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 terrible like the basement.
(to the manager)
Something urinated on the hot plate.

XANDER
Hey, Anya, we have to talk.
(to the manager)
Excuse us.

Xander pulls Anya to one side. 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.

(CONTINUED)

CONTINUED: (3)

BUFFY

But without unpleasant slavery associations.

Xander and Anya's talk in progress:

ANYA

(loudly)

But why can't we have it?

XANDER

(softly)

Anya, I explained I can't afford this. The construction job is ending, I'm not going to have any money coming in. And, by the way, you do have your own place.

ANYA

But when I want to be with you I have to be in that awful basement?

XANDER

Quiet, please.

ANYA

This isn't fair. I'm injured. My arm is faulty. And you keep 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. And what does your arm have to do with anything? Where is this all coming from?

Anya doesn't answer. She spins around, storms out. Embarrassed, Xander turns to the building manager.

XANDER (CONT'D)

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

(beat)

We'll just go right to the last part.

(CONTINUED)

CONTINUED: (4)

Xander exits and, with apologetic looks to the manager, the others follow him out.

6

MAJIK SHOP - DAY

6

GILES is alone in the closed shop, dressed down, 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 rummages around in the contents of a cardboard 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

"Miscellaneous curses." Brilliant.
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. Toth is carrying his rod-device.

GILES (CONT'D)

Gahhhh!

TOTH

The Slayer is not here.

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.

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. Feeble
man, you are not likely to strike
mortal fear into--

Giles hits Toth with the fertility sculpture. Again and again! The beating drives Toth back for a moment. But he is more surprised than hurt. He swats Giles casually, smacking him against a wall.

TOTH (CONT'D)

You are not the Slayer. You do not
concern me.

(CONTINUED)

CONTINUED:

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

7

MAJIK SHOP - LATER - DAY

7

Willow is paging through some of the magic shop's collection of books. Buffy, Riley, and Xander are watching as Giles demonstrates how he fought off the demon. Giles is swinging the sculpture impressively.

GILES

Like this... and this!

RILEY

That's a pretty heavy sculpture.

WILLOW

It's Oofdar, Goddess of Childbirth.
Got some nice heft to her.

BUFFY

How badly did you hurt him?

Giles sets down the sculpture.

GILES

Well, hurt... maybe not hurt...

WILLOW

(helpful)

I'm sure he was startled.

GILES

Yes, yes, I imagine it gave him
rather a turn.

BUFFY

He ran away, right?

GILES

Sort of, more... turned and swept
out majestically, I suppose. Said
I didn't concern him.

BUFFY

So a mythic triumph over a
completely indifferent foe?

GILES

I'm not dead or unconscious, so I'm
counting it on the plus side, thank
you very much.

(CONTINUED)

CONTINUED:

Willow hands Giles one of the books.

WILLOW
 (re: book)
 Good demons in this one. See if
 your guy's in there.

Giles starts looking through it.

BUFFY
 Giles, are you sure about buying
 this place? It kind of has a track
 record. Previous owners all
 attacked and killed, that kind of
 thing.

XANDER
 If you want that, you could give up
 the place and get one of us to
 attack you now and then. I'd do
 it for tips.

Riley is taking a few practice swings with the sculpture.

RILEY
 Owning the shop does seem kind of
 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...
 last survivor of the Tothric Clan.
 it also says that for a demon he's
 unusually sophisticated.

(CONTINUED)

CONTINUED: (2)

BUFFY

Sophisticated? I talk men's fashion with him while I cut his head off?

GILES

They're referring to the fact that he does not fight bare-handed. He uses tools, devices, even machinery. He's also supposed to be very focused. And since he mentioned "The Slayer" I think we know what the focus is--

Riley turns grim.

RILEY

He mentioned Buffy? Where do we find him and kill him?

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

Hmmm. Not even remotely. But it was very recognizable.

BUFFY (V.O.)

The city dump....

8

THE DUMP - NIGHT

8

That night. Buffy, Giles, Willow, Riley, and Xander walk gingerly through the dump. They have crossbows and bladed weapons.

(CONTINUED)

CONTINUED:

BUFFY

Where smells go to relax and be themselves.

WILLOW

I found a spell so you can't smell anything. But it does it by taking your nose off. So... no.

RILEY

People say they're recycling.
(sadly)
They're not recycling.

BUFFY

At least the rats are staying away.

GILES

Okay, everyone. Stay focused.
We're here to find a demon.

XANDER

(sarcastic)

Right, because with the moonlight reflecting off the pools of scum, we might forget we're not here for a romantic stroll -- hey! Are you two holding hands?

Caught, Buffy and Riley let go of each other's hand. The group rounds a corner, startling SPIKE, who is rummaging through some discarded items.

BUFFY

Huh. Knew we'd see a rat eventually.

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 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: (2)

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 great 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

I knew you would come. Die well,
Slayer.

Giles and Riley are circling around behind Toth, axes ready as Toth raises the rod.

SPIKE

Go big guy, kick 'er ass!

Buffy sees the rod in Toth's hand -- a fighting staff? She picks up a length of pipe. But Xander sees that Toth is aiming the rod at her.

XANDER

Watch out! It's a gun!

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

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.

(CONTINUED)

CONTINUED: (3)

BUFFY

Xander!

The gang run to Xander.

RILEY

Man, you okay?

Xander struggles to his feet. Buffy looks around for Toth, but he's gone. Xander 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.

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

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. He stirs, yawns, sniffs, his eyes still closed.

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

He opens his eyes, wakes up. Looks around.

XANDER (CONT'D)
Uh-oh.

10 THE DUMP - MOMENTS LATER 10

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

XANDER
So, you take the bullet for the
swinging Scooby-friends and what do
you get? A pat on the head? A
tasteful medal? No! You get left
for dead under a light layer of
potato peelings and old socks!

He slips and falls out of frame.

11 XANDER'S HOUSE - DAY 11

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

XANDER
Anya! Ahn?!

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

XANDER (CONT'D)
Ow! Ow!

12 XANDER'S HOUSE - BASEMENT WINDOW 12

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 OTHER XANDER.

XANDER (O.S.)

Oh my god.

ANGLE: XANDER

Taking it in. Watching himself. He blinks. He touches his own face.

XANDER

(dawning horror)

It's me. There's a guy and it's me. Something did a spell. A spell to steal my face.

(then)

Buffy. Get Buffy.

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. Xander searches his pockets as he talks to the operator.

XANDER

No, it ate my quarter!... Uh-huh. 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 and-- I don't have time for this!

He breaks the connection, dials a number.

XANDER (CONT'D)

(as it starts to ring)

Come on, Buffy.

As he waits, Xander-Copy walks right by the booth, not spotting Xander. Xander-Copy looks good. Work clothes, but something nicer than jeans. Everything is clean, tucked in, nice. Even his posture seems better. Startled, Xander puts up a hand to hide his own face.

(CONTINUED)

CONTINUED:

The phone's still ringing and he's torn -- hope Buffy picks up or follow his double. He hesitates, then he hangs up, follows Xander-Copy.

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

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 one of these.

He kisses her. She kisses him back. Right away, 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.

(CONTINUED)

CONTINUED:

BUFFY
Get out of here!

JOYCE passes by, and Dawn stops her.

DAWN
Mom, I can stand in the hallway,
right?

BUFFY
She's watching us like a big freak.

JOYCE
Girls, don't do this today, all
right? I have a terrible headache.

BUFFY
Good work, Dawn. You gave her a
headache.

DAWN
I did not. Did I give you the
headache, Mom? I'm sure part of it
is Buffy's, right?

BUFFY
But part of it is Dawn's.

JOYCE
(small smile)
And finally, you learn to share.
Now you two solve this yourself
because I'm going to go exceed my
daily aspirin dosage.

Joyce moves off.

DAWN
Are you gonna kiss again? My
friend Sharon's older brother knows
a girl who died 'cause she choked
on her boyfriend's tongue.

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

DAWN (O.S.)
Ow!

RILEY
You're too tough on your sister.
She's okay.

(CONTINUED)

CONTINUED: (2)

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 Slayerness 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". Everything's about "the Slayer".

BUFFY

I know. But maybe it means I'm doing a good job. You know, they've heard of me.

RILEY

Yeah, but 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. It sits on top of a short stone pedestal. Spike puts a blonde wig on the mannequin. 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 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.

(CONTINUED)

CONTINUED:

SPIKE (CONT'D)

Oh, Slayer. One of these days.

16

CONSTRUCTION SITE - DAY

16

Xander-Copy arrives at Xander's work -- a construction site on which the job is clearly almost complete. A row of hardhats is set up, names affixed to most of them with tape. Xander-Copy looks at the hardhats, finds the one labelled "Harris." He puts it on, picks up nail-gun and goes to work, driving nails. The FOREMAN approaches.

FOREMAN

Harris!

Xander-Copy doesn't react. Maybe he doesn't recognize his own name. Or maybe he just can't hear over the nail gun.

FOREMAN (CONT'D)

Harris!

Xander-Copy stops work.

XANDER-COPY

Harris. Sorry. Yeah?

FOREMAN

In my trailer, okay? I'm talking to all the guys today. Job's winding down, you know.

XANDER-COPY

Yeah, okay. Right with you.

ANGLE: XANDER

Standing half-hidden by a porta-potty. He watches as Xander-Copy heads away, following the Foreman.

XANDER

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

ANGLE: XANDER-COPY

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

(CONTINUED)

CONTINUED:

ANGLE: XANDER

A WORKER exiting the porta-potty opens the door and whacks Xander on the head. 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

Xander-Copy takes off his hardhat as he enters the cramped trailer. The Foreman sits behind a cluttered desk.

FOREMAN
Sit down.

Xander-Copy sits.

OUTSIDE THE
TRAILER:

Xander arrives under a window in the Foreman's trailer. The window is too high to see in. 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.

INTERCUT WITH:

INSIDE THE TRAILER:

Xander-Copy faces the foreman across the desk.

FOREMAN
How long you work here, Harris?

XANDER-COPY
I... I'm not sure.

FOREMAN
Three months?

XANDER-COPY
I guess-- yes.

FOREMAN
Well, that's a pretty good run.
Lots of times we don't keep someone
that long.

(MORE)

(CONTINUED)

CONTINUED:

FOREMAN (CONT'D)

Sometimes it takes longer than others to see if a guy's gonna work out or not. And here's the thing...

OUTSIDE:

Xander anticipates:

XANDER

"...I'm real sorry to let you go, but that's how it goes."

INSIDE:

FOREMAN

I think you're gonna work out and I'd like to keep you on at a higher rate.

OUTSIDE:

Xander reacts with shock.

XANDER

Oh, it's a bad spell. He definitely did a very good, bad spell.

INSIDE:

FOREMAN

I've been watching you. You work hard and you do good work. We're starting a new job over on Carleton Street next week -- some interior work, carpentry. Thought I'd bring you on to head up the crew over there. I think you have a knack.

XANDER-COPY

(stunned but modest)

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

XANDER

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

XANDER

He's hypnotizing him. He's got hypno-mesmerizing eyes. Damn!

(CONTINUED)

CONTINUED: (2)

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

OTHER XANDER AND FOREMAN

FOREMAN

You seem a little shocked. You okay?

XANDER-COPY

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

FOREMAN

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

XANDER-COPY

I already have an idea.

Xander-Copy 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. Xander-Copy is standing at the kitchen counter with the building manager, signing a piece of paper. Xander-Copy 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.

XANDER-COPY

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

19 HALLWAY - SAME TIME

19

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

XANDER

(shaken)

He's taking it all. He's going to take it all away from me.

20 NEW APARTMENT - CONTINUOUS

20

Xander-Copy finishes signing the lease.

BUILDING MANAGER

I'm sure you like the building. I think... someone said you're currently in your parents' basement?

XANDER-COPY

Right. And there's just a point where you either move on or you just buy yourself a Klingon costume and go with it.

She laughs, charmed.

BUILDING MANAGER

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

XANDER-COPY

Thanks. If it's okay, I'm going to call my girlfriend right away.

BUILDING MANAGER

(disappointed)

Oh yes. I didn't know if she was still-- Go ahead.

21 HALLWAY

21

Xander continues to listen.

XANDER

She was attracted to me -- him! I hate him so much.

The door starts to open right in front of Xander's face and he tips over backwards onto his butt. The building manager hesitates in the doorway, giving 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

Xander-Copy has just finished dialing.

XANDER-COPY

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.

XANDER-COPY

(on machine)

... But please, meet me at the apartment? You know the one. Six o'clock.

We hear Xander-Copy hang up. Anya considers what he said.

24 APARTMENT HALLWAY

24

Xander-Copy emerges from the apartment and heads down the hallway, folding the lease papers and tucking them into his inside jacket pocket. Xander jumps him from behind, knocking him off balance.

XANDER

Yaaaa!

Xander-Copy shakes him off, turns, ready to fight. He sees Xander and freezes. Then he hauls off and decks Xander. Xander goes down, but is not knocked out. Xander-Copy stands over him -- ready to move in for more violence? But a noise farther down the hallway startles him... someone may be coming. Xander stirs, starts to get up.

XANDER (CONT'D)

I won't let you do this! You can't do this to me!

(CONTINUED)

CONTINUED:

Xander-Copy turns and runs.

25 GILES' APARTMENT 25

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

26 GILES' APARTMENT 26

Buffy, Giles and Riley are listening to Xander-Copy. 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?

RILEY

It's possible. He kind of flails, but if one hit you just wrong...

XANDER-COPY

I didn't flail. I hit.

GILES

And you say he looked like you?

XANDER-COPY

Yes! This thing, this thing is out there, looking like me, doing who-know's-what!! We have to find it and we have to kill it!

27 GILES' APARTMENT - CONTINUOUS 27

XANDER

She doesn't believe him. She sees it's not me.

Xander hears them continue:

BUFFY (O.S.)

Don't worry, Xander. Whatever stole your face -- it has to deal with a Slayer now.

Xander reacts -- Buffy has deserted him.

END OF ACT TWO

ACT THREE

28

WILLOW'S DORM ROOM - DAY

28

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

XANDER

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

WILLOW

Um... okay.

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?

XANDER

(dancing)

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

WILLOW

Xander, stop dancing!

He stops dancing.

(CONTINUED)

CONTINUED:

XANDER

A-ha! You called me Xander!

WILLOW

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

XANDER

Oh. Huh.

WILLOW

What's going on?

XANDER

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. A double. And it gets worse. It took my place totally. Went to my job, got my apartment--

WILLOW

With the ceiling fans?

XANDER

Yes! It took it and it hit me! Almost entirely unprovoked!

WILLOW

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

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.

Xander kneels in front of Willow now... he's really scared and he's letting her see it.

XANDER (CONT'D)

Will, I'm so tired of this. I mean, here I am again, the target of something humiliating, and this time it's even worse. It's like it's saying, look, Loser, see how easy it is for me to fix your loser life? Too bad you weren't good enough to do it.

(MORE)

(CONTINUED)

CONTINUED: (2)

XANDER (CONT'D)

Will, it's showing me everything I don't have and, and, taking it away from me all at the same time.

Willow hugs Xander. As she holds him:

WILLOW

Oh, Xander. It'll be okay. We'll figure it out. Please, please don't feel bad about yourself.

(then)

Did you know you really smell?

29

GILES' APARTMENT

29

Buffy and Giles talk near the bookshelves. Xander sits at the counter in the b.g.

GILES

Well, we should look up some materials on alternate universe transversal.

BUFFY

Oh, and we should look at the old Watcher's diaries.

XANDER-COPY

Can I help you guys out?

GILES

I wouldn't hate a cup of tea.

XANDER-COPY

No, I mean, like, help. It's -- I know you two are really into the books right now, but couldn't we kind of, just, think it through first? Wouldn't that be a good first step?

Buffy and Giles exchange a look. Xander's making sense.

GILES

And we could still have the tea.

30

WILLOW'S DORM ROOM

30

Xander and Willow sit and talk. Xander hasn't showered.

(CONTINUED)

CONTINUED:

WILLOW

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

XANDER

(cagey)

Or... so it would seem.

WILLOW

You don't think so?

XANDER

(considers)

Actually, it's hard to argue with that.

31 GILES' APARTMENT - DAY

31

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

XANDER-COPY

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

GILES

It must have created the double.

RILEY

But why would a demon want to create two of a victim?

BUFFY

For leftovers?

XANDER-COPY

He's not a victim, this double. It wanted to hurt me. But before we can kill it, we need to figure what it's up to, and, well, what it is.

32 WILLOW'S DORM ROOM - DAY

32

Xander is pacing and lecturing in exactly the same way.

XANDER

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

(CONTINUED)

CONTINUED:

WILLOW

But... the beam was supposed to hit Buffy. So if that was the plan, wouldn't he have built a Buffy robot?

XANDER

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

33 GILES' APARTMENT - DAY

33

Xander-Copy reaches his conclusion...

XANDER-COPY

(figuring it out)
We didn't see Toth after I was hit, and my impostor had the same smell as the demon. I think the rod was a device for shape-shifting...
(realizing)
Toth is my double.

34 WILLOW'S DORM ROOM - DAY

34

Xander reacts to something Willow just said.

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! Anya! 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 Xander exits:

XANDER

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

Willow is left alone.

(CONTINUED)

CONTINUED:

WILLOW
 (to herself, meekly
 defensive)
 I handled it fine.

35 ANYA'S APARTMENT - NIGHT

35

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

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:

XANDER-COPY
 --Meet me at the apartment? You
 know the one. Six o'clock.

Xander is genuinely shaken. He looks at his watch.

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

36 NEW APARTMENT - NIGHT

36

XANDER-COPY
 Strawberry?

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

ANYA
 You really got this place?

XANDER-COPY
 I really did. And you know why?

ANYA
 The ceiling fans? They're very
 swooshy.

XANDER-COPY
 No. It's because I knew you wanted
 it. It's all for you. I'm doing
 it all for you.

(CONTINUED)

CONTINUED:

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

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

Anya pushes Xander away and sits back up.

ANYA
I won't hurt it.

XANDER-COPY
Right. Not if you're careful.

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

XANDER-COPY
Force of will is great, but--

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.

XANDER-COPY
Anya. Stop. You don't have to do this. I understand.

ANYA
What do you mean, you understand?

XANDER-COPY
I mean-- It just occurred to me today that this is what's bothering you. You haven't been hurt like this before. I think maybe it's finally hitting you what being human is going to mean.

ANYA
You're wrong.

(CONTINUED)

CONTINUED: (2)

XANDER-COPY

Ahn, no. Listen. 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. I always thought it was weird that it didn't get to you more. I mean, if it was me...

ANYA

(softening)

It would bother you?

XANDER-COPY

Only so very much! What you've gone through, what you're going through... Anyway, when it gets too hard, that's okay, just tell me what's bugging you. We'll deal with it together.

ANYA

You never said that before.

XANDER-COPY

I thought it, though. Deep down.

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.

XANDER-COPY

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... Xander bursts into the room!

XANDER

Get away from her!

Anya sees Xander. She gasps. She and Xander-Copy jump to their feet.

XANDER-COPY

Get out! You don't belong here!

(CONTINUED)

CONTINUED: (3)

ANYA

Xander?

She takes a tentative step toward Xander. Xander-Copy grabs her by her uninjured arm and pulls her back.

XANDER-COPY

No! Stay away from him!

XANDER

Let go of my girlfriend!

XANDER-COPY

She's not your girlfriend!

Anya, terrified, looks back and forth between the two identical, very angry men.

37

GILES' APARTMENT

37

Buffy and Riley are at the counter eating cookies. Giles is pacing and reading one of the books. Suddenly he looks up.

GILES

(off his book)

Oh dear lord.

Buffy and Riley go on eating.

GILES (CONT'D)

Did you hear me? I said oh dear lord.

BUFFY

You always say that.

GILES

Well, it's always important! Xander's completely wrong about what's going on!

RILEY

But he seemed so confident. 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.

(CONTINUED)

CONTINUED:

BUFFY

But it's a blasty-thing, not a slicy thing.

GILES

Not that way. It's a form of alchemy. Alchemy of the, of the spirit, I suppose. It seeks out the purest elements, distills the personality traits into two separate bodies. As near as I can tell, Toth was going to use it to split the Slayer into two different entities.

RILEY

Two Buffys?

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...

RILEY

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

BUFFY

Yeah. It hits me, boom, you've got a Buffy and a Slayer. But Xander... I mean, what did it do? Is one of them evil?

RILEY

Well, it's not an equal split, 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

Yes. Certainly. Because they both are Xander.

(CONTINUED)

CONTINUED: (2)

RILEY

Except one is a copy.

GILES

No, it's not a copy. They're both Xander. And neither of them is evil. There's nothing in either of them that our Xander didn't already possess. The split probably separated him into, I suppose, his strongest qualities and his... weakest.

RILEY

So the one that was here... that's the best Xander there is?

GILES

Hmmm.

BUFFY

Poor other Xander. He must be a mess.

RILEY

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

38

NEW APARTMENT

38

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

(CONTINUED)

CONTINUED:

XANDER

(to Xander-Copy)

You picked the wrong guy to mess
with. I'm going to kill you.

XANDER-COPY

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

END OF ACT THREE

ACT FOUR

39 NEW APARTMENT

39

The two Xanders square off, safely away from the picnic stuff. Xander-Copy throws a punch. Xander dodges it.

ANYA
Stop! Stop it!

Anya tries to get between them, protect Xander-Copy. Not even realizing they're working together, Xander-Copy and Xander push Anya gently into the bedroom and lock it. They square off to fight again.

XANDER-COPY
Let's go.

40 BEDROOM

40

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... how bad?

There is a LARGE CRASH, from O.S.

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

41 GILES' NEW CAR

41

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. Look at the speed-thing.

(CONTINUED)

CONTINUED:

BUFFY

I believe you.
(beat)
Too bad it missed, huh?

RILEY

Too bad what missed? The split-in-
two-y beam?

BUFFY

You even said it the other night
with the movies. "Just be Buffy,
not the Slayer." So, this 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...

RILEY

This is stupid.

(CONTINUED)

CONTINUED: (2)

 BUFFY
 (offended)
Okay... what?!

 RILEY
I mean it. You're reading and
training, like, 24 hours a day now
and you're supposed to be getting
so smart, but this is dumb.

 BUFFY
I don't think--

 RILEY
Who cares about Buffys that don't
exist? Would I love an all-Slayer
Buffy or an all-Buffy Buffy or a
Buffy with toenail fungus, or, or
antlers? Well, probably, but why
does it matter? I love this Buffy
that's in this world and in, in
this car. That's all I know,
sometimes, but I know it really
well. And I'm done with the stupid
conversation.

Buffy thinks about his answer. After a quiet beat... she
smiles.

 BUFFY
We better go faster. If Xander
kills himself, he's dead.
 (thinks)
You know what I mean.

42 NEW APARTMENT

42

Xander-Copy vs. Xander. Xander-Copy throws a few more
punches that Xander ducks or blocks.

 XANDER
Tired yet? Ready to see my moves?

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

 XANDER-COPY
Would you stop that?

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

(CONTINUED)

CONTINUED:

BUFFY

Xander!

They both turn and look.

XANDER-COPY

Buffy! Help me with this guy!

XANDER

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

Buffy grabs Xander, throws him up against a wall.

XANDER (CONT'D)

Ow!

XANDER-COPY

Thank you!

She grabs Xander-Copy, puts him up against the wall next to Xander.

XANDER-COPY (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've been split in two. You're
both Xander. And you can't kill
each other. I mean, you can, but
it would be bad.

The Xanders look at each other.

XANDER-COPY

No way.

XANDER

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

Buffy cautiously steps away, unpinning the boys.

RILEY

We can prove you're both Xander.

(CONTINUED)

CONTINUED: (2)

BUFFY
Yes! How?

RILEY
(stumped)
Well, there has to be a way.

BUFFY
What number am I thinking of?

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

XANDER/XANDER
Eleven and a half.

BUFFY
Wrong. Oh! But, see?!

XANDER
But I'm me. I feel it.

XANDER-COPY
No, I'm me--

They're starting to get in each other's faces again. Buffy casually slams them both back up against the wall.

XANDER/XANDER
(perfect unison)
Stop it! That hurts!

They look at each other.

XANDER-COPY
(getting it)
We're both Xander.

XANDER
No. We're not the same. We're all different.

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

XANDER
Different properties? Like what?

(CONTINUED)

CONTINUED: (3)

BUFFY

(covering)

Oh... um... sense of direction,
good night-vision, stuff like that.

ANYA (O.S.)

It's quiet out there! Is everyone
dead?

XANDER/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?

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.

Xander quickly steps behind Xander-Copy. 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.

XANDER-COPY

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.

(CONTINUED)

CONTINUED: (4)

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.

XANDER-COPY

Oh yeah, that cleaning deposit's gone.

XANDER

I was thinking the same thing.
(a brand new thought for
him)

Hey-- do you suppose we're both
Xander?

43 MAJIK SHOP - NIGHT

43

Giles, Buffy, Riley, both Xanders, Anya, Willow. Giles is drawing a pentagram on the floor with chalk. Everyone else is looking at the two Xanders. Buffy and Willow examine their faces close up, comparing.

XANDER

(jovial)
Look and admire, ladies.

BUFFY

It's like... there's a little scar
here, then there it is over there.

(CONTINUED)

CONTINUED:

WILLOW

It's all doubled. This zit, and this kind of funny dippy place and this creepy little hair that grows the wrong way--

XANDER

(same jovial tone)
Okay, back off, ladies.

RILEY

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

ANYA

So, you Xanders, you really do have all the same memories, all the same... physical... attributes?

XANDER-COPY

We're completely identical.

XANDER

Yeah, we checked out some stuff in the car on the way over.
(quickly)
Fingerprints.

ANYA

Maybe we shouldn't do this reintegration thing right away. See, I could take the boys home, have sex with all of us, then we could just slap 'em back together in the morning.

XANDER-COPY

(smoothly to the others)
She's joking.

XANDER

No she's not! She entirely wants to have sex with us together! It's wrong, and, and... it would be very confusing!

XANDER-COPY

I was just being discreet.

(CONTINUED)

CONTINUED: (2)

XANDER

Oh.

(to others)

Smart guy. He's me, you know.

Giles finishes the pentagram and stands up.

GILES

Willow... if you will arrange the candles, we'll be able to begin. Also, we can continue to pretend we heard none of the disturbing sex talk.

WILLOW

Check. Candles and deafness.

Willow lights candles, puts them on the pentagram.

XANDER-COPY

It is interesting to think about what it would be like to stay this way, though, isn't it? One of us could work and the other could go to school...

GILES

Being... plural did allow you to see what you can accomplish if you get out of your own way, as it were. You really earned everything positive that happened--

XANDER

No! Think big! Show-business. We could do twin episodes without the cheesy split-screen effect. Or funny commercials! "Hey, Bartender, I ordered a double!"

XANDER-COPY

(playing along)

"And here I am!"

ANYA

(to Buffy)

I don't always understand humor.

BUFFY

I'll let you know if there is any.

(CONTINUED)

CONTINUED: (3)

XANDER
Or, or... look at this...

He stands in front of Xander-Copy and they start mirroring each other.

XANDER (CONT'D)
A classic comedy bit!

BUFFY
(aside, to Giles and
Riley)
They're kind of... both the same
now.

RILEY
I think it's 'cause they're
together.

GILES
Yes, he's clearly a bad influence
on himself.

XANDER/XANDER
Kill us both, Spock!

They laugh, cracking each other up. Willow stands up, having completed the candles.

WILLOW
Ready.

GILES
Thank you god.

XANDER
(to Xander-Copy)
You really want to go through with
it?

XANDER-COPY
Yes. We couldn't live like this.
We need to be one person. We need
each other.

XANDER
(to others)
Again with the smart, this guy.
(to Willow)
Summon the goddess, chant the
chant. Let's do it.

(CONTINUED)

CONTINUED: (4)

WILLOW

Actually, it's not that hard. 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. 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?

XANDER

You sure you know how to do this?

WILLOW

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

XANDER

You've got to be 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.

44 XANDER'S BASEMENT - DAY (DAY 4)

44

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

DAWN

(to Xander)

There were really two of you?

XANDER

That's right.

(CONTINUED)

CONTINUED:

DAWN

Was one of them all hunchbacky and drooling?

XANDER

Um... not so much drool.

DAWN

Okay, that's good.

Dawn walks away, starts packing a box.

DAWN (CONT'D)

(to herself)

Don't see why they had to put 'em back together. I could've taken the shempy one.

Riley and Xander are near each other as 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.

BUFFY

I never thought of that.

ANYA

Oh, it's key.

(CONTINUED)

CONTINUED: (2)

DAWN

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

ANYA

Well, I do anticipate a minimum of sixty years before my death, excepting disease or airbag failure.

DAWN

Or getting killed by a vampire.

BUFFY

Come on, Dawn.

Having gathered their loads, Dawn and Buffy exit.

DAWN

(to Buffy as they go)

It could happen. Happens all the time. They bite people and they die.

Xander hands Anya a box.

ANYA

Oooh, a present!

XANDER

Not unless you want my 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, let's just load her up like one of those little horses.

XANDER

Anya. Please.

ANYA

(softening)

Well, you did fight over me. I will carry.

Anya exits. Xander turns to Riley, smiles wryly.

(CONTINUED)

CONTINUED: (3)

XANDER

She's mad, she's not mad... Every time I think I have her all figured out...

RILEY

Tell me about it. Layers and layers.

XANDER

We've got ourselves some complicated women, man.

Riley goes back to packing clothes.

RILEY

But you two are okay. Not so smooth on the surface, but it's like, it's solid underneath, 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 great. I love her. I loved her from the start. You know, sometimes I wish I could go back and meet myself when I was a teenager, just to tell myself, "Don't sweat it so much, kid, 'cause later on, you're going to meet this incredible girl and she'll change everything."

XANDER

The meeting-yourself bit? More trouble than it's worth. But what you're saying -- that's amazing that you have that.

RILEY

Yeah, it is. It's great.

(beet)

The only thing is, she doesn't love me. Not really. Hey, she, um... she doesn't realize it, and you can't tell her.

(MORE)

(CONTINUED)

CONTINUED: (4)

RILEY(CONT'D)

I mean, you never know, it might
change.

(smiles)

Let a guy hope anyway, right?

Xander is stunned. While he figures out how to react, Buffy enters again.

BUFFY

(to Riley)

You got more for me to carry?

RILEY

You can help me pack this.

BUFFY

Sure.

Buffy gives Riley a quick casual kiss and then they pack the box together. Xander watches.

END OF SHOW

CONTINUED: