

**Buffy The Vampire Slayer**

**Season 8**

"Introducing Rupert Giles"

TEASER

OVER BLACK

The SOUND OF A MUSIC BOX can be heard. Slow pings and dings that make up a soft, sweet, innocent, yet not too complicated melody.

FADE IN:

EXT. ITALIAN ROAD - DAY

The music continues.

This road is old. The buildings are old. The LITTLE GIRL that is walking down the road isn't so old. She's about five or six years old. Dark hair. Dark eyes. Her coloring would suggest that her parents are of different races (black and white).

She walks down the street, happily waving a flower in the air and watching the petals blow in the wind.

PAN OVER to REVEAL RUPERT GILES standing a short distance down the street, watching this girl play. His expression is blank. He is standing next to a small shop which sells music boxes. This would be where the music comes from.

The girl turns around.

LITTLE GIRL  
Mommy, hurry up!

The girl starts to run back in the direction from which she came.

Giles continues to watch for a moment before his eyes drift downward. Whatever his interest, it's been satisfied. He turns and walks away.

FADE TO WHITE:

OVER WHITE:

The MUSIC BEGINS TO FADE as another sound takes it's place. This is the SOUND OF A HEART MONITOR. The heart that it's monitoring is calm and steady.

FADE IN:

INT. HOSPITAL ROOM - 2004 - DAY

CLOSE ON: GILES

Resting on the only bed in the room. His eyes are closed and his head is tilted slightly to one side. To the world, it may appear that he is asleep, but the world would be wrong.

PULL BACK to slowly REVEAL that there are many tubes leading to and from Giles. Three or four from the spot on his stomach where Ethan stabbed him, one or two from his hands. These clear plastic tubes have different colored liquids traveling through them. One of these tubes leads to an i.v. bag. The others run under the bed, or up to the ceiling.

Around his neck, Giles is wearing a small burlap pouch. Around his wrists are different types of beads. On the window behind him, several bird feathers hang by thin threads. This is not your normal hospital room.

GILES (V.O.)

What goes through a man's mind as he sits in a hospital bed with his eyes closed? Between painful breaths, and the sometimes useless attempts at holding down what little food he can manage to swallow in the first place?

Giles opens his eyes and turns his head toward the window. As he tries to look at the sunlight, he cringes in pain and puts a hand on his wound.

GILES (V.O.) (CONT'D)

Between the nurses coming in to check his vitals and mark the charts, the doctors coming to read the charts and nod their heads, and the shamans coming to burn their herbs and sing their chants?

(beat)

Two months. The length of time it takes to recover from a stab wound to the gut when the knife has been dipped in Sabre Venom. At first it seems like any other stab wound. Painful. Bloody. Still, you push through and get the job done.

(beat)

An hour or so later is when the poison kicks in. Your body begins to tingle, seeming like a symptom of the cut itself at first. Loss of blood, or what have you. When the blood coming from the wound starts to turn black, you know something isn't normal.

INT. AMBULANCE - TWO MONTHS EARLIER - DAY

It's the Night Of Morel Divineh. Giles is on the journey, breathing heavily as two EMTs work on him.

EMT ONE

What the hell is this? The blood's black, man.

EMT TWO

I don't give a damn what color it is, just keep working.

GILES

Oh, God. What is this?

EMT TWO

You're gonna be okay. We're almost at the hospital.

GILES

Something's wrong.

EMT ONE

He's going into shock.

EMT TWO

Sir, you've been stabbed. We're taking you to the hospital.

GILES

No. You don't under--

Giles can't finish his sentence before he screams in pain. The second EMT injects him with a pain killer. As he does this, the other EMT looks at Giles' arm. It's covered in black veins and blisters.

EMT ONE

This has to be some kind of outbreak. Did you see all those girls back there?

EMT TWO

They didn't look like this.

EMT ONE

But they were dead. Almost every single one of them.

Before the other EMT can answer, the ambulance slams into something, causing the EMTs to fall.

EMT TWO

What the...?

The doors open and the EMTs look back. Outside of the ambulance, TWO MORE EMTs are standing.

EMT THREE

We got this one.

EMT TWO

Who the hell are you?

The new EMTs start to move toward Giles.

EMT THREE

You don't need to know that, so I'm  
not gonna tell you.

EMT TWO

You think you're just gonna walk out  
of here with this man?

EMT THREE

Yup.

The fourth EMT injects Giles with something. Giles falls  
asleep.

INT. HOSPITAL ROOM - 2004 - DAY

Giles is still in his bed. He looks away from the window and  
closes his eyes again, keeping his hand on his stomach.

FADE TO BLACK:

END OF TEASER

## ACT ONE

FADE IN:

INT. HOSPITAL ROOM - 2004 - DAY

Giles is now staring up at the ceiling with a blank expression on his face.

GILES (V.O.)

They say that when you're near death,  
your life flashes before your eyes.  
That's not true. When you're near  
death, the only thing that flashes  
before your eyes is the light's  
reflection in the pen knife that's  
sticking out of your gut. In fact,  
it's only after you've begun your  
recovery that you have the time to  
consider the things that have happened  
in your life. The things you've done.  
Things you could have done  
differently.

(beat)

What you plan to do once you're well.

EXT. LONDON STREET - 1973 - DAY

The street is full of PEOPLE, going about their everyday lives. Cars rushing by on the street, men and women walking to work, mothers with children. You get the idea.

We PAN OVER to the sidewalk to REVEAL YOUNG GILES (known as RIPPER from now on) wearing a leather jacket and taking a swig of wine directly from the bottle as he walks down the street. He passes it to a young lady, DIEDRE PAGE who takes a sip of her own.

RIPPER

That's the last time I leave it to  
Ethan to get the drinks.

DIEDRE

Does the job just fine for me.

She lowers the bottle and kisses Ripper. He smiles at her.

RIPPER

I can see that.

YOUNG ETHAN (O.S.)

Besides, I laced the wine with a few  
of my favorite herbs. Anything  
stronger and you'd be floating right  
about now.

YOUNG ETHAN catches up to Ripper, smiling. Diedre giggles as she runs her fingers through Ripper's hair.

DIEDRE  
Can you feel it?

RIPPER  
(smiling)  
Don't feel a... thing.

Ripper squints his eyes a little, then looks at his hand as he waves it in front of his face. He finds this very interesting.

RIPPER (CONT'D)  
That's rather strange. I seem to have misplaced my car keys.  
(beat)  
I mean, fingers.

He feels his pocket.

RIPPER (CONT'D)  
Though, come to think of it...

DIEDRE  
We're walking. You don't have car keys.

RIPPER  
Right. I knew that.

Young Ethan laughs.

YOUNG ETHAN  
So, what's the plan for tonight?  
Call old man Winters out of his house  
and turn him into a duck?

RIPPER  
Give it up, man. Just relax and stop trying so bloody hard.

Ripper turns to Diedre and looks her in the eyes.

RIPPER (CONT'D)  
What do you wanna do?

DIEDRE  
I don't know. You're the one with all those thoughts and ideas. I'm sure you can think of something.

YOUNG ETHAN  
I read about this trick once. See, you take a costume of some sort--

RIPPER  
I'm not playing dress-up.

YOUNG ETHAN  
Then what do you want to do? You're not offering a lot of suggestions here.

Ripper thinks for a moment.

RIPPER  
Are you sure I don't have car keys?

DIEDRE  
You don't have a car.

RIPPER  
Right. I knew that.  
(beat)  
What were we talking about?

DIEDRE  
Plans for tonight.

RIPPER  
Of course.

As they walk, a MIDDLE-AGED WOMAN passes, carrying a grocery bag. Ripper reaches into it and pulls out an apple without skipping a beat in his stride. The woman stops and turns in his direction.

MIDDLE-AGED WOMAN  
Stop! Get back here!  
(then)  
Thief! You'll rot for this! Mark my words!

Ripper turns and glances at the woman and then looks at Diedre.

RIPPER  
What's she yelling about?

Diedre shrugs.

YOUNG ETHAN  
So, about tonight?

They continue to walk. As they pass a small shop, we see TWO MEN standing in the doorway, watching Ripper. These men are dressed in very fine suits.

INT. LONDON MUSEUM - GILES' OFFICE - 1992 - DAY

Giles is hunched over his desk, studying an old clay pot that has some symbols on it.



He looks over to a reference book, then picks up a magnifying glass and looks at the pot again.

At this point, Giles is wearing a tweed suit, complete with vest. Very stuffy looking.

He writes something in a notebook and continues studying the piece.

DANIEL (O.S.)  
Ancient, no doubt. Perhaps used in  
some archaic ritual to hold the blood  
of the sacrifice?

Giles looks up and sees DANIEL HEWITT standing in the doorway. Daniel wears a perfectly cut suit, and glasses. He's holding an old leatherbound book.

Giles puts the pot down.

GILES  
Actually, it's supposed to be a two  
hundred year old decorative piece.

DANIEL  
Supposed?

GILES  
It's a fake. Not a very good one.

DANIEL  
So, is this what you do with your  
days now? Study the reproductions of  
rather tacky "knickknacks"?

GILES  
I do more than that.

DANIEL  
I'm sure you do.

GILES  
Is there a reason for you being here,  
or have you simply come to annoy me?

DANIEL  
You've been neglecting your duties  
to the Council.

GILES  
The Council put me in this job. I  
assume they want me to keep it.

DANIEL  
This job was given to you so that  
you might keep an eye on the items  
that come in and out of this museum.

GILES

And I have been.

Daniel opens his book and puts it in front of Giles. He points to a picture in it.

DANIEL

Does this look familiar?

Giles studies the picture.

GILES

The Scroll Of Tan-zhe. Said to contain some rather potent incantations.

DANIEL

To put it mildly.

(beat)

Since you seem to know what this object is, one must wonder why you've failed to alert the Council of it's present location.

GILES

Present location?

(beat)

Here?

DANIEL

Surprised?

Giles doesn't answer. Daniel turns to walk out.

DANIEL (CONT'D)

You might want to look into it. Make sure it's never seen by the public.

GILES

I know how to do my job.

Daniel smiles.

DANIEL

Of course you do.

Soon, Daniel is gone. Giles is left alone. He looks at the picture again.

GILES

Prat.

Giles closes the book and looks around the room for something to hit. Being a museum, there aren't a lot of options here.

INT. MUSEUM - HALLWAY - 1992 - DAY

Giles is making his way down the hallway, holding Daniel's book in his hand. As he walks, a younger man, ANTHONY walks past him. Giles turns around.

GILES

Anthony.

Anthony stops and turns.

ANTHONY

Sir?

GILES

Have you seen Mr. Wells? He doesn't seem to be in his office.

ANTHONY

I think he's out to lunch, sir.

(beat)

That is-- I mean, he's on his break.

I didn't mean that he was...

Nevermind, sir.

GILES

Right. Tell him to come see me when he gets the chance.

ANTHONY

I will, sir.

Giles turns and continues on his path. Again, his mind begins to wander off. He doesn't notice another middle-aged man begin to walk beside him. This man, HENRY, just walks along with Giles without saying a word.

Finally, Giles notices him and jumps a little.

GILES

Good lord.

HENRY

I've been called worse.

GILES

Must you sneak up like that?

HENRY

I wasn't sneaking. I was walking normally. Sneaking would be if I were walking like this...

Henry begins to walk a little sneakier. He switches back to normal walking.

HENRY (CONT'D)

That's sneaky.

GILES

Right. No more coffee for you then.

HENRY

Never would have touched the stuff  
if it weren't for you.

GILES

Funny. Did you want something?

HENRY

Just to say hello, and to invite you  
to dinner tonight. Lucy's having  
some friends over and I'm trying to  
even out the party.

GILES

I'm a little busy tonight.

HENRY

You're a little busy every night.

(beat)

You work in a museum, not MI-5. Take  
a rest. The world won't come to an  
end if you don't translate an ancient  
onion soup recipe from the back of a  
clay pot.

GILES

If only my job were that simple.

HENRY

Make it that simple. I need some  
support here or I'll be slaughtered  
by endless talk of shoe straps and  
fabric patterns.

(beat)

Eight o'clock?

Giles thinks for a second.

HENRY (CONT'D)

Good then. Eight it is. See you then.

GILES

But--

HENRY

Eight o'clock!

Henry walks off. Giles takes a deep breath.

EXT. LONDON STREET - 1973 - DAY

Ripper (with a cigarette behind his ear), Young Ethan, Diedre and three others (THOMAS, PHILIP, and SHANNON) are walking down the street. Their attitude makes them seem not just like rebellious youngsters, but like they actually think they're above everyone else. They look dangerous enough to cause one WOMAN to pull her YOUNG CHILD close to her as they pass.

As he passes, Thomas looks the woman in the eyes and makes a face at her.

THOMAS

Boo!

The woman moves back, not wanting to be too close to any of these people. Thomas and Shannon laugh at this.

From ahead of Ripper, the two men in suits make their way down the street. Ripper notices them and keeps his eyes on them as they pass. Their eyes stay on him. They're not intimidated. It's almost as though Ripper and these men are challenging each other.

One of the Watchers shakes his head slightly, as though to say "stupid kid". Ripper reacts to this by grabbing the cigarette from behind his ear and popping it into his mouth. As he does this, the Watchers take note of his Eyghon tattoo.

Ripper sees them looking at it, and quickly puts his arm down.

The Watchers pass and don't look back. Ripper keeps walking for a few moments, and then turns back to get a quick look at them.

DIEDRE

Friends of yours?

Ripper doesn't respond for a moment. His eyes shift downward for a moment. After a beat, he looks back to Diedre.

RIPPER

I'll catch up.

He breaks away from the group and walks in the direction of the two men.

INT. BOOK STORE - 1973 - DAY

The two men walk into the store, causing a bell above the door to JINGLE. They walk to the counter. There is an OLD SHOPKEEPER behind the counter.

MAN IN SUIT 1

We're here to pick up an order.

OLD SHOPKEEPER

Name?

MAN IN SUIT 1

Harrison Hartford.

OLD SHOPKEEPER

One moment.

The shopkeeper walks into a back room. As he does this, the first man in the suit (I'll just call him HARRISON from now on) turns to look at some other books. As he does, he's shocked to see Ripper standing behind him.

When Harrison gasps, the other man turns and sees Ripper.

HARRISON

What are you doing in here?

RIPPER

Following you. Threatening you.

HARRISON

It would be wise not to.

RIPPER

What? Council gonna get me?

HARRISON

Rather flippant, aren't you?

RIPPER

Tell the Council that I've seen their men on the street. I know they're following me. I've already told them to shove off. They'd be wise to listen.

HARRISON

You give yourself too much credit, Mr. Giles. Those men aren't following you because the Council has ordered them to. They're merely babysitting you as a favor to your father.

Ripper doesn't respond.

HARRISON (CONT'D)

That's right. You're treading in dangerous waters. You should stop your games now before you do draw the attention of the Council. I highly doubt that they'd be as... subtle as your father has been.

Ripper's gaze doesn't weaken. He takes a step closer to Harrison, causing Harrison to step backward and bump into the counter.

RIPPER

Tell my father that I don't need a nanny.

Ripper grins ever so slightly and leans forward. He places the bell that once hung above the door on the counter, then turns and walks out of the store.

Harrison turns to the other Watcher.

HARRISON

Stupid kid.

EXT. FIELD - 1973 - NIGHT

A camp fire is burning, and LOUD ROCK MUSIC is playing. Ripper and his gang are gathered around. Thomas and Shannon close together, and Diedre closer to Ripper.

Ripper's thumbing through an old book of spells and rituals while Diedre reads over his shoulder.

Diedre smiles and points at the book.

DIEDRE

That's gross. Can you really do that?

RIPPER

If I wanted.

Ripper looks at Diedre.

RIPPER (CONT'D)

Anyone in particular you'd want to try it on?

Ripper then casts a very pointed look toward Ethan who just smiles sarcastically.

DIEDRE

Wouldn't mind seeing it work on my father. After what he did to us, it'd serve him right.

PHILIP

You and half of London, from what I hear.

Ripper doesn't look at Philip. He just keeps reading his book.

Diedre doesn't like the fact that Ripper did nothing. She gets up and walks away.

PHILIP (CONT'D)  
Oh, like it wasn't true.

Philip grabs a bottle of whiskey and takes a sip. Ripper extends a hand and grabs the bottle. He starts to pour it in Philip's lap. Philip quickly catches him and pulls the bottle away.

PHILIP (CONT'D)  
What's that for?  
(beat)  
You'd think the little princess would be used to it by now.

RIPPER closes his book and walks away from the fire, leaving them all behind. We STAY ON RIPPER.

RIPPER  
Aduro.

From O.S., we hear PHILIP SCREAM. Ripper doesn't turn. He walks to where Diedre is. She's looking out into the distance.

RIPPER (CONT'D)  
Need to stick up for yourself more.

DIEDRE  
I'm tired of having to defend myself.  
I shouldn't have to.

RIPPER  
The world's not gonna go easy on you because of what you've been through. You need to take control of your own life.

DIEDRE  
Like you?

RIPPER  
If you don't want my help, I'd be more than happy to leave.

DIEDRE  
And you want to what? Teach me to be strong? To fight?

RIPPER  
I'm not a bloody professor.

Ripper holds up the book.

RIPPER (CONT'D)  
But I do know a thing or two about power.



Diedre thinks for a moment. She then takes the book and opens it.

DIEDRE

You can show me how to use this?

Show me how to...

(reads)

Make a man's blood turn to fire and  
burn him alive?

Ripper grins.

Philip walks over to them with his head down. He pauses for a moment before speaking. Finally, he looks at Diedre.

PHILIP

I just wanted to say that I- uh- I'm  
sorry for what I said earlier. It  
was wrong of me.

Diedre looks at Philip for a moment, then back to Ripper. She laughs.

INT. HENRY'S APARTMENT - 1992 - NIGHT

There's a KNOCK on the door. Henry walks to it and opens it. Giles is standing outside with a bottle of wine.

HENRY

Rupert! Glad you made it.

(leans closer)

Finally someone else who doesn't  
know the difference between Versace  
and Calvin Klein.

Giles smiles awkwardly.

GILES

Glad I could be of some service.

He holds up the bottle of wine.

GILES (CONT'D)

I brought wine.

Henry grabs the bottle.

HENRY

Wonderful. Come in. Take your jacket  
off. We can't wear tweed all the  
time, can we?

GILES

Most of it, I'm afraid.

Henry turns to the rest of the room.

HENRY

Victoria, look who's here! It's my friend from work. Rupert Giles.

Henry leads the way into the well decorated apartment. They join the small gathering of five women and one other man. These women are VICTORIA (Henry's wife), SALENE, DORY, MARG, and OLIVIA.

Olivia, of course, we already know from her episodes in season 4. The rest, like Olivia, are beautiful women with fashion sense and charm.

The man in the room is DOLPH. He's also in the fashion industry, but his tastes are limited to mostly black clothes.

Victoria walks to Giles and extends a hand.

VICTORIA

It's nice to meet you, Rupert. I was beginning to think that all of my husband's friends were made up.

Giles smiles.

GILES

No doubt, most of them probably are.

HENRY

Hey! You're supposed to be on my team.

Giles takes Victoria's hand and shakes it. Victoria then turns to the rest of the room.

VICTORIA

These are some of my friends from work.

(pointing)

Salene, Dory, Marg and Olivia for the ladies. Dolph for the man in black over there.

Giles nods and smiles.

GILES

Hello.

MARG

So, you work at the museum too?

GILES

Yes.

HENRY

Rupert's the curator.

VICTORIA

Lovely. What's that mean, exactly?  
It sounds very important.

GILES

A lot of reading and writing, mostly.

HENRY

He underestimates himself. He's the man that keeps everything in order and makes sure we don't end up displaying some common replica instead of an actual artifact. He reads and writes about a dozen languages.

GILES

Five, really.

Victoria smiles.

VICTORIA

Wonderful.

She then turns back to her group.

VICTORIA (CONT'D)

Did you see the fabric that Audra bought last week? What are we supposed to do with that?

DOLPH

We could always use it for table linins.

The women giggle.

DORY

Except it would take away the appetite of anyone who sat down.

SALENE

I honestly don't know why that girl is still working.

Giles and Henry walk toward the kitchen.

INT. HENRY'S APARTMENT - KITCHEN - 1992 - NIGHT

The two men walk into the room, closing the door behind them.

HENRY

Way to wow the crowd, Rupert.

GILES

I was only telling them the truth.

HENRY

You could have embellished a little.

(beat)

Though, I suppose it wouldn't do very much good. Unless you were some rippling mass of male model, those women probably wouldn't care if you were the Prime Minister himself.

Henry holds up the bottle of wine.

HENRY (CONT'D)

At least we have something to drink until the food is ready.

Henry looks around for a corkscrew. He doesn't find it.

HENRY (CONT'D)

You don't happen to see the corkscrew anywhere around here, would you?

Giles looks around.

GILES

No.

HENRY

I know I took it out for the cooking wine.

(then)

I bet Vicky has it. Be right back.

Henry walks out of the room. Giles is left alone for a few moments, just looking around the kitchen. Nothing better to do.

After some time, the kitchen door opens again.

GILES

Find it?

Olivia walks into the room. Giles straightens up.

GILES (CONT'D)

I'm sorry. I thought you were Henry.

OLIVIA

I get that a lot.

Olivia walks to a chair and sits down.

OLIVIA (CONT'D)

I hope you don't mind my hiding out in here. I don't really fancy the idea of shoptalk right now.

GILES

Of course.

There's a long beat. Giles has no idea what to say. Olivia is waiting for him to say it with a slight grin on her face.

OLIVIA

You don't get out much, do you?

GILES

Me? I do alright. I have my book readings, and my fund-raisers...

(then)

I was one of the original members of Pink Floyd, you know?

Olivia smiles.

GILES (CONT'D)

(giving in)

It has been a while. Is it that obvious?

OLIVIA

Afraid so.

The kitchen door opens and Henry walks back into the room.

HENRY

Sorry. The corkscrew was in the bedroom.

Giles and Olivia share a questioning look. Henry only now realizes that Olivia is there.

HENRY (CONT'D)

Olivia. I thought you were--

OLIVIA

In the other room. Right.

Olivia stands up.

OLIVIA (CONT'D)

I just came to make sure Rupert wasn't lonely.

She starts to walk out of the kitchen. As she walks by, she gives another smile to Giles.

Once she's gone, Henry looks to Giles.

HENRY

What was that?

GILES

What was what?

HENRY

"What?" That! She was flirting with you, man.

GILES

That's insane. She was just trying to get away from her work for a few moments, that's all.

HENRY

Right. If you say so.

Henry turns around to open the bottle of wine. While he's not looking, Giles gives more thought to the idea that Olivia might be flirting. He doesn't hate the idea.

FADE TO BLACK:

END OF ACT ONE

## ACT TWO

FADE IN:

INT. LONDON MUSEUM - GILES' OFFICE - 1992 - DAY

The office is dark when Giles walks into it. He closes the door behind him and turns on the light. It's only now that we see Daniel sitting in one of Giles' visitor chairs.

DANIEL

Good morning, Mr. Giles.

GILES

(sarcastic)

Make yourself comfortable.

DANIEL

I assume you've looked into our scroll issues?

GILES

It's being taken care of.

DANIEL

Good.

GILES

If that's all you came for, feel free to leave.

DANIEL

My. We are brazen this morning, aren't we? I assume we had fun at our little party last night.

Giles looks at him. He's not amused.

GILES

You're watching me?

DANIEL

You seem surprised. I really don't know why. It's right there in the job title, isn't it?

GILES

You have no right.

DANIEL

We have every right, Mr. Giles. Don't forget, you work for us. We haven't forgotten your rather colorful past.

GILES

That doesn't mean that you can just--

DANIEL

It won't work, you know. You've tried to escape it before and you couldn't. What makes you think that you have the power now?

GILES

I don't know what you're talking about.

DANIEL

Your responsibility. Your duties as Watcher. You may have fooled the others on the Council, but you haven't fooled me. You're still the same person you were twenty years ago. You want to ignore the world around you. You want to pretend that it can all go away, but we both know that's not possible.

(beat)

You will never be one of them, Mr. Giles. You will always see what they don't. The demons. The vampires. It's for that reason that you will never be able to live a normal life. Accept your world for what it is.

Daniel stands up.

DANIEL (CONT'D)

You'll be happier for it. I promise.

Daniel walks out of the office, leaving Giles alone. Once he's gone, Giles sits at his desk.

GILES

Prat.

EXT. PARK - 1992 - DAY

Giles walks along the sidewalk until he comes to a bench. He places a small paper bag on his lap and just looks around the area, taking in the fresh air.

OLIVIA (O.S.)

Well, look who I've found.

Giles looks up and sees Olivia standing over him. He recognizes her right away.

GILES

Oh. Hello.

OLIVIA

Rupert, right?



GILES

Yes.

(beat)

Please, have a seat.

OLIVIA

Thank you.

Olivia sits.

OLIVIA (CONT'D)

I hope I'm not interrupting anything important. I just happened to be out here following you and thought that I might say hello.

GILES

That's- um- Very nice of you.

OLIVIA

Why is it that men ever seem to mind my stalking them? I'd think it'd be more scary.

GILES

I imagine it would be if you looked a little less like you do.

OLIVIA

Really? I find that comment both degrading and offensive. How dare you objectify me like that.

Giles is thrown.

GILES

Oh, well... I mean...

OLIVIA

Relax, Rupert. I'm teasing.

GILES

Right. Thank you.

Olivia smiles.

OLIVIA

You're cute when you're about to have a heart attack.

(beat)

So, you looked deep in thought before I got here. I hope it's nothing too depressing.

GILES

No. No, it's just work.

OLIVIA  
The museum, right? Curator.

GILES  
(beat)  
Yes.

OLIVIA  
There was a beat in there.

GILES  
A what?

OLIVIA  
A beat. It's what they put in movie  
scripts when they want the actor to  
take a thoughtful pause.

Fourth wall... broken! Gahhhhhh!

Giles shifts uneasily.

OLIVIA (CONT'D)  
If you don't want to talk about it,  
that's okay.

GILES  
Thank you.

Olivia settles into her seat.

OLIVIA  
So, what are we looking at?

GILES  
Nothing in particular. I was just  
getting some air.

OLIVIA  
Right.  
(beat)  
I come here sometimes for inspiration.  
I watch the people go about their  
lives and make some sketches.

GILES  
You draw then?

OLIVIA  
Mm-hmm. Design, really. Clothes. I'm  
hoping to open a shop someday, but I  
doubt it'll happen.

GILES  
I don't think I could handle the  
stress of my own shop. The customers  
would probably drive me crazy.

There's a long beat.

GILES (CONT'D)

Are you hungry? I have a sandwich.  
You could have half.

OLIVIA

Sure. As long as it's not liver.  
Can't stand the stuff.

GILES

No liver.

Giles takes a sandwich out of his bag and gives Olivia half.  
She smiles a "thank you" and then takes a bite.

There they sit, just enjoying good company and lunch.

EXT. PUB - 1974 - NIGHT

Ripper and Diedre are sitting at a table, just hanging out.

RIPPER

So I told the whole lot of them to  
piss off.

He laughs at his own joke.

DIEDRE

Did they?

RIPPER

'Course they did.

Diedre laughs.

DIEDRE

Should we get out of here? We're  
supposed to meet the others at the  
field.

RIPPER

They can wait.

Ripper stands up.

RIPPER (CONT'D)

Be right back.

Ripper gets up and walks toward the bathroom. Diedre looks  
around with nothing better to do.

She turns her head and sees a TOUGH LOOKING GUY standing on  
the other side of the room, watching her. This bothers her a  
little.

INT. PUB - 1974 - MOMENTS LATER

Ripper walks out of the bathroom and looks to his table where he sees Diedre now standing up. The tough looking guy is standing in front of her, pestering her.

Ripper watches this for a moment.

TOUGH LOOKING GUY

I saw the one you were with. Girl like you should have a real man to latch onto.

DIEDRE

The one I was with could break you in half.

The tough guy chuckles.

TOUGH LOOKING GUY

Leather don't make the man.

DIEDRE

Neither do three pints and a dozen jiggers. Now, I've told you to back away from me. You'd be well advised to listen.

TOUGH LOOKING GUY

Well, I'm hard of hearing.

RIPPER

The lady said to back away.

The tough guy looks at Ripper.

RIPPER (CONT'D)

But I'd love it if you didn't listen.

Tough guy laughs. Diedre backs away, knowing what's going to happen. She can't say she didn't warn the guy.

Tough guy takes a step toward Ripper. Ripper smiles.

TOUGH LOOKING GUY

I hope you like the taste of your own blood.

RIPPER

Ooh. Big words from the small man.

Tough guy swings at Ripper. Ripper dodges it. As the tough guy tries to recover, Ripper nudges him. Tough guy falls onto a table.

RIPPER (CONT'D)

See that? It's what you call off-balance.

Tough guy gets up and charges at Ripper. As he swings, Ripper steps back, keeping his eyes on the tough guy. Getting a handle on his next move. Tough guy misses him, of course, but comes charging again.

Ripper avoids a couple more swings before taking one of his own, hitting the tough guy in the gut. Tough guy doesn't double over. Ripper shakes his hand a little.

RIPPER (CONT'D)

So you work out. Good to know.

He avoids another swing.

RIPPER (CONT'D)

Really just tells me that I have to try a little harder.

Ripper is hit in the face.

RIPPER (CONT'D)

Bloody hell!

He puts a hand on his face.

RIPPER (CONT'D)

Keep doing that and you'll end up hurting somebody.

Ripper puts his hands up and assumes a fighting stance. Tough guy grins and comes at him again. Ripper avoids him and knees him.

Tough guy doubles over this time. Ripper smiles. He shoves tough guy again, sending him to the ground.

Diedre walks to Ripper.

DIEDRE

Told him you'd win.

RIPPER

Should probably still run before he gets up.

DIEDRE

Right.

They hurry out of the pub.

EXT. FIELD - 1974 - NIGHT

Ripper and Diedre make their way across the field. Diedre's laughing.

DIEDRE

Couldn't you just set him on fire or something?

RIPPER

What, and ruin my fun?

(beat)

Also, I couldn't remember the spell.

Ripper stops short. He looks up ahead and his face drops. Diedre looks.

DIEDRE

Did they start without us?

RIPPER

Stupid...

Ripper starts to hurry across the field, toward a camp fire that the rest of his gang is sitting around. When they get closer, they see Shannon on the ground. She is breathing heavily, and her eyes are black. Ethan, Thomas, and Philip are watching her and smiling.

Ripper is not pleased.

RIPPER (CONT'D)

What the hell do you think you're doing?

YOUNG ETHAN

Oh, relax. We know the spells just as well as you do by this point.

Shannon starts to convulse. She SPEAKS WITH A DEEP, MANLY VOICE.

SHANNON

Rupert Giles...

She laughs.

SHANNON (CONT'D)

Give us a kiss.

Ripper looks down at her. He sees a drop of blood under her nose.

RIPPER

This isn't right.

(MORE)

RIPPER (CONT'D)

(to Young Ethan)

You don't know what you're doing.  
You don't have the training.

YOUNG ETHAN

I've done this as many times as you  
have.

RIPPER

There's more to it than that, you  
idiot!

Ripper looks down to Shannon, trying to think of his next  
move.

RIPPER (CONT'D)

Oh, God.

Shannon laughs again.

SHANNON

Sorry, wrong number.

A DEEP SLASH rips into Shannon's face. Thomas and Philip  
back off, stunned. Ethan just watches in shock. Diedre stays  
behind Ripper.

DIEDRE

Help her!

RIPPER

I don't now how!

Ethan reaches toward the fire and grabs a small glass jar  
that's sitting on the ground.

YOUNG ETHAN

I do.

Ripper looks up at him and his eyes widen.

RIPPER

No!

Ethan doesn't listen. He smashes the jar on the ground. A  
YELLOW CLOUD rises out of Shannon's body and DISSOLVES in  
the air. Shannon goes limp.

Ripper stands in shock. His mouth is wide open at this point.  
Diedre puts a hand over her mouth and starts to cry.

Ethan looks down at Shannon.

YOUNG ETHAN

What happened? Did it work? Did I  
stop it?

Ripper looks to Ethan, unable to respond.

DISSOLVE TO:

EXT. FIELD - 1974 - MORNING

Ripper is standing alone. The sun is just coming up and the fire has gone out. He stands over Shannon's dead body.

An older man, ALFRED walks up to Ripper from behind. He stands next to Ripper but says nothing.

Ripper doesn't look away from Shannon's body.

RIPPER

We'd done this a hundred times. I never... How could I have been so stupid?

Alfred says nothing. Ripper looks to him.

RIPPER (CONT'D)

Thank you for coming, Father.

He looks back to Shannon.

RIPPER (CONT'D)

I don't know what to do. I can't go back. I can't pretend that this never happened. I can't be who I've been.  
(beat)

I honestly have no idea who I am anymore.

Alfred puts a hand on his son's shoulder.

ALFRED

In the end, we are who we are, no matter how much we may appear to have changed. Never forget that.

No more words are spoken. The two of them just stand there.

INT. GILES' FLAT - 1993 - NIGHT

Giles and Olivia are sitting on the couch, drinking wine as MELLOW MUSIC plays in the background. They're far more cozy now than they were before. Olivia is chuckling.

OLIVIA

"Ripper"? Are you serious?

GILES

Of course I'm serious.

OLIVIA

You don't strike me as a "Ripper".



GILES

Oh, I can be dangerous. I've been known as something as a rebel in certain circles.

OLIVIA

What, you didn't finish reading the latest book club pick?

Giles smiles, but doesn't push the subject too much.

OLIVIA (CONT'D)

So, I've started looking at shop space.

GILES

Really?

OLIVIA

Found this perfect little building near home too.

GILES

So you're going through with it then?

OLIVIA

I wish. No, it's still in the dream phase at the moment. I'm saving up though. I should be able to afford it by the time I'm ready to retire.

GILES

You could get a loan. Or borrow the money from someone.

OLIVIA

I don't like the idea of loans. They make me feel like I'm in league with a crime lord or something like that.

GILES

An investor then?

OLIVIA

Maybe. I'd have to have a really good pitch for them though.

GILES

I could always loan--

OLIVIA

No. Thank you, but no. I'll find another way.

Giles nods his understanding and puts an arm around her.

OLIVIA (CONT'D)

Enough about me for one night. Tell me something about you.

GILES

There's nothing to say, really.

OLIVIA

There must be something. You never tell me about your work.

GILES

That's because my work isn't very interesting.

OLIVIA

Try me.

(beat)

What was that thing I saw in your office last week? It looked like some sort of old parchment.

GILES

That? Just some old scribblings. Not even worthy of display.

Giles is obviously avoiding something, and Olivia knows it.

OLIVIA

Okay. You don't want to talk about work.

She looks at her watch.

OLIVIA (CONT'D)

It's getting late.

She starts to get up.

GILES

Olivia, wait.

OLIVIA

I have an early day tomorrow.

Giles puts his drink down and tries to stop her.

GILES

You don't have to do this.

Olivia looks him in the eyes. She's not mad.

OLIVIA

I understand that there are things that you don't want to tell me. I don't mind that. Just don't try to pretend it's not there.

Olivia goes for the door. Giles thinks quickly.

GILES  
Olivia, wait.

He stands up and looks at her dramatically.

GILES (CONT'D)  
There are things in this world beyond  
that which you see. There's a whole  
other world of darkness and magic.  
It's something that I've had to live  
with my entire life, and I can't say  
that I've always handled it very  
well.

(beat)  
I want to tell you everything, but  
you have to believe me when I tell  
you that you truly are better off  
not knowing. I need you to trust me.

Olivia pauses and takes all of this in. Finally, she lets  
out a laugh. She walks back to Giles and gives him a kiss on  
the cheek.

OLIVIA  
I really do have to be up early  
tomorrow.  
(beat)  
G'night, Ripper.

Olivia lets herself out, leaving Giles alone. He stands in  
silence for a moment.

GILES  
That went well.

FADE TO BLACK:

END OF ACT TWO

## ACT THREE

FADE IN:

INT. HOSPITAL ROOM - 2004 - DAY

Giles remains in bed, looking up at the ceiling.

GILES (V.O.)

The number of tiles on the ceiling. The times at which the nursing staff change shifts. The exact angle at which to push the button on the near-ancient remote control in order to get the television to turn on. These are the things that you focus on at first. Small, insignificant details that serve to pass the time when your mind is still accustomed to going about it's daily rituals.

Giles puts a hand on his stomach and shifts slightly, cringing with pain.

GILES (CONT'D)

Once you settle into your situation you begin to see your life splayed out before you like a dead frog, waiting to be dissected. You begin to see the map of your life. How one tiny event leads to another, and eventually snowballs into something much larger than you ever could have imagined. The daily choices that we make without a second thought come back to you, and you realize that had you not gone to that sandwich shop, or purchased that book... If only.

(beat)

Things could be so different.

EXT. LONDON STREET - 2001 - NIGHT

Giles makes his way down the street. His eyes are on the ground and his thoughts are a million miles away. The world could be falling apart around him and he probably wouldn't notice.

Finally, he stops. He looks around and tries to figure out exactly where he is. For a moment, he can't figure it out. He's lost.

An OLD WOMAN carrying a shopping bag passes by him, nearly bumping into him. He moves back to avoid her.

As she continues to walk on, a TEENAGER grabs an apple from her bag and keeps walking, toward Giles.

OLD WOMAN

Stop! Get back here.

As the teenager passes Giles, Giles grabs the apple. The teenager turns to say something to him, but Giles looks him squarely in the eye.

GILES

Keep walking.

The teenager backs down. He walks away. Giles walks to the old woman and puts the apple in her bag.

GILES (CONT'D)

Here you go.

OLD WOMAN

Hmph!

The old woman walks away. Giles wonders for a moment why the woman didn't give him so much as a "thank you", but it's not important enough for him to dwell on. He turns around and starts to walk in the other direction.

As he walks, he notices the figure of a WOMAN walking ahead of him. The light seems to be playing tricks, so she always seems to be in shadows. Still, something about her catches Giles' eye. He begins to follow her.

The woman moves through the crowd of people and gets farther and farther ahead of Giles. He struggles to keep up with her as the flood of people seems to push him back.

The woman eventually enters a building. Giles rushes to reach the building and then stops in front of it. He looks up at it.

INT. APARTMENT BUILDING - HALLWAY - 2001 - NIGHT

Giles stands outside the door of one apartment, staring at the door. He's trying to figure out how to go about this.

Finally, he knocks on the door. A moment passes and there is no answer. He knocks again. Still, no answer. He knows she's in there.

GILES

You're standing at the peep hole,  
aren't you?

No reply.

GILES (CONT'D)

If you are, would you please open  
the door?

No response.

GILES (CONT'D)

I've tried calling you. Tried writing.

(beat)

I suppose you know that though.

(long beat)

Okay then. I'll just go away now.

Giles turns and starts to walk away. As he does, he hears a RATTLING on the door. That sound a chain lock makes when it's being unhooked. He turns around just in time to see the door open.

Olivia stands in the doorway, keeping the door open only enough to look at him and to let him see her.

OLIVIA

What are you doing here?

GILES

I saw you on the street. I thought  
I'd say hello.

Olivia doesn't respond.

GILES (CONT'D)

Have I done something? Did I upset  
you somehow? Because if so, I'm sure  
that I didn't mean to.

OLIVIA

You didn't do anything, Rupert. I've  
just been busy, that's all.

GILES

Too busy to answer the phone? To  
read a letter?

OLIVIA

What do you want me to say? That  
I've been avoiding you? I admit it,  
I have.

GILES

Why?

OLIVIA

Are you serious?

(beat)

The last time I saw you, I had my  
voice stolen by a group of demons

(MORE)

OLIVIA (CONT'D)  
that wanted to rip peoples' hearts  
out.

GILES  
I didn't cause that.

OLIVIA  
I know.  
(beat)  
I know you didn't cause it. But I  
also know that being around you means  
being around that kind of danger and  
I can't afford that right now. I'm  
sorry.

GILES  
So, that's it then?

OLIVIA  
It has to be.

Giles tries to think of a good response to this, but none come to mind. He has to admit to himself, she is probably right in thinking all of this. He nods slightly, letting her know that he understands.

She does feel bad for him.

OLIVIA (CONT'D)  
I am sorry.

GILES  
I know.  
(beat)  
I guess this is goodbye then.

Giles takes another moment, and then walks away. Olivia watches him go. Once he's gone, she looks at the floor.

OLIVIA  
Goodbye.

EXT. LONDON STREET - 2001 - NIGHT

Giles walks out of the building and onto the sidewalk. He starts to walk away, but stops. He turns around to take one last look. He looks up toward Olivia's window. After a moment, he turns and starts to walk again.

ANGLE ON: OLIVIA'S WINDOW

We can see Olivia through her window, looking down toward the street. After a few moments, she turns and bends over. When she stands back up, it's obvious that she is holding a SMALL CHILD.

ANGLE ON : GILES

Across the street now, walking away. Something inside of him tells him to stop. He thinks for a moment, and then turns around. He looks up at Olivia's window again. When he does, his mouth falls open.

EXT. ROADSIDE CAFE - 2005 - DAY

ANGLE ON : THE GROUND

Snow covers the entire area. There are tire tracks and footprints all over the place, removing any feeling of beauty that might be taken from looking at the snow.

A man's feet are seen, wearing boots. The man is just standing there.

GILES (V.O.)

As you lie in your bed and you try to put the pieces of your life's puzzle together, your mind isn't limited to those things which have already come to pass. All of those elements that form the pattern of your world eventually begin to form entirely new shapes. Once you look at all that is wrong in life, you begin to plan. Sometimes this means tracking down someone you love, or finally committing to that leather jacket that you've been eyeing in the store...

(beat)

Other times, it's just about revenge.

A cigarette drops to the ground near the man's feet and SIZZLES into the snow.

The man doesn't step on it. He walks away from it, toward the cafe. As he walks, we REVEAL that this is Giles (as though we didn't know). Though he's wearing a hat, we can see that his hair is unusually long. He also has a decent amount of stubble. This is not a clean, or well rested man.

He walks into the cafe.

INT. ROADSIDE CAFE - CONTINUOUS

Giles walks into the cafe and takes off his hat. He looks around with a very determined expression on his face. Finally, he spots what he is looking for and walks to one of the tables. He sits down.

A WAITRESS walks up to the table.



WAITRESS

I see we have a guest. What can I get for you?

GILES

Two coffees. Black.

WAITRESS

You got it.

GILES

Thank you.

INT. ROADSIDE CAFE - MOMENTS LATER

We see the bathroom door now. It opens and a familiar face steps out. It is ETHAN RAYNE. He starts to walk to his table, but stops for a moment when he sees who is sitting there.

He smiles slightly and then continues. He sits across from Giles.

ETHAN

Well, look who the cat dragged in.

(then)

And from the looks of it, the cat's been hanging around the dumpster again. Really should put an end to that.

GILES

Hello, Ethan.

ETHAN

Ripper.

The waitress comes back to the table with two cups and sets them on the table. She fills them with coffee.

WAITRESS

You boys need anything else, you let me know.

GILES

Thank you.

The waitress walks away. Ethan looks at the coffee.

ETHAN

Not the type of drink I usually prefer to share with an old friend, but it'll do.

Ethan grabs a packet of sugar that's sitting on the table and puts it into his coffee. As he stirs, he watches Giles.

ETHAN (CONT'D)

Care for some sugar?

(beat)

And I mean that without even a little bit of subtext.

GILES

No.

ETHAN

Right then. Onto business.

(beat)

What brings you to my neck of the woods?

GILES

I'm planning on killing you today.

There's an awkward silence. Finally, Ethan speaks.

ETHAN

That was rather blunt, wasn't it?

(beat)

How did you find me?

GILES

It wasn't hard, really.

ETHAN

No, I imagine it wasn't. You with your vast resources and all. I guess you're pretty upset about that whole stabbing incident. I can explain that.

GILES

It's not the stabbing that needs explaining.

ETHAN

Oh. You mean the "Morel Divineh" debacle. Means to an end, really. Didn't mean anything by it.

GILES

You really have no concept of what you've caused.

ETHAN

I didn't cause anything.

GILES

Do you really believe that?

ETHAN

The Night Of Morel Divineh would have happened with or without my help. What I did, I did because I needed to get out of prison.

Ethan takes a sip of coffee.

ETHAN (CONT'D)

It's not that I don't care about killing all of those girls. It's just that I don't care *very much*.

As Giles listens to this, he's not very surprised at what he's hearing. He just lets Ethan ramble on.

ETHAN (CONT'D)

Anyway, water under the bridge at this point. What I want to know is, how did you manage to survive that stabbing? I know I didn't forget to dip the knife.

GILES

Vast resources.

ETHAN

Right. Probably had a team of witch doctors working 'round the clock to save your life.

(beat)

Same ones that tracked me down?

GILES

No. I managed that part myself.

ETHAN

Impressive.

GILES

Not really. You've never been very good at being subtle. Makes a person easy to find.

EXT. LONDON STREET - 2001 - NIGHT

Giles is still looking up at Olivia. She bounces the baby around a little.

Giles looks away from the window and attempts to make sense of this. Finally, he turns and walks away.

ANGLE ON : OLIVIA'S WINDOW

Olivia glances out the window. She sees him.

EXT. PARK - 2001 - DAY

Giles is sitting on the bench once again, deep in thought. Olivia walks up behind him.

OLIVIA

I don't suppose you have a sandwich that we could split? I'm starving.

Giles looks up. He doesn't say anything.

OLIVIA (CONT'D)

I saw you on the street last night. I imagine you saw me too.

GILES

I did.

OLIVIA

So you probably have some questions.

Giles doesn't respond.

OLIVIA (CONT'D)

Or not.

GILES

The child looked... How old is it?

OLIVIA

She's almost a year old now.

GILES

She?

Olivia nods.

GILES (CONT'D)

That means that you must have gotten pregnant--

OLIVIA

Right around the last time I saw you.

GILES

Why didn't you tell me?

OLIVIA

The same reasons that I gave you last night.

GILES

If I'm the child's father, I deserved to know. I could have helped.

OLIVIA

I didn't want that.

(beat)

I thought about it. I thought about finding you and letting you know and becoming a family. I had so many dreams that had the two of us living in this perfect little dream house. But it couldn't have worked.

GILES

Life isn't perfect, Olivia, but we could have tried.

OLIVIA

Except that on the nights when I wasn't dreaming about that perfect house, I was having nightmares about those monsters ripping out my baby's heart.

(beat)

I care about you, Rupert. I just can't expose my child to the world that you live in.

GILES

Do you honestly believe that the monsters go away if you shut your eyes to them? They will always be there.

OLIVIA

I know that. Still, I never seem to see them when you're not around.

GILES

That's because...

OLIVIA

Because you seek them out.

GILES

That's my job.

OLIVIA

It's not just your job. It's who you are. I couldn't ask you to turn your back on that.

GILES

What makes you sure that I wouldn't?

OLIVIA

Because I know you. I know what kind of man you are. You would never be able to turn your back on Buffy or the others. They're your family.

Giles looks downward. There's a sudden flood of bad thoughts that had somehow gotten pushed to the side. He takes a deep breath.

Olivia knows that something isn't right.

OLIVIA (CONT'D)

What's wrong?

GILES

Buffy's dead.

Olivia's stunned.

FADE TO BLACK:

END OF ACT THREE

## ACT FOUR

FADE IN:

INT. ROADSIDE CAFE - 2005 - DAY

Giles and Ethan are still sitting.

ETHAN

As fun as this chat is, I really do have other things to do.

GILES

Like what? Cause more trouble? Pull your pranks, get your laughs and run away without a second thought to the people you've hurt?

ETHAN

That's the gist of it, yeah.

GILES

You're not leaving here that easily.

Ethan smiles.

ETHAN

Big talker. Seems that a little of the old Ripper always manages to come through in our conversations.

GILES

No, there's quite a bit of difference between who I was and who I am.

ETHAN

What would those be?

GILES

I don't run from my responsibility.

ETHAN

Is that what I am?

GILES

That's exactly what you are. Just like Eyghon, you're a monster that I helped to set free in the world.

ETHAN

Difference is, you can kill Eyghon. You can't kill me.

Giles doesn't respond.

ETHAN (CONT'D)

I know you're trying to be scary right now, but it's not working very well. I know you. You're one of the good guys. You wouldn't kill me because I'm not worth it, or some nonsense like that.

GILES

You killed thousands of innocent girls.

ETHAN

As much as I value your faith in my abilities, there were a lot of other elements that went into that event.

GILES

You honestly don't blame yourself for any of it, do you?

ETHAN

I'm only as guilty of that crime as you are of teaching me to use magic. In a way, you might say that you're to blame for all of this.

GILES

I've had enough of your games, Ethan. I'm not here to talk in circles with you.

Ethan takes another sip of his coffee and sits back.

ETHAN

Why are you here?

GILES

Because you took her away from me.

EXT. PARK - 2001 - DAY

Olivia is still processing the news of Buffy's death.

OLIVIA

Oh my God. Rupert, I'm so sorry. I didn't know.

GILES

There's no reason why you should.

OLIVIA

Are you okay?

Giles thinks for a moment.



GILES

I really haven't decided yet, to be honest with you.

(beat)

I've been thinking about moving back to England. There's not very much to hold me back now, is there?

Olivia doesn't know what to say.

GILES (CONT'D)

I don't suppose this changes anything, does it?

OLIVIA

With us?

(beat)

There's a lot of new information here. I don't think that either one of us is ready to make this type of decision.

GILES

So, what do we do?

OLIVIA

I don't know.

(beat)

I guess we talk.

GILES

I won't abandon my child.

OLIVIA

I know. I never thought you would. I think that's part of the reason why I didn't tell you about her.

GILES

You should have.

Olivia responds with a nod. She knows that she should have.

GILES (CONT'D)

So, do you like Mexican?

OLIVIA

Mexicans?

Giles chuckles a little.

OLIVIA (CONT'D)

What? Did I say something funny?

INT. ROADSIDE CAFE - 2005 - DAY

Ethan reacts to Giles' "you took her away from me" line. He laughs.

ETHAN

I took her away?

GILES

You and those like you. Those content to aid the forces of evil in this world for some sort of personal gain.

ETHAN

It's called life, Ripper. It's what we all do. Survival of the fittest.

GILES

This has nothing to do with survival. You do the things you do because you get a kick out of watching people squirm.

ETHAN

I do rather like it, yes.

GILES

Because you're a small, unimportant man.

ETHAN

You should make up your mind. First I'm the root of all the world's woes and now I'm nothing.

GILES

You use magic to make yourself seem more powerful than you actually are. Without it, you're nothing.

ETHAN

I disagree with that statement. I happen to be one hell of a snappy dresser.

GILES

Damnit, Ethan!

Giles realizes that that last bit was too loud and looks around to see if anyone's watching. They're not. Ethan smiles at this.

ETHAN

Gotta love the small town.

GILES

I have spent my life trying to put an end to evil. To help in putting a stop to the suffering that demons force upon us.

ETHAN

Not your entire life, as I recall.

GILES

We're not children anymore. That excuse doesn't work.

Ethan stares at Giles for a moment, not saying anything. He studies Giles' expression, and then sits up slightly.

ETHAN

I took her away from you. That's what you said.

GILES

That's exactly what I said.

ETHAN

I took her away from *you*.

GILES

You killed thousands of girls, all over the world. You allowed the demons to get the upper hand. You have quite possibly helped in the complete destruction of human kind.

ETHAN

But that's not what you said.

Ethan leans closer to Giles.

ETHAN (CONT'D)

See, I don't think that this is about all of that other nasty business. I think that this is all about you.

(beat)

You claim that you're so selfless and noble and that I am nothing more than a petty, self-indulgent lunatic. I think that you're no better. Your girl is out there on her own, fighting those demons without you. You can't protect her. You can't even find her, I'm betting. What's a poor ex-librarian to do besides get angry? Really, Ripper. Lashing out in anger is hardly the mark of a well bred man.

INT. ENGLISH MANOR - 2001 - DAY

Giles walks into the manor just in time to catch the RINGING TELEPHONE. He picks it up.

GILES

Hello?

(beat)

Willow?

(beat)

No, it's morning here. Is something wrong?

He listens for a few moments before his face goes blank.

GILES (CONT'D)

Dear Lord.

(beat)

No, I just mean... Dear Lord. How is this...

He holds the phone with his shoulder as he takes off his glasses and wipes them with a handkerchief.

GILES (CONT'D)

(long beat)

I don't understand what you're telling me. Slow down and start from the beginning. How did this happen? What did you do?

(beat)

Fine. Yes, I'll be there as soon as possible. It might be a couple of days before I can get away.

(beat)

I will. Goodbye.

Giles puts the phone down and looks down at his glasses without putting them on. His situation has gotten even more complicated.

EXT. OLIVIA'S APARTMENT BUILDING - 2001 - DAY

Giles is sitting on the front step, deep in thought. After a moment, Olivia walks up to him. She's holding a shopping bag.

OLIVIA

Rupert?

He looks up at her.

OLIVIA (CONT'D)

What's happened?

Giles stands up.

GILES  
I needed to talk to you.  
(then)  
Where's the baby?

OLIVIA  
With my mother. What's wrong?

GILES  
I received a call from Sunnydale  
today. It was Willow.

Giles trails off. He doesn't know how to say this.

OLIVIA  
Is someone hurt? Was there another  
attack?

GILES  
No- well, yes. They're fine. Everyone  
is... alive.

OLIVIA  
Then, what? Rupert, tell me why you're  
acting like this.

Giles looks Olivia in the eyes.

INT. OLIVIA'S APARTMENT - 2001 - DAY

Olivia walks through the door and walks toward the kitchen.  
Giles follows her, closing the door behind him.

GILES  
I have to go back.

OLIVIA  
I figured.

GILES  
You understand?

OLIVIA  
How could I not? You absolutely have  
to go back, or else you'd just be an  
amazingly large bastard.

Olivia walks back toward Giles.

OLIVIA (CONT'D)  
If there's one thing you're not,  
that'd be it.

Giles looks away from her.

GILES

You know, this would almost be easier if you were mad at me.

(beat)

My life does tend to have a somewhat bad sense of timing.

OLIVIA

Look...

Olivia takes his hand.

OLIVIA (CONT'D)

We both have a lot of thinking to do. There are a lot of decisions that need to be made. You have to think about what this will mean to your life. Your situation is changing now, and I don't want you to look back on this and blame me for standing in your way.

(beat)

It might do us some good to take the time to sort things out. You'll be back in a month or two. We'll talk then.

GILES

Are you sure about this?

OLIVIA

Yes. Go. Decide where you're the most needed and stay there.

Giles takes a deep breath.

EXT. OLIVIA'S APARTMENT BUILDING - 2001 - DAY

Giles walks out of the building and down the street.

PAN UP to show that Olivia is once again watching him from her window.

INT. HOSPITAL ROOM - 2004 - DAY

Giles remains in his bed, looking up at the ceiling.

GILES (V.O.)

It's all about those key moments. Which road do we take? How do we want our lives to turn out?

(beat)

Of course, they rarely turn out the way we expect them to, no matter which decision we make.

(MORE)

GILES (V.O.) (CONT'D)

And then there's the burning question of whether or not the decision you've made is based in fact, or merely something that you've managed to talk yourself into.

EXT. OLIVIA'S APARTMENT BUILDING - 2001 - DAY

Giles walks toward Olivia's apartment building. Time has passed and he's now returning to her.

He walks to the front door, and pauses for a moment. After a deep breath, he walks into the building.

GILES (V.O.)

Then again, the choice isn't always yours to make.

INT. OLIVIA'S APARTMENT - 2001 - DAY

Giles stands in the doorway of the apartment, looking in. We PULL BACK to REVEAL that the apartment is completely empty.

INT. ROADSIDE CAFE - 2005 - DAY

Ethan is still smiling smugly at Giles.

GILES

Because of you and those like you, people have one more reason to live in fear. I'm tired of letting you get away with that. It ends now.

ETHAN

Do you believe that? Or is it just something that you're trying to convince yourself to be true?

GILES

Oh, I believe it.

Ethan wipes his mouth lightly with his napkin.

ETHAN

I honestly hope that you're able to remain in that fantasy, because the truth is that it never ends. Whatever you may wish to do to me, there will always be another waiting in line to take my place on your most wanted list.

(beat)

You've lost your girl forever and you'll keep hunting until you kill yourself doing it.

(MORE)

ETHAN (CONT'D)

You're a changed man, and there's no turning back from that now.

Ethan stands up and tosses a few coins on the table.

ETHAN (CONT'D)

As for me? I'm walking out of here.

GILES

You won't get far.

ETHAN

Haven't you learned by now that there's nothing you can do to me? Prison didn't work out so well. You certainly can't kill me.

GILES

Your punishment has already been decided. You see, while you were in the bathroom, I slipped something into your coffee. It's only a matter of time now.

Ethan stops for a moment and looks at his coffee cup. After a few seconds, he realizes something.

ETHAN

(smiles)

Nice try, but I was here when the coffee was poured.

Ethan walks away from the table, leaving Giles still sitting.

After a moment, Giles stands up and puts a few dollars on the table. He picks up the sugar packets that Ethan had used in his coffee and slips them into his pocket before calmly walking out of the cafe.

EXT. ROADSIDE CAFE - 2005 - DAY

Giles stands by the door of the cafe and watches Ethan walk away.

Suddenly, Ethan stops. He turns back to Giles as STEAM RISES from the melting snow around his feet.

ETHAN

Oh, you bastard.

Ethan begins to sweat and his breathing becomes heavier and heavier. He looks at his hand.



ANGLE ON : ETHAN'S HAND

It's red and covered with blisters. His veins seem to be burning right through his skin.

ANGLE ON : GILES

He turns and walks away from the scene. Behind him, we can hear ETHAN SCREAMING in pain.

DISSOLVE TO:

INT. HOSPITAL ROOM - 2004 - DAY

Giles, again in bed, staring at the ceiling.

GILES (V.O.)

When you have a lot of time on your hands, and nothing to do but think, your mind wanders back to those moments in your life that changed everything. At some point, you begin to take stock of those people that have worked their way into your life. Who they are and what they've meant to you.

(beat)

Finally, your mind begins to wander toward the future.

FADE TO BLACK:

OVER BLACK:

The soft SOUND OF A MUSIC BOX can once again be heard.