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BUFFY THE VAMPIRE SLAYER

"End Of Days"

Written by

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WRITERS' FIRST DRAFT

March 10, 2003

BUFFY THE VAMPIRE SLAYER

"End of Days"

TEASER

1

SEWER ANNEX - DAY

1

Following a big fat "Previously on Buffy," we cut back into the exact same shot which ended episode 20:

A BOMB. Ticking down "3, 2, 1..."

Then, FAITH's face. Close as she watches. A RED LIGHT illuminates her features as the countdown ends, replaced by a piercing BEEP!

FAITH

Son of a bitch get back get b...

We see Faith and her small army of POTENTIALS (KENNEDY, RONA, AMANDA, VI, plus FOUR OTHERS) standing before the bomb for all of one split-second before:

BOOM!

A FIREBALL ERUPTS through the sewer annex. Faith full-body DIVES into the water, but two of the nearby ND Potentials are not so lucky - we see them get BLOWN STRAIGHT BACK toward us, taking the explosion's impact directly and they're still flying toward us when we cut to:

2

VINEYARD - SECRET CHAMBER - DAY

2

BUFFY. She's just pulled the SCYTHER from its rock resting place. She holds it up to examine it, curious, unsure, and in awe. She hears a THUMP from above - this snaps her from her reverie.

3 VINEYARD - DAY

3

WHUMP! The vineyard floor's TRAP DOOR flips itself open, landing hard. Buffy emerges from the chamber below, scythe first.

She pulls herself up, looks around.

Buffy's POV: All empty, just an unconscious BRINGER or two. Buffy heads out with the scythe, making her way to the entrance when she hears:

CALEB (O.S.)
Just a minute now, girly-girl.

Buffy WHIRLS - and finds herself face-to-face with CALEB. He eyes the scythe with something akin to lust.

CALEB
I believe that there belongs to me.

And on her reaction we BLACKOUT.

END OF TEASER

ACT ONE

4 VINEYARD - DAY

4

Right where we left off: Caleb stands blocking Buffy's only way out of the vineyard. But she's got that scythe, and it is the only thing between them.

CALEB

Now, before you go hurting yourself with that big ol' thing, why don't you do yourself a courtesy...

He steps forward, holding his hand out.

CALEB (CONT'D)

And hand it over now.

BUFFY

You want it?

CALEB

Believe it's mine.

BUFFY

Then I'll give it to you. Just be specific. Where'd you like it?

She flips the scythe over in her hand, like she's done it a thousand times. She's instantly comfortable with it. And now it's a weapon, pointed right at Caleb's throat.

BUFFY (CONT'D)

The head or the gut?

CALEB

That's some tough talk, coming from a gal I knocked out flat.

BUFFY

That was then.

CALEB

And you're thinking some two-sided doo-dad's gonna make the difference?

BUFFY

No.

(CONTINUED)

CONTINUED:

She steps to the side. Caleb side-steps with her, mirroring her, blocking her way. But he does not step forward. Buffy's eyes narrow.

BUFFY (CONT'D)
But I'm starting to think you do.

CALEB
Aw, now that's just a load of...

Buffy shuts him up - and tests her theory - by quickly thrusting the scythe straight up, held sideways, a barrier held between them. Caleb's smirk vanishes and he takes an involuntary step BACK.

BUFFY
Language, Preacher-Man.

Beat. They both realize the rules just changed. So Buffy, eyeing the exit, pushes it. She takes a step toward the way out - Caleb follows but cannot come closer.

CALEB
You don't even know what you got there, little girl.

BUFFY
I know you're backing away.

CALEB
For now.

Buffy, never taking her eyes off Caleb, keeps moving.

CALEB (CONT'D)
You think that'll be enough?

BUFFY
Looks like it'll do for now.

Caleb, enraged, RUSHES FORWARD, a death growl growing in his throat. He BELLOWS in rage.

Buffy keeps going. Caleb turns, GRABS HOLD of an entire wine barrel, and in one mighty motion lifts it over his head, ready to hurl it in Buffy's direction, when he hears:

FIRST/BUFFY (O.S.)
Put it down.

We see THE FIRST, in the form of BUFFY, standing calmly by Caleb's side.

(CONTINUED)

CONTINUED: (2)

CALEB
She's not just walking out of here.

FIRST/BUFFY
Kinda seems like she is.

CALEB
I'm not gonna just let her.

FIRST/BUFFY
Are you arguing with me, Caleb? I
said, put that down.

Buffy just watches, still going, as Caleb HURLS the wine barrel aside in rage. It SHATTERS, splintering wood and spilling wine which runs across the floor.

CALEB
Why can't I touch her? What is
that...thing?

Buffy's almost gone, moving cautiously, but never stopping.

FIRST/BUFFY
You can have it later. For now,
you let her go.

Caleb points a finger at Buffy.

CALEB
This ain't over, girl.

BUFFY
Damn right.

She goes. Caleb watches, frustrated, chest heaving. The First remains calm.

CALEB
She finds out what that thing is,
that girl could get real uppity.

FIRST/BUFFY
Well then, Caleb. Sounds like we
need to talk about that.

Caleb turns to The First, intrigued.

5 SEWER ANNEX - DAY

5

Smoke swirls about, just clearing enough to give us a look at the sewer annex - which is devastated.

(CONTINUED)

CONTINUED:

Bits of brick and cement fall from the ceiling. A support beam, exposed from the wall, falls halfway and sticks up grotesquely. We hear COUGHING. Passing through the destruction, smoke and twisted metal, we come upon Rona, helping Vi to her feet.

RONA
You okay?

VI
I think my arm is broken.

RONA
Hurts?

VI
Like hell.

RONA
You're lucky.

VI
(huh?)
That's not exactly the word I'd use
for... oh.

Vi, rising, sees two DEAD BODIES of the Potentials caught in the blast. She shuts up. Kennedy joins them, limping.

RONA
Can you stand?

VI
I'll be fine.

KENNEDY
Where's Faith?

Amanda joins them.

AMANDA
She even alive?

KENNEDY
Better find out.

RONA
And fast. We can't stay here.
They knew we were coming, this
whole place could be rigged to go.

(CONTINUED)

CONTINUED: (2)

KENNEDY

I dunno. Bombs? What kind of ancient order finishes business with bombs?

Before anyone can answer, they hear, echoing in the darkness, a GROWL. They all turn to face the source of the sound, but cannot see through the smoke and dark.

RONA

Maybe they're not finished.

AMANDA

Ubervamp.

VI

Coming right for us.

RONA

We're trapped.

KENNEDY

Only as long as we stay here. Come on.

She takes a step forward, leading the others and the two remaining ND Potentials out of the annex - and stops.

POV: A single UBERVAMP rises up from the water, eyes glaring straight at its prey. Moving forward.

AMANDA

We need Faith.

RONA

Found her.

We see a BODY floating, face down.

AMANDA

She alive?

KENNEDY

Take her with us, either way. No bodies left behind.

(re: Ubervamp)

First we gotta take this thing out.

RONA

Good plan. How?

(beat)

Kennedy - how?

(CONTINUED)

CONTINUED: (3)

KENNEDY

We'll find a way! Group together,
form a circle. It's all of us
against just one of him.

But as she finishes this sentence, she does not see the
SECOND UBERVAMP emerge from the darkness behind them.

KENNEDY (CONT'D)

We can take one of these things.

6

SUMMERS' HOME - FOYER / LIVING ROOM - DAY

6

XANDER, WILLOW, DAWN and GILES enter through the front door.
Willow and Xander head into the living room. Dawn dashes
upstairs. Giles leans into the dining room, glancing
around...

GILES

Hello?

WILLOW

(to Xander)

Where is everyone?

XANDER

House feels empty. Wow -- how
long's that been?

Dawn comes back downstairs... they all meet up in the living
room.

DAWN

No one's here.

XANDER

I'm guessing this doesn't mean we
won the apocalypse and everyone
went home.

GILES

No. Faith and the Potentials
should've been back by now. I
don't care for this.

WILLOW

They're just missing, though. I
mean, it's better than coming home
to a pile of their dead bodies.

(off their looks)

Well, it is.

(CONTINUED)

CONTINUED:

DAWN

Where's Andrew? You think he finally ran away?

XANDER

Wouldn't be surprised--

ANDREW (O.S.)

Hi!

They turn to see ANDREW in the doorway, entering with two heavy duffle bags.

ANDREW

I'm so glad you guys are back. Faith and the girls have been gone for hours. It's been a nightmare.

He dumps one of the bags on the coffee table and unzips it.

XANDER

What's that?

ANDREW

Well, the place was so empty and I was all frantic and at loose ends. So I decided to go loot an abandoned grocery store!

And indeed, he is unloading groceries onto the table.

ANDREW (CONT'D)

It's technically unethical, but it's for the side of not-evil.

DAWN

Nice, you got Rice Crispies!

GILES

You left the house unguarded? There's weaponry in here! Anything could've hap-- ooh. There's tea.

Giles takes over unloading the groceries, and Andrew devotes his attention to the others.

ANDREW

So is Buffy upstairs?

DAWN

We couldn't find her.

(CONTINUED)

CONTINUED: (2)

ANDREW

(to Willow)

But you did that spell with the little lights. Didn't that tell you where she was?

WILLOW

Yeah. Took us to an empty house.

XANDER

She must've already moved on.

Giles straightens up and focuses on the group. He's already gotten into the food, because he has to swallow before he says:

GILES

Things are getting worse.

ANDREW

I'll say. There's no Buffy, and Faith and the girls are probably in some kind of terrible trouble.

They say what they don't believe:

WILLOW

Well, we don't actually know that for sure.

DAWN

Yeah. They might be fine.

7

SEWER ANNEX - DAY

7

We see an Ubervamp making its way through the water and muck, taking its time, sizing up the Potentials, pushing aside bits of metal and brick.

The Potentials stay clustered together in their tightening circle, all facing the Uber - defense mode.

AMANDA

We're... I'm not ready for this!

RONA

Get ready.

VI

Right. Ready or not.

(CONTINUED)

CONTINUED:

KENNEDY

Stay calm, do as I say, we all walk
out of here a...

Before she can finish this sentence, Kennedy gets JUMPED from behind by the second Ubervamp. She screams, and, purely on instinct, FLIPS the attacking Uber over her shoulder, sending it SPLASHING into the sewer water.

AMANDA

There's another one!

KENNEDY

I see it - move, move, move!

Kennedy ushers the Potentials past her, shoving them forward, past the Uber she just flipped.

AMANDA

Not that one -

Amanda PULLS Kennedy around by the shoulder.

AMANDA (CONT'D)

That one!

Kennedy looks up to see a THIRD UBERVAMP as it scrambles up a tilted metal beam. It stops atop the beam and crouches down, perched like some bird of prey, eyeing the Potentials, and opens its mouth to HISS.

RONA

Weapons. Over there.

KENNEDY

Run!

The Ubervamps LUNGE as one upon the tight pack of Potentials. The Potentials RUN as the trio of Ubers converge. Most of them make it out - most. The last two (ND) Potentials (the ones not carrying Faith's unconscious body) get CAUGHT.

Amanda stops, turns back and looks to see:

Amanda's POV: The Ubers SURROUND the two Potentials, literally RIPPING THEM APART with animalistic brutality and speed. Vi grabs hold of Amanda and pulls her along.

ANGLE ON: MAIN SEWER

One of the WEAPONS left over from the Bringers stands up in the water.

(CONTINUED)

CONTINUED:

The Potentials RUN into the main section of sewer. Kennedy grabs the weapon, holds it up, protecting the others, waiting for the Ubers.

She waits all of one second. Their mouths bloody from their fresh kill, the Ubervamps SPLASH their way toward the Potentials. The Potentials are literally backed up against a wall. The FIRST UBER comes upon Kennedy and, lightning-fast, RIPS the weapon from her hand. He slaps a long-fingered hand around her throat. LIFTS her up above him with ridiculous ease. Opens his mouth. Pulls her down to bite.

Rona and Amanda attack the Uber from behind - but their blows are useless.

Vi and the other two stand backed up by the third Uber, each of them taking turns attacking, drawing its attention, but we get the feeling it's just playing with them.

Kennedy, arms locked, holds the thing off as best she can - but it keeps pulling her forward with relentless ease.

We're close on Kennedy as her neck is brought to the Uber's mouth, teeth make contact, a thin line of blood runs down her neck.

When we hear a loud CRASH of cement, mortar and dust falling hard on the metal grate behind her. LIGHT streams in from above as BUFFY lands on the grate, having crashed down from above. And she's holding the scythe.

This all happens fast: Uber One DROPS Kennedy and lunges for Buffy. Buffy, holding the scythe by its handle, PUNCHES Uber One right in the throat - with the scythe's BLADE.

The Blade goes right through its NECK in one solid motion. Decapitated, the Uber DUSTS before Buffy can even pull back her fist.

And while this punch is still extended, Ubers Two and Three rush Buffy from behind. They move fast - but Buffy, even faster, simply flips the scythe in her hand and, without looking, THRUSTS IT straight back behind her.

The STAKE end of the scythe goes right through Uber Two, and with a hideous CRUNCH - passes through his stone-hard breast bone and into its heart.

ROARING, Uber Two DUSTS. Leaving only Uber Three, who GRABS Buffy and in the same motion HURLS HER hard onto the metal grating. Then JUMPS HER.

(CONTINUED)

CONTINUED: (2)

Buffy ROLLS BACKWARD, out of Uber Three's reach, and, coming up, SPINS THE scythe into position so once she's on her feet facing Uber Three ---

She's in perfect position to use the thing as an AXE. Which she does, cutting Uber Three's HEAD OFF.

It DUSTS instantly. Buffy, still holding the scythe, looks below her to see:

The Potentials, in the water, looking up at her with awe and reverence. (Buffy's being backlit by the cathedral-like streams of light from the sewer ceiling don't hurt none.)

We end on this tableau of the Warrior Queen returned, her troops below looking up at her, and BLACKOUT.

END OF ACT ONE

ACT TWO

8 SUMMERS' HOME - LIVING ROOM - DAY

8

It's fairly chaotic here. Kennedy, Amanda, Rona and three N.D. Potentials are in the room, along with Buffy, Dawn, Willow, Xander and Giles. The Potentials all have cuts and scrapes and bruises. Kennedy (neck already bandaged) is wrapping another bandage around her arm during this scene.

Buffy stands at the edge of the room, still holding her scythe, watching as Faith, on the bed, unconscious, is tended to by Willow and Dawn. (Faith is just a dark head on a pillow, turned away -- no need for Eliza.) The N.D. Potentials are around Faith. Kennedy, Amanda, Rona, Giles and Xander are around Buffy.

There's a lot of action, movement as we start... the N.D. Potentials exit and enter the scene throughout, bringing medical supplies and water to Willow and Dawn.

WILLOW

Where're the others?

DAWN

Downstairs. Anya and Andrew are taking care of 'em. I don't know how hurt they are.

Around Buffy, they crowd in. Overlapping:

AMANDA

It was terrible. They attacked us.

RONA

And the force from the explosion... I never felt anything like that.

AMANDA

We're so glad you're back.

KENNEDY

Guess you were right.

BUFFY

No. You were right.

GILES

Buffy, you don't... have to...

Buffy looks at him. Giles can't meet her gaze. Things aren't quite right between them yet.

(CONTINUED)

CONTINUED:

BUFFY
 (to the girls)
 I shouldn't've tried to make you go
 back in there. I needed to do it
 alone.

Buffy looks at the scythe.

BUFFY (CONT'D)
 I needed to get this.

KENNEDY
 (re: scythe)
 What is that thing anyway?

BUFFY
 I don't know. It's kind of like,
 what're those things? I think it's
 a scythe.

AMANDA
 Guess it's true. Scythe matters.

An ND Potential pushes past them into the room. This makes Willow look over:

WILLOW
 Hey! Out of the room! You're all
 in the way.

BUFFY
 C'mon.

Buffy leads her group into the hall -- they have to maneuver past a Potential trying to enter.

9 SUMMERS' HOME - HALLWAY - DAY

9

It's still active out here, as more bruised N.D. Potentials join this group and others continue to move in and out of Faith's room. Also, one Injured Potential tends to another Injured Potential at the other end of the hall. But mostly, this is Buffy, Xander, Giles, Rona, Kennedy, Amanda.

RONA
 So what's the plan now?

BUFFY
 Just what you think. We treat our
 wounded, gather strength, assemble
 our weapons. This is it. Get
 ready for the End of Days.

(CONTINUED)

CONTINUED:

XANDER
 (to the girls)
 C'mon. I'll help with the weapons.

Xander turns to lead the girls away.

BUFFY
 Xander... I have to speak to you
 later. I have a job for you. And
 Giles, get Willow. We need to
 talk.

10

SUMMERS' HOME - WILLOW'S ROOM - DAY

10

Buffy stands, every inch the general, watching as Willow and
 Giles examine the scythe.

GILES
 It's really ingenious.

BUFFY
 Kills strong bodies three ways.

WILLOW
 And you say you sense something
 when you hold it?

BUFFY
 Not much, just... it's strong. And
 I knew it belonged to me. I mean,
 I just knew it.

GILES
 So it's clearly ancient and
 mystical.

BUFFY
 Yeah, I figured that when I King-
 Arthur'd it out of that stone. But
 I need more. I mean, who made it
 and why. And when. Is it gonna
 make me a super-soldier? Or, like,
 a fighter- zombie?

WILLOW
 Oh. Yuck.

BUFFY
 Does it have a name? Hell, if it's
 got a credit report, I want to know
 about it.

(CONTINUED)

CONTINUED:

GILES

We'll start work immediately.

WILLOW

Don't worry, Buff. We'll find out everything there is to know.

BUFFY

Thanks, because right now, this thing's like all we've got going for us.

11 SUMMERS' HOME - LIVING ROOM - DAY

11

An Injured Girl (N.D. Potential) lies on the sofa. Three more are on the floor, covered in blankets.

Anya is tending to one of the girls. Andrew is trying to bandage the shoulder of another with strips of cloth -- clearly torn from a flowered bed sheet. He's in his socks.

ANDREW

I liked the real bandages better. This bed sheet is awfully festive.

ANYA

I know. They're all gonna look like mortally wounded Easter baskets.

INJURED GIRL

(weak, alarmed)

What?

Anya is taking a swig from a bottle of Scotch.

ANDREW

Hey! We're supposed to use that to sterilize wounds! Mr. Giles said!

ANYA

Oh, what does it matter?

ANDREW

Hmm. Good point.

She hands the bottle to Andrew, who drinks.

ANYA

Giles knows his single-malt antiseptics.

(CONTINUED)

CONTINUED:

ANDREW

Bleahh. Everything is horrible.

ANYA

Yup. Many of these girls will die. Slaughter-house, is what it is.

INJURED GIRL

(weak, more alarmed)

What?

ANYA

(to girl, kindly)

Trying to talk will just kill you sooner.

ANDREW

We need supplies. And not just bandages and junk. These girls should have tetanus shots and pain killers...

ANYA

And I could use a grilled cheese sandwich. But I'm not making reckless wishes.

ANDREW

No, we can do it. The hospital. It's gotta be all abandoned like the grocery store was. Stuff just lying there for the taking.

(heroic)

I'm going in.

ANYA

You are?

ANDREW

And you're coming with me.

ANYA

I am?

ANDREW

Well, I think you should drive 'cuz that scotch made me a little dizzy.

ANYA

Buffy's busy in the kitchen. We'll tell her before we go.

(CONTINUED)

CONTINUED: (2)

ANDREW

Oh, good, so I have time to find my shoes and go to the bathroom.

12 SUMMERS' HOUSE - KITCHEN - DAY (SAME TIME)

12

Buffy and Xander are in the middle of an intense conversation. For the first time, we see Xander in his new eye-patch. (By the way, the scythe is not present for this scene.)

BUFFY

You got it?

XANDER

Wait. I'm not to the "got it" place yet. I'm still in the neighborhood of "you've got to be kidding."

BUFFY

You know it's for the good.

XANDER

It's just... It seems sneaky and kinda wrong.

BUFFY

Then I explained it correctly.

XANDER

Look, Buffy, you know ordinarily I do whatever you tell me to--

BUFFY

Good.

Xander takes a moment, realizes there's no fighting this mysterious mission, whatever it is.

XANDER

Fine. But I'm not gonna like it.

BUFFY

It would be very disturbing if you did.

Xander starts to go, but Buffy stops him.

BUFFY (CONT'D)

Hey. Xand.

(CONTINUED)

CONTINUED:

XANDER

Yeah?

BUFFY

The... you-know. The eye-patch...

XANDER

Yeah. It was time to take the bandages off. Which, let me just say, quite the horror-show. And now, get this, the crazy thing is, I keep wanting to lift this thing up, you know, so I can see. Only...

BUFFY

I'm so sorry.

XANDER

Not your fault. Buffy, I coulda left town years ago. I stayed. This is my deal.

He exits.

13 XANDER'S CAR - NIGHT

13

The car is sitting parked in the DRIVEWAY, doors open. Dawn sits in back looking around and under the seats with a flashlight. She has a small weapon bag with her. Xander is in front, looking around the front passenger seat. He is wearing his eye-patch and also uses a flashlight.

DAWN

You saw my sword? I didn't think I was missing a sword. And why would it be in the car?

XANDER

I swear, I saw a weapon back here and I remember thinking, that's Dawn's. She's gonna want that back. Maybe it was a crossbow.

Xander gets out of the car, moves around to the open door next to Dawn. She looks up at him.

DAWN

Well, I want all my weapons, that's for sure. I mean, this is gonna be it, right?

(CONTINUED)

CONTINUED:

She looks back down into the car, facing away from him.

DAWN (CONT'D)

The big fight? I have to be--

And Xander reaches from behind her. He puts a HANDKERCHIEF over her nose and mouth. She tries to scream, but it's muffled. After a moment, she slumps unconscious. Xander releases her gently and she slumps on the seat. He looks at her grimly.

14

SUMMERS' HOME - WILLOW'S ROOM - NIGHT

14

Willow sits at her computer. Giles consults old texts. The scythe sits prominently in the foreground.

WILLOW

Okay, I've got a couple of possibilities here. The Axe of Dekeron, said to have been forged in Hell itself. Lost since the crusades.

GILES

Crusades. Terrible business.

WILLOW

You're old, but you're not that old. Let it go.

(then)

And there's the Huddlesford Blade, old English, rumored to have been melted to make a cannon.

GILES

On my part, I've found reference to the Sword of Moskva, and the Reaper of the Tigris... I don't see how we're going to narrow this down. There's never a clear enough illustration.

Willow crosses to the scythe, picks it up.

WILLOW

It doesn't have any markings on it. Would it be so hard to include a little sticker? "Hello, my name is the Blank of Blankthuselah, please consult operating instructions before wielding."

(CONTINUED)

CONTINUED:

She closes her eyes, looks meditative.

GILES
Willow? What's going on? Do you
feel the power Buffy talked about?

Willow opens her eyes.

WILLOW
Gotta say no.

GILES
Tapping into some Magicks might
help.

Willow avoids his eyes as she sets the scythe aside and goes
back to the computer.

WILLOW
It might.

GILES
Willow, I know you're afraid you'll
lose yourself in the Magicks. And
usually I'd be the first one to
preach caution --

WILLOW
I'm not afraid it might happen,
Giles. I know it will happen. I
feel it, like breathing at the
door.

GILES
But if it's necessary...?

WILLOW
I don't know. The worst thing
about it is, feeling like I'm
letting Buffy down.

That hits Giles. He knows what it is to disappoint Buffy.

GILES
Well... that... it happens.

WILLOW
I know.

(CONTINUED)

CONTINUED: (2)

GILES

Do what you believe is right,
Willow. That's all any of us can
do.

WILLOW

I guess so...

She's looking at the screen again.

WILLOW (CONT'D)

Wait. Here's something.

(reading)

"The Forger of the Ancient Scythe
was... buried in unconsecrated
ground beneath the Sun."

GILES

"Beneath the Sun..."

WILLOW

Think it might mean "under
Sunnydale?"

Off his consideration, we cut to:

15

VINEYARD - NIGHT

15

We see The First, in the form of Buffy, standing amidst two
dead Bringers and some wine barrels. CRASH! A WINE BARREL
comes smashing beside her/it. The First barely gives it a
glance, then:

FIRST/BUFFY

Not that I care personally, but
you're wasting a lot of good
merlot.

We see Caleb, out of breath, having heaved the barrel,
standing amidst some more smashed barrels and a broken chair.

CALEB

I don't drink.

FIRST/BUFFY

Caleb. Stop breaking things now.
And listen to me. You want to know
why that girl walked away?

Caleb stops, stares, awaiting the answer.

(CONTINUED)

CONTINUED:

FIRST/BUFFY (CONT'D)

Because you let her. And why'd you let her?

Again, Caleb waits as The First walks closer.

FIRST/BUFFY (CONT'D)

Because I commanded it. And you know why I did that, Caleb? Do you know why I do anything in this barren, desolate world?

The First stands close to Caleb. Caleb looks away.

FIRST/BUFFY (CONT'D)

You know the answer. Don't be ashamed. Say it.

(beat, pedantic)

Why. Do I. Do anything?

Long pause as Caleb struggles to say it, then:

CALEB

Love.

FIRST/BUFFY

Love. That's right. What I do for you, for the world, this world, the one you know does not deserve our kind attention. It's all out of love, Caleb. Now you know I love you like a son. You do know, don't you, Caleb?

CALEB

Yes. I know.

FIRST/BUFFY

And that's why I let that girl go. Weapon in hand, she'd have killed you.

CALEB

You... protected me.

FIRST/BUFFY

I did.

CALEB

From a woman.

(CONTINUED)

CONTINUED: (2)

FIRST/BUFFY

Stings, doesn't it?

(shrugs)

That's pride. I gave you power enough to destroy any woman on earth. You could have ripped the Slayer to pieces, but now, that time has passed. She's got the power, and you've got... what have you got, Caleb?

CALEB

Nothing.

FIRST/BUFFY

Dig deeper. You've still got my love. Don't you?

CALEB

Yes.

FIRST/BUFFY

And Belief? You still believe in me. All the changes we're bringing about.

CALEB

Yes.

FIRST/BUFFY

Then you know I will reward you for all you've done. Caleb I'm going to give you back your pride. They say it's a sin.

(smiles)

It is. Pride comes from power. You just need more of it. You need me, Caleb.

And so saying, The First EXPLODES out of its form as Buffy, becoming its TRUE SELF (see "Amends"). Caleb watches as THE FIRST rises up to the top of the vineyard.

CALEB

(a whisper)

I am thy humble servant.

And The First DIVES INTO CALEB'S BODY, filling him with The First. It's a violent process, but for Caleb, borders on orgasmic. He FALLS TO HIS KNEES.

(CONTINUED)

CONTINUED: (3)

And stays there. Head bowed, kneeling, looking like a figure in prayer. Then slowly his head rises and he looks up directly in camera, eyes BLACK.

CALEB (CONT'D)

And I am ready to serve thee.

Caleb RISES to his feet and stands, a figure of power.

END OF ACT TWO

ACT THREE

16 SUMMERS' HOME - BUFFY'S ROOM - NIGHT

16

We open on the face of Faith, a little beat up, sleeping soundly. Slowly, she opens her eyes, looks ahead, sees:

Faith's POV: Buffy standing in the doorway.

FAITH

Okay, now - see how it's done?

Buffy enters, holding the scythe.

FAITH (CONT'D)

Just hope you were taking notes, B., 'cause I'm not planning on leading another raid just so you can learn how a pro gets it...

Faith tries to sit up - it hurts.

BUFFY

Rest.

FAITH

Done.

Faith sits back. Closes her eyes.

FAITH (CONT'D)

I got people killed, B.

BUFFY

I know.

FAITH

Kinda flies in the face of the mission statement.

BUFFY

I'm not so sure.

(beat)

You did the job.

FAITH

Racking up a body count? We call 'em "Potentials" 'cause we don't want to say what they really are. Girls.

(CONTINUED)

CONTINUED:

 BUFFY
They're fighters.

 FAITH
Not the way I used 'em.

 BUFFY
You know what nobody gets? It's
part of the job. You led them.

 FAITH
To a slaughter.

 BUFFY
Yeah. That's what war is.
Guaranteed. Every time.
Slaughter, and there's no clean or
safe way to do it.

 FAITH
So, how long I been out?

 BUFFY
Few hours.

 FAITH
Hours. Damn. What'd I miss?
World still here?

Buffy opens the window for Faith, letting some sunlight in.

 BUFFY
Pretty much where you left it.

 FAITH
Guess that's something.
 (re: scythe)
And what's with the big nasty?
Never thought you were big on
accessorizing.

 BUFFY
 (shrugs)
New times, new pointy things.

 FAITH
Looks bitchin' on you. What the
hell is it?

(CONTINUED)

CONTINUED: (2)

BUFFY

Not exactly sure. All I know is,
The First is not happy I have it,
and...

FAITH

Let me guess: kills real good.

BUFFY

That it does.

FAITH

Not much of a guess. It's your
kind of weapon. Looks right.
Looks, you know. Fit for a queen.

BUFFY

Faith, come on, don't start.

FAITH

I'm not giving you grief, B.
(correcting herself)
Buffy. I mean it. Stakes, fists,
throwing stars, all that stuff gets
the job done, but this:

Faith reaches out to touch the scythe, but she cannot. She
voluntarily pulls her hand back, looks to Buffy.

FAITH (CONT'D)

This is different. Some weapons
belong to royalty. I'm thinking,
whatever it is, this thing's one of
'em. It's a Leader's weapon. It
belongs to you.

Buffy takes a moment to absorb that.

BUFFY

I guess so.

FAITH

Yeah. Look, I'm not...
(gestures)
...With the words, but there's
something - something's always been
there. Between us. In the back of
my mind.

BUFFY

And you know you're not dying,
right?

(CONTINUED)

CONTINUED: (3)

FAITH

Would you shut up and let me do
this?

They both smile a small beat, catching themselves going at
it.

FAITH (CONT'D)

I know I'm getting up sooner or
later. Gotta love the healing
powers. And when that happens, and
I go back into action: I'm
following you.

Pause.

FAITH (CONT'D)

You're better at this than I am,
Buffy. Always have been. And I've
got plenty of fights left in me,
but our thing - the you and me
thing - I'm not gonna fight that
one from now on.

BUFFY

Nobody knows how hard this job can
be. Everybody who does is dead.
Just you and me, Faith.
(beat)
I'm proud of you.

Faith looks away, then back to Buffy, struggling to contain
her emotions.

FAITH

I always wanted... it's nice to
hear. Coming from you and all.

BUFFY

You earned it.

FAITH

Yeah, well...
(wipes her face)
Tell anyone I went all crybaby on
you, I'll kick your ass.

BUFFY

You mean you'll try.

A moment. Then Buffy rises to go.

(CONTINUED)

CONTINUED: (4)

BUFFY (CONT'D)

Get some rest. You're gonna need
it. Like you said, plenty of
fighting ahead.

FAITH

Aye aye, Cap'n.

Faith gives Buffy a little salute as Buffy pauses, then heads
out, closing the door behind her.

17 SUMMERS' HOME - DINING ROOM - NIGHT

17

The room is lit with candles or hurricane lamps...

Buffy sits at the table, looking at a sandwich on a paper
plate. She's exhausted, and letting it show now that she's
alone.

SPIKE enters. Watches her for a beat.

SPIKE

(re: sandwich)

Is it gonna make any sudden moves?

Buffy looks up, startled.

BUFFY

Spike.

SPIKE

Because tuna salad can surprise
you.

BUFFY

It's peanut butter. Can't have
tuna salad 'cuz the mayo's gone all
weird.

SPIKE

Hey this is fun but I woke up alone
this morning. Just a note. "I'm
gonna risk my life now, don't
follow me 'cause you might be able
to help."

BUFFY

I'm sorry. I just... I had to do
it alone. And it worked. I'm fine
and I got a... thing. A weapon.

(realizing)

(MORE)

(CONTINUED)

CONTINUED:

BUFFY (CONT'D)

We so need a name for that thing.
God, I'm tired.

Spike loses his reserve at that. He goes to her, sits close,
takes her hands. Buffy looks at their hands.

BUFFY (CONT'D)

You're not The First.

SPIKE

Did you think I was?

BUFFY

No. But it's nice to know.

SPIKE

I'll touch you any time you want.

Buffy smiles.

BUFFY

That line work on other girls?

SPIKE

You'd be surprised.

Pleasant silent beat.

SPIKE (CONT'D)

They let you come home.

BUFFY

Yeah. I'm the general again.
Hooray. Did you see the triage
center in the living room? They're
my soldiers.

SPIKE

I'm a soldier too. What's the
plan?

BUFFY

Willow and Giles are doing research
on the... thing. The scythe-y
thing.

SPIKE

The thing that needs a name.

BUFFY

Right. The Blade of... Blade of
Benetton. Let's go with that.

(MORE)

(CONTINUED)

CONTINUED: (2)

BUFFY (CONT'D)

They think it might have something to do with an old abandoned burial site... unconsecrated ground... they're still working on it.

SPIKE

Sounds scenic.

BUFFY

I'll let you know.

SPIKE

Another solo mission.

BUFFY

Think so.

SPIKE

And what if you're walkin' along, having a fine unconsecrated time and this Caleb fellow comes along and takes your head off?

BUFFY

I'll be careful.

SPIKE

That's a terrible answer.

BUFFY

Fine. He'll taste the mighty Blade of Benetton, that's what.

SPIKE

Huh. I'd feel better 'f I knew where he was. How 'bout I head out to the vineyard, keep an eye on 'im?

BUFFY

And what if he takes your head off?

Beat.

SPIKE

I'll be careful.

18

HOSPITAL - NIGHT

18

The hallway of the deserted Sunnydale Hospital. A few wheelchairs sit empty at the edge of the hall, doors stand open, some file folders lie in a toppled stack near an abandoned nurses' station, etc.

(CONTINUED)

CONTINUED:

Anya and Andrew round a corner and enter our hallway. They're each carrying a pillowcase from the same flowered sheet set we saw earlier. Their pillowcases are each about half-full of pilfered supplies.

ANDREW

Okay, so if the supply closet on this floor is exactly above the last one, it should... be...
(pointing victoriously)
Here!

He is in fact now pointing at a door marked "SUPPLIES."

ANYA

(patient)
Yes, that is consistent with the six floors we already did.

Andrew opens the door and looks inside.

ANDREW

Oooh! This one has oxygen tanks.

ANYA

Do we need oxygen tanks?

ANDREW

Um... guess not.

ANYA

I s'pose they could be useful, but only if something big was attacking and then we could throw one down their throat and blow 'em up like Roy Scheider did with the shark in Jaws

Andrew is staring at her.

ANYA (CONT'D)

What?

ANDREW

You are the perfect woman.

ANYA

I've often thought so.
(then, re: supply closet)
Wanna rob?

(CONTINUED)

CONTINUED: (2)

ANDREW

Let's rob!

Here they can either ENTER THE SUPPLY CLOSET and take things off the shelves, or, depending on set design, Andrew can reach into the closet and HAND THINGS OUT TO ANYA. Either way they are still close together.

ANDREW (CONT'D)

Cool. Gauze and alcohol and tape and sutures in case we need to get stitchy with it...

ANYA

Get cotton packing for the biggest wounds.

Andrew stops and looks at Anya.

ANDREW

This is gonna be bad, isn't it?

ANYA

Yeah.

Andrew grabs one last thing.

ANDREW

Cotton. That's it. We cleaned 'em out unless we need catheters and I'm saying no.

ANYA

Fine.

Anya walks to one of the abandoned wheelchairs and sits in it. Andrew follows her, sits in the other one.

ANDREW

So, how come you're here? I mean, you could just go, right?

ANYA

I did before.

ANDREW

Before what?

ANYA

There was this other apocalypse this one time. And I took off. But this time...

(CONTINUED)

CONTINUED: (3)

ANDREW

What's different?

ANYA

Other than it being a much worse apocalypse? I don't know. I guess I just understand humanity better now. I used to be a little strange around people, sort of stiff in a twitchy yet exacting way.

ANDREW

Hmm.

ANYA

And now I see that humanity is...

ANDREW

Precious.

ANYA

No. Completely screwed up. They have no purpose that unites them so they drift around, each on their own course, just blundering through life until they die. Which they know is coming and yet every single one of them is surprised when it happens to them.

ANDREW

But I thought you were gonna stay and fight...

ANYA

Oh, I am. Because the thing of it is, humanity is flawed and weak, and sometimes it even makes war on itself, which is the weakest thing of all, but in the end, when it's humans standing against the darkness, they stand. They fight. And so I guess I'll fight too.

ANDREW

That was kinda beautiful. You love humans.

ANYA

No I don't.

(CONTINUED)

CONTINUED: (4)

ANDREW

Yes, you do. You love them.

ANYA

Stop it. I don't love them and I'll kill you if you tell anybody.

ANDREW

I won't tell anybody. Won't get a chance to, anyway. I'm gonna die.

ANYA

Oh, yeah, that's probably true, huh?

ANDREW

Yeah.

After a beat...

ANYA

Wanna have a wheelchair fight?

ANDREW

Okay!

They start wheeling their chairs at each other, clashing and crashing and smiling... good times.

19 CEMETERY - NIGHT

19

Passing through a SUNNYDALE CEMETERY at night, we find Buffy, walking through the place, alone.

She stops, pausing, holding the scythe loosely in her hand. She waits. And the scythe starts to move, slowly, in her hand, of its own accord.

Buffy watches, letting the scythe turn itself, as she turns with it, coming around to face:

A TOMB. Egyptian-looking in design. Buffy, holding the scythe pointing right at it, walks toward the tomb.

20 TOMB - NIGHT

20

WHUMP! A heavy STONE DOOR crashes to the floor, sending up a plume of dust. It swirls and dissipates, revealing Buffy, holding the scythe, standing in the doorway.

She enters, cautiously, looking around.

(CONTINUED)

CONTINUED:

Buffy's POV: Everything in the Egyptian-style tomb is covered in DUST. We hear a VOICE echo in the dark:

SHE (O.S.)

And here I'd forgotten.

Buffy WHIRLS, scythe poised to strike, and she sees: an OLD WOMAN, dressed entirely in white, her clothes so old and faded she practically blends in with her dusty, white surroundings. We'll call her SHE.

SHE

How young you would be. It comes from the waiting. Mind plays tricks.

Buffy walks forward.

SHE (CONT'D)

I see you found our weapon.

BUFFY

Who are you?

SHE

One of many. Well, time was. Now I'm more alone in the world. I'd gamble you know what that's like.

She stands, approaches Buffy. Buffy stiffens, defensive.

SHE (CONT'D)

Don't worry. You hit me, I'd just about crack in half, but then...

She examines the scythe from her distance.

SHE (CONT'D)

You've been doing some killing lately. And you're going to do a lot more. Not a wonder you're anxious.

BUFFY

So, what are you? Some kind of ghost?

SHE

Nope. I'm as real as you are, just ... well put it this way: I look good for my age. I've been waiting.

(CONTINUED)

CONTINUED: (2)

She holds out her hand. Beat. Buffy HANDS HER the scythe.

SHE (CONT'D)

You pulled it out of the rock,
didn't you? I was one of the
originals who put it in there, and
don't think that was easy.

BUFFY

I need to know what this is.

SHE

Weapon. A scythe. And if my
mind's not gone completely,
somebody's very unhappy about you
walking around with this. Am I
close?

BUFFY

More like dead on.

SHE

You think this gives you power.

BUFFY

(nods)

I've seen it. Felt it, it's like
nothing I've ever used before.

SHE

You're confused. If you think some
hunk of metal can give you
anything, well, you're making the
same mistake women have made since
the Garden of Eden. This...

She hands the scythe back to Buffy.

SHE (CONT'D)

Gives you nothing. You are the
power. This is just... I'm sorry,
what's your name?

BUFFY

Buffy.

SHE

No really.

Buffy shrugs.

(CONTINUED)

CONTINUED: (3)

SHE (CONT'D)
Buffy, this scythe was forged in
response. A Slayer's powers...
(beat)
You are the Slayer?

Buffy nods.

SHE (CONT'D)
Then your original powers, mighty
as they are, were corrupt from the
source.

BUFFY
The Shadow Men.

SHE
You know them?

BUFFY
We've met.

SHE
Then you know, the Slayer's powers
need purifying. This...
(re: scythe)
...was forged, centuries ago, by
us. An order of women who knew it
would be needed in the generations
to come.

BUFFY
It scares people.

SHE
Good. The right people should be
afraid. They know what you can do
with this.

BUFFY
Does this mean I can win?

SHE
That's really up to you. Does that
answer your questions?

BUFFY
Still haven't told me who you are.

SHE
You know who I am. I'm one of the
many. We're the others.
(MORE)

(CONTINUED)

CONTINUED: (4)

SHE (CONT'D)

We're everywhere, all around you,
every woman who wishes she could be
the Slayer but, for whatever
reasons... was not chosen. We have
no powers. But we've always been
here. This scythe was our gift to
you.

She reaches out to smooth Buffy's hair, a motherly gesture.

SHE (CONT'D)

And if you've found it, it can only
mean one thing: the end is truly
near.

And just as She finishes this sentence, two HANDS reach in
from the darkness behind her, and with blinding speed, SNAP
her neck. She falls to the ground, dead.

CALEB steps forward, over the body.

CALEB

I'm sorry, I didn't catch that last
part on account of her neck
snapping and all. Did she say the
end is "near? Or "here?"

Caleb reaches out and GRABS the scythe as we BLACKOUT.

END OF ACT THREE

ACT FOUR

21 DESERT ROAD - NIGHT 21

Xander's car drives down the lone highway.

22 CAR - NIGHT 22

Xander is driving. Dawn is just regaining consciousness in the passenger seat. Her weapon bag is nearby.

DAWN
Mmm. Grrph.

XANDER
Dawn. You awake?

DAWN
What happened?

XANDER
Um... thought you might say that.

DAWN
Actually, I meant to say "what the hell happened."

XANDER
It was chloroform.

DAWN
Color forms? What?

XANDER
Chloroform.
(re: her mistake)
Are you still loopy?

DAWN
(dry)
Sorry about that. Someone knocked me out with chloroform.
(then)
Xander! Talk to me! Where are we going?

XANDER
Away.

Xander hands her a sealed envelope.

(CONTINUED)

CONTINUED:

DAWN
What's this?

XANDER
Open it.

Dawn opens the letter, starts to read it. Over her, we hear:

BUFFY (V.O.)
Dearest Dawn. Don't be angry with Xander. He only did what I told him to do. This isn't the place for either of you right now. Please know that I love you and that everything I do is for you. I promised once to show you this beautiful world, and I'm going to do everything I can to make that--

Dawn crumples up the letter and throws it out the window.

XANDER
Dawn?

Dawn pulls a small STUN GUN out of her bag and jabs it into Xander's neck. She kicks her foot into the driver's side well and JAMS HER FOOT DOWN on the brakes.

23 CAR - NIGHT 23

The desert road again. The car STOPS. After a beat it U's and heads back the other way.

24 TOMB - NIGHT 24

Buffy looks stunned as Caleb, hand on the scythe, tries to wrest control from her. Buffy recovers, and fast, she WHACKS him in the side of the head with one end of the weapon, then hits him with the other side, then again with the first side - three shots fast.

Caleb lets go. Buffy leaps back.

Caleb rushes at her and unleashes a PUNCH that SHATTERS a big chunk of stone column to dust on contact.

CALEB
You're not slipping out of this fight, girl.

(CONTINUED)

CONTINUED:

Buffy LUNGES at Caleb with the scythe, and this time, HE DUCKS under its blade - avoiding contact. Buffy presses the attack, swinging and thrusting. Caleb can't be touched.

He smiles - stands upright - a target.

Buffy SWINGS the axe-blade right at his neck - and Caleb, without looking, SHOOTS a hand up and CATCHES the scythe in mid-swing, stopping it cold.

Beat. And with the other hand, Caleb PUNCHES Buffy so hard she goes flying back, into a far wall, sending up a cloud of dust. She DROPS the scythe on impact.

Caleb and Buffy both RUSH for the scythe simultaneously. Caleb gets there first. Holds the scythe up.

For all of a split-second, as Buffy KICKS the scythe from his grip and catches it in the same motion.

She spins, catching Caleb behind the knees with the scythe's shaft and lifting him off his feet. He goes CRASHING to the dusty floor.

Buffy spins the scythe, stake-end first, and THRUSTS it straight to Caleb's throat...

He CATCHES IT an inch before his face. Twists the scythe hard, sideways, sending Buffy FLIPPING over, and now it's her turn to hit the ground.

Caleb leaps to his feet. Buffy staggers to hers - just in time to receive a hard PUNCH IN THE FACE. It sends her back, and Caleb, grinning, just keeps hitting her.

Buffy tries to defend herself with the scythe, but she's running out of steam.

CALEB (CONT'D)

Believe all that nonsense about
this thing purifying your power? I
don't. I don't believe there's a
force on all this earth strong
enough to purify you.

WHACK! He punctuates this last thought with a punch that sends Buffy THROUGH a stone column, raising dust. She's nearly unconscious.

CALEB (CONT'D)

And if there was?

(CONTINUED)

CONTINUED: (2)

Caleb lifts the scythe, regards it, throws it down hard, stake-end sticking INTO the floor, standing up quivering.

CALEB (CONT'D)

Wouldn't be forged at the hand of
no woman, neither.

(shrugs)

Something to ponder before I kill
you. And now it is that ti...

WHAM! Caleb gets HIT in the face with a CRUSHING BLOW struck from a source we cannot see.

Caleb hits the far wall of the tomb, momentarily dazed.

Buffy looks up to see: ANGEL. Standing over her, hand held out to her. Buffy takes it. Angel lifts her to her feet, and the two of them stand, side by side.

ANGEL

I never was much for Preachers.

BUFFY

Angel.

ANGEL

You don't have to thank me.

BUFFY

I wasn't.

Angel gives her a look as Caleb gets to his feet.

ANGEL

Don't tell me this is one of those
things you just have to do
yourself.

BUFFY

Really kinda is.

Caleb, pissed, is now on his feet and moving forward. Buffy PLUCKS the scythe from the ground and stands her ground.

Caleb RUSHES Buffy. Rains down a series of fast-as-the-eye-can-follow BLOWS upon her. She blocks each and every one of them with the scythe's shaft, then LOWERS it down, and in one brutal motion...

RIPS the scythe straight up. We hold close on Caleb's face as he realizes he's been GUTTED from below.

(CONTINUED)

CONTINUED: (3)

Buffy retracts the blade. Caleb FALLS to the floor, raising dust. Buffy, exhausted, takes a step back, unsteady. She walks into Angel, who steadies her. Weary, she turns to him. Lets him enfold her in his arms.

She hugs him, letting go of the scythe and putting both arms around his frame for support.

They stand together a moment, then Buffy pulls back, looking Angel in the eyes - and she KISSES HIM. It's tender at first, but builds, a real kiss.

And as they kiss we PULL BACK to reveal SPIKE, watching, alone. He is stunned.

We see The First standing just behind Spike, in the form of Buffy, arms folded, looking judgemental.

FIRST/BUFFY

What a bitch.

And on Spike's pained face, we BLACKOUT.

END OF SHOW

CONTINUED: