

(Name of Project)  
by  
(Name of First Writer)

(Based on, If Any)

Revisions by  
(Names of Subsequent Writers,  
in Order of Work Performed)

Current Revisions by  
(Current Writer, date)

Name  
Address  
Phone

BUFFY THE VAMPIRE SLAYER

"End Of Days"

Written by

Douglas Petrie and Jane Espenson

WRITERS' SECOND DRAFT

\*

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\*

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 spotted the SCYTHER, its blade embedded in \* rock. She walks toward it to examine it, curious, unsure, \* and in awe.

(CONTINUED)

CONTINUED:

She reaches a hand out toward it. Grasps the handle...  
\* PULLS, expecting to have to wrench it free. But it pulls  
out \* easily.  
\*

She holds it awkwardly, one handed, still staring at it  
\* reverentially. Then she drops it into a comfortable,  
natural \* two-handed grasp.  
\*

She hears a RUSTLING from behind her. She whirls to find she  
\* stands facing Caleb.  
\*

CALEB

\*

Just a minute now, girly-girl. You  
\* don't know what you got there.  
\*

He eyes the scythe with something akin to lust. But he takes  
\* a step back.  
\*

BUFFY

\*

True. But I know it's mine.  
\* (beat)  
\* And I know you're backing away.  
\*

And on her challenging look we:  
\*

CUT TO BLACK

\*

END OF TEASER

## ACT ONE

3 VINEYARD - SECRET CHAMBER - DAY

3 \*3

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

CALEB

Now, before you go hurting  
yourself, \* why  
don't you do yourself a courtesy...

He steps forward, holding his hand out.

CALEB (CONT'D)

And hand it over now.

BUFFY

Yeah? You want it?  
\*

She flips the scythe over in her hand, as if she's done it a \* thousand times. And now it's a weapon, pointed right at \* Caleb's throat.

BUFFY (CONT'D)

In the head or the gut?  
\*

CALEB

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

BUFFY

That was then.

Caleb's hand shoots out, grabs Buffy by the neck, squeezing \* lightly... Her eyes widen, but she doesn't lower her weapon, \* jabbing it more firmly into his neck. It's a stand-off. \*

CALEB

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

We're on Caleb when we hear what seems to be Buffy speaking \* again.  
\*

(CONTINUED)

CONTINUED:

FIRST/BUFFY

\*

Let go, Caleb.

\*

ANOTHER ANGLE

\*

REVEALS that the First is standing behind Caleb, in the form  
\* of Buffy.

\*

FIRST/BUFFY (O.S.)

Let her go.

\*

Caleb talks to the First, but keeps his eyes fixed on Buffy  
\* and the scythe. And his hand on her throat.

\*

CALEB

\*

I let her go, she slices me open  
with \* that thing.

\*

FIRST/BUFFY

\*

No, she doesn't. A fight with you  
\* would be long and messy. She  
doesn't \* have time  
for that while her friends  
\* are in such terrible trouble.

\*

Buffy's eyes flicker to the First.

\*

BUFFY

\*

Where?

\*

CALEB

\*

(to the First)  
\* I'm not letting her out of here  
with \* that thing.  
Not after all the work  
\* we did to free it.

\*

(CONTINUED)

CONTINUED: (2)

FIRST/BUFFY

\*

It's hers.

\*

BUFFY

\*

Where are they in trouble?

\*

CALEB

\*

Ultimately all is yours.

\*

FIRST/BUFFY

It's hers for now. Let her go.

\*

Seething with anger, Caleb drops his grip on Buffy's neck and  
\* steps back.

\*

Buffy shifts her weapon to one hand, then (in a fantastic  
\* stunt) jumps up, and with the free hand she catches the  
edge \* of the trap-door-opening above her. Still one  
handed, she \* swings herself up through the opening and  
disappears. \*

4

SEWER ANNEX - DAY

4

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

(CONTINUED)

CONTINUED:

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.

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.

(CONTINUED)

CONTINUED: (2)

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?

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.

5 SUMMERS' HOME - FOYER / LIVING ROOM - DAY

5

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...

(CONTINUED)

CONTINUED:

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.

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.  
 \* Everyone's been gone for hours.  
 It's \* been a  
 daylight nightmare.  
 \*

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

(CONTINUED)

CONTINUED: (2)

WILLOW

\*

You haven't heard from them at all?

\*

ANDREW

\*

No, and I was getting all worried  
and \* frantic. So  
I decided to go out  
\* looting.

\*

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. Did  
you \* find  
Buffy?

\*

WILLOW

\*

Locator spell took us to an empty  
\* house. She must've moved on.  
\* (to Xander)  
\* Help me get the stuff again, we  
have \* to do  
another one for Faith.

\*

Xander and Willow move around the room, gathering supplies.

\*

GILES

\*

(to Willow)  
\* Let's hope we've better luck this  
\* time. They might be in dange--  
ooh. \* There's  
Jaffa Cakes.

\*

Giles digs into the groceries.

\*

ANDREW

\*

What do you think is happening to  
\* them?

\*

(CONTINUED)

CONTINUED: (3)

DAWN

\*

I guess... it could be anything,  
 \* right? I mean, maybe there isn't  
 \* even a problem. Maybe they're  
 fine. \*

6

SEWER ANNEX - DAY

6

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.

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!

(CONTINUED)

CONTINUED:

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. 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.

(CONTINUED)

CONTINUED:

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.

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

7                    SUMMERS' HOME - ENTRYWAY / LIVING ROOM - DAY                    7                    \*7

It's fairly chaotic here. Conscious wounded N.D. Potentials  
 \* mill around in the living room. Dawn is busy bandaging  
 these \* girls. Three unconscious girls are laid out on  
 make-shift \* pallets. Willow is attending to them.  
 Buffy bends over a \* hurt girl, trying to staunch a  
 wound with her bare hand. \*

BUFFY

\*

Willow! C'mere. This girl's  
 losing \* blood.

\*

Willow joins Buffy, staunches the girl's wound with cloth.

\*

WILLOW

\*

Got it.

\*

Buffy stands up, looking over the scene. She wipes her  
 \* bloody hands on the blanket on the floor, then picks up  
 \* something, and for the first time we realize SHE HAS THE  
 \* SCYTHE WITH HER. Her attention is drawn to the open front  
 \* door where Xander and Giles enter carrying the unconscious  
 \* Faith (Faith is turned away from us -- no need for Eliza).  
 \* Buffy steps over to join them, carrying the scythe.  
 \*

BUFFY

\*

The room upstairs is ready for her.

\*

GILES

\*

Good.

\*

XANDER

\*

I drove as gentle as I could...  
 hope \* I was fast  
 enough...  
 \*

(CONTINUED)

CONTINUED:

Kennedy, Amanda and Rona trail in after Faith, and look on  
 \* worriedly. They all have cuts and scrapes and bruises.  
 \* Kennedy (neck already bandaged) is wrapping another bandage  
 \* around her arm during this scene.

The potentials talk to each other:

\*

AMANDA

\*

(re: Faith)

\* Is she okay? Is she gonna be  
 okay? \*

RONA

\*

I'm sure she'll be fine. Right?

\*

Giles and Xander are climbing the stairs with Faith. Buffy  
 \* stops in the entryway with the potentials.  
 \* Throughout this conversation, Willow, Dawn and other girls  
 \* will pass through the entryway with water, bandages, etc.  
 \*

BUFFY

\*

I'll be up in a second.

\*

XANDER

\*

(to Giles)

\* Careful...

\*

GILES

\*

Watch her head.

\*

Buffy looks up after them.

\*

KENNEDY

\*

You guys heal fast, right? You

\* Slayers?

\*

(CONTINUED)

CONTINUED: (2)

BUFFY

\*

(absently)

\* Yeah.

\*

KENNEDY

\*

So... she'll be okay?

\*

BUFFY

\*

I don't know.

\*

RONA

\*

(re: scythe)

\* What's with the axe-thing?

\*

Buffy is still looking up the stairs.

\*

BUFFY

\*

I took it from Caleb. Might be

\* important.

\*

RONA

\*

Yeah--?

\*

AMANDA

\*

I think we got punished.

\*

That gets Buffy's attention. She looks at Amanda.

\*

BUFFY

\*

What?

\*

(CONTINUED)

CONTINUED: (3)

AMANDA

\*

We... we followed her. And it  
was... \*

RONA

\*

It didn't work out.  
\*

BUFFY

\*

That wasn't her fault. It was a  
\* trap. I could've fallen for it  
as \* easy as  
her.  
\*

KENNEDY

\*

So... are you... are you, like,  
back? \*

BUFFY

\*

I don't know... I guess.  
\*

Kennedy nods, satisfied.

\*

RONA

\*

So... we got a plan now or  
anything? \*

Buffy heads up the stairs. She calls back:

\*

BUFFY

\*

Yeah, there's a plan. Get ready.  
\* Time's up.  
\*

As she goes farther we hear, receding behind her:

\*

(CONTINUED)

CONTINUED: (4)

AMANDA

\*

(to Rona)

\* I still think we got punished.

\*

8                   SUMMERS' HOME - HALLWAY / SUMMER'S ROOM - CONTINUING8                   \*8

Buffy arrives at the top of the stairs, makes her way to her  
\* old room and stands in the doorway...  
\*

Looking in, she sees Xander and Giles tending to Faith.

\* Three more N.D. Potentials stand watching.  
\*

XANDER

\*

Is she breathing okay?

\*

GILES

\*

I think so. She's still not  
\* conscious.  
\*

Buffy almost lets the emotion of it take over, but she steels  
\* herself.  
\*

BUFFY

\*

Giles. I need to talk to you and  
\* Willow when you have a minute.  
\* Xander... you too, later.  
\*

9                   SUMMERS' HOME - WILLOW'S ROOM - DAY                   9

Buffy stands, every inch the general, watching as Willow and  
Giles examine the scythe. This is all urgent:  
\*

BUFFY

\*

I think it's... maybe some kind of  
\* scythe?  
\*

(CONTINUED)

CONTINUED:

WILLOW

\*

So it's true. Scythe matters.

\*

Giles tries very hard to ignore that, and continues examining  
\* the scythe.

\*

GILES

It's really quite 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.

\*

WILLOW

\*

Sounds like maybe some kind of  
\* traditional Slayer weapon?

\*

GILES

\*

It's hard to imagine something like  
could exist without my having  
it. Is there any chance  
what it seems to be? A  
kill things?  
sharp look.

\* that  
\* heard of  
\* it's simply  
\* helpful way to  
\* Buffy gives Giles a  
\*

(CONTINUED)

CONTINUED: (2)

BUFFY

\*

I get plenty of help with killing  
\* things.

\*

Giles looks away... things aren't yet groovy between them.

\*

BUFFY (CONT'D)

This is more. The First's guys  
were \* clearly  
trying to get it out of that  
\* stone. It's important. So tell  
me \* whatever you  
can find: Who made it  
\* and why. And when. Does it have  
a \* name? And, I  
dunno, a credit report?  
\* Find out fast.

\*

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 all we've got going for us.

\*

10 SUMMERS' HOME - LIVING ROOM - DAY

10

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.

(CONTINUED)

CONTINUED:

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.

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 toasty grilled  
\* cheese sandwich. But I'm not  
making reckless wishes.

(CONTINUED)

CONTINUED: (2)

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.

ANDREW

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

ANYA

\*

I'll get Kennedy to watch these  
\* girls. Bring 'em water, record  
time \* of death if  
something happens...

\*

Anya and Andrew exit.

\*

INJURED GIRL

\*

(weak, alarmed,  
\* looking around)

\*

What?

\*

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

11

Buffy and Xander are in the middle of an intense  
conversation.

(CONTINUED)

CONTINUED:

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." You really want me to do this?  
\*

BUFFY

You know it's for the good.

XANDER

\*  
I don't... Buffy, do you get that,  
\* if I do this, that's it for me  
for \* this  
fight? I mean, you're not  
\* just... You're taking me out of  
it, \* that's all  
I'm saying.  
\*

BUFFY

\*  
I know. And I'm sorry about that.  
\* You're a good fighter, and I  
trust \* you, I  
know where you're gonna be in  
\* a fight, which, with some of  
these \* girls--  
\*

Buffy breaks off when Amanda enters the room. Amanda notices  
\* the sudden silence and looks at them curiously as she picks  
\* up a knife off the counter...  
\*

AMANDA

\*  
(lamely)  
\* One of the hurt girls wanted her  
\* knife. I think she thinks she'll  
be \* ready. So...  
\*

(CONTINUED)

CONTINUED: (2)

Still curious, but in a hurry to do her job, Amanda exits  
 \* again, and they continue.  
 \*

XANDER

\*

Buffy. It's okay. I was never a  
 \* great fighter. And now...  
 well... \* why do  
 I have a feeling something's  
 \* missing? Oh, right... that would  
 be \* my eye.  
 \*

BUFFY

\*

Xander...  
 \*

XANDER

I took the bandages off today,  
 \* (re: patch)  
 \* put on this snappy little  
 number... \* I  
 know exactly what I'm dealing with  
 \* here.  
 \*

BUFFY

\*

You'll adjust.  
 \*

XANDER

\*

In time, sure. Right now, you know  
 \* what I keep trying to do? Lift  
 this \* thing up,  
 get it out of the way, so  
 \* I can see.  
 \* That's how much I haven't  
 adjusted. \* So I  
 get it if you're trying to  
 \* protect me. It's okay. That's  
 not \* the  
 problem.  
 \*

BUFFY

\*

So what's the problem?  
 \*

(CONTINUED)

CONTINUED: (3)

XANDER

Aside from the general sneakiness  
 and \* wrongness of  
 it... I... Buff, I just  
 \* always thought I'd be here for  
 the \* end with  
 you.  
 \* (quickly)  
 \* Not that this is the end.  
 \*

BUFFY

\*  
 No. It is. Even if I live, this  
 is \* the end of  
 something. And I always  
 \* imagined you here for it too.  
 But if \* you have a  
 chance to get away and do  
 \* something valuable at the same  
 \* time... I'm not gonna let myself  
 feel \* bad about  
 that.  
 \*

XANDER

\*  
 I guess not.  
 \*

She hugs him and they stand like that for a while.  
 \*

BUFFY

\*  
 Okay, I'll feel bad.  
 \*

12

SUMMERS' HOME - WILLOW'S ROOM - NIGHT

12

1\*2

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

WILLOW

\*  
 Okay, maybe it's the Axe of  
 Dekeron, \* (reads)  
 \* said to have been forged in Hell  
 \* itself.

(MORE)

(CONTINUED)

CONTINUED:

WILLOW

\*(CONT'D)

Lost since the Children's  
 \* Crusade, where it killed a lot  
 of... \* oh...  
 children.  
 \* (looks up)  
 \* I hope that's not it.  
 \*

GILES

\*

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.  
 \*

He slams a book closed.

\*

GILES (CONT'D)

\*

Damn. I feel like we're running  
 out \* of time and  
 we've nothing useful.  
 \*

Willow crosses to the scythe, picks it up.

\*

WILLOW

\*

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

She closes her eyes, looks meditative.

\*

GILES

\*

Willow? Do you feel the power  
 Buffy \* talked  
 about?  
 \*

(CONTINUED)

CONTINUED: (2)

Willow opens her eyes.

\*

WILLOW

\*

Gotta say no.

\*

GILES

\*

Tapping into some Magicks might  
help \* with that.

\*

WILLOW

\*

It might.

\*

Beat.

\*

GILES

\*

Willow... remember what you learned  
\* last summer in England? You  
learned \* you can  
do it without endangering  
\* yourself. You learned about the  
\* power in the earth...  
\*

Willow puts the scythe down and sits next to Giles.

\*

WILLOW

\*

I know, I know. But... just... it  
\* feels so wrong every time I walk  
up \* to that  
edge. I fall into my old  
\* patterns. I mean, I can barely  
do \* the locator  
spells without feeling  
\* like I'm getting dark roots. If  
I \* tried  
something big... I just know  
\* I'd change and then it's all  
black \* hair and  
veins and lightning bolts.  
\*

(CONTINUED)

CONTINUED: (3)

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.

\*

GILES

\*

Do what you can, Willow. That's  
 all \* any of us  
 can do.

\*

WILLOW

\*

I guess so...

\*

Willow goes back to the computer, looks at the screen again.

\*

WILLOW (CONT'D)

\*

Man. None of these sound right.  
 \* Look at this, something just  
 called \* "m" with  
 a question mark, what the  
 \* heck's that?

\*

(CONTINUED)

CONTINUED: (4)

GILES

\*

I can't imagin-- Wait. Let me  
see. \*

He looks at the screen.

\*

GILES (CONT'D)

\*

That's not a question mark. That's  
\* the International Phonetic  
Alphabet \* sign  
for a glottal stop.

\*

WILLOW

\*

A whoey?

\*

GILES

\*

It's a sort of... gulpy noise. I'm  
\* remembering something here...  
\* Egyptian hieroglyphs stand for  
sets of \*  
consonants, as you know.

\*

WILLOW

\*

(no one knows that)  
\* Yes, absolutely.

\*

GILES

The consonants "m" plus glottal  
stop, \* are  
represented by a little picture  
\* commonly thought to represent a  
\* sickle or scythe. It appears in  
\* thousands of ancient texts.

\*

WILLOW

\*

So you think...? What?

\*

(CONTINUED)

CONTINUED: (5)

GILES

I don't know. But the timing and  
 \* geography work out well for the  
 early \* history of  
 the Slayers... Maybe it  
 \* came from there, got its name  
 there. \* See what  
 you can find in Sunnydale  
 \* that relates to hyroglyphs.  
 \*

Willow types like the wind, and we cut to:

\*

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

\*

Xander, my crossbow is not out  
 here. \* I told  
 you, I don't leave crossbows  
 \* around all willy-nilly.  
 \* (beat)  
 \* Not since that time with Tara's  
 cat. \*

XANDER

\*

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

DAWN

\*

It is kinda nice out here, isn't  
 it? \* Quiet, I  
 mean. It's so crazy inside  
 \* with all the hurt girls and the  
 \* running around getting ready...  
 \*

(CONTINUED)

CONTINUED:

XANDER

\*

Yeah. Listen, Dawn, are you  
scared? \*

DAWN

\*

Sure. I mean, those girls are hurt  
\* and you... you got hurt... Are  
you \* scared?  
\*

XANDER

\*

Oh hell yeah. Hey, you know Buffy  
\* worries about you...  
\*

DAWN

Buffy has the whole world to worry  
\* about.  
\*

XANDER

\*

She does. But she she still wants  
to \* take special  
care of you.  
\*

Dawn gets out of the car, looks around...

\*

DAWN

You know what? I don't like the  
\* quiet anymore. It's quiet  
because \*  
everyone went away. I'd rather 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 onto the car seat. He looks at her \* grimly.

14

VINEYARD - NIGHT

14

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:

(CONTINUED)

CONTINUED:

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

Why did you let her go? I could  
 take \* that girl in  
 a fight. I did before.  
 \*

FIRST/BUFFY

You're right. Half the time you  
 \* would beat her. And half the  
 time \* she would  
 beat you. And kill you.  
 \* The risk is too big. You're too  
 \* valuable to me.  
 \*

CALEB

\*  
 But soon... soon we'll be strong  
 \* enough?  
 \*

FIRST/BUFFY

\*  
 Soon we won't be alone.  
 \*

CALEB

\*  
 They'll be ready. The ones  
 \* underground.  
 \*

FIRST/BUFFY

\*  
 Yes. And with them, we'll remove  
 \* mankind from the earth. And then  
 \* good will be gone, and without  
 \* good... there is just us. Not  
 "evil" \* anymore,  
 just what came before.  
 \*

(CONTINUED)

CONTINUED: (2)

Caleb starts preaching, a little bit, the good words taking  
\* him away:  
\*

CALEB

\*

Freedom. For action without  
\* consequence is the only true  
freedom. \* To cause  
pain and feel none of it  
\* yourself. Action without  
\* consequence, without  
conscience... \*  
that is, in fact, pure, sweet  
\* freedom.  
\*

FIRST/BUFFY

\*

You preach it so well. Only human  
I \* ever heard who  
understands it. The  
\* only one who is open to me.  
\*

CALEB

\*

I find that hard to believe. There  
\* are other men like me that see  
it. \* Some even  
use the word "freedom" to  
\* defend it.  
\*

FIRST/BUFFY

\*

But you are the only one with whom  
I \* can do this.  
\*

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

15 SUMMERS' HOME - BUFFY'S ROOM - NIGHT

15

Candle light or lantern...

\*

Faith is sitting up in bed, still looking beat up, but much  
 \* better. She is holding the scythe and her eyes are closed,  
 \* in the same reverie Buffy enjoyed when she first found it.  
 \* Buffy stands by the bed, watching.

\*

BUFFY

\*

You feel it too, don't you.

\*

Faith opens her eyes.

\*

FAITH

\*

Whoa. Well, it's a big hit 'a  
 \* something, that's for sure.  
 Power. \*  
 Something old.

\*

BUFFY

\*

Do you feel like it's, you know,  
 \* yours?

\*

FAITH

\*

Yeah.

\*

BUFFY

\*

Me too. I think it's something  
 only \* Slayers can  
 feel.

\*

FAITH

\*

So just the two of us, B. Joint  
 \* custody of a scary-ass head-  
 chopper.

(MORE)

(CONTINUED)

CONTINUED:

FAITH

\*(CONT'D)

\* Don't gotta tell you how it felt  
 \* opening my eyes seeing you  
 standing \* over  
 me with that thing. Thought I'd  
 \* seen my last day.  
 \*

BUFFY

\*

Sorry. I just... I knew you were  
 the \* only one  
 who'd get it.  
 \*

FAITH

\*

Yeah. Lookit us two mythic  
 warriors. \* You get  
 the grand prize, I get lotsa  
 \* girls hurt and killed.  
 \*

Faith hands the scythe back to Buffy, who sets it down.  
 \*

FAITH (CONT'D)

Hope you're impressed. I could  
 \* explain how I went about it...  
 \*

BUFFY

\*

I already told the girls it  
 could've \* been me  
 leading them in there.  
 \*

FAITH

\*

Meaning they already asked.  
 \*

BUFFY

\*

Faith--  
 \*

FAITH

\*

No, it's okay. I want 'em to kick  
 me \* out. Didn't  
 ask for the gig in the  
 \* first place.

(MORE)

(CONTINUED)

CONTINUED: (2)

FAITH

\*(CONT'D)

I led 'em into a  
 \* deathtrap. I don't want to take  
 the \* chance that  
 happens again.  
 \*

BUFFY

\*  
 I don't either.  
 \*

FAITH

\*  
 But you like being the leader. Me,  
 \* I'm more naturally a loner.  
 \*

BUFFY

\*  
 Faith. I hate being the leader.  
 \*

FAITH

\*  
 Yeah? I don't see it.  
 \*

BUFFY

I do. The way you felt, telling  
 \* those girls to follow you,  
 knowing it \* could  
 get them killed... that's how  
 \* I feel every time.  
 \*

FAITH

\*  
 That's not how I thought it was.  
 \* Thought you had all these people  
 \* around you... friends...  
 \*

BUFFY

\*  
 Friends who might die because of  
 what \* I ask them  
 to do. Faith, I ordered  
 \* Xander to kidnap my little sister  
 \* today, and right now, that's the  
 only \* order I've  
 given that isn't causing  
 \* me pain.  
 \*

(CONTINUED)

CONTINUED: (3)

FAITH

Hell, B, you're more alone than me.

\*

BUFFY

\*

I don't know. Maybe we're the  
 same. \* The same  
 amount of alone.

\*

A moment. Then Buffy rises to go.

BUFFY (CONT'D)

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

FAITH

\*

Soon?

\*

BUFFY

\*

Think so.

\*

Buffy heads out, closing the door behind her.

\*

16 SUMMERS' HOME - DINING ROOM - NIGHT

16

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.

(CONTINUED)

CONTINUED:

SPIKE

Don't wanna turn your back on tuna.  
\*

BUFFY

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

Beat.

\*

SPIKE

Looks like 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 your soldier too.  
\*

BUFFY

\*

I know. You're always there.  
\*

SPIKE

Thanks for noticing. What's the  
plan? \*

BUFFY

Willow and Giles are doing research  
on this... thing I found. A weapon-  
\* thing. Boy, that thing needs a  
name. \* Giles said  
something about a gulpy  
\* noise, but that's not doing it  
for me. \*

SPIKE

Maybe, The Blade of Something.  
\*

BUFFY

Right. The 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 Egyptian-  
\* style tomb in some unconsecrated  
\* burial ground here in town.  
\*

SPIKE

Sounds scenic.

BUFFY

I'll let you know.

SPIKE

Another solo mission.

BUFFY

Think so.

SPIKE

And what if you're you're out  
there, \* walking  
like an Egyptian, and this  
\* Caleb fellow comes along and  
takes your head off?

BUFFY

I'll be careful.

SPIKE

Terrible answer, that is.  
\*

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?

SPIKE

I'll be careful.

It sounds like an out. Spike gets up, gets all the way to  
\* the door, EXITS. Then REENTERS.  
\*

(CONTINUED)

CONTINUED: (3)

SPIKE (CONT'D)

\*

Buffy... last night...

\*

BUFFY

\*

Yeah. Sorry I took off this  
morning. \*

SPIKE

\*

Figured that out when I woke up  
\* alone. Just your note, long the  
\* lines of "Gonna go risk my life,  
\* don't follow me cuz maybe you  
could \* help."  
\*

BUFFY

\*

I'm sorry, I just had to.

\*

SPIKE

\*

Got it.

\*

There's something he's trying to say, but it's not coming  
out. \*

BUFFY

\*

You're still mad about the note.

\*

SPIKE

\*

(startled)

\* No! No, that's not it.

\*

BUFFY

\*

Oh. What is it?

\*

(CONTINUED)

CONTINUED: (4)

SPIKE

\*

Last night... we just... I haven't  
 \* just been close with a person  
 like \* that...  
 and it kinda shook me up  
 \* more'n I'd'a thought...  
 \*

He stands up, paces, agitated.

\*

SPIKE (CONT'D)

God, I'm sayin' this all wrong.

\*

Buffy is disappointed.

\*

BUFFY

\*

Oh. It's okay. Didn't really  
 count \* on a  
 replay...  
 \*

SPIKE

\*

It was the best night of my life.  
 \* Death. Life and Death. It was  
 the \* best night.  
 Just holding... And I  
 \* wanted to know... was I... Was I  
 \* wrong?  
 \*

BUFFY

\*

(softly)  
 \* You weren't wrong.  
 \*

Spike bends over and kisses her very softly and gently, then  
 \* exits.

\*

17

HOSPITAL - NIGHT

17

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

They'd only be useful 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 3D.

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?

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.

(CONTINUED)

CONTINUED: (2)

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. Oh, and there's a  
\* box full of ointments... I used  
one \* a' these on  
a rash once.

\*

ANYA

\*

Show me.

\*

ANDREW

\*

Well, it's healed up, but it was  
sort \* of red and  
crusty with little itchy  
\* places--

\*

ANYA

\*

Show me the box full of ointments,  
\* you little freak.

\*

Andrew hands it out to her and she dumps it all out into her  
\* pillowcase.

\*

ANYA (CONT'D)

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

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

(CONTINUED)

CONTINUED: (3)

ANYA

Yeah. I did before.

\*

ANDREW

Before what?

ANYA

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

ANDREW

What's different?

ANYA

Well, I was kinda new to being  
 around \* humans  
 before. And now I've seen a  
 \* lot more, gotten to know people,  
 seen \* them face  
 all kinds of things, seen  
 \* what they're capable of and I  
 realize \* now that  
 they're just so... really  
 \* screwed up! I mean, so really,  
 \* really screwed up in a monumental  
 \* fashion!  
 \*

ANDREW

\*

Oh.

\*

ANYA

\*

They have no purpose that unites  
 them \* so they  
 drift around, each on their own  
 course, 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. They're incapable  
 of thinking \*  
 beyond what they want at that  
 moment. \* They kill  
 each other, which is  
 \* clearly insane, but here's the  
 thing.

(MORE)

(CONTINUED)

CONTINUED: (4)

ANYA

\*(CONT'D)

\* 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.

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...

ANDREW (CONT'D)

\*

Wanna have a wheelchair fight?

\*

CUT TO:

\*

18 HOSPITAL - MOMENTS LATER 18 1\*8

Andrew and Anya are seated in wheelchairs, in the middle of  
\* a fight: wheeling their chairs at each other, clashing and  
\* crashing and smiling... good times.

19 UNCONSECRATED BURIAL GROUND 19 1\*9

It's not a well-ordered cemetery. Gravestones are tilted and  
\* sparse and untended. We find Buffy, walking through the  
\* place, alone, holding the scythe.  
\*

(CONTINUED)

CONTINUED:

She looks around, finally seeing A TOMB. Egyptian-looking in  
\* design.

\*

Buffy 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.

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

SHE (O.S.)

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

I'd forgotten 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 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.

(CONTINUED)

CONTINUED:

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.

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

SHE (CONT'D)

You pulled it out of the rock. I was \* one of those who put it in there, and \* don't think that was easy.

BUFFY

I need to know what this is.

SHE

Weapon. A scythe.  
\*

BUFFY

\*

Okay, got that. Does it have a name? \*

SHE

\*

No. Do you?  
\*

She hands the scythe back to Buffy.

BUFFY

Buffy.

SHE

No really.

Buffy shrugs.

(CONTINUED)

CONTINUED: (2)

SHE (CONT'D)

Buffy, there's a reason there is no  
 \* name for this weapon. It is a  
 \* secret. Not recorded in text,  
 \* certainly not in lore of the  
 watchers. \*

BUFFY

\*  
 Why? I mean, my watcher--

SHE

\*  
 Before there were Watchers, there  
 \* were Shadow Men. Ancient men who  
 \* charged the Slayer with power--  
 \*

BUFFY

\*  
 Yeah. Met them. Didn't care for  
 'em. \*

She looks at Buffy with new respect.

SHE

\*  
 So then you know. The power of a  
 \* Slayer comes from a very dark  
 place. \* It  
 invaded her. And the Shadow Men  
 \* watched. Eventually they became  
 the \* Watchers.  
 But the whole time...  
 \* someone else was watching too. I  
 and \* my kind.  
 \*

BUFFY

\*  
 Oh! So you're like... What are  
 you? \*

SHE

\*  
 Guardians. Women who want to help  
 \* and protect you. This...  
 \*

(re: scythe)  
 (MORE)

(CONTINUED)

CONTINUED: (3)

SHE

\*(CONT'D)

...was forged, centuries ago, by  
 us. \* Halfway  
 around the world.  
 \*

BUFFY

\*

Hence, the Luxor Casino theme.  
 \*

SHE

Forged there, it was put to use  
 right \* here. Only  
 once, to kill the last  
 \* pure demon that walked upon the  
 \* earth. The rest were already  
 driven \* under.  
 And then there were men here,  
 \* and then there were monks, and  
 the \* first men  
 died and were sent away,  
 \* and then there was a town, and  
 now \* there is  
 you. And the scythe  
 \* remained hidden.  
 \*

BUFFY

Does this mean I can win?

SHE

That's really up to you. You are a  
 \* solitary leader, used to wielding  
 a \* weapon as a  
 weapon.  
 \*

BUFFY

\*

Yes.  
 \*

SHE

Think that way, and you will fail.  
 \*

BUFFY

\*

Oh.  
 \*

(CONTINUED)

CONTINUED: (4)

SHE

Find another way and save the  
world. \* One way  
or the other, it can only  
\* mean 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?"

And on that we:

\*

CUT TO BLACK

\*

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 pulls a small STUN GUN out of her bag. We see it spark.  
\* Xander doesn't see it.  
\*

Then she crumples the letter one-handed and tosses it out the  
\* window.  
\*

She lifts the taser 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.

(CONTINUED)

CONTINUED:

CALEB

You're not slipping out of this  
fight, girl. I've got the power in  
\* me now.  
\*

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 the  
\* pure lovely women and the bad bad  
\* smelly men? Makes me chuckle  
every \* time.  
\*

(CONTINUED)

CONTINUED: (2)

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 this thing? Forged at the hand  
 \* of a woman? Hope it can stand up  
 to \* this...  
 \*

Caleb lifts the scythe up over her head, and 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. The \* scythe clatters to the ground.  
 \*

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.

Caleb gets to his feet.  
 \*

ANGEL

Tell me, this one of those things  
 you \* just have to  
 finish yourself?  
 \*

BUFFY

Really kinda is.

Caleb, pissed, is now on his feet and moving forward. Buffy PLUCKS the scythe up 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.  
 \*

She swings the blade-end of the scythe at him. And for the \* third time, he CATCHES it. But this time, he SHOVES it back \* at her, and she twists out of the way...

(CONTINUED)

CONTINUED: (3)

the stake end barely \* misses her as it embeds in the wall  
behind her. \*

She pulls it free, 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.

Buffy retracts the blade. Caleb FALLS to the floor, raising  
dust, apparently dead. 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.

BUFFY (CONT'D)

\*

See, I had it all under control.

\*

ANGEL

\*

Right. No need me even being here.

\*

BUFFY

\*

Don't go.

\*

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

That bitch.

\*

And on Spike's pained face, we BLACKOUT.

END OF SHOW



CONTINUED: