

BUFFY THE VAMPIRE SLAYER

"Timeless"

Written by

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SHOOTING DRAFT

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"Timeless"

TEASER

FADE IN.

CLOSE ON: CLOCK

Clearly displays: 20:00. We stay on the image for a while
as we hear talking --

PULL BACK TO REVEAL:

1 INT. SUMMERS RESIDENCE - LOUNGE - NIGHT

1

The room looks like a parade. Balloons fill the room and a
big banner stretches from wall to wall. The writing says:
"HAPPY BIRTHDAY."

WILLOW and XANDER enter, crossing passed the CLOCK. They
are setting down various snacks.

XANDER

You know, didn't figure me for the
cheese and chive but it's working
its charm.

WILLOW

You think Buffy'll like?

XANDER

As long as there's no arms then I
think she will.

(beat)

Didn't get her an arm, did ya?

WILLOW

(shakes her head)

Better. I was thinking and was
like, whoa, what do I get the girl
who has seen and virtually done
everything?

Long beat.

XANDER

And?

(CONTINUED)

1 CONTINUED:

1

WILLOW

Well I couldn't find anything really original so I chickened out and got a necklace.

XANDER

A necklace, huh?

WILLOW

It's a cross. You know, cos you can't have too many of those.

(beat)

What did you get her?

Xander lowers her eyes to the small wrapped gift in his hands. He looks back up to Willow -- she gets it.

WILLOW

Xander, you got her a necklace too?

XANDER

Well they were all sold out of normal and happy lives at the store.

WILLOW

God, this is terrible.

She SLUMPS on the sofa, taking a big handful of snacks. Xander puts his present on the MANTEL PIECE, turning to her.

XANDER

Can't you just conjure something up?

WILLOW

I can't use magic like that... I won't.

(beat)

But I think the store's still open. I could get something else... a ring maybe. Or... I don't know.

She STANDS, grabbing her coat.

XANDER

Pick me up some chips?

WILLOW

Sure.

She heads out as ANYA enters. Her eyes are on Xander, who has taken to resting on the armchair.

(CONTINUED)

1 CONTINUED: (2)

1

XANDER

Hey. Where you been?

ANYA

Out. I went... out.

XANDER

Anywhere exciting?

She shakes her head. Turns away from him.

XANDER

Okay, so the bad aura thing is for what?

A beat.

ANYA

This isn't going to work, Xander.

XANDER

Anya, we've been through this. You can't leave Cleveland... like, really.

ANYA

I know but I can't stay like this forever. I need to be mortal again.

XANDER

But we can't find a spell to do that.

She slowly turns back to face him, a GLINT in her eye. She knows something and it's way obvious.

ANYA

I know a way.

CUT TO:

2 INT. CHARLESTON & SMITHE - BUFFY'S OFFICE

2

She's sitting at her desk, going over a lot of paperwork. She SIGHS, taking a deep breath, soothing her aching muscles. Looks to the window, the FULL MOON gleaming back at her.

There's a KNOCK at the door.

BUFFY

Yeah?

(CONTINUED)

2 CONTINUED:

2

It opens, revealing JOSH. He offers her a polite smile and she returns it. He THROWS his jacket over his shoulder.

JOSH

I'm heading home now, Miss Summers.
Unless you need anything else?

BUFFY

No. You go. Any plans for tonight?

JOSH

I'm gonna catch a movie with a
possible girlfriend.

BUFFY

Which one?

JOSH

I only have the one possible
girlfriend. I'm not a player, Miss
Summers.

BUFFY

I meant which movie.

JOSH

Oh... we're not sure. I'm hoping
we won't even get there, you know?

BUFFY

Wish I didn't.

JOSH

Right. No sharing. Okay, I'll see
you tomorrow?

BUFFY

Bright an early.

JOSH

Great.
(beat)
Oh, and have a great birthday.

BUFFY

(smiles)
Thanks.

He EXITS, the door closing behind him. Buffy looks at her watch and leans back in her chair -- relaxing. Her eyes close for a moment. Then --

(CONTINUED)

2 CONTINUED: (2)

2

STANDS. She grabs her jacket, pulling it on, and heads to the door. She is about to flick the LIGHTS off when --

RING!

Her head spins to the phone. Hesitation, then she moves to it, picking up the receiver.

BUFFY

 Buffy Summers speaking.

DISTORTED VOICE (V.O.)

 There is a bomb. Mystical variety.
 You don't stop it, the world will
 be destroyed.

On her WIDENED EYES we...

BLACK OUT.

END OF TEASER

ACT ONE

FADE IN.

3 INT. CHARLESTON & SMITHE - BUFFY'S OFFICE - NIGHT 3

As before, only a minute later. Buffy is hanging on the phone, listening to every detail.

BUFFY

Why?

CLICK! The line goes dead. Buffy lingers, then puts the receiver down. Her eyes stay on it for a while, thoughts obviously crossing through her mind. Then she STRIDES to the door and crosses through it -- determined.

CUT TO:

4 INT. SUMMERS RESIDENCE - LOUNGE 4

Xander and Anya are both standing, not too far from each other, but not too close together either.

XANDER

So that's where you've been all day?

ANYA

Someone had to do something.

XANDER

We were doing all we could.

ANYA

All you could. I, on the other hand, have more connections. Luckily there's still a few demons in the fold that actually like me.

XANDER

Okay. So, explain?

ANYA

I already told you, Xander.

XANDER

No, you didn't. You said you had a way and it was a dangerous.

(CONTINUED)

4 CONTINUED:

4

ANYA

Well I wasn't really able to get a word in what with you talking all the time.

Xander takes a step back, retreating.

XANDER

Fine. Talk away.

ANYA

I sought out an old buddy of mine. We were involved a few hundred years ago before I cursed his Father... and brother...

(off his look)

Anyway, he knew this immortal who went by the name Jerekov. He wielded the power of sorcery but his power was his own undoing. Because of his threatening acts of violence a coven of powerful wiccans lured him into another realm, devoid of all life, and trapped him there... sealing his power and fate.

XANDER

The end?

ANYA

(continuing)

I've heard stories about Jerekov, that he is trapped for eternity, but the dimension can be crossed. It would require a ritual but nothing too dangerous.

XANDER

Wait. You wanna open up another dimension?

ANYA

No. There is no portal. The line just needs to be crossed.

XANDER

And I'm guessing mojo like this would require an Uber Sabrina?

ANYA

Willow can't do it.

(CONTINUED)

4 CONTINUED: (2)

4

Beat.

XANDER

Then how --

ANYA

It has to be you.

Xander shoots her a QUESTIONING look. Steps closer to her -- unsure.

XANDER

Why me?

ANYA

It has to be a pure heart. Willow's killed before. She's tainted.

XANDER

I can't... I mean --

ANYA

Jerekov won't make me mortal without asking for something in return. There will be a trade.

XANDER

What of?

ANYA

I don't know.

(beat)

But I know that the dimensional walls around him are weakened when the moon is whole. It's something to do with the original spell, I'm not too clear on that.

XANDER

There's a lot you're not too clear on here, Anya. We should wait for the rest of the gang before --

ANYA

(interrupting)

We don't have time. The ritual could take hours for all we know.

(beat)

Don't you love me?

XANDER

With all my heart.

(CONTINUED)

4 CONTINUED: (3)

4

ANYA
Then prove it.

He thinks it over -- confused. Her eyes remain on him as he lifts his gaze to meet hers.

CUT TO:

5 EXT. CLEVELAND - STREETS

5

Dusk has pretty much settled in the downtown area. The camera follows Buffy as she SWIFTLY makes her way down the sidewalk.

CLOSE ON: BUFFY

Her eyes are FRANTIC, darting everywhere. The strain showing.

JACKSON (O.S.)
Buffy.

She stops. Spins around to see a car pull up beside her. She goes to it and sees Jackson in the drivers seat.

BUFFY
Oh, thank God.

JACKSON
You okay?

BUFFY
Not so much.

JACKSON
Okay, get in.

She nods before looking around at the civilians. OPENS the door and gets in.

6 INT. JACKSON'S CAR

6

As Buffy straps on her seat belt, Jackson maneuvers the vehicle, pulling away from the sidewalk and continuing on the drive. He turns to her.

JACKSON
Where are we heading?

BUFFY
Monroe Cemetery, you know it?

(CONTINUED)

6 CONTINUED:

6

JACKSON

Yeah. My Grandfather's buried there.

(beat)

I remembered that this morning.

She turns to him -- somber.

BUFFY

It's all coming back to you?

JACKSON

Every bit of it. Last night I remembered how much crap Sheena put me through, the men knocking on the door for the money she borrowed so she could feed her drug addiction.

BUFFY

Sheena?

JACKSON

My sister... I just wish some things would stay lost.

(beat)

Wait. Why are we heading to the cemetery? Are you patrolling?

BUFFY

No. I just... there was a phone call, at work. We need to get there real quick so if you could maybe step on it a bit then that'd be real good.

JACKSON

But what about your party? Buffy, it's your birthday.

BUFFY

Yeah, go figure.

(beat)

Why is it these things always happen on my birthday? If demons, vampires, and ghosts weren't enough, I've now gotta stop a ticking time bomb in an hour.

JACKSON

There's a bomb?

BUFFY

Yeah, but it's okay.

(MORE)

(CONTINUED)

6 CONTINUED: (2)

6

BUFFY (CONT'D)

It's a mystical one.

(beat)

That will destroy the world unless
I stop it so... not really okay.

JACKSON

A mystical bomb. And you have to
stop it in an hour.

(beat)

God, what is it with this place?

BUFFY

Hellmouth. We've been over it.

(beat)

The guy... or gal, I don't know,
the voice was all... fuzzy. They
said I had to go to Monroe Cemetery
if I wanted to stop the bomb.

JACKSON

Do you know how to disable a bomb?

BUFFY

I don't think it's the normal type.
Hence the mystical.

Her eyes look over to him, his are on her.

BUFFY

But if it is then I've got you.
You used to be a cop, right? You
know how to disarm a bomb?

JACKSON

Yeah. Not through being a cop,
just the many things I learnt back
in my wild days.

She GLANCES over to him, a SMILE curving.

BUFFY

Wild days?

JACKSON

Yeah, I call them the stupid days.
I went all Goth and believed in
vampires and stuff... which I guess,
wasn't that stupid.

(CONTINUED)

6 CONTINUED: (3)

6

BUFFY

Well I'm sure it was stupid to
everyone else.

JACKSON

Not really comforting.

BUFFY

Wasn't supposed to be.

Jackson's hand turns the steering wheel as the car drives
around a corner.

BUFFY

I should call home, let them know
what's going on.

She digs in her pocket and pulls out her CELL PHONE. Dials
the number and puts it to her ear.

CUT TO:

7 INT. SUMMERS RESIDENCE - DINING ROOM

7

Xander runs his fingers through his hair, almost tearing it
out. Anya lingers nearby.

ANYA

Make a choice, Xander.

The phone RINGS. They both look to it, both ignore it.
Xander moves closer to her.

XANDER

You know I'd do anything for you --

ANYA

But not this. Not the one thing I
need more than anything. Is that
what you're saying?

XANDER

No. It's not. But I'm not good
with the magic, I don't know it as
well as Willow or even Dawn.

ANYA

Dawn is useless. And the only reason
she can do that stuff is because
she's linked to the mystical.

(CONTINUED)

7 CONTINUED:

7

XANDER

Huh?

ANYA

She used to be a ball of green energy!

(beat)

But we're moving off topic here.
Xander, I'm asking you. God, please.
Do this one thing and I'll never
ask for anything again.

Xander shakes his head. The RINGING finally stops.

XANDER

I don't know, An. We have to wait
for the others, they'll know what
to do.

ANYA

We can't wait, I told you. I know
how to do this, I can help you.
But it has to be you.

(beat)

Just be a man and risk your life
for me!

XANDER

Okay.

ANYA

No, it has to be --
(realizing)
What?

XANDER

Okay. I'll do it.

Anya smiles cautiously.

ANYA

You mean it?

Xander nods and goes to put his hand on her arm but stops,
realizing.

XANDER

I can't bear not touching you. Not
feeling you. I thought with you
dead, I'd finally get over you but...
those three months without you were
horrible.

(MORE)

(CONTINUED)

7 CONTINUED: (2)

7

XANDER (CONT'D)

I got through it, just, but it was eating me up inside.

(beat)

Then when you came back it was like, whoa. I couldn't explain the feelings. I didn't know how to form the words but if I could have then they would spell out "I love you."

(beat)

I know that I have to have it all or nothing. And I don't want nothing again.

Anya's moved. A tear wells in her eye.

ANYA

Okay.

(beat)

Coulda done without the big speech though. You're turning into Buffy.

CUT TO:

8 EXT. CLEVELAND STREETS

8

The camera moves from the ground and pulls out, revealing the gigantic traffic jam. Horns BEEP and various drivers YELL in anger at their predicament.

9 INT. JACKSON'S CAR

9

Buffy is mundo irritable. She looks down at her watch, sighing as she reads the digital face: "20:13."

Jackson notices, finally taking his eyes off the road and his hands off the wheel -- giving into the fate of standstill.

JACKSON

I guess this bomb is the tip of the iceberg, eh?

She eyes him, unsure.

JACKSON

The past few weeks have been... not my normal life.

(CONTINUED)

9 CONTINUED:

9

BUFFY
Having second thoughts?

JACKSON
No. Not about you. Not about any
of it.
(beat)
It's just... there's always a threat.
Does it ever stop?

Buffy finally smiles, her eyes connecting with his. An undertone of sexual heat mixed with unconditional caring.

BUFFY
It can stop. If you give in.
(beat)
You ever wish you hadn't met me?
That on that day you showed me around
the house, you'd skipped work or
something?

JACKSON
Sometimes.

She's taken aback.

JACKSON
I won't lie, Buffy. I lost my
memories and an ancient ring brought
them back and now I have the status
of Guardian... which, by the way,
would be very cool if a few weeks
ago there weren't big ugly vampires
out to kill the one called that.
(beat)
It's hard.

BUFFY
Can you deal?

JACKSON
With you. Yeah.

His hand moves to hers, interlocking. A brief moment of unison before the cars start up again. Jackson takes his other hand and presses on the accelerator, driving forward.

BUFFY
God, we're never gonna make it in
time in this.

(CONTINUED)

JACKSON

The cemetery's not far.

BUFFY

We need to get to it as soon as possible. Before this guy gets bomb crazy.

JACKSON

You think it might actually go off?

Buffy pauses, shrugging.

BUFFY

I think it could if we don't stop it. If we know how to.

(beat)

What is it with people wanting to destroy the world? Is it some new thing I'm just not being let in on?

JACKSON

If it is, I don't want a piece of the action.

BUFFY

Good guy to the core.

JACKSON

Coming from the pro, I'll take that as a compliment.

BUFFY

Pro? No. I'm... there was a place I went to a while back where I would have loved for the world to end.

(off his look)

I had issues.

JACKSON

You over them?

BUFFY

Mostly.

Jackson curves an eyebrow. Intrigued. Buffy looks away, watching the scenery go by.

JACKSON

I'm taking that as a "no" to the explanation.

(CONTINUED)

9 CONTINUED: (3)

9

BUFFY

(hesitates)

When I crawled out of that grave,
it was like I was just this body
walking around. My friends, my
family... they didn't mean anything
to me because it still felt my soul
was left behind in... the place I
went to... wherever that was.

JACKSON

Heaven?

BUFFY

We don't know that. There's so
many dimensions I could have... but
it's over. I'm new and improved
Buffy. Wearing the black now.

They share a smile.

JACKSON

And... Pike? Is that his name?

BUFFY

Spike. He was the only...

She stops, choosing her words carefully.

BUFFY

He made me feel. It was bad and
the hurt was unbearable but when I
was with him I felt something.

(beat)

Then he had to go and get a soul
and ruin my "no loving the vampires"
new years resolution.

JACKSON

You loved him?

Buffy doesn't answer. She looks ahead and we see a
directional sign: "MONROE CEMETERY."

BUFFY

That's it.

JACKSON

Okay.

He swerves the car and heads down the street. His eyes switch
from the road and Buffy, almost sequentially.

(CONTINUED)

9 CONTINUED: (4)

9

JACKSON

It's okay if you did. It doesn't bother me.

BUFFY

Liar.

JACKSON

Okay, so it's always in the back of my mind. I've been told the stories of your past and it seems... you've had them all.

(off her look)

I didn't mean that to come out like it did.

He steps on the brakes and pulls the car over, parking alongside the sidewalk.

10 EXT. MONROE CEMETERY

10

The doors either side of the car swing open and out step Buffy and Jackson. They head to the cemetery gates, Jackson motioning for her to go first.

JACKSON

I only meant... you've had the great love, you've had the college romance, and you've had the... darker relationship.

(beat)

What am I?

They stop walking. Buffy turns to meet his gaze and takes his hands in hers.

BUFFY

Jackson. You're a --

(beat)

Duck.

JACKSON

I'm a duck?

Buffy's hands grab his shoulders and PUSH him out of the way as a wandering VAMPIRE lunges towards them. Buffy pushes out her arm to block the attack and swings her leg round, CLASHING with the back of the female vamp's legs -- knocking her down.

(CONTINUED)

10 CONTINUED:

10

ANGLE: JACKSON

He lifts his head from the ground to see Buffy grabbing the back of VALDA'S neck, (that's what we're calling the vamp), and THROWING her into a tombstone. He reaches down, grabbing a stake implanted in his belt.

JACKSON

Buffy!

She turns to him as he throws the stake at her. She catches it and smiles.

BUFFY

Prepared, much?

JACKSON

First lesson of combat.

BUFFY

(smiles)

Thanks.

Valda pushes herself up and CHARGES Buffy, both of them sent flying through the air. Buffy lands hard but ROLLS away from the vamp, back-flipping and landing on her feet. She advances and grabs Valda's long brown hair, lifting her head up.

BUFFY

You know anything about this bomb?

VALDA

(hisses)

You will die.

BUFFY

Guess not.

Buffy raises the stake but is too late. Valda headbutt's her in the gut and kicks her back, a malign grin forming.

VALDA

You think you know power. You think
you know how to wield it.

(beat)

You're just a child.

She kicks Buffy in the ribs, GROANS escape the Slayer's lips. Valda picks up the stake and eyes it.

(CONTINUED)

10 CONTINUED: (2)

10

VALDA

This will not help you when they
return and believe me, they will
return. The world was once theirs
and they shall --

Valda stops, her eyes widening. She peers down to see a
wooden stake through her chest.

VALDA

Damnit!

ANGLE: BUFFY

Looks up to see the vampire explode in a fury of dust. Behind
stands Jackson, holding a stake. He offers his hand out to
her and she takes it, regaining her feet.

JACKSON

Always prepared.

BUFFY

Two stakes? It's a wonder you can
fit anything else in those pants.

JACKSON

It's a tight fit.

CUT TO:

11 INT. SUMMERS RESIDENCE - BASEMENT

11

The light flickers in the dusky space. Anya and Xander stand
among training equipment, and a rectangle drawn on the brick
wall in chalk.

Xander dusts his hands off and looks over to her, dropping
the chalk and admiring his artwork.

XANDER

Pretty nifty, huh?

ANYA

It's a rectangle, Xander, not a
Mona Lisa.

XANDER

Right.
(beat)
What now?

(CONTINUED)

11 CONTINUED:

11

Anya's eyes move to a book lying on one of the shelves, already laid out on the right page. Xander cautiously moves to it, looking it over.

ANYA
It doesn't bite.

XANDER
I know. It's just... this magic stuff is... after what happened to Willow, it makes me nervous.

ANYA
You're not gonna go evil. Willow was a fool and got addicted.
(beat)
She looked hot though.

Xander stares at her.

XANDER
I can't even begin to tell you how wrong that is.

ANYA
Good, because we've got work to do. The spell is easy, you just have to read the words.

XANDER
That's it?

ANYA
You read the words, the door shimmers, you go through, I get solid. Simple.

XANDER
Just out of curiosity... what is this warlock like?

ANYA
Evil.
(off his look)
But I was evil and look at me.

XANDER
You killed a lot of men.

ANYA
Everybody's got faults.

(CONTINUED)

11 CONTINUED: (2)

11

She moves her hands to her hips and motions to the book.
Xander gets it and begins to read the page.

XANDER

Keeper of the walls I plead to you.
Undo this gateway on the night of
the moon and let the door be opened.

(beat)

Let the lines be solid, let the air
be converged. Let the rules be
broken, let the walls be diverged.

There's a long beat.

XANDER

Please?

SMASH! A blinding light BURSTS out of the wall, making a
sound like every piece of glass in the house has been broken.
Xander and Anya both cover their eyes.

The light dies down and withdraws back into the wall, keeping
a GLOW on the drawn on door. Xander turns to Anya.

XANDER

Do I go through now?

She NODS. He pauses for a while, looking himself over. A
deep breath and then he enters, the light consuming him until
there's nothing left. Anya stares ahead, a hopeful expression
painted on her face, looking to the clock, clearly displaying:
"20:21."

BLACK OUT.

END OF ACT ONE

ACT TWO

FADE IN:

CLOSE ON: XANDER

His eyes open as he adjusts to the light. The camera pulls back, revealing --

12 INT. FARMHOUSE - KITCHEN - DAY

12

He is sitting at a long wooden table in a very old style room. The flowery print on the wallpaper, the dark wood everywhere. His eyes look up to see the black support beams arching up to the ceiling.

XANDER

What the hell?

He stands and finally we see his normal clothes have been changed. He is dressed in a red and black checked shirt, with light blue dungarees.

XANDER

Okay. Now this is creepy.

WENDY (O.S.)

Oh now, hush.

ANGLE: XANDER

Turns to see the little old lady walk in, carrying a tray of backed chocolate cookies. She sets them down on the table in front of him, then broadens a warm smile.

WENDY

You look tired, dear. Long day?

XANDER

Huh? What? Who are you?

WENDY

Poor boy. Asking all the wrong questions. Happens all the time though. No one ever understands this place.

Xander's eyes are shifting all over the place. He's definitely wigged.

(CONTINUED)

12 CONTINUED:

12

XANDER

Are you... a... some kind of...
(sees)
Are those choc chip?

He hovers over the cookies as Wendy moves to him, her mitts on.

WENDY

Homemade. Especially for you.

XANDER

Why? What is this? Am I dreaming?

WENDY

No. This isn't a dream. I like to call it, home. Not your home though. You're very far away from there now.

(beat)

He wants to know why you're here though.

XANDER

Who?

WENDY

Come on now, take a seat. A growing boy like you shouldn't go hungry.

She ushers him into the chair and hangs a serviette from the top button of his shirt.

WENDY

Can't have you dropping all those crumbs everywhere.

XANDER

Lady... I respect my elders but for the love of gravy, what the hell is going on here?

Wendy doesn't look best pleased. She sighs and moves to the opposite end of the table, taking a seat.

WENDY

People come here all the time. They're always looking for answers or a wish fulfillment. He's good at that, you see, very in tune with the Earth.

(MORE)

(CONTINUED)

12 CONTINUED: (2)

12

WENDY (CONT'D)

(beat)

They all come through here first
but nobody ever stays. They never
come back either. Just like cookies.
First you see them, then you eat
them, then they're gone.

XANDER

Is this warlock gonna eat me?

WENDY

(chuckles)

Oh my, no. He will kill you though,
if you don't pass the tests.

XANDER

Tests?

WENDY

He likes to see if your are worthy
of his time. But they're not easy.
Decades of solidarity can take its
toll on a man's mind. The tests
you will endure are not to be taken
lightly.

(beat)

Like a cookie, when you bake them --

XANDER

Stop with the cookies!

(beat)

What's the first test?

WENDY

This is, Mr Harris. This is your
test.

XANDER

This?

Beat. He looks around, disappointed.

XANDER

What do I have to do?

WENDY

Eat a cookie.

XANDER

Eat a cookie? That's lame.

(CONTINUED)

12 CONTINUED: (3)

12

He picks one up and is about to take a bite when he suddenly realizes something.

XANDER

Wait a minute. How do I know this isn't poisoned?

WENDY

You don't. That's the test. It's all about choices. Will you chose to eat the cookie, or will you chose to set it back down and walk through that door? Free will is a wonderful thing but at times it can be exhausting and punishing.

(beat)

You do things to help others but sometimes you're the one who becomes in danger.

She takes off her oven mitts and places them on the table in a neat pile.

WENDY

Are you really willing to die for this girl?

Xander, still examining the cookie, looks up to her. He nods, no doubts.

XANDER

She's my girl.

WENDY

But she has made so many wrong choices. She has killed. She is impure. But you, your heart is like a rainbow. I see it and I feel it. Such warmth, so much love.

(beat)

There are great things in store for you, Mr Harris. But her life is over. Will you reconsider?

XANDER

You know what's in store for me?

WENDY

I see it all.

(beat)

She will hold you back. You deserve better.

(CONTINUED)

12 CONTINUED: (4)

12

A moment. Xander shakes his head, standing. His eyes dart to her with a presence of anger.

XANDER

You know? I've had just about enough of people telling me I deserve better. Anya's not perfect, okay, I get it, but she is the woman I love. I left her once and I will not do that again.

(beat)

I know her choices haven't been great but no one has the power to stop those mistakes. We can only learn from them and hopefully become a better person.

WENDY

She is dead!

XANDER

Not to me!

Wendy accepts this and looks to the cookie in his hand, then to the door.

WENDY

So what will it be?

Xander thinks about it. His eyes following hers all the way to the large door, then to the snack in his hand. Eat it? Don't eat it? A moments hesitation before he takes a bite.

Wendy nods with a smile, getting up from the chair and waddling towards him.

WENDY

You're quite a man.

XANDER

Thanks.

(re: cookie)

And this is amazing. You've got some cooking skills, lady!

WENDY

And you'll need some skills where you're going.

XANDER

And that would be where now?

(CONTINUED)

12 CONTINUED: (5)

12

WENDY
To the next test.

She motions to an opening door, which reveals a very modern elevator. Xander finishes off the cookie and heads towards it, stepping inside.

ANGLE: XANDER

There is only one button to press. He taps it and shoots a weary smile at Wendy, who's waving back. The door closes.

Wendy looks on and sighs.

WENDY
Such a nice boy.
(beat)
Too bad.

She continues to the sink and turns the faucets, pulling a plate under the running water.

CUT TO:

13 EXT. MONROE CEMETERY - NIGHT

13

Jackson nears a crypt and looks around it with caution. His hand moves up to reach the door and pushes it but it's locked.

JACKSON
Damn.

Buffy appears on screen as he checks the padlock.

BUFFY
What?

JACKSON
It's locked. I could pick the
padlock --

CRASH! Buffy KICKS the door down, an echo sounding throughout the cemetery. Jackson nods.

JACKSON
Or you could do that.

BUFFY
We don't have time to play by the
rules.

(CONTINUED)

13 CONTINUED:

13

JACKSON

Hey, right there with you.

She moves into the darkened archway. Jackson waits a few moments, then follows her in.

14 INT. MONROE CEMETERY - CRYPT

14

A few lanterns hanging on the walls light the dark and gloomy crypt. Footsteps are heard as Buffy and Jackson come down the short height of steps, surveying the area around them.

BUFFY

This is useless. There's nothing here.

JACKSON

How long have we got left?

Buffy looks down at her watch.

BUFFY

It's eight-thirty-one. We've wasted too much time already.

(frustrated)

How am I supposed to stop this thing if I can't even find it?

She starts towards the opening but as she nears it she stops. Her eyes looks down to the ground beneath her.

CLOSE ON: GROUND

There's a metal ring handle, and four cracks in the ground. A trapdoor!

BUFFY

Oh, I'm good.

JACKSON

What is it?

BUFFY

Its' probably down here.

She pulls the trapdoor up and looks down at the pitch black space. She screws up her face.

BUFFY

Great.

(CONTINUED)

14 CONTINUED:

14

She swings her legs round and plants them inside the hole. Her hands feel around for a moment but then grabs something. She spins around and GRIPS the ladder tightly.

Jackson steps closer to her as she looks up at him.

BUFFY
Stand guard. It could be a trap.

JACKSON
Okay.
(beat)
Oh, wait!

He rushes to the wall and pulls off one of the lanterns, passing it to her.

BUFFY
Check you out, brains and good looks.

JACKSON
I'm like the perfect man.

BUFFY
Don't get too cocky.

An exchange of brief smiles before Buffy disappears into the darkness. Jackson sighs, peering in. He turns and scans the crypt, on guard.

ANGLE: JACKSON

A wisp of golden hair crosses the shadows. Jackson pulls up his stake, ready to fight. He waits, his eyes looking from corner to corner, searching every inch of the crypt.

He steps closer to where he saw the image, only looking back to make sure no one has entered through the trap door. His footsteps are silent as he comes closer to a large pit darkness.

BANG!

Jackson spins on his heels at the sound and raises the stake, positioned in his fighting stance.

ANGLE: JACKSON

He's looking at the closed trapdoor where a blonde girl stands. She is MARY, a twelve year old girl, dressed in a dirtied white gown.

(CONTINUED)

14 CONTINUED: (2)

14

MARY

Hello.

JACKSON

Um... hi.

MARY

What are you doing?

JACKSON

(cautious)

I'm waiting.

MARY

What are you waiting for?

He doesn't respond. Instead, he takes a step closer to her, clutching the stake.

MARY

Are you lost?

JACKSON

No.

(beat)

Why are you here? Shouldn't girls your age be at home by now?

MARY

(giggles)

This is my home, silly.

JACKSON

Right. Okay. And I'm guessing you don't go out during the day much.

MARY

No. The sun can hurt.

JACKSON

Yeah. There's a lot of that going around.

Mary watches him, her eyes moving to the stake.

MARY

Are you going to kill me?

JACKSON

You're already dead.

(CONTINUED)

14 CONTINUED: (3)

14

MARY

(hurt)

Don't say that.

JACKSON

I'm sorry.

(beat)

I'm sorry they turned you.

MARY

My mommy didn't like me when she
saw I was like this. She said I
was the Devil's daughter.

(beat)

Do you think I'm the Devil's
daughter?

JACKSON

(shakes his head)

No. I don't think that.

He is slowly getting closer to her, not making any sudden
movements.

MARY

She wasn't nice to me.

Suddenly Jackson LUNGES at the girl with his stake but her
arms come up to block. She grabs his wrists and looks at
him with a sinister expression.

MARY

So I ate her!

Mary KICKS him back, sending him flying into the wall. He
SLUMPS down but lifts his head as she rapidly moves to him.
Before he can do anything, she's there, holding his head in
her hands.

MARY

And I'm gonna eat you too.

She moves in for the bite, her face still normal.

15 INT. MONROE CEMETERY - CRYPT - UNDERGROUND

15

A sound from above makes Buffy stop. She looks up, waiting
for something else before reacting, but the sounds stop.
She continues on her way through the large space, the lantern
is the only source of light.

(CONTINUED)

15 CONTINUED:

15

BUFFY
I'm canceling all my birthdays from
now on. I'm gonna be twenty-three
years old for the rest of my life.

She stops, catching sight of something. She walks towards
the wall and brings the lantern up to see it.

CLOSE ON: WALL

There hangs a piece of paper, with the words: "KEEP GOING"
underlined by an arrow pointing ahead. Buffy sighs.

BUFFY
Oh, good. Directions are always
handy.

She continues through the darkness and now we see several of
the directions all pointing straight ahead. Buffy warily
walks that way.

CUT TO:

16 EXT. DESERT - DAY

16

The sun is shining bright above as Xander walks across the
golden sand. It's clear he's been walking for awhile from
the sweat begins to form on his face.

XANDER
Is my test to die of dehydration or
something?

He stops, resting on a rock. He rests his eyes for a moment,
taking everything in. He opens them to see --

TAMMAZEL

The female demon looks at him, her hands on her hips. Her
pale body covered in those menacing spikes.

Xander JUMPS to his feet. Then --

XANDER
Hey. I saw a picture of you. You're
Tommyzella.

TAMMAZEL
It's Tammazel.
(beat)
But you can call me Tammy.
(MORE)

(CONTINUED)

16 CONTINUED:

16

TAMMAZEL (CONT'D)
Most people do. Or, not really
because I kill most people I see.

She shrugs.

XANDER
Am I suppose to fight you?

TAMMAZEL
(laughs)
Like you could!
(beat)
No. I am here as a representative.
Your stage two guide. I was pulled
out of your memories and this is
the form. See, I'm not really
Tammazel... but I know her mind.
So, in a sense, isn't that what
makes a person who they are?

XANDER
Wh... why chose this form? Why not
someone more... less scary?

TAMMAZEL
Poor boy, this whole thing is scary.
You are risking your life for someone
who doesn't deserve it.

XANDER
She does.

TAMMAZEL
Whatever.
(beat)
So, Mr Construction, you ready?

XANDER
For the test?

TAMMAZEL
(nods)
It's time.

XANDER
Right. Okay. I'm ready. Bring it
on.

Tammazel smiles, then CLAPS her hands twice. She turns to
see the sand below them erupt.

(CONTINUED)

16 CONTINUED: (2)

16

A large REPTILE demon rises from the ground, brandishing a large sword. It looks at Xander, SNARLING.

XANDER

Whoa. I've gotta fight that?

TAMMAZEL

Or you could die.

XANDER

But... can't I just eat a cookie?

TAMMAZEL

Sorry hero. Been there, done that. Jerekov doesn't like to repeat himself.

(beat)

But good luck.

XANDER

Wait. You're leaving me?

TAMMAZEL

Hell yeah. What do you think I am, crazy?

She rolls her eyes and instantly vanishes in a cloud of mist. Xander watches her disappear, then turns back to Reptile, who's looking like it's lusting for the kill.

A nervous smile widens on Xander's expression.

XANDER

Hey, buddy. You're a nice demon, right?

(beat)

I mean, we could work this out over a peaceful game of chess. Or... checkers. I'm getting pretty good since Andrew's moved in.

Reptile ROARS.

XANDER

That'd be a no then?

He makes a quick dash for it as Reptile charges at him, swinging the sword. Xander quickly dodges another swing and PUNCHES the demon in the ribs but only hurts himself.

XANDER

Ow! What are you made of steel?

(CONTINUED)

16 CONTINUED: (3)

16

SMACK! Reptile backhands him, sending him CRASHING to the ground. The demon hovers over him, raising the swords high above his head, ready to finish it.

BLACK OUT.

END OF ACT TWO

ACT THREE

FADE IN:

17 INT. SUMMERS RESIDENCE - BASEMENT - NIGHT

17

Anya is still standing in the basement, looking ahead at the chalk drawing on the wall. She paces up and down for a moment, her arms firmly crossed. She looks around and sees a clock hanging on the wall.

CLOSE ON: CLOCK

The time: "20:36."

Anya lowers her head, her hands coming up to lock together in a prayer-like way.

ANYA
Come on, Xander.

CUT TO:

18 EXT. MONROE CEMETERY

18

A moments peace. Then a BODY comes FLYING out of the archway and SLAMS to the ground. The camera moves in and we see it's Jackson. He GRUNTS, rising to his feet, just in time to see Mary come out of the crypt.

She shakes her head.

MARY
Why don't you like me?

JACKSON
You're evil.

MARY
I'm not.
(beat)
That's very prejudice.

JACKSON
You killed your mother.

MARY
But you don't know.
(MORE)

(CONTINUED)

18 CONTINUED:

18

MARY (CONT'D)

You don't know about the things she said to me. She threatened to kill me.

(beat)

It was her or me and I'm too young to die.

JACKSON

She should've killed you.

Mary pushes forward, grabs his shirt, and THROWS him over several tombstones. He lands by a tree and begins to cough, some blood shooting out from his mouth.

The girl approaches, dignified as she walks.

MARY

I'm not a monster. It's not my fault. It's the way the world works. Once you mess with the formula, everything gets unbalanced.

JACKSON

(painfully)

What are you talking about?

MARY

We all feel it. We're all in tune with the power. It has been on Earth for a long time but its consciousness has been dormant.

(beat)

You, your friends, your family, they will all succumb to its reign. You will all die when it awakens. Their time... is now.

Jackson struggles to his feet, his hand leaning on a tombstone, gathering his strength.

JACKSON

Tell me... what is it?

MARY

To us, it is the first of many.

(beat)

To you, it is a familiar presence. A body. A host.

JACKSON

And it's going to destroy the world?

(CONTINUED)

18 CONTINUED: (2)

18

MARY

No.

(beat)

Every mortal in this dimension will
becomes slaves. The baron world it
once created will be here again,
but this time, there will be plenty
of snacks.

She steps closer to him, her eyes glowing an eerie yellow.

MARY

But you don't have to worry.

JACKSON

Why's that?

MARY

Cos I'm going to kill you right
here.

She lunges at him but he's ready for her. He ducks, flipping
her over. She falls down hard as his foot pins her down.
He SNAPS a branch from the tree and waves it over her.

JACKSON

Think again, kiddy-bitch.

He SLAMS the wood into her heart and pulls back, breathing
hard. He waits for her to explode into dust but she doesn't.
Instead, she rises and looks down at her blood stained gown.

MARY

You ruined my gown.

JACKSON

(wigged)

B- but I staked you.

MARY

(smiles)

Not a vampire.

She throws herself at him and they COLLIDE, wrestling as
they roll down along the grass.

CUT TO:

19 INT. MONROE CEMETERY - CRYPT - UNDERGROUND

19

Buffy continues through the darkness, keeping the lantern

(CONTINUED)

19 CONTINUED:

19

close to her body, and yet far enough away to light the path ahead. She stops, seeing a dead end.

BUFFY

Okay. What now?

CRACK!

She spins, seeing a figure in the shadows. Her expression is painted with anxiety as her feet take a step closer.

BUFFY

Who are you?

LUCAS

I am Lucas. And you are Buffy.

He comes out of the shadows and we see him much more clearly. He looks like just an ordinary person, but we can tell by the sinister yellow glow in his eyes that he is not.

BUFFY

So, you're the guy who's set the bomb to explode, huh?

LUCAS

You are correct.

BUFFY

Why?

LUCAS

This world, it is unbearable. It is tainted and full of hate, loathing. I can't take it anymore.

Buffy pauses.

BUFFY

You're a demon, right? Cos, mostly, demons don't make with the feelings.

LUCAS

We have feelings. Not all demons are evil, you know. I can't begin to tell you how much we feel. It is horrible. I won't be a part of this anymore.

BUFFY

Then you do a Marilyn, you don't destroy the entire world..

(CONTINUED)

19 CONTINUED: (2)

19

LUCAS

I can't. I won't leave my daughter
to fend for herself. It has to be
everything. It has to end.

BUFFY

You'd kill your daughter?

LUCAS

I tried to before. I wrapped my
hands around her neck but I couldn't
take her life. So this is the only
way to stop the pain.

Buffy edges nearer, now pulling out her stake behind her
back, keeping it from view.

BUFFY

So, you wanna destroy the world cos
it's full of hate and blah blah
blah? Then why ask me here? You
knew I'd try and stop you.

LUCAS

Because you...
(beat)
I want to kill.

BUFFY

Now there's a line I've heard
thousands of times already.

LUCAS

Five months ago you took my son.
My only son. You jammed a stake
through his head and took his life
away from this world.

Buffy nods, realizing.

BUFFY

He tried to kill a little boy.

LUCAS

He was my little boy. You killed
him and now, this is the consequences
of your actions.

BUFFY

Cause and effect.
(MORE)

(CONTINUED)

19 CONTINUED: (3)

19

BUFFY (CONT'D)

(beat)

Well, I am Slayer and I do slay
demons, so should we make with the
fighting?

LUCAS

Don't you want to know where the
bomb is?

BUFFY

(steps back)

Where?

LUCAS

(laughs)

Well I'm not gonna tell you!

(beat)

But we should fight.

He suddenly pulls out a long wooden staff and JABS her in
the side of the ribs. She falls back a little but quickly
regains herself in time to see him adjust to his fighting
stance. As both opponents head for each other --

SLOW MOTION SEQUENCE

Buffy and Lucas are in mid-air, both jumping for each other,
but time has slowed down completely. MATRIX style! The
camera pivots around them, slowly at first, but then quicker
and quicker, until --

NORMAL MODE

They COLLIDE. Both fall to the ground, losing their weapons.
Lucas reaches for his but Buffy STAMPS on his arm.

BUFFY

Uh uh, play fair!

She KICKS him in the head but his body SPINS round, taking
out her legs. As she falls, he jumps up at lightening speed
and regains his stance. An ICY GLARE emanating from his
eyes.

Buffy rolls, then hoists herself up, her eyes searching for
her stake in the darkness.

LUCAS

You'll never find it. And you've
got...

(MORE)

(CONTINUED)

19 CONTINUED: (4)

19

LUCAS (CONT'D)
(looks at his watch)
Eighteen minutes left. You think
you can kill me by then?

BUFFY
I never think.
(realizes)
About things... I know...
(then)
Shut up!

She CHARGES him, somersaulting over, landing on her feet behind him, and before he's got time to throw a punch, she's already KICKED him forward. But she doesn't stop there. She chases after him as he CRASHES into the wall.

Buffy GRABS his head and SLAMS it into the wall. She looks down on his bloodied face.

BUFFY
You gonna tell me now?

He GRUNTS. That'd be a no then. Buffy SLAMS his head into the wall again, more wounds being opened, more blood trickling down his face.

BUFFY
How about now?

LUCAS
I will never tell you.

BUFFY
Okay.

Again. She pulls him back further now and pins him against the wall, her hands and legs restraining him.

BUFFY
I could do this for the last eighteen minutes of my life to tell you the truth. But I have family. They don't deserve to die.
(beat)
And if you don't tell me what I need to know, I will torture you in ways you couldn't dream. I will not let you take away everything I fight for. I won't let you take away their futures.

(CONTINUED)

19 CONTINUED: (5)

19

LUCAS
(painfully)
You're in love.

Buffy cocks her head, staring him in the eyes.

CUT TO:

CLOSE ON: REPTILE

His eyes are wide open, laid vertically along the sand. A moment. We zoom out a little and begin to realize the demon isn't breathing.

20 EXT. DESERT - DAY

20

Reptile is dead. Motionless on the ground, a SWORD through his head. Then we see Xander, SCRAPED and WOUNDED, but he's alive. His breathing is hard as he FALLS back on a rock, exhausted.

Tammazel appears out of nowhere with a SHOCKED smile. She moves to the demon's body and nods in approval.

TAMMAZEL
A scrawny thing like you defeated
one of the most feared demons of
all time?
(beat)
Must be the brains.

XANDER
(breathless)
Take me to him.

TAMMAZEL
You mean you don't wanna stay and
eat the body?
(off his look)
I may be your guide here but I'm
still a demon to the core!

XANDER
Take me...

TAMMAZEL
Fine. Whatever.
(beat)
But I warn you, he's not a nice
man. You will have to prove to him
your intentions are honorable.

(CONTINUED)

20 CONTINUED:

20

XANDER
Isn't he evil?

TAMMAZEL
What, and evil things can't have
honor? You mortals are so narrow
minded.

Xander rises, his clothes torn to pieces. He looks down at
himself and smiles a little. PROUD.

XANDER
What are you waiting for?

TAMMAZEL
Question is, what are you?

She motions over his shoulder and as he turns he sees an
extremely out of place wooden door. Xander moves towards it
but takes time to look back at her.

XANDER
Not narrow minded. We house a
lesbian you know.

TAMMAZEL
And you love her.

XANDER
What?

Tammazel doesn't repeat herself. Xander shoots her an odd
look before stepping into the door.

21 INT. NO MAN'S LAND - NIGHT

21

The club is unusually silent, even though people are dancing.
The door opens and in walks Xander. He stops, taking it in.

ANGLE: XANDER

Everyone's mouths are moving, but no voices are being heard.
As Xander moves, he sees KENNEDY behind the bar. She's
SHAKING a drink, making a cocktail, looking as good as ever.
He quickly moves to her.

XANDER
Kennedy!
(beat)
Kennedy?

(CONTINUED)

21 CONTINUED:

21

He waves his hand in front of her but she doesn't respond.
It's like he's not even there.

JEREKOV (O.S.)
She can't hear you.

Xander TURNS and sees the WARLOCK for the first time. He's wrapped in a dark cloak, which seems to intertwine with his body. His pure black eyes stare right at Xander as he moves to him.

Jerekov motions for Xander to take a seat and he does, like he has no will of his own.

XANDER
You're... him?

JEREKOV
I am him. Him is I.

XANDER
Why --

JEREKOV
Can't she see you? She's not here.
None of them are. They are merely
illusions to make you feel more at
ease.

XANDER
You want me to feel at ease?

JEREKOV
You need to be, if you're going to
pass the final test.

XANDER
What? Final test?
(then)
God damn it!

JEREKOV
You are a brave man coming here,
seeking me out. You have shown
your love.

XANDER
So you'll do it? You'll make Anya
human again?

(CONTINUED)

21 CONTINUED: (2)

21

JEREKOV

(thinks)

It is possible. The option is there.

XANDER

(forceful)

Then do it!

(beat)

Please?

JEREKOV

What would you do if I said no?

XANDER

I would hit you... it may be the death of me but I'm stupid like that.

JEREKOV

You're really ready to die for this girl?

XANDER

I would give my life for her.

JEREKOV

Really?

(beat)

Shall we see if that's really true?

Xander is about to speak but he is interrupted by a FLASH of light behind him. He turns --

ANYA

She's standing right there, confined in a ring of light around her.

ANYA

Oh my God. Where am I?

XANDER

Anya!

He starts towards her but Jerekov raises his hand, stopping Xander by using his magic. Xander turns to face him.

XANDER

What is this?

(CONTINUED)

21 CONTINUED: (3)

21

JEREKOV
Your final test.

CUT TO:

22 INT. MONROE CEMETERY - CRYPT - NIGHT

22

There isn't a sound to be heard... until the trapdoor BURSTS open and out flies Lucas. He SLAMS back into the ground as Buffy JUMPS out.

BUFFY
Jackson, I think I --

She realizes he's not there. Worry crosses her face. She quickly GRABS a crippled Lucas and heads out the archway.

23 EXT. MONROE CEMETERY

23

Mary hovers over Jackson, her eyes SEETHING. Jackson is bloodied and hurt... a lot! But he doesn't let his head fall. He keeps his gaze on her.

JACKSON
(struggling)
You kill me... you'll never know...

MARY
Never know what?

JACKSON
How much...
(beat)
... I'm gonna kick your ass!

He suddenly gathers all his strength and PUSHES her off of him. She flies back into a TREE and slumps down it. Jackson doesn't get up, he can't. He digs his hands into the dirt and begins to crawl to safety.

BUFFY (O.S.)
Jackson?

ANGLE: JACKSON

His head turns to see Buffy rushing into view. And with the knowledge that he won't die, he FALLS.

Buffy RUNS to his side, her hands all over his SCRATCHED face. She looks pissed.

(CONTINUED)

23 CONTINUED:

23

MARY

He just won't die.

Buffy sees the girl for the first time and rises from her knees. A cold stare is exchanged between the two.

BUFFY

You.

MARY

You remember me then? It was an awful long time ago.

BUFFY

Not too long. I'd say about...

Buffy stops and suddenly realizes everything. She turns back to see Lucas' unconscious body motionless on the ground. Then she slowly looks back to Mary.

BUFFY

You're the daughter. I killed your brother. This is all --

MARY

I see my Father has already told you the why. You hurt us, so we hurt you.

BUFFY

(thinks)

There's no bomb. This was all a trap to get me here... to separate me and Jackson so you could kill him.

MARY

(smiles)

We were going to make you watch us gut him like a fish but as my Father is incapable of capturing a Slayer, it'll just have to play out like this.

(beat)

But there is a bomb. Question is, where in the world is it? After all, we could have just lured you here and set the bomb to go off in Tokyo.

BUFFY

No...

(CONTINUED)

23 CONTINUED: (2)

23

She sees something we don't and a confident smile forms on her face.

BUFFY

I see you.

An expression of confusement rains down on Mary's face and as she looks down on herself we see what Buffy sees - a FLASHING RED LIGHT coming from within her body.

Mary looks back up to see Buffy in her face.

BUFFY

Daddy didn't let you in on that part did he?

MARY

Doesn't matter.

Mary SWINGS a punch at Buffy and watches her FLY through the air, SMASHING into a tombstone.

MARY

Eight-forty-eight... plenty of time.

She heads for Buffy, GRABS her body, and THROWS her again. This time Buffy is impaled on a tree branch. She falls. It doesn't look good.

BLACK OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

24 INT. NO MAN'S LAND - NIGHT

24

The place is still eerily silent. Jerekov and Xander are both standing almost together, while Anya is trapped in the glowing circle.

XANDER

You can't be serious.

JEREKOV

I'm always serious.

XANDER

But that's... it's not right. You can't do that.

JEREKOV

This is my dimension. I can do as I please.

(beat)

You say you love her. You say you'd do anything for her. You said you would die for her. Now I'm asking you to prove it.

XANDER

And if I don't?

JEREKOV

Then I will trap her essence here for all eternity.

XANDER

No...

(beat)

This is my final test? You give me a cookie, then a demon... now you want me to choose whether I die or she dies? That's insane baboon logic.

JEREKOV

So the only reason you wanted dear Anya here to be solid was for you?

XANDER

What? No.

(CONTINUED)

24 CONTINUED:

24

JEREKOV

Then why?

Xander takes a moment -- thinking.

XANDER

I love her. Sometimes I hate her.
But I can't imagine my life without
her.

(beat)

Anya has risked her life for me and
I... well I've watched while she
did that. She's the craziest girl
I've ever known and yet I can't
stop loving her.

(beat)

So if you're asking me if I choose
her life over mine...

(beat)

Yes.

Jerekov smiles, rubbing his hands together, a crackling of
green energy coming from them.

JEREKOV

Are you saying --

XANDER

Take me.

ANYA

Xander, no!

XANDER

I love you, An.

ANYA

No. I don't wanna be human if you're
not gonna be there.

XANDER

It's done.

He turns to Jerekov.

XANDER

It's done.

(CONTINUED)

24 CONTINUED: (2)

24

CUT TO:

25 EXT. MONROE CEMETERY

25

Buffy is pinned to the ground. Mary is on her, unbelievable strength for what looks like just an ordinary girl.

MARY

So this is it. The moment I kill you.

BUFFY

Don't matter. You're gonna die as well.

MARY

And thus, the world will end, and there will be an end to the suffering.

BUFFY

And here's me thinking this was about vengeance.

MARY

A drop of this, a drop of that. Don't matter. In the end the formula doesn't contribute to the end result.

(beat)

Your souls will be burned and your flesh ripped out. You're eyes will be like poison in your veins. You will --

Mary JERKS up -- SHOCKED. The camera pans around her to see Jackson standing behind, holding a stake impaled into the back of her head. He pulls it out and watches her drop.

Buffy pushes the dead demon off, getting to her feet. It's not too long before she and Jackson embrace for a KISS.

BUFFY

The bomb's in her.

JACKSON

How do we stop it?

BUFFY

I have no idea.

She looks down at her watch and shakes her head in disbelief.

(CONTINUED)

25 CONTINUED:

25

Then her gaze returns to him.

BUFFY

Five minutes. It's not enough time.

JACKSON

We have to try.

BUFFY

It's over...

(tearful)

It's really over. I... Jackson...

JACKSON

Sh!

He pulls her in closer and she wraps her arms around him, unable to let him go. He too is in utter disbelief. They beat the bad guys but it's still gonna end.

JACKSON

There's so much... I wanna tell you. I haven't...

BUFFY

Don't. Please, don't.

The camera begins to slowly move around their embrace. We see Buffy's head, leaning on his shoulder, her pained expression. A tear falls from her eye.

BUFFY

If you do, I'll break.

JACKSON

I love you.

CUT TO:

26 INT. SUMMERS RESIDENCE - BASEMENT

26

FLASH! A white light fills the entire room and then quickly dissipates, leaving two bodies on the ground. Anya struggles to move but when she sees Xander on the floor she quickly rushes to him. Her hands reach for him and GRAB AHOLD OF HIS SHIRT, pulling him over.

ANYA

Xander!

(beat)

Oh God, Xander. What did you do?

(MORE)

(CONTINUED)

26 CONTINUED:

26

ANYA (CONT'D)

Why did you do that? I'm not worth
dying for!

XANDER

(mumbles)

Sure you are.

She looks at him to see his eyes fully open. Her emotions
shine through that face of hers as she HUGS him as tightly
as she possibly can.

ANYA

Why aren't you dead?

XANDER

I don't know but if you don't stop
cutting my air supply I might be...

She lets go of him but keeps his hands in hers.

ANYA

I can touch you.

XANDER

So it worked. You're solid.

ANYA

How... he said you'd have to give
your life for mine... how are you
still alive?

XANDER

I guess it was my test... and I'm
guessing I passed.

A warm SMILE between the two, then they move in for the KISS.
It's like no other kiss we've seen before. It's full of
passion and love... not forgetting the lust. They pull back
and lose each other in their embrace.

ANYA

(whispers)

Thank you.

CUT TO:

27 EXT. MONROE CEMETERY

27

Jackson and Buffy are in almost exactly the same position as
Xander and Anya were. They're resting by a tombstone, near

(CONTINUED)

27 CONTINUED:

27

the body of Mary -- near the bomb.

BUFFY

(tearful)

This can't be the end. All these years of fighting... for nothing. All over some dead demon? It's stupid.

JACKSON

But it's true.

BUFFY

It can't end like this. It's not right. The Powers That Be can't let this happen.

JACKSON

They don't control it, Buffy.

He pulls back and faces her.

BUFFY

I'm sorry.

JACKSON

What for?

BUFFY

I can't say it.

He realizes and nods.

JACKSON

I don't want you to.

BUFFY

But --

JACKSON

I don't want you to tell me you love me just because the world is ending. I want you to feel it.

BUFFY

Given time I could have...

(beat)

I'm so sorry.

JACKSON

All that matters is you're here. We're together.

(CONTINUED)

27 CONTINUED: (2)

27

They hug tighter, both knowing this is their last few moments on earth. Then --

LUCAS (O.S.)
I think I might cry.

Buffy and Jackson turn to him as he rises from the ground. They both jump to their feet.

BUFFY
You...

LUCAS
I see you killed Mary. For that,
you'll pay with your life.

BUFFY
We all will.

She looks down at her wrist.

CLOSE ON: WATCH

The watch says: "20:58."

BUFFY
Two minutes to go.

LUCAS
You fool. Can't you see what you've
done?
(beat)
The bomb was created to feed off of
a life force. Without life, it
cannot detonate.

BUFFY
Then... it's not gonna go boom?

JACKSON
Wait... I saved the world?

He thinks about this for a moment but not for too long. Lucas charges at them both, ready to kill them for killing Mary. And as he nears them, Buffy GRABS Jackson's stake and rams it through Lucas' SKULL.

The demon stumbles back, then DROPS to the ground. Dead. Jackson nods approvingly.

JACKSON
That was... quick.

(CONTINUED)

27 CONTINUED: (3)

27

BUFFY

A good way to end the hour from
hell.

JACKSON

I saved the world.

BUFFY

You did.
(beat)
Thank you.

They KISS again. And again, this is like no other kiss we've
seen before, (except maybe the one between Xander and Anya!).
They stand in the peace, finally still.

The camera pulls back to reveal the glow from the full moon,
but we still keep our heroes in frame. Then --

BLACK OUT.

Six digital numbers appear on the screen, the last two rolling
until it stops: "21:00."

END OF SHOW