

BUFFY THE VAMPIRE SLAYER

"Middle Ground"

by
Lee A. Chrimes

:: EXECUTIVE PRODUCER'S NOTE ::

Just a quick note to explain the continuity of this episode.

The 'Prologue' sequence below takes place immediately after the events of 'Buffy' 9x21 'City Of Ruins.'

The 'Teaser' section that follows picks up the action twenty-four hours later on, after the events of 'Angel' 6x21 'And Another Thing...'

- Lee A. Chrimes, 'Buffy' Executive Producer

PROLOGUE

FADE IN:

INT. MARIE'S CAR. NIGHT.

MARIE is heading back into Cleveland, fresh from her recent revelation to Max.

She pulls the car over, still out beyond city limits and on a dark, heavily wooded road.

She checks up and down the road, making sure there are no approaching headlights, before taking the dagger she used to stab Max out of her jacket.

After carefully wiping his blood off it, she takes a deep breath and settles herself down - holding the knife out, a few inches away from the left hand side of her abdomen.

She stares at the knife for a long beat, mentally psyching herself up - and then PLUNGES it into herself, YELLING with pain.

She carefully draws the knife back out, throwing it onto the passenger seat.

With shaking hands, she starts the car again and pulls away, biting her lip as she struggles to stay in control, before we cut to:

INT. SUMMERS RESIDENCE - LIVING ROOM. NIGHT.

The front door opens to reveal a weary-looking BUFFY and SOFIA.

They've barely stepped over the threshold before they see XANDER, sitting in one of the armchairs, and his wide-eyed, desperate expression immediately tells the girls something is very wrong.

Buffy rushes over to him, registering ANDREW, sitting on the sofa with an ice pack pressed to an ugly red bruise across his jaw, and GILES, standing with the phone receiver against his ear.

 BUFFY
What's going on?

 GILES
Buffy, we've got-

 XANDER
They took her...

 BUFFY
Took who?

(CONTINUED)

CONTINUED:

Buffy's jaw drops as she figures it all out.

BUFFY (cont'd)
Oh, no - Hope...

SOFIA
(alarmed)
Hope's gone? Who took her? Xander,
what happened?

Xander doesn't look in any state to form coherent sentences,
so Giles replaces the phone receiver and steps over, placing
a comforting hand on Xander's shoulder.

GILES
Vampires. Two of them. They got
past Andrew and into the house.

Sofia shoots a deadly glare at Andrew, who shrinks away.

BUFFY
How?

ANDREW
I'm sorry, they-

SOFIA
(sharp)
Apologise later, Andrew. How did
they get into the house?

ANDREW
They tricked me, they said they
were doing a survey, and I-

BUFFY
(interrupts)
Never mind. Fact is, they got in
and took Hope. How long ago?

GILES
Not long, less than an hour. A
third vampire was waiting outside
and drove them all away before
Xander got get any help.

BUFFY
(sighs)
That's not our only problem.

SOFIA
We think Mr. Kane kidnapped that
Amy Madison girl.

(CONTINUED)

CONTINUED: (2)

GILES

Amy? But what would Kane want with her?

BUFFY

My guess, nothing good.

Buffy goes over to Xander, crouching in front of him and taking his hands in her own.

BUFFY (cont'd)

(softly)

Xander?

He slowly looks up, his dejected eyes meeting hers.

BUFFY (cont'd)

We'll find her. I promise.

Xander manages to nod, clearly on the verge of tears. Buffy stands, turning back to Giles, trying to get a handle on the increasingly poor situation.

BUFFY (cont'd)

Okay, right. Plan.

She stalls. Giles waits a beat, then speaks.

GILES

What was that you mentioned to me over the phone about going to Los Angeles? Are you sure that's wise at the moment?

BUFFY

We broke into Kane's office, and-

SOFIA

(interrupts)

I think the Keeper was right. Kane had an analysis made of the energy trail from when the Keeper copied Buffy's powers.

GILES

(frowns)

How?

BUFFY

He's got this place and Jackson's under surveillance. Probably has done all along.

GILES

(darkly)

I see.

(CONTINUED)

CONTINUED: (3)

Sofia retrieves the printout she and Buffy took from Kane's office and presents it to Giles.

SOFIA
If all this is right, then the
Keeper does have the power to help
Jackson!

GILES
(reads)
So it would seem... Even so, it's
too risky for you to leave
Cleveland right now.

BUFFY
I know...

She looks down to Xander, her heart breaking.

BUFFY (cont'd)
I can't leave Xander, not when-

XANDER
No. You have to go.

Buffy blinks, surprised, and exchanges a look with Giles before kneeling in front of Xander again.

BUFFY
Xander, I can't go! Not now!

XANDER
No, Buffy, you have to.
(looks at Sofia)
Sofia can help me find Hope again.
(back to Buffy)
You have to save Jackson. We can't
lose another one of the good guys.

Buffy's face is a mess of conflicting emotions as she struggles to work out what to say to him.

BUFFY
Xander, no! I can't leave you while
somebody has Hope, I-

XANDER
(stern)
Buffy! Jackson's going to die if
you don't do something! We can't
let anyone else die!

They lock gazes for a long beat, before Xander nods slowly.

(CONTINUED)

CONTINUED: (4)

XANDER (cont'd)

Sofia and Giles can help me track down the guys who took Hope. If you think you can save Jackson by going to LA and kicking that Keeper guy's ass, then...

(beat; deep breath)

Well, then you go do it.

Buffy opens her mouth to say 'no' again, but Xander shakes his head urgently.

XANDER (cont'd)

Go. We'll find her. We have to.

Buffy stares back at him, then stands, turning to Giles.

GILES

Well, after you first mentioned your planned trip, I took the liberty of making a few phone calls. The Council can have you on the fastest plane we can find to LA in less than an hour.

Buffy looks back round at the others, not sure if they're all hating her for still wanting to go.

BUFFY

(to Sofia)

Will you-

SOFIA

(nods)

We'll be fine. By the time you get back, Hope will be back here, and I'll have three more vampire kills under my belt!

Buffy manages a smile at Sofia's eternal optimism.

BUFFY

(to Giles)

Okay then, what do I-

SLAM! The front door flies open and Marie stumbles inside, her hand pressed to the bloody wound in her gut.

Giles and Sofia race over, Giles hesitating for a beat as he sees the dark red stain on Marie's blouse.

GILES

(to Sofia; urgent)

The medical kit, quickly!

(CONTINUED)

CONTINUED: (5)

Sofia dashes into the kitchen as Buffy joins Giles, helping Marie sit up carefully.

GILES

What happened? Where have you been?
(beat; looks round)
And where's Max?

MARIE

(weakly)
He... stabbed me... made off... I
couldn't stop him... Giles, I'm...
sorry, I...

GILES

Ssh. It's alright.

Giles looks to Buffy, who now looks back in two minds about staying or going. Giles registers the look and nods, as Sofia hurries back into frame with the medical kit.

GILES (cont'd)

Take Andrew with you, just in case.
I'll get Marie to the hospital, and
then Xander, Sofia and I will start
our search for Hope.

BUFFY

What about Amy? Giles, you need me!

GILES

You have to! Buffy, you're
Jackson's only chance now, he won't
last much longer if we don't find
some way to either reverse
whatever's happening, or ease him
through it in one piece.

Buffy, desperate, looks down at the badly wounded Marie.
Giles reaches out and lays a hand on Buffy's shoulder.

GILES (cont'd)

We've managed without you before.

That helps. Buffy takes a deep breath, nods, and stands.

BUFFY

Andrew, get your jacket. Looks like
we're going to LA.

And from Andrew's shocked look, we:

BLACK OUT:

END OF PROLOGUE

(CONTINUED)

CONTINUED: (6)

TEASER

FADE IN:

1 EXT. SUMMERS RESIDENCE. DAY. 1

Establish shot. The Summers house is bathed in sunshine.

TITLE OVER - Twenty-Four Hours Later.

2 INT. SUMMERS RESIDENCE - LIVING ROOM. DAY. 2

The door opens to admit Buffy and Andrew back into the house, Buffy's dark expression telling the whole story - the mission to LA was not a success.

She looks around - the house is deserted, and Buffy drops her backpack onto the sofa as Andrew heads into the kitchen, checking for any signs of life.

ANDREW

Um, doesn't look like there's anybody here.

BUFFY

Let's hope they're all out taking care of things.

Buffy takes out her cell phone, dialling in Jackson's number.

BUFFY (cont'd)

(to Andrew)

I'm gonna check up on Jackson, you see if Giles left us any messages, and if not, try to call the others and find out what's going on.

As Andrew picks up the house phone, we cut to:

3 INT. CLEVELAND PD - BASEMENT. DAY. 3

Down in one of the police department's long, drab basement level corridors, we pick up IRWIN KANE, striding along with two DEMONS following after him, skinny and grey-skinned, with AMY MADISON held in between them.

She isn't struggling, and the bruises on her face show us she's learned not to try to run away as Kane reaches the magically sealed door hiding the newly-exposed Hellmouth.

He turns to Amy as he produces a small, glowing key from his pocket.

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CONTINUED:

KANE

Well, Miss Madison, I hope you're as powerful as my sources tell me you are, because if you're not up to the task waiting on the other side of this door, I'm not going to be very happy at all.

Amy glares defiantly back at him, but it just makes Kane CHUCKLE as he turns the key, swinging the door open.

4

INT. CLEVELAND PD - BASEMENT ROOM. CONTINUOUS.

4

Kane motions for Amy to be led into the room, and the two Demons show her inside. Amy's eyes bulge at what she sees in there, and her jaw drops as Kane steps inside and locks the door behind them.

Erupting from the floor in the centre of the room, dislodging soil and floor tiles, is the entrance to the CLEVELAND HELLMOUTH, the silver seal open and a black, gaping hole marking the Hellmouth itself.

Amy looks back to Kane as he walks round the Hellmouth.

AMY

You opened the Hellmouth?!? Are you crazy?

KANE

No, just very, very well paid. Now, here's what I want you to do, Amy.

AMY

(shakes head)

No, no way! I'm not doing it!

KANE

You haven't even let me tell you! Would you rather I just let my employees here take you outside and kill you?

Amy falls silent, and Kane grins.

KANE (cont'd)

I thought not. Now then, as you can see, what we have here is a Hellmouth. The seal is open, so by rights there should be an impatient army of the underworld marching out of here as we speak, laying waste to the oh-so romantic city of Cleveland.

Kane walks towards Amy, who still glares back at him.

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CONTINUED:

KANE (cont'd)

So, question is, where are the
aforementioned hordes of darkness?
The answer is that there's a
magical barrier in place over the
Hellmouth, and it needs some
powerful magic to break it. That's
where you come in, Miss Madison.

Kane draws a very large handgun from inside his jacket, and
Amy stiffens as he causally loads it with a CLICK.

KANE (cont'd)

We'll remain undetected down here,
thanks to a few well-located
cloaking spells - nobody in the
precinct above us will hear or feel
a thing until it's too late. All
you have to do is break that
barrier.

Kane presses the gun squarely against Amy's forehead, and she
shivers, terrified.

KANE (cont'd)

If you don't, I'll put a bullet in
your brain and find somebody else
to do the job. So, the question you
should ask yourself is, are you
willing to die for your morals, or
are you prepared to bend the rules
in extreme circumstances? Because,
from where I'm standing, this
circumstance could be considered
pretty extreme.

Amy looks down at the Hellmouth, then back at Kane, obviously
agonising over the decision.

Finally, she closes her eyes and nods once. Kane smiles and
takes the gun away, and with a nod to the demons, they let
her go, shoving her forward and stepping back.

Amy rubs her sore wrists as she steps up to the Hellmouth,
looking panicked as she stares down into the chasm beyond.

AMY

I'm going to need some time.

KANE

Of course you are.

(check watch)

You've got five minutes. After
that, it's game over, and I go on a
witch hunt again.

(CONTINUED)

CONTINUED: (2)

Amy shoots Kane a seething glare, but he just LAUGHS.

KANE (cont'd)
Very spirited, Amy. I'd be
impressed, if it wasn't for the
fully loaded Beretta in my jacket.
(motions to Hellmouth)
Now, if you'd be so kind?

Amy turns back to the Hellmouth again, and as her face tells
us she's desperately trying to think of a way out of this
one, we:

BLACK OUT:

END OF TEASER

(CONTINUED)

CONTINUED: (3)

ACT ONE

FADE IN:

5

INT. XANDER'S CAR. DAY.

5

Xander is at the wheel, the sun rising and filtering into the car as he passes through what looks like a busy industrial district. He looks like he hasn't slept since we last saw him, dark bags under his eyes and a five o'clock shadow adding to the fierce, driven look in his eyes.

Sofia dozes in the passenger seat, jolting to life as Xander passes over a bump in the road. She blinks, getting her bearings.

XANDER

Sorry.

SOFIA

That's alright...

(yawns)

Where are we?

XANDER

Remember that last demon we roughed up? The one Tammazel helped us to find?

SOFIA

(thinks)

Skinny chap with the lazy eye?

XANDER

(nods)

He gave us a tip that we should find our baby-snatching friends round here. Specifically...

Xander pulls the car to a stop, pointing towards an old factory up ahead.

XANDER (cont'd)

Right there.

Sofia peers out through the windshield, assessing the area with a few quick sweeps of her eyes.

SOFIA

Seems deserted. Plenty of ways in or out.

(to Xander)

Shall we start making our plan of attack?

(CONTINUED)

CONTINUED:

XANDER

(nods)

I want to have Hope back in my arms
by ten o'clock. That's the plan.

Sofia glances at the clock on the dashboard - it's nine-fifteen. She grins at Xander.

SOFIA

No problem.

Grabbing a sword from the small arsenal of weapons on the back seat, she steps out of the car. Xander selects an axe and follows, and as he SLAMS the door shut, we cut to:

6

INT. THE CIRCLE - GRAND LIBRARY. DAY.

6

Standing with her back to us, looking up at the huge bookshelves that seem to stretch off for miles in every direction, is WILLOW.

She turns round, looking tired, and with a heavy sigh she starts walking through the high-ceilinged library building, books flitting from shelf to shelf overhead.

She's not been walking long when she comes across TATTLES, her nose buried in a thick book. She puts it down and beams happily as she sees Willow, but Willow doesn't return the smile.

TATTLES

What's the matter, Teach?

WILLOW

The usual. I want to go home.

TATTLES

(sympathetic)

I know. I wish I could let you go
see your friends again, but, you
know...

Willow nods, taking a seat at the small table Tattles is at. Tattles shoves the book she was reading away.

TATTLES (cont'd)

What's happening on Earth, anyway?
I know Trinkets was being all funny
about it when I asked him, he just
kept saying 'they're not doing it
right!' over and over again.

WILLOW

Trouble. And that's with a capital
'trub.' Somebody's trying to open
the Cleveland Hellmouth.

(CONTINUED)

CONTINUED:

TATTLES

Oh.

(beat)

Is that bad?

Willow looks up at Tattles - then manages a small smile as she sees that Tattles really doesn't comprehend how big a deal that is.

WILLOW

Yeah, Tattles, that's bad.

TATTLES

Are you gonna help Trinkets do what he wants to do?

WILLOW

(beat)

I don't know. It doesn't look like I have any choice.

TATTLES

Well, you sort of do, I mean, you could always-

WILLOW

(snaps)

Do what? Say 'no,' and get turned into one of those snake demons sneaking around in the jungle?

Tattles falls silent, shrinking away from Willow. Willow stares sternly down at her.

WILLOW (cont'd)

Yeah, I finished all those diaries. I thought after I saw what Trinkets did to the last Teach, there wasn't going to be anything to shock me, but...

(beat)

How many have there been?

TATTLES

How many Teaches?

WILLOW

Yeah. Because I know there are a lot of demons out there - are they all former Teaches for you guys? Is that what you do to them when they start saying 'no' to you?

Tattles bites her lip, unsure of how to reply.

(CONTINUED)

CONTINUED: (2)

TATTLES

It was Trinkets' idea. He said it'd
make them see what it meant to try
and stand up to us.

WILLOW

How many are there?

Tattles shrugs, and with an angry huff, Willow stands,
glaring down at Tattles for a beat before turning and
starting to head out of the library.

TATTLES

(calls after her)

Teach! Where are you going?

WILLOW

(mutters)

Looks like I'm going nowhere.

(beat; thinks)

Unless...

Willow's look suddenly becomes more thoughtful as something
hits her, and off that look, we cut to:

7

INT. CLEVELAND PD - BASEMENT ROOM. DAY.

7

Amy is standing just over the lip of the Hellmouth's
entrance, arms outstretched, palms down, eyes closed. Kane
watches her carefully, checking his watch again.

KANE

Time's almost up, Amy. Are you
going to actually do anything, or
is standing there and meditating
how you want to be remembered?

AMY

(without looking round)

I'm almost done. I had to make a
few preparations first.

KANE

Good. Just bear in mind you're on a
deadline here.

Kane turns away, talking quietly to the two demons attending
him, and Amy steals a quick glance over her shoulder.

Once she's sure Kane isn't paying attention, she closes her
eyes again.

AMY

(mutters)

Buffy, I hope you're listening...

(CONTINUED)

CONTINUED:

We quickly cut from Amy's mask of concentration to:

8

INT. SUMMERS RESIDENCE - LIVING ROOM. DAY.

8

Buffy has gotten changed after her rapid plane journey back from LA, and she heads back down the stairs, fresh from the shower.

She suddenly pauses as she steps into the living room. Andrew looks round from the sofa, the phone in his lap.

ANDREW

Uh, hi, I tried to call but nobody's answering, so I guess they're all, you know, busy or something.

Buffy is still standing stock still, and Andrew frowns.

ANDREW (cont'd)

Buffy? Are you alright? Buffy?

We push in on Buffy, whose eyes are flicking from side to side as though she's listening to somebody else, and as we push in closer to her, we start to hear Amy's voice:

AMY (V.O.)

Buffy? Can you hear me? Amy's voice gradually replaces Andrew's, as we cut to:

9

INT. CLEVELAND PD - BASEMENT ROOM. DAY.

9

We're back in the basement, looking down at the Hellmouth through Amy's eyes, the edges of the scene blurry and hazy, as though we're in a dream.

AMY (V.O.)

Oh, good. Found you.

BUFFY (V.O.)

(confused)

What? Amy? What's going on? Are you alright? Where are you?

AMY (V.O.)

I'm in the police station.

BUFFY (V.O.)

You are? Where's Kane?

(beat)

Wait, isn't that the-

(CONTINUED)

CONTINUED:

AMY (V.O.)
 Hellmouth, yeah. Buffy, I've gotta make this quick, so listen carefully. Kane has opened the Hellmouth, and he's getting me to finish the job, or he'll kill me.

BUFFY (V.O.)
 (shocked)
 What?!?

AMY (V.O.)
 I'm sorry, but I have to do it! He's already put a gun to my head, he'll shoot me without even blinking, I know it!

BUFFY (V.O.)
 Alright, alright, it's okay. Have you finished your spell yet?

AMY (V.O.)
 Not yet. But we're talking minutes here. Get everyone you can over here right now, before-

KANE (V.O.)
 Miss Madison?

Our viewpoint spins round to see Kane coming towards us, frowning, and as we hear Amy GASP, we SMASH CUT back to:

10

INT. SUMMERS RESIDENCE - LIVING ROOM. DAY.

10

We pull back out and away from Buffy, Andrew's agitated voice fading back into range.

ANDREW
 Buffy? Buffy!

BUFFY
 (blinks)
 Huh?

ANDREW
 What happened? You looked all spaced out for a second there, sort of like that sequence in 'Fellowship' where Frodo-

BUFFY
 (blurts out)
 The police station!

ANDREW
 The what?

(CONTINUED)

CONTINUED:

Buffy lunges forward and grabs the phone out of his hands.

BUFFY

The police station, Kane's there,
he's opening the Hellmouth!

Andrew jumps to his feet.

ANDREW

What? But, uh, how do you know?

BUFFY

Amy just told me, she's at
gunpoint, he's making her finish
the job! Andrew, we have to get
everybody together that we can,
right now!

ANDREW

Okay, but, uh, Giles is still at
the hospital with Marie, Xander and
Sofia are out trying to find Hope,
and Shanna's still looking after
Jackson.

Buffy pauses - Andrew's got a point. She thinks for a beat,
then marches over to the weapons chest behind the armchair in
the corner, takes out a sword, and tosses it to Andrew.

He almost drops it, but just about manages to keep a hold. He
looks back at Buffy, who has a steely look in her eyes.

BUFFY

Looks like we'd better get moving,
then, huh?

Andrew GULPS, and from his terrified look, we cut to:

11

INT. FACTORY. DAY.

11

We're looking down into an abandoned factory, rusting
machinery scrolling past us as we move towards a line of
silent conveyor belts, caked in dust.

Standing near the belts, sharing a cigarette or two, are the
vampire trio MILLER, ROTH and WHELAN, and wrapped up safely
in a makeshift cot before them is baby HOPE.

WHELAN

(checks watch)

Alright boys, it's rendezvous time.

MILLER

Who are we meetin' here, anyways?

(CONTINUED)

CONTINUED:

WHELAN

'We' aren't meeting anyone, I'm taking the kid to our employers alone. Those were the terms.

Roth stubs out his cigarette and looks down on Hope, smiling warmly at her.

WHELAN (cont'd)

Don't get too attached. They've got big plans for her, from what I hear.

ROTH

Yeah, I know... but she's just so darned cute!

He reaches a hand out to tickle Hope, but she SQUEALS as soon as Roth's hand comes anywhere near her.

As he withdraws it, we pull back to pick up Xander and Sofia, sneaking along a gantry overlooking the trio below, hidden from sight by bulky rows of pipes. They stop directly over the vampires, crouching down to spy on them.

WHELAN

Time to get started.

Whelan walks a few steps away from the others, and we notice for the first time a MAGIC CIRCLE drawn onto the floor in white paint.

Sofia glances at Xander, but his eyes are locked on Hope, his knuckles whitening as he grips his axe tightly.

She lays a hand on his to get his attention, then with a few quick hand signals motions that they should head down and attack the vampires from either side.

Xander nods, and as the two start to sneak down to the bottom level, we turn our focus back onto Whelan.

He kneels in the centre of the circle, his eyes closed, before starting an incantation.

WHELAN (cont'd)

Aprire il cerchio!

There is a WHITE FLASH, and in an instant, a PORTAL has opened up in the air before Whelan, a howling wind blowing from inside it buffeting him.

He turns and walks back over to Hope, looking down on her. Hope is still making the odd wailing noise, clearly not happy with what's going on.

(CONTINUED)

CONTINUED: (2)

WHELAN (cont'd)
(smirks)
Don't worry, kid. Once they get you
round to their way of thinking, you
won't be crying any more.

Miller and Roth watch on - neither one aware that Xander and Sofia respectively are stalking up behind them.

ROTH
(nudges Miller)
I hope we get to see her again.
That's one cute baby.

MILLER
(eyes him)
Man, what is with you and babies?
You getting broody or something?

ROTH
Maybe, it's about time I-

CLANG! The two vampires whip round.

Xander has just bounced his axe off a nearby sheet of metal, and he grimaces as he realises he's just blown the sneak attack. He looks up to see Miller and Roth staring back at him, and he manages a nervous smile.

XANDER
Uh, hi there.
(beat)
Sofia?

With a battle cry, Sofia CHARGES out from the other side of the vampires, and before they can react, Miller gets a stake to the chest, EXPLODING into dust, while Roth gets an arm up in time to block Sofia's second attack.

Whelan quickly SNATCHES UP Hope and turns, making a break for the portal.

SOFIA
Xander! Quick! The other one!

Xander races forward, closing in on Whelan - but the vampire pauses at the entrance to the portal, turns and sneers at the approaching Xander.

WHELAN
Too slow!

With that, he turns and JUMPS into the portal.

XANDER
No!!

(CONTINUED)

CONTINUED: (3)

Without stopping, Xander runs straight towards the portal and JUMPS - and he sails into it, just as the portal closes with a loud POP.

Roth is distracted for half a second - plenty of time for Sofia to drive a second stake into his chest.

As he crumbles away into dust, Sofia runs up to the magic circle - but Xander is gone.

As she looks all round, desperately trying to find some sign of where Xander's gotten to, we cut to:

12 INT. CLEVELAND PD - BASEMENT ROOM. DAY. 12

Amy is still standing over the Hellmouth, but there is a bright white GLOW around the entrance itself, and Amy's face is screwed up in deep concentration.

Kane watches, grinning, as the light around the entrance gets increasingly brighter, building in intensity until with a terrific BANG, the light fills the room for an instant, and Amy is knocked off her feet.

Kane marches past her, ignoring her as she tries to stand, and he stops right over the entrance.

Looking down over his shoulder, we can hear the shouts and yells of whatever's been waiting on the other side growing in volume, and Kane starts to CACKLE.

KANE

Excellent work, Amy! I'll make sure they put a statue up of you in whatever's left of the city centre.

A loud, deep RUMBLING noise begins, the whole of the small basement room SHAKING, and Kane looks around him as the rumbling intensifies. He frowns, realising this may be too noisy.

KANE (cont'd)

Hmm. Maybe we should have used a few more cloaking spells...

As the rumbling continues to grow in volume, and Amy claps her hands over her ears, we cut upstairs to:

13 INT. CLEVELAND PD - FOURTH FLOOR. DAY. 13

As the various cops and detectives on duty look around quizzically, the rumbling from the basement rattling the entire building, we see DAN step into frame.

DAN

What the hell is that?

(CONTINUED)

CONTINUED:

COP #1
Beats me, sounds like it's coming
from downstairs.

COP #2
Is it an earthquake?

DAN
(rolls eyes)
We don't get those in Cleveland!

COP #2
Oh...

DAN
(to Cops)
Alright, let's go check it out.
Could be a burst water main or
something, we'd better find out
what's going on before the whole
damn building shakes itself to
pieces!

Dan starts to head towards the stairs, the rumbling now
starting to shake pictures off the wall and disturb whatever
isn't nailed down to the tops of the various desks, as we cut
to:

14 EXT. CLEVELAND PD. DAY.

14

With the rumbling still audible from outside the precinct,
and several passers by looking around for the source of the
noise, Buffy and Andrew step into frame. Their weapons are
hidden from view - Buffy is carrying a sports bag that is
just about hiding the Scythe and Andrew's sword - and the duo
exchange a look.

ANDREW
So... We're really going in there,
just the two of us?

BUFFY
'Fraid so.

ANDREW
No back up?

BUFFY
Nope.

ANDREW
(beat)
Not even a Plan 'B'?

(CONTINUED)

CONTINUED:

BUFFY
Andrew, I'm lucky if I get a Plan
'A' most of the time.

ANDREW
(beat)
Oh.

Buffy steps towards the station, and we cut to:

15

INT. CLEVELAND PD - BASEMENT. DAY.

15

A door opens and out steps Dan, followed by the two Cops he recruited from upstairs. The RUMBLING is louder than ever down here, and the three officers press their hands to their ears, Dan turning to the cops and shouting over the noise.

DAN
Spread out, find out whatever the
hell's making that noise!

The group splits up, Dan taking the corridor that contains the room hiding the Hellmouth.

He reaches the magically sealed door and rattles the handle, and it's obvious that this is where the terrifically loud noise is coming from.

Dan tries to barge the door down, but it won't budge.

Taking a few steps back, he draws his handgun and takes aim at the lock, FIRING three times.

The lock on the door starts to GLOW brightly, and Dan lowers his gun, bemused, as more light starts to build from the other side of the door, spilling into the corridor.

Dan raises his arms against the brightness - just as the door EXPLODES outwards, shattering into fragments and filling the corridor with sickly yellow light.

Dan lowers his arms, his eyes bulging at what he can see on the other side of the door.

DAN (cont'd)
What the...

And it's from his look of confusion that we:

BLACK OUT:

END OF ACT ONE

(CONTINUED)

CONTINUED:

ACT TWO

FADE IN:

16 INT. FACTORY. DAY. 16

Sofia is still looking around for Xander, scanning the circle below her for any clues as to where it sent him, but she may as well be trying to read Greek in the dark. Frantic, she yells out in the hope he can hear her.

SOFIA
Xander! Where are you?

As her voice echoes round the now empty factory, we cut to:

17 INT. PORTAL TUNNEL. 17

Surrounded by dizzying swirls of white and blue light, almost like being caught in a snowstorm blowing perfectly sideways, Xander tries to struggle forward, shoved from all sides by the energies inside the portal.

Up ahead, he can see Whelan, also struggling his way through the tunnel.

XANDER
Come back here!

Whelan turns, sees Xander - and GRINS, just as we WHITE OUT and find ourselves in:

18 EXT. THE CIRCLE - FIELDS. DAY. 18

With a FLASH of white light, Xander finds himself in a very familiar patch of waist-high grass. A snow-capped jungle lies behind him, with a volcanic-looking mountain range beyond that.

Xander jumps to his feet, trying to get his bearings, his eyes widening as he sees the stilted wooden village of the Circle up ahead - and Whelan, racing away from him through the grass.

The sun may be up overhead, but physics work differently round here, allowing Whelan to look up at the sun and CACKLE defiantly as it fails to turn him to ashes.

Xander's instincts kick in, saving wondering where the heck he is for later.

XANDER
Hope!!

Xander takes off, tearing through the grass in hot pursuit of Whelan, who is heading straight for the Circle's village.

(CONTINUED)

CONTINUED:

As Xander chases the vampire, we cut back to:

19

INT. CLEVELAND PD - RECEPTION. DAY.

19

With the police on duty now struggling to stay on their feet, as the rumbling and vibrations continue to shake the foundations of the precinct, Buffy and Andrew stumble into the foyer, Buffy looking around in confusion. She shouts across to the nearest group of cops.

BUFFY

What's going on?

OFFICER

We don't know! Something in the basement!

Buffy throws an anxious glance at Andrew, then starts to dash forward, weaving past the cops and making for a staircase that leads down. The Desk Sergeant, Officer KINCAID, yells after her.

KINCAID

Hey! Wait! You can't go back there!

She ignores his shouts and hurries on, into:

20

INT. CLEVELAND PD - BASEMENT. DAY.

20

Buffy almost loses her footing as she clatters down the steps and into the basement, Andrew following after her.

She spots Dan, standing just where we left him, staring into whatever he's seen inside the room containing the Hellmouth.

BUFFY

Dan!!

He looks round - double takes, and then steps backwards, his gaze returning to the room before him.

Buffy rushes over to him, laying a hand on his arm, but Dan only glances at her for a second before looking back into the room.

BUFFY (cont'd)

Dan, are you alright? What did you-

Buffy FREEZES as she looks into the room too.

BUFFY (cont'd)

What the...

DAN

Yeah, that's about as far as I got, too.

(CONTINUED)

CONTINUED:

Buffy steps towards the door, staring in disbelief into the room beyond.

As Andrew joins her, his eyes almost popping out of his sockets, we finally get to see what's going on as the trio step into the room itself:

21

INT. CLEVELAND PD - BASEMENT ROOM. CONTINUOUS.

21

The room, quite simply, isn't there anymore. The floor has fallen away entirely, and in its place is a long series of archways, curving downwards, following the slope of the newly-exposed floor.

The Hellmouth sits at the top of the slope, but that's no longer the main attraction of the room. The missing floor has exposed something even more spectacular - a colossal LABYRINTH, with high, stone walls twisting into a thousand different crazy angles and turns, stretching out for what looks like a mile in any direction below us.

In the centre of the labyrinth, lit by the dim yellow glow of hundreds of huge braziers and torches, stands a tall CITADEL, the entire complex sitting inside a massive tunnel, as though the citadel has literally tunneled its way down into the earth.

Buffy, Dan and Andrew stand in shock for a long beat, before Andrew breaks the silence.

ANDREW

So... are you still sure about the whole, um, 'no backup' thing?

As we watch, we can see many thousands of figures moving below us, starting to pour out from gaps in the walls of the labyrinth, one destination ahead of them - the top of the slope where Buffy and the others are standing. The army is starting to make an awful lot of noise...

BUFFY

Oh, God... This is starting to feel way too familiar...

Dan blinks, as if coming to his senses.

DAN

(to Buffy)

So...

BUFFY

Uh, yeah. Explanation. Okay. Vampires? Real. Demons and monsters? Also real. Me? Somebody who's supposed to kill them.

(CONTINUED)

CONTINUED:

DAN

Oh.

(to Andrew)

So, what, are you like the sidekick?

ANDREW

Uh, no, I'm the backup.

DAN

(eyes him)

Right.

(beat)

We're screwed, aren't we?

Buffy turns to Dan, the look on her face saying it all.

BUFFY

We need to run.

She turns to the others, who are still transfixed by the army of darkness pouring out of the labyrinth below them.

BUFFY (cont'd)

(urgent)

Run!!

They finally turn, the trio racing out of frame, into:

22

INT. CLEVELAND PD - BASEMENT. CONTINUOUS.

22

Buffy, Dan and Andrew barrel back out into the corridor, Buffy leading the way as she heads back for the stairs.

DAN

Wait... wait!

Buffy skids to a halt as Dan catches up.

BUFFY

What? We have to evacuate the area and find some way to seal that off, now! The whole city's going to be overrun if we don't hurry!

DAN

(mind racing)

But- who are- how did-

BUFFY

I'll explain everything later, but right now, we have to move!

She grabs his arm and starts to drag him up the stairs, and as Dan throws a look over his shoulder, back towards the basement room, we cut to:

23 INT. THE CIRCLE - GRAND LIBRARY. DAY.

23

Willow sits glumly at a desk on one of the upper floor of the library, staring out through a tall window next to her.

She suddenly spots something and sits up, blinking as though she can't believe what she's seeing.

Looking out through the window, we can see Whelan racing through the grass towards the village - and Xander closing in, racing his heart out to try and keep up with the vamp.

WILLOW

Xander?

(double takes)

Xander!!

She POUNDS her hands against the windows, but Xander can't hear her.

Willow turns and runs towards a long, spiral staircase that leads to the ground floor, clattering down it and sprinting for the Library doors when she gets there.

Throwing them open, Willow races outside, into:

24 EXT. THE CIRCLE - VILLAGE. DAY.

24

Looking around frantically for Xander, Willow spots him and breaks back into a run.

Xander follows Whelan as he heads for a doorway built into the side of an otherwise plain building.

Whelan throws the door open and leaps inside, slamming it closed, and Xander reaches it moments later.

He throws the door open - but there's nothing on the other side but brickwork.

Frantic, Xander PUNCHES the bricks, but they're solid.

XANDER

No... No! Hope! Hope!!

Xander doesn't see Willow bound into frame, almost in tears of relief, until she throws her arms round him.

It takes him a second to register who it is, looking more startled than ever.

XANDER (cont'd)

Will?

WILLOW

Xander! Xander, you're here!

(CONTINUED)

CONTINUED:

She HUGS him again, but Xander prises her away.

XANDER
(serious)
Willow, they've got Hope.

WILLOW
What? Who?

XANDER
I don't know, some vampires broke
into the house and took her, Sofia
and I tracked them down but one
escaped, I must've followed him
here...
(beat)
Where the hell is 'here'?

WILLOW
Oh, this is the Circle.

XANDER
It is?
(looks round)
You gave us all up for this?

WILLOW
(urgent)
Xander! Focus!

Willow steps past him and places her hands on the brickwork
behind the door, closing her eyes.

XANDER
Can you tell where he went?

WILLOW
Yeah... Simple movement spell, this
place is full of them.

XANDER
But what about-

WILLOW
They'll know you're here soon. We
have to hide you. I'll find Hope
and bring her back, maybe I can get
you two out of here.

XANDER
No, I want to come with you, I
can't-

Willow shakes Xander once to snap him back to reality.

(CONTINUED)

CONTINUED: (2)

WILLOW

No, Xander! It's too dangerous!

Xander stares back at Willow for a beat - then lowers his head and nods.

WILLOW (cont'd)

Come on, follow me. I know where I can put you so they won't find you.

She takes his hand and leads him off screen, Xander finally starting to take in the outlandish scenery around him, as we cut back to:

25

INT. HELLMOUTH.

25

We're down in the newly-exposed Hellmouth itself, the archways overhead framing the long, sloping path that leads down to the entrance to the labyrinth.

Kane, smiling, holds his hands in the air as we hear CHEERS coming from the massed hordes before him - demons, vampires, Turok-Hahn, every kind of nasty under the sun, all clattering weapons and shields together in a cacophony of noise.

Kane's two demons follow him, one still holding onto Amy, who looks scared out of her skin.

KANE

Thank you, thank you!

Kane comes to a bump in the slope, forming a sort of plateau, allowing him to look down on the thousands of creatures massing below him.

KANE (cont'd)

It's almost time! The plan has been set in motion, so let this be the day we celebrate the first of many victories!

Another CHEER from the crowd. Amy yells over to Kane.

AMY

How can you do this? How can you let these... things out into the world? They'll kill thousands! Maybe millions!

KANE

Yes, I have no doubt that they will.

Amy can't believe what she's hearing, looking out across the sea of demons and then back to Kane.

(CONTINUED)

CONTINUED:

AMY

What are you? You're not a man -
you're not human!

Kane spins on his heel and marches up to her, leaning forward to talk straight at her.

KANE

Oh, I'm still very much human. You want to know what one of our greatest qualities is as a species, Miss Madison? Greed. Sets us apart from the animals. The difference with them is that they know when to stop.

(grins)

I, on the other hand, don't.

Kane turns back to face the hordes, lifting his hands in the air again to get another CHEER.

AMY

(defiant)

She'll stop you!

KANE

I'm sorry - who?

AMY

Buffy! She'll find some way to stop you, she always does!

KANE

(shakes head)

Not this time. She was lucky the last time she destroyed a Hellmouth, and plus, she had outside help. This time, it's a straight fight.

(beat)

She's got no chance at all.

AMY

That won't stop her!

Kane thinks on this for a second, then nods.

KANE

No, I don't suppose it will.

He walks back up to Amy, who is now failing to keep her tears in. He leans closer to her.

(CONTINUED)

CONTINUED: (2)

KANE (cont'd)
Unfortunately, you have a more
pressing issue to concern yourself
with.

Kane calmly draws his handgun and SHOOTs Amy in the gut. She GASPS and folds, collapsing to the floor as Kane tucks the handgun away.

KANE (cont'd)
You've outlived your usefulness.

Amy rolls onto her side, taking deep, panicked GULPS of breath as Kane turns back to address the demon army.

KANE (cont'd)
Alright, gather yourselves! We're
about to march on the human world
above us, so remember the one
condition for your release!
(beat; grins)
Burn it to the ground!

A final CHEER sees the army start to surge towards us.

Wide-eyed, Amy watches the army stampede forward for a beat, before she closes her eyes, making a supreme effort of will to focus and concentrate.

Unseen by Kane or his demon attendants, Amy's body is bathed in a soft green GLOW, and after a beat, it fades away, vanishing completely without a sound.

As soon as she's gone, we cut to:

26

INT. JACKSON RESIDENCE - JACKSON'S ROOM. DAY.

26

Watching carefully over JACKSON, who lies, dripping with sweat, in his bed, is his sister SHANNA, the young Slayer dabbing a cold flannel across his forehead, wincing as her fingers brush his red-hot skin.

Shanna turns away from him, dipping the flannel into a bowl of cold water - and as she does so, she doesn't notice Jackson's eyes suddenly FLICK OPEN.

He sits up slowly in the bed, and when Shanna turns back round to him, she YELPS in surprise as she sees him.

SHANNA
Jackson! Jesus, you scared me!

Shanna quickly registers Jackson's odd, blank expression, leaning forward and staring at him.

(CONTINUED)

CONTINUED:

SHANNA (cont'd)
Are you okay?

JACKSON
(distant)
It's started...

SHANNA
What's started?

Jackson blinks, looking at Shanna as though finally realising that she's there.

JACKSON
It's been opened. They're coming.
All of them.

SHANNA
Jackson, you're not making any
sense. Who's coming?

Without another word, Jackson swings his legs out of the bed and stands, looking round his room.

JACKSON
It's time.

SHANNA
For what?

JACKSON
The Guardian is needed.

Jackson reaches for his clothes, mechanically pulling them on as an increasingly freaked Shanna watches, as we cut to:

27 INT. CLEVELAND PD - RECEPTION. DAY.

27

Buffy, Dan and Andrew are having an urgent conversation with the Desk Sergeant, as shouting cops hurry all around them.

The rumbling has stopped but the precinct is still in a state of panic.

DAN
Kincaid, listen to me! We have to
get a message out to the other
precincts, get something on the
emergency system, now!

KINCAID
And I'm telling you, Radcliffe, I'm
not calling anybody until you tell
me what the hell's going on down
there!

(CONTINUED)

CONTINUED:

Buffy and Dan exchange a look - they don't have time for this. Buffy quickly leans forward, reaches out a hand and PINCHES Kincaid on the side of his neck.

She hits a nerve, and with a shudder, Kincaid slumps forward, out cold.

Andrew looks on, wide-eyed, as Buffy quickly shoves him out of view - thankfully, nobody around them was paying attention.

ANDREW

You just used the Vulc-

Dan leans across the desk and grabs the phone, rapidly dialling in a number.

DAN

Hello? Environmental Agency? Yeah, this is Detective Dan Radcliffe, Cleveland PD.

(glances at Buffy)

We've got a major problem down here. I'm going to need your help to start evacuating the city centre. Now.

Dan throws another look at Buffy, and as she nods back, we:

BLACK OUT:

END OF ACT TWO

(CONTINUED)

CONTINUED: (2)

ACT THREE

FADE IN:

28

EXT. CLEVELAND PD. DAY.

28

Outside the police station now, with a wide barricade of barriers and patrol cars set up around the station, crowds of onlookers all peering in to see what's going on.

Standing in the middle of the chaos, as officers run in all directions, trying to keep the crowd back, are Dan, Buffy and Andrew.

Dan looks over as three large, yellow Environmental Agency vans SCREECH to a halt, two squads of hazmat-suited EA AGENTS stepping out. Their leader, AGENT HESSION, marches up to Dan.

HESSION

Alright, who's in charge here? I'm Agent Hession, Environmental Agency, we received word of a hazardous chemicals spill?

DAN

That's about right, and in the absence of our Captain, I guess I'm in charge.

HESSION

(narrows eyes)

Where's Captain Wilcox?

DAN

He's sick today. Maybe we can get down to the more pressing matter of the toxic chemicals first?

Hession stares at Dan for a beat, then turns and signals to the first squad of hazmat agents.

HESSION

Get into the station, find out whatever the problem is and report back to me.

The squad hustles off, heading into the station, as Hession waves the second squad over.

HESSION (cont'd)

Set up a wider perimeter.

Hession points to the gawping crowds gathering around them.

(CONTINUED)

CONTINUED:

HESSION (cont'd)

I want these people moved back, be prepared to push back to a two block radius if necessary.

The agents nods and dash off, quickly starting to shift the barricades back, barking orders out at the crowd. Buffy pulls Dan to one side, away from Agent Hession.

BUFFY

We need to get back in there. We've got to seal off the Hellmouth before whatever's down there gets out, or a two-block radius isn't going to do a thing.

DAN

The Hell-what?

BUFFY

Never mind. We just need to find a way to close off the basement, and fast!

Dan registers the urgency in Buffy's eyes as she stares back at him for an anxious beat - and then he nods.

DAN

Alright, long as you promise to explain to me exactly what's going on here!

BUFFY

Dan, if you help me fix this, I'll start with the day I was born and tell you everything since then!

Dan looks round - Hession is on a phone, making what sounds like an angry phone call as a HELICOPTER swoops past overhead.

Satisfied that Hession's attention is elsewhere, he turns back to Buffy.

DAN

Okay, follow me.

The trio dash off screen, as we cut to:

29

INT. HOSPITAL WARD. DAY.

29

Giles is pacing up and down inside a hospital corridor when his phone RINGS. Taking the cell out, he answers it.

GILES

Hello?

(CONTINUED)

CONTINUED:

SOFIA
(filtered; through phone)
Giles? It's Sofia!

Giles picks up on the urgency in her voice straight away.

GILES
Is everything alright? Have you
found Hope?

SOFIA
Well... I'm afraid we have another
problem.

Giles wearily rubs his eyes, and we cut to:

30 INT. THE CIRCLE - TRINKETS' WORKSHOP. DAY. 30

TRINKETS is standing in the middle of his workshop, the huge, multi-tiered game board on view behind him, talking to Whelan, who is still holding Hope in his arms.

Tattles and TALEDRAW are nearby, Tattles trying to sneak a look at Hope.

TRINKETS
So he followed you here?

WHELAN
(nods)
Must've slipped through the portal
after me.

TRINKETS
Where is he now?

WHELAN
(shrugs)
Beats me. Not my problem any more.

Whelan holds Hope out to Trinkets, who carefully takes her.

TRINKETS
Alright, then I guess I'd better
give you what you came here for.

He nods to Taledraw, who heads over and holds out a huge, glittering DIAMOND to Whelan. Whelan's greedy eyes sparkle as he sizes up the jewel, holding it up to the light.

WHELAN
(grins)
Yep, this oughta do nicely...

TRINKETS
You'd better go now.

(CONTINUED)

CONTINUED:

WHELAN
Whatever you say.

Still admiring his prize, Whelan turns and leaves the workshop, passing Willow as she steps inside.

Whelan doesn't look twice at Willow, too wrapped up in the diamond, but she shoots him a deadly stare as he passes.

Trinkets sees Willow and waves her over. Willow's heart is in her mouth as she sees Hope again, but she manages to cover it - just.

TRINKETS
We have a new job. This is the new Oracle, we have to make sure she does what we want when we send her back to Earth.

WILLOW
What are you going to do to her?

TRINKETS
Nothing much. We just need a few people down there working for us, and if she's on our side, giving out advice to help us, then that'll be great. Trinkets smiles, and

Willow manages a false smile back, somehow controlling the urge to lunge forward and snatch Hope away.

Hope starts to WAIL, clearly still distressed, and Trinkets looks down awkwardly at her.

WILLOW
Here, let me.

Willow reaches out and quickly takes Hope into her arms, and within moments, Hope has quietened down.

Willow smiles warmly down at her, her heart melting as she gently rocks Hope from side to side.

WILLOW (cont'd)
(softly)
Hey, you...
(grins)
Guess I'm your fairy godmother!

Trinkets clears his throat to get her attention, and Willow looks over to him.

(CONTINUED)

CONTINUED: (2)

TRINKETS

You can start, if you like. We were just going to use a bunch of spells on her, bring her over to our side. I mean, I can help with-

WILLOW

(quickly)

No, no, it's good. I've got it.

Willow turns and heads out of the workshop.

Trinkets watches her go for a moment, then his attention is drawn back to the game board, and the three Circle members head over to it, as we cut back to:

31 INT. FACTORY. DAY.

31

Sofia is still trying to decipher the magic circle as Giles steps into frame, and she looks relieved as she sees him.

GILES

I got here as fast as I could. Marie's stable at the moment, it seems the wound wasn't too deep so she should be fine.

SOFIA

I've been staring at this thing since Xander disappeared, but I'm afraid magic circles aren't something I can decipher!

GILES

Let me see.

Giles leans over, peering at the circle for a moment, before his phone RINGS again.

GILES (cont'd)

(answers it)

Hello?

AMY

(filtered; through phone)

Uh, Giles? Hi. Amy. I think I need a little help...

We quickly cut to:

32 INT. SUMMERS RESIDENCE - LIVING ROOM. DAY.

32

Amy is lying on the couch in the living room, a towel pressed to the gunshot wound in her belly. There's blood all over her hands, and she's pale and shaking, obviously suffering.

(CONTINUED)

CONTINUED:

AMY
 (into phone)
 Can somebody come round to Buffy's?
 Like, quickly?

GILES
 (filtered; through phone)
 Amy, what happened to you? Last we
 heard, you'd been kidnapped by
 Kane, and-

AMY
 Yeah, he opened the Hellmouth.

GILES
 (shocked)
 He what?!?

AMY
 I'll explain it later. Right now, I
 need somebody to come round here
 and stop me bleeding to death!

We quickly cut back to:

33

INT. FACTORY. DAY.

33

Giles glances at Sofia, concern running across his face.
 Sofia spots his expression.

SOFIA
 What is it?

GILES
 (into phone)
 Does Buffy know about this?

AMY
 (filtered; through phone)
 Yeah, she's over there now.
 Look, Giles, I think I'm about to
 pass out, so can you just hurry up
 and get someone over here, please?

Giles hesitates for a beat, then snaps his phone away and
 starts to hurry out of the factory. Sofia blinks and then
 chases after him.

SOFIA
 Giles? What's going on? Who was
 that?

GILES
 I'm afraid we now have several new
 problems...

(CONTINUED)

CONTINUED:

We cut from Giles' troubled look to:

34

INT. CLEVELAND PD. DAY.

34

Dan, Buffy and Andrew are hiding round a corner, just out of sight of a squad of hazmat agents. Dan peeks round the corner to listen in on them.

HAZMAT #1

Alright, sweep down into the basement. Make sure there aren't any civilians left in here. Mr. Kane should be back out to meet us soon.

Buffy's eyes widen as she hears Kane's name, and she leans round to listen in too.

HAZMAT #2

What's going on down there, sir?

HAZMAT #1

Nothing you need to worry about, soldier. Just keep the building secured and wait for further instructions.

The agents head off screen, and Dan turns to a shocked-looking Buffy.

DAN

What's with you?

ANDREW

Did that guy say 'Kane'?

DAN

Who's 'Kane' exactly?

BUFFY

(darkly)

The bad guy. Those aren't environment agency guys, they're his own men!

DAN

Huh? Buffy, you're really gonna have to fill me in on whatever international conspiracy I'm mixed up with here.

Buffy is already away, heading down the corridor, and Dan starts to follow her.

DAN (cont'd)

Buffy! Hey! Wait up!

(CONTINUED)

CONTINUED:

Buffy turns down another corridor, into:

35

INT. CLEVELAND PD - ARMOURY. DAY.

35

Buffy pauses as she scans over the rows of weapons on display - shotguns, automatic rifles, body armour - and Dan steps past her, grabbing a flak jacket and a shotgun.

DAN

Alright, grab something and get some ammo. If what you told me about that Hellmouth thing is for real, then we're gonna have a lot of trouble on our hands real soon. And if there's one thing I know about trouble...

He loads the shotgun with a loud CLICK.

DAN (cont'd)

... it's that you should always be ready for it.

Buffy looks over the weapons again, then opens the bag she's been carrying and takes out the Scythe. Dan boggles as he sees the weapon.

DAN (cont'd)

What the hell is that?

BUFFY

Huh? Oh. This is what I like to keep handy whenever there's any trouble.

DAN

(shakes head)

I'm beginning to understand why Jackson likes you so damn much... Hey, speaking of Jacks, do you know where he is? Last I heard, he was off sick, but-

BUFFY

We'll have to worry about him later.

DAN

(raises eyebrow)

You mean there's something to worry about?

BUFFY

It's... complicated. Dan, I'm not seeing anything here that'll seal off the basement!

(CONTINUED)

CONTINUED:

DAN
Not here, no. But I have a plan.
Trust me.

Dan tosses a second shotgun to Andrew, who again almost fumbles it. Dan points to a shelf full of boxes of shells.

DAN (cont'd)
(to Andrew)
Grab a couple and stay close, okay?

Dan and Buffy exit the room, and Andrew takes a deep breath before grabbing two boxes of shells and running out after them, before we cut to:

36

INT. HELLMOUTH.

36

With the army marching past him on either side, Kane looks proudly round at the hordes - then notices that Amy is missing. Frowning, he turns to his two demon aides.

KANE
Where's the girl?

The demons exchange a look, then shrug. Kane rolls his eyes.

KANE (cont'd)
Never mind. She won't get far.

Kane turns back to the labyrinth and citadel before him.

KANE (cont'd)
It's time to initiate the final
step.

As Kane starts to march forward, the lines of demons and vampires parting to let him through, we cut back to:

37

INT. SUMMERS RESIDENCE - LIVING ROOM. DAY.

37

Amy is still sprawled on the couch, pressing the towel to her wound, when the front door is thrown open and Giles hurries inside. Amy manages a weak smile as Giles looks her over.

AMY
Hey...

GILES
What happened?

AMY
Kane shot me... just after he made
me open... the Hellmouth...
Sorry...

(CONTINUED)

CONTINUED:

Giles dashes into the kitchen, bringing out the now very depleted medical kit and taking out a roll of bandages.

GILES

Don't worry about that now. You
said Buffy knows what's going on?

Giles takes the towel away, studies her wound for a moment and then starts to clean it up.

AMY

Yeah... I sent her a vision so she
knew... Giles, there are a lot of
things down there...

GILES

(bitterly)

I wouldn't have expected anything
less, somehow.

AMY

Where's the kid?

GILES

I had to drop her off as close to
the precinct as possible, hopefully
she can meet Buffy there. She's
going to need all the help she can
get.

Giles checks the wound, nodding as he starts to bandage it.

GILES (cont'd)

It's a clean injury, the bullet
passed straight through, but you've
lost a lot of blood. I'm going to
have to get you to the hospital as
well.

AMY

Okay...

Amy's eyes flutter and she almost blacks out, but snaps back to alertness, gripping Giles' shoulder.

AMY (cont'd)

No! I have to bring Willow back!

GILES

Amy, you're in no state to do
anything right now, you can't-

AMY

(urgent)

I have to get her out of that
Circle place!

(CONTINUED)

(MORE)

CONTINUED: (2)

AMY(cont'd)

I can use some spells, keep me
moving, I should be able to stay on
my feet for long enough...

Amy pushes herself upright, and despite Giles' attempt to
keep her lying down, she makes it to her feet.

GILES

Amy, this is insane, you won't last
five minutes if I don't get you
some medical attention immediately!

AMY

Ah, I'll be fine. I'll be right
back, promise.

Amy closes her eyes, and as Giles takes a step towards her,
Amy's body is bathed in the green LIGHT again, just like when
she escaped from Kane.

Giles is powerless to stop her as Amy simply fades from view,
disappearing entirely after a few moments.

Giles is left alone, holding Amy's bloodstained towel, and
after a beat, he SIGHS.

GILES

(mutters)

Bloody hell...

We cut from Giles to:

38

EXT. CLEVELAND PD. DAY.

38

Jackson's car pulls to a halt, just past the barricades
outside the police station, and he and Shanna step out.

Shanna still looks like she doesn't know what's going on, as
Jackson stares over at the precinct.

SHANNA

(looking round)

Jackson, what's all this? Is
something happening at the police
station?

JACKSON

Did you bring any weapons?

SHANNA

Uh, I got a few stakes, nothing
much - why?

JACKSON

Because you're going to need them.
All of them.

(CONTINUED)

CONTINUED:

He turns to face her, and she's startled to see that his eyes are GLOWING RED!

JACKSON (cont'd)

Follow me.

Jackson turns and heads towards the police station, and as a spooked Shanna starts to follow, we cut to:

39 INT. CLEVELAND PD - BASEMENT. DAY.

39

Dan, Buffy and Andrew have made it down into the basement, and as they peer down the corridor they see two of Kane's SOLDIERS standing outside the entrance to the Hellmouth.

DAN

(whispers)

Okay, is it just me, or did someone call in the Marines?

BUFFY

They work for Kane. He's the one who opened the Hellmouth.

DAN

And the Hellmouth is that big underground city thing I saw down there, right?

BUFFY

Pretty much, yeah. It won't be long before we get thousands of bad guys swarming out of that thing and tearing Cleveland to pieces, so whatever that 'plan' you had was, now's a good time to start it!

DAN

Alright. Stay here. I'll distract them, so when you see a gap, take 'em out.

Dan steps boldly out into the corridor, walking directly towards the two soldiers.

As they spot him, they bring their guns to bear on him, and Dan raises his hands.

DAN (cont'd)

Hey, it's cool! Detective Radcliffe, Cleveland PD. Heard you guys could use a little help down here.

SOLDIER #1

Down on the ground! Now!

(CONTINUED)

CONTINUED:

Dan obediently kneels, and the Soldiers quickly disarm him.

Once their backs are turned, Buffy streaks out from her hiding place, KICKING one and knocking him off his feet, and after a few traded PUNCHES with the second Soldier, she floors him with a powerful UPPERCUT.

Dan steps up, staring in awe at Buffy.

DAN

Damn!

BUFFY

(shrugs)

No big. It's what I do.

Dan points towards a caretaker's supply cupboard further down the corridor.

DAN

Alright, this is the plan. In there we'll find a bunch of tubs of cleaning fluid, highly flammable stuff. I figured if we set those up to blow all around this wall, we can maybe bring this part of the building down and block that damn thing off.

BUFFY

Okay, good, we'll have to-

They all freeze as a huge ROAR echoes around the building - coming from within the Hellmouth. Andrew pales as Dan turns to Buffy.

DAN

That's not good, is it?

BUFFY

Dan, I think we need to hurry.

They race towards the supply cabinet, as we:

BLACK OUT:

END OF ACT THREE

(CONTINUED)

CONTINUED: (2)

ACT FOUR

FADE IN:

40

INT. HELLMOUTH.

40

Kane stands before the entrance to the labyrinth, the stragglers of the Hellmouth's army still filing past him.

We hear the ROAR again - and slowly, a huge DEMON starts to rise into view, standing up from within the citadel's walls.

As it stretches out, we can see that it's almost fifteen feet tall, humanoid, with stone grey skin, massive clawed hands and an almost featureless head, save for its gaping mouth, which HOWLS again.

Kane's demon assistants step back, terrified of the monstrosity before them, but Kane just smiles.

KANE

Yes... It's been a long time,
hasn't it? You want to have some
fun at last, don't you?

He spreads his arms wide, as if waiting for a hug.

KANE (cont'd)

Come to me. Let's make each other
stronger...

A brilliant beam of white LIGHT shoots out from the Hellmouth Demon's chest, enveloping Kane. He's still smiling, buffeted about by the energy of the beam, before there is a loud SNAP, and he vanishes.

The Demon stretches out its long, muscular arms and ROARS once again, and we quickly pull back from it, racing back up the slope and passing over the heads of the thousands of creatures marching towards the Hellmouth entrance.

As the advancing army lets out a battle cry to match the noise of the Hellmouth Demon, we cut to:

41

EXT. CLEVELAND PD. DAY.

41

Everyone turns round to look at the precinct, as the first ROAR of the Demon echoes out and all around.

The crowds fall silent, looking at each other, trying to work out what the heck could make that kind of unearthly sound.

Agent Hession's attention is turned as Jackson calmly steps over the barricades and walks his way.

As Jackson passes Hession, he blinks and reaches out for him.

(CONTINUED)

CONTINUED:

HESSION

Hey! Where do you think you're-

Hession's hand lands on Jackson's shoulder - and there is a HISS as Hession YELLS and pulls his hand away! He stares down at his hand in shock - it's burned bright red!

Shanna hurries past Hession, glancing at his hand.

SHANNA

Uh, sorry about that, I don't think he can control it.

As more of Hession's agents start to hurry over, Shanna jogs to catch up with Jackson, and we cut to:

42 EXT. THE CIRCLE - FIELDS. DAY. 42

In a haze of green light, Amy fades into view, staggering as her feet hit the ground.

She looks round, spotting the Circle's village up ahead and starting towards it, limping and pressing a hand to her bandaged injury.

It's slow going, but she doesn't look like she's about to let a gunshot wound slow her down, and as she draws nearer to the village, we cut to:

43 INT. THE CIRCLE - GRAND LIBRARY. DAY. 43

Willow hurries into the Library, waving an arm to close the tall doors behind her, and as she makes her way towards one of the spiral staircases leading to another floor, Xander leans over the railing surrounding the next level.

He smiles with relief when he sees Hope, and Willow quickly trots up the staircase, passing Hope back to Xander with a beaming grin.

WILLOW

There you go, Dad.

Relief washes off Xander in waves as he tenderly cradles Hope, who blinks blearily up at him.

XANDER

Hey there. Looks like you've got your mother's knack for getting into trouble, huh?

WILLOW

(serious)

It's not safe here.

(MORE)

(CONTINUED)

CONTINUED:

WILLOW(cont'd)

They'll figure out that I'm not coming back with her, or that you're here, so we need to find a way to-

TATTLES (O.S.)

Teach?

Willow panics and quickly shoves Xander out of sight, behind one of the smaller bookshelves on this level.

She's just about managed to hide Xander when Tattles bounds up the staircase, humming merrily to herself.

WILLOW

Uh, yeah?

TATTLES

Oh, nothing, I just wanted to come and see the little baby. She's adorable! Do all human babies look like that?

Willow glances over her shoulder, then steps away from where Xander and Hope are hidden.

WILLOW

Uh, yeah, pretty much. Some end up a little funny-looking, but for the most part, it's that 'coochy coo' stuff all the way.

TATTLES

Aww! Tell me more!

WILLOW

Well, there's-

Willow FREEZES as Hope suddenly SQUEAKS once from off screen.

TATTLES

Eee! Is that her?

WILLOW

(innocent)

Um, yeah, but, you know, she's kinda tired, so I was just gonna let her rest, and-

Hope makes another SQUEAL, and Tattles darts past Willow, seeing Xander at last. Her eyes go wide as she sees the intruder.

TATTLES

I knew it!

(CONTINUED)

CONTINUED: (2)

Tattles turns and races for the staircase. Willow tries to grab her but she's too fast, and in seconds, Tattles has hit the bottom floor running, tearing towards the doors.

XANDER
(resigned)
And it looks like she's also
inherited her mom's ability to
never keep her mouth shut...

Willow hustles over to Xander, taking him by the hand and leading him to a staircase on the other side of the level.

WILLOW
Alright, cover's blown. Time for
you to go.

They clatter down the staircase, heading towards the other pair of double doors that lead outside.

Willow reaches a hand out to open them - and leaps back as they swing open before she gets there! Willow tenses - but it's Amy! She smiles with relief, despite being doubled over in pain.

AMY
Oh, Willow! And Xander. Good.

And with that, she FAINTS, sliding to the floor with a THUD.

As Willow and Xander exchange a startled look, we cut to:

44

INT. CLEVELAND PD - BASEMENT. DAY.

44

Dan and Buffy are busily rolling large, yellow barrels of cleaning fluid, labelled 'Flammable' in big letters, either side of the Hellmouth entrance.

Andrew is standing guard, but as he spots something off screen, coming from within the Hellmouth itself, his jaw drops, and he takes a few steps back.

ANDREW
Uh, Buffy?

BUFFY
Just a second!

She's still heaving one of the heavy barrels into place, as Dan opens up a pack of emergency flares.

ANDREW
(more urgent)
Buffy!

(CONTINUED)

CONTINUED:

BUFFY

Hang on, Andrew! Kinda busy!

ANDREW

BUFFY!

That makes her look up - and she sees what's got Andrew so spooked at last. The approaching army has now broken into a jog, drawing steadily closer - they're a few hundred yards away now, and Buffy boggles as she takes in just how many demons are currently closing in.

And then, she sees the Hellmouth Demon, towering above the rest of the army, its long legs allowing it to stride through the massed demons beneath it with ease.

BUFFY

What the hell is that?

Dan looks up and sees the Demon, but sees something else - and DIVES towards Buffy, knocking them both to the floor!

DAN

Get down!!

Just as they hit the deck, a hail of crossbow bolts and arrows SLAM into the walls around them.

Andrew scurries for cover, and Dan and Buffy have to beat a retreat as a second wave of arrows flies from the army towards them.

Safe behind the basement corridor walls, they catch their breath, Dan readying his shotgun.

BUFFY

Did you get the flares ready?

Dan pauses - then glances round. The flares he needs to turn the barrels of chemicals into bombs are lying in the middle of the floor, nailed to the floor by several stray arrows.

DAN

Uh... Short answer, no.

Buffy closes her eyes, knowing they're running out of time as the sound of stampeding feet starts to fill the air - the army is almost here.

BUFFY

We have to keep them down here!

Dan nods, steps away from the wall and turns to face the room, FIRING several times with his shotgun.

(CONTINUED)

CONTINUED: (2)

DAN
Go! I'll hold them off!

BUFFY
(incredulous)
With what?!?

Dan looks at Buffy for a beat. The Hellmouth Demon ROARS again from somewhere off screen. Dan manages a grin.

DAN
I'll think of something. And when I run out of that, I'm just gonna run like hell and hope you've got a plan 'B' waiting.

Buffy stares back at him for a beat, then turns and starts to race back for the stairs.

DAN (cont'd)
(calls after her)
Just bring plenty of help!

Dan ducks back behind the wall and starts to reload his shotgun, as we follow Buffy into:

45 INT. CLEVELAND PD - RECEPTION. DAY.

45

Buffy and Andrew race into frame, passing some surprised hazmat-suited agents, before Buffy sees something up ahead and skids to a halt, her mouth hanging open.

There's Jackson, his eyes still burning red, looking around the interior of the precinct.

Behind him, we can see a squad of Kane's soldiers, dressed in their flak jackets and toting submachine guns, racing towards us, as well as Shanna.

BUFFY
Jackson?

Jackson turns to look at her, staring for a beat.

JACKSON
Not at the moment.

We hear several more SHOTGUN BLASTS from off screen, as Jackson walks up to Buffy. She stares up at him, trying to work out what's going on.

JACKSON (cont'd)
They're almost here. Be ready.

Buffy blinks, totally bewildered.

(CONTINUED)

CONTINUED:

BUFFY

But-

Jackson looks over her shoulder at something, and Buffy turns round. Dan appears, at the far end of the corridor, racing frantically towards the reception.

After a beat, the corridor behind him ERUPTS as dozens of fully armed DEMON WARRIORS spill out, all yelling a multitude of battle cries as they chase after him.

DAN

(frantic)

Go! Run!

As a wide-eyed Buffy SHOVES Jackson back towards the entrance, we cut back to:

46 INT. THE CIRCLE - GRAND LIBRARY. DAY.

46

Willow and Xander help Amy up, Willow shaking her to try and rouse the unconscious wicca.

WILLOW

Amy... Amy! Wake up!

Amy's eyes flicker, and she looks back up at Willow.

AMY

(weakly)

Hey...

WILLOW

Amy, what are you doing here?

(sees wound)

Have you been shot?!?

AMY

Yeah... It's okay, I'm using a couple of spells for the pain...
Can't really feel it...

Willow looks round as we hear a loud KNOCKING coming from the other set of Library doors.

TRINKETS (O.S.)

Willow? Open up! We know you've got your friend in there!

XANDER

Will, come on! Now's our chance to get out of here!

AMY

Yeah... and I can help... with that...

(CONTINUED)

CONTINUED:

Willow looks from Amy, to Hope, to Xander.

WILLOW
Alright, let's go.

Willow helps Amy to her feet, as the Library doors start to BUCKLE under the knocking.

XANDER
Uh, can they get in?

WILLOW
I control the Library. The doors don't open unless I say so - but Trinkets seems to control this place, he may be able to break them down. Either way, I don't think we have much time.
(to Amy)
How did you get up here?

AMY
Followed your... trail... doorway you used... still open!

Willow suddenly beams as she realises there's a way out.

WILLOW
I know what we can do! Come on!

Still supporting Amy, she heads for the rear exit of the Library, as we cut back down to:

47 EXT. CLEVELAND PD. DAY.

47

Buffy, Jackson, Shanna, Dan and Andrew race out of the precinct doors, accompanied by several terrified-looking hazmat agents.

Hession is at the foot of the steps leading up to the entrance, flanked by members of Kane's private army.

HESSION
(points at Buffy)
That's her!

BUFFY
Run, damn it!

HESSION
Use whatever force is-

WHAM! Buffy barges into Hession, knocking him off his feet. The soldiers dive in, two of them dragging Buffy away as the rest starting to grapple with Dan and the others.

(CONTINUED)

CONTINUED:

BUFFY

Listen to me! We have to get back,
get these people out of here,
before-

There's an almighty HOWL from within the police station, and everybody freezes.

All eyes turn to the precinct. For a beat, no-one moves.

Then, with an EXPLOSION of bricks, sending chunks of the front of the station sailing out into the air, the huge form of the Hellmouth Demon literally BURSTS OUT of the station walls!

What's left of the crowd SCREAMS and turns and runs, just as the first wave of demons pours out of the precinct and down the steps.

The security forces look confused - as far as they know they're meant to be on the same side as these guys! Hession barks an order out to them.

HESSION

Stand down! We have our orders,
pull back to-

He GULPS - and we pull back to see a spear has embedded itself in his chest!

The soldiers look back up at the slaving demon warriors as they surge towards them - the demons are taking no prisoners!

As the grunts begin to return fire, Buffy dives into the action, the Scythe lashing left and right as she starts to fight.

Dan and Andrew start to shoot back, retreating towards the barricades against the flood of enemies before them.

Shanna joins Buffy, kicking down anything that gets too close, but Jackson just strides forward, his eyes locked on the huge Demon, which is still ROARING from its spot in what's left of the front of the precinct.

Buffy tries to keep an eye on him, dodging and ducking the swords, axes and claws swinging her way.

BUFFY

Jackson! What are you doing??

We pull back from the action as Sofia fights her way through the crowds.

(CONTINUED)

CONTINUED: (2)

She hesitates as she takes in the scene - the Demon, the hordes of warriors, and the hopelessly surrounded Buffy and the others.

Gritting her teeth, she retrieves her sword from the sheath across her back, leaping over the barriers and charging into the fray.

As her sword CLASHES with that of the nearest demon warrior, we quickly cut to:

48

EXT. THE CIRCLE - FIELDS. DAY.

48

Xander, Amy and Willow are running through the grass, away from the Library.

Behind them, we see the Library doors BURST OPEN, and Trinkets, Tattles and Taledraw come running out, chasing after Willow and the others.

AMY

Here! Stop here!

They come to a halt in a nondescript patch of grass. Willow looks round as Xander casts a worried glance back at the approaching members of the Circle.

XANDER

Uh, Will? I know those little guys look harmless enough, but-

WILLOW

But they're dangerous, yeah.

(to Amy)

What are we looking for?

Amy traces her finger down through the air, and a line of glittering green light forms in the air and stays there.

AMY

That!

As Willow watches, the line begins to widen, splitting in two and opening up into a fully fledged PORTAL, a swirling tunnel of light visible beyond its entrance.

AMY (cont'd)

(pleased)

See? Way back... same way you came in! Just have to know... where to look!

XANDER

(to Willow)

How come you couldn't do this before?

(CONTINUED)

CONTINUED:

WILLOW

Doesn't work like that. Amy rode up here on my trail, so she's the only one who can open the portal again to go back.

TRINKETS (O.S.)

Stop! You can't go!

Willow throws a look back at Trinkets, then pushes Xander urgently towards the portal.

WILLOW

Get in there, quick!

XANDER

But you're gonna be just behind me - right?

WILLOW

(nods)

'Course I am. Now go!

Xander KISSES Willow on the cheek, then with a thankful nod to Amy, JUMPS into the portal, disappearing from view. Amy turns to Willow.

AMY

Okay, your tu-

Amy stiffens.

Willow's eyes bulge.

There's an arrow sticking out of Amy's chest.

She stares down at it, then slumps slowly to the floor.

WILLOW

Amy!!

As Amy's life slips away, the portal leading back home closes up, disappearing with a final SNAP.

Willow, in tears, cradles Amy's body as Trinkets and Taledraw step into frame, Taledraw holding a small bow and arrow.

Tattles follows, her hands over her mouth, tearing up herself as she looks down at the despondent form of Willow.

TRINKETS

I'm sorry. But we can't let you leave here. Not any more.

Willow isn't listening - she pulls Amy's body to her and SOBS, as we start to pull away from the scene.

(CONTINUED)

CONTINUED: (2)

After a beat, we cut back to:

49

EXT. CLEVELAND PD. DAY.

49

The fight is still going on - Buffy's small group are besieged on all sides by snarling demons, Sofia managing to fight her way through to join Buffy and Shanna.

They manage to hold down a brief conversation, still attacking and dodging every second.

SOFIA

Hi!

BUFFY

Hey. Where've you been?

SOFIA

Long story. What's going on?

BUFFY

Longer story. Look out!

Buffy pushes Sofia out of the way, narrowly missing an incoming spear.

Shanna YELLS in pain as a warrior sinks its sword into her, and she collapses to the ground.

SOFIA

Shanna!!

Buffy takes a second to look over to Jackson. Jackson is still marching towards the Hellmouth Demon.

Any warrior that comes too close to Jackson is knocked away, repelled by some invisible barrier, allowing Jackson to walk straight through the growing horde unopposed.

He's soon at the foot of the police station steps, staring up at the Demon as it slowly turns its gaze down to him.

JACKSON

(fierce)

This mayhem ends now, you
abomination! Aereus commands it!

The Demon BELLOWS and holds its hands out towards Jackson.

Massive globes of white energy start to form around its hands, rapidly building in intensity.

Jackson raises his own hands.

(CONTINUED)

CONTINUED:

The Demon literally THROWS the energy down towards Jackson, the balls of light screaming towards him - but instead of smearing Jackson across the floor, they strike some kind of barrier around him.

Jackson is bathed in a brilliant white LIGHT, and the streams of energy pouring from the Demon's hands can't get through.

The energy around Jackson suddenly turns a deep red, and within moments, his entire body is engulfed in FLAMES!

Both sides of the battle slow down, humans and demons alike turning to watch as Jackson slowly pushes his hands forward - and the Demon's energy is shoved back towards it!

The Demon SCREAMS and redoubles its efforts, but its no good, and slowly but surely, the fire draws closer to the Demon again...

... until with a colossal BOOM, the energy connects with the Demon again, and the entire scene is bathed in a FLARE of white light.

There's a deep RUMBLE, and we can just about make out, through the light, the hulking form of the Demon falling backwards, SMASHING into the precinct.

As the light fades, Buffy and the others lower their arms, shielding themselves against the glare - and blink in shock as they see that any demon left out in the open is lying dead at their feet.

A final, anguished SCREECH from the Demon draws their attention back over to it, and as the Demon thrashes around wildly, two huge scorch marks burned into the flesh on its chest, it demolishes the precinct in a matter of seconds.

The Demon is buried beneath the rubble as the whole building folds in on itself, unleashing a choking cloud of dust that covers the area.

After a few moments, the dust starts to clear, and Buffy and the others gape at the scene of devastation before them. The police station is nothing more than a pile of rubble. There's no way for the armies below to force their way back up into the outside world.

The body of the Demon has gone, but there's a new figure lying on top of the rubble - dressed in what was once an expensive suit, now filthy and torn.

Kane.

(CONTINUED)

CONTINUED: (2)

Buffy races over, scrambling across the remains of the steps, throwing the Scythe to one side as she grabs Kane's shirt lapels, lifting him up. Tears streak her now dirty face as she screams at him.

BUFFY

What did you do? What did you do?

Kane's eyes flutter, and he manages to look up at Buffy - before smiling sickeningly, his teeth stained with blood.

KANE

I did... what I had to do...

Kane's got moments left, if that. He starts to faint away, but Buffy SLAPS him sharply across the face.

BUFFY

No! Don't you die on me yet! I want to know why you did this!

KANE

I was only... obeying orders...

Buffy pales, registering shock for a beat.

BUFFY

Whose orders?

KANE

The original... Syn...

Buffy frowns, not understanding, and Kane starts to LAUGH, coughing up a mouthful more of blood.

KANE(cont'd)

You can't... stop him.. not now. He knows... he knows where they all are!

Sofia runs over, staring down at Kane's broken body.

BUFFY

All of what?

KANE

The Hellmouths! Every single one... all over the world... and he's going to open them all... he's going to destroy...

And with that, Kane breathes his last. With a SIGH, his eyes roll back, and his head lolls backwards.

Stunned, Buffy drops him, and his body lands back on the rubble with a THUMP.

(CONTINUED)

CONTINUED: (3)

Buffy stands, her eyes still locked on the body, as Sofia lays a hand on her arm.

SOFIA
(softly)
Buffy... Jackson's disappeared.

Buffy snaps her head round, scanning the mayhem all around her, but Jackson is nowhere in sight.

BUFFY
(frantic)
What? But where did he...

And it all becomes too much. The emotions swell up at last, and Buffy simply explodes into tears, sinking to her knees. Sofia kneels beside her, wrapping her arms around her as we start to pull back, taking in the hundred odd dead demons littered all around us.

Dan and Andrew are crouching by Shanna, who lies on the floor, not moving.

What's left of Kane's security forces stand around, utterly lost.

As we take in the whole scene at last, we stay on it for a beat before we:

BLACK OUT:

TITLE OVER - To Be Continued...

TITLE OVER - 'Buffy the Vampire Slayer: Original Syn.'

TITLE OVER - This July, only on MZP.

END OF SHOW