

BUFFY THE VAMPIRE SLAYER

"Honeymoon's Over"

Written by
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TEASER

1 EXT. SUNNYDALE - CRATER - DAY.

1

An establishing shot of the destruction that is Sunnydale, closing in on the large crater-like hole. Helicopters fly overhead, studying the chaos while police vehicles stay parked around the edge of the small, destroyed town.

OVERTITLE: SUNNYDALE, CALIFORNIA - THREE MONTHS LATER

Loud HAMMERING noises and metal SCRAPING together can be heard. As we reach the very edge of the crater we:

CUT TO:

2 INT. SUNNYDALE - CRATER - DAY.

2

Men digging. Detectives scraping rubble off into tiny evidence bags. And SPARKS shooting out from the other men, drilling holes into the ground. PULL BACK to reveal:

JAMES. An officer of the law. He turns to face us, folding his arms as we continue to RETRACT from the scene, revealing a female officer, JULIE, standing in front of him.

They turn off and begin walking away from the scene, and closer towards us.

NOTE: SLOWLY RETRACT AS THEY MOVE CLOSER TOWARDS US.

JAMES

This is insane. Never before have I seen anything like this.

JULIE

You're young. Got a lot to learn. In the meantime - -

JAMES

You're telling me that all this, the rubble, the chaos; you've seen it all before?

Julie sighs, the two STOP in their tracks; turning to face each other.

JULIE

No. Not exactly like this. But I've lived here in Sunnydale a while back.
(MORE)

(CONTINUED)

2 CONTINUED:

2

JULIE (CONT'D)

Not you're average ordinary town, if
you catch my drift.

JAMES

So this whole town was attacked by
terrorists because of some bizare
supernatural-like reason - -

JULIE

Or maybe there were no terrorists.
I've seen the reports. This town has
seen more otherworldly beings than any
other place in the world.

(build up beat)

Or so I've read.

James gives off a slight CHUCKLE - -

JAMES

The entire town collapsed. Something
hit it, and it collapsed.

JULIE

There are other things out there than
me and you - -

JAMES

Oh, don't give me that "I want to
believe" speech. There is nothing
supernatural about what happened here.

(beat)

Nothing more than a bunch of pissed of
men, trying to make a statement. A cry
for help. For attention. Terrorism.

James turns away from his partner, heading further down the
long CRATER. She places her hands on her hips, calling out to
him.

JULIE

Say what you want. You know I'm right.
You'll see!

(to herself)

And again, I'm talking to myself.

Julie turns around and we FOLLOW her. She makes her way over
to a worker, digging, searching for what's beneath the
surface.

JULIE (CONT'D)

Anything?

(CONTINUED)

DIGGER

Not if you count all the dirt I can
dig up, then no, nothing.

He takes one last final dig before he hits something. A box,
a very strong box. He THROWS the shovel away and begins to
brush all the dirt away to reveal it.

Its RUSTY and BROWN in colour. Looks as though it hasn't been
opened in years, centuries even. There are demonic symbols
inscribed all over it. Julie leans over the digger, to see
what he's uncovered.

JULIE

What is that?

The digger pulls it out of the ground, holding it in his
hands. He stands up, as does Julie.

DIGGER

Hell if I know - -

JULIE

Don't just stand there. Open it!

The digger knocks off the hatch, slowly rising the lid off. A
small, thick BLACK smoke begins to rise up out of it,
growing, consuming the air.

A loud demonic SCREECH and the smoke WRAPS itself around the
digger. He drops the box; it lies on the rubble-piled ground,
open. PULL BACK up to:

Julie and the Digger. She reaches out to him as his veins
turn black, as do his eyes and fingernails. His face, a pale,
ghostly white. As she reaches towards his face, he grabs her
hand.

Julie SCREAMS, his grip TIGHT:

JULIE (CONT'D)

Somebody he--

The digger grabs her by the throat. His grip even tighter
around her neck. Slowly being lifted up off the ground, Julie
begins to choke.

Blood STREAMS down her throat.

DIGGER

(darkly; possessed)
Kneel before Danthazar!

(CONTINUED)

Julie GARGLES and CHOKES, struggling for breath as he holds her high above the ground. He pulls her in, building up strength in his arms before HURLING her into the crater wall.

Jagged rocks crumble to the ground as Julie falls to her knees. She reaches in for her gun but it's too late, he is already standing directly in front of her.

JULIE

What are you?

DIGGER

(possessed)

Hell - -

The digger, possessed by Danthazar, SWIPES his hand across her face. The impact throws her up against the rocky wall once again but this time he PLOUGHS his fist through her chest.

Blood SPLATTERS across his face and a loud SCREAM escapes Julie ... she was instantly killed.

ANGLE: JAMES

Hearing the screams, James turns around, startled. He looks on, closing in on him as his eyes widen with disbelief. His partners was just killed. PULL BACK as:

An explosion of THICK, BLACK energy occurs. James shields his face, but is knocked straight to the ground. He slides out of view, as do everyone else working down in this crater.

The energy SUCKS itself back into the small box, closing it.

PULL BACK to reveal more chaos than the destruction of the small town itself. People lay across the rubble and destruction, knocked out or winded. DRIFT BACK to:

James. He looks up, witnessing the black energy that sucked itself into the box. The digger himself, lies crippled on the ground, bloodied and broken.

On James's shocked expression we:

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

3 EXT. SUMMERS RESIDENCE - DAY. 3

Close on a MAILBOX at the front of the house. A small attached atop reads: "Summers."

OVERTITLE: HEMERY, L.A.

Slowly DRIFTING up and passed it, we come in on the residence.

CUT TO:

4 INT. DOWNSTAIRS - SUMMERS RESIDENCE - CONTINUOUS. 4

An establishing shot of the house. We come to a set of stairs, revealing the former slayer BUFFY SUMMERS, rushing down them in a peaceful matter.

She turns off, heading around the corner and out of sight.

CUT TO:

5 INT. DINING ROOM - SUMMERS RESIDENCE - CONTINUOUS. 5

This house looks almost completely like her old one. The dining room is set out differently, but all the rooms turned into the same area as her previous property.

Buffy walks passed us, heading through a doorway and turning into the - -

6 INT. KITCHEN - SUMMERS RESIDENCE - CONTINUOUS. 6

In the kitchen is her sister, DAWN, eating a nice bowl of cereal. She is all ready for school, just finishing her breakfast, oh, and waiting for her ride.

BUFFY

Are you ready for your first day at Hemery High? You all knowledge-y about gaining ... uh ... knowledge?

Buffy thinks over the words she just spoke. Both her and her sister, confused:

DAWN

(with a laugh)

Yes. For like the millionth time --

(CONTINUED)

BUFFY

Sorry. I'm just nervous.

DAWN

You're nervous? I'm the one who should be nervous. Taking my last few years at the same high school you got booted from for burning down the school gym, doesn't really scream "Hey I'm new here, show me around".

Buffy sits down by the bench.

BUFFY

I know. I'm sorry. But this is the only town I can really feel at home with. The only place I see myself having a real future.

DAWN

I get it. I do. But I don't see why I can't just drop out of high school and get a job. Plenty of other kids have.

BUFFY

Plenty of other kids that aren't you.

DAWN

Oh come on. I've learnt all that I need to know.

BUFFY

Unless you want to be a vampireologist, or demonologist, or what the heck -- something "ologist" then I doubt you've learnt all that you can.

Dawn sighs. She places her bowl in the sink and turns back to her sister by the kitchen bench.

DAWN

Oh. I know. I could be like a Watcher. Think about it. Me. A watcher. I'd be like Giles.

(pause)

Except less British and with better shoes.

The doorbell RINGS and Buffy perks up. A smile grows on her face.

(CONTINUED)

BUFFY
Saved by the bell.

Buffy gets off the seat by the kitchen bench and heads out, leaving Dawn by herself. Dawn steps forward, closer to the edge of the FRAME, stopping:

DAWN
It's not the craziest idea!

CUT TO:

7 INT. ENTRANCE - SUMMERS RESIDENCE - CONTINUOUS.

7

Buffy steps back into view, now near the front door. She too stops, turning back to Dawn who rushes towards her.

BUFFY
You're going to school.

Buffy turns back to the door, opening it to welcome:

XANDER HARRIS. He's wearing his usual flannel shirt and newly acquired secret agent eye-patch thing, that is more or less working for him.

XANDER
Hello ladies. I'll be your designated driver for this evening.

BUFFY
It's good to see you, Xan.

DAWN
Wow. I see you're still sticking with the eye-patch then.

XANDER
What can I say. We've grown somewhat attached to each other.

Buffy smiles, while Dawn can't help but giggle. The three of them head out of the house, and out of the FRAME.

CUT TO:

8 EXT. SUMMERS RESIDENCE - CONTINUOUS. 8

Xander and Dawn have already begun making their way towards the car, whilst Buffy stays behind on the front porch to lock the door. She takes a step down the few set of stairs off the verandah and makes her way over to them.

CUT TO:

9 INT. CAR - DAY. 9

The car door opens, and in slides Buffy, closing the door and turning to Xander beside her.

BUFFY

Let's go see what they've done with the place, huh?

Xander smiles, buckling up and DRIVING off.

CUT TO:

10 INT. ROAD - DAY. 10

Time passes. We see a long stretched out road as Xander's vehicle zooms passed several cars, making its way towards the High School that's further down the road.

CUT TO:

11 EXT. HEMERY HIGH SCHOOL - DAY. 11

A very normal high school. No demons. No vampires to speak of. Just a normal, ordinary school. A car pulls up in front, parking near the entrance. It was Xander's car:

CUT TO:

12 INT. CAR - DAY. 12

Inside, Dawn is scattering through her bag, checking everything. Buffy and Xander turn to face her, spinning around.

BUFFY

Got everything?

DAWN

Aha.

Dawn heads for the door, opening it.

(CONTINUED)

BUFFY

Wait. Before you go. Don't make any new friends on the internet, 'cause they'll probably turn out to be demonic virus's.

(then; faster)

Oh. And be careful of killer puppets.

XANDER

And hot teachers - -

Buffy and Dawn look at him strangely:

XANDER (CONT'D)

Uh, I think you're forgetting the whole "praying mantis" fiasco I had to deal with back in Sunnydale.

BUFFY

(laughs)

Oh. Right.

Xander isn't impressed with his friend mockingly laughing at him. Buffy spots his annoyance.

BUFFY (CONT'D)

(to Xander)

Sorry.

Dawn steps out of the car, closing the door as well. She heads around the vehicle, out of sight, as Buffy heads towards the window. She winds the window down to speak:

BUFFY (CONT'D)

Oh and Dawn - -

CUT TO:

13 EXT. HEMERY HIGH SCHOOL - DAY.

13

Right in front of the school, but also by the car, Dawn hears her sister calling out to her. Her shoulders drop and she turns back around to face her.

DAWN

What --

CUT TO:

14 INT. CAR - DAY.

14

Buffy looks apologetic for all the nonsense, but still gets her demand through.

(CONTINUED)

BUFFY

Don't forget to check out the gym for me. Hopefully its in a better state than I left it.

We see Dawn through the window, smiling and nodding. She turns away and heads off towards the school. PULL BACK to:

Buffy. She turns back in, away from the window, and towards her friend, Xander, who sits at the wheel of the car.

He looks quite side-tracked, staring off into space. His eyes, saddened. Buffy is concerned:

BUFFY (CONT'D)

What's wrong?

No answer.

BUFFY (CONT'D)

Xander?

XANDER

Oh. Sorry. I ... I was just thinking.

BUFFY

About - -

Xander turns back to face Buffy.

XANDER

About all of this. About moving on. I know it's supposed to feel normal, now that we're not being thrown around the room like ragdolls anymore, but it doesn't.

BUFFY

(almost scared to ask)

Is...this...about...Anya?

Xander turns away from Buffy. He is silent for a moment, staring back off into space. She realises it is.

BUFFY (CONT'D)

I know what it feels like. What you're going through. I lost the one good thing in my life three years ago. It's a struggle. It really is. But you will be able to move on. Not fully. But just enough to - -

(CONTINUED)

XANDER

She was ... everything. Everything I wanted. Everything I needed. Now she's gone. I know I can't be held responsible for it ... but a part of me does feel like it is my fault.

(beat)

She's dead because of me.

Buffy begins to well up, feeling the rush of emotions escaping Xander. He feels as though he is responsible, which doesn't seem right.

BUFFY

How do you figure?

XANDER

(turns to Buffy)

Remember when we were back in High School and we were about to face off the Mayor at Graduation? Anya came to me before the big day. She said that we couldn't stop him. That his ascension would make him impossible to stop. She wanted me to run away with her --

Remembering what Anya was like when they first met, she knows that it was something that Anya would definitely do.

XANDER (CONT'D)

But I didn't. I told her that my friends meant too much to me to just leave them in the middle of an apocalypse. I told her that it was the right thing to do. That staying to fight, to help save the world, would make a difference.

(beat)

But I was wrong. If I hadn't told her that saving the world, making a difference, was so great than she would never of gotten killed. She would be safe. Alive.

BUFFY

No. No you weren't wrong, Xander. Anya loved you, as much as you loved her. She stayed because she knew what was right. She wanted to make a difference. Fight the good fight --

(CONTINUED)

XANDER

Because I told her to! Even when we had to stop Glory from unleashing all hell into the world, she was scared out of her mind. So scared that she wanted to run. But she told me that she couldn't. Because she loved me. Because I taught her how to be strong. To be human.

BUFFY

Anya died saving the world. She made a difference. We all did. Beating yourself up like this, won't help. You can't feel like you're somehow responsible for all this. You'd only be lying to yourself --

Xander bows his head.

XANDER

C-can we just ... talk about it later?

Buffy gives off a warm, comforting smile, rubbing Xander's shoulder and looking into his eyes.

BUFFY

I'm not going anywhere.

Xander smiles back. Buffy pulls away from him and sits back up straight as he begins to turn the vehicle back on and
DRIVES OFF:

CUT TO:

15 EXT. SUMMERS RESIDENCE - DAY. 15

A car pulls up out front on the shot of Buffy's house. The car doors open and out steps the two, Buffy and Xander, making their way to --

16 EXT. FRONT PORCH - SUMMERS RESIDENCE - DAY. 16

Buffy suddenly STOPS, Xander bumping into her, not looking as to where he was going. He looks at her still face, and realizes what she sees.

The door is OPEN. And she remembered closing it. Buffy opens it wider, stepping in and out of view. We can't help but follow, finding ourselves - -

17 INT. SUMMERS RESIDENCE - ENTRANCE - DAY.

17

Buffy steps back into view, Xander not far behind. The two slowly walk into the house, looking side to side. They're expecting some big DEMONIC creature, or vampire, which is silly seeing as its daytime.

CUT TO:

18 INT. LIVING ROOM - SUMMERS RESIDENCE - DAY.

18

The two step into frame, looking around before, GILES is revealed. The man himself. They two with their backs to him, not realizing he's behind them.

GILES

Erm, excuse me - -

Buffy is startled, SPINNING around with her arm in the air, fist clenched. Xander, a little slow, spins around now. Giles is mortified - -

BUFFY

Giles?!

GILES

(raising hands)

I ... come in peace.

A large SMILES grows on her face. Her fists unclench and she literally WRAPS herself around him. Giles, accepts her hug willingly and embraces this touching moment.

A small tear begins to form in Buffy's eye. With a small SNIFFLE, she wipes the tear away and pulls apart from him.

BUFFY

Oh Giles. I'm so happy to see you. I have really, really, really missed you! And am so glad you're back!

GILES

Yes, well, thank you.

Buffy rubs her eyes.

BUFFY

I know last year was ... hectic and well we were both kinda crabby, but I was hoping we can just --

(beat)

Wait ... you never just show up on happy occasions.

(CONTINUED)

GILES
(annoyed)
Ah, I beg your pardon!

BUFFY
Oh come on, Giles. The last time you showed up on my doorstep you were with a bunch of bratty potentials to tell me there was a storm a brewing!

Giles nods.

GILES
That's true...

BUFFY
So. Splainy --

Giles takes off his glasses, cleans them, and places them back on. With a small muttered COUGH, he speaks.

GILES
Yes, well, I'm afraid you're right. It has come to my attention that Sunnydale was the least of your problems.

BUFFY
What are you saying, am I standing on another hellmouth!?

Giles shakes his head.

GILES
No. You're standing on the core of it.

Buffy's eyes widen in shock. We DRIFT to the side, on Xander's face who is still in shock that Giles is here. He points his finger at Giles, opens his mouth to speak, but no words come out.

With a small SIGH - -

XANDER
I'm sorry ... what?!

Giles and Buffy both look at Xander who hasn't followed on with any of this. On the shot of all three of them we:

BLACKOUT:

END OF ACT ONE

(CONTINUED)

BUFFY THE VAMPIRE SLAYER "Honeymoon's Over"
18 CONTINUED: (2)

15.
18

ACT TWO

FADE IN:

19 INT. LIVING ROOM - SUMMERS RESIDENCE - DAY.

19

In the living room, Xander is sitting on the small couch to the side, with Buffy seated on the long three cushion sized couch as Giles walks back and forth, in front of them.

GILES

If my calculations are correct, all Hellmouths' are connected to one another. But, its main power core, centers in the middle of a pentagram.

(beat)

I've done my fair share of research, gone over several maps, locating every single mouth of hell around the globe and they all come together to form --

Buffy sits up straighter.

BUFFY

A pentagram.

GILES

Yes. And the problem is, it all ties in to here. Hemery sits on the core of the pentagram!

Buffy sighs, a small WHIMPER as well.

BUFFY

Of course it does.

XANDER

What does that mean, exactly. I mean, I thought hellmouth attracted the forces of evil --

GILES

It does. But here ... in Hemery.

(beat)

Evil originates from it. From beneath the surface is an underworld of demonic creatures, ancient evils, much greater than anything we've seen in Sunnydale.

Buffy stands.

(CONTINUED)

BUFFY
How much greater than --
(beat)
I've been through my fair share of
apocalypses. The Mayor. Glory. I took
on the First Evil for god sakes! Are
you telling me, all that was ...

GILES
Only the beginning.

Buffy turns away from Giles, walking away a few steps before
turning back, just to see if anything else is needed to be
said. Anger runs through her. But she can't let it out on
Giles. She breathes in, and calms herself down.

GILES (CONT'D)
It's been three months since
Sunnydale. You're still tired, we all
are. But it seems we don't have a
great deal of time to rest.

BUFFY
What are you talking about?

Giles pulls his jacket out, reaching into a pocket and
revealing a folder. He pulls it out and hands it to his
slayer.

BUFFY (CONT'D)
(at folder)
What's this?

GILES
You may not be aware of this but the
government is after you, Buffy. Or, at
least, they're on to you. They've been
lurking around Sunnydale, what's left
of it anyway, and have been digging up
anything that could tie back to
something horrible ... in which
they're all thinking terrorists.
(beat)
What I'm trying to say is, they found
something. Danthazar - -

Buffy recognizes that name.

BUFFY
Danthazar? That's - -

(CONTINUED)

GILES

What the seal was come to known as.
The seal that opened a pathway into
the mouth of hell.

BUFFY

But its just a seal.

GILES

No. It's more than that. It's the
essence of the hellmouth.

Buffy looks up from the folder.

BUFFY

The essence? Wh-why haven't I been
told about all of this when I first
started out!?

GILES

That's not the issue, now, Buffy.

(beat)

When a hellmouth is shut down, its
essence, its power, is consumed into a
tiny box, inscribed with a symbolic
language that no watcher has ever been
able to decipher. We don't know if it
bares a warning, a message, but its a
piece of the puzzle --

BUFFY

So you're telling me I have to shut
down five hellmouths, and its core to
stop the spread of evil. That's
impossible!

Xander is listening on, silent, but listening. PULL BACK on
all three of them to show everyone's input.

GILES

Never before has any slayer gotten
close to what you've come to.

(beat)

There is indeed five hellmouths, but I
am only aware of three. That is
Sunnydale, which is currently down,
the others are Cleveland, and Los
Angeles.

BUFFY

L.A? That's where Angel is.

(CONTINUED)

GILES

Yes. But I believe Wolfram and Hart have hold of L.A.'s little box of horrors.

XANDER

And Cleveland.

Giles turns to Xander.

GILES

I've sent Faith and Robin there. Of course they're not aware of the situation, but I will inform them once they've settled down.

BUFFY

One slayer and her boytoy can't take down an entire hellmouth. Call Faith back, I'll need her help in this.

GILES

She's not alone. Riley Finn is in Cleveland, him and his wife, Sam. And Faith is being appointed a new watcher. She'll survive.

BUFFY

What about me? Will I survive?

(beat)

Face it Giles, I'm too old to be doing this. We have what, eighteen hundred slayers now active, and counting, why not send them on it?

Xander stands up, taking over.

XANDER

You're not a slayer, Buffy. You're the slayer. As much as you want to call it quits ... well that will never be an option. Not until we've finished the fight for the greater good.

Giles is surprised by Xander's remark - -

GILES

Well put Xander.

XANDER

Thank you.

(CONTINUED)

BUFFY

God. I am so sick of this greater good
crap! All I'm asking for is a good
night's sleep.

XANDER

It's time we stopped sleeping - -

Buffy slightly turns to Xander who's eyebrows are cocked. On
the shot of all three of them we:

FLASH TO:

20 INT. LABS - POLICE DEPARTMENT - DAY.

20

A cramped lab, tiny and small. It's kept quite clean, but
there is a lot of stuff in there. A scientist, NAT, is
walking into the room with a glass container.

ANGLE: CONTAINER

Inside the glass box is another box, a smaller one. It's the
hellmouth's essence. Danthazar --

JAMES (O.S)

Be careful with that.

James enters the screen, battered and bruised. He has a
bandaid on his forehead, and cuts all over him.

JAMES (CONT'D)

It's Pandora's frickin' box. Thing has
some sort of ghostly smoke that--

(beat)

Takes over.

NAT

Oh pish, tosh. Been watching too many
movies, I see, officer.

JAMES

A friend of mine died because of that
damn box! So believe me when I say,
its dangerous!

Nat nods, trying to show sympathy.

NAT

Well I'm gonna have to analyze the
contents of the box. I'd understand if
you'd want to wait outside.

(CONTINUED)

JAMES

I'm good.

James pulls his hand back, placing his fingers around the handle of his gun. He's ready for the worst of things to happen.

Nat opens the glass container and pulls out the box, placing it down on the table. He looks at it, taking in the inscriptions but unable to decipher them.

A small SIGH before he pulls off the lid. It appears EMPTY, nothing but an empty box. He turns to face James --

NAT

This some sort of joke!

The smoke WOFTS up almost immediately afterwards, large HANDS forming as it grabs Nat's face. He SHRIEKS, looking at it. The smoke literally GROWLS, pulling Nat into itself.

James PULLS out his gun, aiming and FIRING - -

BANG! Bullets spiral towards Nat, piercing through him. Blood splatters across the walls. His body drops, FLOPPING to the ground and rolling onto his back.

Nat is DEAD --

The smoke gives out a SCREECH, growing, larger. It STRETCHES out, overshadowing James who aims his gun out again.

BANG! BANG! BANG!

The bullets do nothing, and James can't help but hold down on the trigger. He lets out all bullets, running out of ammo and throwing his gun aside.

The smoke SHOOTS out at him and James is thrown back, trying to counteract the surprise jolt. He hits the ground and turns over onto his chest, CRAWLING away.

The smoke wraps around his legs, PULLING him further down the frame, and closer out of view. He tries to HOLD ON, but can't. The force is too much.

JAMES

He-help!

He THROWS his arms out, trying to reach on to something but can't. A small CRY FOR HELP before he grabs onto the edge of the table. Pulling himself up, he rushes towards the metallic door, clicking a BUTTON that causes it to SPRING open.

(CONTINUED)

He turns back around, facing the smoke that comes RACING towards him. He hastily steps inside the small sealed quarantine area, clicking another BUTTON and sealing it closed --

The SMOKE obliterates against the closed metallic door, slowly seeping through the cracks. A scared and PANICKED officer, James, takes several steps back, slowly.

His heart races, and as his eyes widen in total shock we--

CUT TO:

21 EXT. CEMETERY - HEMERY - DAY.

21

Our focus is on a large crypt that stands quite tall and well structured. It looks centuries old, but is also stable. We slowly DRIFT AWAY from it, coming in on:

Giles. He stops a moment, turns to face Buffy and Xander who step in behind him, into out sight.

GILES

We're here.

Buffy is confused, and she is more than happy to express that to Giles, especially with all that they've been through.

BUFFY

Here where? Giles, its the middle of the day and we're standing in a cemetery looking at a crypt.

GILES

This crypt leads to the answers we're looking for.

XANDER

Anybody else expecting weird tribe drawings. Anyone?

GILES

You won't be entering, Xander, nor will I. Only Buffy is worthy of entering.

BUFFY

I don't like where this is going --

Giles turns to his slayer.

(CONTINUED)

GILES

Trust me, Buffy. What lies inside will give you insight on everything and can possibly help us to determine what we're dealing with.

(beat)

I'm not talking about Danthazar or anything like that. I'm talking about war. About good and evil.

(beat)

What you may learn could be riddles, all in which will put the pieces together, or it may be a simple word spoken aloud. Either way, whatever is said will reveal all. The outcome. The battle. Everything.

Xander leans back onto a gravestone --

XANDER

Uh ... good luck!

Buffy SCRUNCHES her face, filled with fear and curiosity. A small whiney WHIMPER and she approaches the crypt. As she opens the door we - -

CUT TO:

22 INT. CRYPT - DAY.

22

The large metallic door is PULLED in as Buffy PUSHES it open. A radiant light RUSHES through as the slayer enters, looking around to see a normal crypt.

She heads further inside and the wind CLOSES the door.

There are tombs everywhere, and we slowly SPIN AROUND her as she breathes in her surroundings. We STOP at her face:

Buffy is drawn to the next door.

It is older than this crypt. Wooden, with chunks out and torn apart. But she is still drawn to it. Slowly stepping closer and closer; she reaches for the handle.

As she pulls the door open, a light CATAPULTS out at her. A shimmering light, bursting through her. Buffy opens her mouth SCREAMING in agony as it gets under her skin.

The light TAKES OVER, her body invisible. The light is sucked back in and the door SLAMS shut.

FLASH TO:

23 INT. UNDERGROUND - UNKNOWN LOCATION - DAY.

23

The light FADES and Buffy appears. She lays on her hands and knees, PUFFING and PANTING in pain. She looks up to find a long set of stairs that lead into DARKNESS.

BUFFY

And the fun just keeps on coming.

Rising up to her feet, she stands. On the shot of her looking down the long set of unknown stairs, we:

CUT TO:

24 INT. HEMERY HIGH SCHOOL - CLASSROOM - DAY.

24

A cramped classroom. Inside is a TEACHER, writing on the chalk board in a hasty matter. There are several chairs, and desks, and among all the students, we see Dawn --

A boy next to her, HAYDEN, leans in towards her.

HAYDEN

Hey. You must be the new girl. What school did you come from?

Dawn smiles.

DAWN

It was a smaller school. In Sunnydale. Not the kinda place you'd spend your holiday vacations at --

As she speaks we slowly DRIFT away from her and towards the classroom door. The Teacher is now standing at it, pulling it open to reveal a woman, RACHEL.

The two seem to be talking and we slowly PULL BACK to:

HAYDEN

Sunnydale, huh? Sounds crappy. Got a name?

DAWN

Excuse me?

HAYDEN

Well I just think if I knew your name I can stop calling you "the new girl". 'Specially seeing as I'd like to get to know you better.

Dawn's smile widens. She opens her mouth to speak --

(CONTINUED)

DAWN

I'm --

TEACHER (O.S)

Dawn Summers?

The screen WIDENS to reveal the two at the door looking over to Dawn who looks up in confusion.

TEACHER (CONT'D)

The school counsellor would like to see you now.

Dawn looks to Hayden, eyes cowering. She stands up, grabbing her things, and slowly making her way towards the two at the door. She looks to the counsellor and scamper off. As the leave we:

CUT TO:

25 INT. UNDERGROUND - UNKNOWN LOCATION - DAY.

25

FURTHER DOWN. Buffy manages her way towards the end of the stairs. Looking around to get a feel of the place, unaware of what she's really doing here.

Reaching another door, she STOPS. There is a torched log in front of her, held up in bars in which she snatches it from. A light BURNS brighter, the metallic barred door SLIDING up and open --

On that note, Buffy takes one step in.

CUT TO:

26 INT. UNDERGROUND - TEMPLE - DAY.

26

It's a TEMPLE. All those stairs, all that time, it all led to a temple. Buffy WAVES the torched log around, fending off the darkness. She looks around, smiling.

BUFFY

And here I thought I had to fight for my worthiness.

She lowers the torchlight, sighing with relief. But, as she does, a large DEMONIC creature GROWLS into view. Buffy spins around to face it only to get CLOBBERED in the face.

Buffy gets THROWN back, hitting an antique vase that sat near the corner of the wall. It SMASHES with impact as the slayer collides into it. She BOUNCES off the wall and rolls onto her back.

(CONTINUED)

BUFFY (CONT'D)
I guess life is full of little
disappointments --

CUT TO:

27 INT. COUNSELLOR'S OFFICE - HEMERY HIGH SCHOOL - DAY. 27

The woman closes the door behind her, as she enters her office with Dawn not far in front of her. With confusion written all over her face, Dawn begins questioning the situation.

DAWN
Uh, is there a reason why you've
pulled me out of last period? Have I
done ... something wrong?

Rachel steps around Dawn and over to her desk. She sits down and sighs.

RACHEL
No. No you're not in any kind of
trouble. Just a first day regulation
thing. Have to go through your report,
check your personal information and
just ask a couple of questions.

DAWN
Oh. Okay, so ask away.

RACHEL
I'm aware that the school you came
from is ... lets just say ... not in
the same condition it was when you
attended it.

DAWN
Um...

RACHEL
And it says on your records that you
didn't even attend most days.

Dawn is trying to save her skin, thinking on the spot and all.

DAWN
Well it's not like the school was open
then. It was trashed by ...
(beat)
A lot of crazy teens.

(CONTINUED)

RACHEL
Tell me about your sister.

Dawn is curious. Frightened --

DAWN
I beg your par --

RACHEL
Buffy Summers. Tell me about her.

DAWN
What does this have to do with me?

Rachel sighs, putting the clipboard down and leaning forward closer to Dawn.

RACHEL
Look. I don't mean to come off like a
... I mean, I --

DAWN
Who are you?

On the shot of Dawn's complete utter shock and fear, we:

CUT TO:

28 INT. UNDERGROUND - TEMPLE - DAY.

28

Buffy PULLS up her legs, FLIPPING back onto her feet. The demon SLASHES its elongated arms out at her, Buffy catching its arm with her hands. She throws it off balance, FLINGING her leg out and kicking it.

The two fight in sync with each other, taking hits, and throwing them. The demon is taking the worst of it. The fight is soon over, Buffy PLUNGING her fist through the demon's chest.

DROPPING to the ground, the demon falls dead.

A massive RAY OF LIGHT emerges behind Buffy the Vampire Slayer and out steps a gorgeous woman. That same white radiant light falls off of her like water from a fall.

She looks at Buffy, the light slowly fading, and welcomes her to her home:

SEER
Welcome to the temple. Sorry for the
inconvenience. This is a holy place
and I can't be too sure who to trust.

(CONTINUED)

BUFFY

I holy place ... right --
(beat)
That's why I get attacked by a large
demon that wants to rip my guts out.

SEER

I apologize. I should've sensed the
power inside of you. But like I said,
I can't be too sure.

BUFFY

I was told you had answers.

SEER

Depends on what you're looking for.

Buffy sighs --

BUFFY

Look. I don't have all day. I have a
sister at school and an essence of
hell to contain ... so cryptic won't
get you anything but dead.

SEER

But dead?

BUFFY

Ack, never mind. Just spill the beans
on my destiny or whatever it is I'm
here for.

The seer's eyes turn a PALE WHITE and Buffy stumbles back a
step. She is worried, scared.

CUT TO:

29 INT. COUNSELLOR'S OFFICE - HEMERY HIGH SCHOOL - DAY.

29

Dawn rises up from the chair, stumbling back from the
Counsellor who tries to follow after her --

RACHEL

Dawn, listen to me. They sent me here
to --

DAWN

(interrupting)
This can't be happening! Not again! I
can't handle all this. Not now! Not
after ...

(CONTINUED)

RACHEL
The slayer needs --

A simple BEAT and Dawn reaches the door. Rachel can see the horror on Dawn's face.

RACHEL (CONT'D)
I'm not evil ... If that's what you're thinking. I was sent here.
(beat)
I'm here to help, not to harm. Can't you understand that?

DAWN
Whatever you are, whatever you're trying to do ... it won't work.
(beat)
My sister would kill you before you could even blink. Are we clear?

Rachel SIGHS.

RACHEL
Dawn, I'm serious. Things are coming. Dark things. And I've been sent here to --

Dawn tenses up, stumbling further into the door.

RACHEL (CONT'D)
Dawn, listen to me!

Rachel stands and rushes to Dawn, who throws a mean RIGHT HOOK that sends Rachel FALLING to the wall, and SLIDING down to her knees.

When Rachel looks up, the door is already closing with Dawn gone, rushing out. As Rachel rubs the bruise that begins to swell on her face we:

CUT TO:

30 INT. UNDERGROUND - TEMPLE - DAY.

30

Buffy looks on as the Seer raises her chin, explaining what is happening in her vision.

SEER
I see magic. Dark magic. The world has changed. Everything is --
(beat)
Different. Nothing is what it appears to be. And its your fault.

(CONTINUED)

Her eyes FADE back to normal.

BUFFY
My fault? What's my fault?

SEER
You don't have much time. You think
you can fight every fight, win every
battle. But not this time.
(baet)
What's coming. It'll be the end of
you. Of all of us.

BUFFY
Giles wasn't kidding when he said
you'd speak in riddles --

SEER
I speak not in riddles, but only the
truth. You have caused a rift in the
timestream. The balance of power has
been tipped.

Buffy is putting the pieces together.

BUFFY
The spell. All the potentials coming
to be. All slayers. Its too much power
--

SEER
Magic has consequences. The world is
affected by them. And now you'll be
too.

BUFFY
Consequences? What kind of
consequences?

The seer closes her eyes for a moment, holding her hand out
to Buffy as if to say "silence". She opens her eyes once more
and her eyes turn a solid white.

Dark energy begins to SURGE through her. Something is wrong,
and Buffy can see it. Its tearing her apart, rippling through
her. The vision, what she's seeing, its killing her.

BUFFY (CONT'D)
You okay?

Her veins now a thick BLACK and her eyes the same. She falls
to her knees and Buffy crouches down to aid her.

(CONTINUED)

BUFFY (CONT'D)
What is it? What's wrong?

SEER
(demonically)
It's always darkest before the Dawn.

A smile of pure EVIL grows on her face. That smile soon fades and the seers radiant light is dead. As is she.

HER HEAD DROPS INTO BUFFY'S HANDS. A small tear in Buffy's eye, confused as to what the Seer was talking about then. A small WHIMPER and she brushes her hands through the Seer's hair.

BUFFY
That can't be good --

Buffy slowly rises up into view, the camera PANNING into her like those cliché soap opera drama shows. As we close in on her disheartened face we:

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

31 EXT. HEMERY - CITY - NIGHT. 31

An establishing shot of the city as we come in on it from afar. The city lights are SHINING brightly and cars are zooming in the streets.

CUT TO:

32 INT. LABS - POLICE DEPARTMENT - NIGHT. 32

James is curled up in the corner of the containment cell as the thick essence of the HELLMOUTH grows larger and larger colliding into the cell door; trying to burst through.

In his hands is a PHONE, dialing and trying to get a connection as the thick smoke continues to SLAM against the containment cell door --

BANG! BANG! BANG!

Slowly ZOOMING in on James, his expression grows scared. He knows its coming, and he knows he won't be able to escape it. After all, he's been here all day, praying someone will come and save him.

But nothing is coming in to save him, only take over.

BANG!

The door SMASHES off its hinges, breaking down into tiny metallic fragments that shoot throughout the cell. James gets up onto his feet, SHIELDING his face with a shrieking YELL!

The essence GRABS him, yanking him in and CRAWLING under his skin. On James's YELPS and SHRIEKS we slowly retract out of the cell where we stay dormant.

Stepping out to face us, JAMES enters, looking at his hands and feeling his shoulders, and chest. He faces the shattered GLASS --

ANGLE: GLASS

James' reflection SHINES off the glass, mirroring him in pieces. He smiles --

JAMES
This will do.

(CONTINUED)

32 CONTINUED:

32

He steps towards the exit and we:

CUT TO:

33 INT. SUMMERS RESIDENCE - LIVING ROOM - NIGHT.

33

Giles comes walking down the stairs, a phone in his hand, held down by his side. He steps down, and turns into the living room where Buffy, Dawn, and Xander are --

GILES

I've contacted Willow, she said she'll be here as soon as possible.

DAWN

I thought she was in Africa?

BUFFY

Yeah, weren't her and Kennedy doing the whole "round the world in thirty days" thing?

Giles places the phone down onto the bench.

GILES

They were. And she is. In Africa that is. But she said that it wasn't a problem. She has the whole teleportation thing down pretty well.

XANDER

Great, more magic. That's why we're here in the first place.

Giles hovers by the doorway of the living room, leaning against it and folding his arms.

GILES

Speaking of which, what exactly did the seer say to you?

BUFFY

Before or after she got all --
(pause)
Evil-y.

GILES

Before.

Buffy SIGHS.

(CONTINUED)

BUFFY

Just a big lecture on how magic has consequences and the world is affected by what we did, yadda, yadda, yadda --

(beat)

Said that it was my fault. And that the timestream or whatnot is all kablooey.

GILES

Then what?

BUFFY

Then she ... she kinda got dead.

XANDER

Dead?

BUFFY

Yeah. Said that its always darkest before the dawn...

(annoyed)

Whatever that means! And then she just ... went to sleep.

Dawn interrupts --

DAWN

You think your day was bad? You shoulda been at school. The damn counsellor called me in and --

XANDER

(interrupting)

So what's our plan. To stop this essence thingy?

BUFFY

I dunno? I guess we just have to put it back in its box.

Dawn lowers back down, feeling left out, yet again. Giles steps foward, taking over the conversation.

GILES

That would be the best way to go.

BUFFY

Even if we can't, we could always just suck it into oblivion.

XANDER

Good plan. I'll go get the vacuum.

(CONTINUED)

Dawn think about that, before --

DAWN

Oh. Ah.

(laughs)

I get it. With the whole suck-y part.

They all look at Dawn and her smile drops.

GILES

As I was saying, as long as we have possession of the box, the threat it poses will no longer exist.

BUFFY

If we, you know, get rid of Danthazar, that would mean there is know way the mouth of hell from Sunnydale can like, reform?

GILES

That's true.

BUFFY

Good. I want to move on from that and onto my new life --

XANDER

On what, the core of hell?

Buffy shudders.

BUFFY

My life sucks.

On the shot of a whimper-y Buffy we:

CUT TO:

34 EXT. HEMERY HIGH SCHOOL - NIGHT.

34

Shadows envelope the school building and a dark FIGURE slowly steps towards us, phone to her ear. She STOPS, reaching us at a perfect distance.

RACHEL

No. I haven't been in contact with the slayer as of yet.

(pause)

It's not that simple. I tried, but --

(beat)

No I haven't been in contact with the box either.

(MORE)

(CONTINUED)

34 CONTINUED:

34

RACHEL (CONT'D)

I know that its my job, Harold, but --

(pause)

Yes, I'm aware its the pressing issue we're facing at the moment, but its not like I've been knitting bun-buns. I can't just show up at the front door a-knocking.

A long pause, nodding as she is agreeing to whatever the person on the other line is saying --

RACHEL (CONT'D)

No it was her sister. Thought I was some demon or something. Doesn't matter. What matters is that we find the box and obtain it into the Council's inventory.

(smaller pause)

Its feasible that the police department have it in their possession. And you know I can't grant access into the station. Got any other bright ideas?

(beat; long pause)

Okay. I'll meet with the slayer. But I'm not so sure she'll be happy to oblige. She hasn't really taken Council's orders before. Okay, sleep well Harold. I'll contact you when I have the box. Goodbye, old friend.

Rachel CLOSES the cellphone and places it into her pocket. She looks across the road to her car, slowly walking towards it and out of view.

On the shot of her opening her vehicle, we:

CUT TO:

35 INT. POLICE DEPARTMENT - JAMES' OFFICE - NIGHT.

35

The door SMASHES off its hinges and in steps James, approaching his desk in which has STACKS and STACKS of files on it. He scurries through them, searching --

JAMES

(possessed)

Where is it! Damn it! I'm running out of time!

He looks at his hands, this mortal coil is draining. He turns to a cabinet in his office, pulling out drawers and a file DROPS to the ground.

(CONTINUED)

35 CONTINUED:

35

ANGLE: FILE

The file reads "SUMMERS, BUFFY" and he leans down to pick it up. We PULL BACK to:

James. With a demonic smile we:

CUT TO:

36 INT. WILLOW & KENNEDY'S APARTMENT - AFRICA - NIGHT.

36

A large pentagram, painted blood red, circled around the long awaited WILLOW who sits in the middle of it, chanting.

WILLOW

(in latin)

Through the darkest of night, I beg of thee. Transport me now! Here my plea!

Slowly PULL BACK to reveal:

KENNEDY. She stands with a candle, and a bell. She RINGS the bell and waves the candle, around her. The words chanted caused the light from the candle to HOVER above it, growing, making its way towards Willow --

A large ring of light SURROUNDS the witch and she looks over her shoulder to her girlfriend.

WILLOW (CONT'D)

(to Kennedy)

Uh, Ken-Doll ... now would be the best time to sprinkle the herb mixture on me.

KENNEDY

Oh, right. Sorry!

Kennedy puts the candle stick and bell down, turning to approach the cup of herbs they mixed up in the mortar and pestle.

She steps over to Willow.

KENNEDY (CONT'D)

Happy travelling --

WILLOW

Wish me travell-y goodness.

Willow smiles, turning her head away from Kennedy as she SPRINKLES the mixture down.

(CONTINUED)

36 CONTINUED:

36

As it hits the circle of light, it ENCLOSES Willow. SMASHING into her body and lighting her up with the energy.

Kennedy stumbles back as Willow disappears with a BANG --

CUT TO:

37 INT. SUMMERS RESIDENCE - LIVING ROOM - NIGHT.

37

A large whirlpool of energy begins to COMBUST in the living room. Buffy and Dawn who sit on the couch rise up, scurrying over to the corner as the energy persists.

As for Giles and Xander, they're already standing up, stepping a tad closer to analyze this intruderous surge of energy --

BANG!

The energy ENCLOSES into the shape of a woman, before revealing the wicca Willow. Appearing on the ground, legs crossed, hair a bit FIZZED up.

WILLOW

That was nifty!

Slowly getting up to her feet, she turns around to a smiling Buffy who has her eyes lit up with happiness.

BUFFY

Willow!!

Buffy literally LUNGES at her best friend, wrapping her arms around her and hugging her tightly.

WILLOW

Eek, okay. Breathing becoming an issue.

Buffy lets go.

BUFFY

Sorry --

WILLOW

Its okay. Not one hundred percent back into the magics yet. Don't think I'll ever be.

(beat)

But hey, you know a spell has worked when you feel dizzy and crappy.

(CONTINUED)

Xander LUNGES at her too, grabbing her and hugging her tighter than Buffy was --

XANDER

Its you! It's really you --

WILLOW

Oh, shut up, like you guys missed me that much --

(beat)

It's only been a couple months.

BUFFY

Are you kidding? Will, you're our best friend! Three months is too long.

Xander lets go of Willow and she turns to face the four of them, properly.

WILLOW

Sorry. Kennedy always wanted to travel around the world --

(beat)

What are we dealing with here, anyways? Is it that important that it couldn't have waited for a plane trip home?

BUFFY

It's complicated.

DAWN

Hemery sits on the core of hell, and Buffy has been chosen to stop it.

BUFFY

Okay, so not that complicated.

Giles approaches Willow --

GILES

Yes, but our most pressing concern at the moment is that the essence of Sunnydale's hellmouth is loose on the city, and if we don't stop it, it could become stronger and stronger, to such an extent that it can rebuild itself. Which would make the seven years of apocalypses worth nothing.

WILLOW

Okay. Let's find this essence and send it back to hell. No pun intended.

(CONTINUED)

BANG!

The door to the Summer's Residence EXPLODES and in HOVERS James, possessed by the hellmouth's essence. They all SPIN AROUND to face it --

Giles STEPS into view, in front of Buffy to shield her.

GILES

Buffy, stay back, it goes after the most powerful force in the room. If it gets to you it might --

Buffy steps away from Giles, unshielded by him.

BUFFY

No time to coddle me Giles, I have a job to do.

Buffy LUNGES at the possessed police officer, THROWING her leg out in the air. James simply catches her leg, pulls her in, and SWIPES her across the face with his arm.

Buffy CATAPULTS towards the table in the middle of the living room. It SMASHES on impact; wood FLYING out at every corner.

Buffy WHIMPERS, closing her eyes and giving up almost instantly --

JAMES

(possessed)

This body weakens. I need power. I need the strongest.

The thick essence-y smoke ERUPTS from James' body, and he falls to the ground, unconscious. Giles rushes towards Buffy as Xander, Dawn, and Willow STUMBLE backwards in fear.

GILES

Buffy, look out!

But the essence doesn't go for Buffy, in fact it instantly SHOOTS towards the most strongest force in the room, the most powerfulest; DAWN!!!

BANG!

Rays of thick BLACK energy explode out of Dawn and COLLIDE into Willow and Xander, knocking them back in a trance. As the energy begins to take over Dawn, Giles steps up away from Buffy who slowly PERKS up herself --

(CONTINUED)

BUFFY THE VAMPIRE SLAYER "Honeymoon's Over"
37 CONTINUED: (3)

41.
37

The two of them stare on in FEAR, and disbelief. On their
confusion we:

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

38 INT. SUMMERS RESIDENCE - LIVING ROOM - NIGHT.

38

The chaos continues in the Summers residence as we come back in on Buffy who slowly sits up from the smashed table, Giles close next to her. She looks over to her sister, Dawn, who is being torn apart by this thick now-blue energy.

BUFFY

Dawn!

The energy DIMS down; absorbed into Dawn. Her eyes GLOW a thick black, and widen with horror.

ANGLE: WILLOW & XANDER

We PAN AROUND the two as they lie on the floor, taken off guard by the sudden explosion of energy. Xander slowly sits up, looking to his friend, Willow, who lies unconscious.

Looking towards the small box of WEAPONS he crawls over to it, retracting a large BATTLE AXE --

DAWN

(possessed)

Kneel before Dantahazar!

Xander SWINGS at Dawn, coming in hard. The teenager SPRAWLS out her hands, grabbing the axe and throwing it behind her with a rapid FORCE - -

On Buffy. She goes to stand but the axe SPINS at her, slicing the side of her waist. She GRUNTS and falls towards the wall just as we PULL BACK to:

Xander. He FLIES across the screen, catapulting into the wall and falling face first to the ground, rebounding. As Xander lies out of view we slowly RETRACT to:

James. He is slowly getting back up, shaking his head to wake up even more. He looks on in confusion to see --

ANGLE: JAMES' P.O.V

Giles wields a piece of broken wood in his hands, raising it above his head and coming in on Dawn. But Dawn just pulls her LEG out.

THWACKED across the face, Giles FLIPS back and we instantly PULL BACK to:

(CONTINUED)

James. Giles comes HURLING into view, slamming into James and causing the two of them to fall helplessly to the ground.

Spinning around, Dawn faces her sister, slowly rising back up to her feet. BLURRED out behind Dawn, we see Xander, grovelling back into view with a chair in his hands, ready to swing --

DAWN (CONT'D)

So much power. Energy. This vessel is strong. Stronger than ... any slayer.

(beat)

Any being. And I will use it.

(deep; darker)

To rip you to shreds!

Dawn THROWS her leg up. Buffy is SPUN AROUND from the impact, but comes back in with a FIST. Dawn stumbles back a step, taking a punch to the face.

An intense fight breaks out --

The two battle it out, each movement in sync; they take hits, then throw hits. Buffy's punches get wider, and wider.

Xander steps in, RAISING the chair to the side of him, closer to Dawn, going for the attack!

BUFFY

Xander, no!

Dawn SPINS AROUND to Xander; Buffy ratting him out. Xander looks at Buffy in confusion before taking a punch to the face.

Xander is thrown back, hitting the wall right next to the doorway, slamming his back hard against it. We PULL BACK to:

DAWN

I've put up with your crap for seven years, slayer! And this is all you got?! Pathetic.

The fight continues as Dawn throws a massive punch at Buffy. The slayer takes it, but that is it, she has to pick up her game.

Buffy THROWS her leg up, kicking Dawn in the face, and when she goes to pull away, she throws out her leg again.

Dawn stumbles back a few steps and that's when she FLIPS backwards, both legs out, CLOBBERING Dawn in the jaw.

(CONTINUED)

Landing back on her feet, she isn't ready for the nowhere near warn out Dawn who LAUGHS, taking one last swing that knocks Buffy out of view --

DAWN (CONT'D)
That's it? That's all you've got?

Buffy looks up, anger in her eyes before --

WILLOW (O.S)
Hey! Over here, hell-bitch --

Stepping into view, around from the corner, the wicca reveals herself; stepping into view. Her eyes a pitch black, filled with darkness, as her red hair BLOWS BACK hastily.

She stretches out her fingers, holding one hand out as she chants!

WILLOW (CONT'D)
(latin)
Break the connection! Free thy soul!

Dawn SHRIEKS, angered. Buffy reaches for her sister --

BUFFY
Dawnie --

Energy RIPPLES out of Dawn, causing her to fall to her feet. It slowly TRACKS over towards Willow. The smoke is THICK, its essence pure evil.

The connection is broken and Dawn falls further down onto her knees. She rests her head on the couch, FLOPPED over, puffing and panting.

The smoke ENTERS Willow. Her eyes flashing WHITE and BLACK. A force, much stronger than evil, inside of Willow, is fighting it off. She RAISES her head, a smile broadening on her face.

BANG!

The smoke dissolves, EXPLODING out of Willow and sprinkling to the gang's feet. Willow's hair is a ghostly white, and everyone in the room looks up at her. As it fades back to her luscious red colour, she stumbles back a step or two.

WILLOW
Wow. That was ... wow.

We slowly begin to PULL BACK on the scene, showing Giles, James and Xander. James lay unconscious whereas the other two slowly rise back up to their feet.

(CONTINUED)

38 CONTINUED: (3)

38

We also catch Buffy helping her tired sister up and Willow looking towards her friends, smiling; safe --

DISSOLVE TO:

39 EXT. HEMERY - CITY - MORNING.

39

Another beautiful sight, establishing. The city is a radiant, gorgeous-sunny colour. Looking over the city, we come in on --

40 EXT. PARK - HEMERY CITY - MORNING.

40

There are kids playing on the swing sets, parents watching from afar, and people enjoying a nice picnic on the green grass.

Two familiar faces, Willow and Xander, walk passed on the footpath.

We CLOSE IN on the --

WILLOW

What now?

XANDER

I don't know. I guess we can finally say that we won't be seeing any more of Sunnydale's hellmouth, that's for sure!

WILLOW

No, I mean about Buffy. And Dawn and, well, pretty much the whole city. I mean, Sunnydale looks like an ant compared to this place.

XANDER

Actually, it looks more like a crater.

Willow slightly giggles, but stays serious:

WILLOW

You know what I mean? This is the core. Evil breathes off of this city. Rises up from beneath this city.

(beat)

What happens from here on in?

XANDER

Honestly, I wouldn't have a clue.

The two stop in their paths, facing each other.

(CONTINUED)

XANDER (CONT'D)

How long are you in town for, anyways?

WILLOW

I can't leave. Not now. Not after --
(beat)

I called Kennedy, she said she'll be catching her first flight out tomorrow. So I guess we're staying.

XANDER

That's the best news I've heard all week.

WILLOW

Glad to hear it.

(remembers)

Poor Dawnie. She must be so freaked out about this whole thing. Probably thought her whole "key" problem was over, I know I did. Guess its just another thing we have to look out for.

XANDER

I'm more worried about the whole "magic has consequences" thing.

(beat)

Whatever that means! I for one don't want to be there to find out.

WILLOW

How come everything has consequences? Why can't it just be a little slap on the wrist and a long lecture about why what happened was wrong. There always has to be some all high and mighty being telling us off, or punishing us.

(beat)

Especially Buffy. I mean, what we did ... it save the world.

XANDER

Well, magical beings or whatnot, however it works, don't care about if the world is safe or not. Just if its balanced.

(pause)

I guess when every potential reached their full ... you know ... it screwed with the blance of things.

(CONTINUED)

WILLOW

Blanace, shmalance. I just want all of
this to finally end --

The two look at each other, glumly, before heading up the
hill and heading towards the LIGHT --

DISSOLVE TO:

41 INT. LOCAL HOSPITAL - JAMES' ROOM - MORNING.

41

The police officer lays in his bed, recovering. He has lost a
lot of energy, and all his funtions have been slowed down,
his heart, lungs, etc.

He'll be in here a few days before everything is working back
up to speed.

Stepping into the doorway, Buffy appears --

Entering, Buffy makes her way over to James who just looks at
her wierdly.

BUFFY

Hi, I'm Buffy. Buffy Summers. You
kinda got all ... beaten up at my
house --

JAMES

I - I don't remember ...

Buffy stands closer near his bed.

BUFFY

Do you remember anything about a box?
Black smoke. Lotta dead bodies?

On James' face we:

FLASH TO:

42 INT. SUNNYDALE - CRATER - FLASHBACK.

42

An explosion of THICK, BLACK energy occurs. James shields his
face, but is knocked straight to the ground. He slides out of
view, as do everyone else working down in this crater --

FLASH TO:

43 INT. LOCAL HOSPITAL - JAMES' ROOM - MORNING. 43

James SHUDDERS, slowly remembering the horror that had taken place. He tries to sum up some words to express his memories, but stutters.

JAMES

I...uh...I --

Buffy looks at him with concern. On James' FLUTTERING eyes, we:

FLASH TO:

44 INT. LABS - POLICE DEPARTMENT - FLASHBACK. 44

The smoke gives out a SCREECH, growing, larger. It STRETCHES out, overshadowing James who aims his gun out again.

BANG! BANG! BANG!

The bullets do nothing, and James can't help but hold down on the trigger. He lets out all bullets, running out of ammo and throwing his gun aside.

The smoke SHOOTs out at him and James is thrown back, trying to counteract the surprise jolt. He hits the ground and turns over onto his chest, CRAWLING away.

FLASH TO:

45 INT. LOCAL HOSPITAL - JAMES' ROOM - MORNING 45

James sits up straighter, panicked. He shakes his head, traumatized. He looks to Buffy and she places her hand on his shoulder.

BUFFY

You okay?

James looks away.

JAMES

Why are you here? I mean, you don't know me. You don't know wha --

BUFFY

I guess I just ... felt responsible for the whole --

(beat)

You being hospitalized and all.

(MORE)

(CONTINUED)

45 CONTINUED:

45

BUFFY (CONT'D)

I don't usually just show up at every person's bedside who's been hurt because of me but I --

(pause)

I guess I figured I shouldn't make a bad impression on an officer of the law. Have enough cop enemies.

James laughs.

JAMES

You're new here, right?

BUFFY

You could say that.

JAMES

Hope the big scare won't change your mind on staying here.

Buffy smiles.

BUFFY

I have a feeling I'm gonna be here for a long time.

JAMES

I'll see you around?

Buffy nods. Agreeing. She turns her back to James and slowly heads for the doorway, leaving --

DISSOLVE TO:

46 INT. LABS - POLICE DEPARTMENT - DAY.

46

We're closed in on a box, THE box. It lies open, but with nothing to go in, or come out of it. We're so close in on it that all we see are a pair of HANDS reaching down to pick it up.

As the box gets lifted up we follow it, finding ourselves staring into the eyes of --

Rachel Winters. She is smiling, staring at the box with the widest grin. Almost diabolical. She puts the phone up to her ear.

RACHEL

(into phone)

I have the box. Yes. I know. I will be there shortly. Till then, Harold--

(CONTINUED)

46 CONTINUED:

46

She hangs up, placing the phone into her pocket, and then placing the box into her jacket.

On her smile we:

DISSOLVE TO:

47 INT. BATHROOM - SUMMERS RESIDENCE - DAY.

47

Dawn enters, closing the door behind her. She is slowly making her way over to the mirror, staring into her eyes with worry.

A small sigh, and she begins to cry. Tears flow out of her eyes heavily. Something is definitely wrong --

She goes to sit down, trying to fight the tears back. She sits on the end of the bathtub, when something ACHES --

A small HISS escapes her, feeling a sharp pain in her back.

Slowly standing back up, Dawn approaches the mirror, eyes widened with curiosity.

Slowly turning half away from the mirror, she begins to lift up her shirt, trying to look at her back in the mirror.

ANGLE: REFLECTION

A scar lies on her back, still bleeding actually. It's a symbol. A weird, possibly demonic symbol --

PULL BACK to Dawn who drops her shirt with fear. She turns away from the mirror, looking right at us with terror in her eyes.

D'HOFFRYN (V.O)

It's always darkest before the dawn--

Dawn turns back towards the mirror, going in for a second look when we:

FLASH TO:

48 INT. D'HOFFRYN'S LAIR - UNKNOWN LOCATION - DAY.

48

All is BLACK, thick as night. A dark figure, D'HOFFRYN steps into view, walking around with his arms folded.

D'HOFFRYN

I'm sorry you had to learn that the hard way, child, but we all make mistakes.

(CONTINUED)

He continues to walk back and forth --

D'HOFFRYN (CONT'D)

Death. It's so ... mortal. Humans are so fragile. It's what makes demons so superior. What makes vengeance so ... glorious.

He steps around a large pedestal that is dripping with smoke. Something has just happened that we're not aware of as of now --

D'HOFFRYN (CONT'D)

I'm afraid there's nothing in my power to help you, darling, but I know what you can do to help get your memories back. Is that what you want ... Anyanka?

SHOOT FORWARD to Anya who lies on the ground, arms holding herself up with her legs sprawled out on top of one another. She is faced away from D'Hoffryn, looking down, PUFFING and PANTING --

ANYA

I do. I want them back!

D'HOFFRYN

Then it's time. Time to wreak vengeance. To seek them out and kill them. All of them - -

Anya is struggling. Struggling to remember the people D'Hoffryn is talking about. Struggling to understand the truth behind ... everything.

But finds it difficult--

ANYA

But I don't --

D'HOFFRYN

Do you know what they did to you, Anyanka? They stripped you of your memories, and left you to fall with the rest of Sunnydale!

(beat)

Are you gonna forgive them for that?! Forgive Buffy, Xander, Willow, any of them! No! You can't! If you do, they'll use you.

(MORE)

(CONTINUED)

D'HOFFRYN (CONT'D)

They'll use you as a weapon, a toy, to make you think you're their friend when really you're just there as a connection to demonic beings --

(beat)

They never liked you, Anyanka. Not like me. No one can ever love you as much as me. We vengeance demons have to stick together. Do you want to be used, Anyanka. Or do you want to take a stand. Do what's right.

(beat)

Seek out your revenge!?

Anya stands, back to us. She turns around HASTILY, face morphed into a DEMONIC creature, scrunched up with demonic symbols carved into it.

ANYA

(dark)

I'll make them pay!

On Anya's vengeful face we:

BLACKOUT:

END OF ACT FOUR

END OF EPISODE