

**Buffy The Vampire Slayer**

**Season 8**

**Once And For All**

Episode 2

"The Long Way Home"

TEASER

FADE IN:

INT. SUMMERS APARTMENT - DAWN'S BEDROOM - DAY

DAWN is attempting to pack a suitcase as she dials the telephone. She walks to her closet and looks into it while the phone rings. She starts to grab clothes and toss them onto the bed.

Finally, someone picks up the other end.

INTERCUT WITH:

INT. WILLOW AND XANDER'S HOUSE - LIVING ROOM - DAY

XANDER is walking through the room, sorting through some mail. He holds the phone to his ear with his shoulder.

XANDER

Hey, Dawnie.

DAWN

How'd it go last night?

XANDER

You know how it is. Romantic dinner, moonlight stroll through the park, some playful banter between chats with homicide detectives and then a battle with the undead before going home and the scary stuff happens.

DAWN

Uh-huh... So, what did she say?

XANDER

She said yes. I am officially a fiance.

DAWN

(big smile)

This is so cool. It's like my big brother and sister are getting married. Minus the disturbing and illegal parts. Best part is, we can stop talking about this behind her back. I hate plotting like that. Makes me feel evil.

XANDER

Really? I kinda like it.

DAWN

Have you guys set a date?

(MORE)

DAWN (CONT'D)

Where are you doing it? Can I be the best man, or the maid of honor, or the best man and maid of honor? I'm really good at multi-tasking. Like right now, I'm packing and talking on the phone at the same time.

She looks at the bed and notices that there's a pile of clothes that she hasn't touched since she put them there. She winces and gets back to packing.

DAWN (CONT'D)

Okay, bad example.

XANDER

I'm gonna assume you forgot about the packing, so that was funny.

DAWN

So? The date? The place? The job assignment?

XANDER

Date's sometime in the future. Place is someplace that is not the backyard because that'd be very TV cliché. Job assignment is that we're reviewing the applications and will get back to you shortly.

DAWN

Coulda just said "I don't know."

XANDER

Coulda. Didn't.

There's a pause in the conversation. Dawn finally stops packing and stands up, getting sentimental.

DAWN

I'm happy.

XANDER

Me too.

DAWN

Celebration dinner on me, as soon as I get there.

XANDER

Which would be when again? I don't do the e-mail thing so Willow has all of this info.

DAWN

Leave tonight. Couple hour layover,  
and then to Sunnydale. Should be  
there before the rooster takes his  
bow.

XANDER

Cool. I'm looking forward to seeing  
you. Place feels kinda empty without  
everyone here.

DAWN

I miss you guys too.

Dawn looks at her watch.

DAWN (CONT'D)

I gotta go. I wanna try to call Will  
before I have to get gone.

XANDER

'Kay. See you soon.

DAWN

Bye. Love you.

XANDER

Same here, kid.

DAWN

I'm not a kid.

Xander smiles.

XANDER

No you're not. Bye.

DAWN

Bye.

They both hang up. We stay on Dawn as she dials the phone  
again. She puts it to her ear.

INTERCUT WITH:

EXT. SUNNYDALE HIGH - DAY

WILLOW walks out of the school and starts to cross the yard  
when her phone rings. She looks at the caller ID and smiles.  
She pushes a button and puts the phone to her ear.

WILLOW

Hey, Dawnie.

Dawn begins to jump up and down as she screams into the phone  
in one of those girlie joy shrieks.

Willow moves the phone away from her ear, trying to regain her ability to hear.

INT. WATCHER'S COUNCIL BUILDING - GILES' OFFICE - NIGHT

GILES walks into his office and shuts the door behind him. He walks to his desk where he sits and looks down at his desk calendar. He takes a red marker and puts a little dot in the corner of previous day's date, January 2.

He flips over the calendar. On the back of the calendar is a number of notes, printouts and images of dead demons. There is also a small map of the world, on which Giles marks a spot in England. He puts the marker down and removes several photographs from his coat pocket. They are pictures taken in the woods where Buffy killed the group of demons in the previous episode. Giles tapes one of the images to the back of the calendar and puts the others in a file folder.

He flips the calendar over again. His mind drifts toward Buffy, filling him with curiosity and concern.

He rubs his tired eyes with his hand and sits back in his chair.

GILES  
(whispered)  
Where are you?

EXT. RESIDENTIAL STREET - NIGHT

A VAMPIRE slams onto the street and TURNS TO DUST.

BUFFY stands beneath a streetlight, looking at THREE MORE VAMPIRES who start to back off in fear.

Buffy raises her Scythe and looks at the vampires. Everyone involved knows what is about to happen but before she moves, a strange feeling comes over her. She pauses for a moment. She turns her head slightly to the side as though feeling something behind her, but doesn't look back.

The vampires look at each other, taking note of her distraction. They decide to run.

As the vampires turn around, the Scythe swiftly moves across each of their necks. Their heads roll back as they TURN TO DUST. Buffy now stands in front of where the vampires stood. She still seems distracted, but that doesn't slow her down.

Finally, she shrugs off this odd feeling and starts to walk away.

ANGLE ON : THE GROUND NEAR THE STREETLIGHT

As Buffy's shadow moves away, the feet of a male step into the light. He wears black boots and black pants.

We PAN UP, seeing a long black coat, and finally his face.  
He is ANGEL.

FADE TO BLACK:

END OF TEASER

## ACT ONE

FADE IN:

INT. HANK'S CAR - DAY

HANK sits behind the wheel, driving down the highway as Dawn sits in the passenger seat.

HANK  
You have your ticket?

DAWN  
E-ticket secure.

HANK  
And you packed everything you need?

DAWN  
Yup.

HANK  
But not too much, right?

DAWN  
Nope. My walls remain covered and not a moving box to be seen. I am coming back, Dad.

HANK  
I know. I just worry.

DAWN  
You don't have to.

HANK  
It's what I do best these days. Not really sure when that happened.  
(beat)  
You know, if you need something I can ship it.

DAWN  
Thanks. I think I'm covered.

HANK  
And you have money?

DAWN  
A giant wad of hundred-dollar bills sticking ever so slightly out of my purse, so as to attract muggers and various charitable orginazations which will squander the money on tropical vacations and political slam-campaigns.

HANK  
Just checking.

DAWN  
I know. It's kinda sweet. A little annoying, but sweet.

HANK  
I'm done, I promise.

DAWN  
Thank you.

HANK  
I hear it's nice in LA. Warm and sunny.

DAWN  
As per usual.

HANK  
Yup. And of course everyone has a cell phone there.  
(beat)  
Did you bring your cell phone?

DAWN  
Yup.

HANK  
Good. Call me when you land. And be careful. People on cell phones usually aren't paying attention to what they're doing. They can be dangerous.

DAWN  
I'll be sitting in an airport, not speeding down the PCH.

HANK  
Right. I know. Sorry. I promise I'm done this time. No more hassling you.

Dawn just nods this time.

HANK (CONT'D)  
You were joking about the hundred-dollar bills though, right?

INT. WILLOW AND XANDER'S HOUSE - LIVING ROOM - DAY

Xander is sitting on the couch with a number of folders sitting on the table in front of him. He's skimming through one of the folders, making notes in it. He's also writing notes in a notebook.



Willow walks into the room.

WILLOW

Working?

XANDER

It's what we Watchers do best.

WILLOW

Do you really count as an official  
Watcher?

XANDER

God, I hope not.

Willow sits next to him and looks at the folder in his hand.

WILLOW

I remember that guy. All those droopy  
ears and the mullet. Wonder what  
ever happened to him.

Xander closes the folder and puts it down.

XANDER

As long as he's not anywhere near  
me, I don't care. Just adds to the  
paperwork.

Xander leans back and rubs his eyes.

WILLOW

Tired?

XANDER

Too much work. My demon eye is  
throbbing.

WILLOW

Would dinner and a movie help at  
all?

XANDER

Sorry, but I can't. I want to get as  
much done as I can before Dawn gets  
here.

WILLOW

Fine, but you're missing one heck of  
a scifi adventure.

XANDER

I'll catch it another time. I haven't  
even started the Gachnar file.

WILLOW

Well, it should be a short report.  
(indicating with her  
fingers)  
The guy was only like this big.

XANDER

Turn your phone to silent. I'll text  
message you if I ever get done.

WILLOW

Done. Bye.

Xander waves as Willow walks out of the room, and out of the house. Once she's gone, he turns back to his files. He opens a new folder and skims it's contents. He makes a couple of notes in the folder.

EXT. ALLEY - NIGHT

Buffy walks through the alley as drops of water fall around her. Remnants of rain that has been over for minutes, but which has left no evidence of it's existence on Buffy herself.

Finally, she stops walking. That feeling coming over her again. She turns her head slightly, as though listening to something behind her.

From the shadows ahead of her, PRAX appears. He is a very threatening looking demon with rippling muscles and a face which looks like it's been pulled tighter than Joan Rivers'. He wears jeans and a t-shirt, but no shoes. He looks Buffy up and down. She ignores him.

Prax smiles, pulling his face tighter and causing his skin to tear and bleed on his forehead. When he speaks, it's with an Irish accent

PRAX

Slayer. I've heard about you.

He steps closer to her, looking her up and down.

PRAX (CONT'D)

Obviously those reports have been  
exaggerated. I guess some demons like  
to make you sound bigger than you  
really are. Makes them look less  
pathetic.

Buffy still isn't looking at him. Her eyes drift toward the ground as she ponders her next move, which is a thought completely unrelated to Prax.

Prax reaches toward her and strokes her hair.

PRAX (CONT'D)

But you're just a small thing, aren't you? Frail to the eye. Soft to the touch. Not the most "here" person I've ever met either.

Prax waits for an answer. None comes. He grows impatient.

PRAX (CONT'D)

Look, I was ready to do the whole "witty banter" routine, but if you're not into it, that's fine. We can get this over with.

He shows his teeth again, which look normal enough until they TURN INTO FANGS. All of them. Razor sharp fangs, which are longer than vampire fangs. His EYES TURN RED and blood drips from them.

His muscles tighten all over his body and his veins look as though they might break through his tightened skin. The skin on his left arm rips and blood drips down his elbow. Blood also soaks through his shirt, suggesting that more rips have occurred. This guy is not something that you would want to meet in a dark alley.

He raises his fist and swings at Buffy. He hits her with all of his strength which would normally send someone flying, vampire slayer or not. However, Buffy isn't exactly normal anymore. The hit doesn't phase her at all. She's still not paying attention to Prax.

Prax is annoyed now. He raises his hand and CLAWS GROW from his fingers, sharp as the teeth in his mouth. He swipes at Buffy, slashing her face open, but the WOUNDS HEAL as quickly as they form.

BUFFY

I feel you. I know you're here.

PRAX

That's what I was going for.

Buffy finally looks at Prax. He's not who she was talking to and he just a nuisance now. She punches him in the face O.S., which makes a nice SQUISHING sound. We then hear him drop as she turns her attention back to the shadows behind her.

BUFFY

I was talking to you.

Her face betrays no emotion as she continues to speak into the shadows.

BUFFY (CONT'D)

Show yourself.

ANGLE ON : THE SHADOWS

As Angel emerges from them, looking Buffy squarely in the eyes.

BUFFY (CONT'D)

You've been following me for a while now.

ANGEL

I have.

BUFFY

Why?

ANGEL

You know why.

Angel looks down at the Scythe.

ANGEL (CONT'D)

Is this the part where you kill me?

BUFFY

No.

ANGEL

Good. That would have been a bad thing.

BUFFY

It's... Good to see you.

ANGEL

You're a hard person to track down. I've looked in all of the phone books. Even Googled you a couple of times, but most of the results were for porn sites.

(beat)

Which I didn't click on.

BUFFY

You should have stayed away.

ANGEL

You know that wasn't an option. People are worried about you.

BUFFY

They shouldn't be.

ANGEL

They don't have a choice. You can't just vanish off the face of the earth and expect the people who love you to move on.

BUFFY  
I don't have time for phone calls.

ANGEL  
Make time.

BUFFY  
It's not mine to make.

ANGEL  
Buffy, listen to me--

BUFFY  
Buffy doesn't live here anymore.

Angel's confused now.

ANGEL  
Whah? Wait... Is this some kind of  
possession thing?

BUFFY  
No.  
(beat)  
I was being metaphorical.

ANGEL  
Oh. Okay.

BUFFY  
I don't have time for phone calls  
and birthday parties. This isn't  
some desk job where I can put in for  
time off and stock options.

ANGEL  
So you turn your back on them?

BUFFY  
I turn by back for them. Do you have  
any idea what I have to deal with? I  
am the last Slayer. Possibly ever.

ANGEL  
I got the memo.

BUFFY  
Well, did you read the small print  
that mentions the plagues of demons  
covering this planet just waiting  
for me to die so they can take over?  
This is war, Angel, and I'm the army.

ANGEL  
You can't go into this war alone.

BUFFY

Who's gonna back me up? You?

ANGEL

For one.

BUFFY

You couldn't keep up. You'd just be holding me back and I don't have time to baby you right now. I don't have time to read documents and pull all-nighters trying to figure out how to kill one demon.

ANGEL

Nobody's asking you to. All I'm asking for is a phone call every month or so to let us know that you're not in a ditch somewhere. It has been known to happen.

(beat)

Do you have any idea what your family is going through? Your friends?

BUFFY

How many times have they been kidnapped and held hostage? How many times have demons used them to get to me? How many times have they been possessed, or put under some kind of spell? I don't have the option of family anymore. They'll know I'm not dead by the fact that the world is still spinning.

WOMAN (V.O.)

Around and around.

INT. AIRPORT TERMINAL - DAY

A woman, ALICE CARTER and her husband TOM CARTER are standing next to a wall near the terminal. Both are in their 30's, and very normal looking middle-class people. Alice is crying, and hers is the voice that we heard.

ALICE

It's like some carnival ride, and I just want to get off. I can't take it anymore.

TOM

We're getting help. This will be over soon.

Alice smirks.

ALICE

That's what they say, isn't it? That's what they always say. All of the best doctors and all of the best equipment and we still have no idea what is wrong with them.

They look over to the sitting area.

ALICE (CONT'D)

I can't stand to see her like this anymore.

Tom takes Alice in his arms and holds her close to his chest.

TOM

I know.  
(beat)  
I know.

ANGLE ON : SITTING AREA

Near the wall where Alice and Tom are standing is this sitting area. In this sitting area sits ARIEL. She is a five-year-old girl, wearing a nice dress and with nicely brushed hair. She is holding onto a stuffed animal tightly as she rocks back and forth in her seat.

Next to her is GRAMMA. She is a thin, very old looking woman with sunken eyes and a black dress. She is pretty much the female version of the evil guy from Poltergeist II.

Gramma speaks very softly, with a strong southern accent, looking straight ahead.

GRAMMA

They're talking about you, child.  
They're always talking about you. Do you know what they're sayin'?

Gramma looks to Ariel.

GRAMMA (CONT'D)

They're sayin' that you're one sick little girl, and they're right. All the doctors in the world can't fix what's wrong with you. They'll try though. Oh, they'll try. They'll strap you up to all kinds of machines and count how many times you blink in one hour to see if it fits their statistics and data. Blink once too many and they'll buzz you clear into next week.

(beat)

But don't you fret, little girl.

(MORE)

## GRAMMA (CONT'D)

Gramma's here with you and there ain't a power alive or dead that's gonna make me leave your side. You just remember that.

PAN UP to see the terminal door as PASSENGERS start to exit the plane. Among these passengers is Dawn. She exits carrying one bag in her hand, and another on her back.

She looks around the airport for a sign telling her which way she should be heading.

Finally, she sees the proper direction and starts to walk to the right. As she walks, she pulls out her cell phone. She turns it on and dials a number. She puts the phone to her ear.

INTERCUT WITH:

EXT. SUNNYDALE MAIN STREET - DAY

Willow is window shopping when her phone rings. She answers it.

WILLOW

Hello?

DAWN

Hey, it's me.

WILLOW

Hey. Where are you?

DAWN

LA. I'm here for a few hours.

WILLOW

That has to be boring.

DAWN

I have reading to do anyway. I just wanted to call so I'd look all cool and occupied as I walk through the airport. I usually feel awkward and goofy.

WILLOW

Okay. I'm not sure what to say to that.

DAWN

I'm just going for a cooler spy-guy persona this time. Right now, anyone watching me is wondering who I'm talking to and why I'm walking with such urgency.



WILLOW

You're walking with urgency?

DAWN

Yeah. Y'know, that whole "on my way to someplace important" walk that they do in movies. I could totally be in slo-mo right now.

WILLOW

This is a very strange discussion we're having.

DAWN

Yeah, but it makes sense in my head.

WILLOW

I guess that's all that matters.

(beat)

Remind me to introduce you to my mother. I think she'd like you.

DAWN

Anyway, I guess that's all I have to say. Just checking in.

WILLOW

Call me when you're about to take off again.

DAWN

Will do, boss.

(then)

That's my important business woman mystique.

WILLOW

I thought you were spy-guy.

DAWN

I was. Now I'm business woman-guy.

WILLOW

Okay. I'll... talk to you later.

DAWN

Bye.

Dawn hangs up her phone, but continues to fiddle with it, looking very occupied as she makes her way through the airport.

As she walks with her eyes on the phone, she doesn't see a MAN in her path. She bumps into him and quickly loses all of her mystique.

DAWN (CONT'D)

Oh, God. I'm sorry. I didn't see  
you.

MAN

(turning)

That't fine. I was--

As he turns, we see his face. Dawn is shocked to see RYAN  
CRANE standing in front of her, equally shocked to see her.

DAWN

Ryan.

FADE TO BLACK:

END OF ACT ONE

## ACT TWO

FADE IN:

INT. AIRPORT TERMINAL - DAY

Dawn and Ryan are standing where they were when we left them, still taking in the shock of seeing each other.

Dawn smiles.

DAWN

Ryan.

(beat)

Which I've now said twice.

Ryan is not smiling at all. Seeing Dawn is confusing to him, and causes a rush of emotions, but none of them spark a smile.

He backs away from her, shaking his head. Telling her to stay away. He then turns and walks away, leaving Dawn alone and confused.

DAWN (CONT'D)

Good to see you too.

Dawn looks around the airport, having lost track of where she was going. After a moment, she gathers her senses and starts to walk again.

INT. GILES' FLAT - NIGHT

Giles walks into his home and removes his jacket. As he turns on the light and walks into his living room, he stops to look around.

The room is perfectly kept. Not a pillow out of place, and not a sign of dust to be seen. It's well decorated. Filled with many heirlooms, and certificates, and other various knickknacks that he has gathered over his lifetime. Things which would make any man proud of his life.

As he looks over this room, however, all that he can see is that it's empty. All of his life's work and his many accomplishments have led him to an empty home to come back to at night, and no friends to be seen on the same continent.

There's a KNOCK at his door. He turns with a slight glimmer of hope in his eyes, which quickly turns to puzzlement. While he may be happy to actually have someone to talk to, he also knows that there would be no good reason for someone to be dropping by unexpectedly.

He walks to the door and opens it. When he does, he finds MARGE standing on the other side, holding an envelope.

GILES

Marge? What are you doing here?

MARGE

Two things. First...

She reaches into her pocket and pulls out a cell phone. She hands it to Giles.

MARGE (CONT'D)

You forgot your phone. "Forgot" may be the wrong word, actually. Seeing as how it's never left your desk drawer.

GILES

I've never really warmed up to them. Always being... reachable.

MARGE

Yes. Reachable. That's exactly what they're for. So that when a notice comes into the office five minutes after you leave, you can be reached and told about it.

GILES

Are you all right? Come in.

Giles moves aside and Marge walks in.

GILES (CONT'D)

What's happening?

MARGE

Here. Read for yourself.

She hands Giles the envelope. He opens it and pulls out a piece of paper.

MARGE (CONT'D)

Oh, and we're supposed to believe that this came after you left, just by coincidence. You left three hours after normal business ended!

Giles skims the paper.

GILES

(still reading)

Our office is being taken off of the search for unified demon groups?

(reads on for a moment)

It's being reassigned to tactical?

MARGE

Unbelievable, isn't it? The one job of any substance that we've been given and it's taken away from us. They wouldn't even have this information if it weren't for you.

GILES

I don't understand. How can they believe that tactical would be the better place for this? They have the researching skills of a...a... Xander.

MARGE

I'm sorry?

GILES

You wouldn't get that. I just couldn't think of anything better to say.

MARGE

So it looks like we're back to babysitting the interns and reading newspaper clippings, hoping for some sign of the missing Slayer.

Marge stops herself now, remembering that Giles isn't just any other Watcher, and the Slayer isn't just any other Slayer to him.

MARGE (CONT'D)

I'm sorry. I didn't mean to--

GILES

It's okay. I agree. We shouldn't be sitting around, waiting for her to show up.

MARGE

So what do we do?

GILES

I don't know.

They stand in silence for a moment, trying to figure out what comes next.

MARGE

Drink?

INT. WATCHER'S COUNCIL BUILDING - HEWITT'S OFFICE - NIGHT

Mr. Hewitt walks into his office, locking the doors behind him with the touch of a button next to them. He walks to his desk and sets a folder down on it as he grabs a remote control and pushes a button which brings the TV screens around the room to life. They display images of dead demons.

Some images are of the recent slaying in the woods. Mr. Hewitt studies these images for a few moments, thinking deeply on them.

He picks up his phone and hits a speed-dial number.

INTERCUT WITH:

INT. WILLOW AND XANDER'S HOUSE - LIVING ROOM - DAY

Xander is still sitting on the couch. He's now writing in a notebook when the PHONE RINGS. He answers it.

XANDER

Hello?

MR. HEWITT

Mr. Harris? This is Daniel Hewitt.

XANDER

Mr. Hewitt, hi. I wasn't planning on calling you until Monday.

MR. HEWITT

Yes, I know. I was hoping that you might have something to show me today.

XANDER

Today? I'm sorry, but I don't. I'm still working on those... Papers that you wanted me to write. I haven't even typed them up yet.

MR. HEWITT

I understand that. However, I was hoping that you might have a sample that I could look at. Just to make sure that we're seeing this project in the same light.

Mr. Hewitt opens the folder on his desk.

MR. HEWITT (CONT'D)

I've seen a few of Mr. Giles' journal entries that were interesting. We can pick one of those subjects. How about this... Glorificus? I've read the notes that we have on her, but I'm eager to see what you have to say about such an interesting subject.

XANDER

Glory? I--um... I haven't even started on that file yet. I was working in a chronological order. I don't suppose I could interest you in a blurb about Adam?

MR. HEWITT

No.

(beat)

How about if I give you until Monday to write up that report on Glorificus? That should be plenty of time to write down all of the information that you have.

Xander is obviously thrown off by this, but doesn't want to get in trouble with the boss.

XANDER

Yes, sir. I will try to have that report for you by Monday.

MR. HEWITT

Good. I look forward to reading it. Until then...

XANDER

Wait. I just... I wanted to ask if you've heard anything about Buffy. Have there been any more sightings?

Mr. Hewitt looks up at the screens.

MR. HEWITT

We've heard some rumblings. Nothing specific.

XANDER

Any word on a location?

MR. HEWITT

Like I said, we only have rumors really. They lean toward England at the moment.

XANDER

England. Got it. Thank you.

MR. HEWITT

Whatever I can do to help you and your friends.

XANDER

Thank you, sir.

MR. HEWITT

Good--

(looks at watch)

--day, Mr. Harris.

Mr. Hewitt hangs up.

We stay with Xander as he hangs up the phone.

XANDER

Glory. Why'd he have to pick Glory?

(beat)

Stupid Glory and her stupid scabby  
minions.

Xander gets up and walks out of the room, toward the kitchen.

INT. WILLOW AND XANDER'S HOUSE - BASEMENT - DAY

Xander walks down the stairs of the basement. There is a work bench set up at the bottom of the stairs. The rest of the basement is a blur of boxes and tarp-covered furniture.

Xander walks to the work bench, which also has a peg-board hanging behind it. He removes the board from the wall, revealing a map of the world that has several flat-topped thumbtacks sticking into it. He sticks another tack into the map, over England. He then replaces the peg-board and starts back up the stairs.

XANDER

Stupid Glory and her curlier-than-  
thou hair.

He turns off the light as he leaves the basement.

INT. AIRPORT TERMINAL - DAY

Dawn is in the sitting area of a terminal now, reading a book entitled "Medieval Demonology And The Modern Slant"

The seats behind her are empty, as is most of this terminal for some reason.

RYAN (O.S.)

"Ryan, I don't have a lot of time to say the things that I want to tell you, so I will have to do the best I can and settle for sounding crazy..."

Dawn looks back and sees Ryan sitting behind her. His back is to her as he speaks, and he doesn't turn around.

RYAN (CONT'D)

"Demons are real. Vampires, werewolves... Everything that you ever feared but knew couldn't possibly exist. That's why we came to Bear River and why we have to go back to Sunnydale. I wish that I could explain all of this and have it make sense, but I can't. All I can tell you is that there are people in this world that are willing to give their lives fighting these demons and I'm one of

(MORE)



RYAN (CONT'D)

them. I don't know if I'll ever come back or if I'll ever see you again, but I wanted you to know this. I'm tired of lying to everyone I care about. Look around you. See it. Be careful."

DAWN

You read the letter.

RYAN

Yeah. I looked at it once or twice. Sounded pretty crazy though, so I shrugged it off and moved on. That is, until I remembered that Sunnydale was supposed to be a giant hole in the ground. Then that virus was all over the news. Girls dying everywhere, and the reporter was live from the giant hole in the ground.

DAWN

There's so much that I can explain. Why that happened. How it happened.

RYAN

How 'bout explaining why you never bothered to come back.

DAWN

I was going to.

(beat)

You told me not to. I thought it might be easier--

Ryan chuckles at this.

RYAN

Seriously? This is your story?

DAWN

It's true.

Ryan finally turns to look at her.

RYAN

I broke up with you, Dawn. I didn't know I was sending you off you some demonic war. You tell me all of this and then you just never come home. How am I supposed to not think that you were one of those girls?

(beat)

Did you know that Jenna died?

DAWN

I was there. I saw it.  
 (tears up)  
 I watched all of those girls die.

RYAN

Her parents went crazy. At first they couldn't even find her and then they get this phone call telling them that she's in California.  
 (beat)  
 Her little brother was crying because he blamed himself for her death. If it weren't for him, she wouldn't have run away.  
 (beat)  
 You saw the girls die, but you didn't have to watch what happened next. You didn't have to stare at a ceiling every night, wondering if someone you cared about was still alive.

DAWN

(barely a whisper)  
 Yes I did.

RYAN

What?

DAWN

I did have to worry. I still have to worry. Look, I know that I dropped a pretty big bomb on you before I left and I'm sorry about that, but don't you dare try to make me the bad guy. Don't you dare try to assume that you knew what was going on.

Ryan backs off a little, seeing that Dawn is truly upset by something that happened that night.

DAWN (CONT'D)

Those girls that you saw on the news all had names and faces, and I knew a lot of them. They were Slayers. Born to fight those demons that I told you about. Only one of those Slayers lived through that night and I do lie awake every single night, worrying about her.

RYAN

Buffy.

Dawn just nods and she struggles to hold back tears.

RYAN (CONT'D)

I didn't know.

DAWN

It's fine. Whatever. Let's just forget that we even saw each other, okay? Go home and forget everything that I ever told you. You're better off not knowing.

They turn away from each other and sit in silence.

After several moments of reflection, Ryan turns back to Dawn.

RYAN

It's not okay. I don't want to forget.

Dawn looks at Ryan.

RYAN (CONT'D)

Tell me what happened.

INT. WILLOW AND XANDER'S HOUSE - KITCHEN - NIGHT

Xander is at the counter, making a sandwich. He's tired and not in a happy mood.

Willow walks through the back door, smiling and bubbly.

WILLOW

Hey there, fiance. Whatcha doin'?

She sees that he's making a sandwich.

WILLOW (CONT'D)

If I knew you were okay for dinner, I'd have made something.

XANDER

Just a quick break and then back to work.

WILLOW

Work? More?

XANDER

Have to.

WILLOW

Blow it off. C'mon. We're engaged. We should be celebrating. Let's go someplace romantic, huh? We could go bowling.

XANDER

You have no idea how much I wish I could. I just can't. Mr. Hewitt wants me to have a full write-up on Glory by Monday.

WILLOW

Glory? Why her? She's so...

(beat)

And she tried way to hard to be scary.

XANDER

Random pick, I guess. I didn't ask too many questions.

WILLOW

Probably smart, considering that the Council might get annoyed and have us both chopped into little bits. This Hewitt guy kinda freaks me out.

XANDER

At least you're not working for him. The guy's like Quentin Travers on meth or something.

WILLOW

Are you sure you need this job?

XANDER

As sure as I am that we need this mortgage.

WILLOW

I'm working now.

Xander puts his arm around her.

XANDER

You gonna be my sugar-momma?

WILLOW

Why not? You could be a stay at home dad when we're married.

XANDER

Wow. Kids. Neat.

WILLOW

Am I rushing? I'm rushing.

XANDER

No. No, not rushing. I just never had those thoughts out loud before.

WILLOW

And are they happy thoughts?

XANDER

They are. Just so long as we don't have to give our firstborn to the Council.

(beat)

I knew I should have read that contract before I signed it.

Willow smiles as Xander takes a deep breath. He picks up his sandwich.

XANDER (CONT'D)

Back to the coal mines.

WILLOW

Good luck. If I can help at all, let me know.

XANDER

Maybe. You could explain that whole brain-sucking thing.

He kisses her on the head and walks out of the room. She watches him go, wishing that he didn't have so much work to do just now.

She then looks to the counter where the bread bag is still open, the used butter-knife is resting, the cheese wrappers are tossed and the lunch meat remains. She grows annoyed.

WILLOW

Damnit.

She starts to clean up.

WILLOW (CONT'D)

Do I look like your mother? No.

INT. WATCHER'S COUNCIL BUILDING - HALLWAY - NIGHT

Mr. Hewitt is walking down the hall, carrying several papers. His CELL PHONE RINGS. He pulls it out of his pocket and looks at the number on the caller-ID. It reads : GILES, RUPERT.

Mr. Hewitt puts the phone back into his pocket as he reaches the office. He has no intention of dealing with Giles tonight. As he reaches his office door, he taps a button on the side of the door, and the door slides open. He walks inside.

INT. WATCHER'S COUNCIL BUILDING - HEWITT'S OFFICE - CONTINUOUS

The door closes behind Mr. Hewitt as he enters the dark room. He looks around and sees several of the TV screens flickering, giving the room an almost strobe light-like effect.

MR. HEWITT

Hello?

A voice fills the room. Female. Strong English accent.

FEMALE VOICE

Twenty chickens, all in a patch. A wolf swoops in and picks one to snatch.

MR. HEWITT

Who is that? Who's there?

A FIGURE walks across the room, stopping just in front of Mr. Hewitt. As the light flashes on her face, we can see who she is. It is DRUSILLA.

DRUSILLA

That's what she does, you know? Plucks us off, one by one. Like feathers from a chicken.

MR. HEWITT

Drusilla.

Mr. Hewitt looks back to the door, but it is closed. He is alone with her.

DRUSILLA

Door's locked. Building's empty, but for the few below. We're all alone.

MR. HEWITT

Why are you here?

DRUSILLA

Because of her.

MR. HEWITT

The Slayer?

DRUSILLA

She moves across the world, killing us as she goes. We huddle and hide in caves to avoid her, but our time is coming.

MR. HEWITT

I don't know what you want me to do.

DRUSILLA

I want you to stop it.

MR. HEWITT

How? I can't keep track of her any more than you can.

DRUSILLA

But you know her secrets.  
(finger over lips)  
Shh.

Drusilla licks her finger as her hand moves away from her face and she walks around to Mr. Hewitt's back. He doesn't turn. He doesn't want to provoke her.

DRUSILLA (CONT'D)

Daddy's with her now. Do you know  
what that means?

Hewitt doesn't answer.

DRUSILLA (CONT'D)

It means that she's going to be very  
angry come sunrise.

MR. HEWITT

Do you know where she is?

DRUSILLA

It doesn't matter where she is. All  
that matters is where she'll be.

Mr. Hewitt turns to face Drusilla.

MR. HEWITT

Where?

DRUSILLA

Right where we want her.

Hewitt swallows hard. He shakes his head and then looks  
Drusilla squarely in the eyes.

MR. HEWITT

We're not ready.

Drusilla smiles.

FADE TO BLACK:

END OF ACT TWO

## ACT THREE

FADE IN:

INT. AIRPORT - MAGAZINE SHOP - NIGHT

Alice is standing near a magazine rack. She's not reading anything. She's just standing there.

Ariel is off to one side, with Gramma. Ariel doesn't say anything. She doesn't look at anyone. She keeps her eyes on the ground.

Gramma, however, is more talkative. She looks around the airport.

GRAMMA

So many people just goin' about their lives. Rushin' off on business trips, and vacations. How many of them do you think are being shipped to the funny farm?

Gramma bends down to Ariel and looks her in the eyes. Ariel is scared of her.

GRAMMA (CONT'D)

But don't worry, child. None of them is lookin' at you. Not a one would even mind it if you was to drop dead right here in this spot.

Gramma smiles big.

GRAMMA (CONT'D)

Don't fret none. You ain't dyin' here. Mm-mm. You're goin' back up in that sky in one of them big metal boxes. Couldn't get out even if you wanted. Scream all you want and still can't escape it. Do you know what lives up there? All kinds of monsters. Just as many as down here. Pickin' apart at the plane, just tryin' to get it to go down.

Ariel starts to cry. Alice looks at her and bends down to her level.

ALICE

Come on, sweetie. Don't cry. Not now.

ARIEL

She's here, Mommy. She's here.



ALICE

There's nobody here but us.

ARIEL

But she is! She's here and she says  
that the plane is gonna crash and we  
can't get out!

An OLDER MAN standing nearby looks in their direction. Alice  
sees him and tries to smile it off. The man goes back to his  
own business and Alice turns back to Ariel.

ALICE

Ariel, that's enough. No more of  
this. There is nobody else here.  
There is nobody talking to you. It's  
in your head.

ARIEL

But she's not in my head! She's real,  
Mommy!

GRAMMA

Yes I am. Don't you forget it neither.

ALICE

Ariel, stop it.

GRAMMA

(singing)

Goin' up in that sky. Kick and scream  
and cry and cry. Plane falls down  
and hits the ground and little girls  
will surely die. Yes, little girls  
will surely die.

Gramma laughs now and claps her hands together. Ariel begins  
to sob and latches onto her mother.

ARIEL

Make it stop! Make her stop, Mommy!

GRAMMA

Mommies die to, child. Ain't nothin'  
she can do to stop it. Surely as she  
couldn't save that brother of yours.

(pats belly)

And mmm, was that boy good. 'Specially  
toward the end when he was pullin'  
his hair all out and scratchin' at  
the walls till his nails pulled clean  
from the fingers.

Ariel puts her hands over her ears and yells to keep Gramma's  
voice away.

GRAMMA (CONT'D)

Hide all you want. Won't help none!

ARIEL

Go away! Go away!

ALICE

(embarrassed)

Ariel, stop yelling. Please stop yelling.

ARIEL

Help me, Mommy!

GRAMMA

Can't help you, child. Can't even see your ol' Gramma.

Gramma laughs. Tom walks up and sees what's happening.

TOM

Again?

ALICE

I can't do this. Not again.

TOM

We're almost there.

ALICE

And what makes this place any different?

TOM

It just is.

Tom doesn't believe what he's saying any more than Alice does, but he has nothing else to say to her.

ALICE

How much longer are we stuck here?

TOM

I don't know. The flight's been pushed back another two hours. Something with the plane.

ALICE

Two hours? What are we supposed to do for two hours?

TOM

I don't know.

Alice looks at her watch.

ALICE

We could drive there in three.

Tom thinks it over. Finally, he nods. They head out. Gramma follows.

GRAMMA

I love a car ride! I ever tell you about the ways a girl could die in a car?

INT. AIRPORT TERMINAL - NIGHT

Dawn and Ryan are still sitting in their chairs, talking. Dawn's finishing up a story.

DAWN

So she left. Just walked away and I haven't seen her since.

RYAN

Damn.

(beat)

You think she's okay though?

DAWN

She's alive. I know that much.

Ryan thinks about this and lets it sink in.

RYAN

I had no clue.

DAWN

Not many people do.

Another somber moment and then Ryan smiles. Dawn thinks this odd.

DAWN (CONT'D)

So this is funny?

RYAN

No. It's just weird. Vampires, demons... I mean, I've known about them for a while, but it's still so crazy. I guess it's just one of those things that doesn't sink in until you see it first hand.

DAWN

Maybe. I don't know.

RYAN

What was it like for you? Seeing your first vampire, or whatever?

DAWN

I honestly don't remember. I remember Buffy telling me about them when I was nine. Before she even told Mom. I guess she was worried about me or something.

(extended beat)

But that's not exactly the way it really happened, so I guess I officially saw my first vampire about six or seven years ago.

RYAN

Not how it happened?

DAWN

(smiles)

Long, long story. Really long.

RYAN

You have someplace else to be?

Dawn looks at her watch and her eyes widen. She jumps up.

DAWN

Oh, God! My plane! It should have been boarding by now.

She rushes over to where the arrival and departure listings are displayed and scans the screen for her flight. She then lets out a sigh as Ryan catches up, carrying her bags.

DAWN (CONT'D)

Delayed. I'm here for another couple of hours.

Ryan thinks for a moment and then decides on a course of action.

RYAN

You said that Sunnydale was three hours away?

DAWN

More or less.

RYAN

I have a car outside. You wanna drive?

Dawn's confused.

DAWN

You have a car? Why are you in the airport then?

RYAN

(smiles)

Long story.

DAWN

Okay, so lead the way to your car  
and tell me what's going on.

RYAN

Deal.

They start to walk.

RYAN (CONT'D)

Where do you want me to start?

DAWN

How about where we left off last  
time?

RYAN

Do you want me to leave out the parts  
where I burn your pictures and grow  
angrier at you with every passing  
day?

DAWN

Umm, no. That's the best stuff.

RYAN

If you say so.

(beat)

So you broke up with me and that's  
when I first knew that I hated you.

DAWN

Good story.

(beat)

Wait, didn't you break up with me? I  
seem to remember a whole "Don't come  
back" speech. You said so yourself  
just a little while ago.

RYAN

That was after you hadn't spoken to  
me for a good long while.

DAWN

So, we were on a break.

Ryan laughs.

RYAN

If you say so.

(MORE)

RYAN (CONT'D)

Anyway, I was doing that whole depressed, angry thing and not paying attention to much for the next few days. The news was full of stories about that mystery plague that swept the world, but I was too busy moping about my ex-girlfriend to notice.

DAWN

Sweet.

RYAN

Not really. I did finally come out of my funk and planned to tell you off like any self respecting man would do in my situation. That's when I went to your house and found the letter.

DAWN

You just went in?

RYAN

Well, the back door was open.

(beat)

After I threw a rock through the window and unlocked it.

DAWN

You were going to vandalize my house?

RYAN

No. I was just worried. You had about fifty newspapers in your front lawn.

DAWN

Sure.

RYAN

I was!

DAWN

Mm-hmm.

RYAN

Anyway, I found the letter. You sounded more insane than before and I wrote you off until I saw that news report. Then things seemed a little out of whack. That guy in the alley that night. When we were attacked.

DAWN

Vampire.

RYAN

See, I thought so. And then a few other things started to look different in town.

DAWN

Like Pleasantville when the color got spread around.

RYAN

Exactly.

(beat)

That's how I started believing. I read some stuff online but still never saw anything that I could point at and say "demon". So I just had to deal with it on my own.

DAWN

You should have looked me up. Sent me an e-mail. Text message my cell phone.

RYAN

I thought you were dead. Especially after your house burned down.

DAWN

Wait... My house burned down?

RYAN

The one you lived in, yeah. A couple of weeks after you left. Nobody knew the cause, but they marked it up to old wiring.

(beat)

Man, you guys had a lot of weapons in there. I walked through some of the debris and found about three swords.

DAWN

Nobody else found them first? Fire department?

RYAN

We're lucky if they put fires out. They knew you guys were gone, so they didn't bother to look through the place too much.

DAWN

How did it really burn down? Do you know?

Ryan shrugs.

DAWN (CONT'D)

Weird.

RYAN

You don't think it was the wiring?

DAWN

Possible, but not likely. What are the odds that the Slayer's house would burn down just after the Night of Morel Divineh?

RYAN

I'm guessing small?

DAWN

Yeah.

RYAN

But... I just mean... The place was really old. That's a pretty big ingredient for fire, right?

Dawn takes the lead as they head through the exit.

DAWN

So naive.

EXT. AIRPORT PARKING LOT - NIGHT

Dawn and Ryan walk through the parking lot. Ryan is now in the lead, seeing as how he knows where he parked.

DAWN

So, what else has been happening? Any big drama? Anyone I know get eaten?

RYAN

Not that I know of. I have been gone for a few weeks though.

DAWN

Which brings me to the question of the hour. Why?

Ryan thinks for a moment as he looks around the parking lot.

RYAN

You don't happen to see a '68 Mustang anywhere, do you? Kinda cranberry color. Convertible.

DAWN

No. Did you park it around here?



RYAN

Oh, no. I just want one like that.  
I'm the crappy Honda right here.

They walk up to Ryan's car, which is an old rundown Honda of some sort. He opens the trunk and puts her bags in.

RYAN (CONT'D)

The door should be unlocked.

They walk around the car, toward their doors.

RYAN (CONT'D)

I say that as though there were a chance they'd actually be locked.

They get into the car.

INT. RYAN'S CAR - CONTINUOUS

After buckling up, Dawn turns to Ryan.

DAWN

So, avoiding the question?

RYAN

Which question was that?

DAWN

Why you're here.

Ryan starts the car and begins driving.

RYAN

Right. Good question.

DAWN

C'mon.

RYAN

I was dropping off my sister.

DAWN

That's it?

RYAN

Yeah. More or less.

(beat)

We were on this roadtrip. She wanted to go home early, so I dropped her off.

DAWN

Why'd she want to go home? You're okay, right? You're not sick?

RYAN

No, I'm fine. The trip's my last hurrah before I ship out.

DAWN

Where are you going?

RYAN

Army, I think. I tried the whole college thing and that didn't work out, so I went back to the video store for a while, but that sucked. Then I got to thinking about the big evil in the world and how to do my part.

(beat)

I guess the Army doesn't do demons, but it's still something, right?

DAWN

Yeah. And they do do demons. If you ever need some strings pulled to get into a top secret demon fighting Army squad, let me know. I have connections.

(beat)

You're really doing this though? There's war. People die.

RYAN

This coming from you?

DAWN

Good point.

(beat)

So Kirsty left when you told her?

RYAN

Well, she'd been grumpy the whole time. After she figured out that a road trip would require a gas powered automobile I kinda started to lose her. The Army thing was just the clincher.

(beat)

I don't think I'll be getting any letters from her.

DAWN

She's that upset?

RYAN

Yeah. Not as bad as my parents though. Did you ever meet them?

Dawn shakes her head.

RYAN (CONT'D)

Well, imagine Kristy times ten. She's not talking to me, but they pretty much disowned me.

DAWN

Seriously?

RYAN

Yeah.

(beat)

I'm sure they'll come around though. It'll just take time.

DAWN

Right.

(beat)

Yeah.

There's a long silence. Finally, Ryan perks up.

RYAN

So, did I tell you that I dated Shelly for a while?

INT. RENTAL CAR - NIGHT

Along a stretch of open desert-like area, Tom and Alice are driving down the road. Neither one of them is very talkative.

In the back seat, Ariel is resting her head against the window, watching the street lights go by as Gramma sits next to her.

GRAMMA

My, how we're going fast. In my day you'd have to kick a horse pretty damn hard to get speed like this.

Gramma looks to Ariel. When she gets no response, she leans a little closer.

GRAMMA (CONT'D)

Not talking to Gramma? What kind of manners is that? You oughta respect your elders, child. Time was you'd get a whoopin' for behaving like you do.

Still no response from Ariel. Gramma takes a deep breath. She looks out her window.

GRAMMA (CONT'D)

Look at those lights flashing right by. Speed. It's all about speed, isn't it?

(MORE)

GRAMMA (CONT'D)

All these cars and gadgets for you kids today. Always on the go. Always needin' everything right now. Nevermind the fact that you're headed face first for that brick wall. Oh, it's coming and before you can do something about it, your parts are stretched thirty feet along the road.

Gramma waits for a response, but none comes. She looks to Ariel, getting annoyed. She takes a deep breath and moves on.

GRAMMA (CONT'D)

Don't worry though. I'm sure your Momma and Daddy will be dead long before you. That's how it is mostly. Before you know it, you'll be all alone in this world. Why, I bet they could die any minute now.

Gramma leans up and looks at the back of Tom's head.

GRAMMA (CONT'D)

Yup. This one's gettin' close.

She grins and looks back to Ariel. Ariel looks toward her father.

GRAMMA (CONT'D)

That one got a rise out of you, didn't it?

(beat)

Yes, this car sure does move fast. One stray dog, or even an unfortunately stupid squirrel and your Daddy's face will see that glass up there real close.

(beat)

Does he look distracted to you?

Ariel starts to tear up. She tries to hold it back, but Gramma sees the crack in her armor.

Suddenly, there's a POP. The car swerves a little as Tom struggles to keep control.

ALICE

What was that?

TOM

I think a tire blew.

ALICE

Are you kidding me? What else could go wrong?

Tom looks up ahead and squints a little.

TOM

There's a diner. I'm stopping.

Ariel is keeping a fearful eye on her father as he handles this problem. Gramma has her eye on Ariel.

GRAMMA

Close your eyes, dear. Close your eyes and fall asleep quick.

Gramma looks out her window.

GRAMMA (CONT'D)

Hurts less that way.

FADE TO BLACK:

END OF ACT THREE

## ACT FOUR

FADE IN:

INT. RYAN'S CAR - NIGHT

Ryan and Dawn continue to drive. They're on a stretch of road not unlike the stretch that Tom and Alice were driving on.

DAWN

I'm the first to admit, I have issues. A lot of issues. I have more issues than National Geographic. I heard that line somewhere before, but I forget where.

RYAN

So that's why you went to live with him?

DAWN

Maybe a little. It definately helped to have some family after Buffy left. Someone to lean on like I did with Buffy after Mom died.

RYAN

What about Xander and Willow? Aren't they like family?

DAWN

Yeah. I did stay in Sunnydale for a couple of weeks. Long enough for them to buy the house and tell me how welcome I was to live there.

Dawn tries to think of the right way to phrase what she's thinking.

DAWN (CONT'D)

They're family. Closer than blood. It's just that with Willow going back to school and Xander... doing other things, life was moving on. Not so much demon hunting. Just normal life stuff.

RYAN

And you were the third wheel.

DAWN

Kinda. It wasn't a group anymore, it was them and me.

(beat)

I'm saying this wrong. It's just hard to explain.

RYAN

I get it.

DAWN

Plus, the college I needed to go to was near Dad. You'd think you could learn all about demonology in Sunnydale, but the really good teachers tend to shy away from Hellmouths.

(beat)

It's good though. I got to know my father more. I even understand him every once in a while, and now I know where I get my keen ability to ramble on for hours without making an ounce of sense.

RYAN

Sounds like a good deal to me.

(beat)

Aside from the dead mother and missing sister parts, and I meant that to sound much more sensitive than it came out.

DAWN

Don't worry about it. I'm not one of those people who's all shy when it comes to dark topics. I can laugh about death as much as the next person.

(then)

Hey, how many corpses does it take to screw in a lightbulb?

RYAN

How many?

DAWN

None. They actually prefer the dark.

Ryan doesn't even smile a little. The car falls into a deadly silence. Dawn knows that it was a bomb of a joke and tries to recover as gracefully as possible.

DAWN (CONT'D)

Because they can see in the dark and normal people can't.

(really long beat)

I started the joke before I had a punchline. I had to think fast.

Ryan smiles as he looks straight ahead, at the road. He doesn't smile at her joke. He's smiling because of her.

DAWN (CONT'D)

Sure. Laugh at my bomb of a joke.

RYAN

You know, I've spent the better part of two years hating you.

DAWN

Umm... Okay.

RYAN

I have. Since before you left, when you started avoiding me. Then with that letter, and not calling me... I hated you. Seriously, like, a lot.

Dawn's not sure what to do with this information.

RYAN (CONT'D)

And then I saw you in the airport and it just went away. I tried to be mad, and I tried to tell you everything that I've been wanting to say since you left but I couldn't. It was just gone. One hour with you and it's like nothing bad ever happened with us.

Dawn breathes a sigh of relief. She still doesn't know what to say, but in a good way now.

Ryan looks over and sees that she's stumped.

RYAN (CONT'D)

Sorry. I just had to say that.

DAWN

It was good.

RYAN

Really?

DAWN

Yeah, really.

RYAN

Well, you know... I did spend a lot of time around chick flicks.

He looks up ahead and notices something.

RYAN (CONT'D)

Hey, are you hungry?

DAWN

You really have been away from me for a while.



RYAN  
Right. How 'bout a burger?

DAWN  
Sounds good, but I'm buying.

RYAN  
We'll see.

Ryan pulls into a parking lot.

DAWN  
No seeing. I'm paying.

RYAN  
Sure you are.

DAWN  
Seriously.

INT. DINER - NIGHT

Ryan and Dawn walk into the diner and take a look around. The place is nearly empty, except for Tom, Alice and Ariel sitting in one of the booths.

The diner itself is old, but not too bad looking. Shiny chrome and stools at the counter that don't have any patches or anything like that. There is one WAITRESS working behind the counter.

RYAN  
Booth or counter?

DAWN  
Counter. Seems weird to eat in an old diner and sit at a table.

RYAN  
If you say so.

Ryan lets Dawn go first as they sit down at the counter. The waitress comes over to them. She hands them menus.

WAITRESS  
Coffee?

RYAN  
Please.

DAWN  
I'll just have a glass of water...  
(reads menu)  
Ooh! And a chocolate malt.

WAITRESS

One coffee, a water, and a chocolate malt.

DAWN

Don't worry about the water. I was just trying to be girlie.

The waitress nods, pulls a coffee cup out from under the counter and puts it in front of Ryan. She grabs the coffee pot from behind her and fills the cup.

WAITRESS

The malt will take a sec.

The waitress goes off to make the malt, leaving Dawn and Ryan alone. They look over their menus.

RYAN

Anything jump out at you?  
(beat)  
From the menu, I mean.

DAWN

Only about half of it. It'd probably be more than half if they didn't have a salad section.

RYAN

Well, don't hold back. Whatever you want.

DAWN

Yeah, because I'm paying.

RYAN

This could go on for a while, couldn't it?

DAWN

We should just put off this debate until the check comes.

RYAN

Deal.

They continue to read their menus.

DAWN

Decide on anything yet?

RYAN

Probably just the bacon burger. Maybe onion rings.

DAWN  
Wanna split the bacon burger and the  
fried chicken sandwich?

RYAN  
You get fries.

DAWN  
Done.

They put their menus down.

DAWN (CONT'D)  
Well that was easy to slip back into.

ANGLE ON : TOM AND ALICE'S TABLE

Tom and Alice are sipping cups of coffee while Ariel picks at a piece of pie without actually eating any of it. Both parents are as mesmerized by the pie as Ariel. Probably because neither of them wants to talk very much.

Ariel starts to tear up, but her parents say nothing. She puts her fork down and sits back, trying not to cry.

Alice looks at her watch.

ALICE  
It's been a half hour. Where are  
they?

TOM  
They're coming. It takes time when  
you're in the middle of nowhere.

Ariel starts to rock herself back and forth.

ARIEL  
No. No, no, no.  
(beat)  
Go away.

Tom and Alice remain silent, trying to not even look in Ariel's direction.

Finally, Ariel looks up at her mother.

ARIEL (CONT'D)  
Bathroom?

Alice looks around and spots the bathroom. She points to it.

ALICE  
Over there. You go, sweetie. Daddy  
and I will be right out here, okay?

Ariel gets up and walks into the bathroom.

ANGLE ON : DAWN AND RYAN

Both smiling as they discuss deep and meaningful topics.

DAWN  
Umm... Four times.

RYAN  
Four? You only saw "Revenge Of The Sith" four times?

DAWN  
Okay, five. You have to admit, it's kinda the funniest movie ever.

RYAN  
Well, yeah. Except maybe "Superman Returns"

DAWN  
Oh! I haven't seen that one yet.

RYAN  
Seriously? It's like a really high budgeted "Plan 9 From Outer Space".

DAWN  
It's going on my queue tomorrow.

The waitress comes back with Dawn's malt. She places it in front of Dawn.

DAWN (CONT'D)  
Thanks.  
(beat)  
Is there a place I could freshen up?

The waitress points toward the bathroom.

DAWN (CONT'D)  
Thanks.  
(to Ryan)  
Can you order?

RYAN  
Sure.

DAWN  
Cool. BRB.  
(beat)  
That really only works online.

She walks to the bathroom.

WAITRESS  
(to Ryan)  
Ready to order?

RYAN

Yeah.

INT. DINER - BATHROOM - NIGHT

Dawn walks into the bathroom and is about to enter a stall when she hears Ariel crying. She looks over and sees Ariel sitting on the floor near the sink.

DAWN

Are you okay?

Ariel doesn't respond.

CLOSE ON : ARIEL

Still crying as Gramma puts her face close to Ariel's.

GRAMMA

Go on. Tell the girl that mean ol' Gramma's pickin' on you. She'll think you're crazy just like the rest of them do.

Ariel continues to cry, but says nothing.

GRAMMA (CONT'D)

She can't see me neither, you know. None of them can.

Dawn starts to walk toward Ariel, concerned.

DAWN

Are you hurt? Do you need some help?

GRAMMA

Scream, child! Scream bloody murder!

Gramma stands up now, looking down on Ariel.

GRAMMA (CONT'D)

Give them another reason to lock you up. Then they'll cut that pretty little head open and give those brains of yours a nice stir. Makes it so you can't feel a thing. I'll still be there though. Now, who else can you depend on like that?

DAWN

Me.

Gramma's eyes widen as she looks up at Dawn.

DAWN (CONT'D)

That's right.

Dawn swings at Gramma, but her FIST GOES THROUGH GRAMMA'S FACE, and hits the wall behind Gramma. Dawn pulls it back, in great pain.

DAWN (CONT'D)  
Ow! Ow! Ow! Crap!  
(to Ariel)  
Run!

Ariel gets up and runs out of the bathroom.

GRAMMA  
She won't get far. We both know I'll find her.

DAWN  
I think you're gonna be a little too dead to find her.

GRAMMA  
We'll see, child. We'll see.

DAWN (V.O.)  
Gramma demon. Born Gretta Hagen, 1783.

Gramma walks toward the bathroom door. Dawn follows.

INT. DINER - NIGHT

Ryan is sitting at the counter, quietly sipping his coffee.

DAWN (V.O.)  
Though once a religious woman, Greta tortured and killed fourteen children after the suicide of her oldest daughter, born with deformities of the face and hands.

Dawn runs out of the bathroom.

DAWN (CONT'D)  
Stop her! Ryan, stop her!

Ryan looks up and sees nothing.

RYAN  
Stop who?

DAWN  
Her!

Dawn points toward Ariel's table. Ryan looks over there.

RYAN  
The woman or the daughter?

DAWN

The demon!

Ryan perks up a little. He still sees no demon, but he stands up.

The waitress looks on as Dawn yells.

DAWN (CONT'D)

My bag. Get me my bag!

Ryan grabs Dawn's purse off of the counter and tosses it to her.

RYAN

What are you doing? Where's the demon?

Dawn begins to dig inside her purse.

DAWN (V.O.)

Once the parents of these children discovered Greta's crimes, they set out to take her life. Insisting that these children had teased her daughter, and deserved to be punished for her death, Greta knew that her time was coming to an end. Realizing her own guilt for turning a blind eye to her daughter's suffering, and the deaths of her victims, Greta began fearing the pits of Hell. Greta soon began to bargain with the underworld for her immortal soul. In exchange for sparing her eternal agony, the demon D'Hyrn agreed to take Greta into his employ.

ANGLE ON : ARIEL

Watching Dawn attempt to keep Gramma away from her. Gramma watches Dawn with amusement.

GRAMMA

Ain't gonna save the child. You'll only prove my point.

Dawn is still digging. She tosses makeup, her wallet, and her cell phone to the floor, unable to find a weapon.

DAWN

The one day I don't have a weapon on me!

She tosses a cross to the floor. Gramma sees this and flinches. Dawn notices this.

DAWN (CONT'D)

You flinched.

Dawn looks down and sees the cross. She picks it up and holds it out. Gramma recoils.

DAWN (CONT'D)

I'm guessing you don't like this very much. Probably wouldn't want to touch it then.

Dawn tosses the cross in Gramma's direction. Gramma smacks it out of the way and then looks back to Dawn with fear in her eyes. Dawn smiles.

DAWN (CONT'D)

Smile, Grams. You're about to meet your maker.

Dawn punches Gramma in the face. This time her fist hits Gramma with full force. Gramma stumbles back.

DAWN (CONT'D)

I'm guessing he's not too happy with you.

GRAMMA

No. You can't do this.

DAWN

'Fraid I can.

Dawn attempts to kick Gramma in the gut, but Gramma grabs her leg and pushes Dawn back. Dawn stumbles into a pie case, sending it to the floor with a crash.

The waitress continues to watch what happens. She doesn't have much expression, she's just watching the show.

RYAN

Dawn!

Ryan rushes to Dawn's side and helps her recover.

DAWN

Ryan open your eyes. See her.

RYAN

Where?

Ryan looks around the diner, but sees nothing. Finally, he begins to squint a little.

DAWN (V.O.)

Set to roam the earth, Greta was renamed Gramma and began terrorizing  
(MORE)



DAWN (V.O.) (CONT'D)  
 small children, causing them to go insane. Inflicting the same darkness and agony on her victims that her own daughter had been forced to suffer.

RYAN  
 Holy crap.

RYAN'S POV

Gramma walks toward him.

DAWN (V.O.)  
 Like many demons, Gramma is invisible to those who aren't aware of the true evils around them. Those unwilling to see.

Ryan stands up, putting himself between Gramma and Dawn.

RYAN  
 I see you now.

DAWN  
 Be careful. She's strong.

GRAMMA  
 Wouldn't want to get hurt now, would we?

DAWN (V.O.)  
 Her weakness is tied to her human fears. The symbol of that which she believes will cast her into the flames. Through these fears, Gramma can be made vulnerable.

Ryan swings at Gramma. She grabs his fist and twists before throwing Ryan behind the counter, shattering several dishes. The waitress is close to where Ryan lands, and steps back to avoid getting hit by him or the dishes.

ANGLE ON : TOM AND ALICE

Watching Dawn and Ryan with great confusion. They see no demon. Next to Alice, Ariel is also watching the battle.

Dawn rushes at Gramma with a butter knife in hand. Gramma grabs Dawn's wrist before Dawn can stab at her. Despite this, Dawn knees Gramma in the gut, causing Gramma to stumble back.

Ryan recovers and hops over the counter to rejoin the fight. He grabs a tray off of a nearby table and hurls it at Gramma. She manages to duck out of the way, causing the tray to hit the window behind her, shattering it.

For a moment, Ryan feels the normal guilt associated with breaking the window of a diner, but he quickly remembers the battle that's going on. Once he snaps back to fight-mode, he sees the cross on the ground and picks it up.

RYAN

Hey, lady. Think fast.

He tosses the cross at Gramma. She turns to swat it away. As she does this, Dawn stabs Gramma in the chest with the knife. Gramma gasps and looks down at the knife as Dawn backs away.

Gramma drops to her knees. She looks at Dawn with disbelief. A tear rolls down her cheek.

DAWN

Would it be too obvious of me to say  
"Go to Hell"?

Dawn gives Gramma one last kick in the face. Gramma falls to the ground, dead.

Ryan walks toward Dawn, looking down at the dead demon.

RYAN

That's a demon.

Dawn nods.

RYAN (CONT'D)

Okay.

The waitress walks up behind Ryan, looking over to the window and making a note in her order pad. She walks between Ryan and Dawn and glances downward for a moment, still with little expression. She looks to Dawn and Ryan. She tears their bill out of her pad and holds it out for one of them to take.

Dawn and Ryan look at each other.

ANGLE ON : ARIEL

A smile comes over her face.

DAWN (V.O.)

Once vulnerable, the demon can be  
killed through normal means. Knife  
to the chest, decapitation, snapping  
of the neck...

EXT. DINER - NIGHT

Dawn and Ryan walk toward Ryan's car. Dawn is explaining to him.

DAWN

...Of course, I only remembered all of this after we killed the bitch.

RYAN

How do you know all of this?

Dawn hesitates.

RYAN (CONT'D)

Let me guess. Long story?

DAWN

Get in. We have a long ride ahead of us.

They get into the car and it pulls away.

INT. GILES' FLAT - MORNING

Giles is sitting on his couch with a cup of coffee. He is reading over the paper that Marge had delivered the night before.

He picks up the phone, dials, and puts it to his ear.

GILES

Mr. Hewitt, please. Rupert Giles calling.

(beat)

Well, could you tell him that I called when you see him?

(beat)

Left? What do you mean, he left?

Where did he go?

(beat)

No, that's fine. Thank you.

Giles hangs up the phone, quite perplexed. Something isn't right. He can feel it.

EXT. ALLEY - DAWN

Buffy is walking through the alley. Angel follows her, keeping to the shadows.

ANGEL

What am I supposed to tell them?

BUFFY

You're not.

ANGEL

I can't go back with nothing.

BUFFY

I can't worry about that now.  
(looks up)  
Sun's coming up.

ANGEL

Let's find a place to rest then. We  
can keep talking.

Buffy stops and looks him in the eyes.

BUFFY

It really was good to see you.

ANGEL

I can stay with you.

BUFFY

I already told you, you couldn't  
keep up.

ANGEL

I'm faster than I look.

BUFFY

Mission doesn't call for sidekicks,  
Angel.

ANGEL

Then change the mission.

BUFFY

Not mine to change.

ANGEL

Then who? Where do you get your  
orders? Who tells you where to go?  
You don't just happen onto these  
places.

Buffy thinks.

BUFFY

We are where we're meant to be. All  
of us.

Angel starts to get desperate.

ANGEL

Buffy, don't do this alone.

Buffy steps closer to Angel. She softly touches his face.

BUFFY

Close your eyes.

Angel hesitates for a moment.

ANGEL

Not this time.

Buffy leans in and kisses him. A soft, but quick kiss.

As she backs away, Angel looks her squarely in the eyes... just as he TURNS TO DUST. Before he dissolves, he gives her one last look. A look of peace, telling her that he knows that she had to do this.

WIDE ON : BUFFY

Scythe's stake extended toward where Angel's heart once was. She slowly lowers it, walks through the cloud of dust and toward the end of the alley.

Before she reaches the end of the alley, Buffy pauses. She closes her eyes and lowers her head, leaning against the wall. She stands there for a moment, breathing deeply until finally, she sneezes. She then continues walking.

Buffy disappears around a corner, leaving the alley empty.

FADE TO BLACK:

FADE IN:

INT. AIRPLANE CARGO HOLD - DAY

Mr. Hewitt lays on the floor of the cargo hold with his eyes closed.

After a moment, his eyes shoot open. His face VAMPS OUT.

ANGLE ON : DRUSILLA

Standing nearby, watching. She smiles.

DRUSILLA

Now we're ready.

FADE TO BLACK :

END OF EPISODE