

1- SARAH MICHELLE GELLAR

2- ALYSON HANNIGAN

3- NICHOLAS BRENDON

6- EMMA CAUFIELD

7- AMBER BENSON

"Title"

by

Your Name

4- ANTHONY STEWART HEAD

5- JAMES MARSTERS

8- MICHELLE TRACHTENBERG

9- SEAN JOHNSON

Forever

A Buffy the Vampire Slayer episode written by Marti Noxon
and transcribed by Joan the English Chick
(pisces@englishchick.com). Original Air Date: April 17, 2001

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Teaser

Episode opens on Buffy walking into a darkened room. She is
surrounded by shiny coffins. She walks between them looking
at each, stops next to one. There's a display of urns behind
her. Buffy lifts the lid of the coffin. It's empty.

The lights come on. Buffy looks up, startled.

GILES

Buffy, you're here.

Giles, Dawn, and the funeral-home director enter. Buffy
drops the lid of the coffin and folds her arms.

GILES

You all right?

BUFFY

Yeah.

DIRECTOR

Did you find something?

BUFFY

(nods)

This one.

Dawn walks over and stares at the coffin.

DIRECTOR

(OS)
It's a fine choice. It speaks of
your deep feeling for the deceased.

Giles and the director turn to leave. Buffy follows but Dawn remains. The others stop and look back at Dawn.

BUFFY

You don't like it?

DAWN

(still looking at the coffin)
No, it's not that. It's just ...
what if Mom ... what if she'd
like something else better?

BUFFY

Dawn...

DAWN

I mean, how do we know for sure?
She's the one who has to be in it
forever.

BUFFY

Dawn, maybe it wasn't such a good
idea you coming along.

DAWN

(turns to look at her)
It's fine. It's just ...

BUFFY

I'm serious. Y-you shouldn't have
to deal with this stuff.

DIRECTOR

If you'd like a few more minutes
to decide-

BUFFY

No. I, it's done, it's fine.
(to Dawn)
Okay?

Dawn nods.

BUFFY

Okay.

Buffy turns and walks out with the men following. Dawn remains staring at the coffin.

Wolf howl. Opening credits.

Guest starring David Boreanaz, Clare Kramer, Charlie Weber, Troy T. Blendell, Amber Benson as Tara, and Joel Grey as Doc. Written and directed by Marti Noxon.

Act I

Fade in on Dawn in the Summers dining room, standing by a side table, looking at the card in a flower arrangement.

GILES

(OS)

I checked prices at different florists, and the funeral home seems to be fairly competitive.

Dawn turns and we see the table, laid out with food. Xander sits at left eating. Giles and Buffy sit side-by-side at the end of the table, looking at paperwork.

BUFFY

Let's just go with that, it's easier.

DAWN

(sits at the other end)
What color flowers?

Willow enters with a pitcher of water, pours a glass, and sits opposite Xander. **Steven enters, following Willow, holding glasses.**

BUFFY

Uh, white.
(looks at Giles)
They're nice.

GILES

Yeah.

BUFFY

(to Giles)
Uh, what about an announcement? People are gonna be expecting a wake after the burial unless we say something.

GILES

Um, well, we could put a, a line in the program expressing your mother's preference not to have one.

WILLOW
There's no wake?

BUFFY
Mom didn't like them. She said
that potlucks are depressing
enough as it is.

STEVEN
That's understandable, Buffy.

DAWN
She said that? When?

BUFFY
Uh, right before she went in for
the operation. We had a talk
about what she wanted ... in case.
(looks down)

DAWN
She never said anything to me.

XANDER
I'm sure she just didn't wanna
upset you, Dawnster. Now you
better get to work on that dinner.
You barely touched it.

BUFFY
You really should eat something.

DAWN
Why should I? You're not.

STEVEN
(sighs)
**She just doesn't feel like
eating, Dawn...**

BUFFY
This isn't about--

The cordless phone on the table rings. Buffy sighs.

BUFFY
(to Giles)
I'm all phoned out. Will you?
Unless it's my dad.

GILES
Of course.

Giles answers the phone. Buffy returns to the papers.

GILES
Hello? Yes, yes they did.
(Buffy looks at him)
Thank you.
(gets up)
The, uh, funeral is at, uh, three
tomorrow. Do you know the Brown
Brothers mortuary?

Giles walks out of the room, still talking. Buffy and Dawn
look disappointed.

BUFFY
Can't believe he still hasn't
called.

XANDER
Your dad's still AWOL, huh?

BUFFY
The number he left for us in
Spain is no good, and I've left
messages everywhere. Um, how
about a line that just says,
'Following the burial, there will
be no wake'? Or gathering?
(Shot of Willow
thinking about it)
'At the request of Joyce, there
will be no gathering'? Uch, that
sounds lame.

Buffy puts a hand to her forehead. Willow gives her a
concerned look, looks at Dawn, gets up and begins clearing
the table.

DAWN
What are we gonna do? After, I
mean. Are we just gonna ... come
back here?

BUFFY
Uh ... I, I don't know. I guess
so. Um, how about 'At the request
of the family, there will be no
wake.'

XANDER
(gets up to move into
the chair next to Buffy)
Good, yeah, it's got, uh...

STEVEN
That works, Buffy...

DAWN
(to herself)
I don't wanna be here.

BUFFY
Should I put it at the top, or
just a small line at the bottom?

Xander and Buffy bend over the paperwork. Willow re-enters,
resumes clearing.

DAWN
Can I go to your place tomorrow?

WILLOW
Tomorrow?

DAWN
After everything.

WILLOW
Um, well, maybe you and Buffy
should ... I-I don't mind.

DAWN
(to Buffy)
Can I?

BUFFY
(looks up from
discussing with Xander)
Huh?

DAWN
Can I go to Willow's tomorrow
after the service?

BUFFY
(looks at Willow, uncertainly)
Um ... i-if you want to. I guess so.

DAWN
I'll, uh, get my sleeping bag out
of the attic.

She gets up and leaves. Buffy returns to her paperwork.

Cut to: Willow and Xander leaving the house, **followed by Steven**. Xander closes the door and they start down the porch steps.

XANDER
You going home?

WILLOW
I'm gonna stop by my mom's first.
Been doing that a lot lately.

XANDER
Yeah. I actually might stop by
your mom's too.

She gives him a look.

STEVEN
(to Willow)
Um...this is probably really not
the time to ask, Will, but...my
place is being fumigated. Can I
stay with you, Tara, and Dawn
tonight?

WILLOW
(nods)
Sure.

STEVEN
Thanks.
(to Xander)
So, Xand; you gonna go to Will's
place?

XANDER
Well, I'm not going to *my* place.
Those people are scary.

STEVEN
I know how you feel.

XANDER
(looks up)
Speaking of.

We see Spike coming up the walkway holding a bunch of flowers.

XANDER
You have got to be kidding.

SPIKE
(sighs)
I'm not going in.

STEVEN
Good.

XANDER

And you're not leaving those.

Shot of Spike's hand holding the flowers.

XANDER

You actually think you're gonna score points with Buffy this way?

SPIKE

This isn't about Buffy.
(walks closer)

XANDER

Bull. We're all hip to your doomed obsession.

STEVEN

Xander, take it easy...

SPIKE

They're for Joyce.

XANDER

Like you care about her.

Spike sighs angrily. Willow steps between them.

WILLOW

Guys, guys, not here.

SPIKE

Care? Joyce was the only one of the lot of you that I could stand.

XANDER

And she's the only one with a daughter you wanted to shag. I'm touched.

SPIKE

I liked the lady. Understand, monkey boy? She was decent.

(Xander and Willow
exchange a look)

She didn't put on airs. She always had a nice cuppa for me.

STEVEN

(sighs)

Spike...we all liked Joyce.

Willow looks sympathetic.

SPIKE
And she never treated me like a
freak.

XANDER
Her mistake.

STEVEN
Xander, calm down.

SPIKE
(scoffs)
Think what you want.

He throws the flowers to the ground and stomps off.

XANDER
Un ... believable.

Willow looks at Xander, bends to pick up the flowers.

XANDER
The guy thinks he can put on a
big show and con Buffy into being
his sex monkey.

WILLOW
(looking at flowers)
Xander...
(he looks at her)
He didn't leave a card.

Xander stares in the direction Spike went, looking surprised.
Willow looks sad.

STEVEN
(quietly)
(to himself)
Bet you feel like a dork now, huh?

Cut to: a wall covered with old black-and-white pictures of people and children. Pan across the wall. It's the hallway in the upstairs of the Summers house. Through the open door, we see Buffy sitting on her bed staring at nothing. Pan across more photos. We see Dawn sitting on her bed doing the same.

Fade to: graveyard, daylight. Aerial shot of a group of people standing around the coffin. Fade to a shot of Buffy and Dawn standing together. We can see Xander and Giles behind them. **Steven stands away from everyone, just watching.** Fade to a shot of the coffin.

MINISTER

(OS)

We commend to almighty God...

Fade to overhead shot of the group.

MINISTER

(OS)

...our sister, Joyce Summers...

Shot of Willow and Tara holding hands. Fade to shot of Anya and Xander.

MINISTER

(OS)

...and we commit her body to the ground.

Fade to overhead shot of the group. The camera moves down to head height. Buffy and Dawn are at the front of the group. Dawn wears a black dress, Buffy in black pants with a long beige coat over.

MINISTER

(OS)

Earth to earth...

(shot of Giles)

...ashes to ashes...

(shot of Buffy and

Dawn. Dawn winces. Pan

across the others)

...and dust to dust.

Sound of a shovel digging into earth. Dawn suddenly turns and buries her face in Buffy's shoulder. Buffy puts her arms around Dawn, still staring at the coffin.

Fade to shot of a shovel putting the first dirt on the coffin.

MINISTER

(OS)

The Lord bless her and keep her.

Fade to overhead shot of the group as it breaks up. One by one the others hug Buffy and Dawn.

MINISTER

(OS)

The Lord makes his face to shine upon her and be gracious to her.

Shot of Dawn looking upset, Willow and Tara in the background. Fade to shot of Buffy hugging Giles.

MINISTER

(OS)
The Lord lift up his countenance
upon her...

Shot of Willow and Tara. Tara leans on Willow's shoulder.

MINISTER

(OS)
...and give her peace.

Fade to a shot of Buffy and Dawn standing alone at the grave, with Willow and Tara behind. Dawn turns away from Buffy and walks over to them.

Steven walks over to Dawn and hugs her. As he lets go of her and steps away, we:

Cut to a closer shot. Dawn takes Willow's arm as the three of them exchange nods. Tara moves over to Buffy, taps her gently on the shoulder.

TARA

Hey, um, Dawn's kind of ready to go. Can we take her with us?

BUFFY

Yeah. She should probably get out of here.

TARA

What about you? We can wait if you want.

BUFFY

I'm fine. Thank you.

Tara rejoins the others, whispers to them and they turn to leave. Dawn looks back over her shoulder at Buffy as they lead her away.

Shot of Buffy staring at the grave with a small frown on her face. The camera lingers on her as the daylight lengthens to darkness behind her.

Shot of the grave with Buffy's feet beside it. Another pair of feet appears and walks up beside her.

ANGEL

I'm sorry.

We see Angel standing beside Buffy, both staring at the grave.

ANGEL

I couldn't come sooner.

Buffy doesn't look at him, but she nods slightly and slips her hand into his. They stand looking at the grave, holding hands.

Cut to Willow and Tara's dorm room. Dawn lies on her sleeping bag on the floor, with Willow and Tara crouched on either side.

WILLOW

Oh, Dawn. I wish I could ... help more.

(Dawn doesn't look at her)
The only thing is ... it'll get better. I promise.

DAWN

(looks at her)
You don't know that.

TARA

Sure she does. We're witches. We know stuff.

DAWN

What?
(looks from one to the other, sits up)
Life goes on, and I forget Mom?
(angry)
Is that what you're saying?

STEVEN

Not forget, Dawn. As long as you remember the good memories, it gets easier...

(sighs)
I'm not saying it well.

WILLOW

Not forget, no! I, you...
(looks to Tara for help)

TARA

You make a place for her in your heart. It's sort of like she becomes a part of you. Does that make sense?

WILLOW
(nods hopefully)
Dawn ... hey, we don't have to
talk about this now, uh, you
could just go to sleep.

DAWN
No.
(gets up)
I don't wanna sleep.

TARA
Okay, we can just ... sit, or, or
whatever you want.

Dawn goes over to a low table where the magical supplies are
laid out.

DAWN
Good. 'Cause I know ... what I
wanna do now.

WILLOW
Great.
(she and Tara get up)
What are you up for?

DAWN
You guys are witches ... and you
do ... magic and ... stuff.

WILLOW
You want us to teach you
something? Uh, like a-a glamour,
or, or, I could ... make a
stuffed animal dance.

DAWN
I wanna do a spell. I wanna bring
Mom back.

Steven looks at Dawn, gets up and walks over to her.

STEVEN
(worried)
Dawn, are you serious?

He looks at Willow and Tara.

STEVEN
(strong-willed)
'Cause that's the best idea I've
heard all night.

Shot of Willow and Tara looking concerned. Shot of Dawn **and Steven** looking determined. Blackout.

Act II

Fade in on Anya and Xander in bed. Anya is on top of Xander, both covered by sheets.

ANYA

Mm.

(breathing heavily,
lies down and puts her
head on Xander's chest)

That was different.

XANDER

(breathing heavily)

Yeah. It was more ... intense.

ANYA

(nods)

It's because of Joyce.

XANDER

Right.

(pause)

Huh?

ANYA

Well, she got me thinking ...
about ... how people die all the
time, and ... how they get born
too, and how you kind of need one
so you can have the other. When I
think about it that way, it ...
makes death a little less sad,
and ... sex a little more exciting.

XANDER

Again I say, huh?

ANYA

Well, I just think I understand
sex more now. It's not just about
two bodies smooshing together.
It's about life.

(Xander looks a little alarmed)

It's about *making* life.

XANDER

(alarmed)

Right, when ... two people are
much older, and ... way richer,
and far less stupid.

ANYA

(lifts her head to
look at him, laughs)
Breathe. You're turning colors.
I'm not ready to make life with
you, but I could. *We* could.
Life could come out of our love
and our smooshing, and that's
beautiful.

(Xander looks relieved)
It all makes me feel like I'm
part of something bigger. Like
I'm more awake somehow.

(smiles)
You know?

XANDER

Yeah, I do.

He lifts his head and they kiss.

Cut to Willow and Tara still reacting to Dawn.

TARA

(steps forward)
Of course you wanna bring your
mother back, and ... I wish we
could, but it's not possible.

STEVEN

Anything's possible, Tara.

DAWN

Why? You guys do magic for all
kinds of things.

WILLOW

We do, but...

TARA

This is different. Magic can't be
used to alter the natural order
of things.

STEVEN

**Yes, it can. It shouldn't...but
it can.**

DAWN

But all you do is mess with the
natural order of things. You, you
make things float, a-and
disappear, and-

TARA

But we don't mess with life and death.

(Shot of Willow
looking upset)

Dawn, I know how bad you hurt.

DAWN

You don't.

(upset)

They put her in the ground.

STEVEN

(angry)

Neither of you know!

(yells)

**I saw her! I saw her before any
of you did! I was there!**

TARA

They did, and it's awful and unfair, but this isn't the way.

WILLOW

I'm not even sure it's possible, Dawn. I mean, I've ... seen things on resurrection, but ... there's books and stuff ... but I guess ... the spells ... backfire?

STEVEN

We'll take our chances.

TARA

That's not the point.

WILLOW

That's not the point. The, the point is it's bad ... because ...

TARA

Because witches can't be allowed to alter the fabric of life for selfish reasons. Wiccans took an oath a long time ago to honor that.

STEVEN

**It's a good thing that we're not
witches.**

DAWN

So it's possible ... to bring
someone back? They wouldn't have
taken an oath if they didn't know
they could do it.

TARA

Maybe they could, but we can't.

WILLOW

She's right, Dawn. It's too
dangerous.

DAWN

You said you wanted to help me.

Dawn makes an annoyed sound and goes to lie down on her
sleeping back with her back turned. Willow kneels beside her.

WILLOW

Dawn...

Willow touches Dawn's shoulder but she jerks away, turns
over so her back is to Willow again. Willow looks over at
Tara. Tara looks concerned. **Willow and Tara look at Steven.
Willow starts to walk toward him.**

STEVEN

Don't.

Cut to: graveyard, night. Pan across trees and graves. We
discover Buffy and Angel sitting on the ground under a tree,
leaning against it. Buffy has her legs curled under her and
leans against Angel's shoulder. They both look at the grave
as they talk.

BUFFY

The funeral was ...

(sighs)

it was brutal, but it's tomorrow
that I'm worried about.

ANGEL

What's tomorrow?

BUFFY

That's exactly what I don't know.
Up until now, I ... I've had a
road map. Things to do every
minute, having to do with Mom.

ANGEL

Tomorrow the stuff of everyday
living resumes.

BUFFY

And everybody expects me to know
how to do it, because ...

(sarcastically)

I'm so strong.

ANGEL

You just need some time. I'm sure
everybody understands that.

BUFFY

Time's not the issue. I can stick
wood in vampires ... but Mom was
the strong one in real life. She
always knew how to make things
better ... just what to say.

ANGEL

Yeah ... you'll find your way. I
mean, not all at once, but...

BUFFY

(shakes her head)

I don't know. I keep thinking
about it ... when I found her. If
I had just gotten there ten
minutes earlier...

ANGEL

You said they told you it
wouldn't have made a difference.

BUFFY

They said ... "probably" ...
wouldn't have made a difference.
The exact thing they said ... was
"probably." I haven't told that
to anyone.

ANGEL

Doesn't make it your fault. You
couldn't have done anything
different.

BUFFY

(annoyed sigh)

I didn't even start CPR until
they told me. I fell apart.
That's how good I am at being a
grownup.

ANGEL

Buffy...

BUFFY

And it'd be okay if it was just
me I had to worry about. But Dawn...

ANGEL

Look, it's okay. I know you don't
feel like it now, but you are
strong, Buffy. You're gonna
figure this out. And you have
people to help you. You don't
have to do this alone.

BUFFY

(looks at the sky)
It's gonna be light soon.

ANGEL

I can stay in town as long as you
want me.

BUFFY

How's forever? Does forever work
for you?

She turns her head to look at Angel, sighs and sits up to
look him in the face.

BUFFY

(apologetically)
That's a bad idea. I'm seriously
needy right now.

ANGEL

Let me worry about the neediness.
I can handle it.

They look at each other, then Buffy leans in and kisses him.
They kiss softly for a moment. Then it gets a little more
heated and they pull away, both breathing harder.

BUFFY

(looks down)
I told you.
(Angel sighs)
You better go.

ANGEL

(another sigh)
I'm sorry.

BUFFY

(firmly)

No. I'm so grateful that you came, Angel. I didn't think I was gonna be able to make it through the night.

ANGEL

(looks up at the sky)

Well, we still have a few more minutes until I have to go.

BUFFY

Good.

She puts her head on his chest and leans against him. He puts his arm around her shoulders.

BUFFY

Good.

They sit quietly together.

Cut to: exterior hospital, night. Ben walks out, wearing a jacket over his hospital scrubs. He turns a corner and see Jinx lurking. Jinx sees Ben and walks toward him.

BEN

(angrily)

Tell my sister I'm sick of running into her Jawa rejects.

JINX

She ... bade me come to you. The news of your relationship with the Slayer-

BEN

We don't have a relationship.

JINX

But ... you attempted to court her, did you not?

BEN

You're more fun when I hit you.

JINX

It's just, Glory ... would like to encourage this interest of yours in the Slayer. It might lead to more information about the key.

BEN

And why would I share that with
the most unstable one?

JINX

Time ... is running short, sir.
Every moment you fight Glory,
you're only fighting yourself,
you see?

BEN

Fine. Let the best me win. Let
Glory understand this: I won't
help her find the key. I would
never do that to an innocent-
(stops himself)

JINX

An innocent? The key? That's an
interesting choice of words.

BEN

No, that, that's not what I-

JINX

I understand, sir. I'm sorry to
have bothered you, I'll ... take
my leave.

He begins to leave but Ben stops him.

BEN

You understand what? When I said
it's innocent, I didn't mean that
the key is ... it's not a person.

JINX

Of course not.

BEN

You're gonna run and tell her,
aren't you? Do you understand
what's going to happen if she
finds the key? How many people
are going to die?

JINX

Please, I heard nothing.

BEN

I can't let that happen.

Shot of Ben's hand taking a dagger from Jinx's belt.

BEN
Don't you see?

Ben stabs Jinx with the dagger. Jinx gasps.

BEN
I can't.

He pushes Jinx to the ground, looks around nervously.

Cut to: Dawn lying on the floor, covered with a blanket. We see her from the back.

WILLOW
(OS)
We're heading down to breakfast.

We see Willow sitting beside Dawn. **Steven walks up next to Willow.** Dawn turns over to look at her.

DAWN
I'm not hungry.

WILLOW
Oh. Okay.
(We see Tara standing nearby, holding schoolbooks. Dawn sits up)
It's just, we have class after that, and I, I didn't know if you want to go home, or...

DAWN
I was gonna sleep some more.
Giles said he'd pick me up whenever.

WILLOW
Oh, okay, great. Sure, uh, hang out.

STEVEN
**I'm gonna hang around too, Will.
If--if that's okay.**

WILLOW
(to Steven)
Sure, it's fine.
(smiling)
I have a, a break around lunchtime. I can come back.

DAWN
(sullen)
I might not be here.

WILLOW
 (still smiling)
 Well, I'll try my luck.

Dawn looks away.

TARA
 Take care, Dawn.

Willow gets up, picks up her bag, looks back at Dawn. Dawn doesn't look at her. Willow walks to the door, pauses, framed in the shot with her bookcase behind her.

Close shot of Willow's hand hanging by her side, the bookcase in the background. She wiggles her fingers, closing them into a fist. One of the books slides out so that it sticks out from the rest.

Willow walks out of the shot, revealing Dawn behind her still sitting on the floor.

Shot of the bookcase with the one book sticking out. Sound of the door closing.

Dawn gets up and goes to the bookcase, pulls out the book, opens it. It is titled "History of Witchcraft."

DAWN
 (reading table of contents)
 'Age of Levitation ... War of the
 Warlocks...'
 (flips pages)
 'Resurrection -- A Controversy
 Born.'

She flips the pages quickly, finds the spot, reads quickly, then looks up with a thoughtful expression.

Steven walks over to her.

STEVEN
Find something?

DAWN
Yep.

Cut to: exterior magic shop, day.

Cut to inside. Dawn is pretending to dust while really examining the merchandise. **Steven is looking around at books.** We see Anya doing something behind her. Dawn moves over to a cart full of books and dusts them while reading the spines. Anya follows, supervising. In the background we see Giles. He looks over.

GILES

You don't have to do that, Dawn,
just, just relax.

ANYA

Yes, sit down. We have some very
amusing chicken feet you can play
with.

DAWN

That's okay.

ANYA

Don't you watch television? I
thought all children despise
effort and enjoy cartoons.

DAWN

(rearranges some books)
Um, I like being useful. It keeps
my mind off things.

GILES

(approaches)
Then useful you shall be. I can
always use a hand.

He comes over to the customer side of the counter. Anya and
Dawn stand behind it.

ANYA

(anxious)
But you have a hand. A paid hand.
A hand that isn't the hand of
illegal child labor.

STEVEN

Anya...let her help if she wants to.

GILES

(rolls his eyes)
Anya.

ANYA

(nods in understanding,
turns to Dawn)
But of course, it's wonderful
that you find doing my job so
distracting.
(smiles)
I am unthreatened. Proceed.
(walks away)

STEVEN
(in robotic voice)
Resistance is futile.

GILES
Yes, uh, carry on, Dawn.

Giles starts to move away too, but Dawn speaks up quickly to stop him.

DAWN
Is there anything I should know,
like, um, off-limits stuff?
Willow told me that some of the
books and things are ... kind of
dangerous?

GILES
Quite right. Um, but they're all
labeled, and, and, and, uh, kept
off the floor. Most of our, uh,
more potent texts and potions are
all up there.

He points upward. Shot of the loft, a fairly narrow section
full of bookcases.

GILES
If anyone asks you about anything
in that area, just come and get
me.
(turns away)

DAWN
Okay. Anything else?

GILES
Oh, um, well, if you like, uh, I
could teach you how to ...work
the cash register, you can ring
up sales.

DAWN
Cool.

ANYA
(approaching)
Ring up sales? With the money?
She gets to fondle the money?

STEVEN
The money doesn't belong to you,
Anya.

Giles gives her a look. The door-opening bell sounds.

ANYA
(excited)
Customer!
(walks off)
Hello, customer!

GILES
(to Dawn, resigned)
I'll just be a moment.
(moves off)

ANYA
(in background)
I'll help you!

DAWN
(as Giles passes her)
No problem.

Dawn watches to make sure both Giles and Anya are occupied. Then she puts down her feather-duster and picks up her backpack. She climbs the ladder to the loft, looks over the books, grabs one and puts it in her pack. She picks up a small vial and it clinks against the others. She winces and looks to see if anyone heard, then puts it in her pack too, begins to climb back down. Below, Giles goes through the bead curtain (which separates the customer area from the office area) and Dawn freezes until he moves past. Then she continues climbing down. She reaches the bottom and turns to see Giles standing a little bit away. He didn't see her climbing down.

GILES
Dawn.

DAWN
Uh-huh?
(quietly lets her
backpack drop to the floor)

GILES
Do you wanna come watch this, uh,
transaction that Anya's doing?
Then I'll let you try.

DAWN
You got it.

She starts to walk off, but Steven takes her arm.

STEVEN
Hold it, Dawn.

DAWN
(quietly)
What?

STEVEN
I saw that.

DAWN
(playing innocent)
What?

STEVEN
I saw you with the...
(quietly)
book and the vial.

He lets go of her arm.

DAWN
(frowns)
(quietly)
I just want her back...

STEVEN
(sighs)
I'm here to help. Whatever you
need.

Dawn smiles.

STEVEN
Just ask me anytime.

She walks off, leaving the camera to linger on her backpack.

Cut to: graveyard, night. Dawn kneels by the fresh grave, opening a jar. **Steven stands next to her.** Overhead shot of her. She scoops some dirt from the grave into the jar and caps it. She reaches over to smooth down the remaining dirt, looks around nervously, brushes her hands off. We see someone come up behind her.

SPIKE
I hope it's just dirt you're after.

Dawn turns in surprise.

SPIKE

If the spell calls for anything more than that, you're into zombie territory, and that's bad news.

STEVEN

Like you know about zombies.

DAWN

(shakes her head anxiously)
Spike, I-I wasn't...

SPIKE

I know good and well what you're up to. That book you've got is infamous.

DAWN

Please ... don't tell Buffy. I just ... I have to get her back.
(anguished)
I have to.

SPIKE

I'm not gonna tell, little bit.

STEVEN

Really?

Dawn looks surprised.

SPIKE

I'm gonna help.

STEVEN

Good to know we have someone else on our side.

Blackout.

Act III

Fade in on a phonograph with a record on the turnstile. The song is "Tales of Brave Ulysses" by Cream (same song that Giles and Joyce listened to in "Band Candy").

SINGER

...you touch the distant beaches
with tales of brave Ulysses...

Pull out to reveal Giles standing next to the phonograph in his apartment. He has a glass in his hand.

SINGER

How his naked ears were tortured
by the sirens sweetly singing...

Giles goes over to a chair and sits.

SINGER

For the sparkling waves are
calling you to kiss their white-
laced lips...

The song goes into a guitar riff. Giles slowly takes a sip
from his glass and sits staring at nothing.

Cut to Spike, **Steven** and Dawn walking down the street of
downtown Sunnydale, night.

SPIKE

I've never used this bloke's
services myself, but there's talk.
Word is he knows everything there
is to know about resurrection
spells.

Dawn looks a little nervous.

SPIKE

Come on now, no worries.

DAWN

You don't have to be all nice to
me. I know why you're doing this.

SPIKE

Do you now? Enlighten me.

DAWN

(frowns, stops walking)
Spike, I'm not stupid. You're,
like, stalking my sister.

(Spike stops, turns to
look at her)
You'd do anything to get in good
with her.

STEVEN

**That wouldn't really get in good
with her, Dawn.**

SPIKE
 (takes a few steps
 closer; firmly)
 Buffy never hears about this,
 okay?
 (looks around)
 Found out what I was doing, she'd
 drive a redwood through my chest.

DAWN
 Then, if you don't want credit,
 why are you helping me?

SPIKE
 (looking at the
 ground, quietly)
 I just don't like to see Summers
 women take it so hard on the
 chin, is all.
 (looks up, speaks angrily)
 And I'm dead serious. You breathe
 a word of this to Buffy, I'll see
 to it that *you* end up in the
 ground. Got it?

DAWN
 Yeah. Got it.

STEVEN
 (sighs)
 Thanks for doing this, Spike.

SPIKE
 I'm not doin' this for you, mate.
 I'm doing this for the niblet.

Cut to: Glory's apartment. Glory is walking down the stairs
 into the living room, followed by several sycophant demons.

GLORY
 Where is he? He should have been
 back hours ago.

DEMON
 I'm sure Jinx is on his way, your
 ... new and improvedness. He's
 most loyal to-

GLORY
 Hey! He better be loyal.

The door opens and two more demons enter, half-carrying Jinx
 between them. He has his arms around their shoulders but is
 conscious.

GLORY

Jinxie?

She rushes forward and takes one of Jinx's arms around her shoulders. The displaced demon goes to shut the door.

GLORY

Oh, no, no! Oh, mind the rug,
honeys, blood's a bitch.

(to Jinx)

Was this the Slayer, I'll pull
her wings off!

JINX

No.

They put Jinx on a sofa.

JINX

It was Ben.

GLORY

Ben?

(turns away)

Ben? Oh god, you pointless,
stupid lout! Oh, I hate you, I
hate you,

(pulls several
handfuls of hair off
her head)

I hate youuuuu!

JINX

The key! He told me.

GLORY

The key?

She turns back to him, still holding handfuls of hair.

GLORY

What about the key?

JINX

He indicated that it was a
person, most ...

(searching for words)

... highest ... you.

GLORY

(smiling hopefully)

The key's in human form?

JINX
 I believe so ...
 (searching for words)
 good one.

GLORY
 (delighted)
 Ahh!

She sits on the sofa and pulls Jinx into a hug.

GLORY
 Jinx, you robed stud, you're my
 man! I'm even gonna let you slide
 on the lame toadying on account
 of your dying and stuff.

Jinx looks a little surprised to hear this. He looks to
 Glory but she is talking to the other demons. Jinx looks
 from her to the other demons to his wound as Glory talks.

GLORY
 So, the key's all secreted away
 in a flesh wrapper!
 (gets up and paces)
 This narrows the search from now
 on in a serious way, I mean we
 didn't have a clue. It could have
 been a log, or, or a bicycle
 pump, or whatever, am I right?

Jinx has fallen asleep or unconscious on the sofa.

GLORY
 Uch, get him fixed, would ya?
 (smiling, plops down
 on another sofa)
 I wanna hear the whole story
 again, without all that annoying
 moaning.

Cut to: an apartment. A black cat jumps over a globe in the
 foreground and runs offscreen as the door opens and we see
 Spike. He holds the door open for Dawn, who enters
 cautiously, **followed by Steven.**

DAWN
 This place belongs to a magic guy?
 It smells like grandpa.

Spike closes the door. The camera pulls back so we can see
 piles of books and papers all over a table.

SPIKE

Hey!

We see a door leading into another room, partly obscured by a curtain. Behind the curtain there's a figure standing.

SPIKE

Anybody home?

The figure moves through the curtains. Spike and Dawn look apprehensive. **Steven isn't affected at all.**

The figure emerges and turns out to be a small elderly man wearing glasses and a bathrobe. He looks surprised to see them.

DOC

I know you.

SPIKE

I don't think so, mate.

DOC

No, no, you're that guy, that, that guy, hangs around down at the corner mart.

(Spike looks confused)
Big into dominoes, aren't you?

SPIKE

Can't say as I am. Look, we came here because-
(stops because Doc is laughing)

DOC

That's crazy, isn't it? I mean, I, I, I'd swear, you were that guy.

(Dawn looks nervous)
I mean, your hair's a different color and you're a vampire, but uh, other than that...

DAWN

(to Spike)
Maybe we should just go.

DOC

No. Now, just because the lights are dim doesn't mean the juice is all gone. What can I do for you?

SPIKE
This one's mum kicked it a few
days back.

Steven sighs.

DOC
Ohh. I'm so sorry.
(Dawn looks down)

SPIKE
So we were wondering, what's to
be done about it. Heard you were
the one to ask.

DOC
(concerned)
Ohh ... no, no, that's, uh, you
don't wanna mess with that. Uh, I
know some tonics, uh, make the
grieving fly by--

DAWN
(shakes head)
I don't want any tonics.

STEVEN
(worried)
Dawnie, maybe we should...

DOC
Either one of you witches? Got
any experience with, uh, spells
of this magnitude?

STEVEN
Nope.

Dawn shakes her head. Spike just looks grim.

DOC
Didn't think so.

Suddenly he reaches out and pulls some hair from Dawn's head.
She gasps.

DAWN
Ow!

Spike steps forward but doesn't do anything. Doc takes the
hair over to a lamp and holds it up to the light. Dawn gives
Spike an angry look, holding the side of her head.

DOC

Well, your mother's a good
candidate, at least. Strong DNA.

DAWN

Right.

Doc turns and begins examining the stuff on his shelves. He hums the theme from Prokofiev's "Peter and the Wolf." Dawn watches.

Shot of Doc with his back turned. From underneath his bathrobe a greenish, scaly tail pokes out. Dawn sees it and her eyes widen. She turns to Spike, but he is lighting a cigarette and by the time Dawn catches his attention, Doc has turned again and the tail is hidden again.

Doc continues humming, looks at a pile of books, picks up a large one and smiles triumphantly at Dawn, holding it up. He carries the book over to a table, still humming the same tune. Dawn and Spike follow. Doc puts the book on the table and flips the pages.

DAWN

I've gathered some ingredients.
But the spell I found ... there's
things on it I don't understand.

DOC

We've got the ghora demon
standing between you and success,
that's the translation you were
missing.

SPIKE

Ghora, I've heard of those. They
local?

DOC

Yeah, they like to stick close to
the hellmouth.

(Spike nods. Doc reads
from the book)
Egg of the ghora gives life.
(looks up at Dawn)
It's key to the spell.

DAWN

Can you buy it, this ... egg, or-

DOC

If it was as easy as making an omelet, everyone would try it.

(Dawn looks chastised)

No. You have to steal the egg from the nest of the demon.

(looks at Spike)

And the ghora won't be happy about it.

SPIKE

Where do we find this demon?

DOC

First things first. We'll need an image of your mother. A photo, a painting.

DAWN

No problem.

DOC

Once you get all the ingredients together, put them in the center

(makes circular gestures)

of a sacred circle. With the photo of your mother.

(Dawn nods)

Then...

(reaches for a small notebook)

say this incantation...

(begins to write)

three times.

(Spike listens closely)

She won't appear, you know, poof.

(Dawn listens very carefully)

It'll take ... a while,

(smiling)

but she will come to you.

(tears off the page,

hands it to Dawn)

Got it?

DAWN

Got it.

STEVEN

If this doesn't work...how...how do we reverse it?

DOC

Oh. Anything goes wrong, the only way to reverse the spell ... is to destroy the image of your mother, understand?

DAWN

I'll do it right.

DOC

It's a tricky spell, girl. I can't say for sure your mother will come back exactly like she was.

(shots of Dawn and Spike listening)
Sometimes these ... things ... get a little off.

STEVEN

What do you mean by..."a little off"?

DAWN

But she'll still be my mother.
(frowns)
Won't she?

DOC

More or less.

He walks off. Dawn looks apprehensive.

DAWN

(weakly)
Good.
(a little stronger)
Good.

Dawn, **Steven** and Spike go to the door. Doc follows.

SPIKE

And the ghora?

DOC

Oh, right, sorry. Um, go in the sewer entrance near Tracy Street. The opening's, um, on the left. Can't miss it. Just follow that down.

Spike goes to open the door as Dawn takes out a wad of money and begins removing some bills.

DOC

No, no. Keep your money.
(smiles, removes his glasses)

DAWN

Oh. Thank you.

Still smiling, Doc holds out his hand and they shake.

DOC

You just keep in touch now. Let
me know how it goes.

Dawn smiles slightly and nods.

Closeup of Doc's face. Suddenly, his eyes go all black (the whites turn black too). Dawn jerks her hand out of his in startlement. Doc pulls his own hand back as Dawn takes a step backward, apprehensive.

DAWN

I-I-I will.

Spike opens the door. Dawn gives Doc one last nervous look and exits. Spike follows her out, **along with Steven**, closing the door.

Shot of Doc still smiling. As soon as the door closes, his smile drops away.

Cut to Spike, **Steven** and Dawn walking down a dark alley. Spike carries an axe. They come to a spot where the wall looks all slimy and rough.

DAWN

It's here. Just like he said.

SPIKE

(looking into the hole)
Well, at least we know the old
coot isn't completely daft. Look,
you better let me snatch this egg
thing on my own.

DAWN

No way. I'm going.

SPIKE

(firmly)
No ... you are not. I've got no
idea what's down there.

DAWN

You need me, Spike. Somebody's gotta get the egg while you distract the ghora. Now come on.

She turns and strides into the opening. Spike shakes his head, sighs and hefts his axe.

SPIKE

Well, what do you know. Bitty Buffy.

He follows Dawn into the hole.

STEVEN

Just don't try to have sex with her, Spike.

He follows Spike into the hole as well.

Cut to Dawn making her way down stairs. The walls are stone, covered with vines. Spike follows close behind, **as does Steven**. We can hear the demon growling.

They reach the bottom and look up.

Shot of the demon, which looks like a huge lizardy thing sleeping on a pile of rocks. The noises are actually snores. Spike and Dawn move over to the wall and hide behind some vines.

DAWN

Doesn't look so bad.

SPIKE

(scoffs)

Wait till it wakes up. That's usually when the bad starts.

Shot of the nest behind the demon's tail. There are several eggs in it, about the size and shape of footballs but pink with purple spots.

DAWN

I can't get to the eggs unless it moves. No way.

SPIKE

(grinning)

I'll make it move. You just be ready.

He moves past her and strides toward the demon, lifting the axe.

SPIKE
Hey! Ghora! Heads up.

The demon wakes and sits up. It has three heads.

STEVEN
Gives new meaning to it.

SPIKE
(staring)
Right then. Heads it is.

Dawn comes forward.

Spike hits one of the heads with his axe. The heads rear back and then strike at him.

SPIKE
Over here, trip-tip. That's the
best you got?

Dawn hurries over to the nest and tries to grab an egg but the demon's tail lashes at her. She jumps back as the demon tries to twist around and look at her.

SPIKE
Dawn! Hey, get away from her!

Spike hits the demon some more, regaining its attention. Dawn grabs an egg and runs back to the base of the stairs.

DAWN
Spike, come on!

SPIKE
That's it.

Spike gives one last thrust and buries the axe in one of the demon's necks. He runs to rejoin Dawn.

As they start up the stairs, Dawn trips and drops the egg. It bursts open, leaking bright blue stuff.

SPIKE
Leave it, Dawn.

DAWN
I can't. Mom.

SPIKE
It's too dangerous and I haven't
got--

Dawn turns and runs back toward the nest.

SPIKE

-a weapon!

Dawn runs to the nest, screams as the demon turns to confront her. One of the heads is inches from her face.

SPIKE

Dawn! Hey, get away from her!

Spike throws stones at the demon's head. It turns to him and lashes at him with its tail, knocking him over.

Dawn grabs another egg and gets up.

One of the demon's heads bites Spike in the stomach and he screams with pain.

STEVEN

(worried)

Spike!

He shoves it off and gets up as Dawn backs away quickly.

SPIKE

No, that's it.

Spike gets up, holding his side with one hand. With the other, he grabs the axe from the demon's neck and slams it into the demon's chest. The demon screams as blue blood seeps out. Spike pulls the axe out again.

DAWN

Spike!

Spike joins her at the stairs. The demon continues screaming.

DAWN

Sorry!

SPIKE

Did you get it?

Dawn holds up the egg to show him.

SPIKE

Don't be sorry then.

He goes up the stairs, pulling her after him as the demon's noises fade away.

Cut to: exterior Summers house, night.

DAWN VOICEOVER

Osiris... giver of darkness...

Cut to Dawn's bedroom. She has a sheet on the floor with a circle of candles on it, and she kneels by it, pouring something from a vial, onto her hands. She smears it on the sheet, drawing a circle around a cauldron in the middle.

DAWN
Taker of life ... god of gods...
accept my offering. Bone, flesh,
breath ...

She completes the circle.

DAWN
Yours ... eternally.

Closeup of a picture of Joyce, leaning against the cauldron.

DAWN VOICEOVER
Bone...

Shot of Joyce's grave, night.

DAWN VOICEOVER
Flesh, breath...

Closeup of the photo.

DAWN VOICEOVER
I beg of you...

Zoom in on Dawn's face, lit only by the candles.

DAWN
...return to me.

She takes a shaky breath/

Blackout.

Act IV

Fade in on Willow and Tara's dorm room. Tara sits on the bed studying. Willow lies on her stomach next to Tara, writing in her diary.

WILLOW
What did I have for breakfast
this morning? Do you remember?

TARA
Hmm?

WILLOW

I-I wanna say bagel, but I think that was yesterday. You had two eggs sunny-side-up.

(grins)

I remember 'cause they were wiggling at me like little boobs.

TARA

(grins)

Sassy eggs.

(Willow continues writing)

What are you writing this for?

WILLOW

My journal.

Tara puts her book aside and lies on her stomach next to Willow. She puts her hand on Willow's non-writing hand.

TARA

That's new.

WILLOW

Yeah. I-I figured, life goes by so fast, if you don't write stuff down it just gets ... lost. And I wanna remember.

TARA

Down to every last bagel.

WILLOW

(grins, looks Tara in the eye)

Down to every last everything I do with you.

Willow returns to writing, the fingers of her other hand still twined with Tara's. Tara looks past Willow toward the bookcase.

TARA

Huh.

WILLOW

(stops writing)

What?

TARA

What happened to 'History of Witchcraft'?

Tara gets up as Willow tries to hide her guilty look.

WILLOW
I, uh, i-it isn't there?

Willow sits up as Tara goes to the bookcase and checks out the empty space.

TARA
Dawn must have taken it.

WILLOW
(anxiously)
No she didn't! Did she?
(gets up and goes quickly toward Tara)

TARA
This is bad, this is really bad.

WILLOW
(anxiously)
But, i-it's just a history book.
I-it might answer some of her questions. I-I don't think she could do any ... harm with that stuff, could she?

TARA
Well, it's not a how-to guide, but it refers to specific resurrection spells and potions.

WILLOW
But I-I didn't ... I mean ... hey! How'd she know that?

TARA
I-I don't know, but ... god, what else did she take?

WILLOW
Nothing! I-I think. I think n... she took nothing else. But maybe she did, and we should probably look. Because who knows? I-I don't.

TARA
No, no, we can't waste time on that now. We don't know what she's up to.

WILLOW
(nodding)
We have to call Buffy. Now.

Cut to Buffy entering the Summers house. The phone is ringing. Buffy tosses down her keys, pulls off her jacket as she hurries over to the phone.

BUFFY

Hello?

Cut to the cauldron in Dawn's room. We see that it is filled with the blue goo from the ghora egg. Pan up across the broken eggshell and the piece of paper with the spell written on it. Dawn is still kneeling, with her hands on her knees.

DAWN

Bone ... flesh ... breath ...
yours eternally. Bone, flesh,
breath, I beg of you, return to me.

Buffy bursts in.

BUFFY

Dawn.

Dawn doesn't move.

BUFFY

What have you done?
(rushes over to Dawn)
What have you done?

DAWN

(standing)
She's coming. She's coming home.

Dawn turns and runs out of the room. Buffy reaches down and picks up the picture of Joyce, stares at it for a moment, turns and follows Dawn.

Cut to Dawn rushing down the stairs with Buffy in close pursuit. The house is dark.

BUFFY

Dawn! Dawn!

Dawn reaches the bottom of the stairs and turns to face Buffy, who comes right up in her face.

BUFFY

You have no idea what you're
messing with. Who knows what you
actually raised, what's gonna
come through that door!

DAWN
(tearful)
No, I-I know. It'll be her.

BUFFY
No. Now, Tara told me that these
spells go bad all the time.
People come back ... wrong.

DAWN
Not Mom. He told me her DNA-

BUFFY
(grabs Dawn by the
upper arms)
Who told you? Who helped you?

DAWN
(angry)
Nobody, let me go.

BUFFY
You have to stop it. Reverse it.

DAWN
No!

Dawn wrenches free of Buffy's hold, grabs the picture of Joyce and goes into the living room. Buffy follows.

BUFFY
Dawn, you know this is wrong. You
know you can't let this happen.
Not to Mom.

DAWN
(quietly)
But I need her. I don't care if
she...

Cut to: shot of a pair of feet walking on grass. The feet are wearing pale blue pumps, and we can see the hem of a pale blue skirt.

DAWN VOICEOVER
I'm not like you, Buffy.

Cut back to the living room.

DAWN
I don't have anybody.

BUFFY

What?! Of course you do. You have me!

DAWN

No, I don't. You won't even look at me. It's so obvious you don't want me around.

BUFFY

That's not true.

DAWN

(harshly)

Yes it is. Mom ... died, and it's like you don't even care.

BUFFY

(shocked, with tears
in her eyes)

Of course I care. How can you even think that?

DAWN

How can I not? You haven't even cried. You've just been running around like it's been some big chore or something. Cleaning up after Mom's mess.

Buffy slaps Dawn across the face. Dawn yelps and puts her hand to her cheek. Buffy puts her hand over her mouth in horror.

BUFFY

(tearful)

Dawn ... I've been ... working.
I've been busy, because I have to-

DAWN

(tearful)

No! You've been avoiding me.

BUFFY

I'm not! ... I have to do these things, 'cause ...

(crying)

'cause when I stop, then she's really gone.

Dawn frowns in confusion.

BUFFY

And I'm trying. Dawn, I am, I am really trying to take care of things, but I don't even know what I'm doing. Mom always knew.

DAWN

Nobody's asking you to be Mom.

BUFFY

Well, who's gonna be if I'm not? Huh, Dawn? Have you even thought about that? Who's gonna make things better?

(crying harder)

Who's gonna take care of us?

DAWN

Buffy...

BUFFY

I didn't mean to push you away, I didn't. I just, I couldn't let you see me.

Dawn begins to cry too.

BUFFY

Oh god, Dawnie...

We see the two of them from the side, facing each other. In the background, the living-room curtains are drawn. A shadow moves past the window, silhouetted against the curtains. The girls don't notice.

BUFFY

(still crying)

I don't know what we're gonna do. I'm scared.

DAWN

Buffy...

Sound of someone knocking on the front door.

Buffy whirls around, no longer crying.

BUFFY

(small smile)

Mommy?

Zoom in on the inside of the door.

DAWN
(alarmed)
Buffy.

BUFFY
Mom.

Buffy runs toward the door. Dawn swiftly picks up the photo of Joyce.

Shot of the door from Buffy's perspective as she runs toward it.

Dawn stares at the photo for an instant, makes up her mind. She rips the photo in half.

Buffy pulls the door open.

Shot of the view out the front door. There's nothing there. Just darkened city street and the house across the street. Sound of crickets chirping.

Shot of Dawn looking sad.

Shot of Buffy looking sad.

Dawn comes forward into the foyer. Buffy turns to look at her.

BUFFY
(voice breaking)
Dawn.

She begins to sob. Dawn comes forward and hugs her.

DAWN
It's okay.

They sink to the floor, holding each other tightly and crying.

DAWN
It's okay.

Blackout.

Executive Producer: Joss Whedon.