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BUFFY THE VAMPIRE SLAYER

"The Harsh Light of Day"

written by

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WRITER'S FIRST DRAFT

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TEASER

1

BRONZE - NIGHT (NIGHT 1)

1

(Buffy, Willow, Oz, Parker)

OZ and the other Dingoes are packing up their instruments as another band sets up. BUFFY and WILLOW sit at a table observing PARKER CURTIS from across the club. He is shooting pool and he is very appealing and very oblivious to their scrutiny. The new band begins to play a song of edgy longing.

BUFFY

He just moves so great. Doesn't he move great?

WILLOW

And, a big plus, you know he's got a soul, because the Hell Scouts, like, did that test on him and he passed, or failed, or whatever. He's soul-having.

BUFFY

Good point. It does indicate a certain likely lack of evil. Who do you suppose he is?

WILLOW

What do you mean? He's Parker Curtis. He told us.

BUFFY

I mean, who is he? What's his deal?

WILLOW

Oh. Yeah. Well, let's see. He was reading ee cummings before.

(MORE)

(CONTINUED)

CONTINUED:

WILLOW (CONT'D)

How about he's an introspective poet with a flair for gymnastics? He's a sculptor on the side with strong hands and this whole tactile "I have to touch that" thing going.

BUFFY

(mock shock)

Willow! You've been thinking about him.

WILLOW

Have not! No thinking ever! I'm taken!

Oz joins them. Willow immediately grabs his hand, puts it around her shoulders. Showing how taken she is. Or reminding herself.

WILLOW (CONT'D)

Mmm. Boyfriend.

OZ

Okay, I'm ready to load up and head out any time you two are.

Buffy looks over at Parker. He's leaning over for a bridge shot -- very flattering angle.

BUFFY

Maybe just a little longer?

Oz follows her line of sight.

OZ

Oh.

WILLOW

Buffy's speculating.

Buffy tears her eyes away from Parker.

BUFFY

He's a philosophy major. Or maybe comp lit. Something where you read a lot in French without the froofiness of actually majoring in French. And he skydives.

WILLOW

Ooh. Good one.

(CONTINUED)

CONTINUED: (2)

OZ

He's descended from a long line of trout farmers who sent him to law school after his uncle was accused of contributing to the delinquency of a fish.

(off their looks)

Am I playing it wrong?

BUFFY

(her fantasy broken)

Well, I guess we might as well go load the van--

Suddenly a hand rests lightly on Buffy's shoulder. She follows it up to... a smiling Parker.

PARKER

Hi.

Buffy finds her voice.

BUFFY

Um... hi.

WILLOW

Hi again. This is Oz. My boyfriend.

Willow snuggles closer to Oz. Parker gives Willow and Oz quick nods, but he's really all about Buffy.

PARKER

I just wanted to say, I'm heading out. So, Buffy, if you need a walk back to your dorm... you know, 'cause it's not so safe. Anyway, I've been told.

He rubs the back of his neck, smiles ruefully.

OZ

Actually, she was going to--

Willow elbows Oz in the ribs hard.

BUFFY

No, Oz. Parker's right. It's not safe out there. I guess I was kinda silly, not planning ahead...

(CONTINUED)

CONTINUED: (3)

PARKER

Don't worry about it. So... shall we go?

BUFFY

Absolutely.

As Buffy and Parker head through the crowd toward the door, he holds her elbow. Not quite as good as hand-holding, but it's a start. Buffy flashes a hopeful smile back at Willow who points at her own elbow -- she sees the contact.

2

ALLEY OUTSIDE BRONZE - MINUTES LATER

2

(Willow, Oz, Harmony)

Willow and Oz are loading the band's stuff into Oz's van.

WILLOW

Why doesn't the rest of the band ever help with this stuff?

OZ

This week I think the excuse was freshly painted nails.

WILLOW

Boys.

Oz is inside the van now, Willow outside, as they struggle together to push-and-pull an amp into the van.

HARMONY (O.S.)

Willow?

Willow turns, startled, letting the amp slide.

OZ

Hey, hey. Slipping.

WILLOW

Oh. Sorry.

She pushes the amp the rest of the way and finally gets a look at the girl. It's Harmony.

WILLOW (CONT'D)

Harmony?

HARMONY

Wow. I thought that was you!

(CONTINUED)

CONTINUED:

WILLOW

You look good. I haven't seen you since--

HARMONY

Since graduation.

WILLOW

Big snake, huh?

HARMONY

Uh-huh. So how was your summer?

WILLOW

Pretty good. I mean, Jar Jar sucked, but other than that.

HARMONY

Yeah.

Oz is down out of the van now, tossing mic stands into it.

WILLOW

You remember Oz?

HARMONY

No.

OZ

Hi.

WILLOW

You need a ride somewhere?

HARMONY

Wow, Willow, you know, you are just as sweet as ever. You really haven't changed.

WILLOW

No, you either, really.

HARMONY

Oh, I don't know about that.

Suddenly Harmony MORPHS into VAMP FACE and grabs Willow, about to plunge her fangs into Willow's tender neck.

END OF TEASER

ACT ONE

3 ALLEY OUTSIDE BRONZE - CONTINUOUS

3

(Willow, Oz, Harmony)

Willow is helpless in Harmony's grasp. Fangs start to clamp down... one nicks Willow's throat and a thin trickle of blood spills out. Harmony GROWLS in pleasure. Then something shiny and metal slams down between her and Willow. Oz has used a mic stand to catch Harmony by the throat and pull her back, off Willow.

HARMONY

Ow!

Harmony WHIRLS, turning on Oz. He lifts the metal stand, ready to defend himself. But then Willow steps between them, pulling a cross from her pack. She holds it out in a shaking hand.

WILLOW

Back off, Harmony.

Harmony SNARLS at the cross and backs away.

HARMONY

(whining)

Put that away. I hate that.

Willow takes another step forward, Harmony backs off, ready to flee.

HARMONY (CONT'D)

It took your boyfriend to save you, Willow, but guess what? I've got a boyfriend too, and he's gonna be mad you were so mean to me.

Harmony spins and runs away as Willow and Oz exchange a look.

4 CAMPUS - NIGHT

4

(Buffy, Parker)

Parker and Buffy walk and talk.

PARKER

It's like, the way I see it, there's only the present. You know what I mean? Like right now, that's all there is.

(MORE)

(CONTINUED)

CONTINUED:

PARKER (CONT'D)

We think of the future like it's this thing. We conceptualize it as a thing. But when it gets here, what is it?

BUFFY

(kind of getting it)

The present?

PARKER

Yes! Yes, exactly! You see, "the future", writ large, never gets here. So I'm like, why do we spend so much time worrying about this big f-word that never gets here?

BUFFY

That is so true. Everyone talks like we're on this path, you know, into the future? But it's not like that. It's like we just stay where we are, and time just keeps sending little packages of "NOW" at us. And we deal.

Parker stops walking and stares off.

PARKER

Oh, man.

Buffy tenses and looks around.

BUFFY

What?

PARKER

It's just, what you said. About the path and the packages. That's just about the smartest thing I ever heard.

Buffy smiles, overwhelmed.

BUFFY

No way.

PARKER

No, really. I mean it. I'm going to put it in a paper, if I can? I mean, I'll attribute it to you, of course. It's just, I think it'll blow the professor away. Can I? Please?

(CONTINUED)

CONTINUED: (2)

Buffy is the happiest girl ever.

BUFFY  
Well, sure, I guess.

PARKER  
I have to know everything about you, Buffy. What it feels like to be you, what you do for fun, what your first kiss was like, all the things you've seen in your life...

BUFFY  
Well, um, I like to... surf.

PARKER  
Really?

BUFFY  
Sure. And I -- whatchacallit -- knit. But, you know, not at the same time. Dangerous.

He laughs a little.

PARKER  
Yeah. I guess so. Of course, that would explain this most interesting little scar.

He touches her neck, runs his fingers over the scar left by Angel's bite. It's somehow a very intimate gesture and Buffy closes her eyes and shivers.

PARKER (CONT'D)  
You're cold. Oh man, I'm such a jerk. Take my jacket.

BUFFY  
Oh, no, that's okay--

But he's already draping it around her. It's almost an embrace.

BUFFY (CONT'D)  
Thanks. It is chilly.

PARKER  
You know, it scares me to think about you walking this campus by yourself.

(MORE)

(CONTINUED)

CONTINUED: (3)

PARKER (CONT'D)

I mean, with the woods and with the path lights not working half the time...

BUFFY

Yeah. I guess I should have you walk me everywhere, huh?

PARKER

Like, maybe to the party tomorrow at Wolf House?

Buffy smiles... a real date.

BUFFY

Like, maybe there. Definitely there.

PARKER

This is great. I can't believe how comfortable I am with you, Buffy. Believe it or not, I'm usually really awkward around beautiful girls.

BUFFY

Really? I mean, I'm not--

He slips his hand into hers. She looks down at their joined hands. This really couldn't be going any better.

PARKER

I bet we knew each other before. In a past life. Maybe a thousand years ago we were this married couple.

BUFFY

Married?

PARKER

Sure. Like married forever, really old. You know, one of those old couples that do nothing but snipe at each other all the time but you know they really love each other?

5

GILES' APARTMENT - NIGHT

5

(Giles, Xander, Anya)

Giles and Xander are shelving books on a big new bookcase arrangement in Giles' living room.

(CONTINUED)

CONTINUED:

GILES

Stop that.

XANDER

Stop what?

GILES

You're doing it all wrong.

He pulls a book out of Xander's hand.

XANDER

Well, I don't get your crazy system.

GILES

My system? It's the alphabet!

Xander looks at the shelved books, realizes they are alphabetical.

XANDER

Right. But. But it's the British alphabet with that crazy 'zed' thing...

GILES

Xander--

There is a knock at the door. Giles shoots Xander an exasperated look and heads for the door. Before he can reach it, it opens and Anya enters.

ANYA

(to Giles)

You should lock that.

GILES

Clearly.

Xander sees Anya and approaches.

XANDER

Anya? My God, where have you been all summer? It's been like, three months.

ANYA

(to Giles)

I need to talk to Xander. Go away. I'll let you know when we're done.

(CONTINUED)

CONTINUED: (2)

Giles just stares at Anya. She meets his gaze squarely, for a moment.

ANYA (CONT'D)  
Xander, come with me.

Giles won the staring contest. Anya and Xander exit into the new foyer area. As Xander passes Giles:

XANDER  
Don't ever give me that look.

GILES  
Put "M" before "N" and I won't have to.

6 GILES' FOYER

6

(Anya, Xander)

Anya and Xander talk.

XANDER  
How'd you even find me?

ANYA  
Your mother said you were here.  
Some kind of servitude.

XANDER  
Working.

ANYA  
Right. Where is our relationship going?

XANDER  
You know you can put out an eye changing topics that fast.

ANYA  
I'm serious. We need to talk about us.

XANDER  
Anya, we went out once. Second date called on account of snake, remember? Also, there's the whole you-used-to-be-a-man-killing-demon thing.

(CONTINUED)

CONTINUED:

ANYA

But I can't seem to stop thinking about you. You show up when I sleep. In my dreams sometimes you are extremely naked. That has to mean something.

Xander can't help but be charmed.

XANDER

Really? Wow. You know, if I'm in the check-out line at Wal-mart I've had that same one.

Anya smiles.

ANYA

So we do have a relationship, right?

XANDER

Anya, slow down. See, the thing is, these things have to kind of develop on their own. They have stages and you can't just make something happen.

ANYA

And what stage are we at?

XANDER

I don't know. One date. I guess we should be, kind of... smiling shyly?

Anya considers that.

7

DORM HALLWAY - NIGHT

7

(Buffy, Willow, Oz, Parker)

Parker and Buffy linger at the door to Buffy's room, smiling shyly.

BUFFY

This is it.

PARKER

Yeah. Nice door. Wood.

BUFFY

Thanks.

(CONTINUED)

CONTINUED:

PARKER

Is-- is your roommate in, do you think?

BUFFY

Well, actually, Willow's my roommate now. The other girl kind of went home.

PARKER

Willow? But...

He gets it, starts to smile.

PARKER (CONT'D)

But that means you could have walked home with her.

Buffy shrugs, admitting that she just wanted to spend time with him. Parker leans in for what is sure to be a very sweet kiss, when Willow and Oz run up, breathless, breaking the mood into a jillion pieces. Willow's hand is at her neck. Parker pulls back.

OZ

Buffy, hey. You remember Harmony? Well, she's... uh...

WILLOW

She's back from her summer vacation and she doesn't have a tan.

BUFFY

(frustrated)

What?

PARKER

Um, listen, I guess I should be going.

OZ

Yeah.

BUFFY

No, wait.

WILLOW

Buffy...

BUFFY

Oh. Yeah. Okay. Thanks for the walk home, Parker.

(CONTINUED)

CONTINUED: (2)

Willow wants to head into the dorm room, but Parker and Buffy are blocking it.

PARKER

Any time.

BUFFY

Okay.

PARKER

I'll pick you up tomorrow for the party...

BUFFY

Great.

Finally, reluctantly, Parker moves off and Willow gets to the door.

WILLOW

Geez, my neck's bleeding like... a neck with a hole in it and he's mister keep chatting up Buffy?

BUFFY

You're bleeding? You are! What's going on?

Buffy, Willow and Oz move into the room.

8

BUFFY AND WILLOW'S DORM ROOM - MINUTES LATER

8

Oz is putting a Band-Aid on Willow's neck nick. Buffy is amused by the news.

BUFFY

Harmony's a vampire?

OZ

She seems to think so.

BUFFY

Oh my God, she must be dying without a reflection.

WILLOW

I felt she was adjusting. You know, when the fang went in.

(CONTINUED)

CONTINUED:

BUFFY

Oh, Willow, I'm sorry. It's not funny. That must have been terrible.

OZ

She said something about a boyfriend. She's got a boyfriend.

WILLOW

Yeah, she was going to send him after us.

BUFFY

Well, you guys ought to be careful, but, you know... Harmony's boyfriend?

OZ

It doesn't ring with ominous portent, does it?

BUFFY

Well, forgive me if I'm not exactly jibbering in mindless fear.

9

VAMPIRE LAIR

9

(Spike, Harmony)

Harmony storms into a dark, subterranean lair, stomps into a narrowing tunnel, past a few assorted vampires and ends up in the deepest darkest corner, where a figure in a welder's mask chips away at the stone and dirt. This is Harmony's boyfriend.

HARMONY

Baby, Willow was mean to me and Oz bruised me all up and I didn't get to eat them at all so I told them my you'd take care of them, so come on.

The man stops working, turns to her, and removes his mask. It's SPIKE. He glares at her.

END OF ACT ONE

ACT TWO

10 VAMPIRE LAIR - NIGHT (NIGHT 2)

10

(Spike, Harmony, Brian)

Spike and a Vampire-Engineer, BRIAN, are leaning over a table, looking at blueprint-type plans.

SPIKE

And you're sure we're where you say we are? I mean, I don't want to poke my head up and find out I'm bloody well peeking out the top of someone's toilet now, do I?

BRIAN

You're right on target.

SPIKE

You better hope you're right.

Harmony comes up behind Spike, linking her arms around his stomach and hooking her chin over his shoulder. Brian looks away, a little uncomfortable, which makes Spike uncomfortable too.

HARMONY

What's this?

SPIKE

Plans. For the tunnel.

HARMONY

It's got stone walls. Are we building stone walls? That'll take forever!

SPIKE

(getting impatient)

That's the crypt, love. That's what we're tunnelling too, see?

HARMONY

You should dig straight down to it. The wall's a lot thinner on the ceiling.

SPIKE

That's the floor. You're looking at it upside down.

(MORE)

(CONTINUED)

CONTINUED:

SPIKE (CONT'D)

Say, pet, why don't you have a bit of a snack or something while Brian and I finish this up?

HARMONY

Yeah, okay.

Harmony wanders over to the edge of the lair, where a young man lies, barely conscious, chained to the wall. Spike and Brian are still audible:

SPIKE (O.S.)

Less than a week, right?

BRIAN (O.S.)

Well, it depends on the soil type--

There's a yucky O.S. sound of Brian getting his head thumped.

BRIAN (CONT'D; O.S.)

Under a week.

Harmony sits beside the young man. His neck shows the marks of previous feedings. He opens his eyes and sees her, tries to shrink away. She MORPHS into VAMP-FACE and drinks from him. He GROANS.

HARMONY

Spike?

Spike ignores her. She gets louder.

HARMONY (CONT'D)

Spike!

He looks up, irritated.

SPIKE

What?

HARMONY

I don't like this one. He tastes funny. Let's go out to eat!

SPIKE

Harm, he's perfectly fresh.

HARMONY

I think I had a math class with him last year and I didn't like him then either.

(CONTINUED)

CONTINUED: (2)

SPIKE  
Harmony, please...

HARMONY  
I mean it. You never take me out  
any more. Ooh, let's go to a  
party!

SPIKE  
Pet, look around you, don't I  
provide you with enough right here?

ANGLE: ANOTHER WALL

where two more young people sag limply in chains.

HARMONY  
(really whiny now)  
Spike!

Spike looks at Brian, seeking sympathy.

SPIKE  
(sotto, to Brian)  
Just stake me now.  
(aloud, to Harmony)  
All right then, let's go find you  
your bleeding party.

Harmony squeals with delight and claps her hands. She throws  
herself into Spikes arms.

HARMONY  
That's my sweet little Blondy-Bear!

Spike eyes the chained entrees, who hover on the edge of  
consciousness. As he leads Harmony away:

SPIKE  
Bloody hell, woman, not in front of  
the victims.

11 PARTY HOUSE - NIGHT

11

(Buffy, Spike, Harmony, Parker)

Buffy and Parker are just entering the party. It's a  
typical, rowdy college affair. There's a live band, a keg,  
couples dancing and others making out. Parker puts a  
protective arm around Buffy, guiding her through the crowd.

(CONTINUED)

CONTINUED:

PARKER

Watch out. It's kind of wild.

Despite his efforts, they collide with a couple taking a drunken friend out for some air.

BUFFY

(to the couple)

Sorry.

Buffy looks closer... it's Harmony and Spike, and the "drunken friend" is a stunned and lacerated victim (still alive). Buffy and Spike both freeze, taking in the situation. Buffy recovers first.

BUFFY (CONT'D)

Spike. Harmony.

Buffy's reining it in, aware she can't do anything, not with Parker at her side, taking it all in curiously. Spike realizes this and relaxes. Harmony eyes Buffy's outfit.

HARMONY

(oblivious to the tension)

Hi Buffy. Ooh, last year's styles look real good on you.

SPIKE

(to Buffy)

Fancy meeting you here.

PARKER

(to Spike)

Looks like your friend there started the party a little early, huh?

SPIKE

Yeah. Right.

The victim's head lolls over onto Spike's shoulder, revealing his bite wound. Spike quirks his shoulder, sending the victim's head swinging over toward Harmony, hiding the wound.

SPIKE (CONT'D)

Guy likes his cheap American beer.

BUFFY

I think you guys better get going. You can leave your friend with me.

Spike ignores her, turns to Parker.

(CONTINUED)

CONTINUED: (2)

SPIKE  
You Buffy's date?

PARKER  
Um... yeah. Yes I am. Parker  
Curtis.

Spike shifts more of the victim's weight onto Harmony and shakes Parker's hand.

HARMONY  
Oof. Come on baby, let's go. I'm  
hungry.

SPIKE  
Quiet. I'm meeting Buffy's new  
boyfriend.  
(to Buffy)  
Interesting choice. Younger than  
you-know-who. Also, how would you  
say it... wirier. More of a light-  
weight, you know.

BUFFY  
You and Harmony, huh? Bet that's a  
rip-snorting meetings of minds.

HARMONY  
You're just jealous.

Parker, getting but not understanding the discord, tries to make nice.

PARKER  
(to Spike)  
You're English, aren't you? How do  
you know Buffy?

BUFFY  
I really think you ought to go,  
Spike.

Buffy puts her hand on Spike's wrist, an implied threat.

HARMONY  
Yeah, bunny, let's go eat.

SPIKE  
Girls, girls, calm down. In fact,  
why don't you two and  
(indicating victim boy)  
(MORE)

(CONTINUED)

CONTINUED: (3)

SPIKE(CONT'D)

our sloppy friend here go outside  
and me and Parker will have a nice  
little confab on our own.

Buffy's hand tightens on Spike.

BUFFY

But Spike, it's you and me that  
have the catching up to do. How  
'bout we go outside?

SPIKE

Yeah. All right. Parker, wanna  
tag along?

BUFFY

No. Parker, I'm sorry. I just, I  
have to talk to Spike and Harmony  
for a sec. I'll be right back.

Parker's confused, but amiable.

PARKER

Sure, okay. Hurry back.

Buffy, Spike and Harmony head for the door, the dazed guy  
still propped between Spike and Harmony.

BUFFY

Leave the snack.

They prop the guy on a sofa and head out.

12

PARTY HOUSE - NIGHT

12

Buffy, Spike and Harmony emerge from the house. The area  
around the house is deserted for now, a fine place for a  
fight.

BUFFY

Fun's over, Spike.

SPIKE

No, love, it's just starting.

He catches Buffy with a solid blow. She returns it. Harmony  
watches them fight.

HARMONY

Kill her good, sweetie!  
(to Buffy)  
(MORE)

(CONTINUED)

CONTINUED:

HARMONY (CONT'D)

You think you're such hot stuff,  
little miss Slayer, but you'll be  
sorry when we've got the Gem of  
Amarra!

SPIKE

Shut up, Harm.

Buffy is getting the upper hand now, hitting Spike with some brutal punches, driving him back. Harmony starts getting worried. She picks up a stick off the ground and starts THRASHING at the two fighters. She hits Spike as much as Buffy.

SPIKE (CONT'D)

Damn it, Harm! Stop that!

In the middle of all this, a couple DRUNKEN PARTIERS emerge from the house. One of them is the would-be victim.

WOULD-BE VICTIM

(to his friend)

No, man, I'm okay. I'll just go  
home...

His friend sees the commotion.

DRUNKEN PARTIER

Hey! Fight!

Buffy freezes, unsure what to do. Spike takes advantage of this to RUN AWAY. After a moment, Harmony follows him.

HARMONY

Hey! Wait for me!

Buffy, conscious of being watched, has to let them go.

13

XANDER'S BASEMENT HOME - NIGHT

13

(Xander, Anya)

Xander's Saturday night is being spent decorating his basement "apartment." It came with wood panelling, a washer and dryer and his dad's old work bench. The rest is improvisation. Xander has added posters and a mini-fridge, and he is currently balanced on a treacherous stack of folding chairs, trying to attach a disco ball to the unfinished ceiling. There is a KNOCK at the basement door.

XANDER

Come in!

ANYA ENTERS.

ANYA  
Hi. It's me. What's that? It's  
pretty.

Xander keeps working.

XANDER  
Disco ball.

ANYA  
No, the pink fluffy stuff.

XANDER  
The insulation?

ANYA  
I like it. It's pretty.

Xander has to smile.

XANDER  
Yeah, I guess it is. How'd you  
find my apartment, Anya?

ANYA  
Your mother sent me around from the  
front of the house.

XANDER  
You and Mom, getting chatty.

ANYA  
She also said to ask you to please  
add fabric softener when the timer  
goes off.

Xander climbs down.

XANDER  
Great. So... I guess you're my  
first guest at Casa del Xander. You  
want something? I've got  
Cranapple.

ANYA  
All right.

He turns to his mini-fridge and grabs a juice box. He puts  
the straw in and turns back to her. Her dress is puddled  
around her feet.

(CONTINUED)



CONTINUED:

BUFFY

Sure I'm sure. Anyway, how many gems of Am-something can there be?

GILES

It's just... it's not real. It's not supposed to be, anyway. It's like, like the Holy Grail.

He's juggling the phone receiver now, reaching a reference book off a shelf, flipping through it.

GILES (CONT'D)

Yes, here it is. There was a great deal of vampiric interest in locating the mythic gem in, oh, it looks like the 9th or 10th century. "Questing vampires combed the earth-  
-"

BUFFY

A big vampire easter egg hunt.

GILES

Well, yes. With one egg. But no one found it. It was concluded that it never existed. A myth.

BUFFY

Well Spike seems to think it exists, and he's looking in Sunnydale. What's it do anyway, besides accessorize an evening ensemble?

GILES

Accounts differ. Some kind of enormous power, that's certain. We can try to track down references, see if we can find an authoritative source...

BUFFY

There were too many 'we's in that sentence, Giles.

GILES

I meant I will, Buffy. You've done all you can for tonight. Go to bed.

(CONTINUED)

CONTINUED: (2)

BUFFY

Thanks. See you tomorrow. Bye.

She hangs up and heads back toward the party house.

16

BEDROOM, VAMPIRE LAIR

16

(Spike, Harmony)

A part of the underground lair has been done up as Spike and Harmony's bedroom. Walls and bed are draped in red velvet. Harmony lounges on the bed in a nightie. She reads a TABLOID NEWSPAPER while Spike sits at a desk, making calculations.

HARMONY

So you didn't mean to just run off and leave me there?

SPIKE

(for the millionth time)

I was getting the others. For a big attack.

HARMONY

Yeah, all right.

(off paper)

I think Meg Ryan's super cute, you know? She's been, like, thirty forever. I bet she's a vampire.

Spike grunts at her, not listening.

HARMONY (CONT'D)

Spike? What are you doing?

SPIKE

What? Triangulating. Double checking Brian's numbers.

Harmony turns a page.

HARMONY

How about Alec Baldwin? Do you think Alec Baldwin's a vampire?

SPIKE

No.

HARMONY

Why not?

(CONTINUED)

CONTINUED:

SPIKE

Because what's he gonna say, sorry  
I can't shoot the scene in Central  
Park because if I do I'll jolly  
well burst into flame?

HARMONY

Oh.

SPIKE

Think next time.

HARMONY

Can I make him a vampire, then?

SPIKE

No. On second thought, yeah, go do  
that. Take your time, do Kim and  
the kids as well...

Harmony's gotten distracted trying to take her pulse.

HARMONY

You know I just figured out I don't  
have a pulse? Can we eat a doctor  
and get a stethoscope so I can hear  
my heart not beating?

He turns and looks at her for the first time.

SPIKE

Harm, I've been wondering, what's  
it going to take to get you to shut  
the hell up?

She giggles and rolls around on the bed seductively. He  
comes over to her, sits on the bed with her.

HARMONY

And if my heart's not beating, then  
what are all these veins for? I'm  
simply covered in these blue veins.  
See?

Coquettishly, she traces a vein on her chest to where it  
disappears under her top. Spike looks at it hungrily, then  
he traces it with his tongue.

HARMONY (CONT'D)

Oh, that's good.

(CONTINUED)

CONTINUED: (2)

Spike rolls over on top of her and pins her arms back against the mattress. He licks along another vein. When he comes up for air:

SPIKE

The littlest boy died today. We've got an extra set of chains.

HARMONY

Eww. You know I don't like that stuff.

SPIKE

You love it.

HARMONY

Look, just because Dorcas went in for that kind--

He grabs a handful of Harmony's hair, pulls her head back viciously.

SPIKE

Drucilla.

HARMONY

Okay, whatever.

He lets go. Harmony giggles.

HARMONY (CONT'D)

Don't get all bumpy-face on me, geez.

And he kisses her again, things clearly progressing toward vamp-sex.

17 XANDER'S BASEMENT HOME - NIGHT

17

(Xander, Anya)

Anya, still standing naked, is now drinking out of a juice box. Xander has one too, clutched in his slightly-shaky hands, as he tries to look casual.

XANDER

So the crux of your plan is...

ANYA

Sexual intercourse. I've said it like a dozen times.

(CONTINUED)

CONTINUED:

XANDER

Yes, okay, just working through a little hysterical deafness here.

ANYA

It is the secret to getting over you. Forgetting you. Putting you behind me. Figuratively. I'm thinking face-to-face for the event itself.

XANDER

Ah, right. But, see, we hardly know each other. I mean, I like you, I think. More than other ex-demons. And you have a certain... directness that I admire...

ANYA

I amuse you. I can tell. Sometimes you laugh.

XANDER

I do. I show my teeth and make repeated 'ha' noises. But, making love --

ANYA

Sexual intercourse.

XANDER

It's supposed to be about deep feelings. About needing to express something that's so strong, and about being ready to accept consequences...

ANYA

I have condoms. Some are black.

XANDER

That's very considerate.

ANYA

I like you too. You're funny and you're nicely shaped. We have all the necessary parts. It's kind of ludicrous to have these interlocking bodies and then not, you know, interlock them.

(CONTINUED)

CONTINUED: (2)

She steps over to him, runs a hand down his chest. He closes his eyes. She leans in, kisses him softly. His resistance is gone.

ANYA (CONT'D)  
Please remove your clothing now.

XANDER  
(amused)  
And the amazing thing? You are so much more romantic than Faith.

ANYA  
Thank you. Disrobe.

Xander starts to do that.

SFX: WASHING MACHINE TIMER SOUNDS.

ANYA (CONT'D)  
Fabric softener.

18 PARTY HOUSE - NIGHT 18

(Buffy, Parker)

Buffy is back at the party now. She dances with Parker, having a good time, definitely part of a couple.

DISSOLVE TO:

19 PARTY HOUSE - LATE 19

(Buffy, Parker)

The music is softer and slower now, a few more couples are making out. Buffy and Parker sit on a couch and talk.

BUFFY  
You're kidding.

PARKER  
I wish I was. First sight of blood, out cold. And thus ended a promising career as a pre-med student.

BUFFY  
That's so funny because, me too. With the blood and the not be conscious.

(CONTINUED)

CONTINUED:

PARKER

Really? You seemed okay the other night when that... whatever took a chunk out of my neck.

BUFFY

Oh. I was in shock, I guess. You know, that kind where you're, um, too shocked to faint. So, no "paging Doctor Curtis" in your future, huh?

PARKER

Switched to English. Writing plays. Which didn't sound quite as lucrative to my girlfriend at the time, I can't imagine why, and she dumped me.

BUFFY

She dumped you? Let's go beat her up, right now, you and me. We'll get over this blood phobia together.

Parker laughs.

PARKER

I was feeling pretty vulnerable about it for a while. I think I'm just now kind of learning to trust again.

He looks at Buffy in a way that suggests she's helping him with that.

PARKER (CONT'D)

So anyway, the first play I wrote was about a guy who gets disfigured in an accident and his evil girlfriend dumps him. And then, in an exciting twist, she's blinded in a shocking tire factory explosion -- think I was working through anything there? And then her blindness makes her a better person and she falls in love with the guy again.

BUFFY

Wow. That sounds great.

(CONTINUED)

CONTINUED: (2)

PARKER

Thanks. It got a little attention.  
You know, the professor liked it.

BUFFY

It really sounds good. With the  
blindness.

PARKER

I did some research. You know that  
thing in movies where the blind  
girl "sees" her lover's face by  
touching it? Doesn't work. Big  
myth.

BUFFY

Really?

PARKER

Try it.

Buffy closes her eyes. She reaches out and touches Parker's  
face. He closes his eyes and leans into her touch. She lets  
her fingers explore.

PARKER (CONT'D)

So... can you tell what I look  
like?

BUFFY

Oh yeah. Pretty hideous.

He smiles. Her fingers brush his forehead, his cheeks, his  
lips. He kisses her fingers. She leans in close and kisses  
him. He kisses her back, very gently.

DISSOLVE TO:

20 PARKER'S DORM ROOM - LATE

20

(Buffy, Parker)

Buffy and Parker sit, fully clothed, on his bed and kiss. He  
starts to unbutton his shirt. She stops him. She unbuttons  
his shirt for him. He smiles and reaches for her. As they  
each unbutton each other, their hands get tangled and they  
laugh gently and kiss some more.

21 GILES' APARTMENT - NIGHT

21

(Giles)

(CONTINUED)

CONTINUED:

Giles, alone in the apartment, is trying to find a book and getting frustrated.

GILES

The alphabet. It's fairly well known.

He finds his book and brings it to his coffee table, already layered with open volumes. Many of them have post-its marking references. He flips through the book, an especially old and crusty looking volume. He reads something, checks it against one of the other volumes...

GILES (CONT'D)

Oh dear lord.

He reaches for the phone, dials quickly. Faintly, we can hear Buffy's machine picking up.

GILES (CONT'D)

Buffy, are you there? Call me.  
It's urgent.

22

PARKER'S DORM ROOM

22

(Buffy, Parker)

Buffy and Parker sit on the bed. We see both of their bare shoulders. Buffy lies down, pulling Parker with her. Their eyes lock. It seems to be a union of hearts, not just bodies.

END OF ACT TWO

## ACT THREE

23 PARKER'S DORM ROOM - MORNING (DAY 3)

23

*(Buffy, Parker)*

Buffy asleep, relaxed and smiling just a little bit. Sunlight falling across her face wakes her up. She sits up, tucking the sheet around her body, and looks around. Parker's room. And she's alone in it. She has a moment of disorientation and fear. She starts looking around the bed for her discarded clothes. She finds most of them.

BUFFY

Socks. Need the socks.

She's leaning out of bed, trying to look underneath it, when the door opens. She scrambles to look not ridiculous.

PARKER

Hey, good morning!

He enters carrying cups of take-out coffee and a paper bag.

BUFFY

Hi. I didn't know where--

PARKER

Sorry. I got us coffee and doughnuts. I mean, I thought you'd like it better than whatever I've got around here, warm soda and breath mints.

BUFFY

Yeah, but, you know... breath mints, I wouldn't be turning 'em down.

He chuckles and toes off his tennis shoes. He sits on the bed next to her.

PARKER

You look cute.

BUFFY

Oh man, you lie.

(CONTINUED)

CONTINUED:

PARKER

No, really. You are probably, right now, at the far upper edge of the Parker Curtis patented scale of cuteness.

BUFFY

Uh-huh. Of course you haven't seen me yet with a stomach flu, 'cause you think this is attractive...

He kisses her bare shoulder.

PARKER

I'm hoping I'll have lots of chances to see you sick as a dog.

She laughs. He hands her a doughnut and coffee. She looks at the coffee.

BUFFY

It's pale.

PARKER

I got it with milk.

BUFFY

Oh.

PARKER

That's not okay?

BUFFY

Just a little lactose thing. It's okay. I don't need coffee.

She bite into the doughnut, tries to swallow. And then she notices:

BUFFY (CONT'D)

(through the dry doughnut)

You're wearing my socks.

24

XANDER'S BASEMENT HOME - MORNING

24

(Xander, Anya)

Anya and Xander wake up entwined and a little sore. It was great, and that makes the morning even more awkward. Anya: "So...

(CONTINUED)

CONTINUED:

I am over you now." Xander: "Um, okay." Anya: "Okay?" She's actually more interesting in ducking the emotional fallout of the experience than she is really upset. Xander lets her go, and no one feels resolved.

25 VAMPIRE LAIR - MORNING

25

(Spike, Harmony) Spike is sleeping. He wakes up, sensing something going on.

SPIKE

Harmony?

HARMONY

Yeah?

SPIKE

What are you doing?

HARMONY

I'm writing "Spike loves Harmony" on your back in ball-point pen.

SPIKE

Why?

HARMONY

I don't know. It's fun. I'm bored. Here, you can write on me.

She offers him the pen, he ignores it.

SPIKE

I've got to get back to work.

He gets up, starts pulling on his clothes. Harmony collapses back into the pillows.

HARMONY

You love that tunnel more than me.

SPIKE

(almost to himself)

I love syphilis more than you.

26 BUFFY'S DORM - LATE

26

(Buffy, Willow, Giles)

Buffy arrives home in her rumpled clothes from last night. She finds Willow and Giles waiting for her. Buffy cooks up a story about studying all night at the library. Willow is making thumbs-up gestures behind Giles' back.

(CONTINUED)

CONTINUED:

Finally Buffy says it's none of his business. Giles is relieved. Giles tells Buffy that he's learned something terrible about the Gem of Amarra. Terrible power. It's in a crypt in Sunnydale. Buffy takes charge: Giles and the others will start figuring out where the crypt is. Buffy will brush her teeth, then she wants to hear more about it's terrible power. Then she'll go track Spike and Harmony. Buffy calls Willow into the bathroom... It happened. It was good. And he's going to call. This is the start of something great.

27 VAMPIRE LAIR

27

(Spike, Harmony)

Spike is digging up now, into the ceiling of his tunnel. He's using a pick-ax, knocking down clumps of earth. Finally, the CLANG of metal on stone. 's tunnel hits the outer stone wall of the crypt. He celebrates: it's starting. He's only a few feet away from his goal. Now the real hard work begins, cutting upward into the stone. It will take at least a day. He tells Harmony this is a crucial time. She isn't allowed to leave, because Buffy might see her and follow her back here. Harmony has a hissy fit. Spike starts a stone drill and drowns her out.

MONTAGE:

28 GROTTO - DAY (DAY 3)

28

(Buffy)

Buffy is showing the yearbook picture of Harmony around campus. The students glance at it, shake their heads no.

29 BUFFY AND WILLOW'S DORM ROOM (DAY 4)

29

(Buffy, Willow)

Buffy and Willow enter the room together as Willow is trying to show Buffy a geological survey map of Sunnydale. While Willow talks, Buffy hurries to check the answering machine. It flashes "00" -- no messages. Buffy casually picks up the phone receiver, listens for the dial-tone. It's working just fine.

30 VAMPIRE LAIR (DAY 4)

30

(Spike)

Spike has broken through, pierced a small hole into the crypt. He starts tearing at it with his hands, trying to widen it.

31 GILES' APARTMENT (DAY 4) 31

(Giles, Willow, Xander, Oz) Giles, Xander, Oz and Willow pore through books. Xander is distracted, staring into space -- he's thinking about Anya.

32 CAMPUS - NIGHT (DAY 4) 32

(Buffy)

Buffy searches. She looks at the many couples that walk around the campus. She's not one of them.

33 BUFFY AND WILLOW'S DORM ROOM - MORNING (DAY 5) 33

(Buffy, Willow, Oz)

Buffy comes in from a long night of searching and rushes over to her answering machine. It still reads "00". No messages. She looks at the phone.

BUFFY  
(end of rope)  
Ring! Ring!

Willow, jolted awake by the shouting, sticks her tousled head out from under her covers. So does Oz.

END MONTAGE

34 CRYPT - DAY (DAY 5) 34

(Spike, Harmony)

A dark room that brightens as Spike crawls up into it, carrying a torch and a satchell. Spike sets down the bag, stands in the middle of the room and looks around. Ah-a! There is a dead demon here, withered and decayed, arrayed in finery. There are tapestries on the walls, statues and icons everywhere, piles of jewels. In the middle of the demon's chest, looped onto a chain, sits a huge green stone. Clearly the Gem of Amarra.

SPIKE  
(whispered)  
It's real.

It's a solemn and somehow sacred moment as Spike reaches for his grail.

HARMONY (O.S.)  
Ooooh.

(CONTINUED)

CONTINUED:

Spike jumps, startled, and turns to see Harmony standing inside the crypt, looking around open-mouthed.

HARMONY

Cool stuff.

35 CAMPUS - DAY (DAY 5)

35

(Buffy, Parker)

Buffy is crossing campus, Harmony's picture in hand... obviously still looking for a trace of her prey. She sees Parker, talking to another girl in a way that might be intimate. Buffy hesitates...

36 CRYPT

36

(Spike, Harmony)

They're where we left them.

HARMONY

Just a little something? Something pretty?

SPIKE

Yeah, all right, take something if you have to.

She kisses him on the cheek, and he endures it.

HARMONY

Thank you, Sweetstuff.

She starts trying things on and taking them off again. Tiaras, necklaces, big jeweled belts, she tries them on one at a time. While she's doing that, Spike reaches for the huge emerald pendant. He strokes its surface reverently. He picks it up, very gently, lets his fingers close around it...

And YANKS it off the dead demon. The charred black body crumbles and the chain pulls through the neck like a knife through a Butterfinger bar, decapitating the demon.

HARMONY (CONT'D)

That was so gross. Like you're too good to work a clasp.

Spike drapes the chain around his neck, lets the gem rest on his chest, revels in the power of ownership. The only piece of loot Harmony is wearing right now is a small jeweled ring.

(CONTINUED)

CONTINUED:

HARMONY (CONT'D)

So? Is it doing it? Do you feel it?

SPIKE

I dunno.

HARMONY

You don't look any different, if you wondered. I thought you'd look taller or glow or something.

Spike's looking concerned now.

HARMONY (CONT'D)

Maybe it's worth money anyway, cause that would be something. We could go to France.

Without warning, Spike snaps a jagged shard off the demon's wooden bier and STAKES Harmony with it. She looks down, stunned, then bursts... into tears.

HARMONY (CONT'D)

Ow! I can't believe you did that! That hurt!

Puzzled, Spike withdraws the stake and plunges it in again.

HARMONY (CONT'D)

Stop it! Stop it! Ow!

She swats at him with her little hands. Spike catches her right hand, looks at the ring.

SPIKE

Interesting. Hang on.

He reaches into his satchel, and brings out something wrapped in a cloth. He unwraps it. It's a cross. He accidentally brushes it with his own hand and stifles a curse. He presses it against Harmony.

HARMONY

What are you doing, you big freak?

SPIKE

That's it. That's the Gem of Amarra. Puniier than I thought, but perfect wroking order. Total invulnerability.

(MORE)

(CONTINUED)

CONTINUED: (2) SPIKE(CONT'D)

Stakes, crosses, all of it, safe as mother's milk. Give it.

He reaches for her hand, but she pulls it away. Still crying, she pulls it off her own finger.

HARMONY

Okay, fine. If that's all that matters to you, then take it. Take it and get out!

Very dramatically she throws it at him. All smiles, he catches it and puts it on his own finger.

SPIKE

Thanks a bunch, sweetie.

He strips off the necklace and drops it on the ground.

SPIKE (CONT'D)

See you round the graveyard.

And he drops down into the tunnel. Harmony sobs to herself and rubs at the non-fatal wound in her chest.

HARMONY

So mean.

37 GILES' APARTMENT

37

(Giles, Willow, Xander, Oz)

Giles, Willow, Oz and Xander looking through books. Xander gets bored and turns on the TV... a story about a sink hole that took out the last standing corner of the HS. That's Spike. Giles sends Xander to find Buffy and meet us there. They're off.

38 CAMPUS

38

(Buffy, Parker, Spike)

Parker is still talking to the girl. A few other students are around as well, but Parker is intent on the girl. Buffy has moved closer. Parker doesn't notice her, but she's close enough to hear:

PARKER

(to the girl.)

It's like there is no future. Just the moment. Like you're handed this package of "now," and you get to unwrap it.

(CONTINUED)

CONTINUED:

He has his hands on her shoulders, he's leaning to talk softly into her ear.

Buffy confronts Parker -- why haven't you called? And who is this girl? While Buffy gets madder and more jealous, Parker remains calm and reasonable: "I'm sorry if I gave you the impression that there were, you know, promises involved... I mean, really, we just met. Do you really think I'd want to limit myself to one person right now? Do you?" Buffy sputters with frustration. She is making a fool of herself, and she can't seem to stop. The other students, embarrassed for her, drift away. Finally Parker leaves too.

SPIKE (O.S.)

Well, that was pathetic.

Buffy turns to see Spike, standing next to her, in full sunlight, smiling evilly at her. He is not in vamp-face.

BUFFY'S POV:

Spike punches directly into the camera.

CUT TO BLACK

END OF ACT THREE

## ACT FOUR

39        CAMPUS - DAY - CONTINUOUS

39

(Buffy, Spike)

Buffy snaps back from the punch, blood at the corner of her mouth. She squares off with Spike and produces a stake from under her jacket. He faces her, ready, casual, relaxed.

SPIKE

Lovely day isn't it? If I'm not careful I shall freckle terribly.

After an exchange of blows she manages to stake Spike. He does not poof. He taunts her with his invulnerability.

SPIKE (CONT'D)

Ooh. Do that again. It tickles in such a good way.

And, as the fight drags on, and Buffy gets tired, he doesn't stop there. He finally MORPHS and deals her a blow that throws her onto her back.

40        TUNNEL

40

(Giles, Willow, Oz)

Giles, Willow and Oz walk through Spike's tunnel. It's deserted now and they pass abandoned signs of the vamps who lived and worked here: digging tools, plans, the chains that held the victims to the walls. The tunnel narrows as they reach their goal. Giles, leading the way, has to crouch a little.

GILES

It's narrowing a bit. This is going to get uncomfortable.

WILLOW

I'm okay.

OZ

Me too.

Giles suddenly feels very tall and not very jazzed about it. He ducks lower.

41        DORM HALLWAY

41

Xander tries to find Buffy's room.

42 TUNNEL/CRYPT 42

(Giles, Willow, Oz, Harmony)

G. W. O. pull selves up into the crypt. Harmony stands where we last saw her, still crying and wailing. The trio stare at her. Should they... what? Comfort her? Suddenly Harmony MORPHS into VAMP-FACE and lunges at the group. Giles, Oz and Willow fight her. Oz gets in a good punch, Giles is thrown across the room...

43 DORM HALLWAY - DAY 43

(Xander, Anya)

Xander has been pounding on Buffy and Willow's door. He gives up and turns to leave, when Anya spots him (she's looking for him at Buffy's). She approaches him, gently, clearly still interested. Anya: "Hi. Look, Xander, I've been thinking... maybe you and me..." Xander brusquely cuts her off. He needs to find Buffy. Xander moves on, leaving Anya hurt and confused.

44 CRYPT 44

(Giles, Willow, Oz, Harmony)

Giles, Willow and Oz rally. They have Harmony surrounded now, and they each hold makeshift stakes. Harmony looks around her, wild-eyed and snarling. She sees the discarded green stone and picks it up. "Look at me. I'm invulnerable." The gang has no way to know she's lying, and they hesitate just long enough for Harmony to jump down into the tunnel and make her escape.

45 CAMPUS 45

(Buffy, Spike, Xander)

The fight drags on. Buffy and Spike are perfectly matched, but Buffy is fading. Xander runs up, ready to come to the rescue. Spike swats Xander aside immediately, knocking him out. Buffy's in trouble now. But, too bad for him, Spike starts to taunt. He says that she made a fool of herself with Parker. Why do women always do that, he asks -- why do you all think that sleeping with a bloke gives you the right to control his life? Buffy is fired with energy again, and drives him back fiercely. "You know what, Spike? I don't think jewelry suits you." She grabs his hand, tears the ring from his finger. Spike ROARS and runs away. He SMOLDERS AND SMOKEs as he drops into an open manhole cover (open because that's how he got here in the first place?).

46 GILES' APARTMENT - NIGHT (STILL DAY 5)

46

(Buffy, Giles, Willow, Xander, Oz) The first full Scooby meeting in the apartment -- everyone tries to get comfortable. "This is better than the library, refreshments." Xander raids the fridge, to supply his fridge at home. Buffy has the ring -- they all look at it -- so small to be so powerful. Giles suggests destroying it, but Buffy has another idea. There is one vampire in the world who deserves this. It's going to Angel. But how to get it there? Willow: "You don't want to send invulnerability through the US mail -- I'm still waiting for a nice pen my uncle sent for my bat mitzvah." Oz says he'll take it.

47 CAMPUS

47

(Buffy, Willow)

Buffy and Willow walk back to the dorm and talk about Parker. Willow is commiserating. Buffy asks if this always happens: sex makes boys evil. Willow: "Um... as I understand it... pretty much." Buffy talks about how Parker had everything to do with Angel, brought it all back and yet made her miss him even more. That's why she's not going to L.A. -- it would be too hard to leave. When Willow heads for the dorm, Buffy decides to walk a little longer.

48 CAMPUS - LATE

48

(Buffy, Anya, Harmony)

Buffy walks alone.

Anya walks alone.

Harmony walks alone.

Overhead shot: they walk in triangle.

/\ <-- their three paths look like this, a clockwise-traversed triangle.

END OF SHOW



CONTINUED: