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BUFFY THE VAMPIRE SLAYER

"The Harsh Light of Day"

written by

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WRITER'S SECOND DRAFT

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BUFFY THE VAMPIRE SLAYER

"The Harsh Light of Day"

TEASER

1 BRONZE - NIGHT (NIGHT 1)

1

OZ, DEVON and other Dingoes are packing up their instruments after a set. BUFFY and WILLOW sit at a table, as another band plays a song of edgy longing. PARKER CURTIS is also in the club, shooting pool with a group of guys.

WILLOW

You know what else I love about college? How when the professor comes in, the class gets all quiet. It's like going to a play.

BUFFY

Uh-huh. College rocks.

WILLOW

Who are you looking at?

Willow follows Buffy's line of sight.

WILLOW (CONT'D)

Oh.

BUFFY

I'm not looking at anything.

Oz joins them.

OZ

What are we looking at?

WILLOW

Buffy's looking at Parker Curtis. He's the guy in green.

(CONTINUED)

CONTINUED:

BUFFY

Blue.  
(then, caught)  
I was looking a little.

OZ

Good looking guy. Probably works  
out.  
(off their looks)  
I have eyes.

WILLOW

Buffy has lusty wrong feelings.

BUFFY

No. I don't.

WILLOW

Wait. No you don't.

BUFFY

I don't? Oh, I sure do.

WILLOW

They're not wrong feelings. 'Cause  
there's no wrong. You're free.  
You're both grown-ups. Or,  
"adults" even, which is what grown-  
ups call grown-ups.

BUFFY

Oh. Yeah.

WILLOW

You are free, right?

BUFFY

You mean, would I feel like I was  
cheating on Angel? No.  
(realizing)  
No, I really feel like that's done.  
Like, if something happened, it  
would be the first time I'd be with  
someone where it wasn't about  
Angel.

OZ

You're assuming this guy's  
interested-- Never mind. Here he  
comes.

(CONTINUED)

CONTINUED: (2)

BUFFY  
 (panicked)  
 What? He's coming over? Where is  
 he?

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

BUFFY (CONT'D)  
 Hi.

WILLOW  
 Hi Parker. This is my boyfriend,  
 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. And it's not real safe around  
 here, so, Buffy, if you need a walk  
 back to your dorm...

OZ  
 Actually--

Willow steps on Oz's foot.

OZ (CONT'D)  
 Please walk her home.

BUFFY  
 (to Parker)  
 I guess I was kinda silly, not  
 planning ahead...

PARKER  
 Don't worry about it. So... you  
 ready to go?

BUFFY  
 Absolutely.

Buffy and Parker head through the crowd toward the door and  
 Buffy flashes a hopeful smile back at Willow.

2 ALLEY OUTSIDE BRONZE - MINUTES LATER

2

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

(CONTINUED)

CONTINUED:

DEVON

That was, like, the best set ever.  
We're gonna do great in L.A. We'll  
have 'em, like, glued to their  
seats.

WILLOW

But aren't they supposed to dance?

OZ

We could glue them to the dance  
floor.

DEVON

Yeah, well, whatever. Let's get  
the last load.

Oz and Devon head back into the bronze and Willow is alone  
now, tucking Oz's guitar case into the van.

HARMONY (O.S.)

Willow?

Willow turns, startled. It's HARMONY.

WILLOW

Harmony! I haven't seen you since--

HARMONY

Since graduation. Big snake, huh?

WILLOW

Yeah. So how was your summer?

HARMONY

I was going to go to France. But I  
didn't.

WILLOW

Oh. Hey, Oz and I were about to  
take off. You need a ride  
somewhere? We could catch up on  
stuff.

HARMONY

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

WILLOW

No, you either.

(CONTINUED)

CONTINUED: (2)

HARMONY

Oh, maybe a little.

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 is helpless in Harmony's grasp. A gang nicks Willow's throat and a thin trickle of blood spills out. Harmony GROWLS in pleasure. Something metal slams down between her and Willow. Oz is back, using a mic stand to catch Harmony by the throat and pull her back, off Willow.

Harmony WHIRLS, turning on Oz. He lifts the stand to defend himself. But 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.

HARMONY (CONT'D)  
Hey, Willow, it took your boyfriend to save you. Well guess what? I've got a boyfriend too, and he's gonna be mad you were so mean to me.

Harmony runs away as Willow and Oz exchange a look.

4 CAMPUS - NIGHT

4

Parker and Buffy walk and talk. It's a cool fall night and Buffy has a knit scarf looped around her neck.

BUFFY  
Hobbies?

PARKER  
Sure. You know, like solving crosswords or spitting off the world's tallest buildings.

BUFFY  
Right. Well, both of those, of course. And, I... watchcallit... knit. I, uh, I made this scarf.

(CONTINUED)

CONTINUED:

She shows it to him, then realizes it has a sewn-in label, and quickly tucks it back away.

PARKER  
What was that?

BUFFY  
(re: the tag)  
Nothing.

PARKER  
No, you have a scar. Poor Buffy.

He removes the scarf and touches her neck, rubs over Angel's bite scar with his thumb.

PARKER (CONT'D)  
Do you mind?

Buffy shivers at the intimacy. It takes her a second to find her voice.

BUFFY  
No. It's-- It's okay. It's good.

PARKER  
How'd you get this?

BUFFY  
Well, you know, never argue with your knitting instructor.

Parker smiles, and finally, reluctantly, takes his hand away.

BUFFY (CONT'D)  
So now do I get to see your best scar?

PARKER  
Oh, mine are all psychological.

BUFFY  
Please, they're the best kind. I believe in getting to know people through their trauma.

PARKER  
All right, let's see... well, my dad died last year.

(CONTINUED)

CONTINUED: (2)

BUFFY

Oh, Parker. I'm sorry, I didn't mean to bring up something like that.

PARKER

No, no, I'm okay to talk about it now. I just wanted to say that the thing that made it so sad was that I think there was a lot of stuff he didn't get to finish, you know? Like, he thought there'd always be this future out there to do stuff, and then there wasn't.

BUFFY

Yeah. I think about that sometimes. A lot, actually. How fast it could end, you know? And I don't put things off anymore. Not for a while now.

PARKER

Wow. You really get it. I mean, everyone says they do: "oh, man, me too, live for today," but what they really mean is what a great excuse to goof off and not study for the final.

BUFFY

Also a valid life choice.

PARKER

I never thought I'd meet anyone else who really, truly believed it.

BUFFY

When you go to bed tonight, what are you going to regret not doing today?

PARKER

I'm going to regret being too nervous to ask you to the party at Wolf House tomorrow night.

(then)

Do you want to go to the par--

BUFFY

Yes.

(CONTINUED)

CONTINUED: (3)

He slips his hand into Buffy's hand.

5

GILES' APARTMENT - NIGHT

5

GILES and XANDER are shelving books in Giles' living room.

GILES

No! You're doing it 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.

XANDER

Huh. Look at that.

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

ANYA

You should lock your door.

GILES

Believe me, I am kicking myself.

XANDER

Anya? Hey, good to see you, it's been, like, months.

ANYA

(to Giles)

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

Giles just stares at Anya. She meets his gaze squarely. But:

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:

(CONTINUED)

CONTINUED:

XANDER

Don't ever give me that look.

GILES

I make no promises.

6

GILES' FOYER

6

Anya and Xander talk.

ANYA

Your mother said you were working here.

XANDER

Right, needed a little extra cash, and Giles was like--

ANYA

Where is our relationship going?

XANDER

No-- Wait. What? You and me? Our what?

ANYA

Relationship. What kind do we have and what is it progressing toward?

XANDER

I-- I-- wait. We have a relationship?

ANYA

We went to the prom.

XANDER

Yes, we did. On our one and only date. Second date called on account of snake, remember?

ANYA

It was the prom. We looked good together. The photographer said so.

XANDER

He said that to everyone. Also, there's the whole you-used-to-be-a-man-killing-demon thing, which I suppose is as much my issue as it is yours--

(CONTINUED)

CONTINUED:

ANYA

I can't stop thinking about you. In my dreams sometimes you are extremely naked.

Xander can't help but be charmed.

XANDER

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

Anya smiles.

ANYA

So, do you think it could turn into something? Us?

XANDER

Anya, slow down. See, the thing is, these things kind of have to develop on their own.

ANYA

How?

XANDER

I don't know. It just... happens.

7 DORM HALLWAY - NIGHT

7

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

BUFFY

This is it. My door. It's wood.

PARKER

Uh-huh. Is-- is your roommate in, do you think?

BUFFY

Well, since Willow's my roommate, I happen to know she's not here...

PARKER

Willow? So... you could've walked home with her.

Buffy shrugs, admitting she just wanted to spend time with him. Parker smiles and leans in for what is sure to be a very sweet kiss, when Willow and Oz run up. Willow's hand is at her neck, covering the small wound. Parker pulls back.

(CONTINUED)

CONTINUED:

OZ

Hey. Remember Harmony? Well...

WILLOW

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

BUFFY

(frustrated)

What?

Parker realizes it's time to go.

PARKER

Um, listen, I'll pick you up tomorrow for the party...

BUFFY

(really meaning it)

I can't wait.

Reluctantly, Parker moves off.

BUFFY (CONT'D)

Okay, 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 more amused than alarmed by the news.

BUFFY

Harmony's a vampire? Oh my god, she must be dying without a reflection.

WILLOW

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

BUFFY

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

OZ

She said something about a boyfriend.

(CONTINUED)

CONTINUED:

WILLOW

She was going to send him after us.

BUFFY

Harmony has a boyfriend?

WILLOW

Weird, huh. I mean, no one could put up with her when she was alive...

BUFFY

Yeah, who'd take on that job now?

9

VAMPIRE LAIR / TUNNEL

9

Harmony storms into a subterranean lair, into a narrowing tunnel, past a few assorted vamps and ends up in the deepest darkest corner, where a figure in welder's mask chips away at the stone and dirt. We can't see the face or hair of Harmony's boyfriend.

HARMONY

Hi Baby. I'm back.

The man stops working and removes his mask. It's SPIKE.

END OF ACT ONE



CONTINUED:

HARMONY

Just Willow then. Kill her for me,  
okay? Say "this is for messing  
with my sweet girl," then you  
know...

Harmony finishes the thought with a mimed bite against Spike's neck and a graphic SLURPING NOISE. Spike finally releases Brian, who falls back, gasping. Spike detaches himself from Harm's embrace.

SPIKE

I'm not killing either of them.  
They're the Slayer's friends. We're  
too close to do something that  
bloody idiotic. Now go eat lunch  
or something. I've got work to do.

Spike goes back to consulting over the map with a still-recovering Brian.

HARMONY

(muttered to herself)  
You almost killed her before, don't  
see why it's such a big deal now...

Harmony wanders to the edge of the lair, where a young man, barely conscious, is chained to the wall. He bears the marks of previous feedings. He sees her, tries to shrink away. She MORPHS into VAMP-FACE and drinks from him. He GROANS.

HARMONY (CONT'D)

Spike?

Spike ignores her. She gets louder.

HARMONY (CONT'D)

Spike!

He looks up, irritated.

SPIKE

What now?

HARMONY

This one tastes funny. Take me out  
to eat!

SPIKE

Harmony, please...

(CONTINUED)

CONTINUED: (2)

HARMONY

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

SPIKE

What, I don't provide you with  
enough right here?

ANGLE: ANOTHER WALL

where two more young people sag limply in chains.

HARMONY

(really whiny now)  
You're too scared of Buffy to kill  
Willow and now you won't even take  
me out?

Spike's had enough. He comes over to Harmony, grabs her and shoves her up against the side of the tunnel. He doesn't vamp-face, but he SNARLS. Harmony giggles.

HARMONY (CONT'D)

Right here, baby? In front of  
Brian?

SPIKE

Stupid bint.

HARMONY

That's not even a word.

She pouts cutely at him. Spike pushes away from her, defeated by her vacuous charms.

SPIKE

Tonight we'll find you your  
bleeding party.

Harmony, delighted, does a few dance moves.

HARMONY

Whoo-hoo! Party!

12

PARTY HOUSE - NIGHT

12

Buffy and Parker enter the party. The immediate impression is that it's crowded, dark, loud and smoky. A couple is propped up next to the door, making out vigorously. Buffy tries not to stare. Parker puts a protective arm around Buffy, guiding her through the crowd. They have to talk loudly over the music.

(CONTINUED)

CONTINUED:

PARKER

Watch out. It's kind of wild.

Parker leads her through the living room, past groups of students laughing and talking. Buffy takes it all in. A guy is showing off for his friends by drunkenly juggling beer bottles. A passed-out girl slumps on one of the sofas.

PARKER (CONT'D)

Good party, huh? Sort of, last days of Rome.

BUFFY

Yeah. Roman.

Parker leads Buffy past the keg, where people are lined up to buy beer. Buffy steps in some spilled beer. Eventually, they end up by the dance floor. A live band plays at the edge and couples dance wildly on the floor.

PARKER

Let's dance.

As they start to head onto the floor, they collide with a couple heading off the floor, 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.

BUFFY (CONT'D)

Spike.

SPIKE

Buffy.

They look at each other, sizing up the sitch. Checking out the dates, deciding what to do. Spike reacts first. He dumps the victim completely onto Harmony and runs off through the crowd.

HARMONY

Oof.

Buffy dives after Spike.

(CONTINUED)

CONTINUED: (2)

BUFFY  
 (called back, to Parker)  
 I gotta go. Be right back!

13

PARTY HOUSE

13

Buffy bursts out the door onto the front porch of the party house. Students are clustered around, smoking and talking. She scans the area. She steps off the porch, warily. She picks a stick off the ground and steps around to the side of the house. It's dark and deserted here. She steps past a dark shadow along the side of the house, then she whirls and punches into the shadow. Spike punches back, stepping out into the dim light.

BUFFY  
 You just can't seem to stay away  
 from me, can you?

SPIKE  
 Yeah. Others not having that  
 problem, I hear.

Buffy just barely keeps the pain of that shot off her face. They're circling each other now, braced to battle.

SPIKE (CONT'D)  
 I see you've taken up with a new  
 one. I like him. He's fluffy.  
 Tender.

BUFFY  
 And you picked... Harmony. On  
 purpose.

Buffy punches, Spike returns it. And Harmony runs up, out of breath.

HARMONY  
 Come on, baby. Let's go.

SPIKE  
 Yeah.  
 (ominously, to Buffy)  
 It isn't time yet.

HARMONY  
 (to Buffy)  
 But it will be soon, because soon  
 we're gonna have the Gem of Amarra  
 and then you'll be sorry--

(CONTINUED)

CONTINUED:

SPIKE  
Shut up, Harm!

Spike runs off, dragging Harmony by the arm.

HARMONY  
Ow!

Buffy starts after them, but they're back around the front of the house, pushing through a group of party arrivals. Buffy gets tangled in the crowd. Spike and Harmony get away.

14 XANDER'S BASEMENT HOME - NIGHT

14

Xander is decorating his basement "apartment." It came with wood panelling, a washer and dryer and his dad's old work bench. Xander has added posters and a mini-fridge, and he is balanced on a ladder, trying to attach a disco ball to the unfinished ceiling. There is a KNOCK at the outside door.

XANDER  
Come in! Anya enters.

ANYA  
Hi. What's that? It's nice.

XANDER  
Disco ball.

ANYA  
No, the pink stuff.

XANDER  
Ah, that would be insulation.

ANYA  
I like it. It's pretty.

Xander has to smile.

XANDER  
Yeah, I guess it is. How'd you find me here?

ANYA  
Your mother sent me around from the front of the house. She also said to ask you to add fabric softener when the timer goes off.

Xander climbs down.

(CONTINUED)

CONTINUED:

XANDER

Great. So... I guess you're my first guest at Casa del Xander -- not the final name, still working on it. 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 pooled around her feet. She stands naked. His hand convulses and Cranapple shoots out his straw.

15      CAMPUS / INT. GILES' APARTMENT - NIGHT      15

Music from the nearby party house is faintly audible. Buffy is in the middle of a call from a campus phone booth.

BUFFY

Yeah, it was Spike. With Harmony, if you can believe that. I mean, I thought Spike and Dru were a forever kind of deal, didn't you? It's kind of disillusioning. Where's the commitment?

INTERCUT WITH:

16      GILES' APARTMENT - SAME TIME      16

Giles is holding his fencing foil. Buffy's call caught him during practice.

GILES

Buffy. Please.

BUFFY

Oh, so anyway, Harmony said something. What they're here for. The Gem of something... Amarra. He's waiting 'til he gets it--

GILES

The Gem of Amarra? Are you sure?

BUFFY

Yeah. What's up?

(CONTINUED)

CONTINUED:

GILES

It's just... it's not real. It's not supposed to be, anyway. It's like, like a vampire version of 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 vampyric interest in locating the gem during, oh, it looks like the 10th century. Questing vampires combed the earth, 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?

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 lots too many 'we's in that sentence, Giles.

GILES

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

BUFFY

Uh-huh. Sleepy. Bye.

She hangs up and heads back toward the party house.

17

BEDROOM, VAMPIRE LAIR

17

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, calculating tunnel specifications.

(CONTINUED)

CONTINUED:

HARMONY

(off paper)

Do you think Antonio Banderas is a vampire?

SPIKE

No.

HARMONY

Why not?

SPIKE

Because what's he gonna say, sorry but I can't shoot the scene in the park because if I do I'll very much burst into flame?

HARMONY

Oh. Can I make him a vampire, then?

SPIKE

No. Wait, on second thought, yeah, go do that. Take your time, do Melanie and the kids as well.

Harmony's gotten distracted trying to take her pulse.

HARMONY

Hey, I don't have a pulse. Cool. 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, 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 nightie.

(CONTINUED)

CONTINUED: (2)

Spike looks at it hungrily, then he traces it with his tongue. Harmony giggles. 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

We've got an extra set of chains.

HARMONY

Eww. Just because Dorcas went in for that kind of stuff...

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

SPIKE

Drucilla.

HARMONY

Whatever.

They're both getting excited.

SPIKE

Say her name right.

HARMONY

Dorcas.

SPIKE

Bite your tongue.

HARMONY

Do it for me.

He's on her, kissing her, crushing her mouth, things heading toward vamp-sex. They SNARL through their kisses.

18 XANDER'S BASEMENT HOME - NIGHT

18

Xander, facing the naked Anya, has not moved. He stands exactly as we saw him last, hand clenched on his juice box.

ANYA

...I think it's a workable plan.

XANDER

So-- So-- So-- the crux of this plan is...

ANYA

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

(CONTINUED)

CONTINUED:

XANDER

Just working though some hysterical deafness here.

ANYA

It's the secret to getting you out of my mind. Putting you behind me. 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. 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 sexual-- what you're talking about, it's supposed to be about feelings. And I know I am actually turning into a woman as I say this, but it's about expressing something, and accepting consequences...

ANYA

I have condoms. Some are black.

XANDER

That's-- that's very considerate.

ANYA

I like you. You're funny and you're nicely shaped. And frankly it's ludicrous to have these interlocking bodies and not, you know, interlock.

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

ANYA (CONT'D)

Please remove your clothing now.

(CONTINUED)

CONTINUED: (2)

XANDER

And the amazing thing? This is still more romantic than Faith.

ANYA

Thank you. Disrobe. Xander starts to do that.

SFX: WASHING MACHINE TIMER SOUNDS.

ANYA

Fabric softener.

19

PARTY HOUSE - NIGHT

19

Buffy is back at the party now, making her way through the crowd, looking around her. Finally she sees Parker, still at the edge of the dance floor, watching other couples. He's holding a cup of something -- possibly soda.

BUFFY

Parker. I wasn't sure I'd find you.

PARKER

I was getting a little worried...

She's a little out of breath and he hands her his drink.

BUFFY

I am so sorry. I-- the blond guy, he's an old... friend. And the thing is, he's, he's not supposed to drink. And I saw him here, you know...

PARKER

Is he okay?

BUFFY

Surprisingly so. I just feel bad, running off.

PARKER

Shh. No more apologizing. You did a good thing for your friend.

(then)

Did, uh, did you and he used to, like, go out, or...?

Buffy chokes on her drink. When she recovers:

(CONTINUED)

CONTINUED:

BUFFY  
No. No, we never did.

PARKER  
Good.

Buffy smiles, pleased to think she could inspire jealousy.

PARKER (CONT'D)  
Now, do you think I could get a  
dance with the prettiest girl at  
the party?

BUFFY  
And what do I do? Stand here and  
watch?

He laughs and pulls her out onto the floor. They dance to a  
fast number, laughing, having fun.

DISSOLVE TO:

20 PARTY HOUSE - LATE

20

Buffy and Parker dance a slow dance. Buffy leans her head  
against Parker's chest and closes her eyes as they dance.

BUFFY  
You smell good.

PARKER  
Thanks.

BUFFY  
You smell like someone I knew...  
you smell good.

DISSOLVE TO:

21 PARTY HOUSE - LATE

21

The living room area. Couples are making out. Buffy and  
Parker sit on a couch and talk.

PARKER  
Well, I was going to be this great  
doctor. So I declared pre-med,  
which lasted for about a week,  
until I discovered the sight of  
blood made me want to examine floor  
tiles from very, very close up.  
(MORE)

(CONTINUED)

CONTINUED:

PARKER (CONT'D)

And I just picked History in this wild panic.

BUFFY

History.

Buffy makes a face which makes Parker laugh.

PARKER

No, it's great.

BUFFY

Of course. Compelling places. Fascinating dates.

PARKER

It's not like that at all. There's something amazing about these huge events, that when you dig down into them, they're all about people. Regular people with all these flaws. And-- and they're just trying to make choices.

BUFFY

I never thought of it like that. History always seemed like just, things that happened.

PARKER

Right. 'Cause when you look back at stuff, it seems like it only could have happened that one way. Like people were swept up in events that they couldn't control. Like fate. But I don't believe in fate. You always have a choice.

BUFFY

Yeah? It doesn't always feel like it. To me, a lot of the time, it feels like stuff's just coming at me, you know, bam bam bam, and I'm reacting as fast as I can, just trying to keep going. Trying to stay on my feet before the next thing hits.

PARKER

That sounds exhausting.

BUFFY

It is.

(CONTINUED)

CONTINUED: (2)

And she really does look tired as she thinks about her life.

PARKER  
Poor Buffy. Here.

He turns her around, back to him, and pulls her back to lean against him. Cozy and comforting. He rubs her shoulders.

PARKER (CONT'D)  
Relaxed?

BUFFY  
Mmm.

PARKER  
I don't want you to ever feel swept  
up and helpless. With me, you  
always have a choice.

He turns her face toward him and he kisses her, very gently.

PARKER (CONT'D)  
Is this okay?

BUFFY  
Mmm.

PARKER  
(teasing now)  
Because I could stop, if you  
wanted. Your choice.

Buffy shifts around for a better angle. She holds his head in place, surprising him with her strength.

PARKER (CONT'D)  
(enjoying it)  
What are you doing?

BUFFY  
Making a choice.

She kisses him.

PARKER  
Mmm.

DISSOLVE TO:

22 PARKER'S DORM ROOM - LATE 22

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.

23 GILES' APARTMENT - NIGHT 23

Giles, alone in the apartment, is trying to find a book on his shelves 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. 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, hits a speed-dial number. Faintly, we can hear Buffy's machine picking up.

GILES (CONT'D)

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

24 PARKER'S DORM ROOM 24

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

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

25

Buffy wakes up with a start and looks around. Parker's room. And she's alone in it, naked in the gritty morning light.

BUFFY

Parker?

She notices things she didn't see last night: dirty clothes piled in the corner, beer cans on the window sill next to a very dead plant -- a guy's dorm room full of unfamiliar things. It's a "what have I done" moment. She starts looking around the bed for her discarded clothes, piling them on the bed. She finds most of them.

BUFFY (CONT'D)

Pants.

She's looking around her, a little wildly now. She wraps a sheet around herself and gets off the bed. She opens a door: a closet. She opens the other door, sticks her head out.

BUFFY (CONT'D)

(to unseen guy in hall)

Oh. Hi.

She closes the door. Hobbled by the sheet, she stumbles her way back across the room to her clothes. Then the door opens and Parker enters carrying take-out coffee and a paper bag.

PARKER

Hey, you're up!

Buffy is hugely relieved.

BUFFY

You're here.

PARKER

I live here.

BUFFY

I didn't know where you were.

PARKER

It seemed like you were gonna be out for a while, so I went for coffee and doughnuts. Better than whatever I've got around here, warm soda and breath mints.

(CONTINUED)

CONTINUED:

BUFFY

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

He chuckles and sits on the bed. She sits next to him.

PARKER

You look cute.

BUFFY

Well, you haven't seen me yet with the stomach flu, 'cause if you think this is attractive...

He kisses her bare shoulder and hands her a doughnut and coffee. She tastes the coffee, makes a face, tries to turn it into a grateful smile.

BUFFY (CONT'D)

So... do you have plans for today, or...?

PARKER

Actually, my mom's coming to visit today. Bringing the baby sister...

BUFFY

Oh, gosh. I didn't know. Look, I'll just clear out of here. But maybe later, we could, you know, talk and stuff?

PARKER

I'll call you later if that's okay?

BUFFY

Yeah. That's great. And, before I go...

PARKER

A kiss?

BUFFY

I was thinking, help me find my pants. But a kiss is good too.

26

XANDER'S BASEMENT HOME - MORNING

26

Anya and Xander wake up incredibly entwined in Xander's bed. They had a good time, and they're both embarrassed by it. They untangle themselves without looking at each other.

(CONTINUED)

CONTINUED:

XANDER  
It's morning.

ANYA  
Yes.

A very awkward beat of silence.

DISSOLVE TO:

27 XANDER'S BASEMENT HOME - LATE

27

Xander and Anya, backs to each other, finish getting dressed, in a continuation of the long silence. It seems that their bodies had perfect communication, but their minds, not so much. Anya tests the waters:

ANYA  
So... I'm over you now.

Xander isn't so sure he wants that anymore. But it's what she wants, so:

XANDER  
Um... okay.

Anya jumps on that. She'd rather feel anger than deal with more confusing new emotions.

ANYA  
(offended)  
Okay?!

XANDER  
Yeah?

Anya pushes past Xander, heading for the door. Confused, he doesn't stop her. She exits.

28 VAMPIRE LAIR - MORNING

28

Spike wakes up, sensing something going on.

SPIKE  
Harm? What are you doing?

HARMONY  
I'm writing "Spike loves Harmony"  
on your back.

Spike refrains from ripping her throat out.

(CONTINUED)

CONTINUED:

SPIKE

Why?

HARMONY

It's fun. I'm bored. You can write on me.

She offers him the pen.

SPIKE

I've got to get back to work.

He gets up, starts pulling on his clothes. Harmony pouts.

HARMONY

You love that tunnel more than me.

SPIKE

(under his breath)

I love syphilis more than you.

Before he puts his shirt on, he turns and the camera sees the "Spike loves Harmony" in a lop-sided heart on his upper back.

29 DORM HALLWAY - LATE 29

Buffy, in her rumpled last-night clothes, heads for her room.

30 BUFFY'S DORM - CONTINUOUS 30

Buffy enters. Not paying attention, she starts pulling her shirt off over her head. Thank goodness only her tummy is showing when:

GILES (O.S.)

Good morning.

GILES AND WILLOW

sit at Willow's desk, in front of the book from the end of Act Two. They're looking at Buffy, who covers her tummy.

BUFFY

Giles! Hi! I... I didn't know you were here.

GILES

(no kidding)

Oh? Really?

(CONTINUED)

CONTINUED:

Willow is behind Giles, out of his line of sight. She's mouthing "Parker" and making big "OK" signs and thumbs ups, excited about Buffy's obviously successful date last night.

BUFFY

(to Giles)

I was. Studying. At the library.  
All night.

(realizing the flaw)

All Saturday night. Okay, you know what? I'm a grown-up-- an adult. It's not your business where I was.

GILES

I'm sincerely relieved to hear it. Now, may we talk about the impending disaster?

WILLOW

Giles found something.

GILES

A text. It refers to the Gem of Amarra residing in a sealed, unmarked, underground crypt in the "valley of the sun."

WILLOW

Valley of the sun. Fancy demon talk for Sunnydale.

BUFFY

A crypt. You guys work on finding it. I'll try to find Spike and Harmony, stop them before they get there.

GILES

There's-- there's more. I found out what power the Gem possesses.

BUFFY

Bad?

The look on Giles' face confirms that.

31

TUNNEL

31

Spike digs up now, into the tunnel ceiling. His pick-ax knocks down clumps of earth. Finally, the CLANG of metal on stone. Spike can't believe it. He strikes again. CLANG.

(CONTINUED)

CONTINUED:

SPIKE  
(shouted)  
We found it! The crypt is here.

Vampire henchmen, including Brian and Harmony, come running.

BRIAN  
I knew it was here.

SPIKE  
We're close now. No one leaves the  
lair until we're in. I don't want  
the Slayer tracking us and ruining  
the whole thing.

Harmony has been nodding wisely. Spike turns on her.

SPIKE (CONT'D)  
That means you, Harm. You're an  
indoor kitty now.

HARMONY  
But, Spike! You said you'd take me  
places! You said we'd go to France  
and now I can't even leave the  
lair?

Sensing a domestic fight, the other vamps clear out.

SPIKE  
Listen to me. This gem is  
everything. For this, I came back  
to Sunnydale. A place I hate more  
than life itself. The very sound  
of the name burns along my nerve  
endings. Do you get it? I have  
never had a good day in Sunnydale.

HARMONY  
(groping at him out of  
frame)  
You had a good time last night.

Spike slaps Harmony's hands away.

SPIKE  
I came back to get the gem. I'm  
risking everything for it and I  
can't afford to deal with Buffy  
right now, so you stay put.

(CONTINUED)

CONTINUED: (2)

HARMONY

You worry too much about Buffy.  
She's all distracted with that new  
guy.

SPIKE

Yeah, that's a bit of luck. And I  
want her to stay distracted right  
up to the moment I kill her.

MONTAGE:

32 GROTTO - DAY (DAY 3) 32

Buffy is showing Harmony's yearbook picture and a sketch of  
Spike. Students glance at it, shake their heads no.

33 BUFFY AND WILLOW'S DORM ROOM (DAY 4) 33

Buffy and Willow enter together. Willow shows Buffy a  
satellite map of Sunnydale. While Willow talks, Buffy  
hurries to check the answering machine. The phone machine  
flashes "00" -- no messages. Buffy casually picks up the  
phone receiver, listens for the dial-tone.

SFX: DIAL TONE

34 VAMPIRE LAIR (DAY 4) 34

Spike has built himself a scaffold now, so he can lie on his  
back and drill up through the stone. He wears his welder's  
mask again, and chips of stone flake down onto him. Finally  
he lowers the drill and sees that he has broken through,  
pierced a small hole into the crypt. He raises his visor and  
stares at it, unable to believe he's almost in.

35 CEMETERY - NIGHT (NIGHT 4) 35

Buffy is prowling among the crypts at the edge of the  
cemetery. She sees a phone booth just outside the cemetery.  
She enters it, quickly checks her messages.

PHONE MACHINE VOICE (V.O.)

You have... one... messages.

Buffy eagerly waits, then hears:

WILLOW (V.O.)

It's me. I'm at Oz's.

Did Parker call yet? Buffy hangs up.

36 GILES' APARTMENT (NIGHT 4) 36

Giles, Xander, Oz and Willow are scattered around Giles' living room, poring through books and maps. Xander is distracted, staring into space. Oz nudges him and Xander turns his attention back to the page.

37 BUFFY AND WILLOW'S DORM ROOM - MORNING (DAY 5) 37

Buffy comes in from a long night of searching and rushes over to her answering machine. It still reads "00". No messages. She crawls onto her bed, lies there on her stomach, head propped up, frowning at the phone nose-to-nose, willing it to ring. Eventually she gives up, lays her head down on her arms, a picture of defeat. It's not gonna happen.

END MONTAGE

38 CRYPT - DAY (DAY 5) 38

A dark room that brightens as Spike pulls himself up into it, carrying a torch. He looks around in awe at the splendor. There is a dead demon here, withered and decayed and brown and crunchy, arrayed in finery on a carved wooden bier. 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. A solemn and sacred moment.

Spike reaches for his grail.

HARMONY (O.S.)

Ooooh.

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

HARMONY

Shiny.

39 CAMPUS - DAY (DAY 5) 39

Buffy, crossing campus, unexpectedly sees Parker across the quad, talking to another girl. Touching the other girl's shoulder, leaning in close to talk. Buffy hesitates...

40 CRYPT

40

Spike and Harmony are where we left them.

HARMONY

Just a little something? Something pretty?

SPIKE

Nick whatever you want. I don't care.

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

HARMONY

Thank you, Spike. You're my sweet platinum baby. Bracelets, necklaces, rings,

Harmony 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 desiccated 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.

HARMONY (CONT'D)

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

He ignores her.

HARMONY (CONT'D)

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

Spike's looking concerned now. He reaches for an ornamental cross among the pile of loot. It SIZZLES on his hand and he stifles a curse. He rips off the worthless necklace.

HARMONY (CONT'D)

You should put some butter on that.

(CONTINUED)

CONTINUED:

Harmony takes off a big gold tiara, puts on a small jeweled ring.

HARMONY (CONT'D)  
 Maybe it's worth money anyway,  
 'cause that would be something.  
 Then 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, at the stake still protruding from her chest. She bursts into... tears.

HARMONY (CONT'D)  
 Ow! I can't believe you did that!  
 That hurt!

Spike withdraws the stake and plunges it in again.

HARMONY (CONT'D)  
 Stop it! Stop it! Ow!

She swats at him. Spike catches her hand, looks at the ring. He grabs the cross again, using the end of his sleeve to protect his hand. He presses the cross against Harmony. She's unsinged.

HARMONY (CONT'D)  
 What are you doing, you big freak?

He reaches for her hand, tugging at the ring. But she pulls away. Still crying, she pulls it off her own finger.

HARMONY (CONT'D)  
 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  
 My very first very good day in  
 Sunnydale. I just don't know where  
 to start. Oh wait, yes I do.

He jumps down into the tunnel. Harmony sobs to herself and rubs at the non-fatal wound in her chest.

41 GILES' APARTMENT

41

Giles, Willow and Xander are still poring over books and maps. They look pretty burned. Oz is going through Giles' record collection.

OZ

Okay, I'm either borrowing all your albums or I'm moving in.

GILES

Oz, there are more important things than records right now.

OZ

More important than this one? Oz holds up a CLASSIC ALBUM (Pink Floyd's "Animals"?).

GILES

Yes, well, I suppose an argument could be made...

Xander is moving stacks of books... and accidently reveals a TELEVISION SET.

XANDER

Whoa. Giles has a TV. Everybody, look at this, Giles has a TV! He's shallow like us!

OZ

Gotta admit, a little disappointed.

GILES

I'm not... It's not...

WILLOW

Maybe it doesn't work. It's like, a statement.

Xander turns on the set. It works fine.

GILES

I keep it-- Public television-- Look, everyone, we have vital work to do. If this gem falls into vampire hands, the Slayer is in terrible danger. Television isn't going to help us now.

(CONTINUED)

CONTINUED:

WILLOW  
(re TV news)  
What's that?

INSERT: TV

A reporter narrates helicopter video of a muddy sinkhole with a roadway partially collapsed into it.

REPORTER (V.O.)  
-- around noon today near Brookside Park. Officials attributed the formation of the sinkhole to unexplained weakening of the topsoil support nearby. City work crews deny that any tunnelling has been done in that area...

Over the continuing report:

XANDER  
I love TV.

GILES  
It's Spike. Come on. Xander, find Buffy and meet us there.

They all head for the door.

42

CAMPUS

42

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  
(to the girl)  
And so I just don't put stuff off anymore. It's about living for now.

BUFFY  
Parker?

Parker turns smoothly, completely unfazed.

PARKER  
Buffy! Buffy Summers, this is Katie Loomis.

(CONTINUED)

CONTINUED:

BUFFY

(hurt)

Parker, what's going on?

PARKER

Hey, Katie, you're gonna be late for class. I'll catch up, okay?

Katie moves off.

BUFFY

She's a friend of yours?

PARKER

Yeah. Really smart. You'd like her a bunch. So, what's up?

BUFFY

Well, you, sort of, didn't call. I mean, I understand if you've been busy or sick or something.

PARKER

It's only been a couple days. Did you need to talk to me about something?

BUFFY

Well, no, yes, is... is everything... okay?

PARKER

Sure it is.

BUFFY

It is?

PARKER

Sure.

BUFFY

Oh. So, do you maybe want to go do something?

PARKER

We can do that. Absolutely.

BUFFY

Great. Tonight?

She hesitates, then, slips her hand into his. He gives it a quick squeeze and lets it go.

(CONTINUED)

CONTINUED: (2)

PARKER

Well, the thing is, I think I'm sort of getting together with some people later.

BUFFY

Parker, what is this? Did I do something wrong? Did I make you mad?

PARKER

What? No. Why would I be mad? I had fun with you.

BUFFY

Oh. Is that all it was? Just fun?

PARKER

Okay, I'm a little confused now. I mean, I definitely got the idea you'd done it before. I mean, you were the one who was all over me. And now you're doing the scared virgin thing, pardon the expression. It was fun. What else was it supposed to be?

Buffy shrugs, too embarrassed to say that she thought he was falling in love with her.

PARKER (CONT'D)

(gentler)

Really. Tell me.

BUFFY

It seemed like you liked me.

PARKER

I do. But, I'm starting to feel like you thought that meant, what? Some kind of commitment thing? Is that really what you want right now?

BUFFY

I just thought, you know...

PARKER

You thought I liked you. You said that already. And I do.

(MORE)

(CONTINUED)

CONTINUED: (3)

PARKER (CONT'D)

It's just, I mean, do you really think this is you at your most attractive? You know, acting like this?

BUFFY

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

PARKER

Look, I have to go now.

BUFFY

Wait. I'm sorry.

Parker's already walking away.

BUFFY (CONT'D)

Parker, wait. I did this all wrong.

PARKER

I'll give you a call sometime.

Parker leaves. Buffy looks after him.

SPIKE (O.S.)

Well, that was pathetic.

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

BUFFY'S POV:

Spike PUNCHES directly into the camera.

CUT TO BLACK

END OF ACT THREE

## ACT FOUR

43      CAMPUS - DAY - CONTINUOUS

43

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

Hi. Sunny today, in't it? I expect I'm gonna freckle.

Buffy slams him, a powerhouse punch. He's back up like one of those pop-up clowns, and he gives her as good as he got. Then he drops his guard, a little too readily, and Buffy manages to STAKE him. As she feared, he does not dust.

SPIKE (CONT'D)

Ooh. That tickles in the good way.

She stakes him again.

SPIKE (CONT'D)

Yeah, that was my first impulse too.

Buffy has seen it: the jeweled ring on his finger.

BUFFY

Love the ring, Spike. That new?

SPIKE

Brand spanking new. And speaking of spanking...

He MORPHS and deals her a blow that throws her onto her back.

44      TUNNEL

44

Willow stands on the tunnel floor, reaching up into the hole leading to the crypt. She is pulled up out of frame, into:

45      CRYPT

45

Giles and Oz finish pulling Willow into the crypt. They look around to find Harmony, still standing where we last saw her, sniffing. She sees them and bursts into fresh tears. Giles, Oz and Willow exchange glances, trying to decide what to do. They all take out stakes.

(CONTINUED)

CONTINUED:

WILLOW  
 (gently)  
 Harmony...?

HARMONY  
 He was so mean.

Willow can't help but feel bad. She takes a half-step forward, her stake at her side. Suddenly Harmony MORPHS into VAMP-FACE and lunges at Willow. Oz jumps to get between them, and he gets in a good punch, but Harmony is barely shaken. Oz hits her again. She SNARLS and THROWS Oz across the room. Giles tries to sweep Harmony's feet from under her, but she's fast. She knocks him across to where Oz is trying to get to his feet, sending both men down in a tangle.

46 DORM HALLWAY - DAY

46

Xander is pounding on Buffy and Willow's door.

XANDER  
 Buffy!

He gives up and turns to leave, when Anya approaches.

ANYA  
 Xander. I've been looking for you.  
 You weren't in your dingy basement.

XANDER  
 Have you seen Buffy?

ANYA  
 No.  
 (then, shyly)  
 About what happened. See, when I  
 said I was over you--

XANDER  
 (didn't hear a word)  
 I don't have time for you.

He runs off, leaving Anya hurt and confused.

47 CRYPT

47

Giles, Willow and Oz stand braced, forming a triangle surrounding vamp-faced Harmony. Each holds a makeshift stake. They close in. Oz is in good staking position.

GILES  
 Oz, wait. We need what she knows.

(CONTINUED)

CONTINUED:

Harmony is at the tunnel entrance.

GILES (CONT'D)  
 (to Harmony)  
 Does he have the gem?

Harmony sits on the edge of the hole now, ready to flee...

HARMONY  
 He staked me and he took it. Tried  
 to take it right off my finger.

WILLOW  
 Do you know where he went?

But Harmony isn't listening.

HARMONY  
 Like I wouldn't have just given it  
 to him? I'd've given him anything  
 he wanted. I loved him.

Harmony hops down into the tunnel and she's gone.

48

CAMPUS

48

The fight drags on. Buffy and Spike trade blows and kicks of equal force and skill. It's an unlovely fight -- muscle, not finesse. Buffy is bruised and she bleeds from a number of small cuts. The Slayer is getting her ass kicked.

SPIKE  
 Getting tired, Slayer?

BUFFY  
 Oh, I do this much every morning  
 just to convince Willow I get the  
 bathroom first.

But she is getting tired, dropping her fists, breathing hard. Spike lands a punch that staggers her, and she's slow rejoining the fight. Then she sees Xander. He's creeping up behind Spike. Xander raises a metal pipe over Spike's head, ready to bring it down. Without warning, Spike spins completely around, pulling the pipe from Xander's hand and using it to smash Xander in the ribs, sending him to the ground in a semi-conscious heap, out of the fight. Spike continues the spin, ending up facing Buffy again, now armed with the pipe. Things look bad for Buffy. Spike attacks with the pipe. She deflects it, at cost to her forearm.

(CONTINUED)

CONTINUED:

SPIKE

So, you let Parker take a poke,  
huh?

BUFFY

You're a pig, Spike.

Buffy deflects the pipe again, the impact jarring.

SPIKE

Let's see. What would pry apart  
the Slayer's dimpled knees? Did he  
play the sensitive lad and get you  
to seduce him? Good trick if the  
girl's stupid enough.

She throws a kick, he rejects it with the pipe.

SPIKE (CONT'D)

Guess he didn't like it though.  
Maybe you were too strong. Bruised  
the boy. Maybe he could tell  
there's something different about  
you. Maybe he figured out you were  
a freak.

The pipe swings down again, connecting with her arm.

SPIKE (CONT'D)

Didn't even come back for seconds,  
did he? Not even when you begged.  
Wouldn't even hold your hand.

He's bringing the pipe up for another blow.

SPIKE (CONT'D)

I wonder if your whole life will  
just be one-shots? I mean, it is  
so far, right? Guess you're just  
not very good. Come to think of  
it, someone told me as much. Who  
was that? Oh, yeah. Angel.

He just went a bridge too far. When he swings again, she  
ducks it and come up under him, throwing him down on his  
back. The pipe goes flying, hitting Xander again, who moans.  
Buffy jumps and lands on Spike, pinning his arms down with  
her knees, pressing his head into the ground with one hand,  
twisting his neck. He bucks, but she's pulling at the ring.

(CONTINUED)

CONTINUED: (2)

SPIKE (CONT'D)

Wait! Take it off me this way and  
we both burn!

BUFFY

Really? Let's see.

Audibly breaking a finger in the process, she gets the ring! Spike ROARS in pain and bucks again, in panic, knocking her off. He scrambles up and away, starting to SMOKE AND SIZZLE in the sunlight. He drops into an open manhole and is gone. Buffy sinks to the ground, exhausted. But she holds the ring.

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GILES' APARTMENT - NIGHT (STILL DAY 5)

49

THE RING sits on Giles' coffee table. Buffy, Giles, Willow, Xander and Oz all look at it.

WILLOW

I like it.

OZ

It's small.

XANDER

Quite tasteful. Really worth  
getting my ribs bashed in.

GILES

So the question now is, what do we  
do with it? It's obviously  
extremely dangerous...

Oz looks at Buffy. He knows what she wants to do with it.

OZ

I'll take it to him.

WILLOW

Take it to... Oh.

XANDER

To who? What?

WILLOW

(aside to Xander)

To Angel. Don't make a fuss.

GILES

Buffy, are you sure?

(CONTINUED)

CONTINUED:

BUFFY

He should have this. And I can't--

OZ

It's no prob. The band's got a gig in L.A. anyway.

BUFFY

Oz, it could get dangerous.

OZ

Yeah, I know.

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CAMPUS

50

Buffy and Willow walk back toward the dorm.

BUFFY

So what I'm wondering is, does this always happen? You sleep with a guy and he goes all evil?

WILLOW

Well, from what I understand, pretty much. But it won't always be like that. Oh, Buff, you've just had some really bad luck.

BUFFY

Is that what it is?

WILLOW

Sure.

BUFFY

I don't think so. Bad, yeah. But not so much luck. I made a choice. Nothing "happened" to me. I made it happen.

WILLOW

Well, you know what? Why shouldn't you, if it's what you want? I mean, as long as it's safe. Oh, Buffy, it was safe, wasn't it?

BUFFY

It was safe.

(CONTINUED)

CONTINUED:

WILLOW

Well then, why with the guiltiness? I mean, guys never do this, they never go, "dear me, I gave it up too fast, oh shame, shame on slutty me!"

BUFFY

It's not that. Well, a little, but there's more. It's like, I shouldn't have done it... because it wasn't about Parker. It was about, sort of, proving something. I kept thinking, look how independent I am, look how I'm not all hung up on Angel anymore. Oh, Willow, it was all about Angel.

WILLOW

Oh. Poor Buffy.

BUFFY

How come I couldn't see that? I mean, all I was thinking about was Angel, and I didn't even realize it.

WILLOW

He's going to take a while to forget. That's all. Maybe this was a step you had to take.

BUFFY

Maybe.

(then)

You know what you said before? "Poor Buffy." Parker said that. He said it twice.

WILLOW

Patronizing poop-head.

BUFFY

No, it was sweet how he did it. Like he wanted to protect me.

WILLOW

Buffy, what's going on here? You just said it wasn't about Parker.

(CONTINUED)

CONTINUED: (2)

BUFFY

I don't know. It's like, it didn't really mean anything. But I wanted it too, so much. So much, that it ended up feeling like it meant something. Is that crazy?

WILLOW

No. 'Cause, think how nice it would have been. Of course you want that.

BUFFY

Yeah. That's what it is. I want the feeling, I don't want Parker.

WILLOW

Yeah.

(then)

Are you thinking about him right now?

BUFFY

Just that he had really soft hair and I bet we could still talk things out.

WILLOW

Buffy. You don't want him. He's stupid and he has no idea what he threw away. Also, see my poop-head comment earlier.

BUFFY

True.

WILLOW

Damn right.

BUFFY

I wonder why it doesn't help.

They've arrived at the dorm. Willow starts to head inside, Buffy hangs back.

BUFFY (CONT'D)

You go on up.

CONTINUED:

BUFFY

walks alone. Trying to think it all through.

ANYA

walks alone. Confused by her feelings.

HARMONY

walks alone. Sniffling.

CAMPUS - AERIAL SHOT

The three women. Their paths each form one side of a triangle. They don't see each other. They'll each make their way separately.

END OF SHOW



CONTINUED: