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BUFFY THE VAMPIRE SLAYER

"The Harsh Light of Day"

written by

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WRITER'S THIRD DRAFT

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BUFFY THE VAMPIRE SLAYER

"The Harsh Light of Day"

TEASER

1 BRONZE - NIGHT (NIGHT 1)

1

OZ, and DEVON are packing up their instruments after a set. BUFFY and WILLOW sit at a table and talk as another band plays.

WILLOW

You know what else I love about college? How when the professor comes in, the class gets all quiet.

BUFFY

Oh I hate that. I'm always like, what just happened, did something scary come in? Do I have to kill it?

Something catches Willow's eye.

WILLOW

Hey look, Parker's here.

Sure enough, PARKER is hanging out by the pool table, behind Buffy. Buffy doesn't look.

BUFFY

(disinterested)

Yeah?

WILLOW

You're not looking? He's really cute in green.

BUFFY

Blue.

(CONTINUED)

CONTINUED:

BUFFY (CONT'D)

(caught)

He's, uh, reflected in that mirror.

It's suddenly clear Buffy has been looking at Parker the whole time. Oz joins them.

OZ

You guys ready to load up and go?

WILLOW

Almost. Buffy's looking at Parker. Who, it turns out, has a reflection, so, big plus there.

Willow points him out for Oz.

OZ

Good looking guy. Probably works out.

(off their looks)

I have eyes.

WILLOW

Buffy's having lusty wrong feelings.

BUFFY

No I'm not.

WILLOW

Wait. No you're not.

BUFFY

I'm not? Oh, I so am.

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.

(gently)

You are free, right?

BUFFY

Well, sure.

(realizing)

Yeah. I really feel like I am, like I'm over... everything else. High school stuff.

(CONTINUED)

CONTINUED: (2)

OZ

Good, 'cause he's coming over.

BUFFY

What? Who? Coming over?

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

BUFFY (CONT'D)

Hi.

WILLOW

Hi.

He gives Willow and Oz quick nods, but he's 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, we're--

Willow steps on Oz's foot.

OZ (CONT'D)

Please walk her home.

BUFFY

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'll do great in L.A. We'll have
'em glued to their seats.

WILLOW

Um...Devon? Aren't they supposed
to dance?

Oz and Devon turn to head into the Bronze for another load of
stuff.

OZ

We could glue them to the dance
floor.

DEVON

(as they leave)

I didn't mean with real glue. You
got that, right?

Willow is alone now, stuffing Oz's guitar case into the van.

HARMONY (O.S.)

Willow?

Willow turns, startled. HARMONY is there.

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. Too bad.

HARMONY

Yeah. I was dying to see the
stores.

WILLOW

Ooh. And museums.

(CONTINUED)

CONTINUED: (2)

HARMONY

Museums?

WILLOW

That's what I heard. You know,
little rumors you pick up on the
street.

HARMONY

You are so funny, Willow. You
really haven't changed.

WILLOW

No, you either.

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 fang nicks Willow's throat and a thin trickle of blood spills out. Harmony GROWLS in pleasure.

Then something metal SLAMS down between her and Willow. Oz is back, using a mic stand to catch Harmony by the throat and pull her off Willow.

Harmony WHIRLS, turning on Oz. But Willow steps between them, pulling a cross from her pack.

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)
Okay, fine. Let your boyfriend save you. Well guess what? I've got a boyfriend too, and he's gonna be mad.

Harmony runs away as Willow and Oz exchange a look. Devon comes out just in time to see her disappear around a corner.

DEVON
Hey, that looked like Harmony. Weird. I saw her get bit at graduation.
(off their looks)
I didn't tell you?

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?

(CONTINUED)

CONTINUED:

PARKER

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

BUFFY

Well, both of those, of course. And, I... whatchacallit... knit. I, uh, I made this scarf.

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: label)
Nothing.

PARKER

No, you have a scar.

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

PARKER (CONT'D)

How'd you get this?

BUFFY

Well, you know, never argue with a knitting instructor.

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

BUFFY (CONT'D)

So 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

Well, my father died last year.

(CONTINUED)

CONTINUED: (2)

BUFFY

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

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. Like, he thought there'd always be this future out there, and then there wasn't. It's made me think about, you know, living for now.

BUFFY

I think about that sometimes. A lot, actually. How fast it could end? See, I sort of, drowned once, a couple years ago. And I came back. Obviously.

PARKER

Wow. I mean, you hear about stuff like that...

BUFFY

Yeah, well, pool safety, important. Anyway, I don't put things off anymore. Like you were saying.

PARKER

That's great. I mean, everyone says they get it: "oh, man, me too, live for today," but what they really want is an excuse to goof off and not study for finals.

BUFFY

Also a valid life choice.

PARKER

It's cool to find someone else who understands.

BUFFY

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

(CONTINUED)

CONTINUED: (3)

PARKER

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

PARKER (CONT'D)

(then)

Do you want to go to the par--

BUFFY

Yes.

He slips his hand into Buffy's hand.

PARKER

Buffy? When you... drowned, whoever brought you back? They're getting a big kiss from me.

BUFFY

Xander will be so happy.

5

GILES' APARTMENT - NIGHT

5

XANDER is shelving books in Giles' living room.

XANDER

I'm not enjoying this.

GILES

Well, shelve them correctly and we can finish.

GILES pulls a book out of Xander's hand, shelves it in a different place.

XANDER

I don't get your crazy system.

GILES

My system? It's the alphabet!

Xander looks at the shelved books.

XANDER

Huh. Would you look at that.

There's a knock at the door. Giles shoots Xander an exasperated look and goes to answer it. Before he reaches it, ANYA enters.

(CONTINUED)

CONTINUED:

ANYA
You should lock your door.

GILES
Believe me, I am kicking myself.

XANDER
Anya? Hey, last time I saw you,
fleeing in terror. How'd that work
out for you?

ANYA
(to Giles)
I need to talk to Xander. Go away.

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:

XANDER
Please, never give me that look.

GILES
I make no promises.

6 COURTYARD OUTSIDE OF GILES' PLACE

6

Anya and Xander talk.

ANYA
Your mother said you were working
here.

XANDER
Yeah. Needed some money, so Giles
was like--

ANYA
Where is our relationship going?

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

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

(CONTINUED)

CONTINUED:

XANDER

I-- I-- We have a relationship?

ANYA

We went to the prom.

XANDER

Yes. On our one and only date.
 Second date called on account of
 snake, remember? And also, there's
 the whole you-used-to-be-a- man-
 killing-demon thing, which, to be
 fair, is as much my issue as it is
 yours...

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 can I assume a standing Friday
 night date and a mutual recognition
 of prom night as our dating
 anniversary?

XANDER

Anya, slow down. This is just, I'd
 say it's out of nowhere, but that
 doesn't really capture the amount
 of nowhere which it's... out... of.
 See, the thing is, these things
 kind of have to develop on their
 own.

ANYA

All right. 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.

(CONTINUED)

CONTINUED:

BUFFY

This is it. My door. It's wood. I think. Maybe some kind of wood veneer.

PARKER

Nice.

Parker 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.

OZ

Hey. Remember Harmony?

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)

What's going on?

She looks at Willow for the first time.

BUFFY (CONT'D)

Did you know you're bleeding?

Buffy, Willow and Oz move into the room.

8

BUFFY AND WILLOW'S DORM ROOM - MINUTES LATER

8

Oz puts a Band-Aid on Willow's neck nick.

(CONTINUED)

CONTINUED:

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.

WILLOW

There was a good part when she ran away. I liked that.

OZ

She said something about sending her boyfriend after us.

BUFFY

Harmony has a boyfriend?

WILLOW

Well, if you believe her. I mean, she always lied about stuff like that when she was alive. You know, "Oh, he goes to another school, you wouldn't know him."

OZ

Devon dated her for a while, but she was too flaky for him. Which, stop and marvel at the concept.

BUFFY

So if the boyfriend exists, he must be like the most tolerant guy in the world.

9

VAMPIRE LAIR / TUNNEL

9

Harmony storms into a subterranean lair, past a few assorted vamps and ends up in a narrowing tunnel, 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.

(CONTINUED)

CONTINUED:

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

END OF ACT ONE

CONTINUED:

HARMONY

Are you gonna kill Willow today?
'Cause I want you to 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 Willow. She's the
Slayer's best friend. We're too
close to do something that bloody
idiotic. Now sod off, 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 last year,
don't see why it's 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? This one tastes funny. Take
me out to eat!

SPIKE

Harmony...

HARMONY

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

SPIKE

Harmony...

HARMONY

I mean it. You never take me out.

(CONTINUED)

CONTINUED: (2)

SPIKE

But I provide you with everything
you could want.

ANGLE: ANOTHER WALL

where two more young people sag limply in chains.

HARMONY

You're too scared of Buffy to kill
Willow and now you won't even take
me out? I wanna go to a party!

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)

Ooh. Right here, baby? In front
of Brian?

SPIKE

Yeah, you'd like that, wouldn't
you?

Anger and lust are very closely related for these two.

HARMONY

(sexy)
Maybe... after a party.

Spike hesitates. Life with Harmony has its kinky up-side.

SPIKE

Tonight. We'll find you your
bleeding party.

12 PARTY HOUSE - NIGHT

12

Buffy and Parker enter the party. The immediate impression
is that it's crowded, dark, smoky and loud. 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.

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.

(CONTINUED)

CONTINUED:

PARKER (CONT'D)
 (shouted over music)
 Some party, huh? Like the last
 days of Rome.

BUFFY
 (shouted back)
 No, let's stay! I like it here!

Parker leads Buffy past the keg, where people are lined up to get beer. Behind them, the sound of beer bottles crashing to the floor: that was a bad juggler. Buffy and Parker end up by the dance floor. A live band plays and couples dance wildly. Parker leads Buffy onto the floor. As they head onto the floor, they collide with a couple supporting a drunken friend between them. Buffy looks closer. It's Harmony and Spike, and the "drunken friend" is a stunned and lacerated victim. Spike and Buffy freeze, look at each other and their dates, sizing up the sitch. The song ends, making conversation possible.

BUFFY (CONT'D)
 Spike. Harmony.

HARMONY
 Buffy. Hi. What a cute outfit,
 last year.

BUFFY
 I think you two should go.

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

Spike looks at Parker, but talks to Buffy.

SPIKE
 This your date? I like him. He's
 got a certain vulnerability.

Parker's confused, but trying to go along:

PARKER
 Hi, I'm Parker Finch...

Parker holds out his hand, Spike ignores it.

BUFFY
 And you picked Harmony. Just how
 drunk were you?

(CONTINUED)

CONTINUED: (2)

HARMONY

Hey!

SPIKE

Well, it's an interesting story--

Trying for surprise, he suddenly dumps the victim onto Harmony and runs off through the crowd. Buffy dives after him. She tries to call something back to Parker, but it's lost in the music, which starts up again.

13

PARTY HOUSE

13

Buffy bursts out the door onto the front porch of the party house. It's a little quieter here. Students are clustered around, smoking and talking. She scans the area and steps off the porch, warily. She picks a stick off the ground to use as a stake and walks around to the side of the house. It's dark and deserted here. She passes 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

So you're back in town. How're you gonna leave this time, in a dustbuster?

Spike punches, Buffy punches. Harmony runs up.

HARMONY

Come on, baby. Let's go.

SPIKE

Yeah. Let's.

SPIKE (CONT'D)

(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--

Spike grabs Harmony to shut her up and runs off, dragging Harmony by the arm.

HARMONY (CONT'D)

Ow!

(CONTINUED)

CONTINUED:

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.

XANDER (CONT'D)

Anya. Hi again. 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. Can we talk some more?

Xander climbs down.

XANDER

Yeah, I s'pose. So... 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.

(CONTINUED)

CONTINUED:

BUFFY

Yeah, Spike. With Harmony, if you can believe it. I mean, I thought Spike and Dru were a forever kind of deal, didn't you? 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?

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, the 10th century. Questing vampires combed the earth, but no one found it. It was concluded that it never existed.

BUFFY

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

(CONTINUED)

CONTINUED:

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. Yawn. 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.

HARMONY

(off paper)

Is Antonio Banderas a vampire?

SPIKE

No.

HARMONY

Oh. Can I make him a vampire?

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.

(CONTINUED)

CONTINUED:

SPIKE

Harm, I've been wondering, what's
it 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, 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. Spike looks at it hungrily,
then traces it with his tongue. Harmony giggles. Spike
rolls on top of her and pins her arms 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.

HARMONY

Dorcas.

SPIKE

Bite your tongue.

HARMONY

Do it for me.

He crushes her mouth with his. Snogging and SNARLING.

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.

XANDER

Just working though a little 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 inter- what you're talking about, well -- and 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.

(CONTINUED)

CONTINUED:

ANYA

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

XANDER

And the amazing thing? Still more romantic than Faith.

Xander starts to strip.

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. The music is less overwhelmingly loud now.

BUFFY

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

PARKER

I was getting a little worried.

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, party...

PARKER

Is he okay?

BUFFY

Surprisingly so. I just feel bad, running off.

(CONTINUED)

CONTINUED:

PARKER

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

PARKER (CONT'D)

(then)

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

Buffy laughs so suddenly that it's a SNORT. She recovers.

BUFFY

No. No, we didn't.

PARKER

Good.

Buffy smiles, pleased to think she could inspire jealousy.

PARKER (CONT'D)

Now, we have time to make up for. 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.

PARKER

Buffy.

She opens her eyes, looks up at him, but he gently puts her head back where it was.

PARKER (CONT'D)

Nothing. Just saying your name.

DISSOLVE TO:

21 PARTY HOUSE - LATE

21

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

PARKER

Well, I was going to be a 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. And I switched to History.

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, stuff that happened.

PARKER

That's cause when you look back at things, it seems like they only could have happened that one way. Like people were swept up in events they couldn't control. But I don't believe that. You always have a choice. With everything you do.

(CONTINUED)

CONTINUED:

BUFFY

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

PARKER

Oh god, Buffy, that sounds exhausting.

BUFFY

It is.

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)

Good?

BUFFY

Mmm.

PARKER

You make things too hard for yourself. It's like I used to be. I mean, I was determined to be a doctor like my dad. No question, no room for mistakes. And then... I couldn't. I swear, it almost killed me.

BUFFY

Yeah?

PARKER

Oh, yeah. And then I started taking History and I realized, okay, so I'm not perfect. Like, way far from perfect, believe me. But so is everyone else. For example, did you know that Alexander the Great was afraid of dogs?

(CONTINUED)

CONTINUED: (2)

BUFFY
You're making that up.

PARKER
Well, yeah, but if it was true,
he'd still be pretty, you know,
"great." So, relax a little, don't
be afraid to make some mistakes. I
mean, it's not gonna kill you,
right?

BUFFY
Uh... right.

PARKER
The thing is, you sounded so sad
just now, it kind of, broke my
heart. I don't want you to feel
bad, ever. And I don't want you to
feel swept up and helpless. With
me, you always have a choice.

BUFFY
That's... no one's ever...

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

PARKER
I just had to. 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.

DISSOLVE TO:

22 PARKER'S DORM ROOM - LATE 22

A single room. Buffy and Parker sit 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, which is already layered with open volumes. He flips through the book, finds something.

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. Tries to remember where she is. 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.

BUFFY (CONT'D)

Not again. Not again. Not again.

She looks around the bed for her clothes, piles them on the bed. She finds most of them.

BUFFY (CONT'D)

Pants.

She's looking around 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 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 exhales in relief -- she was so freaked she had actually been holding her breath.

BUFFY

You're here.

PARKER

I live here.

BUFFY

I didn't know where you were.

(CONTINUED)

CONTINUED:

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.

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

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)

You have plans for today, or...?

PARKER

Actually, my mom's coming to visit.

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, if that's okay?

BUFFY

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.

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
Okay?!

XANDER
Yeah?

Anya pushes past Xander. Confused, he doesn't stop her. She exits. He's left wondering what just happened.

28 VAMPIRE LAIR - MORNING

28

Spike wakes up, sensing something going on.

SPIKE
Harm? What are you doing?

(CONTINUED)

CONTINUED:

HARMONY

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

Spike refrains from ripping her throat out.

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.

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.

BUFFY (CONT'D)

(realizing the flaw)

All Saturday night. Okay, you know what? I'm a grown-up-- an adult. It's none of 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. Demon fancy-talk for Sunnydale.

BUFFY

A crypt. You guys work on finding it. I'll try to find Spike, stop him before he gets 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.

SPIKE

(shouted)

It's here! The crypt is here. I can't bloody believe it.

Vampire henchmen, including Brian and Harmony, come running.

BRIAN

(relieved)

I knew it was here.

SPIKE

We're close now. No one leaves the lair 'til we're in. I don't want the Slayer tracking anyone to the tunnel. And 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 gets in Harmony's face. Soft and dangerous:

SPIKE

Listen to me, you stupid bint. This gem is everything. For this, I came back to Sunnydale. A place which has witnessed some truly spectacular kickings of my arse. The very sound of the name burns along my nerve endings. Do you get it? I hate Sunnydale more than life itself, but I came back to get the gem. I'm risking everything for it and I can't afford to deal with Buffy right now. And I would be insanely happy if, from this point on, I heard bugger all about sodding France!

(CONTINUED)

CONTINUED:

HARMONY
 (unimpressed)
 Buffy's all distracted with that
 new guy.

Spike takes a deep breath, recovers some composure.

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.

34 VAMPIRE LAIR (DAY 4) 34

Spike has built himself a scaffold, so he can lie on his back
 and drill up through the stone. He wears his welder's mask,
 and chips of stone flake down onto him. Finally he lowers
 the drill and sees that he has pierced a small hole into the
 crypt. He raises his visor, 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... message.

Buffy eagerly waits, then hears:

WILLOW (V.O.)
 It's me. I'm at Giles'. 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 JEWEL.

SPIKE
(whispered)
It's real.

Spike fits the torch into a handy wall bracket thing without taking his eyes off the jewel. It's a solemn and sacred moment as Spike reaches for his grail.

HARMONY (O.S.)
Oooh. Freaky stuff.

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

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.

(CONTINUED)

CONTINUED:

HARMONY

Can I take stuff?

SPIKE

Nick whatever you want. I don't care.

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

Ew. 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.

HARMONY (CONT'D)

You should put some butter on that.

Harmony takes off a big 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.

(CONTINUED)

CONTINUED: (2)

SPIKE

We're not going to France.

Harmony looks down, stunned, at the wound the stake left. She bursts into... tears.

HARMONY

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

AS THE STAKE-WOUND HEALS leaving no trace, she swats at him. Spike catches her hand, looks at the ring.

SPIKE

Hang on.

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

What are you doing, you big freak?

He rips off his necklace and then grabs her hand, tugging at the ring. 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

Ah, my very first very good day in
Sunnydale. About bloody time. I
just don't know where to start. Oh
wait, yes I do.

He jumps down into the tunnel. Harmony stays, sobbing to herself.

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.

(CONTINUED)

CONTINUED:

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 accidentally reveals a small TELEVISION SET tucked into a corner.

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.

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.

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.

(CONTINUED)

CONTINUED: (2)

REPORTER (V.O.)

-- around noon today in 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 the area... Over the continuing report:

OZ

Tunnelling.

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)

I mean, it hit me hard, you know, my dad. And since then 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.

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.

(CONTINUED)

CONTINUED:

 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. You
need to talk to me about something?

 BUFFY
Well, is... is everything... okay?

 PARKER
Sure it is.

 BUFFY
It is?

He smiles, comforting, welcoming. Maybe it'll all be okay.

 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.

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

And maybe it's not okay at all.

 BUFFY
Parker? Did I...

(CONTINUED)

CONTINUED: (2)

PARKER

Yeah? Sorry to rush you, just,
late for class.

She has to force herself to ask it:

BUFFY

Did I do something-- something
wrong?

PARKER

What? Man, you look so scared, I
can't believe it.

PARKER (CONT'D)

(laughs)

I had fun with you. Oh, you were
fine, if that's what you mean.

BUFFY

I was f-- You had fun. Is that all
it was?

PARKER

Okay, I'm a little confused now. I
mean, I definitely got the idea
you'd done it before. Let's face
it, 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? Is that
really what you want right now?

BUFFY

I just thought, you know...

(CONTINUED)

CONTINUED: (3)

PARKER

You thought I liked you. You said that already. And I do. It's just, I mean, I hate to say this, but do you really think this is you at your most attractive? Acting like this?

BUFFY

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

PARKER

Look, I really 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

Innit a fantastic day? Birds singing, squirrels making lots of rotten little squirrels, sun beaming down in a non-fatal way...

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. You know, I just can't get over the weather. I wonder if I freckle.

She stakes him again.

SPIKE (CONT'D)

Yeah, that was my first impulse too. By the way, like the ring? It goes with my day look and my evening look.

He MORPHS and deals her a blow to the face 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. Giles, Oz and Willow exchange glances, trying to decide what to do. They all take out stakes. Harmony sees them and bursts into fresh tears.

WILLOW

(gently)
Harmony...?

(CONTINUED)

CONTINUED:

Willow can't help but feel bad. She takes a 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.

ANYA (CONT'D)

(then, shyly)
About what happened. See, when I
said I was over--

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, stakes in hand, forming a triangle surrounding vamp-faced Harmony. They close in. Oz is in good staking position.

GILES

Oz, wait. We need what she knows.

Harmony is at the tunnel entrance, ready to escape.

(CONTINUED)

CONTINUED:

GILES (CONT'D)

(to Harmony)

Does he have the gem?

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. He was my platinum baby and I loved him.

GILES

Where did he go?

But 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 bleeding.

SPIKE

Getting tired, Slayer?

BUFFY

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

But she is tired, dropping her fists, breathing hard. Spike lands a punch that staggers her. 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 helpless 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 the lad take a poke,
eh? How'd he make that happen?

BUFFY

You're a pig, Spike.

Buffy deflects the pipe again, the impact jarring.

SPIKE

What would pry apart the Slayer's
dimpled knees? Or 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. Did you
bruise the boy? 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? Guess you're
not worth a second go. 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.

SPIKE (CONT'D)

Hold up! Take it off me this way
and we both burn!

(CONTINUED)

CONTINUED: (2)

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.

49 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 and destroying it--

BUFFY
We don't destroy it.

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.

 OZ
The band's got a gig in L.A.
anyway.

 BUFFY
It could get dangerous.

 OZ
Yeah, I know.

50 CAMPUS - LATER THAT NIGHT

50

 Buffy and Willow walk back toward the dorm.

 BUFFY
So what I'm wondering is, does this
always happen? 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. You've just had some
really bad luck.

 BUFFY
I don't know, Will. Bad luck just
happens. 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.

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

(CONTINUED)

CONTINUED:

BUFFY

It's not that. Well, it is a little, but there's more. The thing is, I slept with this guy I didn't love, just to prove to myself that I was over Angel.

WILLOW

Oh.

BUFFY

How twisted is that? The whole time, I kept thinking, hey, look at me, look how much I'm not hung up on Angel anymore. Oh, Willow, it wasn't about Parker at all, it was all about Angel.

WILLOW

Well, maybe you made a mistake, but that's okay. Next time, you won't.

WILLOW (CONT'D)

(off Buffy's look)

What?

BUFFY

(sentimental)

Parker said it's okay to make mistakes. It was sweet how he said it.

WILLOW

No it wasn't. He said that so you'd take a chance and sleep with him. He's a poop-head.

BUFFY

I know. He's manipulative and cruel and why doesn't he want me?

WILLOW

Um, see my poop-head observation from just now.

BUFFY

But, is it me? I mean, if there was something totally repulsive about me, you'd tell me, right?

(CONTINUED)

CONTINUED: (2)

WILLOW

I would. I'd say "Buffy, you're totally repulsive." But, not.

BUFFY

Of course, you wouldn't really know. Not in the "been there, done her" kind of way.

WILLOW

Buffy, I'm sure you're not repulsive in any way.

BUFFY

Maybe I could be different. And maybe we could still work it out. Do you think we could still work it out? I could call him. Maybe that was my mistake, waiting for him. Maybe he didn't like that.

WILLOW

Okay, you're missing something about the whole "poop-head" principle.

BUFFY

Yeah, sorry. I know. I'll stop.

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

BUFFY (CONT'D)

You go on up.

51 CAMPUS - LATE

51

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 each make their way separately.

END OF SHOW

CONTINUED: