

The Harsh Light of Day

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Teaser

INT. BRONZE - NIGHT (NIGHT 1)

OZ, and DEVON are finishing a song on stage. 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?
Did something scary come in?
Do I have to kill it?

Something catches Willow's eye.

WILLOW

Hey look, Parker's here.

PARKER is by the pool table, behind Buffy. She doesn't look.

BUFFY

(disinterested)
Yeah?

WILLOW

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

BUFFY

Blue.
(caught)
He's, uh, reflected in that mirror.

WILLOW

That's nice. You know, when you spend
all week with a boy, you are allowed
to look at him directly.

BUFFY

Not all week. We've hung out.
Moderately incessantly. But we're
not here together, and I don't want
to crowd him.

Buffy's 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. 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
No, they're not wrong feelings.
'Cause there's no wrong. You're
free. You're both grown-ups...
You are free, right?

BUFFY
Well, sure.
(realizing)
Yeah. I really feel like I am, like I'm
over... everything else. High school stuff.

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

BUFFY (cont'd)
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,
if you need a walk back to your dorm...

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.

EXT. BRONZE LOADING DOCK - MINUTES LATER (NIGHT)

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

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

We could glue them to the dance floor.

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

DEVON

(to Oz, as they exit)
I didn't mean with real glue.
You got that, right?

Willow is alone now, stuffing Oz' 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. I was dying to see the stores.

WILLOW

Ooh. And museums.

HARMONY

Museums?

WILLOW

I heard they have 'em. Little rumors
you pick up on the street.

HARMONY
You're always so funny, Willow.
You haven't changed a bit.

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.

BLACK OUT.

END OF TEASER

Act One

EXT. BRONZE LOADING DOCK - CONTINUOUS (NIGHT)

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.

Oz takes the cross from Willow, holds it out to protect both of them. Harmony SNARLS at the cross and backs away.

HARMONY
Okay, fine. Hide behind your boyfriend.
Well, guess what? I've got a boyfriend
too, and he's gonna be mad you were
mean to me.

Harmony runs away. Devon comes out, arms full of stuff, just in time to see her disappear around the corner.

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

EXT. SUNNYDALE STREET - NIGHT

Parker and Buffy walk and talk.

BUFFY
Hobbies?

PARKER

Yeah, hobbies. Interests. I feel like there's
so much I still don't know about you.
What do you like to do?

BUFFY
Well, mostly I... you know, hang out
and do stuff.

PARKER
Yeah, I was into that for a while.

He's looking at her, notices the scar on her neck.

PARKER (cont'd)
What's that?

BUFFY
What's what?

PARKER
You have a scar.

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

BUFFY
Oh. Right. Angry puppy.

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

BUFFY (cont'd)
So do I get to see any of your scars?

PARKER
Oh, mine are all psychological.

BUFFY
Please, they're the best kind.

PARKER
Well, my father died last year.

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.
And I'm not doing the deep "get sympathy"
routine. Don't you hate guys that are all
"I'm dark and brooding so give me love"?

BUFFY
I... I've never met that type.

PARKER
I just wanted to say that the thing that
made it so sad was that 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
of 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. 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?

PARKER

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

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.

INT. GILES' APARTMENT - NIGHT

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 goes to answer it. Before he reaches it, ANYA enters.

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 courtyard.

EXT. GILES' COURTYARD - NIGHT

Anya and Xander talk.

ANYA
Your mother said you were working here.

XANDER
Yeah. Needed some money and--

ANYA

Where is our relationship going?

XANDER
Our what? Our who?

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

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, 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're all 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 mutual recognition of prom night
as our dating anniversary?

XANDER
Anya, slow down. In fact, come to a
screeching halt. 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, these things kind of
have to develop on their own.

ANYA
All right. How?

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

INT. BUFFY'S DORM HALLWAY - NIGHT

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

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

BUFFY
(frustrated)
Different?

WILLOW
Paler.

PARKER
Is your neck okay?

Buffy finally puts it together...

BUFFY
Neck! Paler. Puppy! The angry puppy!

OZ
(what a lame cover)
Yeah. We came to warn you. About
the puppy.

BUFFY
(to Parker)
I should take care of this.

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

BUFFY
(really meaning it)
I can't wait.

Reluctantly, Parker moves off.

WILLOW
Band-aid now.

INT. BUFFY AND WILLOW'S DORM ROOM - MINUTES LATER (NIGHT)

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

BUFFY
Harmony's a vampire? 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

She just made me so mad. "My boyfriend's
gonna beat you up!"

BUFFY

Boyfriend?

WILLOW

Well, if you believe her. I mean, she
always lied about stuff like that.
"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

Guy dating Harmony -- dead? Must be
like the most tolerant guy in the world.

INT. VAMPIRE LAIR/TUNNEL - NIGHT

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.

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

BLACK OUT.

END OF ACT ONE

Act Two

EXT. PARK - DAY (DAY 2)

Nothing evil could happen beneath this grassy idyllic surface. The camera angles
down at the ground, closes in...

DISSOLVE TO:

INT. VAMPIRE LAIR - DAY

Directly under the park, Spike and a Vampire-Engineer, BRIAN, are looking at a print-out.

SPIKE
And it's definitely the crypt, right?
I'm not keen on tunneling into
someone's septic tank.

Brian points things out on the print-out.

BRIAN
It's the crypt. The radar soundings are
clear. The walls are thinnest here, at the
bottom. You have to tunnel from
underneath. More work, but I'm sure --

Lightning fast, Spike clamps his hand around Brian's throat. Brian's eyes water with fear and pain.

SPIKE
Better be more than sure, mate, cuz
I'd hate to have to hurt you. No.
Wait. Hate's too strong a world.

BRIAN
(terrified)
I... swear... I...

Harmony comes up behind Spike, linking her arms around his stomach, hooking her chin over his shoulder. Completely destroying his aura of menace.

HARMONY
How's my little blondy-bear?

Spike is irritated and embarrassed, but he doesn't loosen his hold on Brian's neck.

SPIKE
Harm? does this look like a good time
to talk?

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
Nobody knows I'm here. Now I'm
not killing the Slayer's best friend,
as that would tend to announce my
presence. And we're too bloody close...

HARMONY
You almost killed her last year,

suddenly it's a big deal...

SPIKE

Sod off, eat something. I've got work to do.

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

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.

HARMONY

This one tastes funny. Take me out to eat!

SPIKE

He's perfectly fresh.

HARMONY

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

SPIKE

Harm...

HARMONY

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

You'd like that, wouldn't you?

HARMONY

(sexy)

Maybe I would... after a party.

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

SPIKE

Tonight. I'll take you somewhere nice.

INT. PARTY HOUSE - NIGHT

Buffy and Parker enter the party. It's crowded, dark, smoky and loud. One guy is doing a funnel. 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. You can take pictures, but
stay in the safari truck at all times.

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)
(shouted over music)
Some party, huh? The last days of Rome.

BUFFY
(shouted back)
Better. No old Romans.

PARKER
(shouted)
You wanna dance?

BUFFY
(shouted)
Let's have a meaningful talk instead.

Parker laughs, 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.

SPIKE
Well, this is interesting. Sort of a
double date.

BUFFY
I think you two should go.

SPIKE
But the fun's just starting: old friends,
lots to drink...

Spike jiggles the victim as he says "lots to drink."

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

Spike looks at Parker, but talks to Buffy.

SPIKE
Say, let's have a look at the new boy.
Hmm. I like him. He's got, what's the

word, vulnerability.

Parker is confused, but trying to go along:

PARKER
Hi, I'm Parker...

Parker holds out his hand, Spike ignores it.

BUFFY
And you, with Harmony. Lose a bet?

HARMONY
Hey!

SPIKE
Actually, how we met, funny story, really--

Trying for surprise, he dumps the victim onto Parker and runs into the crowd. Buffy dives after him.

BUFFY
(to Parker)
I'll be right back!

But the music has started again and it's hard to hear her.

EXT. PARTY HOUSE - NIGHT

Buffy bursts out the door onto the front porch of the party house. It's a little quieter here. Students cluster around, smoking and talking. She steps off the porch, warily. She pulls out 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, steps out into the dim light. Harmony runs up, out of breath.

BUFFY
Dru dump you again?

Buffy punches.

SPIKE
Maybe I dumped her --

Spike punches back.

HARMONY
She left him for a Fungus Demon.
It's all he talks about some days...

SPIKE
Harm. We're going.
(ominously, to Buffy)
It isn't time yet.

HARMONY

(to Buffy)
Yeah, but as soon as we have the Gem
of Amarra you're gonna be sooo sorry -
Ow!

Spike grabs Harmony to shut her up, drags her off by the arm. 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.

INT. XANDER'S BASEMENT HOME - NIGHT

Xander is decorating his basement "apartment." It came with wood paneling, 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.

XANDER
You know, it's customary to call before
you show up, not that --

Her dress is pooled around her feet. She stands naked. His hand convulses and Cranapple shoots out his straw.

EXT. CAMPUS/INT. GILES' APARTMENT - NIGHT

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

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:

INT. GILESS' APARTMENT - SAME TIME (NIGHT)

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

GILES

(get on with it)

I'm disillusioned. I shall never love again.

BUFFY

So anyway, I couldn't figure out why
he ran away, but 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 like, like a
vampire version of the Holy Grail.
A source of some kind of enormous
power, always conveniently vague...

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.

GILES

I don't see how something that valuable,
if it were real, could remain hidden on a
Hellmouth, with all its demonic activity.
I could probably even track the development
of the myth...

BUFFY

And I'm with you. Myth tracking. I mean,
I don't really need a full eight hours, right?
A little shaky, but that's okay...

GILES

Very subtle, but I was going to do it myself anyway. 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.

INT. VAMPIRE LAIR - BEDROOM - NIGHT

Part of the 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, reading a TABLOID NEWSPAPER. Spike is 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.

SPIKE

Harm, I've been wondering, just for my own curiosity, what's it take to get you to shut the hell up?

She giggles and stretches 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

Drusilla.

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.

INT. XANDER'S BASEMENT HOME - NIGHT

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

ANYA

...At which point the matter is brought
to a conclusion with both parties satisfied
and able to move on with their separate
lives and interests. To sum up, 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

Uh-huh. Just working through 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.

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, presses against him. His resistance is gone.

ANYA (cont'd)

Please remove your clothing now.

XANDER

And the amazing thing? Still more romantic than Faith.

She kisses him, surprisingly tenderly. The kiss deepens.

SFX: WASHING MACHINE TIMER SOUNDS.

ANYA

Fabric softener.

INT. PARTY HOUSE - NIGHT

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 English 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, land of the beer...

PARKER
Buffy, it's okay. You did a good thing
for your friend.
(then)
Did, uh, did you and he used to, like,
go out, or...?

Buffy laughs so suddenly 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. A nice, slow song starts.

PARKER (cont'd)
Now, we have time to make up for.
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 and they start to dance.

CLOSE ON THE BAND

Strumming away...

DISSOLVE TO:

INT. PARTY HOUSE - LATER (NIGHT)

Buffy and Parker still dance to the same song but it's a bit later. 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:

INT. PARTY HOUSE - LATER (NIGHT)

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

couch and talk.

PARKER

Well, I declared pre-med but I hated it.
I switched to History.

Buffy makes a face which makes Parker laugh.

BUFFY

History. Compelling places. Fascinating dates.

PARKER

People think it's dull. But there's something
amazing about these huge events, that
when you dig down into them, they're
all about people. Regular people, 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, it
seems like things 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.

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

That sounds exhausting.

BUFFY

It really is.

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:

INT. PARKER'S DORM ROOM - LATER (NIGHT)

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.

INT. GILES' APARTMENT - NIGHT

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, dials. Faintly, we can hear Buffy's machine picking up.

GILES (cont'd)
Buffy, are you there? Call me. I need
to talk to you right away.

INT. PARKER'S DORM ROOM - NIGHT

Buffy and Parker lie in the bed. We see both of their bare shoulders as they kiss, holding each other. It seems to be a union of hearts, not just bodies.

BLACK OUT.

END OF ACT TWO

Act Three

INT. PARKER'S DORM ROOM - MORNING (DAY 3)

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

BUFFY (cont'd)

Pants. Everybody needs 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 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. Then the door opens and Parker enters carrying take-out coffee and a paper bag.

PARKER

Hey, you're up!

Buffy exhales in relief.

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.

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, if you think this is attractive, wait 'till you see me with the stomach flu.

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

BUFFY (cont'd)

You have plans for today, or...?

PARKER

Actually, the thing is, 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 pants. But a kiss is good too.

INT. XANDER'S BASEMENT HOME - MORNING (DAY)

Xander and Anya, backs to each other, get dressed in awkward silence. Anya tests the waters:

ANYA

So... I'm over you now.

Xander isn't 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.

INT. VAMPIRE LAIR - BEDROOM - MORNING (DAY)

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.

SPIKE
Why?

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

She offers him a red lipstick.

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.

INT. BUFFY'S DORM HALLWAY - LATER (DAY)

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

INT. BUFFY AND WILLOW'S DORM ROOM - CONTINUOUS (DAY)

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?

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 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 the "valley of the sun."

WILLOW

Demon fancy-talk for Sunnydale.

GILES

It seems Spike may know what he's about.
The gem may exist after all, in Sunnydale,
in a sealed underground crypt.

BUFFY

You guys find that crypt. I'll track down
Spike, stop him before he gets there.

Giles heads for the door.

GILES

I'll get started.

WILLOW

(to Giles)

I'll call Xander and Oz, meet you at
your place.

Giles exits. Willow turns to Buffy.

WILLOW (cont'd)

It happened. Right? Did it happen?
With Parker?

BUFFY

Yeah, it happened.

WILLOW

And? Details? I mean, not details, don't
need a diagram, but maybe, like, a
blurry water-color?

BUFFY

It was nice. Really nice. He's going
to call.

WILLOW

I love this part. Don't you love this part?
Where it's all new and everything's a
discovery?

BUFFY

I don't know--
(smiling, admitting it)
Yeah, I guess I do.

INT. TUNNEL - DAY

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. I came back to Sunnydale
for it. 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.
Now, when I have the Gem, they all
die, don't worry, but until then, stay
inside. And, by the way, I would be
insanely happy if, from this point on,
I heard bugger all about sodding France!

He shoves her against the wall as he says it. She whimpers.

HARMONY
I don't know why I let you be so mean
to me.

SPIKE
(bitterly)

Love hurts, baby.

MONTAGE:

EXT. CAMPUS - DAY (DAY 3)

Buffy is showing Harmony's yearbook picture. Students glance at it, shakes their heads no.

INT. BUFFY AND WILLOW'S DORM ROOM - DAY (DAY 4)

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.

INT. TUNNEL/CRYPT - DAY (DAY 4)

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.

EXT. CEMETERY - NIGHT (NIGHT 4)

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.

INT. GILES' APARTMENT - NIGHT (NIGHT 4)

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.

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

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

INT. CRYPT - DAY (DAY 5)

A dark room that brightens as Spike pulls himself up into it, carrying a kerosene

lantern. 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
(awed)
It's real.

Spike puts down the lamp without taking his eyes off the jewel. It's a solemn and sacred moment as Spike reaches for his grail.

HARMONY (O.S.)
Ooooh. Pretty. Can I take stuff?

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

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.

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

HARMONY (cont'd)

Ow! I can't believe you did that!

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 unsigned.

HARMONY
What are you doing, you big freak?

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

SPIKE
That's my gem...

She pulls away. Still crying, she pulls it off her own finger.

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

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

SPIKE
Good idea. I think I'll go play outside.

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

INT. GILES' APARTMENT - DAY

Giles, Willow and Xander still study books and maps. They look tired. Oz goes 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 the album "Loaded" by the Velvet Underground.

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. It's like, art.

Xander turns on the set. It works fine.

GILES
I-- Public television-- Look, everyone,
we have vital work to do. Television
isn't going to help us now.

INSERT: TV

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

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 tunneling has been
done in the area...

Over the continuing report:

OZ
Tunneling.

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

They all head for the door.

EXT. CAMPUS - DAY

Parker is talking to a GIRL. A few other students are around as well, but Parker is
intent on the girl. Buffy moves into frame behind Parker.

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.

BUFFY
She's a friend of yours?

PARKER
Yeah. 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 of 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...

She trails off, leaving him waiting.

PARKER
Sorry to rush you, just, late for class.

She has to force herself to ask it:

BUFFY
Did I do something-- something wrong?

PARKER
Something wrong? No, of course not.
It was fun. Didn't you have fun?
(joking)
Watch out how you answer, my
ego's fragile.

BUFFY
I-- 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. You were one who was all over
me. 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...

PARKER
I'm sorry if you misunderstood something.
I thought things were pretty clear.

BUFFY

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

PARKER
Look, I really have to go now.

Parker's already walking away.

BUFFY
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.

BLACK OUT.

END OF ACT THREE

Act Four

EXT. CAMPUS - DAY - CONTINUOUS

The punch sends Buffy to the ground, blood at the corner of her mouth. Dazed, confused and hurting, she feels around her, comes up with a stick to use as a stake. To her surprise, Spike is just watching her get ready and find her feet. 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 nice,
non-fatal way. It's very exciting, I can't
wait to find out if I 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's got. Then he drops his guard, a little too readily, and Buffy manages to STAKE him, pulling it out and waiting for the inevitable. She is stunned when he does not dust.

SPIKE (cont'd)
Ooh. Do it again. It tickles. You know,
in the good way.

BUFFY
The gem.

SPIKE

Oh yeah. The Gem of Amarra.

He holds up his ring hand. Punches her with it. Hard.

SPIKE (cont'd)
Official sponsor of my killing you.

He MORPHS and lunges at her.

INT. CRYPT - DAY

Giles and Oz finish pulling Willow into the crypt. They look around to find Harmony, sitting pathetically on the floor, 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...?

HARMONY
(gasping through tears)
Being a vampire sucks.

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.

INT. BUFFY'S DORM HALLWAY - DAY

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 musty 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)
Anya-- I don't have time.

He runs off, leaving Anya hurt and confused.

INT. CRYPT - DAY

Giles, Willow and Oz stand, stakes in hand, forming a triangle surrounding vamp-faced Harmony. They close in.

GILES
Harmony? Where's Spike?

Harmony is at the tunnel entrance, ready to escape.

GILES (cont'd)
(to Harmony)
Does he have the gem?

She nods.

HARMONY
He staked me and he took it. Tried to take it right off my finger. Like I wouldn't have just give 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.

EXT. CAMPUS - DAY

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?

Xander runs by, sees them.

BUFFY
I'm okay. How 'bout you? Sun in your eyes?

But she is tired, dropping her fists, breathing hard.

SPIKE
A little. Awfully bright, disorienting...
oh, no, I lied. I'm fine.

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 chair over Spike's head, ready to bring it down.

Without warning, Spike spins completely around, pulling the chair 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. Things look bad for Buffy. Spike attacks.

SPIKE (cont'd)

So, you let Parker take a poke, eh?
Didn't seem like you knew each other
that well. What exactly did it take to
pry apart the Slayer's dimpled knees?

BUFFY

You're a pig Spike.

Buffy deflects another blow of Spike's.

SPIKE

Did he play the sensitive lad and get
you to seduce him? Good trick if the
girl's thick enough to buy it.

She throws a kick but he stops it.

SPIKE (cont'd)

Wonder what you did wrong. Too
strong? Did you bruise the boy?

Spike manages to catch her with a crushing blow.

SPIKE (cont'd)

Whatever, guess you're not worth a
second go. Come to think of it, seems
like someone told me as much.

And another...

SPIKE (cont'd)

Who was that? Oh, yeah. Angel.

When he swings again, she parries the blow with force, throwing him off balance.
And as her face rises into frame, transformed by determination, Spike knows he
went a bridge too far.

She KICKS the pipe out of his fist. The pipe goes flying, hitting Xander again, who
moans. Buffy hits Spike with a dizzying flurry of punches and kicks, the last one
sending him down. She JUMPS and lands on his sprawled body, 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)

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.

INT. GILES' APARTMENT - NIGHT (STILL DAY 5)

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.

GILES
But, Buffy, any vampire who gets this
is essentially unkillable... Oh...

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

OZ
I have that gig in L.A. I could swing by.

BUFFY
Thanks, Oz.

XANDER
What's going on? What's in L.A.?

WILLOW
(aside to Xander)
She's giving it to Angel. Don't make
a fuss.

GILES
Buffy, are you sure?

BUFFY
He should have this.

EXT. CAMPUS - LATER THAT NIGHT

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 this happen.

WILLOW

Well, 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. It's not that. It's that the whole time, I kept thinking, hey, look at me with someone who isn't Angel. Look how much I'm not hung up on Angel anymore. Look how this is not all about Angel. God, how come I didn't see it?

WILLOW

Well, maybe you made a mistake, but that's okay. Next time--
(off Buffy's look)
What?

BUFFY

(sentimental)

Parker said it was okay to make mistakes. It was sweet.

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 shallow and why doesn't he want me? If there was something totally repulsive about me, you'd tell me, right?

WILLOW

I'm your friend. I'd call you repulsive in a second.

BUFFY

Maybe me and Parker could still work it out. Do you think we could still work it out?

WILLOW

You're missing something about the whole "poop-head" principle.

They're at the dorm. Willow heads inside, Buffy hangs back.

BUFFY

You go on up. I'm gonna walk.

WILLOW
You sure?

Buffy nods. Willow starts in.

BUFFY
How come it's never easy?

Willow looks at her. Neither can answer. Buffy walks away, Willow watching her before she goes on.

EXT. CAMPUS - LATER (NIGHT)

BUFFY

walks alone. Trying to think it all through.

ANYA

walks alone. Confused by her feelings.

HARMONY

walks alone. Sniffing.

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.

BLACK OUT.

END OF SHOW