

New Moon Rising

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Teaser

EXT. PARK - DAY

Willow and Tara are heading to Giles'. They hold hands, enjoying the stroll.

TARA

Do you like cats?

WILLOW

More of a dog person, myself. But I'm not like "Death to all cats!" Why?

TARA

'Cause I was thinking about getting one.

WILLOW

Can you have one in the dorms?

TARA

No. But this would be a sneaky cat.

WILLOW

That would be cool. You mean it'd be sort of like a familiar?

TARA

Actually, I was thinking it'd be sort of like a pet. You know - we could name her Trixie or... Miss Kitty Fantastico or something.

WILLOW

And we could make kitty go bonkers with string and cat nip and stuff?

TARA

Absolutely.

WILLOW

Fun. I'm in.

TARA

So - you're not allergic or anything?

WILLOW

Nope.

TARA

Good. 'Cause I want my room to be Willow-friendly.

WILLOW

Me too.

They bask for a brief moment in the warmth of their mutual adoration.
Then -



TARA
So I'm excited about the Scoobie
meeting. . . I think. What's it about?
WILLOW
I'm not sure. Probably just your
garden variety disaster.

INT. GILES' APARTMENT - DAY

Buffy, Giles, Xander, Anya, Willow, Tara and Riley are gathered.

BUFFY
Zippo. Patrol has been totally
uneventful. My kill count's been
way down.
WILLOW
(to Tara/helpfully)
She means that there's been less
bad guy activity.
GILES
(concerned)
And we know what that often indicates.
XANDER
Buffy doesn't make her quota.
(to Buffy)
Bad slayer!
GILES
I wish it were that innocuous.
But with Adam about, I fear he
may be involved somehow.
WILLOW
(to Tara again)
When things get slow it's usually
because something extra evil is brewing.
RILEY
Except the weird thing is we've been
busy at the Initiative. Our squads are
pulling a lot more captures; we've got
demons coming out of our ears.
WILLOW
(once again, to Tara)
That's a metaphor -
TARA
Got it. Thanks.
WILLOW
I'm over-helping, aren't I?

Tara nods sweetly. Willow clams up.

GILES
So activity hasn't stopped, just
shifted. Fascinating...
ANYA
To an extremely bored person, maybe.
All you're really saying is - slow week
for Buffy. Busy week for Riley.



Pardon me if I delay my freak out until
we actually know something.
BUFFY
She's got a point. It's not much to
go on.
ANYA
See? Buffy agrees with me.
(to Xander)
Let's go to the movies.
GILES
(defensive)
I confess- it could be nothing, but it
could also indicate any number of
threatening scenarios.
ANYA
Fine. What would you like us to do?
GILES
Well. I suppose you could... I
think we should all -
BUFFY
Keep an eye out for threatening scenarios?
GILES
Precisely.

The gang start to gather their things and head for the door.

ANYA
Well - that was a thrilling hour.
GILES
I do not appreciate your snide remarks,
Anya. I have a great deal of experience
in these matters and when I tell you
I feel something of import brewing, I-I...

Giles falters, noticing that nobody is looking at him. He follows their
stunned gazes to the door...

Where Oz has entered.

OZ
Hey.

BLACK OUT

END OF TEASER

Act One

INT. GILES' APARTMENT - DAY

Back to those same stunned expressions. And Oz standing awkwardly
before them. Willow looks like she's about to pass out.

WILLOW
Oz...



Tara takes this in - realizes exactly who this is. Tries to hold it together.

TARA
Oz?

She and Willow meet eyes for a beat. Then -

WILLOW
(to Oz)
When - When did you get back?
OZ
Pretty much now.

Everybody stands around uncomfortably. Finally, Xander moves up to him, shakes his hand.

XANDER
Oz, man, hate to sound grandma but
- you don't call, you don't write.
OZ
Yeah, sorry.
BUFFY
So are you here, here - or just
passing through?
GILES
(before Oz can answer)
Let's not bombard Oz with questions
right off.
(to Oz)
Can I get you something? Some tea -

Willow glances at Tara, panics.

WILLOW
Tea? Now? With... Oz?
OZ
Thanks, but I'll pass.

Oz moves close to Willow, speaks to her softly. Tara watches, mortified, but pointedly looks away whenever Willow tries to catch her eye.

OZ (cont'd)
Look - I'm going over to Devon's
to see if he has a place I can crash.
But I was hoping we could talk later.
Tonight.
WILLOW
I - I guess so.
OZ
I'll come by your place.
WILLOW
Okay.



Again, Willow tries to give Tara a reassuring look - but she's gazing at the floor. Oz turns to the others.

OZ
It's good to see you guys. Really.

And he takes off. A beat as Oz' return sinks in. Tara looks quietly stricken while the others mostly appear conflicted.

ANYA
Everyone's uncomfortable now.

Buffy moves to a shell-shocked Willow.

BUFFY
Are you okay?
WILLOW
What? I - no...

Tara starts to move for the door. She's trying hard to hold it together.

TARA
I just... I realized... I'm late for
study group.
WILLOW
Tara - wait.
TARA
It's okay. Y-you should be with your
friends. And I should go.
WILLOW
But -

Tara waves a quick goodbye to all assembled.

TARA
Bye.

And she bails. Willow looks after her, completely stunned.

EXT. GRAVEYARD - NIGHT

Buffy and Riley are patrolling together.

RILEY
So - I was missing something this
afternoon, wasn't I? I mean, breakups
are tough - but when Oz walked in -
it seemed like emotions were running
extra high.
BUFFY
Yeah. Oz and Willow had a -



RILEY
(cutting her off)
Hold that thought.

Riley sends his fist flying over Buffy's head, smashing a DEMON who has emerged from the shadows just behind her.

The demon staggers back, then attacks again and a quick fight ensues. Together, Buffy and Riley make short order of the demon. Almost too short.

RILEY (cont'd)
Man. That was record time.
BUFFY
It's no fun when they're that easy.
RILEY
Speak for yourself.
(into walkie)
Base, this is Agent Finn. We have
an HST down. Please send a
retrieval team down to Sector 72.

A voice on the other end of the walkie squawks a reply.

WALKIE VOICE
No can do, Agent Finn. We're
swamped here. All the retrieval
units are in the field.
RILEY
All of them? So what am I supposed
to do with -

He's cut off as the DEMON rises, snarling angrily. It lumbers toward Riley as if to attack. But Buffy whips out her battle ax and HURLS it at the demon - getting him right in the heart. The demon hits the ground with a thud, dead.

RILEY (cont'd)
(into walkie)
Never mind.

Riley pockets the walkie and moves to Buffy.

RILEY (cont'd)
Thanks.
BUFFY
Anytime.

They kiss - then continue with their patrol.

BUFFY (cont'd)
So I was just about to say
something fascinating...
RILEY
Oz and Willow.



BUFFY
Right. They had a rough break-up.
Some stuff came up and Oz bailed,
like overnight. The whole thing
left Will pretty devastated.

RILEY
I remember.

BUFFY
Yeah. And before that they were
doing great, too. Totally dealing
with Oz being a werewolf and -

RILEY
(surprised)
Whoa. Back up there. Werewolf?

BUFFY
Right. Important detail. He got
bit a couple of years back. Anyway -

RILEY
Oz is a werewolf and Willow was
dating him?

BUFFY
Well, yeah. Hence the high emotion.

RILEY
Man. You're kidding me.

BUFFY
(growing defensive)
It wasn't like he was bad all the time.
He only changed three nights a month.
I mean, besides the wolf thing, Oz
is a great guy.

RILEY
That's a big "besides," Buffy.
Gotta say. I'm surprised. I didn't think
Willow was that kind of girl.

BUFFY
(offended)
What kind of girl?

RILEY
Into dangerous guys. She seems
smarter than that.

BUFFY
Oz is not dangerous. Something
happened to him that wasn't his
fault. God, I never knew you were
such a bigot.

RILEY
Whoah! How did we get to bigot?
I'm just saying it's a little weird to
date anyone that tries to eat you
once a month.

BUFFY
(angrily)
Love isn't logical, Rye. People can't
just be Joe Sensible about it.
God knows I haven't been.

RILEY
We're not talking about you -
BUFFY
How 'bout we don't talk about it
at all? Let's just patrol.

Buffy moves off in a huff. Riley is totally confused. What was that all about?

INT. TARA'S DORM ROOM - NIGHT

Tara anxiously paces her room. Doesn't know what to do with herself...Finally, she picks up the phone to call Willow. But she hesitates - puts the phone down again.

INT. WILLOW AND BUFFY'S DORM ROOM - NIGHT

Willow, also beside herself, picks up the phone to call Tara - but then a knock on the door makes her nearly jump out of her skin. She puts the phone down, straightens her clothes and hair. Nervously opens the door to OZ.

OZ
Hey.
WILLOW
Hey.

They stand there for an uncomfortable beat. Then -

WILLOW (cont'd)
So - you want to come in?
OZ
Actually, I want you to come out.
I want to show you something.
WILLOW
(a little puzzled)
Oh... Okay.

She grabs her coat and follows Oz out.

EXT. CAMPUS LANE - NIGHT

Oz leads Willow to the center of a campus lawn. It's a clear, lovely night and the area they're in isn't well trafficked, so they're pretty much alone. They stop, finally, and Willow turns to Oz - emotional.

WILLOW
Oz. This is all so weird. I feel like
this isn't really happening. Like it's
a dream or something...
OZ
It's real.
(then)
Look up.



WILLOW
What?
OZ
Look at the sky.

Willow does. A beautiful full moon lights the darkness.

OZ (cont'd)
Guess you stopped keeping track of
them after I left.

Willow looks back to Oz and his regular human self, then back at the sky
in wonder.

WILLOW
Full moon...

Now Oz smiles.

OZ
Full moon.
WILLOW
(growing excited)
Full moon! But how? I mean - you
did it! How did you do it? Where
did you go?
OZ
It's a long story -
WILLOW
Oh my God! Oz!

In the moment she forgets herself and throws herself into his arms. The
touch is obviously powerful for both of them. Oz breathes her in, pulls her
closer...

OZ
Willow -

But Willow gently disengages.

WILLOW
This is... I mean, it's wonderful for you.
OZ
Will. I went through a lot of changes
while we were apart.
WILLOW
Yeah...I know the feeling.
OZ
And I want to hear everything. I want
to tell you everything.
(then)
But there's something, before all that.
I talked to Xander - and he said you
didn't have a new guy.



WILLOW
(awkwardly)
No. No - new guy.

Oz takes her hand, worries it. Speaks with barely controlled emotion...
But he's Oz - so he controls it.

OZ
I know what I put you through.
And I'm not going to push... But
I'm a different person than when
I left. I can be what you need
now. And that's what I want.
That's why I'm here.

Willow takes this in. Takes in this man she's loved so much... She's
speechless.

EXT. WOODS - NIGHT

Graham and Forrest lead a couple of units. They both scan the area using
night vision equipment... Then Forrest lowers his binoculars, frustrated.

FORREST
Nothing.
GRAHAM
Well something's out here. Charlie
Team just got another report of a
demon sighting in this sector.
FORREST
So let's split up. We can cover
more ground. Maybe get home
before breakfast.
GRAHAM
Sounds like a plan.

Graham signals to the portion of the unit he commands, two guys, to
follow him. Forrest does the same.

WE STAY WITH GRAHAM and his men as they move deeper into the
woods. Everything's quiet... Then a young SOLDIER notices something,
whispers to Graham.

SOLDIER
Sir...

In the woods SOMETHING MOVES, SNARLS. But as soon as both men
turn, the woods fall silent again. Motionless. Graham signals for the men
to stop, prepare for capture... There is MORE RUSTLING AND SNARLING
IN THE WOODS. But now it seems to be coming from all around them.
Then, suddenly, TWO LARGE DEMONS CRASH THROUGH THE TREES AND
ATTACK. (NOTE: The demons should be of the hairy variety. NOT too
close in appearance to a werewolf - but close enough that a description of
one might be confused with the other.)



Everything happens too fast. The demons are particularly strong and indifferent to the men's weapons. They easily swipe away tasers, wrench guns from soldiers' hands.

Before he really knows what's happening, GRAHAM is thrown by a demon into a tree and hits the ground with a sickening thud. He's out, barely moving, as his men are MAULED by the powerful demons. It's over quickly. One of his men is dead, the other close to it. Graham regains consciousness just long enough to register the fact.

The DEMONS survey their work. Not realizing Graham is still alive they crash back into the trees - satisfied.

A long beat as we take in the sudden silence... Then we MOVE TOWARDS THE WOODS, searching until we find an ominous presence hidden there. ADAM. He clearly watched the whole battle. His number one henchmen, JAPE, is at his side.

JAPE

Three down. Six billion to go, give or take. I told you those demons could get it done.

ADAM

They were efficient.

JAPE

Efficient? They were death on legs. You're telling me it's not enough?

MOVE IN ON ADAM

As his mind turns, calculating plans for his own personal holocaust.

ADAM

It's not enough.

BLACK OUT

END OF ACT ONE

Act Two

INT. WILLOW AND BUFFY'S DORM ROOM - DAY

We move across the room, until we find Willow and OZ sitting on her bed. It's clear that they've gotten more comfortable - but not in a naked kind of way. The bed is made and they're fully clothed. In fact, Willow is even more clothed than earlier - she's wrapped in a beautiful Indian sari. There are some pictures and foreign coins and such spread out on the bed between them.

WILLOW

(re: sari)

I love this.

OZ

A woman in Tibet traded it to me



for a Radiohead CD. I got a lot
of mileage out of the barter system.

WILLOW

So Tibet was your favorite?

OZ

It's where I stayed the longest.
This warlock in Romania sent me
to the monks there, to learn some
meditation techniques. It was intense.
All about keeping your inner cool.

WILLOW

(teasing)

Good. 'Cause you were such a spaz before.

(then)

So that's it? You keep your cool
and no more wolf?

OZ

There's more. I take some herbs and
stuff, some chanting, couple charms.

Willow shakes her head with amazement.

WILLOW

It's incredible. You've been all over
the world. You've had this complete
mind/body transformation... And I've
just been - here. Same old Sunnydale.

OZ

That doesn't mean you haven't gone
through a lot.

WILLOW

That's true. I passed poly-sci.

OZ

I'm serious.

(off her silence)

But if you don't want to talk about it...

Willow, uncomfortable now, struggles.

WILLOW

Well, some of it, you know, was me
telling myself I hated you and
cursing your name.

(quickly)

Not literally.

OZ

Thanks for that.

WILLOW

(nods/then)

And...I don't know...I think I'm
getting better with my spells and
stuff. I have a friend, we kind of
help each other...

Avoiding, Willow glances out the window. Pushes the curtain aside, surprised.

WILLOW (cont'd)
It's light out. What time is it?

Oz checks his watch.

OZ
Almost eight. We talked all night.
WILLOW
I used to tell people we did that
sometimes, but nobody believed
you knew that many words.
(then)
I believe a manly-sized breakfast
is in order, don't you?
OZ
Or we could sleep for a while.

He puts a hand over hers, a gentle overture. They both feel the charge of that simple touch.

OZ (cont'd)
Whatever you want.

Willow hesitates. Remembering the feel of his body. But she pushes the feeling down.

WILLOW
I think... I'll have the less confusing
waffles right now.
OZ
Breakfast it is then.
WILLOW
Just let me freshen up. O.J. without
the yummy toothpaste flavor just
isn't the same.

Willow grabs her toiletry bag and exits down the hall. Oz surveys Willow's room until he's interrupted by a knock on the door. Oz opens it to TARA, who looks devastated to find him there.

TARA
Oh... Sorry. I'll come back.

She starts to move off but Oz stops her.

OZ
Are you looking for Willow? 'Cause
she's just down in the bathroom.
TARA
N-no... That's okay.



OZ
I saw you at Giles' yesterday.

Now Tara starts to back away, trying to move off before she loses it.

TARA
Yeah. Sometimes Willow takes me
with her to the S-scoobies...

OZ
You sure you don't want to come in?

Tara just shakes her head and tries to smile. Makes for the exit. Oz looks after her, a little puzzled. A beat later Willow returns from the bathroom. Reads the look on his face.

WILLOW
What?
OZ
Your friend came by. The blonde
girl? But she wouldn't stay.

Willow takes this in, blanches. But Oz is already gathering his coat, unaware of what just transpired.

OFF WILLOW

Feeling terrible. She knows what it looked like to Tara.

OZ (O.S)
So what do you think? Where do
you want to go?

INT RILEY'S ROOM - DAY

Riley's alarm is squawking. His hand slaps it off as he and Buffy awaken. Riley rolls over to her, puts his arms around her.

RILEY
Morning.
BUFFY
Morning.

She gives him a perfunctory kiss and gets out of bed, starts dressing. This gives Riley pause. He's used to a warmer greeting. He shrugs it off, pulls on some sweats and hits the floor - starting his morning push-ups.

BUFFY (cont'd)
Is that regulation or something? You
have to do those every single morning?

RILEY
(still going)
No. I do them because it's a good
way to start the day.

BUFFY
Right. And then you have your



perfectly balanced breakfast
and call your mother.

Riley stops. Looks at Buffy.

RILEY

Okay. I've been up less than a
minute and somehow, I've managed
to piss you off.

BUFFY

I'm not pissed off. Keep push-upping.
(he does/irked)

I just wish you were more
spontaneous sometimes.

RILEY

(gets up)

I am spontaneous. I was going
to do jumping jacks...

Buffy just gives him a look at this. Continues dressing.

RILEY (cont'd)

Okay. You want to tell me
what's going on?

Buffy realizes how she's behaving. Relents.

BUFFY

Sorry. I feel all itchy and cranky.
It'd be better if I just go.

She starts to head out. But Riley moves to her, gently pulls her into his
lap as he sits on the bed. Wraps her in a hug.

RILEY

No... Come on. Is this about that whole
Willow thing last night?

Buffy considers, relents a little.

BUFFY

I don't know. Maybe.

RILEY

Look, I only said what I said because
I'm concerned. I don't want her to
get hurt.

BUFFY

I know. But you sounded like Mr.
Initiative. "Demons bad. People good."

RILEY

Something wrong with that theorem?

BUFFY

Well, yeah. There's degrees of ...

RILEY

Evil.



BUFFY
It's different with different demons.
There's creatures... vampires, for
example, that aren't evil at all.

RILEY
Name one.

BUFFY
(avoids it)
The point is, every relationship has
issues. Willow fell for Oz before he
was even bit. It's always more
complicated than -

She might go on, but a knock on the door interrupts their discussion.
Riley stands, calls -

RILEY
Yeah. Come in.

Forrest enters. Looks distraught.

FORREST
Rye, need you downstairs. Beta
team got hit.

RILEY
Bad?

FORREST
We lost Willis.

Riley and Buffy both go pale.

RILEY
Graham.
FORREST
He's walking. We're going on a hunt.

Riley grabs his shirt.

BUFFY
What kind of demons...
RILEY
(bitterly)
Does it matter?

He bails - leaving Buffy rattled, upset...

INT WILLOW AND BUFFY'S DORM ROOM - DAY

Willow sits on her bed, the sari that Oz gave her lying next to her. She is
lost in thought, her face etched with concern... Then Buffy enters, also in
a worried space.

BUFFY
Hey.



WILLOW
Hey. You okay?
BUFFY
I just... don't really feel like talking
about it. I want to hear about you
and Oz. You saw him, right?
WILLOW
I was with him all night.
BUFFY
All night? Oh my God -
(realizes)
Wait. Last night was a wolf
moon, wasn't it?
WILLOW
Yep.
BUFFY
So... You're about to tell me
something incredibly kinky, or -
WILLOW
No kink. He didn't change, Buffy.
He said he was going to find a cure,
and he did. In Tibet.

Buffy lets this sink in, amazed. Then -

BUFFY
Again - Oh my God! I can't believe it!
(stops)
Okay. I just noticed I'm all with the
"woo hoo" - and you're not.
WILLOW
No - there's "woo" and "hoo". But
there's also - "uh oh". And "why
now?" And... it's complicated.
BUFFY
Why complicated? You got your
boyfriend back.

Willow looks at her friend for a long beat. Buffy can see the conflict on her face. Grows concerned.

BUFFY (cont'd)
What?

Willow takes a deep breath. Decides it's time. Answers shakily -

WILLOW
It's complicated - because of Tara.
BUFFY
(confused)
You mean Tara has a crush on Oz?
(off Willow's look)
No, not -
(getting it)
Oh. Ohh.



Buffy takes this in. She's definitely thrown. But she also wants to be supportive.

BUFFY (cont'd)

Well... That's great too, right? I mean, she seems like a great girl, Will.

WILLOW

She is. And there's something between us... I wasn't looking for it, you know. It's just totally powerful. And it's totally different than what Oz and I had.

BUFFY

Well, there you go then. You have to follow your heart, Will. I mean, that's what's important, Will.

WILLOW

How come you keep saying my name like that?

BUFFY

Like what, Will?

WILLOW

Are you freaked?

BUFFY

What? No, Wi- No! Absolutely no to that question. I'm glad you told me.
(then)

What did you say to Oz?

WILLOW

I was going to tell him... But then we hung out and I could feel everything coming back. He's Oz, you know.

BUFFY

Yeah. I do.

WILLOW

(pained)

I don't want to hurt anybody, Buffy. I think of either of them and I can't stand it.

BUFFY

No matter what happens, somebody's going to get hurt. The main thing is, you have to be honest - or it'll be a lot worse.

Willow takes this in. Knows Buffy's right.

BUFFY (cont'd)

So... What do you think? What are you going to do?

Off Willow - stopped. She has no idea.



INT. SPIKE'S CRYPT - DAY

Spike is sleeping on top of his crypt. We stay on him as we hear the SOUND OF THE DOOR OPENING, and HEAVY FOOTSTEPS approaching. A LARGE SHADOW FALLS OVER HIM. Without warning, Spike's hand SHOOTS UP and stops his intruder's arm, which was reaching out for him.

SPIKE
(eyes still closed)
From the sound of those massive mud
flaps I'd peg you as a demon, which
means you're in for a world of -

Spike opens his eyes. Stops when he sees ADAM, huge and menacing, standing over him.

SPIKE (cont'd)
(less certain)
...pain.
ADAM
Spike. I want you to come with me.

Spike moves off the crypt. Sizes Adam up.

SPIKE
Do you? Let's go then.

Spike PUNCHES ADAM WITH ALL HIS MIGHT. It seems to have no effect on Adam whatsoever. A beat.

SPIKE (cont'd)
Ow.
ADAM
Come. You're going to help me
with my problem.
SPIKE
Why is that, exactly?
ADAM
I'm going to help you with yours.

Off Spike, intrigued...

INT. TARA'S DORM ROOM - DAY

Tara opens her door to find Willow there. The air between them is charged, anxiety filled.

WILLOW
Hi.
TARA
Hi.

Tara steps aside, lets Willow enter.



WILLOW
I can only stay a minute, I have class.
TARA
Me too. I have class too.
WILLOW
I just wanted to let you know, what
you saw this morning, it wasn't -
TARA
(cutting her off)
It's okay. I always knew, if he
came back -
WILLOW
We just talked. Nothing happened.
TARA
Oh. Really?
WILLOW
(nods)
But, you know, it was intense. Just
talking. We have a lot to talk about.
(then)
I kind of feel like my head's going
to explode.

Tara takes this in, then speaks with difficulty -

TARA
Whatever, you know, happens? I'll
still be here. I mean, I'll still be your
friend.
WILLOW
(alarmed)
Of course we'll be friends. That's not
even a question.
TARA
But I'm saying, I know what Oz
means to you...
WILLOW
How can you, when I'm not even
sure? I mean, I know what he
meant to me. But he left. And
everything changed. I changed.
And then we...

Tara sees how upset Willow's getting.

TARA
It's okay.
WILLOW
It's not okay. I mean, Tara, the time
we spend together is...

Willow shakes her head. Can't quite say it.

TARA
What?



WILLOW

I don't know. It's just - life was
starting to get so good again, and
you're a big part of that. And here
comes the thing I wanted most of all.

(a little desperate)

And I don't know what to do. I
want to know. But I don't.

Tara, emotional, puts a hand on Willow's cheek. Quiets her.

TARA

Do what makes you h-happy.

Tara's pained sincerity just makes Willow want to cry. She moves into
Tara's arms and they hold each other, trying to find some comfort, some
answers.

FADE TO:

INT. CAMPUS HALLWAY - DAY

Oz is walking out of the registration office, some paperwork in hand. He
stops to read some flyers for bands. Then he senses something - smells
it.

OZ

Willow?

He turns, sees TARA walking his direction. She doesn't see him until it's
too late.

OZ (cont'd)

Oh - hey. I thought I sm -
(catches himself)

Heard Willow.

TARA

Hey.

(notices his papers)

You're coming back to school here?

OZ

(smiles)

Pretty much. I'm feeling oddly motivated.

Tara feels like she can see the writing on the wall.

TARA

That - that's great. I mean, it's
great for you and Willow, right?

OZ

I hope so.

TARA

Good. That's...Because, really,
you two belong together. I think
it's for the b-best...



It's clear that Tara's getting more and more upset. Oz becomes puzzled. What's really going on here? Now he notices that Tara is wearing Willow's sweater. He reaches out and touches it, but Tara pulls away.

OZ
Is that Willow's?

Tara starts to back away, awash in guilt.

TARA
I hope you'll be v-v-very -

Suddenly, it dawns on OZ. What's happening here. But he can't quite believe it.

OZ
You smell like her. She's all
over you, you know that?
TARA
I can't. I can't talk about th- th..
OZ
But there's something to talk about -

Tara doesn't answer, just turns and hurries down the hall. This is the confirmation he dreaded. Oz is blown away, and his composure's uncharacteristically obliterated.

OZ (cont'd)
She's...involved? But she said -
TARA
I-I have to g-g-g-
OZ
We talked all night and she never
said anything. Nothing. I -

Tara just keeps moving faster. Oz yells, his voice frighteningly desperate.

OZ (cont'd)
Stop!

Tara does, terrified. Oz is shaking with emotion.

OZ (cont'd)
Is she in love with you?

Oz doesn't notice that his HAND IS STARTING TO GO WOLFY.

OZ (cont'd)
Talk to me! What is... what...

He stops, unable to control his breathing. Looks down. Tara stares at him, eyes widening as he...



...looks up at her again in the first stage of TRANSFORMATION

OZ (cont'd)
Run.

BLACK OUT

END OF ACT TWO

Act Three

INT. CAMPUS HALLWAY - DAY

Tara is, indeed, running. As fast as her legs will carry her. Oz, who is now COMPLETELY TRANSFORMED INTO A WEREWOLF, chases after her into -

INT. CAMPUS LECTURE HALL - DAY

The lecture hall, which is empty and dimly lit. Tara realizes too late that it's a dead end. She tries to turn back but Oz Wolf is blocking the entrance.

Tara runs up into the seating area, where she and Oz play a brief game of Wolf and Mouse. Tara runs from row to row. Then, when Oz gets too close, she climbs over seats to get away from him. Before long Tara starts to tire and she makes a final dash for the exit. But Oz blocks her. It's clear he's moving in for the kill...

CLOSE ON TARA

Who tries to utter a spell. But speech is near impossible.

TARA
B-b-back demon... In the-the name
of Th-th-

Tara desperately grabs a chair from behind the desk and HURLS it at Oz Wolf. Much to her (and our) surprise, Oz Wolf yelps and goes down. Tara's stunned at her good fortune until she sees RILEY and FORREST enter, along with a few other men. They are all dressed in civvies. Riley re-holsters the pistol he just fired and moves to help the commandos who roughly bind Oz in leather restraints, pulling a canvas bag over him.

Forrest goes to Tara, backs her away from the scene.

FORREST
Are you okay?
TARA
(nods)
Where are you... what's going on?
FORREST
We'll take it from here.



ANGLE ON

Riley and ANOTHER COMMANDO, who don't hear Tara's objections.

COMMANDO #2

(re: Oz Wolf)

This thing looks like it may be one
of the demons that took out Graham's
guys the other night.

RILEY

(hard)

So we'll take it back and make an I.D.
If it is, we'll put him down.

ANGLE TARA AND FORREST

Tara watches, alarmed, as Oz Wolf is loaded into a large body bag to
conceal him.

TARA

You don't understand. That's a p-p-p-

Tara can't get the words out, she's so upset. She moves to try to stop
them but Forrest blocks her.

FORREST

Listen, we know what we're doing.
You just need to calm down, okay?
You're in shock. Go outside and
get some air.
(Before she can speak he turns
to the others)
Let's move!

Off Riley and the Commandos, taking Oz away - and Tara's helplessness.

INT. ADAM'S LAIR - SEWER - DAY

CLOSE ON SPIKE

SPIKE

Well. That sounds like a lot of fun.

ADAM

I think so too.

JAPE

Yeah! Count me in for the crazy
fun plan!

He's off to the side. Both men look at him simultaneously with deadpan
annoyance.

JAPE (cont'd)

I'm gonna feed the minions.



He exits. The men turn back to each other.

ADAM

You see my problem, though. Total
annihilation of the humans doesn't
help me. I'll be needing heavy casualties
on both sides.

SPIKE

I get that. I'm still not sure how
the Slayer fits in.

ADAM

The humans need a leader. A champion.
The Slayer can do that -- can even the
odds. And she holds influence over Riley.

SPIKE

Yeah. Thing about the Slayer is, she's
a whiney little thing, but when it comes
to the fighting she does have a slight
tendency to win.

ADAM

Then I guess you should be on her side.

Spike smiles.

SPIKE

This all goes down, the chip comes
out, yeah? No tricks?

ADAM

(holds up hand)
Scout's honor.

SPIKE

You were a Boy Scout?

ADAM

Parts of me.

INT. LIBRARY - DAY

Willow's in a study group. People share notes, chat quietly... But Willow is
clearly lost in worry... Then she sees a shaken TARA standing at the
doorway, anxiously searching the room for her. Willow goes to her.

WILLOW

What's up? Are you okay?

TARA

Oz.. We were talking and he - he
changed. Right in front of me.

WILLOW

(alarmed)

What? It's day time...

TARA

I know, but it happened.

WILLOW

Oh, God... Are you alright?



TARA
I'm fine. Riley and the commando
guys - they stopped him, but they
don't know it's Oz. I tried to tell
them, but they took him away.

Willow is clearly growing more and more upset.

WILLOW
When? Just now?
TARA
(nods)
I think they might hurt him.
WILLOW
I have to go. I have to find Buffy.
TARA
I know.

Willow races off without another word. Pained, Tara watches her go off to
save Oz.

INT. GILES' APARTMENT - DAY

Buffy, Willow, Giles, Xander and Anya are gathered. Buffy is in the B.G on
the phone. The mood is tense...

WILLOW
Tara said they took him right before
she found me.
ANYA
So that's good, right? They probably
haven't had time to eviscerate him yet.
XANDER
(to Anya)
You can help by making this a
quiet moment, An.
GILES
Again we're faced with the daunting
prospect of infiltrating the Initiative...
XANDER
Wouldn't it be great if one of us
were dating a man on the inside,
someone with connections...

Buffy returns from the phone

XANDER (cont'd)
Oh, wait!
BUFFY
(shakes her head)
He's still not answering his page.
I left him a message.
WILLOW
So what do we do?



BUFFY
We've got to move fast, so we'll
make a plan without Riley.
(off their looks)
And hope he calls.

INT. INITIATIVE - DAY

Oz Wolf paces in a LARGE CAGE in the pit. Riley, Forrest, and a couple of other commandos angrily watch him, itching to take matters into their own hands. Forrest grabs a passing scientist, who clearly resents their hovering.

FORREST
What's the word, Doc? Is this the
animal who took apart our men?
SCIENTIST #1
We don't know yet, Soldier. Now,
please, step aside.
RILEY
What's the hold up? I thought
Graham gave you a full description.
SCIENTIST #1
The hold up is that he described
characteristics present in about
40 varieties of known demons. So
we're cross checking DNA evidence,
hair, and fibers...
RILEY
And how long's that going to take?
SCIENTIST #1
I have no idea. Now back off -

Infuriated, Riley takes out his pistol and aims it at Oz Wolf's head.

RILEY
I don't need a bunch of tests to know
this thing's a killer. So why don't
you back off -

Riley stops as - before his eyes - Oz DEMORPHS into his human self. Off everyone's stunned reactions.

INT GILES'S APARTMENT - DAY

Willow, Giles, Buffy, Anya, and Xander are still puzzling over Oz' dilemma.

BUFFY
We're going to need some kind of
cover. If there was a way we could
kill the electricity down there...
GILES
And you'll need to tranquilize Oz.
XANDER
What's with the wolf in the day bit



anyway? Isn't that a big no-no in
the werewolf handbook?

WILLOW

He said he was controlling it with
herbs and some kind of meditation...
(guiltily)

What if he got upset and lost control
of himself? Could the wolf come out
during the day?

GILES

If he'd managed to repress the beast
for months? I suppose it could reach
a point where it overflowed in him,
regardless of time of day or month...

Willow takes this in, feeling blame for all of it.

INT. INITIATIVE - DAY

FROM OZ' POINT OF VIEW

As HE COMES TO. Bright lights nearly blind him - but he can almost make
out a crowd of faces looking down on him. Hear their murmuring. It's
disorienting, frightening.

ANGLE

On Riley and some scientists. They now have Oz strapped to an exam
table. He looks drugged and disoriented. The scientists are all very
excited.

RILEY

(cutting him off)

He's coming to. Oz?

Oz tries to focus on Riley, but he's still very groggy.

SCIENTIST #1

He won't be able to talk for a while.
We gave him Haldol to keep him quiet.

RILEY

(angered)

Why? The guy's not a threat now.

SCIENTIST #1

I allowed you to stay if you let us do
our work, Agent Finn. Only Colonel
McNamara can place a cease order
on medical testing - and he's
told us to proceed.

Riley, frustrated, steps back as a tray arrives with another INJECTION ON
IT AND A CHARGED TASER. Scientist #2 delivers the shot to Oz.

SCIENTIST #2

I've always suspected the stuff



about werewolves' transformations
being based on the lunar cycle was
campfire talk...

He takes the taser and moves to SHOCK OZ. Riley can't stay quiet, tries
to stop him.

RILEY
That's enough! This guy's a student.
I know him!
SCIENTIST #1
(to some nearby MP's)
Take him out.

Riley's reluctantly led out by two M.P.'s as Scientist #2 violently SHOCKS
OZ. Oz cries out and GOES WOLFY. Restrained by tight straps and heavy
medication, OZ Wolf hasn't got the power to break free (all this while
avoiding showing his nakedness to teen America.)

SCIENTIST #2
See that?
(marking clipboard)
Transformation related to negative
stimulation...

INT. GILES' APARTMENT - NIGHT

Back to the Scoobies, who are starting to mobilize.

BUFFY
(checking her watch)
Something's wrong. Riley usually
returns my calls by now.
XANDER
We can't wait much longer.
BUFFY
I know. Okay. Xander, you and I
will go in. We've done it before -
ANYA
Can I just ask? What's the deal? I
mean, this guy hurt Willow, he's in
town for one day - and you're all
willing to go off and die for him?
WILLOW
(angered)
The deal is, he's my -
(catches herself)
He was my boyfriend and none of
this is his fault.
(to Buffy)
I'm going with you.
BUFFY
It's too dangerous, Will. Besides, we
need you to hack into the city's



electrical grid with Giles. We have
to try to power-down the Initiative.
WILLOW
Giles can do it without me. I can't
just sit here.

A beat as Buffy considers. Then -

BUFFY
Fine. You'll back us up. The only way
I know in is through the elevator at
Lowell House - and my clearance is
long gone.
XANDER
So we grab a guy, make him take us.
SPIKE (O.S)
Or you could just use the back way.
Hell of a lot less bother.

They all turn to see Spike standing near the door.

GILES
How'd you get in?
SPIKE
Door was unlocked. Might want to
watch that, Rupert, someone
dangerous could get in.
BUFFY
Or someone formerly dangerous and
currently annoying.
SPIKE
Now, now. None of that - or I won't
help you get Red's mongrel back.
(to Willow)
Bad news travels fast with us demons.
We all like a good laugh.
GILES
Out of cash again, Spike?
SPIKE
I happen to be seeking monetary
gratification, yeah. But I also get a
kick outta jacking up those
army ginks myself.
BUFFY
(disbelieving)
Uh huh. What's the going rate
on a wild goose chase, Spike?
SPIKE
Fine, if you're not interested...
But I was stuck in that hole,
remember? And I hear things from
other guys who've made it out. I
can get you in, no alarms, no
cameras - no waiting.



The gang share a frustrated look. What's their option?

INT. INITIATIVE - OZ' CELL - NIGHT

The Initiative is "lights-out" mode. The bright overheads are all off...

CLOSE ON OZ

Who's still undressed but now he's badly bruised and cut. He huddles in the corner of a dark cell, shaking, surrounded by the eerie night sounds of the Initiative. Then a heavy door someplace opens. Footsteps approach.

Oz braces himself for the worst as the door to his cell opens. Then a voice whispers -

RILEY (O.S)
Oz. Put these on, man.

Oz looks up to see Riley standing over him, glancing nervously up and down the hallway outside the cell.

RILEY
Come on.

Oz, a little shell-shocked, hesitates.

OZ
Where are you taking me?
RILEY
To Giles and Buffy. They'll know
how to help you.

Oz nods. Starts to get dressed.

INT. INITIATIVE - MAIN AREA - NIGHT

Riley has to help a still-weak Oz out through the large main room of the Initiative. Like Oz' cell, it's quiet and dark here...

As they near the stairs that lead to the elevator, they scan the area anxiously. Only a few more steps... Then the LIGHTS ARE TRIPPED and they find themselves SURROUNDED BY COMMANDOS (including Forrest and a mostly recovered Graham) with their guns drawn.

FORREST
End of the line.

BLACK OUT

END OF ACT THREE

Act Four



INT. INITIATIVE - OZ' CELL - NIGHT

Oz is back in his cell where he started. The only thing he gained from Riley's attempt to help him are some ill-fitting clothes.

INT INITIATIVE - BRIG - NIGHT

Riley's in a military jail cell. He paces, worried, knowing the seriousness of what just transpired... The door to his cell opens and COLONEL MCNAMARA enters. He's a lot like Colonel Haviland - only he doesn't suck. Riley stands at attention.

COLONEL MCNAMARA

At ease.

RILEY

Permission to speak, Colonel.

COLONEL MCNAMARA

Denied.

(then)

Being new around here, Finn, I had a look at your record and Professor Walsh's notes. Until recently you were an exemplary soldier, headed straight for the top, are you aware of that?

Riley remains silent.

COLONEL MCNAMARA (cont'd)

Then you meet this girl, this slayer, and suddenly, you exhibit signs of disloyalty. You abuse your command. And tonight... To release a lethal HST back into the population -

RILEY

Sir, the prisoner is a -

COLONEL MCNAMARA

(hard)

You'll speak when I tell you to.

(then)

Tomorrow I'm going to institute a court martial, investigating the extent of your involvement with the Slayer and her band of freaks.

They're anarchists, Finn, too backward for the real world.

Colonel McNamara heads for the door. Stops.

COLONEL McNAMARA (cont'd)

You help us take them out, you might save your military career. Otherwise, you'll go to your grave labeled a traitor. No woman is worth that.



Now Colonel McNamara exists, leaving a stunned Riley in his wake.

EXT. WOODS - NIGHT

CLOSE ON BUFFY

Who, along with Willow and Xander, follows SPIKE through the woods. The guys are in make-shift commando gear and the girls are in scientist mode. Buffy whispers to Spike -

BUFFY

I've mentioned how much I'm going
to kill you if this is a scam, right?

SPIKE

(re: soldier clothes)

Look - would I wear this if I wasn't
on the up and up?

WILLOW

You do sort of look like an evil olive...

XANDER

Guys - check it out...

Xander has spotted the rusty doors in the side of the hill. Spike moves to them and pulls them open, grins.

SPIKE

For a nasty town like Sunnydale,
nobody seems to mind their locks.

Buffy still eyes him warily.

BUFFY

You first.

Spike grudgingly obliges. The others follow...

INT. ADAM'S LAIR - NIGHT

Adam has a cable plugging him directly into the external hard drive for his computer. We see a program running on a large monitor that flashes all sorts of ELECTRICAL GRIDS FOR THE TOWN OF SUNNYDALE.

INT. GILES' APARTMENT - NIGHT

Anya and Giles are looking at SIMILAR ELECTRICAL GRIDS FOR THE TOWN OF SUNNYDALE although they examine theirs at a snail's pace compared to ADAM. Giles is looking at a complex set of instructions from a CITY PLANNING BOOK.

GILES

(to Anya)

Try typing XH4J7 for the emergency
shutdown command. That covers the



entire electrical grid for the university
and outlying areas.

Anya does. They both watch the computer expectantly. Nothing happens.

INT. ADAM'S LAIR - NIGHT

Meanwhile, Adam completes his sequence. Some words flash on the screen. EMERGENCY POWER DOWN IN PROGRESS.

INT. GILES' APARTMENT - NIGHT

Anya and Giles are plunged suddenly into darkness.

ANYA
(pleased)
Slap my hand now.
(off his look)
In celebration.
GILES
Oh.

He does. Then -

GILES (cont'd)
Let's just hope the blackout lasts long
enough to help Buffy and the others.

INT. INITIATIVE - HALLWAY - NIGHT

Buffy, Xander, Willow, and Spike work their way down the hall when the power goes off. A beat, then some dim utility lights snap on. The gang reacts. One for our team.

INT. INITIATIVE - CONTROL ROOM - NIGHT

The security cameras all go down.

INT. INITIATIVE - McNAMARA'S QUARTERS - NIGHT

Buffy and Xander burst in, jarring McNamara from his sleep, while Spike and Willow cover the door. Buffy puts a mini crossbow to McNamara's heart.

BUFFY
You know who I am?
(off his nod)
Then you know I'm pretty good with
this thing. Get dressed.

McNamara stands, starts to cautiously slip on some clothes.

BUFFY (cont'd)
Take us to -



COLONEL McNAMARA
(cutting her off)
Finn stays in the brig. Helping an
HST escape is a court-martial offense
and you're only gonna --
BUFFY
Riley? He tried to help Oz escape?

McNamara realizes his mistake, is clearly angry with himself.

COLONEL McNAMARA
That's who you came for. The wolf.
XANDER
Guess we're two for one.

INT. INITIATIVE - HALL OUTSIDE BRIG - NIGHT

Buffy sneaks down the hall, sees an M.P standing guard outside Riley's door. A beat, then Buffy the "scientist" passes the M.P with a smile, drops something. The M.P helpfully bends to pick it up ...

M.P
Hey, you dropped your -

Now he sees that it's a STAKE. Confused, he starts to stand up but gets a KNEE IN THE FACE. Buffy puts him down with one silent blow. She quickly grabs his keys and finds the right one for Riley's door. Pushes the door open and drags the M.P inside with her.

INT. INITIATIVE - BRIG - NIGHT

Riley stands, surprised, as Buffy enters with the fallen M.P in tow. Buffy moves to Riley and they hug. Then -

RILEY
How did you-
BUFFY
Talk, later. Stealth-y escape now.
RILEY
Buffy, I leave now, I can't ever
come back.

A beat. Is he going to stay?

RILEY (cont'd)
Just wanted to hear it out loud.

They go.

INT. INITIATIVE - NEAR OZ' CELL - NIGHT

Buffy and Riley have rejoined the group. Xander is the one holding the crossbow on McNamara as they go down the hall.



BUFFY
Which one?

The Colonel nods toward a cell just down the hall. But as they move towards it the hall is filled at each end with COMMANDOS. Xander tosses the crossbow back to Buffy, who holds it to McNamara's head.

BUFFY (cont'd)
(to commandos)
Stay back or I'll do a William
Burroughs on your leader here!

Everybody, Commandos included, looks stumped at this one.

XANDER
You'll...bore him to death with
free prose?
BUFFY
Was I the only one awake in English
that day?
(to the Commandos)
I'll kill him!

Okay - now everybody's on the same page. Buffy nods for McNamara to lead them on. They approach Oz' cage.

BUFFY (cont'd)
(to the Colonel)
Get him out.

The Colonel nods to one of the commandos, who opens the cell door. As Oz comes out, he and Willow spot each other. Oz' face betrays a world of emotions at seeing her, while she's relieved to see that he's okay, but shaken.

WILLOW
Oz...

Oz starts to tremble, then realizes his hands have started to GO WOLFY again. He turns away from Willow and closes his eyes as Riley leads him out of the cell.

OZ
Will, get back.

Buffy looks to Xander, who holds the tranquilizer gun.

BUFFY
Xand -

Xander nods, readies the gun, but Oz manages to STOP THE TRANSFORMATION. His hands return to normal but he's spent from the



effort. Buffy, still holding Colonel McNamara hostage, leads Riley and Oz, Xander, Willow and Spike into -

INT. INITIATIVE - MAIN AREA - NIGHT

Where they move slowly towards the stairs that lead to the elevator. Guns are trained on them from all corners.

In order to make the walk, they have to part a sea of glaring commandos. Their angry looks are all directed at Riley - traitor. But Riley holds his head up, never betraying the fact that he knows he's walking out of the Initiative forever. Buffy watches him, impressed.

Oz is weak, taking the support that Riley offers. Willow moves just behind Oz - puts a hand on his shoulder. But Oz moves away, gently tells her -

OZ
Don't... Please.

Again he starts to tremble and HIS EYES AND TEETH START TO GO WOLFY. Again he closes his eyes, focuses... It obviously takes a tremendous amount out of him - but he STOPS THE TRANSFORMATION AGAIN. Willow, devastated, understands now, she's the one who's making him wolf out.

They reach the steps to find them BLOCKED BY GRAHAM AND FORREST. A long beat as the two men stand their ground, looking bitterly at their former commander.

GRAHAM
This can't end well, man.
RILEY
You gonna start killing people?
FORREST
I'm thinking just one.
RILEY
You and me trained together from day one, Forrest. But I always outranked you. Come after me, you're gonna find out why.

A long beat. Finally Forrest makes way for them and Graham follows his lead. The entire group, including McNamara, move up the stairs and enter the elevator.

INT. INITIATIVE ELEVATOR/LOWELL HOUSE - NIGHT

Everybody stands in the elevator. It opens and they spill out into Lowell House. Buffy rips the control panel out of the wall, stranding the elevator. Finn is the last to step out, turning back to the Colonel...

COLONEL McNAMARA
You're a dead man, Finn.
RILEY
No sir - I'm an anarchist.



With that he PUNCHES COLONEL McNAMARA. Drops him.

FADE TO:

EXT. SUNNYDALE HIGH SCHOOL RUINS - NIGHT (STOCK)

To establish.

INT. SUNNYDALE HIGH SCHOOL RUINS - NIGHT

Buffy and Riley are setting up a little hide-away amidst the least-blown away part of the school they could find. They've brought their sleeping bags, camping supplies, etc..

RILEY

This will work. Certainly off the beaten path.

BUFFY

Plus - snake jerky.

(then)

I hope everybody else is okay.

It was better to split up, right?

It just seems like we're too findable in a big clump.

RILEY

It's better. Besides, I think it's mostly me the Initiative wants now.

BUFFY

Probably. What should we do?

RILEY

We'll be safe for tonight at least.

The campus is still blacked out, which ought to slow the Initiative down. I'll figure out my next move tomorrow.

Buffy sits, Riley joins her.

BUFFY

Quite a day. Woke up to a big bowl of Wheaties, now you're a fugitive.

RILEY

Could be worse. At least I've got a hotty girlfriend to keep me warm on the lam.

BUFFY

True. But..

RILEY

Seriously? I don't know. I'm sorry it had to end that way. But I'm glad it's done. I'm glad to know where I stand, finally.

(then)

I was wrong about Oz. I was being a bigot.



BUFFY
No you weren't. You were thrown.
You found out Willow was in kind
of an unconventional relationship
and it gave you a momentary wiggins.
(thinking of Tara)

It happens.

RILEY
Still, I was in a totally black and
white space. People versus monsters.
Ain't like that. Especially when it
comes to love.

A beat, as Buffy considers.

BUFFY
I gotta tell you some stuff. About my
past. It's not all stuff you're gonna like.

RILEY
You can tell me anything.

BUFFY
I think so. I think I can.

INT. OZ' VAN - NIGHT

Oz and Willow are sitting up front. He's a bit of a distance from her. They
both look up, uncomfortable...

WILLOW
(re: van)
This thing looks pretty good
considering you drove it overseas.

OZ
It broke down outside of Mexico. I
traded my bass to have it fixed
and garaged.
(frustrated)

I shouldn't have come back now. I
thought I'd changed...

WILLOW
You have changed. You stopped the
wolf from coming out - I saw it.

OZ
But I couldn't look at you. It
turns out the one thing that brings
it on, is you. Which falls under
the heading of ironic in my book.

WILLOW
It was my fault. I upset you.

OZ
So we're safe then, 'cause you'll
never do that again.

Willow sees the ridiculousness of that. A beat. Then -



WILLOW
When you spoke to Tara...
OZ
I knew.
WILLOW
I'm sorry. The last thing I wanted was -

Oz stops her. Doesn't want to get into it.

OZ
It's - it's okay.
(then)
But you're happy?
WILLOW
(realizes)
I am. I can't explain it-
OZ
Maybe safer for both of us if you don't.

Willow quiets, pained and emotional.

WILLOW
I missed you, Oz. I wrote you so
many letters - but I didn't have
any place to send them, you know?
I couldn't live like that.
OZ
It was stupid to think you'd just
be waiting.
WILLOW
I was waiting. I feel like some
part of me will always be waiting
for you. Like, if I'm old and
blue-haired and I turn a corner
in Istanbul and there you are -
I won't be surprised. Because
you're there with me - you know?

Oz allows himself to look at her.

OZ
I know.
(with difficulty)
But now's not that time, I guess.
WILLOW
No.
(then)
What are you going to do?
OZ
I think I'd better take off.
WILLOW
When?
OZ
Pretty much now.

Willow nods, starts to cry. Oz finally touches her, puts his hand on hers. Willow moves into his arms - and they stay like that for a long time.

INT. TARA'S DORM ROOM - NIGHT

Tara, alone, has been crying in the dark. A knock takes her to the door. Willow stands in her threshold, holding a lit candle.

WILLOW
No candles? Well I brought one --
it's extra flamey.

She hands it to Tara, who steps quietly aside for Willow to enter. Tara's silent, her whole body tensed, waiting for the brushoff.

WILLOW (cont'd)
Tara, I have to tell you that --
TARA
I understand. You have to be with
the person you l-love.
WILLOW
I am.

Tara looks up at her, too hopeful to be sure of her meaning. Willow looks a bit tentative as well.

TARA
You mean --
WILLOW
I mean.

Tara smiles -- Willow returns it.

WILLOW (cont'd)
Okay?
TARA
Oh yes.

They both look like their hearts might explode out of their chests...

WILLOW
I feel horrible about everything
I put you through. I'm gonna make
it up, too. Starting right now.
TARA
(softly)
Right now?

Willow just smiles a little. Tara returns it, her eyes never leaving Willow's as she blows the candle out...

BLACK OUT.



END OF SHOW

