



"Astral Monkey"

Season 2 - Episode 20  
Production #4399041

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&  
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Shooting Script	3/9/00
Blue Script	3/13/00
Pink Pages (10,13-15,23,26,26A)	3/13/00
Yellow Pages (cast list, 21,22,27-28A,31,32,49-53A)	3/14/00
Green Pages (set list,1,8,9,16,17,33,35,36,38,41,43-44)	3/14/00
Goldenrod Pages (49, 49A)	3/17/00

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Los Angeles, CA 90036

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CASTLIST

"Astral Monkey"

Yellow Pages - 3/14/00

Series Regulars

Prue Halliwell/Astral Prue..... SHANNEN DOHERTY  
Piper Halliwell..... HOLLY MARIE COMBS  
Phoebe Halliwell..... ALYSSA MILANO  
Darryl Morris..... DORIAN GREGORY

Recurring Characters

Leo..... BRIAN KRAUSE

Guest Cast

Dr. Williamson  
Evan Stone

Dr. Jeffries  
Edie Kimsey  
Larry Kimsey \*  
Benny Ritter  
Sally "Bones" Dobler  
Lucy  
Nurse #1  
Nurse #2                    *OMITTED\**  
Staff Doctor (formerly Nurse #2) \*



## SET LIST

"Astral Monkey"

Green Script - 3/14/00

### Interiors

#### Halliwell Manor

- Living Room
- Foyer
- Piper's Bedroom
- Attic
- Kitchen
- Conservatory

#### S.F. Memorial Hospital

- Williamson's Lab
- Patient Room
- Hallway
- Records Room
- Nurses Station

Movie Set (Ray Art Studio)

Rundown Apartment

Rundown Office

### Exteriors

#### Halliwell Manor

- Front Yard and Porch

S.F. Memorial Hospital

Movie Set (Ray Art Studios)

Rundown Office Building

Rundown Apartment Building

Rundown Warehouse \*

Abandoned Cannery

CHARMED

"ASTRAL MONKEY"

TEASER

FADE IN:

- |   |                                           |   |
|---|-------------------------------------------|---|
| 1 | EXT. HALLIWELL MANOR - TO ESTABLISH - DAY | 1 |
| 2 | INT. MANOR - KITCHEN - DAY                | 2 |

PIPER sorts through a stack of mail when one envelope in particular catches her attention. Disturbed, she opens the envelope and begins to read the letter inside as PHOEBE enters, bee-lines for a cabinet.

PHOEBE  
...Mornin'!

PIPER  
(distracted)  
Hey, Phoebes.

PHOEBE  
Did you see the postcard from Dan?

PIPER  
Yeah, sounds like he's having a great  
time... \*  
\*

Phoebe looks away from the opened cabinet.

PHOEBE  
Something wrong?

PIPER  
I got another letter from Dr. Williamson.

PHOEBE  
Williamson? The specialist who treated  
you for the Oroya Fever?

PIPER  
That's him.

PHOEBE  
Wow, that was months ago. What does he  
want?

PIPER  
(re: letter)  
He wants me to come in for follow-up  
blood work, make sure I'm cured.

(CONTINUED)

2 CONTINUED:

2

PHOEBE

An angel brought you back to life. Trust me, you're 'cured.'

PIPER

I know, but it's not like I can tell him that.

Phoebe moves to another cabinet, continues her search:

PHOEBE

So throw the letter away.

PIPER

I've been throwing them away. He keeps sending more.

Phoebe moves past the trash can. Stops. She's found what she's been searching for. \*

PHOEBE

There it is -- \*

Phoebe holds up a box of granola. \*

PHOEBE (cont'd) \*

-- What's my granola doing in the trash? I just bought it two days ago. Who eats this besides me? \*

PIPER

(sheepish) \*

Leo. I'll replace it, I promise. \*

Phoebe thinks and speaks very carefully:

PHOEBE

Not that I mind, because I don't, but if Leo's going to be living here, we should probably set some ground rules.

PIPER

(surprised, laughs)

Leo doesn't live here.

PHOEBE

Okay, he eats breakfast here. A lot.

PIPER

Or maybe he just likes cereal.

(CONTINUED)

2

CONTINUED: (2)

2

PIPER (cont'd)  
(then, concerned)  
You really think he's here that much?

PHOEBE  
...He's kinda become the brother I never  
wanted...  
(a big oops)  
I didn't mean it like that.

PIPER  
...That's okay...

The conversation is interrupted by the arrival of PRUE,  
dressed for work and in a rush with:

PRUE  
-- Morning. 'Evan Stone,' Phoebes, ever  
hear of him?

PHOEBE  
Hello? 'Red Death.' I've only seen it  
five times.

PRUE  
(smiles, teasing)  
I know.

She quickly pours herself a cup of coffee.

PRUE (cont'd)  
I'm doing a photo shoot of him today.

PHOEBE  
How much do I hate you right now? Unless  
the tabloid rumors about him are true.  
Then I'll really hate you. He's supposed  
to be --

PRUE  
(cuts Phoebe off)  
-- I don't want to know anything about  
him. I learned from my Finley Beck  
experience that public people can be very  
different in person.  
(bottom line)  
I just want to take his picture and  
leave.

Prue starts to gather her things.

(CONTINUED)

2 CONTINUED: (3)

2

PIPER

Prue, wait! You don't feel like Leo lives at the manor, too, do you?

Without skipping a beat:

PRUE

Yes, but who cares? It's nice to see you so happy.

Prue downs her coffee, puts her cup in the sink, smiles:

PRUE (cont'd)

Not that I was unhappy when I saw Leo in the shower last week. Bye!

Prue leaves, Phoebe following. Piper calls after them.

PIPER

You guys should make a list of ground rules, okay? Tell me what's acceptable and what's not.

(no response)

I'm serious!

Piper's attention is then brought back to Dr. Williamson's letter. She stares at it a beat and then, without another thought, throws it in the trash. Off that letter:

3 EXT. SAN FRANCISCO MEMORIAL HOSPITAL - TO ESTABLISH - DAY 3

4 INT. WILLIAMSON'S LABORATORY - DAY 4

DR. WILLIAMSON (Episode 12) is still as driven as we remember. Behind Williamson, and separated by a glass partition, we see three caged chimpanzee's wearing (three different colored) hospital wristbands. The cages are on three separate rolling carts.

ON THE CUT, we catch up with a very angry Dr. Williamson on a portable phone. He paces, clutching a letter, establishing his lab and the chimpanzee's:

DR. WILLIAMSON

Yes, I received your memo but you can't be serious! Have you read my report?

(calms)

Ninety days ago, Piper Halliwell was admitted here with Oroya Fever. Within 24 hours, she was completely free of the virus, even though she failed to respond to any of the treatments.

(CONTINUED)

4 CONTINUED:

4

Williamson passes the chimp cages where we clearly see that on each cage is a tag, labeled respectively, "Prue," "Phoebe," and "Piper."

INTERCUT WITH:

5 INT. HOSPITAL - NURSES STATION - DAY

5

DR. CECIL JEFFRIES (early 50's), Chief of Research tries to hide his irritation as he thumbs through a large file marked HALLIWELL:

DR. JEFFRIES

Dr. Williamson. I may be new to San Francisco Memorial, but I am very aware of your project.

DR. WILLIAMSON

Then you're also aware her recovery made no clinical sense.

DR. JEFFRIES

(flips through file)

True but your subsequent tests failed to reveal anything out of the ordinary.

DR. WILLIAMSON

I just need more time.

Williamson has opened the door of his small, glass-doored refrigerator. He's taken out three blood samples, clearly marked "PRUE HALLIWELL," "PHOEBE HALLIWELL," and the last drop of blood of "PIPER HALLIWELL."

DR. WILLIAMSON (cont'd)

I only injected the primates with blood samples from the Halliwells this morning!

What Williamson doesn't see, but we do, is the "Prue" chimp motion toward a banana on the counter. The banana telekinetically moves to her! The other two chimps make noise, jumping up and down with jealousy in their cages.

DR. JEFFRIES

(closes file)

Piper Halliwell is fine. I want you to forget about her and concentrate on people who are sick.

DR. WILLIAMSON

(waves arm behind him, tries to quiet chimps)

I am!

(MORE)

CONTINUED



5 CONTINUED:

5

DR. WILLIAMSON (cont'd)  
Somewhere in that blood could be the key  
to unlocking a universal antibody --

DR. JEFFRIES  
-- And if I agreed, we wouldn't be having  
this conversation. Why don't I come by  
your lab tomorrow --

DR. WILLIAMSON  
-- No. You can not terminate this  
project!

DR. JEFFRIES  
Dr. Williamson, I believe I already have.

Dr. Jeffries hangs up, dumps the Halliwell file in the trash  
and we END INTERCUT.

Williamson slams the phone down. Determined to save his  
project he *quickly makes a serum combined of all three blood  
samples and prepares a single injection.*

DR. WILLIAMSON (cont'd)  
...I'm not giving up...

He moves toward the chimps -- and the chimps, seeing the  
serum, begin to go nuts! It's as if they know what's about  
to happen!

Williamson reacts, pauses, then sets the needle down on a  
nearby counter. He opens the cage door of the 'Prue' chimp.  
The Prue 'chimp' glances frantically at the needle on the  
counter. She raises a hand, motions, *and the serum  
telekinetically flies off the counter and into Williamson's  
neck, injecting him with the blood!*

Williamson SCREAMS, stumbles backward against his desk.  
Righting himself, he yanks the syringe from his neck, then  
stares back at the chimps, who are going NUTS!

Not sure what's just happened, Williamson looks down at the  
empty syringe...realizes he's just been injected with all of  
the blood. Panicked, he looks up at a mirrored medicine  
cabinet.

ANGLE ON WILLIAMSON'S FACE IN MIRROR

As he wipes at the bleeding needle mark on his neck,  
revealing a very visible puncture wound. Behind Williamson,  
we HEAR the SOUNDS of the chimps going nuts. Williamson, his  
hand on his neck turns to see:

ANGLE ON CHIMPS

(CONTINUED)

5 CONTINUED: (2)

5

Going nuts in their cages, screaming, jumping, etc. And as  
the chimps continue to make noises we:

\*  
\*  
\*

FADE OUT.

END TEASER

ACT ONE

FADE IN:

6 EXT. MOVIE SET (STAGES) - DAY 6

OVER CREDITS, Prue arrives at the set, driving up in her new car to the security gate. Prue leans out of the window, shows her 415 ID to the Security Guard. As the gate opens, the Guard points Prue toward the parking area. Prue drives in, parks her car. She grabs her camera equipment, then heads toward a door that leads to the set. CREDITS END as Prue enters, closing the door shut behind her.

7 INT. MOVIE SET (STAGES) - DAY 7

Prue enters, passing a security guard who is escorting a tabloid photographer (in a distinctive hat/jacket and carrying photo gear) out of the set. We STAY WITH PRUE as she moves toward martial arts star EVAN STONE (late 20's). He's in a make-up chair having his make-up touched up by a make-up artist. \*

PRUE  
(approaching)  
Evan Stone?

EVAN  
Yes?

PRUE  
(smiles)  
We have a date...?  
(offers her hand)  
I'm Prue Halliwell. 415 Magazine.

He shakes her hand, liking her humor. No sooner have they shook hands than Evan's PUBLICIST, LUCY, (late 20's, overly-organized) appears, complete with clipboard, head-set, and cell phone. \*

LUCY  
(into headset)  
Ring security. I think I've found another tabloid photographer. \*

PRUE  
Me? No, I'm not with a tabloid, I'm with 415. I have an appointment.

Prue digs through her purse, setting her car keys aside on a nearby table as she hands over her credentials.

(CONTINUED)

7 CONTINUED:

7

LUCY

(relaxing)

Sorry. We've just had photographers sneaking in here all week. That's why I'm here, I'm Lucy, Evan's Publicist --  
(off Prue's credentials, frowns)  
-- and you've got a temporary ID. This could be a problem.

PRUE

I'm a new employee of the magazine. If you want to call Gil Corso, he'd be happy to confirm this.

Evan interrupts, comes to Prue's defense.

EVAN

I'll keep an eye on her while you do that, okay?

Lucy hesitates only briefly, then steps away to use her cell phone in private. Prue turns to Evan, curious: \*

\*

PRUE

And if Mr. Corso's in a meeting, then what? You send me flying out the door with a Tenchi-nage kick?  
(tension-nag-ay)

EVAN

(impressed)

A heaven-earth throw? You know Akido?

PRUE

Comes in handy with my line of work.

EVAN

The photography business must be rougher than I thought.

PRUE

Only when publicists don't trust temporary ID's.

EVAN

Lucy's really a cool person. Newly promoted and struggling to control her new power, that's all.

PRUE

I can certainly relate to that.

(CONTINUED)

7 CONTINUED: (2) 7

Evan smiles at Prue. A subtle spark between the two.

8 INT. WILLIAMSON'S LABORATORY - DAY 8

Behind the glass partition, the chimps go nuts, watching as Dr. Williamson gingerly finishes putting a small gauze bandage on his neck, covering the small, bruised injection site. Irritated by the chimps, Dr. Williamson turns toward them, motions with his hands --

DR. WILLIAMSON  
-- I said be quiet!

--and all of the glass test tubes/pipettes, etc. go flying off of a nearby counter and into a wall, shattering on impact.

Williamson stares, stunned, at his newly telekinetic hands when:

DR. JEFFRIES  
(entering)  
I had some time between appointments --

DR. WILLIAMSON  
-- Wait!

He panics, holds up his hands (just like the first time Piper did) and Dr. Jeffries "freezes." Beat, then:

DR. WILLIAMSON (cont'd)  
...Dr. Jeffries...?

Williamson waves a hand across the frozen Dr. Jeffries. Nothing. Williamson walks around Dr. Jeffries, can't believe he's just frozen him! Williamson then slowly brings his hands toward him and Dr. Jeffries "unfreezes."

DR. JEFFRIES  
--so I thought we could discuss...  
(voices drifts)  
How'd you get over there?

Jeffries has turned to where Dr. Williamson was standing, before Jeffries was frozen. Dr. Jeffries turns, realizing the messy lab.

DR. JEFFRIES  
What happened in here?

DR. WILLIAMSON  
I had...an accident.

8 CONTINUED:

8

DR. JEFFRIES

Are you okay?

DR. WILLIAMSON

Fine.

DR. JEFFRIES

(spots bandaged neck)

What happened to your neck?

Williamson pulls his lab coat around the bandage, deflects with: \*

DR. WILLIAMSON

It's nothing. I have to contact the Halliwells -- \*

Dr. Jeffries looks at, then away from the chimps.

DR. JEFFRIES

I told you, that project's been terminated.

(then)

Maybe you should take some time off. You've been under a lot of pressure. I understand that your sister's been sick -- \*

Dr. Williamson suddenly grabs Dr. Jeffries by the coat.

DR. WILLIAMSON

(in a rage)

-- I'm telling you, I have to contact them, do you understand me?!

Dr. Jeffries stares in stunned silence, then Williamson, realizing what's he doing, let's him go.

DR. JEFFRIES

I want you cleared out of this lab by the end of the day. \*

Dr. Jeffries exits, leaving Dr. Williamson alone, trying to get control of himself. He looks back at the mirror, checking out his 'wound.'

9 EXT. MANOR - TO ESTABLISH - DAY 9

10 INT. MANOR - PIPER'S BEDROOM - DAY 10

The stereo plays MUSIC. A laundry basket filled with freshly laundered clothes is just outside Piper's closet.

(CONTINUED)

10 CONTINUED:

10

Someone -- we'll assume it's Piper -- is leaning deep inside this closet putting laundry away when LEO ORBS IN, just outside the opened door. He peeks into the room, sees 'Piper's legs' sticking out of the closet. He moves toward her. \*

LEO  
Ever done it on a cloud?

He puts his arms around her, nuzzles her neck. Except it's not Piper he's hugging, it's Phoebe.

PHOEBE  
(turning to face him)  
I don't know, does a feather bed count?

LEO  
(pulls away)  
Phoebe!

PHOEBE  
Well this is her room.

LEO  
I am so sorry.

PHOEBE  
No worries. It could happen to anyone.  
(gently chides)  
Especially to people who don't have to knock on front doors. \*

LEO  
(walking backward)  
You are so right. But this will never happen again. You have my word.

PHOEBE  
And you have mine that I won't ever mention this to Piper. \*

LEO  
Good idea.  
(points toward door)  
I'm leaving now.

PHOEBE  
She's downstairs in the kitchen.

LEO  
Thank you.

Leo turns and leaves. As soon as he's gone, Phoebe takes a piece of paper out from the pocket of her jeans.

(CONTINUED)

10 CONTINUED: (2) 10

PHOEBE  
...Item number two...

Finding a pen, she begins to scribble on her "list."

11 INT. MANOR - KITCHEN - DAY 11

Piper, visibly upset, is on the portable telephone.

PIPER  
You're calling me at home?!

INTERCUT WITH:

12 INT. WILLIAMSON'S LABORATORY - DAY 12

Dr. Williamson wipes the sweat off his brow, scratches at the area on his neck surrounding his bandage.

DR. WILLIAMSON  
I need you to meet me at my lab immediately.

PIPER  
I'm not going anywhere.

DR. WILLIAMSON  
You don't understand. It's very important --

PIPER  
-- Goodbye, Dr. --

DR. WILLIAMSON  
--I need your help!

Piper, nervous, hangs up, shaken and we END INTERCUT.

LEO (O.S.)  
Piper?

Piper turns to see Leo.

PIPER  
Leo...hi.

LEO  
...Is everything okay?

\*  
\*  
\*  
\*





12 CONTINUED: (2) 12

PIPER (cont'd)  
'Cause there's nothing to worry about.  
(beat)  
Is there? \*

Off Leo and Piper, not sure --

13 INT. WILLIAMSON'S LABORATORY - DAY 13

Williamson, furious, telekinetically sends his computer flying across the room. The chimps react to Williamson's rage, scared and nervous as the phone RINGS. \*

Williamson turns, punches the speaker button.

DR. WILLIAMSON  
Miss Halliwell?!

We hear the voice of NURSE #1.

VOICE OF NURSE #1  
No, this is Nurse Adams -- your sister's nurse...? I was wondering if -- \*

13 CONTINUED:

13

Williamson grabs the phone.

DR. WILLIAMSON

-- How is she?  
(news isn't great)  
Okay, I'm on my way.

He hangs up, visibly agitated, rubs at the area near his bandaged neck. He leaves, glaring at the frightened chimps. The 'Prue' chimp, scared, pulls her blanket up to her face, tries to hide. She then nods, concentrates, and drops her head.

14 INT. MOVIE SET (STAGES) - DAY

14

Prue is taking Evan's picture.

PRUE

Can you raise your head just a little?  
The light's casting a bad shadow...  
that's great, thanks.

EVAN

Anything for 411.

PRUE

It's 415.

EVAN

Oops. Sorry.

15 POV THROUGH PRUE'S CAMERA LENS:

15

A chimp suddenly appears on the set behind Evan. (It's clear that this is an effect, and that Prue did not see it. Prue is aware of the chimp only after the chimp has 'projected' on to the set.)

The chimp sees Prue, waves desperately at her. Around the chimp's arm is a wristband with a visible red rose stamped on it.

16 RESUME SCENE

16

As Prue, having just realized the chimp, looks up from her camera, stops taking pictures.

PRUE

What a cute little monkey.

EVAN

Monkey?

16 CONTINUED:

16

PRUE

Yeah, right behind you.

Evan turns but not before the chimp disappears -- just like Astral Prue does when she returns to her host body!

Prue reacts, stunned. This time, she's clearly seen what's just happened and she alone knows what it means.

EVAN

What're you talking about? I don't see any monkey.

Evan's voice distracts Prue. She turns to see him, realizes he's expecting an explanation.

PRUE

(vamping)

One of the crew members T-shirts. There was a, uh, monkey on the back.

Evan looks around -- there aren't any crew members nearby. He looks back at Prue who has begun to pack her gear.

PRUE (cont'd)

Okay, well thank you very much.

EVAN

You're leaving?

PRUE

I'm finished.

EVAN

We just started.

PRUE

(what can I say?)

I got the perfect shot.

Prue grabs her gear and takes off.

17 EXT. MOVIE SET (RAY ART STUDIOS) - DAY

17

A door is shoved open from inside and Prue rushes out into the parking lot. Beat, and then Evan appears, coming out of the door. As soon as Evan appears, we HEAR the familiar SOUND of someone taking pictures. It's the Tattler photographer that was escorted out of the building as Prue was entering. He's now parked on a side street visible through the gates of the set.

(CONTINUED)

17 CONTINUED:

17

Using a telephoto lens, he will continue to take pictures throughout the following exchange:

EVAN  
Ms. Halliwell?

Prue turns. Evan stands there, holding:

EVAN (cont'd)  
Your car keys?

Prue moves to Evan. He hands them to her but she nervously drops them. They both bend down at the same time to pick them up. He gets there first but, for a moment, they hold each other's gaze. He leans in close and whispers in her ear:

EVAN  
(whispers)  
You can shoot my picture any time, Ms. Halliwell.

PRUE  
...Thanks...

Prue reaches out and takes her car keys. And for a brief moment, it looks like they're holding hands and about to kiss. Then Prue turns around and leaves, unaware that her picture still is being taken.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

18 EXT. HALLIWELL MANOR - TO ESTABLISH - DAY 18  
19 INT. MANOR - KITCHEN - DAY 19

Prue enters from the back kitchen door just as Phoebe enters the kitchen, carrying a vase of flowers.

PRUE

You are never going to believe what happened.

PHOEBE

Yes I will, I saw 'Notting Hill.'

PRUE

What are you talking about?

PHOEBE

(re: flowers)

They're from Evan.

Prue moves to the flowers.

PHOEBE (cont'd)

I hope you're happy, you've stolen my dream guy.

She moves beside Prue as she takes the card out from the envelope. Phoebe, gazing over Prue's shoulder, reads it aloud:

PHOEBE

'Prue. What really happened? Evan.'  
(then, to Prue)  
Something happened?

PRUE

Yes. But not with Evan, is Piper here?

PHOEBE

(points toward living room)  
She's with Leo. In our living room.  
Again.

\*  
\*  
\*

Prue crosses to the kitchen door, calls --

PRUE

Piper! Leo!

(CONTINUED)

19 CONTINUED:

19

PHOEBE

So, are you gonna tell me why he sent you flowers? \*

PRUE

I have no idea.

PHOEBE

And they say the youngest is always the most naive... \*

Piper and Leo enter the kitchen.

PIPER

Hey, Prue, you're back early --

PRUE

-- Yeah, well that's because a monkey astral projected to me at the set. \*

Off Phoebe and Piper: let us get this straight:

PHOEBE

A monkey... \*

PIPER

Astral projected... \*

PRUE

Wave at me, too, like it knew me or something. I think it wanted my help. \*

Phoebe, Piper and Leo exchange looks: is she serious? \*

PHOEBE

I think you've been working way too hard lately. \*

PRUE

Phoebe, I saw it, okay? It was wearing an ID bracelet, like one from a hospital. \*

PIPER

Okay, wait a minute. Monkeys don't astral project, Prue. \*

(then, to Leo) \*

Do they? \*

LEO

Not without powers. \*

(then, to Prue) \*

And it'd have to have your powers too, to find you. Magic-to-magic. \*

(CONTINUED)

PRUE

My powers? How could it have my powers?  
I've got my powers!

(then)

What, so a monkey is sharing my powers?

PHOEBE

Is that even possible?

LEO

After all you've seen and done over the  
past two years, you tell me what's  
impossible.

PIPER

(wondering)

You mentioned a hospital wristband.

PRUE

Yeah, it had...a rose on it.

Piper reacts, moves to the trash can, retrieves Dr.  
Williamson's letter. She shows it to Phoebe and Prue.

PIPER (cont'd)

Did it look like this?

INSERT: LETTER FROM DR. WILLIAMSON

At the top of it is the exact same logo from the monkey's  
wristband. The logo of a rose.

RESUME SCENE

PRUE

Exactly like this.

(scans letter)

Is this the same Dr. Williamson?

PIPER

I've been throwing his requests away for  
weeks. He called this morning, said he  
wanted to see me.

PRUE

What?

PHOEBE

Why didn't you tell me he called?

PIPER

There was nothing to say, I hung up on  
him.

(MORE)

(CONTINUED)



19 CONTINUED: (3)

19

PIPER (cont'd)  
(then, worried)  
You don't think he's somehow discovered  
our powers?

Off that foreboding thought we HEAR the by-now familiar SOUND of Leo being 'called away.' As Leo looks to the heavens, listens, Prue and Phoebe continue out of the room, leaving Piper alone with Leo. Leo looks at Piper.

LEO  
'They' say it's important.

PIPER  
This might be, too. Come back soon?

He nods, gives her a kiss and ORBS OUT. Off Piper, trying not to worry --

20 EXT. SAN FRANCISCO MEMORIAL - TO ESTABLISH - DAY 20

21 INT. HOSPITAL - PATIENT ROOM - DAY 21

A nurse (NURSE #1) quietly checks the monitors, IV's, etc., surrounding a WOMAN (Edie, late 20's) who lies motionless on a hospital bed. Edie's husband, LARRY (30's), in his police uniform, is visibly agitated as he talks to Dr. Williamson. On the cut, Dr. Williamson, sweating, his eyes looking tired, red, listens as Larry voices his frustrations:

LARRY  
She's 33rd on the wait list, Curtis --  
she's not going to live long enough to  
get a kidney!

DR. WILLIAMSON  
Larry, there's nothing I can do. I'm  
sorry.

Larry tries, glancing at his wife, then back to Williamson.

LARRY  
No, I'll tell you what's sorry. I come  
here every day. And for every minute  
that I'm with her, some scumbag criminal  
is freed, released on some technicality.

He pulls Williamson out of earshot from the nurse.

LARRY (cont'd)  
--Damn it, Curtis, she's your sister.  
Isn't there anything you can do?

(CONTINUED)

21 CONTINUED:

21

Williamson is visibly upset as he glances back at his sister, lying so quietly. He wipes sweat off his forehead, tries to think.

Larry, frustrated by Williamson's silence, turns, heads out. \*

WILLIAMSON

Larry, wait -- \*

Williamson touches Larry's shoulder and is struck by a (Phoebe-like) premonition: \*

22 INT. PATIENT ROOM - DAY - WILLIAMSON'S PREMONITION 22

Larry clutches his chest, falls to the hospital floor.

23 RESUME SCENE

23

As Williamson comes out of the premonition, stunned.

WILLIAMSON

(stares at hands)

Oh my God --

Williamson nods, calls back to Nurse #1.

WILLIAMSON

Get the crash team -- get a gurney -- stat!

(points to Larry) \*

This man's gonna have a heart attack!

(off nurse's hesitation)

I said the crash team!

The confused nurse steps away to do just that as:

LARRY

Hey, if anyone looks like they're gonna collapse, it's you, not -- \*

Larry never finishes this sentence. Just as Williamson saw, Larry clutches his chest, falls. \*

Williamson's prepared. He catches Larry, breaks his fall. He then sets Larry down, tears open his shirt. \*

The CRASH TEAM (including Nurse #1 and STAFF DOCTOR (formerly Nurse #2) race in. Williamson helps them get Larry off the floor and onto a gurney as Nurse #1 turns to him, stunned. \*

NURSE #1

How'd you know?

(CONTINUED)

23 CONTINUED: 23

WILLIAMSON  
(ignores, focused on:)  
He's gone into full arrest!

STAFF DOCTOR  
Check his vitals! Get the paddles!

They bag him and continue compressions, get the EKG monitor on him, crank up the defibrillator, followed by a shot of epinephrine. Moments later we see and HEAR the heartbeat on the monitor and it's clear Larry's going to be okay.

DR. WILLIAMSON  
(leans in, whispers to Larry)  
I'll save Edie, too. I promise.

He turns, leaving the CRASH TEAM to finish.

24 OMIT 24

25 INT. HOSPITAL - RECORDS ROOM - DAY 25

A hospital clerk sits at a computer terminal, typing in information, when Williamson, sweating a little more, suddenly appears, seemingly hyped.

DR. WILLIAMSON  
I need a list of criminals who've been admitted and released from the hospital Jail Ward -- stat!

And off that question:

26 INT. WILLIAMSON'S LABORATORY - DAY 26

On the cut, the door bursts open and the sisters enter, Phoebe closing the door behind them. They look around the lab, take in the broken test-tubes, chimps, the desk, etc.

PHOEBE  
What a mess.

PIPER  
(points)  
Too bad we can't ask  
them where Williamson is.

ANGLE ON CAGED CHIMPS

Behind the glass partition, the chimps react, excited to see the women! The 'Prue' chimp waves at Prue.

RESUME SCENE

(CONTINUED)

26 CONTINUED:

26

PRUE

That's the same monkey!

PHOEBE

It does seem to know you.

As the sisters enter the room with the chimps, the 'Phoebe' chimp waves, excited to see her while the 'Piper' chimp waves at Piper.

PRUE

They seem to know us all.

PIPER

Well look at the tags on the cages. He's named them after us.

PRUE

We should look around, see if there's anything else that could expose us.

They head back into the lab area to divide and conquer. Phoebe and Prue search counter-tops, while Piper picks up, sorts through various files.

PHOEBE

Maybe that's why the monkey projected to you, Prue. She was trying to warn you.

PIPER

This file, all these files, are marked 'Halliwell.'

Piper holds up a file, clearly marked "HALLIWELL."

PRUE

(sorting papers)

Look at all the tests he ran. And not just on your blood -- on blood he took from me and Phoebe, too.

PIPER

(stunned)

He's spent months trying to figure out how I survived the Oroya Fever!

PRUE

(reads letter)

This grant request says he was searching for a universal anti-body.

(CONTINUED)

26 CONTINUED: (2)

26

PHOEBE

He must have thought it was in your blood.

Phoebe joins them. She holds a container holding three vials of blood. Vial #1 is labeled, 'Prue,' Vial #2 is labeled 'Phoebe' and the third, empty vial (Vial #3) is labeled 'Piper.'

Prue, too, reacts to something odd (off screen.)

\*

PRUE

Piper. Phoebe.

They look up as Prue points toward the glass partition.

ANGLE ON CHIMPS

The 'Prue' chimp motions. A banana comes flying across the room. But before her outstretched hands can catch it, the 'Piper' chimp freezes the banana in mid-air.

ON SISTERS

As they enter the room with the chimps, stunned.

PRUE

I think it's safe to say Williamson knows about us.

\*  
\*

PHOEBE

You think he's been injecting our blood into the monkeys?

\*  
\*

PRUE

I don't know but we've got to get them out of here. If someone comes in here and things start flying, it won't be long until people find out about us.

The sisters quickly collect the monkeys. But as Phoebe takes the 'Phoebe' monkey out from the cage and into her arms, she is immediately struck by a premonition:

\*  
\*

27 INT. LABORATORY - PHOEBE'S PREMONITION (ACT 1, SCENE 8) 27

*Williamson, telling the chimps to be quiet, motions with his hand, sending the test tubes/pipettes, etc., telekinetically flying off the counter.*

28 RESUME SCENE 28

As Phoebe comes out of her premonition with:

(CONTINUED)

28 CONTINUED:

28

PHOEBE

Williamson not only knows about our powers, he's got one of 'em.

(points to Prue)  
Telekinesis.

PRUE

Possibly more than that.

The sisters are scared by this revelation.

PIPER

You remember what he was like when I was sick? He had the media here, the CDC...

Piper looks at the empty cages, labeled after the sisters.

PIPER (cont'd)

If we don't stop him, the monkey won't be the only ones in cages...

Off Piper, her worry beginning to build.

29 EXT. RUNDOWN APARTMENT BUILDING - TO ESTABLISH - DAY 29

30 INT. RUNDOWN APARTMENT - DAY 30

BENNY RITTER, 30's, sits on a stained and tattered sofa, putting different colored pills into baggies as he talks on his cell phone.

RITTER

You stiffed me thirty hits! ...Hey, man, there is no way. I never touch the stuff. All I do is sell it --

-- The apartment door is TELEKINETICALLY BLOWN OPEN. Ritter reacts, grabbing his stash, as -- \*

Dr. Williamson in his lab coat, doctor bag in one hand, Igloo cooler in the other, enters the apartment. He doesn't look well. His hair is matted, sweat pours, and his coloring is slightly jaundiced. His bandage seeps, stained. The tape is beginning to loosen. \*

DR. WILLIAMSON

You Benny Ritter?

RITTER

(clicks off phone, scared) \*  
Yeah, but that's my door, man! \*

30 CONTINUED:

30

Ritter then reaches for a gun but Williamson motions with his hand, sends RITTER flying into the wall!

RITTER (cont'd)  
What the hell is this?

DR. WILLIAMSON  
House call.

Williamson approaches the dazed man. He takes a syringe out of his doctor's bag.

RITTER  
...what are you doing?

Williamson ignores Ritter, injecting him. Ritter becomes unconscious. Williamson flips him over, rips up Ritter's shirt, exposing the small of his back. Williamson opens the doctor bag. Puts on rubber gloves (Snap! Snap!). Holds a scalpel. Palpitates the area above Ritter's kidney, bringing the scalpel to bear.

Williamson hesitates, looks up to the heavens.

DR. WILLIAMSON (cont'd)  
...God forgive me...

Then, as he begins to cut open Ritter:

31 INT. HOSPITAL - HALLWAY - DAY

31

An orderly pushes a patient in a wheelchair down the hallway when -- PIPER'S HAND appears from around a corner, FREEZING THEM. We then reveal the sisters have taken the chimps, Phoebe in the lead. Their cages, on the carts, are covered with hospital sheets (or blankets). They move quickly down the hallway, toward the busy nurses's station (but not in view of it.)

\*  
\*  
\*  
\*

PHOEBE  
(looks, whispers)  
Okay, Piper, now!

Piper steps forward to do her "freeze" thing --

PRUE  
-- Wait!

Prue, having stopped Piper, points to a

TELEVISION SET

in the waiting area, suspended from the ceiling. On the TV are photographs of Prue and Evan in what looks like a "kiss." Prue points her finger toward the TV, telekinetically turning up the volume so we hear:

(CONTINUED)



31 CONTINUED:

31

VOICE OF REPORTER

(on television)

'Who is this mystery woman in Evan Stone's life? Why did he send her flowers? Tune in tonight and find out...'

RESUME SCENE

as Phoebe turns to an astonished Prue.

PHOEBE

I thought nothing happened.

PRUE

He was returning my car keys!

PIPER

Hi. Hello. Bigger problem.

Piper points toward Nurse #1 and the Staff Doctor (formerly Nurse #2), talking. Nurse #1 is clearly awed by what she has seen:

\*  
\*  
\*

NURSE #1

...It was more than a miracle, it was as if he was clairvoyant. He said his brother-in-law was going to have a heart attack and ten seconds later he collapsed.

STAFF DOCTOR

And he could tell that just by looking at him?

\*  
\*

NURSE #1

(what's really odd)

No. He touched him first.

\*  
\*  
\*

PHOEBE

(off sisters)

I'll take 'Premonitions For 500,' Alex.

Piper leaves her sisters, now approaches.

\*

PIPER

Excuse me, I was -- am -- a patient of Dr. Williamson's. Can you tell me where I might find him?

NURSE #1

He was headed to the records room.

(CONTINUED)

31 CONTINUED: (2)

31

PIPER

Thanks.

She turns and joins her sisters, hidden from view.

PRUE

He's using our powers in public?!

(CONTINUED)

31 CONTINUED: (2) 31

PHOEBE

At least he's not hurting anyone.

PRUE

Yet.

They move down the corridor, stop outside the records room.  
They park the chimps and quickly enter

32 INT. HOSPITAL - RECORDS ROOM - DAY 32

where Piper immediately "freezes" the hospital clerk.

PHOEBE

(glancing around)

Williamson's long gone.

Prue and Phoebe start to head out.

PIPER

Wait. He came here for a reason.

Piper moves to a computer. She presses the "Enter" button on the keyboard, and the screensaver disappears, revealing a list of names and addresses.

PIPER (cont'd)

(leans closer)

It's a list of names and addresses.  
People admitted to the 'Jail Ward' of the  
hospital. The name 'Benny Ritter's been  
highlighted.

Phoebe and Piper join Prue at the computer.

Prue guides the mouse toward the "print icon," prints the page off the screen. Piper grabs the list out of the printer tray, reads:

PIPER

'Accessed by Dr. C. Williamson.'

They stare at the list of names and addresses. Hold on the list as WE DISSOLVE THROUGH Benny Ritter's name and address to:

33 EXT. RUNDOWN APARTMENT - DAY 33

A crime scene. Cop cars and an ambulance parked at a hard-stop angle. Med-techs exit the building with a stretcher laden with Benny Ritter. He's delirious, blanketed, wearing an oxygen mask, IV's suspended from other med-tech's hands. They race for the ambulance past

(CONTINUED)

33 CONTINUED:

33

PRUE, PIPER, AND PHOEBE

as they approach, stunned by the scene. Piper sees INSPECTOR DARRYL MORRIS. \*

She waves, gets Morris's attention. Morris takes a moment, reacts, not happy. He then motions toward another cop to take his place. Morris then joins the sisters. \*

ANGLE ON PRUE, PIPER, AND PHOEBE

As they join Inspector Morris.

MORRIS

Should I be afraid to ask what you're doing in this part of town?

PIPER

We're not sure. Can you tell us what happened?

MORRIS

Some lowlife named Benny Ritter had a kidney removed. Not that he could tell us that, he was found sedated.

PHOEBE

Who is he?

MORRIS

Drug dealer. Busted last week, out on a technicality.

PIPER

(afraid to ask)  
Any idea who did it?

MORRIS

Med-techs said whoever gutted him, stitched him back up. Left a note, something about 'internal sutures secure, morphine for pain.'

Piper steps back, clearly upset.

PRUE

He left a note?

MORRIS

We'll definitely be looking for someone with medical training.

(CONTINUED)

PIPER

You can't.

MORRIS

I had a feeling you were going to say that. You gonna tell me why?

PRUE

No, but it's definitely supernatural.

MORRIS

That's not good enough.

PHOEBE

It's the best we can do for now. Look, Darryl, you said you didn't want to know what we're into...

Morris is called away by another cop.

MORRIS

But I suppose you want me to keep you posted?

PRUE

Yes, but mostly we want you to be careful.

Morris nods and walks off, frustrated. \*

PHOEBE

So much for not hurting anyone.

PRUE

We can't let the cops find him first.

They turn to see that Piper is clearly very shaken.

PRUE

Piper?

Piper turns to her sisters, upset.

PIPER

I just keep thinking...maybe if I'd responded to even one of his letters...

Off Piper --

33A INT. HOSPITAL - PATIENT ROOM (EDIE KIMSEY) - DAY

33A

Dr. Williamson, hair matted with sweat, is alone with his unconscious sister. His bandaged-side is hidden from view as he whispers to her:

DR. WILLIAMSON

I've taken care of everything. You're going to be okay.

(then)

A lot of people are going to be okay.

\*

He touches her face, then turns, leaving with the cooler.

34 INT. HOSPITAL - NURSES STATION - DAY

34

Nurse #1 looks up to see Dr. Williamson. He's careful to hide the side of his bandaged-face from her.

DR. WILLIAMSON

-- Get my sister prepped and ready for a kidney transplant --

He slams the Igloo cooler down on the counter.

DR. WILLIAMSON (cont'd)

-- Tissue typing and cross matching are confirmed. Unrelated living donor but an exact match. *No questions, just do it -- now!*

Dr. Williamson turns, leaves, and we see why he's been hiding his 'bad side.' The bandage is long gone, sweated off. A dark red web of tendrils now spiral out from the accidental injection site. Infection.

\*  
\*  
\*

DR. WILLIAMSON (cont'd)

(low, determined)

*I've got lives to save.*

Off Williamson as he disappears:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

35 OMITTED 35  
36 INT. MANOR - LIVING ROOM - DAY 36

Chaos in the manor. Phoebe chases the three chimps past Prue, who is on the portable phone.

PRUE

Mr. Corso, You know I am not Evan Stone's girlfriend. It's a big tabloid lie. I -- Are you laughing?

PHOEBE

Can someone please help me?

Piper, holding the Book of Shadows crosses to Phoebe who's managed to find herself cornered by the playful chimps. As the chimps make noise:

PIPER

There is nothing in here about animals or mortals with powers, let alone how to get the powers out of them.

PHOEBE

(to Piper)  
We'll figure it out.

PIPER

When, Phoebe? Dr. Williamson, using our powers, went out and stole a man's kidney! What's next?

Prue tries to shush Piper with a wave, then --

PRUE

(on the portable phone)  
Listen, I can explain everything.  
(off the monkeys)  
Just not now. G'bye.

Prue disconnects as Phoebe manages to calm the chimps and free herself out of the corner.

PHOEBE

You will leave out the magic monkeys, I hope. \*

PRUE \*

Trust me. \*

(CONTINUED)

36 CONTINUED:

36

-- Suddenly, from behind Phoebe and outside the front window in the living room comes the FLASH of a dozen camera's, going off --

PIPER

What is that --

PHOEBE

(turns to see)

It's photographers! Dozens of them -- they're all over the front yard --

As the cameras continue to FLASH and VOICES call out for 'Prue,' 'Miss Halliwell,' 'Can we talk to you!', etc:

PRUE

(rushes to)

-- Close the curtains --!

PHOEBE

(peering out window)

-- and even more arriving!

More camera FLASHES as Prue closes the curtain, turns to Phoebe.

PRUE

Do you think they saw anything?

PIPER

(joining sisters)

Yeah, like stolen monkeys?!?

PHOEBE

Who knows but at least they didn't see any --

Leo ORBS in to the middle of things, startling the chimps.

PHOEBE (cont'd)

-- Never mind.

(calming chimps)

It's okay, it's okay.

LEO

Sorry.

PHOEBE

Hm-hmm.

Phoebe takes out her pen and pulls her list from her hip pocket and scribbles something down on her list as.

(CONTINUED)



36 CONTINUED: (2)

36

LEO  
(off chimps)  
I'll ask later. Right now,  
I've got bad news about Williamson.

Cameras FLASH from outside as Piper

PIPER  
It's the press, they're after Prue.

She grabs Leo and they all head, chimps included, to

36A INT. KITCHEN - CONTINUOUS

36A \*

Prue closes window curtains while Phoebe and Piper try to get the chimps comfortable at the table. Phoebe will then move to refrigerator, find some grapes for them.

PIPER  
So what's the news?

LEO  
Simply put, Dr. Williamson is cosmically screwed. He's got your powers in his mortal body. It took generations to prepare you for that. You can handle it. He can't.

PIPER  
What will happen to him?

LEO  
He'll go mad.

PRUE  
Just from our powers?

LEO  
Yes.

PHOEBE  
Are you saying our powers are in our blood? Blood injected into Williamson?

LEO  
That blood, yes. The spell you cast to cure Piper changed everything. And now it's changing Williamson. Your magic is meant for doing good. But in the wrong person, someone not ready for it, that need to do good things...

(CONTINUED)

36A CONTINUED:

36A

PIPER  
...could go bad.

LEO  
Real bad.

Piper shares a frightened look with her sisters.

LEO (cont'd)  
Piper, it's nobody's fault.  
Dr. Williamson followed his own path.  
What's happening is not a consequence of  
anybody's actions other than his.  
(then)  
Still, you have to find a way to stop  
him. Before things get worse.

PIPER  
If they haven't already.

Beat and then we HEAR the SOUND of an (unseen) reporter,  
BANGING on the back kitchen door followed by 'Ms. Halliwell,  
please, give us five minutes!'

PHOEBE  
(approaching the monkeys)  
I'll work on a potion, something to  
divest powers from witches.

PIPER  
They're monkeys.

PHOEBE  
With witch blood, Piper. I have to start  
somewhere. If it works on them, maybe  
it'll work on Williamson.

PRUE  
(off the noise)  
I need to get these reporters out of here  
or we're not doing anything.

PHOEBE  
I've already tried yelling at them.

PRUE  
We haven't tried Evan yet.

PIPER  
I'm going to call Morris.

That stops Prue and Phoebe in their tracks.

(CONTINUED)

36 CONTINUED: (4)

36

PIPER (cont'd)  
He needs to know what he's up against.

LEO  
If only to keep you from being exposed as  
witches.

PIPER  
Yeah. That too.

PRUE  
Piper, I'm going to need your help.

Prue exits out the kitchen door leaving Piper to follow --

37 INT. MANOR - FRONT DOOR - DAY

37

Piper barely opens the front door. Photographers (We FAVOR  
the TABLOID PHOTOGRAPHER who was THROWN OFF THE SET EARLIER)  
and various other reporters surge the door, taking pictures.  
As questions are shouted and flashbulbs POP, Piper raises her  
hands and FREEZES them all.

PRUE  
Thanks.

Prue hurries out the door, dodging between the FROZEN media  
as Leo joins Piper, watches Prue leave.

LEO  
You okay?

PIPER  
Considering our powers have combined to  
drive a man crazy and put who knows how  
many people in danger?

Piper pushes Leo back out of sight of the media, UNFREEZES  
them (flashbulbs POP!) and she SLAMS the door in their faces,  
turns to Leo with:

PIPER (cont'd)  
I'm terrific.

38 EXT. RUNDOWN OFFICE BUILDING - TO ESTABLISH - DAY

38

39 INT. RUNDOWN OFFICE - DAY

39

CAMERA PANS across a cigarette-scarred coffee table where a  
number of guns are laid out for cleaning. Some are broken  
apart, the cleaning tools scattered about.

39 CONTINUED:

39

CAMERA CONTINUES PANNING to see an overturned lamp on the floor beside the sprawled legs of a dead man, flat on his back. The rest of the corpse is blocked from view by Dr. Williamson, working with his back to CAMERA over the body.

DR. WILLIAMSON  
...You've been a very bad man Mr. MacNamara...

The CAMERA CREEPS around Williamson, hunched over in his dirty lab coat. He's getting sicker. His jaundiced coloring is a little deeper. The dark web of tendrils from the point of injection now reach above his jawbone and down past his collarbone. Infection is spreading. The wound on his neck looks worse.

\*  
\*  
\*  
\*  
\*  
\*

His gloved hands work deep in the corpse's chest. He works fast, panting. The Igloo ice chest awaits its prize.

\*

DR. WILLIAMSON (cont'd)  
...selling guns to children...

Williamson lifts a bloody heart from the dead man's chest.

DR. WILLIAMSON (cont'd)  
How truly heartless of you.

Williamson lowers the harvested heart into the Igloo.

Off that --

40 INT. MOVIE SET - DAY

40

Living room set. Evan's in character, kicking the hell out of two bad guys. The fight rages. BAD GUY #1 is belted unconscious just before Evan kicks BAD GUY #2 into an armoire, obliterating it.

\*

DIRECTOR (O.S.)  
Cut! Print that!  
(then)  
Terrific, guys! Okay, next set up!

\*

Evan helps Bad Guy #2 to his feet, congratulating him on a great stunt.

Evan snags a towel from his make-up artist and steps clear, wiping sweat from his brow. His attention is caught by --

-- Prue subtly waving to him from the corner of the soundstage. Evan smiles, heads toward her.

WITH PRUE AS EVAN APPROACHES

(CONTINUED)

40 CONTINUED:

40

EVAN

(glad she's here)

Hi.

PRUE

Evan, my front yard is filled with reporters and photographers. They're watching my every move. \*

EVAN

It'll blow over. You're a normal, red-blooded American girl with nothing to hide.

PRUE

The point is, I can't...do...my job with flashbulbs going off in my face every second. \*

EVAN

Well, you can't fight back. It's like struggling in quicksand. Let the energy they're throwing at you pass right on by. Don't play. Eventually, their energy will come back around and lead them somewhere else.

PRUE

Yeah, I appreciate the wax-on, wax-off approach, I do, but please, can't your publicist issue some kind of statement? \*

EVAN

Are you kidding, she's working the bad boy image! \*

PRUE

Evan. Please. \*

Evan hears her. Makes a decision.

EVAN

Got a cell phone?

PRUE

(hands hers over)

Who are you calling?

EVAN

(punching in a number)

Celebrity peep shows use tipsters to tell them what's going on, who's doing who. \*

(MORE)

(CONTINUED)

40 CONTINUED: (2)

40

EVAN (cont'd)  
 (phone to his ear, waiting for  
 the pick up)  
 I'm a tipster. Code name: Julius.  
 (winks then whispers, in an  
 English accent)  
 Hello, this is Julius. Evan Stone and  
 his new girlfriend are at the Bayview  
 soundstage. They're going to dinner.  
 Get down here if you want to catch it.

\*  
\*  
\*  
\*  
\*

Evan disconnects, hands the phone back to Prue.

EVAN (cont'd)  
 You got about fifteen minutes to get out  
 of here.

PRUE  
 You're going to be trampled.

EVAN  
 I'll be fine. I'll tell them I dumped  
 you.  
 (off Prue's look)  
 I'm a bad boy, remember?

\*  
\*  
\*

PRUE  
 Sure you are. Thanks for the flowers.

\*

EVAN  
 You deserve them. Along with that quiet,  
 normal life you seem to want so badly.

PRUE  
 (if he only knew)  
 Thanks.

\*  
\*  
\*

She meets his eyes. A moment shared. A wave, a smile, and then she's gone. Off Evan, as he calls to Prue:

\*  
\*

EVAN  
 Just remember: don't play.

\*  
\*

41 OMITTED

41

\*

42 INT. MANOR - KITCHEN - DAY

42

\*

Phoebe, wearing an apron over her clothes, stares out a window and out at the driveway.

\*  
\*

PHOEBE  
 Prue did something to light a fire under  
 those idiots. They're all leaving.

42 CONTINUED:

42

Phoebe turns to see Piper and Leo, sitting with the chimps, keeping them calm. Phoebe holds a baby-bottle containing a milk-white elixir.

\*  
\*

PIPER  
Good. Which one is this?

PHOEBE  
Number eight. I combined two 'separation of powers' spells with 'a human from animal' extraction spell.

\*  
\*  
\*

PIPER  
I have no idea what you just said but it sounds great.

\*  
\*  
\*

PHOEBE  
I'm getting the 'us' out of 'them.'  
If it works, then we'll find Williamson.

\*  
\*  
\*

LEO  
First things first.

Leo cradles the Prue monkey.

PHOEBE  
Right.

Phoebe pops the baby bottle's nipple into the chimp's mouth. As the chimp drinks, Phoebe pulls a banana from her apron pocket and hands it to Piper.

Piper rises, steps a few feet away.

Phoebe pulls the baby bottle away. The "Prue" chimp reaches out for more.

PHOEBE (cont'd)  
Piper?

Piper holds out the banana.

PIPER  
Hey, Prue monkey. Still hungry?

The "Prue" monkey sees the banana, reaches out, fingers gesturing. Nothing -- but then the banana leaves Piper's hand and is suspended in the air in front of her.

(CONTINUED)

42 CONTINUED: (2)

42

PHOEBE  
(big sigh)  
Oh no --

Suddenly, the "Prue" monkey is engulfed in a quick FLASH OF LIGHT and the banana falls to the attic floor.

PIPER  
What was that?

LEO  
A delayed reaction.

The "Prue" monkey continues gesturing, trying to bring the banana toward her. But the banana remains on the floor, unmoving.

PIPER  
(relieved)  
Phoebe, I think you did it.

The chimp shrieks, demanding the banana. But the banana isn't budging.

PHOEBE  
(proud)  
I did. I found a cure.

The moment of hope is put on hold by the DOORBELL ringing downstairs. They trade worried glances.

43 INT. MANOR - FOYER - DAY

43

Piper opens the front door to Morris who enters angrily.

MORRIS  
Tell me again I'm not hunting some demonic sonofabitch.

PIPER  
Darryl, I told you when I called. He's a human being -

MORRIS  
With a supernatural talent for butchery. In the past four hours this 'Dr. Williamson' has dropped two more coolers at hospitals. And he's not bothering to stitch up his victims anymore.

(CONTINUED)



43 CONTINUED:

43

PIPER  
(her worst fear realized)  
He's killing people?

MORRIS  
I think ripping out still beating hearts  
qualifies as killing, yeah. Tell me where  
to find him.

PIPER  
(stunned, shaky)  
I don't know.


MORRIS  
We've staked out all the hospitals. But  
somehow he's getting in, leaving his  
gift, and getting out without anybody  
seeing him. He is using your powers,  
isn't he?


PIPER  
Yes. But we found a way to stop him.

MORRIS  
Not if I stop him first.

PIPER  
Don't kill him, Darryl.

MORRIS  
He may not give me a choice. The people  
he's killed, Frank McNamara and Arlen  
Jackson...They're criminals, about as bad  
as you can get... but no one deserves to  
die like that.

PIPER  
He'll kill you if you try  stop him.

MORRIS  
I'm going to do more than try. You have  
no idea where he is? 

PIPER  
...no.

Morris sighs angrily, exits leaving the front door open. As  
Piper closes it, she's struck with a thought.

PIPER (cont'd)  
...McNamara?

\*

(CONTINUED)

43 CONTINUED: (2)

43

She rushes to the nearby coat rack. She grabs her purse,  
rifles through it until she finds the computer-printed list  
of names from the hospital records room.

\*  
\*  
\*  
\*

(CONTINUED)

43 CONTINUED: (3)

43

INSERT

The list of names. CAMERA FINDS "Benny Ritter." "Frank MacNamara." "Arlen Jackson." "Sally Dobler." In descending order from Ritter on down.

Piper rushes back into the foyer.

PIPER  
Phoebe!? Leo?!

Phoebe and Leo are already quickly coming down the stairs.

PIPER (cont'd)  
We have to call Prue! I know where to find Williamson!

Off that --

44 OMITTED

44

\*

45 EXT. RUNDOWN WAREHOUSE - TO ESTABLISH - NIGHT

45

\*

46 INT. RUNDOWN WAREHOUSE - NIGHT

46

\*

Career Criminal SALLY 'BONES' DOBLER, (30's, heavy set ) inspects several cardboard boxes filled with freshly stolen car stereo's, her back to the half-open door.

SALLY  
(yelling over her shoulder)  
...Hey, Bobby? You've been busy while I've been gone. You got a buyer for these? 'Cause I met someone in county who might be able to move 'em for you.

The front door CREAKS open behind her. We know who it is. Dobler thinks it's someone else.

SALLY (cont'd)  
-- Bobby?

She turns, realizes it's not Bobby.

DR. WILLIAMSON  
Was that his name?

Sally backs away in fear, starts to SCREAM as Williamson raises his hand to move her -

(CONTINUED)

46 CONTINUED:

46

- and instead Williamson goes flying right past her into the wall! He lands hard, goes momentarily unconscious.

Sally reacts, looks up to see Prue, Piper and Phoebe rushing into the doorway.

PRUE

Get out of here -- now.

Sally rushes out, grabbing a stereo or two on her way past the sisters as they enter.

Williamson, still groggy from his "hit" looks up at the sisters. He's looking bad, like before.

PIPER

Dr. Williamson...

DR. WILLIAMSON

...do I know you?

PIPER

Listen to me. You're sick. You're doing terrible things.

DR. WILLIAMSON

I'm saving lives.

PIPER

No. You're hurting people.

Piper, holding the small bottle of elixir, steps forward.

PRUE

Piper, be careful.

DR. WILLIAMSON

Piper? Halliwell.

PIPER

We have something. Medicine. We think it might help.

DR. WILLIAMSON

You know, it's really you I have to thank for all this. I couldn't have done it without you...

PIPER

(affected by his words)  
Don't say that. Here.

(shows elixir)

This will make you better.

(CONTINUED)

46 CONTINUED: (2)

46

She bends down toward him -- he rises up to meet her halfway. It looks like he's almost going to buy this elixir jazz when he suddenly motions with his hand and Piper goes FLYING, hitting a wall hard! The container holding the elixir hits the floor, not shattering.

PRUE

Piper!

Williamson motions toward Prue and now she goes FLYING -- landing hard against another wall, knocking her out.

Phoebe, terrified, looks at her sisters -- sees the elixir on the floor. Williamson walks slowly past it.

PHOEBE

We just want to help you.

DR. WILLIAMSON

I don't want your help. I'm doing great things. I'm saving lives. I've got lots of work to do.

PHOEBE

(keeping things calm... until)  
Fine. Then this is for the monkeys.

PHOEBE DOES A ROUNDHOUSE KICK -- strikes Williamson's head. He stumbles back.

PHOEBE (cont'd)

And this is for my sisters -

-- She never finishes her sentence. Williamson motions, sends Phoebe FLYING. She hits the floor, hard. Piper comes to, sees Williamson exiting, and crushing the bottle of elixir with his boot before he goes. Off Piper's despair we:

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

47 EXT. HALLIWELL MANOR - TO ESTABLISH - NIGHT 47  
48 INT. MANOR - CONSERVATORY - NIGHT 48

The mood is tense. Phoebe's scrying, dangling a crystal over a map of the city, trying to find Williamson.

PRUE

Any luck?

PHOEBE

Not yet and I can't think of another way to find him. All I have to do is locate him through his powers.

PRUE

(gets the problem)

But his powers are our powers...

PHOEBE

...So the crystal keeps circling our street...

Phoebe demonstrates. Sure enough, the crystal seems to be dangling over one particular place.

PHOEBE (cont'd)

...and I keep finding us.

PIPER

Keep trying.

PRUE

We need to talk about what we're going to do.

PIPER

I thought we already had a plan. I mean, we've got the elixir --

PHOEBE

No, we don't. He trashed it.

PIPER

So we'll make more. \*

PHOEBE

With what? I've got nothing left to use and the only shop that carries what I need closed four hours ago. \*

(CONTINUED)

48 CONTINUED:

48

PIPER

So we'll find another shop! Guys, he's an innocent --!

\*  
\*

PHOEBE

Even if I made more elixir, we'd never get it into him. He's more powerful than we are.

PRUE

He could have killed us, Piper.

PIPER

But he didn't!

PRUE

But that doesn't mean he's not out there right now killing someone else. Piper, we have to face the fact that maybe this is one innocent we can't save.

PIPER

(tries to stay calm)  
He needs help.

PRUE

I know that.

PIPER

Okay. So what are you suggesting?  
(off Prue and Phoebe's looks)  
You want to vanguish him?!?

Prue looks to Phoebe.

PIPER (cont'd)

You guys can't be serious?! He's not a demon, he's a human being.

PRUE

Not anymore.

PIPER

But we can't use our powers to punish, you know that.

PRUE

It's not punishing. We're saving lives. All you have to do is freeze him.

(CONTINUED)

48 CONTINUED: (2)

PIPER

And then what are you going to do?  
Move him into the path of an oncoming  
bus? Drop a building on him? Kill  
him?

Leo steps into the room, holding the Book of Shadows.  
He's heard everything.

PIPER (cont'd)

Leo. Help me. Tell me you've found  
something. Anything.

LEO

(shakes his head)  
I'm sorry. I don't think there's any  
way out of this one.

Piper looks at Leo, stunned by what he's said. She then  
turns to her sisters, who look at her with quiet  
compassion. Piper, clearly upset, tries to explain her  
feelings:

PIPER

--No one understands. When I was sick,  
Dr. Williamson did everything he could  
to save me. He never stopped trying,  
he never gave up. And I...don't want  
to give him up on, either.

She holds back tears as Leo squeezes her hand in support.

PIPER (cont'd)

It's hard to accept there is nothing  
we can do.

Piper looks from Leo to her sisters just as Phoebe's  
attention is suddenly drawn back to the map.

Phoebe reacts. The scrying crystal is angled out,  
pointing to a specific part of the map. She looks up,  
not quite sure how to put this:

PHOEBE

I found him.

Off Piper, distraught --

49 EXT. AN ABANDONED CANNERY - NIGHT

49

We know it's an abandoned cannery from the rusted  
signage.



49A INT. THE ABANDONED CANNERY - NIGHT

49A

Big. Spooky. Shafts of streetlight pierce the gloom. There's enough rusted iron and busted equipment in here to give someone tetanus just by looking at it.

A HOMELESS MAN shuffles past a FEW MORE HOMELESS MEN scattered about on cardboard mattresses. Coughs. A few snores.

Dr. Williamson, far, far gone, steps slowly around the corner carrying his doctor's bag and an Igloo ice chest. The injection site is even more inflamed on his neck. The red tendrils of infection have spread up that one side of his face (to the middle of his cheekbone) and down along his throat.

He walks slowly past the sleeping figures, eyeing them for potential harvesting.

PIPER (O.S.)  
Dr. Williamson!

(CONTINUED)

49A CONTINUED: (2)

49A

He looks up to see Prue, Piper and Phoebe at the far end of the room, twenty-five feet away from him.

PIPER (cont'd)

Listen to me. We can't help you. You have to stop hurting people. It's over.

He drops the doctor's bag and the Igloo. His hand comes up holding a scalpel.

The homeless people watch in growing fear as Williamson and the sisters begin to square off --

DR. WILLIAMSON

If you say so.

Prue gestures and the scalpel SAILS from Williamson's hand --

--and STICKS IN A SPLINTERED LENGTH OF 2X4, spiked with bent and rusted nails leaned up against the alley wall.

That's enough for the homeless people. They get out of that cannery -- fast.

Williamson stops. \*

DR. WILLIAMSON

...You should have stayed away...

Williamson gestures toward a piled of rusted circular sawblades scattered in the corner. A large blade LEAPS OUT, sails with deadly speed toward Prue! \*

Piper freezes the large, spinning blade only a few feet from them. \*

PHOEBE

Freeze him, Piper.

Piper tries, but Dr. Williamson SHUDDERS, breaking the freezes as soon as they're applied. \*

PIPER

I...can't. It's not working.

Williamson grins. Advancing slowly toward them, brow furrowed with telekinetic concentration.

Prue stares at the large blade, suspended in the air before them. \*

(CONTINUED)

49A CONTINUED: (3)

49A

PRUE

Piper, whatever you do, don't unfreeze  
that thing.

\*

(CONTINUED)

49A CONTINUED: (4)

49A

Williamson gestures again, and smaller circular blade sails spinning through the air at them. \*

Prue stops the smaller blade with her own telekinesis. It keeps on spinning but takes every ounce of strength she has to hold it at bay. \*

Williamson steps slowly forward, his hand held out before him as he telekinetically pushes against Prue's resistance. \*

DR. WILLIAMSON

I'm really getting quite good at this.

The smaller circular saw blade begins to vibrate as well-matched powers hold it in stasis. The air itself begins to RIPPLE and DISTORT. Prue strains against Williamson's power. \*

PRUE

He's...so...strong...

PIPER

(straining, too)

I don't think I can hold this.

Phoebe reaches out for Piper, hand on her shoulder.

PHOEBE

Piper, don't let go!

The smaller, spinning blade inches closer, VIBRATING FASTER within Prue and Williamson's telekinetic vise. \*

DR. WILLIAMSON

...if you hadn't ignored me, I would have never wondered what you were so desperate to protect...

PRUE

(under her breath)

Piper? Get ready to let it go.

PIPER

But --

PRUE

We're done playing. Hit the deck. Now!

Prue and Piper release their hold on the two saw blades. Prue tackles her sisters to the ground as -- \*

-- the two killing objects hurtle over the sisters' heads

(CONTINUED)

49A CONTINUED: (5)

49A

--The larger, spinning blade SLAMS into the WALL behind them, sticking there! The smaller saw blade CLIPS A LARGE VERTICAL PIPE and RICOCHETS OFF, THROWING SPARKS. It BOOMERANGS BACK CONTAINING ALL THE ENERGY WILLIAMSON USED TO SEND IT FLYING!

Williamson's eyes go wide as he realizes the smaller, spinning saw blade is headed straight for him!

ON PRUE, PIPER, PHOEBE

As the blade (off camera) IMPACTS WILLIAMSON! They look away, horrified, at --

*(PRODUCTION NOTE: It's essential there is sufficient coverage here, particularly from less graphic angles, should Standards and Practices deem this scene too 'bloody.')*

-- Williamson. Standing there. In shock. The smaller circular blade is stuck at a vertical angle on one side of his chest. He gasps. Then, weakening, he pushes the blade out of his chest in a final act of strength. The bloody blade CLATTERS to the cannery floor and Williamson staggers back, collapsing to the ground.

PIPER

No. NO!

Piper scrambles up, rushes to Williamson's body. She kneels beside him, hands on his face.

PIPER (cont'd)

You can't die. I want to help you. I know what you wanted to do. To save lives. To do good. When I was sick, you tried to help me -

He's not moving. Not breathing. Gone.

PIPER

-- I wanted to help you, too.

Prue and Piper approach.

PHOEBE

(helps Piper up)  
Piper?

PRUE

It's over...

(CONTINUED)

Prue and Phoebe hug Piper. It's a tough moment. Piper buries her face against her sisters' shoulders. None of them see Dr. Williamson stand in the background. Dead? Nope.

He gestures and the gleaming scalpel stuck into the 2X4 is telekinetically pulled from the wood, and settles against his open palm. The sisters hear the noise, turn -

- and there's Morris, gun drawn and aimed at the doctor.

MORRIS

Police! Put your weapon down!

Beat. A moment in Williamson's eyes. Truth. Reality. Of what has come to pass. And the only way it can end.

MORRIS (cont'd)

Dr. Williamson!

Williamson looks directly at Piper. Piper realizes what's about to happen. Suicide by cop. Before she can move, even breathes, Williamson wheels on Morris, prepares to hurl the scalpel and Morris pulls the trigger!

Two shots knock Williamson to his knees. Williamson drops the blade, slumps. Dead.

PHOEBE

You followed us?

\*  
\*

MORRIS

Yeah. I would have been here sooner, but I lost you about a half-mile back.

\*  
\*  
\*

(then)

Are you okay?

Piper says nothing. Stares at Williamson's body. Prue and Phoebe step up behind her. Supportive. Aware of the pain. But there's nothing they can do.

50 EXT. MANOR - TO ESTABLISH - NIGHT

50

51 INT. LIVING ROOM - NIGHT

51

CLOSE ON: Dr. Williamson's research, being thrown piece by piece into the burning fireplace to reveal Phoebe, in her pajama's throwing them in. She looks up to see

PRUE

in her pajama's as she joins Phoebe in the living room.

(CONTINUED)

51 CONTINUED:

51

PRUE  
(sits beside Phoebe)  
Looks like everything's back to normal.

(CONTINUED)

51 CONTINUED:

51

Prue notes the three chimps, seated on the nearby sofa, enjoying some bowls of chimp-appropriate munchies.

PRUE (cont'd)  
I mean, normal for us.

Phoebe tosses another file into the fire.

PHOEBE  
At least we're safe.

PRUE  
(re: chimps)  
What about them?

PHOEBE  
They will be. Tomorrow, when I deliver them to the wildlife conservatory. Watch this.  
(to chimps)  
What do think about evil, huh?

The first chimp covers her eyes. The second chimp covers her ears. The third chimp covers her mouth.

Phoebe and Prue crack up laughing.

PRUE  
You're going to miss them, aren't you?

PHOEBE  
At least I'll know they'll be free and loved -- forever.

Piper enters, dressed in her pajamas, carrying a file.

PRUE  
We've been wondering where you've been.

PHOEBE  
Yeah, I have something for you.

Phoebe retrieves her 'list' off the coffee table, hands it to Piper.

PIPER  
What's this?

PHOEBE  
Ground rules. For me.

(CONTINUED)



51 CONTINUED: (2)

51

PIPER

(reading aloud)

'I want a man who hates my brand of cereal so they'll always be some for me. A man who's love will catch me by surprise.'

(to Phoebe)

What is this?

PHOEBE

A wish list. I hope I'll find the kind of man you found in Leo. You deserve the best. I think you got it.

PIPER

(touched)

You guys are really okay with him hanging around...a lot?

Prue and Phoebe exchange 'very okay' looks.

PRUE

It's nice to see you happy.

Piper smiles, turns to leave, but not before throwing a file into the fireplace. Prue and Phoebe sense something's wrong.

PRUE

Piper...?

PHOEBE

Is something wrong?

PIPER

(quiet, low)

His name was Curtis.

PHOEBE

Who's name?

PIPER

(re: file)

Dr. Williamson. His first name was Curtis. I read it in his medical bio.

Prue and Phoebe exchange glances, not sure where this is going or what to say.

PIPER

He never married. He worked all the time. Saving lives was more important than having one of his own.

(CONTINUED)

51 CONTINUED: (3)

51

PHOEBE

We tried to save him, Piper. We wanted  
to save him.

PIPER

But we didn't.

PRUE

Because we couldn't.

PIPER

I couldn't.

She turns and heads for the stairs.

PHOEBE

Should we...

...follow her? But Prue slowly shakes her head.

PRUE

...No, not this time...

Off Phoebe, still concerned, but understanding.

52 INT. PIPER'S BEDROOM - NIGHT

52

Piper closes the door behind her. She moves to her bed,  
begins to pull the decorative pillows away when she is  
suddenly struck by a wave of emotion. She sits down on the  
bed and starts to cry. A deep, painful, heartfelt cry.

And that's when Leo ORBS into the room. As if he heard her  
cries or sensed her pain.

Piper looks up and sees Leo.

His love and concern for her is evident as he moves toward  
her. He sits beside her and takes her in his arms. He  
doesn't ask any questions. Doesn't provide any answers. He  
just holds Piper. And lets her cry.

FADE OUT.

END OF EPISODE