



"The Painted World"

Season 2 - Episode 2  
Production #4399023

Written by

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## CAST LIST

"The Painted World"

Full Pink Script - 8/2/99

### Series Regulars

Prue Halliwell.....SHANNEN DOHERTY  
Piper Halliwell..... HOLLY MARIE COMBS  
Phoebe Halliwell..... ALYSSA MILANO

### Recurring Characters

Dan..... GREG VAUGHAN  
Jenny..... KARIS PAIGE BRYANT

### Guest Cast

Malcolm

Jane

Joe

Receptionist

Job Applicant #1

Job Applicant #2

Job Applicant #3

### Voice Over Only

Game Show Host



## SETS

### "The Painted World"

Full Pink Script - 8/2/99

#### Interiors

##### Halliwell Manor

- Conservatory
- Foyer
- Kitchen
- Living Room
- Sitting Room
- Phoebe's Bedroom

##### Buckland's Auction House

- Prue's Office
- Hallway

##### Piper's Club

##### Painted World Castle

- Living Room
- Secret Chamber

##### "Web San Francisco" Building \*

- Hallway
- Reception Area

#### Exteriors

##### Halliwell Manor

##### Buckland's

##### "Web San Francisco" Building \*

##### Dan and Jenny's House

##### Piper's Club

##### San Francisco - Day (Stock)

##### Window in Castle in Painted World

**CHARMED**

**"THE PAINTED WORLD"**

**TEASER**

FADE IN:

- |   |   |   |
|---|---|---|
| 1 | EXT. BUCKLAND'S - TO ESTABLISH - NIGHT  | 1 |
| 2 | INT. BUCKLAND'S - PRUE'S OFFICE - NIGHT | 2 |

CLOSE ON: A PAINTING, perched in an easel. The painting is of a strange and dark Gothic castle, perched on a hill. PRUE examines this painting with a small magnifying glass, speaks into a palm sized tape recorder.

PRUE

...Painting of a Gothic castle,  
unknown artist, circa 1920's. Oil on  
canvas, 20x28.

(turns)

Miss Franklin, where did you say you  
got this?

Prue has turned to the owner of the painting, JANE FRANKLIN  
(late 20's, nervous around the painting).

JANE

I inherited the painting a few months  
ago but it's been in my family for  
generations.

PRUE

(mesmerized, looks back  
at painting)

The composition's so unusual. The  
artist used pure colors, straight from  
the tubes, then varnished over each  
layer, again and again --

JANE

-- Excuse me for interrupting but do I  
really need to be here?

PRUE

Oh, of course not. Most people just  
prefer to be present during an  
appraisal -- especially when they plan  
on selling the piece.

JANE

It's just...I'm kind of in a hurry.

PRUE

Say no more.

Prue takes a file off her desk, pulls out some paperwork, extends it to Jane.

PRUE (CONT'D)

As soon as you've signed these forms, you're free to go.

JANE

(quickly signing)

Thank you. How long do you think it will take to sell it?

PRUE

I'll need to see ownership records before I can do anything.

JANE

I'll send what I have right over.  
(returns papers)  
...Is that all then?

Prue hands Jane some more papers.

PRUE

Since you definitely want to sell, I need to confirm its authenticity and physical condition. Your signature at the bottom allows the painting to be x-rayed --

JANE

(returns papers - fast)  
-- Done. Anything else?

PRUE

Frankly, Miss Franklin, I'd like some time to do the proper research. That way, you'll get your best price.

JANE

I appreciate your professionalism, I really do. But I'm not interested in getting my best price. I'd just like you to sell that painting as soon as possible.

(rising)

All of my numbers are on the business card I gave you. Good night, Miss Halliwell.

PRUE

(shakes Jane's hand)  
Good night...

Jane quickly leaves. Off Prue, "that was odd..."

4 INT. BUILDING - LOBBY - NIGHT 4

TIGHT ON PHOEBE as she walks down a hallway, talking into a cell phone.

PHOEBE

It was an accident, Piper. It's not like I borrowed Prue's car so I could drive it into a pole.

INTERCUT WITH:

5 INT. PIPER'S CLUB - NIGHT 5

PIPER, on the phone, dressed nicely, is expecting someone from Department o Building Inspection -- which means she's on a mad-dash to clean/straighten, etc.

PIPER

How bad's the damage?

PHOEBE

Not bad, but maybe expensive. Which is why I need a favor.

PIPER

If you're calling to borrow money, I don't have any. I spent the rest of my savings to get this club fixed up for tonight's inspection.

PHOEBE

I'm not talking about money, it's just...I don't want you to tell Prue. She's been so supportive, I don't want to lose her trust again.

PIPER

You mean you haven't told her?

PHOEBE

Not yet. I have a plan.

PIPER

Phoebe, you have to tell her. It's her car and you don't have the money to fix it.

PHOEBE

But I will have the money to fix it. I'm at this company called "Web San Francisco" -- it's this interactive network on the net. I faxed my resume this morning, they want to interview me tonight.

PIPER

They're interested. That doesn't mean you're going to get the job.

PHOEBE

Their philosophy, their business goals -- a perfect match to my background and experience. I'm telling you, Piper, I've never been more perfect for a job. It even sounds right: "Phoebe Halliwell, Research Coordinator."

At the club, there's a KNOCK at the door.

PIPER (cont'd)

That'd be the Building Inspector, thankfully late. I've gotta go, but Phoebe, I won't be put in the middle of this. Tell her, okay?

PHOEBE

If I don't get the job, I will.

She snaps her cell phone shut, smiles confidently, and with resume in hand she opens the door to "Web San Francisco"...

6

INT. BUILDING - RECEPTION AREA - NIGHT

6

...To find the room over-flowing with JOB APPLICANTS. Phoebe frowns, then straightens up, strides toward the RECEPTIONIST (20's, bored, reading a financial magazine.)

PHOEBE

Hello, I'm Phoebe Halliwell.

The receptionist looks up, stares blankly...

PHOEBE (cont'd)

I have an appointment.

...hands Phoebe a clipboard.

PHOEBE (cont'd)

Thank you.

(turns to sit, then turns back, whispers)

All these people. They're here for the interview too, aren't they?

RECEPTIONIST

(points her pen at clipboard)

Well you won't have trouble with this if you've figured that out. It's an aptitude test, you can finish it at home.

PHOEBE

Thanks.

(looks at clipboard)

Whoa.

One word describes the aptitude test: thick. Phoebe tries not to panic as she rifles through the test, finding a seat near JOB APPLICANT #1 (Male, late 20's) who is seated next to JOB APPLICANT #2 (FEMALE, late 20's). A third APPLICANT (Male, 20's), on the other side of Phoebe, reads the paper. As Phoebe struggles with the test, APPLICANT #1 strikes up a conversation with APPLICANT #2.

JOB APPLICANT #1

You won a fellowship from the National Science Foundation?

JOB APPLICANT #2

When I was at Harvard. How'd you know?

Phoebe struggles, shifts, tries not to listen.

JOB APPLICANT #1

Saw it on your resume. I was Cum Laude, too, but I was a Ford Foundation scholar.

JOB APPLICANT #2

Then you must have gone to Stanford?

RECEPTIONIST

Stanford? I went to Stanford!

Off Phoebe: Ah, jeez, the receptionist went to Stanford?

Phoebe glances down at her own resume. She has a two year degree (A.A.) from San Francisco Community College. Job Applicant #3 (Male, 20's) peeks over his paper, sees her resume, sees that "A.A." degree. He smiles smugly, then turns to Phoebe.

JOB APPLICANT #3

Intimidating, isn't it?

PHOEBE

(covering her resume)

The "Good Will Hunting's" or the aptitude test?

JOB APPLICANT #3

Oh, who cares about linear algebra and differential. And that test is a snap.

(starts to laugh)

(MORE)



JOB APPLICANT #3 (cont'd)  
I mean, in this day and age, who can't  
write in the h.t.m.l and numeric  
languages, right?

Phoebe joins in his laughter, has no idea what he's talking about.

PHOEBE

...Right.

Phoebe stops laughing, looks back at her resume. Looks at the aptitude test. And then she gets up, taking the test off the clipboard -- then she makes a bee-line for the door.

7 EXT. BUCKLAND'S - TO ESTABLISH - NIGHT 7

8 INT. BUCKLAND'S - PRUE'S OFFICE - NIGHT 8

Prue is working at her desk, making notes on the painting. And that's when she sees something that makes her do a double take -- a glow of bright, shining red light has appeared in the castle window.

PRUE

What is that...?

As Prue scrambles to find her magnifying glass, we see *clearly but she does not:*

8A EXT. WINDOW IN CASTLE ON PAINTING - NIGHT 8A

*A MAN steps into view, illuminated from behind by the passing of this unknown light source. He leans forward, peers outside.*

8B INT. BUCKLAND'S - PRUE'S OFFICE - NIGHT 8B

Prue has found the magnifying glass. She gets up, moves to the painting, holding the magnifying glass up to the window. But no sooner does she get a "glimpse" of the man behind the window, he panics and ducks out, disappearing back inside the painting. And then the red glowing light appears again -- passing by the window, then fading away. Off Prue.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9 EXT. SAN FRANCISCO - DAY (STOCK) 9  
TITLES OVER shots to establish. TITLES END.  
10 EXT. MANOR - TO ESTABLISH - DAY 10  
11 INT. MANOR - KITCHEN - DAY 11

Piper's overwhelmed with paperwork as Prue packs a lunch.  
She seals some veggies into a baggie as:

PRUE

...At first, I thought it was a reflection off of something else in the room. But then I moved closer and it looked like there was a man inside the painting -- in the castle itself.

(opens the fridge, takes out a yogurt, closes fridge)

But -- the moment I thought I saw him, he backed away from the window. Completely disappeared. And then that strange glow of light passed by the window again...

(throws yogurt into bag)

Piper?

PIPER

What?

PRUE

We were talking.

PIPER

I know, about a man in a painting.

(re: report)

Listen to this one: "Hallway near club entrance too narrow!"

PRUE

I thought we had finished discussing your code violations.

PIPER

(waving report)

I keep finding more! The plumbing, the electrical, the heating, none of them are up to code!

PRUE

Obviously the inspection last night didn't go so well.

(MORE)

PRUE (cont'd)

But we figured out a way to get the club, we'll figure out a way to fix it, okay?

PIPER

And how much time will that take? How much money will it cost? Do we even --

PRUE

-- Stop. You're obsessing.

PIPER

Runs in the family.

PRUE

I don't obsess, I think... intensely. Anyway, I can't help it. We've seen so many bizarre things, why not a man in a painting?

PIPER

At least he's safe from building inspector's. I can't imagine that castle's up to code.

Phoebe enters, carrying the Book of Shadows.

PHOEBE

(hands Prue the book)

Sorry, but there's nothing in The Book of Shadows about "people who may be trapped inside paintings." I looked everywhere.

Prue begins to rifle through the Book anyway. Piper turns to Phoebe, cryptically inquires:

PIPER

Hey, you were asleep by the time I got home. How'd your interview go?

PHOEBE

It's...still going. I have to finish a take-home aptitude test first. In fact, I think I'll work on it now. I'll see you guys later.

PRUE

Phoebe, wait!

PHOEBE

What?

PRUE

Aren't you forgetting something?

(off Phoebe's stare)

...My car keys...?

Phoebe looks at her sisters -- finally fesses up:

PHOEBE

They'd be with your car. Which is at a body shop, getting an estimate.

PRUE

What?

PHOEBE

I bumped...well, no, backed, your car into a pole last night.

PRUE

A pole, you hit a pole?

PHOEBE

You don't have to say it, I know what you're thinking. How could I be so irresponsible, how could I be so stupid?

PRUE

Irresponsible? Yes. Stupid? Where's that coming from?

PHOEBE

It's coming from the fact that I'm the younger sister, the one that always makes mistakes, always causes problems. If anyone was going to drive into a pole and not even tell you right away, it'd be me!

PIPER

I think I'll just be going now...

Piper quickly gathers her report as Phoebe continues:

PHOEBE

See, even the middle sister, the one that's supposed to be "neutral" when it comes to family problems, checks out on this one.

PIPER

That's right, you're on your own.

PRUE

You can leave me out of it, too. I don't have time for an argument, I need a cab.

Prue finds the Yellow Pages, starts flipping.

PHOEBE

-- Well, whatever it costs, I'll pay  
for the damages. And whatever the cab  
costs, I'll pay for that, too!

Phoebe grabs the Book of Shadows, leaves. Prue turns to  
Piper, just finishing gathering her report.

PRUE

What just happened here?

PIPER

I don't know anything about anything.  
I'm going to see Dan.

Piper grabs the report, heads for the front door.

PRUE

Piper, wait! Forget the car -- what  
about the man in the painting?

PIPER

Unless he's real and screaming for  
help, forget him. We shouldn't go  
looking for trouble. We've got enough  
around here.

And Piper's out the door. Off Prue.

12

EXT. DAN AND JENNY'S HOUSE - DAY

12

Piper walks next door to Dan and Jenny's house, retrieved  
their paper. She walks up the stairs to the front door.  
Pauses before she rings the doorbell. Casually primps,  
nothing overt when --

-- The door opens, startling Piper, as a sleepy DAN  
appears, wearing pajama bottoms and a white v-neck.

PIPER

Dan.

DAN

Good morning.

PIPER

(re: p.j.'s)  
I'm, uh, sorry to bother you.

DAN

You're not bothering me. Unless you  
refuse to hand over my paper.

PIPER

All yours.

DAN

(was kinda hopin')

Okay then. Tell you what I'm gonna do. I'll check out the code violations, see how serious they really are, if you'll help Jenny with a promise I made.

PIPER

Deal. Wait, what's the promise?

DAN

(casually flipping  
through report)

She needs help with a paper. It's for a bio class, something about the human reproductive system.

PIPER

You mean...sex?

DAN

It's just way too awkward to talk to my niece about.

PIPER

Not to worry, I have plenty of experience.

DAN

Really, with sex?

PIPER

I meant, with talking about it.

Piper smiles, leaves. Dan watches her go, smiles.

13

EXT. BUCKLAND'S - TO ESTABLISH - DAY

13

14

INT. BUCKLAND'S - PRUE'S OFFICE - DAY

14

Jane meets with Prue in her office. Unlike the night before, today Jane's nervousness will be replaced with fear.

JANE

Was there a problem with any of the ownership records I sent over?

PRUE

(holds up file)

No, everything's in order.

JANE

Then I'm not sure why you wanted to meet with me?

PRUE

Miss Franklin, I know you don't want to be here so I'll be perfectly honest. There's something ...strange...about this painting.

JANE

(realizing, quiet)  
Have you...seen him...?

PRUE

(awkwardly)  
Him? Well...

JANE

That's how it all starts, you know.

PRUE

What do you mean?

JANE

At first, you see him, the man inside the painting. At least you think you see him -- but he disappears so quickly. You start to think about it, and it doesn't make sense. I mean, how could a man be "inside" a painting? But then you see him again. This time, longer -- now you're sure.

PRUE

So the painting's haunted -- by some ghost?

JANE

Oh no, I think he's very much I think he's trapped inside.

PRUE

Do you know who he is?

JANE

(shakes her head)  
I have no idea. No one does. All I know is that if I don't get rid of it, I'm gonna end up like every other person in my family who has owned that painting. I'll be completely mad.

Jane grabs her purse, rises from her seat.

PRUE

Miss Franklin...

JANE

You've seen the beginning, Miss Halliwell. Believe me when I tell you, it will only get worse.

Jane heads for the door.

PRUE

What about the painting?

JANE

Do us both a favor. Get rid of it, fast.

Jane leaves. Off Prue, completely perplexed.

15 EXT. MANOR - TO ESTABLISH - DAY (EVENING) 15

16 INT. MANOR - PHOEBE'S BEDROOM - DAY (EVENING) 16

Phoebe sits on her bed, surrounded by the Book of Shadows and the aptitude test. Using the BOS as a guide, Phoebe speaks softly as she writes:

PHOEBE

"Spirits send the words,  
From all across the land  
Allow me to absorb them --

KNOCK KNOCK.

PIPER (O.S.)

It's me. Can I come in?

PHOEBE

(looks down at spell)  
Piper, I really just want to be  
alone...

PIPER (O.S.)

I won't stay long. Promise.

PHOEBE

(damn!)  
Okay, just give me a minute.

Phoebe throws the written spell into the BOS, stashes the book.

PHOEBE (cont'd)

You can come in now.

The door opens and, as Piper enters, sits beside her:



PIPER

I just wanted to tell you the body shop called.

PHOEBE

I know, I heard the message. "Twelve hundred bucks."

PIPER

Did you tell Prue?

PHOEBE

Yeah, but she already knew. She'd called the shop herself.

(determined)

That's why I have to get this job, Piper. It's the only way I can pay for the damages, the only way I can make things right.

PIPER

Phoebe...

PHOEBE

No, I still have a chance. I can get this job, I know it. I just have to finish the aptitude test.

PIPER

Look, Prue's not upset about the cost of the car. Well she's not *happy* about it, she just wonders why you didn't tell her right away, why you waited.

PHOEBE

I thought I was going to get the job last night. I thought I could pay for the damage myself.

PIPER

All the more reason you should have told her.

PHOEBE

(growing upset)

Yeah, well maybe a smarter person would have figured that out. Then again, a "smart" person wouldn't have backed a car into a pole. A "smart" person would have known it was a twelve hundred dollar pole and would have stayed away from it. That's because smart people don't do stupid things. Only stupid people do!

PIPER

It was an accident.

PHOEBE

Yeah, well how many poles have you backed into?

Piper's silence is Phoebe's answer.

PHOEBE (cont'd)

See?

PIPER

Not fair. You know I'm a slow driver.

PHOEBE

No, you're a good driver. You probably even get that "smart driver" discount on your insurance.

PIPER

I didn't mean to upset you, Phobes.

PHOEBE

I know. Maybe we should talk later?

PIPER

(nods okay, then gets up,  
starts to leave)

You sure you're gonna be okay?

PHOEBE

Yeah, why?

PIPER

I dunno. Just a feeling. Look, Phobes, I know you think getting this job is the answer but please don't do anything --

PHOEBE

-- What, stupid?

PIPER

No, don't do anything I wouldn't do.

PHOEBE

Don't worry. I won't.

Piper leaves, closing the door behind her. As Phoebe quickly retrieves the Book of Shadows:

PHOEBE (cont'd)

You would never cast a "smart spell."

-She quickly finishes writing her spell. Then Phoebe takes the written spell and holds it close to her right temple. She closes her eyes and begins to chant.

PHOEBE

"Spirits send the words,  
From all across the lands,  
Allow me to absorb them  
Through the touch of either hand.  
For 24 hours, from 7 to 7  
I will understand all meaning  
Of the words from here to heaven"

(then, quickly)

P.S. And there will be no personal  
gain!

As soon as she finishes the spell a magical bright light appears above her head, then dissipates. Phoebe opens her eyes. Exhales. Feeling smarter already. Just to be sure, she retrieves a dictionary from under her bed. She closes her eyes and places her right hand over the opened dictionary -- the pages turn at hyper-speed, flooding Phoebe with knowledge! Phoebe opens her eyes, stunned.

PHOEBE (cont'd)

(fast, confident)

"Abaca: strong fiber obtained from a  
banana leaf." "Zygote: a cell formed  
by the union of 2 gametes."

(shakes her head)

Cool!

DISSOLVE TO:

17 EXT. BUCKLAND'S - TO ESTABLISH - NIGHT 17  
18 INT. BUCKLAND'S - PRUE'S OFFICE - NIGHT 18

Prue, working, looks up as an assistant, JOE (20's, eager to please, overstates welcomes), returns with the painting and a folder.

PRUE

Hey, Joe. That was fast.

JOE

No line at the x-ray machine.

He returns the painting to the easel.

PRUE

Did the x-ray confirm it's  
authenticity?

JOE

Oh, it did a lot more than that.  
(hands Prue folder)

(MORE)

JOE (cont'd)

Check out the x-ray. Not only is this painting rare, real, and worth more money than I'll ever see in a lifetime, it's got definitive underwriting on the canvas.

PRUE

(surprised, this is rare)  
It has a "pentimento?"

JOE

I couldn't believe it either -- but you can see it on the x-ray. The text is in Latin. I've never seen anything quite like it.

Prue opens the folder, an x-ray of the painting slides out. Prue moves to a light box, placed at the end of her desk. She moves the slides that are on it, off, then puts the x-ray on it. She turns the machine on. The x-ray shows words, scrawled in Latin, which read:

PRUE

"Absolvo Amitto Amplus Brevis."

(translation)

"To free what is lost say these words..."

Prue starts to say the words when Joe interrupts, impressed.

JOE

Wow, you speak Latin?

PRUE

(time to go, Joe)

Good night, Joe.

JOE

(hint taken)

Okay. Well. Why don't I, uh, return the painting to the vault -- say tomorrow?

PRUE

Good idea.

Joe leaves. Prue stares at the words, thinking, when something on the painting catches her attention.

A strange, glowing light -- like a ball of fire -- has begun to appear behind a window on the painting. Prue grabs the magnifying glass, moves to the painting. We watch as the following letters slowly appear on the window in front of the glowing light: H E L P

PRUE

Help.

--Prue back at the x-ray on the light box. Will she, won't she? Finally, curiosity wins. She says the words.

PRUE (cont'd)

"Semper Mea." Mine Forever.

(leans close to painting)

Okay. Come out, come out, wherever you are...whoever you are...

But nothing happens and the man in the painting is not freed. Instead, a vortex of wind begins to spill out of the painting and into Buckland's, surrounding Prue, trapping her!

PRUE (cont'd)

No --

But her cries are muffled by the sound of the vortex which has scooped her up, like a house in a twister. Terrified, she's helpless as she's sucked into the painting as the vortex -- and Prue -- completely disappear inside the painting as:

18A INT. CASTLE/THE PAINTED WORLD - LIVING ROOM - NIGHT 18A

Prue comes flying into the living room of the castle in the painting! The door SLAMS shut with a BANG as we get a look at where we are. Inside the room is a long, Gothic table and some other pieces of furniture. Each wall is decorated with a hideous gargoyle and everything is lit by candlelight. Off Prue, as she gets up off the floor:

PRUE

...Help..?

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 EXT. BUCKLAND'S - TO ESTABLISH - NIGHT 19

20 INT. BUCKLAND'S - PRUE'S OFFICE - NIGHT 20

Joe, remembering something, re-enters Prue's office.

JOE

Miss Halliwell, Don't forget  
tomorrow's staff meeting was moved --  
(looks around)  
-- Hello? Miss Halliwell?

Off Joe, where'd she go? As we PUSH IN ON THE PAINTING.

21 INT. CASTLE/THE PAINTED WORLD - LIVING ROOM - NIGHT 21

Prue is at the closed front door. She grabs the creepy, door handles, tries to open the door, but it's locked. She leans into the door, tries to push it open -- no luck there, either.

She sighs, "now what?" when a STRANGE CREAKING noise is heard, coming from behind Prue. Prue spins, demands:

PRUE (cont'd)

Who's there!

But no one's there to answer. Instead a *FAST MOVING DEMONIC FIREBALL* -- like a comet with a tail of fire -- is shot out of the mouth of one of the gargoyles. Prue's caught off guard --

PRUE (cont'd)

Ahhhh!!!

-- doesn't have time to use her powers. She ducks -- just in time -- as the fireball screams past her. It hits the stone wall of the castle, is extinguished.

MAN (O.S)

Quick, follow me!

Prue looks up. Standing before her is a man MAN (28, artistic, roguish) whom we will come to know as MALCOLM. But Prue doesn't have time to find out:

PRUE

What --

MALCOLM

-- This way! Ladies first!

He shoves her toward a corner, then pulls her into the safety of a nook.

MALCOLM

I see you read Latin, too.

PRUE

What's happened? Where am I?

MALCOLM

Virден Castle.

PRUE

Where is that?

MALCOLM

Inside a painting.

PRUE

I'm trapped inside a painting?

MALCOLM

Yes, and if you don't get to the bookcase, you're dead. Over here!

He runs, she follows.

PRUE

Who are you?

MALCOLM

Name's Malcolm, and you were supposed to help me, not join me! Who are you, anyway?

PRUE

I'm Prue and I thought I was helping you! You were supposed to come out!

MALCOLM

Great, now we're both trapped. Under the table -- hurry!

Malcolm runs -- dives under the safety of the table. Prue follows. Fireball (#2) flies overhead.

PRUE

What do you mean "trapped?"

MALCOLM

Just like me, by your intellectual curiosity. There's no way out of here. Get ready to run to the bookcase.

PRUE

The bookcase? This is insane!

MALCOLM

No, you've just fallen into the looking glass, Alice -- RUN!

Another fireball (#3) is coming. Headed straight toward them. Prue moves into action -- uses her power to "deflect" the fireball away from them. Malcolm sees this, ain't happy. Stops in front of the bookcase, unsure.

MALCOLM

What the hell -- what are you? How'd you do that?

PRUE

Nevermind that, we're going to get killed!

A beat, he's not sure if he wants to help Prue. Then, fireball #4 appears -- headed straight toward them. Malcolm reacts, fast. To save himself, he pushes the last book on the bookshelf. The bookcase is actually a "secret door" which leads to the secret chamber. The door opens. Prue and Malcolm are forced by the fireball to dive inside...

22 INT. CASTLE/PAINTED WORLD - "SECRET CHAMBER" - NIGHT 22

To a simply furnished room, lit by candles. As Prue and Malcolm come flying into this room, Malcolm's head connects with the corner of a piece of furniture. The door slams shut behind them. Off Prue, catching her breath, grateful to be alive as she looks toward Malcolm.

PRUE

Are you okay...?

Malcolm looks up -- no, he's not -- the top of his head is bleeding.

23 EXT. MANOR - TO ESTABLISH - DAY 23

24 INT. MANOR - KITCHEN - DAY 24

Phoebe, working on the aptitude test, hides it, grabbing the morning paper as Piper enters, the Halliwell cat, Kit, hot on her heels.

PIPER

Hey, Phobes. You're up early. What's up?

PHOEBE

Oh, the Dow Jones, housing prices, and the space shuttle Discovery.

(off Piper's look, taps paper)

Read the paper.

PIPER

(hmmm)

Have you seen Prue this morning?



PHOEBE

Not yet. Dan just called, said he meet you at the club at noon.

PIPER

Thanks. Did you hear Prue come home last night?

PHOEBE

Nope.

PIPER

Neither did I.

(looking around)

This is really strange. No coffee's been made, the cat hasn't been fed --

(opens fridge)

-- And Prue definitely did not pack a lunch.

Piper closes the fridge.

PHOEBE

Maybe she's still asleep.

Piper picks up the phone, dials.

PIPER

I checked her room. She wasn't there and her bed hasn't been slept in.

PHOEBE

Wouldn't be the first time she didn't come home from the office.

(off Piper's look)

I mean, she's probably still there.

PIPER

Guess again. I got her voice mail.

Piper hangs up the phone and proceeds to feed the cat. As she does this, she can't help but wonder:

PIPER (cont'd)

What if Prue was right about that painting...what if something's happened?

PHOEBE

First off, 63 percent of all adults believed missing show up within 24 hours. An auto accident is unlikely -- 1.2 percent, even less for work-related accidents.

(MORE)

PHOEBE (cont'd)

Factor in her good health, an average life expectancy of 78.5 years -- add her defensive powers of telekinesis -- and you've got odds of --  
(thinking/calculating)  
-- less than 4.1 percent. No -- 3.3 percent. I forgot the Book of Shadows had zip on evil artwork.

PIPER

Okay, what's wrong with you?

PHOEBE

Nothing.

PIPER

No, you're like "Ask Rain Man.Com." You haven't been dipping in the Book of Shadows again, have you?

PHOEBE

Why would I do that?

PIPER

You know what, I don't have time to deal with this. I'm going to Buckland's.

PHOEBE

What about Dan? You're supposed to meet him at the club.

PIPER

Damn.

PHOEBE

(picks up on Piper's true feelings)

Do you like him? Is this the vibe I'm feeling?

PIPER

No. Don't be ridiculous.

Piper dashes off, tosses Phoebe a set of keys to the club.

PIPER (cont'd)

Do me a favor and go in my place. You can fill me in on the details later.

Off Phoebe, liking being smart, and getting an idea.

Malcolm's in the corner, clutching a broken iron sconce. He holds a handkerchief, stained with dried blood, to the top of his head. Prue, on the other side of the room, wants only to help:

PRUE

You can't just sit there for another twelve hours and not let me help you. You're hurt.

MALCOLM

Stay where you are. I hate witches.

PRUE

How many times do I have to tell you, I'm a good witch. Although if you make me say that again, I just may hurt you.

(frustrated)

Look, I wanted to save you.

MALCOLM

You did a great job.

PRUE

The last thing I expected was to get stuck in here.

MALCOLM

Guess your powers can't get us out then, eh?

PRUE

No, I can't "lift" us out of another...world. So if we're going to get out, we should try to work together. Let me help you. I won't turn you into a toad -- I promise.

Malcolm thinks a moment, then slowly lowers the scone.

PRUE (cont'd)

Thank you.

Prue moves to him, points to his head.

PRUE

May I?

He pulls his handkerchief away. Prue checks out his head wound.

PRUE

Doesn't look too bad...at least it's stopped bleeding.

MALCOLM

Ouch!

PRUE

Sorry.

-She takes his handkerchief, then gently inspects.

PRUE

So why do you hate witches so much?

MALCOLM

It's how I got trapped in here. The artist that painted this was a witch. She was my girlfriend.

PRUE

You dated a witch?

MALCOLM

What, and you've never dated a mortal? Ow, that hurt!

PRUE

(not sad that it did)

Sorry. Go on.

MALCOLM

Fine. Nell and I -- we broke up. She wrote a curse -- in Latin --

PRUE

"To Free What is Lost..."

MALCOLM

(nods yes)

-- Painted the castle over it, then made sure I got the painting. It was the only way to track me, to trap me inside. And it worked.

PRUE

How'd you see the under-writing?

MALCOLM

Same as you, probably.

PRUE

An x-ray.

He nods sadly. Prue stops tending to his wound, looks around...sad, too.

PRUE (cont'd)

Wow. You must have really ticked Nell off.

MALCOLM

Well, that certainly would explain why I haven't aged since I got here. And the fireballs.

PRUE

How long have you been running from them?

MALCOLM

What year is it?

PRUE

1999.

MALCOLM

Then it's been 70 years....

PRUE

You've been stuck in this painting, trying to get a cry for help illuminated for 70 years?!?!?

MALCOLM

(stunned by the realization)

Not the typical life of an art historian, now is it?

PRUE

Well I'm not going to be here that long. I've got two sisters, and they've got powers, too. If anyone can find a way out, it's us.

26 EXT. PIPER'S CLUB - DAY

26

Dan, nicely dressed, leather folio in hand, is greeted by Phoebe, carrying a construction manual and hard hat.

PHOEBE

Dan!

DAN

Hey, Prue.

PHOEBE

Phoebe. Sorry to keep you waiting.

She opens the door. As they enter:

26A INT. PIPER'S CLUB - DAY

26A

DAN

I didn't realize you were late.

PHOEBE

(consults watch)

11 minutes, 23.4 seconds, to be exact.

(points to his folder)

Those the code violations?

DAN

(pats folder)

That and the D.B.I.'s code book of  
minimum safety requirements.

Phoebe touches Dan's folder. She looks quite pleased as  
she gets a little "information jolt" ad libs, OOH!

PHOEBE

Then we're all set. And I think  
you'll find me to be pre-tty  
knowledgeable about all areas of  
construction.

DAN

(looks around, hopeful)

What about Piper?

PHOEBE

I'm sorry, something came up. She  
won't be here.

DAN

Oh.

Dan turns, begins to look around as smart Phoebe realizes --  
Dan likes Piper, too.

27 EXT. BUCKLAND'S - TO ESTABLISH - DAY 27

28 INT. BUCKLAND'S - PRUE'S OFFICE - DAY 28

The door opens, Piper peeks her head inside.

PIPER

Prue...?

Piper gingerly enters Prue's office, closes the door behind  
her. Passing the painting, she crosses to Prue's desk,  
comes upon Prue's purse and coat. She picks up Prue's coat,  
holds it close. Now convinced Prue is missing, Piper  
doesn't waste any time in her search for clues. She spots  
the magnifying glass and the x-ray on the light box. She  
looks at it, curious, reads:

PIPER

"Absolvo Amitto Amplus Brevis?"

She's about to continue when the door to Prue's office  
suddenly opens, startling, Piper, who looks up to see:

JOE

Oh, hey, Piper. Joe Lyons, we met at a  
wine auction a few months ago. Prue  
around?

PIPER  
She's...somewhere.

JOE  
Well, I won't get in your way. I just  
need to pick up the painting.

As he crosses toward the painting:

PIPER  
Forgive me, Joe.

JOE  
For what?

She "freezes" him.

PIPER  
For that.

Piper grabs the X-ray and moves to the painting.

29

INT. CASTLE/PAINTED WORLD - LIVING ROOM - NIGHT

29

Malcolm and Prue stand flush with the bookcase.

MALCOLM  
That's your plan? Are you out of your  
mind?

PRUE  
My sisters are going to realize I'm  
missing soon. I have to let them know  
where I am and warn them.

MALCOLM  
It's too dangerous, you'll die -

PRUE  
-- I don't have a choice. Otherwise,  
my sisters could make the same mistake  
I did and get sucked into this  
painting. The corner -- quick!

They run for a corner, narrowly escaping a fireball.

MALCOLM  
And how will seeing your name --

PRUE  
And the name Nell --

MALCOLM  
Yes, written on a window, prevent that  
from happening?

PRUE

Because my sisters will know it's a clue. They can look up "Nell" in our Book of Shadows, see if there's some kind of solution. C'mon!

They run -- hide behind the sofa. They crouch down.

PRUE (cont'd)

Now tell me how you got "help" written on the window without getting creamed by a fireball.

MALCOLM

You mean you don't know how you're going to do it?

PRUE

You're the expert. You tell me.

MALCOLM

Are you crazy! It took me years to get those messages on the windows! And I've got the scars to prove it! What about your powers?

PRUE

Fine, I'll deflect fireballs while you write the names.

Prue runs to another corner, dragging Malcolm with her.

30 EXT. BUCKLAND'S - TO ESTABLISH - DAY 30

31 INT. BUCKLAND'S - PRUE'S OFFICE - DAY 31

C.U.: A HANDWRITTEN NOTE: "DO NOT ENTER -- ALL DAY!"

Piper has taped this note on the outside of Prue's office door. She makes sure no one's looking, then re-enters Prue's office, locking the door. She moves past the "frozen" Joe then takes the painting off the easel...

32 INT. CASTLE/PAINTED WORLD - LIVING ROOM - NIGHT 32

MALCOLM

Be careful near the window.

PRUE

Why, what's wrong with the --

Prue, nearing the window, is suddenly jerked backwards.

PRUE

-- What's happening?



MALCOLM

The painting, it's being moved...

A beat and then things start to get jerky inside the painted world -- as if they're in an earthquake.

MALCOLM (cont'd)

...And it's moving fast. Get back to the chamber!

PRUE

No way, I'm going to the window.

MALCOLM

It's too dangerous. We've got to get out of here.

He rushes toward her.

33 INT. BUCKLAND'S - PRUE'S OFFICE - DAY

33

Piper is rushing toward the door when she suddenly stops, turns, "unfreezes" Joe, then takes off out the door. Off Joe, completely perplexed as:

34 INT. BUCKLAND'S - HALLWAY - DAY

34

Piper moves quickly toward the elevator as people exit.

PIPER

Hold the elevator please!

The doors are closing -- doors which bump the painting.

MATCH CUT TO:

35 INT. CASTLE/PAINTED WORLD - LIVING ROOM - NIGHT

35

Prue and Malcolm bump into one another, fall to the floor in a heap. Malcolm instantly reacts -- pulls her to safety, behind the sofa, protectively pulling her close to him.

PRUE

(upset/frustrated)

I wanted to get Nell's name -- and mine -- on that window!

MALCOLM

And you can, as soon as the painting's stopped moving. Just stay low --

A fireball flies overhead, forcing Prue and Malcolm even closer together. As the fireball disappears, Prue and Malcolm share an awkward moment. He stares at her.

PRUE

What?

MALCOLM

I was just...never mind.

PRUE

No, what?

MALCOLM

I always hoped someone would get my S.O.S. I never dreamed it'd be a woman.

PRUE

What, a woman can't rescue a man?

MALCOLM

I'm still waiting.

PRUE

-- The bookcase -- now!

Prue grabs Malcolm and this time she leads as they run toward the bookcase.

36 EXT. MANOR - TO ESTABLISH - DAY 36  
37 INT. MANOR - CONSERVATORY - DAY 37

Phoebe sits surrounded by books, in particular, A JEET-KUNE-DO (karate) manual. Right now, however, she holds her completed aptitude test, talks on the phone. In the B.G., a "Jeopardy-esque" show is on T.V.

PHOEBE

(to T.V.)

What is the Second Carnatic War!

(into phone)

Phoebe Halliwell. I'd like to set up an appointment to return my aptitude test. I can hold.

Time runs out for the contestants -- we hear the familiar "buzzing" sound, followed by the Game Show Host's voice:

GAME SHOW HOST (VOICE ONLY)

"What is the Second Carnatic War."

Wow, now that was a tough one.

Phoebe smile, then returns her attention to the phone.

PHOEBE

Before five tomorrow? Thank you.

She hangs up as Piper returns from Buckland's, places the painting on an easel in the sitting room.

PHOEBE

Good news, Piper, I met with Dan,  
he'll have an estimate ready for you  
tomorrow.

PIPER

(enters conservatory)  
Right now we've got bigger problems  
than code violations.

PHOEBE

(to T.V.)  
Who is Tennessee Williams?  
(back to Piper)  
Prue wasn't at Buckland's?

PIPER

No, but it was clearly the last place  
she was before she disappeared. I take  
it you haven't heard from her?

PHOEBE

Not a word. Okay, now I'm worried.

PIPER

Check out this x-ray I found. I think  
it may have something to do with her  
disappearance.

Piper rummages through her own packed purse, pulls out the  
magnifying glass, keeps searching for x-ray.

PIPER (CONT'D)

We don't have much time either. It  
won't be long before everyone at  
Buckland's realizes Prue is gone and  
so is the painting.

PHOEBE

(to TV, over Piper)  
"What are orbital eccentricities?"

PIPER

Then I'll be in jail, the painting  
will be auctioned off, and God-only-  
knows what will happen to Prue.  
(finds, then hands x-ray  
to Phoebe)

How is it you know every answer?

PHOEBE

What, I could know about Kepler's laws  
of planetary motion.

PIPER

No, you couldn't.  
(ohmigod)

(MORE)

PIPER (cont'd)  
You've cast a spell. You have, haven't you?

PHOEBE  
I wanted to be able to get Prue's car fixed. And I needed that job to pay for the repairs --

PIPER  
-- What kind of spell, Phoebe --

PHOEBE  
-- All I had to do was ace an aptitude test. Which, by the way, I'm sure I have --

PIPER  
-- Phoebe...

PHOEBE  
I called it "A Smart Spell." It's only temporary. It ends at seven tonight.

PIPER  
It doesn't matter when it ends, Phoebe, we're not allowed to cast personal gain spells -- and you know that.

PHOEBE  
I know -- and it isn't -- I wrote that in myself: "No personal gain."

PIPER  
Then there will be consequences, Phoebe, there always are.

PHOEBE  
I don't care, it's worth it! You weren't at that interview, Piper, surrounded by all those college graduates. You don't know how good it feels to be really smart. Smart people are respected, taken seriously. And really smart women? Forget about it! ...Then again, you probably do know what I'm talking about -- you have a four year degree.

PIPER  
So what? I'll never have your raw smarts, no matter what I do. But you -- you can always go back to college.  
(then)  
Honestly, Phobes, say you did get this job.

(MORE)

PIPER (cont'd)  
What was going to happen to it the  
moment your "smart spell" ended.

PHOEBE  
I thought I'd worry about that later.

Phoebe takes off. Piper grabs the x-ray, holds it up to the  
light as she calls after Phoebe.

PIPER  
Phoebe, wait! What does this mean?  
"Absolvo Amitto Amplus Brevis: Semper  
Mea!"

From behind her, the vortex of wind begins to spill into  
the manor. Piper, alerted by its sound, turns.

PIPER (cont'd)  
Phoebe...HELP!

But the vortex of wind surrounds and traps Piper just as  
Phoebe rushes back into the room with:

PHOEBE  
Piper, no!

But Piper's being pulled into the painting. Phoebe  
SCREAMS, braves the winds, but is too late.

PHOEBE (cont'd)  
Piper?

38 INT. CASTLE/PAINTED WORLD - LIVING ROOM - NIGHT 38

We PICK UP on a SCREAMING PIPER, running as fast as she can  
from the fireball behind her.

38A INT. CASTLE/PAINTED WORLD - ANGLE ON BOOKCASE 38A

As Prue and Malcolm, alerted by Piper's screams, step out  
of the secret chamber and into the living room.

PRUE  
(rushing into room)  
Piper!

Prue, with Malcolm at her side, "moves" the fireball away  
from Piper.

PIPER  
What's happening, where are we!?!?

PRUE  
Run to the bookcase. Watch out --  
behind you!

--Piper spins to see a fireball -- headed straight toward her. As she SCREAMS, she instinctively holds up her hands, freezes the fireball.

PRUE (cont'd)  
Hurry, before the next fireball!

Piper runs toward Prue and Malcolm, SCREAMING all the way. As Prue embraces the just arriving Piper, Malcolm pushes the last book on the bookshelf. The secret panel opens and the three disappear inside.

38B INT. PAINTED WORLD - SECRET CHAMBER - NIGHT

38B

The secret panel behind them slams shut with a BANG as Malcolm turns to Prue.

MALCOLM  
Don't tell me she's a sister witch  
that was going to save us?

Off Prue and Piper.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

39 INT. CASTLE/PAINTED WORLD - SECRET ROOM - NIGHT

39

Piper has been caught up to speed. She's freaking. One shoe is off, it's heel cracked and broken.

PIPER

I don't want to live forever! I don't want to spend the rest of my life trapped in a painting, hanging on some wall...

(waving the shoe)

...wearing a broken shoe...

PRUE

Neither do I and there is a solution.

PIPER

You call that a solution? Braving endless fireballs to get a message to Phoebe?

PRUE

Okay, so it doesn't take a rocket scientist to figure out the situation is pretty bad.

PIPER

(insta-calm)

No, but it just may take a rocket scientist to get us out of here. ...Phoebe...

MALCOLM

Another "witch" sister?

PIPER

Not just "any" witch, she's "super witch" -- a genius!

PRUE

Piper, you're really not helping the situation here.

PIPER

No, I mean it, she's a walking brain trust, an Einstein with cleavage. She cast a spell on herself, Prue, a "smart spell."

PRUE

What!?!

MALCOLM

Can she save us?

PIPER

Forget the details, Prue, just know that if anyone can save us, it's Phoebe. We've got to get back to the living room, get Nell's name etched on the window.

PRUE

Piper, wait --

PIPER

-- We can't wait. The spell's only temporary, it expires at seven tonight.

Off Prue and Piper.

40 EXT. MANOR - TO ESTABLISH - DAY (EVENING) 40  
41 INT. MANOR - SITTING ROOM - DAY (EVENING) 41

CLOSE ON: The grandfather clock. 6:15 p.m. A panicked Phoebe runs into the room with the BOS. She sits down, opens the book and begins to "speed read." A few pages turn:

PHOEBE

C'mon, c'mon, there's got to be something --

DING DONG -- Phoebe calls to the door.

PHOEBE

Who is it?

JENNY (O.S.)

It's Jenny.

PHOEBE

(looks down at turning pages)

Uh...unless it's a huge 911, sweetie, you'll have to come back later!

A pause, all seems well, and then -- DING DONG. Phoebe pulls her hand away from the book -- the pages stop. She hides/covers the book, gets up.

42 INT. CASTLE/PAINTED WORLD - LIVING ROOM - NIGHT 42

Needing to see all the room, all of the time, Piper and Prue walk in careful, controlled circles as they head toward the window. Malcolm stands guard at the bookcase, calls out to them:

MALCOLM

Try to stay near the furniture that hasn't burned yet.



PIPER

(low, to Prue)

If we get out of here alive, you owe me a new pair of shoes.

PRUE

If we get out of here alive, I'll buy you the purse to match. Piper, left!

A fireball, spit out of the mouth of the gargoyle, heads from the left. Piper spins -- "freezes" it.

PIPER

You know what? Forget the shoes. But the next time you get a supernatural S.O.S. --

PRUE

-- I'll take your advice and ignore it, I promise.

MALCOLM

Be careful near the window!

PRUE.

Why, what's wrong with the --

Piper has neared the window. Before Prue can finish her sentence, Piper's presence triggers eight STEEL-POINTED BLADES which come out of the wall near the window, trapping her.

PIPER

-- BLADES!

PRUE

Piper! Are you okay?

Piper looks down, surrounded on all four sides by the blades.

PIPER

For now...Um, I can't reach the window because if I lean forward? I'm sliced-and-diced.

Say no more. Prue steps forward, extends both palms. Concentrates hard to "hold" the daggers back -- away from Piper. As the blades of the dagger quiver:

PRUE

(straining)

Hurry, Piper...

No need to ask twice. Piper starts to write the word "Nell" on the dusty window when:

PRUE (cont'd)

And write her name backwards -- so  
Phoebe can read it from the outside!

Piper adjusts, then writes in the dusty window -- we'll see it later -- but for now, she finishes quickly. Steps away from the window and the dangerous daggers. Just in time, too, for as soon as Piper moves away from the window, away from the quivering daggers, they snap back -- and we see what might have been.

PIPER

Good thing she had a short name.

Prue sighs, relieved, then "moves" the frozen fireball near the window. As the sisters turn, run back toward the bookcase:

42A EXT. WINDOW IN PAINTED WORLD - NIGHT 42A

We see, on the other side of the painting, what Piper wrote in the window: the word "Nell," now illuminated on the window. Off "Nell."

43 EXT. MANOR - TO ESTABLISH - DAY (EVENING) 43

44 INT. MANOR - SITTING ROOM - DAY (EVENING) 44

Phoebe stares at Jenny's homework assignment.

PHOEBE

"The Human Reproductive System." Your  
uncle wanted Piper to help you with  
this?

JENNY

Yeah, but I was too embarrassed to  
tell him I already know about sex. So  
if I could just hang out for an hour,  
watch some T.V. --

(points)

-- Hey, what's that?

44A EXT. WINDOW IN PAINTED WORLD - NIGHT 44A

We see a "light" in the window of the painting.

BACK TO SCENE

PHOEBE

(as if it's perfectly  
normal)

It's a light. In a painting.

(shoos her off)

Can you, uh, please get me a pen --  
fast?

As Jenny retrieves a pen, Phoebe turns, moves to the painting, grabs the magnifying glass and holds it up.

44B EXT. WINDOW IN PAINTED WORLD - NIGHT

44B

We see the word "Nell" written on a window, illuminated by the (unseen) fireball.

BACK TO SCENE

PHOEBE (cont'd)

Nell?

Jenny joins Phoebe, hands her a pen.

JENNY

Cool. Who's "Nell?"

PHOEBE

Not sure.

Phoebe scribbles across Jenny's paper. As she writes, she says, quickly:

PHOEBE (cont'd)

The 23 chromosomes that make up the human genome system within the cellular level of...

(stops writing)

Too complicated.

She crosses out what she's written so far. She flips the page over and makes a correction, then hands it back to Jenny.

PHOEBE (cont'd)

Okay, you're all set.

JENNY

But --

Before Jenny can ask finish her question, Phoebe shoves her out of the conservatory and toward the front door.

PHOEBE

'Night, Jenny.

45 EXT. MANOR - DAY

45

As Jenny leaves, she glances down at her paper:

JENNY

How pathetic.

It's a drawing: one egg, attacked by an army of sperm. Written above the egg: "US." And written above the army of sperm: "THEM." As Jenny walks down the stairs the CAMERA PANS across the street to find:

PHOEBE (cont'd)  
No, I couldn't....

She decides.

48

INT. CASTLE/PAINTED WORLD - SECRET CHAMBER - NIGHT

48

Prue, Piper, and Malcolm sit, restless, waiting. Prue's suspicious about something, but she's keeping her thoughts to herself. Instead, a suggestion:

PRUE  
Maybe we should take shifts waiting for Phoebe -- on the other side of the bookcase. We've been pretty safe there.

MALCOLM  
I'll take the first shift.

PRUE  
(smiles)  
I had a feeling you would.

Malcolm leaves the secret chamber, disappears into the living room. As soon as the secret panel closes shut, Prue's smile fades. Piper notices.

PIPER  
What is it, what's wrong?

PRUE  
I've been thinking. The witch that cursed Malcolm into this painting? It took a lot of time and a high level of magic to create this world. It's a big spell just to get revenge for a bad break-up.

PIPER  
I agree.

PRUE  
And it was almost impossible for us -- two Charmed Ones no less -- to get a message on that window. Yet Malcolm, an art historian -- with no powers -- was able to escape fireballs and those blades to get his message on the window? I don't know, Piper, there's something weird about all this.

PIPER  
What are you saying?

PRUE  
I'm saying maybe it wasn't a coincidence that I got this painting.

PRUE (cont'd)

Maybe it was all a set-up -- to get  
some kind of warlock out of here.

PIPER

You think Malcolm's a "warlock?"

PRUE

I'm beginning to, and if I'm right, I  
don't think he plans on taking us back  
with him.

-From inside the living room, we HEAR the sound of a meowing cat, trapped inside a vortex of wind. Off Prue and Piper's looks:

49 INT. CASTLE/THE PAINTED WORLD - LIVING ROOM - NIGHT 49  
ON MALCOLM, who looks over toward the just-arrived KIT.

MALCOLM  
(smiles, approaches)  
Here Kitty Kitty Kitty --

Kit HISSES in response. Malcolm grabs the cat, sees something sticking out from underneath her collar.

MALCOLM (cont'd)  
What do we have here?

He yanks off Kit's collar, sees the "spell" secretly taped inside. He smiles, tosses Kit to the ground as --

50 INT. CASTLE/PAINTED WORLD - SECRET CHAMBER - NIGHT 50

Prue and Piper open the secret panel and peer out into the living room -- only to see the cat.

PIPER  
It is Kit!

PRUE  
What's she doing here?

PIPER  
Prue, look!

Piper points --

51 INT. CASTLE/PAINTED WORLD - LIVING ROOM - NIGHT 51

-- Malcolm tucks Kit's collar into his pocket, then:

MALCOLM  
"Verva Omnes --"

As Prue and Piper rush into the room, splitting off:

PRUE  
Piper, freeze him!

She tries, but he blinks his eyes, disappears. Only to reappear across the room.

MALCOLM (cont'd)  
You're too late. But you were right.  
Your sister Phoebe is one smart witch.

--Again, he disappears. Only to reappear behind Prue.

MALCOLM

Blinking.

Prue spins toward his voice, confused. But now Malcolm's re-appeared near Piper.

MALCOLM

Allows me to be one place one moment,  
and another, the next.

PRUE

Piper, watch out!

Piper spins, freezes an approaching fireball. She turns back to find Malcolm, but he's gone. He's at the front door! And before the sisters can use their powers to stop him, Malcolm finishes the spell.

MALCOLM (cont'd)

-- "Liberant!"

A RUSH OF WIND blows the sisters back and WHOOSH! Malcolm alone is pulled toward the door; disappears.

PRUE

I thought he was an innocent. I  
thought he needed our help.

PIPER

I'm not talking to you...forever.

Off the sisters.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

52 EXT. MANOR - TO ESTABLISH - DAY (EVENING) 52

53 INT. MANOR - SITTING ROOM - DAY (EVENING) 53

A confused Phoebe watches as Malcolm gets up off the floor.

MALCOLM

Thanks for freeing me, witch. Seventy years is a long time.

PHOEBE

Seventy years?  
(realizing)  
You're the warlock, aren't you?

MALCOLM

Your sisters were right. You are a smart witch.

PHOEBE

...Where are they?

MALCOLM

With the cat. The one with no collar.

He takes the collar, the spell taped inside, out from his pocket, smiles.

MALCOLM (cont'd)

That was interesting. That was smart. Too smart for your own good.

He advances on her. Phoebe backs away, panicked.

PHOEBE

(not ready to die)  
-- So, what, the woman that brought Prue the painting -- she's a warlock, too?

MALCOLM

Jane's my lover.  
(nods yes)  
Jane's been trying to get me out for years. She needed to find the Charmed Ones, you. It took her 70 years.

PHOEBE

We actually haven't been around that long...

He lunges for Phoebe, but Phoebe surprises him (and herself) with a Jackie Chan style Karate move -- a spinning heel kick -- that sends Malcolm into a wall!



PHOEBE

I read a Jeet-Kune-Do manual today. I think that makes me a black belt.

He "blinks" over to her, tries to grab her again. She's faster -- sends him flying across the room! This time the cat collar drops out of his hands, lands on the floor.

PHOEBE

Actually, make that a 7th degree black belt. I'm a master!

MALCOLM

Not for long, you're not. We'll see how powerful you are, how smart you are, when your spell ends at seven.

PHOEBE

You know about that...?

Malcolm smiles, nods. Then he retrieves the cat collar, puts it back in his back pocket.

MALCOLM (cont'd)

Tick tock, Phoebe, tick tock.

He closes his eyes, "blinks" to the front door. He turns back, smiles, gives her a look. And then, he "blinks" out of the house. Off Phoebe.

54

EXT. MANOR - NIGHT

54

Nothing and then Malcolm suddenly "blinks" into frame. He's on the sidewalk in front of the manor. He looks up as Jane rushes toward him.

JANE

Malcolm!

MALCOLM

Jane...

They reunite. A lover's embrace.

JANE

I thought I'd never see you again.

MALCOLM

I thought I'd never be seen again.

JANE

I'm just sorry I couldn't help you. And I'm sorry it took me so long to find the witches that could.

MALCOLM

It's okay, I'm free now.

JANE  
(pulls back)  
Come on. Let's get out of here.

MALCOLM  
Not yet. I have a little present for  
you.

JANE  
You do? Where is it?

He motions toward the manor.

MALCOLM  
Inside the house. Something you've  
always wanted.

JANE  
And that would be...?

MALCOLM  
The power of premonition.

JANE  
And what will you get?

MALCOLM  
Revenge and two more powers.

55 INT. CASTLE/PAINTED WORLD - SECRET ROOM - NIGHT

55

Prue and Piper evaluate the situation. Kit's in the  
corner.

PRUE  
...Even if Phoebe's alive, she may not  
be for long.

PIPER  
Maybe she can figure out a way to save  
herself before he finds her.

PRUE  
(looks down at watch)  
She'll have to do it quick, it's  
almost seven. Although, if anyone  
could do it, it's Phoebe...

PIPER  
Yeah, even without the "smart spell."  
I mean, sending the message in on  
Kit's collar -- that is so Phoebe. I  
would have never thought of that.

PRUE  
Me either. It was a great plan.

Beat. Both sisters thinking about Phoebe, wondering if they'll ever see her -- or anyone else -- ever again.

PIPER

If we ever get out of here alive, I'm gonna buy her a pair of shoes.

PRUE

I'll get her the purse to match.

Off their sad smiles:

56 EXT. MANOR - TO ESTABLISH - DAY (EVENING) 56

57 INT. MANOR - SITTING ROOM - DAY (EVENING) 57

Holding the BOS, Phoebe races to the painting, attaches the x-ray to a clip on the painting. As she throws the Book of Shadows open and begins to look:

PHOEBE

Okay...it was three words, in Latin.

And the grandfather clock in the foyer begins to chime seven o'clock.

PHOEBE (cont'd)

Question is, which three?

Phoebe looks down at the page, at the two-page spell. It's filled with hundreds of words, all of them in Latin. She puts a hand over the page, frantic, as the clock continues chiming.

PHOEBE (cont'd)

C'mon, c'mon....That's it! That's the spell! "Verva Omnes--

Before she can finish, the clock stops chiming.

PHOEBE (cont'd)

-- Now on the tip of my tongue.

The "smart spell" has ended. She looks down at the Book of Shadows, at the two pages of Latin... but her memory is gone. \*

PHOEBE (cont'd)

...Oh no -- I don't remember... and I can't translate Latin anymore. \*

(then) \*

I had it damnit... I had it. \*

58 --INT. FOYER - DAY (EVENING)

58

Malcolm "blinks" into the house -- inside the front door.  
He smiles at Phoebe.

MALCOLM

Told you I'd be back.

He opens the front door and Jane enters.

JANE

Hello, Phoebe.

She blows on a finger, a spark ignites.

JANE

Say goodbye to your family.

She moves to the painting, starts to light it on fire.

PHOEBE

No!

Phoebe runs toward Jane as Malcolm "blinks" to Jane. Now they're all beside the painting.

PHOEBE (cont'd)

"Absolvo Amitto" --

What happens next is fast and simple: Phoebe quickly slips her hand into the back pocket of Malcolm's pants, puts a hand on Jane's shoulder, and finishes the Latin on the x-ray that is clipped above the painting:

PHOEBE (cont'd)

-- "Amplus Brevis."

MALCOLM (SAME TIME)

The curse --

PHOEBE

"Semper Mea."

The vortex of wind appears, spilling into the manor...

JANE

Malcolm, no!

But it's too late. All three of them, bound together by Phoebe's touch, are sucked into the painting! All that remains are the flames, licking the canvas.

59 INT. CASTLE/PAINTED WORLD - LIVING ROOM - NIGHT

59

Prue and Piper rush in -- smelling, now seeing, smoke.

PIPER  
The house is on fire.

PRUE  
Not the house, the painting!  
(waves away smoke)  
It's gotta be Malcolm's doing, he must  
be at the manor!

As they wave away smoke, Phoebe suddenly falls into the  
room, as if tossed through the front door.

PIPER  
(rushes over)  
Phoebe? You're alive!

PHOEBE  
Let's keep it that way!

She points to a fireball which Prue deflects.

PHOEBE  
Thanks, and I'm not alone.

Malcolm -- and then Jane -- come flying into the room,  
landing not far from Phoebe and her sisters.

PRUE  
Malcolm and...Jane?

PHOEBE  
She's a warlock.

Before Phoebe can explain further, Malcolm's up and  
enraged.

MALCOLM  
You stupid witch! Now you and your  
sisters are going to end up burning to  
death!

He reaches into his pockets, searching for Kit's collar.

PHOEBE  
Looking for this?

Phoebe retrieves the collar out from one of her own  
pockets, holds it up.

PHOEBE  
I outsmarted you. At the manor.  
(to Piper)  
Freeze 'em.

Piper does. Phoebe and Prue join her.

PHOEBE

-- Wait, where's Kit.

They look around until --

PIPER

-- There she is!

Hiding in the corner. She meows as Piper retrieves her, rejoins her sisters.

PRUE

(oops)

I can't believe we almost forgot her.

The sisters gather. Using her free hand, Phoebe says the words, taped inside the collar that will get them out of the smoke-filled hell.

PHOEBE

"Verva Omnes Liberant."

And the sisters are pulled by the vortex, out of the castle; leaving the painted world forever.

60 EXT. MANOR - TO ESTABLISH - NIGHT 60 \*

61 INT. MANOR - SITTING ROOM - NIGHT 61 \*

CLOSE ON: The burning painting as a fire extinguisher comes into frame, spraying it with water, extinguishing the flames. All that remains is the charred frame (Note: On the nearby staircase bannister, Kit watches). \*

PRUE

I didn't want them to die, I wanted to leave them trapped in that house, forever.

PHOEBE

Bright side? You don't have to worry about any complaints from the owner of the painting.

PIPER

And you'll never have to worry about anyone else getting a supernatural Mayday from it. \*

PRUE

(to Phoebe)

Thanks for getting ours.

They turn, head toward stairs. \*

PIPER

Hey, how did you get the collar from Malcolm?

PHOEBE

I used a very complex, very different kind of "smarts" --

PRUE

You picked his pocket.

PHOEBE

I picked his pocket.

PIPER

Phoebe!

PHOEBE

He was a warlock!  
(then)  
Smartest thing I've ever done.

DISSOLVE TO:

62 EXT. PIPER'S CLUB - TO ESTABLISH - DAY

62

63 INT. PIPER'S CLUB - DAY

63

Dan has submitted an estimate to Piper, based on "smart" Phoebe's suggestions. Piper rifles through it.

PIPER

... "A new heating and cooling system, retrofitting, Imported, pre-stressed I Beams, architectural flooring..."  
Your estimate requires a quarter million dollars and a crew of 75.

(stunned)

I gotta tell you Dan, I'm not feeling so guilty right now about not helping Jenny with that paper.

DAN

Actually, those are all Phoebe's suggestions.

PIPER

Phoebe.

(crumples paper)

Can you fix it cheap and fix it quick?  
Can you do that?

DAN

In a coupla' days, sure.

PIPER

Hired.

DAN

Just don't tell your sister, she had her heart set on those imported I-Beams.

PIPER

I won't say a word.

Dan smiles, then takes his time to exit. Piper watches him go for a moment -- as we STAY WITH DAN as he continues to Prue and Phoebe. They are seated at a table in another part of the club where Phoebe was about to pull the contents out of a shopping bag:

DAN (cont'd)

Hey Phoebe, Prue. Phoebe, gotta minute?

PHOEBE

...Is it about Piper?

DAN

No, actually it's about Jenny's paper.

He takes Jenny's paper out from his portfolio, extends it toward Phoebe.

PHOEBE

-- I, uh, wasn't myself that day. Was there a problem?

DAN

No, it's not due 'til Friday. Look I really appreciate your help -

(glances at egg/sperm)

-- I think --

(back to Phoebe)

-- but I'd prefer that Jenny did the work herself. In her own handwriting, using her own smarts, know what I mean?

PHOEBE

I certainly do.

Dan smiles his thanks, leaves. Prue looks at Phoebe.

PHOEBE

You don't want to know.

(reflective)

It's funny, I thought being "book smart" would solve a problem. Really just made me realize there's a lot of cool information out there.



PRUE

I agree.

PHOEBE

Took being a genius for a day to figure that out but who knows? Maybe I will go back to college, take a few night courses. I'm a smart girl, I'll figure it out.

PRUE

Just never stop using your raw smarts -- we may need them again to save the day.

Piper enters, joins her sisters.

PIPER

What are we talking about?

PHOEBE

Right now? The job I'm not going to get.

Phoebe takes the aptitude test, folded up in one of the pockets of her overalls, rips it half.

PIPER

Smart move, Phobes. Now finish opening your present.

Phoebe pulls a new pair of shoes and a matching handbag out from the bag.

PHOEBE

You guys bought me shoes and a purse?

PRUE

Very smart looking, aren't they, Piper?

PIPER

Pure genius, Prue.

PHOEBE

Okay, enough with that already. Now will someone please explain these gifts...?

FADE TO BLACK.

END OF EPISODE