



"Pardon My Past"

Season 2 - Episode 14  
Production #4399035

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**CAST LIST**

**"Pardon My Past"**

**Full Pink Script-1/5/00**

Series Regulars

Prue Halliwell/Past Prue..... **SHANNEN DOHERTY**  
Piper Halliwell/Past Piper..... **HOLLY MARIE COMBS**  
Phoebe Halliwell/Past/Good/Evil Phoebe..... **ALYSSA MILANO**

Recurring Characters

Leo/Past Leo/"Past Leo"..... **BRIAN KRAUSE**  
Dan/Past Dan..... **GREG VAUGHAN**

Guest Cast

Anton  
Christina  
Young Christina  
Nurse                    **\* OMITTED**  
Socialite  
Bouncer  
Classy Woman



## SET LIST

"Pardon My Past"

Full Pink Script - 1/5/00

### Interiors

#### Halliwell Manor (Present)

- Living Room
- Phoebe's Bedroom
- Attic
- Upstairs Hall
- Foyer/Porch
- Main Hall

#### Halliwell Manor (1924)

- Living Room
- Hall/Stairs
- Foyer
- Sitting Room
- Parlor
- Conservatory
- Dining Room
- Foyer/Stairs
- \*Upstairs Landing

#### College Classroom

#### Retirement Home

- Christina's Room
- Reception Area

P3

### Exteriors

#### Halliwell Manor (Present)

#### Halliwell Manor (1924)

- Driveway

#### Retirement Home

#### San Francisco (Stock)

#### College Campus

#### College Corridor

P3

CHARMED

"PARDON MY PAST"

TEASER

FADE IN:

1 EXT. HALLIWELL MANOR - NIGHT 1

MUSIC and LAUGHTER filter from the brightly lit house.

2 INT. HALLIWELL MANOR - LIVING ROOM - NIGHT 2

After midnight, party's starting to break up, though the MUSIC PLAYS ON over the SNATCHES OF CONVERSATION, CLINKING of glasses and LAUGHTER. FOLLOW PIPER as she wends her way through the GUESTS with a tray of coffee, offering it to any takers. She seems distracted, keeps sneaking a look over at someone (O.C.) in the corner. By the front door, FIND PRUE ad-libbing good-byes to two couples, then she crosses to meet Piper, takes a coffee for herself:

PRUE

Great party. We should do this more often.

PIPER

Except maybe next time we could trim the guest list by one...

She looks back toward the corner of the room and WE see who she's been looking at -- LEO and DAN, who are off by themselves, deep in conversation.

PRUE

What was I supposed to do, not invite Leo? He was at the club when I picked up the supplies, he knew we were throwing a party.

PIPER

But didn't you think he'd feel awkward being here? Because of Dan?

PRUE

He doesn't look like he feels awkward to me.

Piper follows her look to Leo and Dan, who're chatting it up like old friends. Piper reacts to that, sourly.

(CONTINUED)

PRUE (cont'd)

He's only been mortal for what, a coupla weeks? I felt bad for him, he doesn't know anybody else. It's not like there's a fallen Whitelighter support group to join or anything.

PIPER

I'm not upset with you, Prue, I'm just upset with... the whole situation.

PRUE

Hey, Leo's just gonna have to accept the fact that you're with Dan now, that's all.

(off Piper's look)

You are with Dan, right...?

PIPER

(scoffs)

Yeah, of course...

But Prue's not convinced as a peel of LAUGHTER from Leo and Dan draws Piper's attention again. She watches Dan clap Leo on the shoulder, buddies.

PIPER

What do you think they're talking about?

PRUE

(grins)

You.

PIPER

Great...

PHOEBE (O.S.)

Guys! Hey!

They look up to see a frustrated PHOEBE, standing on the landing. She's dressed casually in shorts and a string-tied blouse. In her hands are a bunch of 3X5 cards.

PHOEBE (cont'd)

Gimme a break, it's after midnight -- I've got mid-terms tomorrow.

PIPER

Sorry, Phoebes, didn't realize we were so loud.

PRUE

Why don't you take a little study  
break, come on down? Clear your head.

PHOEBE

Can't. Got too many phobias --  
(off their looks)  
-- to learn about. For my psych exam.  
I never knew there were so many.  
Claustrophobia, Arachnophobia...  
(from 3X5's)  
Kleptophobia... Phallusphobia...

PRUE

Relax-a-phobia.

PHOEBE

Cute.

PRUE

Just trying to help.

PHOEBE

You could really help by keeping it  
down. And, oh, did I mention it's  
after midnight?

PIPER

Twice.

PRUE

Party's breaking up anyway.

PHOEBE

Thank you...

Phoebe blows a kiss to them, then returns to her room.

PRUE

I'm glad she's finally taking college  
seriously -- unlike the past.

PIPER

Yeah, well, I'm more concerned about  
the present.

(re: Leo and Dan)

What the hell are they talking about?

Prue follows her look to:

ANGLE - LEO AND DAN

in mid-conversation. The tone is amiable, though with a sense of a hidden agenda or two.

LEO

My favorite ballplayer? Joe Dimaggio, hands down.

DAN

Dimaggio? No, I meant when you were growing up.

LEO

Actually, Dimaggio was --  
(catches self; covers)  
-- my grandfather's favorite, which is why he was mine, too...

Leo looks accusingly at the beer in his hand, sets it down. Dan looks on, probing for answers:

DAN

You know, Leo, just an observation here, but you don't like to talk much about your past, do you?

LEO

It's not all that interesting, really.

DAN

I don't know, being in the army sounds pretty interesting. How long've you been out?

LEO

(evasive; sees her)  
Ah, Piper, there you are...

PIPER

(approaches)  
Hi, guys. Having fun? Not talking about me too much, I hope.

DAN

No, not at all.

PIPER

(wounded)  
No...?

(CONTINUED)

2

2

DAN

Actually, Leo was just about to tell me about his army experience.

PIPER

(nervous; off Leo)

The army...?

(off watch)

Whoops, look at the time. Gonna have to call it a night, party's over.

DAN

Right now?

PIPER

(ushering them out)

Sorry, but Phoebe's gotta study. Big test tomorrow, huge. So many phobias, so little time...

Off their curious looks, she punches off the stereo and escorts them to the foyer as Prue says good-bye to other guests:

3

INT. MANOR - PHOEBE'S BEDROOM - NIGHT

3

The background DIN of LAUGHTER and VOICES fades away leaving PHOEBE, cramming, hunched over a psych book, blessed peace and quiet.

PHOEBE

Finally...

After a beat, just as she settles in, the noise level from downstairs seems to RISE: echoes of CLINKING GLASSES, RAUCOUS LAUGHTER; a curious, TINNY PIANO. She slams her book shut, crosses to the door:

PHOEBE

Dammit.

4

INT. MANOR - UPSTAIRS HALL - NIGHT

4

Phoebe blasts out, strides down the hall to the stairs.

PHOEBE

Hey, you guys, I asked you once to...

She trails off as she sees:

5

PHOEBE'S POV - LIVING ROOM

5

Completely empty -- except for those NOISES!



6

RESUME PHOEBE

6

PHOEBE

Prue...? Piper...?

Phoebe starts down the stairs, curious. As she gets to the bottom, the GHOSTLY PARTY SOUNDS grow LOUDER, frightening in their REALITY. Before Phoebe can call out for her sisters again, she's suddenly thrust up against the wall seemingly by an invisible force! It seems to pin her by the throat, making her unable to scream. Then, it's as if an invisible hand begins to stroke her outer thigh, slowly, seductively hitching up her shorts. Then, the ties on her blouse magically untie in a suggestive manner. Phoebe, helpless, scared, tries to writhe free, then finally manages to SCREAM:

7

EXT. MANOR (STAGE) - NIGHT - CONTINUOUS

7

Phoebe's SCREAM attracts Prue, Piper, Dan and Leo on the porch, saying their GOODNIGHTS. Prue turns, runs:

PRUE

Phoebe...

8

INT. MANOR - LIVING ROOM - NIGHT

8

Prue, first in, rushes over to Phoebe, who's on the floor, catching her breath. Whatever it was that was "attacking" her has stopped. For now.

PRUE

Phoebe, are you all right?

PHOEBE

Yeah....yeah, I think so...

PIPER

(runs up)

What's going on, what happened...?

PHOEBE

I don't know --

(undeniably aroused)

-- but I'd sure like to find out.

Prue and Piper trade a curious look. Off Phoebe:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9 EXT. SAN FRANCISCO/EXT. MANOR - NIGHT (STOCK) 9

TITLES OVER series of shots including Halliwell Manor.

10 INT. MANOR - LIVING ROOM - NIGHT 10

TITLES END as Piper emerges from the kitchen with a glass of water, approaches Phoebe, who's seated on the sofa next to Prue. Leo and Dan hover over her.

PHOEBE

(takes glass)

Thanks

DAN

You're sure you're alright?

PHOEBE

I'm fine, really.

DAN

Tripping down the stairs like that,  
you could've really hurt yourself.  
You're lucky.

The sisters and Leo share a conspiratorial look with each other, then realize they've got to get Dan outta there.

PRUE

Yeah, well, maybe we'd better call it  
a night, huh? Let her get some rest.

PIPER

Good idea.  
(takes Dan's arm)  
I'll walk you out.

DAN

Okay...

As Piper starts to escort him out, Dan looks over his shoulder at:

DAN (cont'd)

Coming, Leo?

PHOEBE

Uh, Leo has to stay. He needs to...

(CONTINUED)

PRUE

(jumps in)

...Take the glasses back to P-3.

DAN

Now? At this hour?

PIPER

Tough boss. Ready...?

As she tries to get him to the door again:

LEO

Nice chatting with you.

DAN

Yeah, you too.

PIPER

Alrighty then, here we go...

Leo, smiling to himself, picks up some glasses but Dan gets the last laugh as, at the door, he gives Piper a meaningful kiss. Prue and Phoebe notice Leo noticing that as Dan exits and Piper returns.

LEO

I thought he'd never leave.

PIPER

Okay, what the hell were you guys talking about all night?

PRUE

Piper, please, do you mind?!

(turns to her)

Alright, Phoebes, what do you think really happened?

PHOEBE

I don't know. I heard what I thought were party noises, but then when I came down to check, I was attacked. By something...invisible.

PRUE

You mean like a ghost?

PHOEBE

No, I didn't really sense a being there. It was more like, I don't know...a daydream, or something...

PIPER

A daydream? Since when do daydreams  
attack people?

PHOEBE

It wasn't really an attack. It was  
more like...a seduction...

LEO

Interesting daydream.

PRUE

The question is, what was it?

PHOEBE

Ever run across anything like this  
before? I mean, as a Whitelighter?

LEO

Not really...

PIPER

Which means we don't know if it's  
going to strike again or not.

And, off that sobering thought:

11 EXT. COLLEGE CAMPUS - DAY (STOCK) 11

To establish a new day.

12 EXT. COLLEGE - CORRIDOR - DAY 12

Prue and Phoebe, with her books, move through a sea of  
students.

PHOEBE

Can we say "embarrassed?" I haven't  
needed my big sister to walk me to  
school since the first grade.

PRUE

Get used to it. Until we figure out  
what happened, we're your bodyguards.

PHOEBE

How do you know you don't need a  
bodyguard? I mean, how do you know it  
won't go after you next time?

PRUE

Because your description of it was  
very...intimate.

(MORE)

(CONTINUED)

12

PRUE (cont'd)

Makes me think that yours is the only  
body it's interested in.

(beat)

You sure you even feel up to taking  
the exam?

PHOEBE

I can't let stuff like this keep me  
from living my life, otherwise I'd  
never leave the house.

(then)

'Course, it's not like the house is  
the safest place to be lately, either.

They reach a classroom and Phoebe opens the door, Prue  
about to follow her in. Phoebe stops her.

PHOEBE (cont'd)

Hold it -- you are not going to sit  
beside me while I take this test.

PRUE

I'm not...?

A few students enter, having just heard this conversation.

PHOEBE

No, you're going to wait patiently out  
here until I'm done. Please?

As another student enters, stares at them:

PRUE

Okay, but if anything weird happens,  
yell.

Phoebe nods, then enters the classroom. She checks her  
watch, realizes she's got a lot of time to kill. A deep  
sigh, then her eye catches a colorful photography exhibit  
across the hall. Drifting over, she casually looks over  
the avant garde images, liking what she sees, studying the  
photos like an aficionado. Off her enjoyment:

13

EXT. P3 - TO ESTABLISH - DAY

13

14

INT. P3 - DAY

14

Piper sits at the bar, working up some figures with a  
calculator. Leo enters with a crate of glasses, starts  
stacking them behind the bar, over:

LEO

How's Phoebe?

(CONTINUED)

PIPER

Fine, so far. Should be taking her mid-term as we speak.

LEO

So, no more attacks after I left?

PIPER

Prue and I took turns watching her all night, nothing happened.

LEO

(puzzled)

Really? Good, that's good...

PIPER

Wait, I know that tone. What's up? What do you know?

LEO

Nothing. Just...

PIPER

Just what? C'mon, Leo, if this has something to do with what happened...

LEO

It may not, I don't know. It's just that, I was up all night trying to recall...a similar situation another White Lighter had once with one of his charges.

Piper narrow her eyes at him, she's not gonna ask again.

LEO (cont'd)

It had something to do with a -- past life coming back to haunt her present one.

PIPER

(skeptical)

What...?

LEO

It's very rare, it obviously doesn't happen to most people. But if I remember right, in this particular case, her past life was trying to warn her present life...

PIPER

Warn her? About what?

(CONTINUED)

LEO

I can't remember, that's what's so frustrating! And I don't have any way of finding out anymore, either.

PIPER

(beat)

You miss being a Whitelighter, don't you?

LEO

At times like this, I do. When I know I could help. And also when I think I'm never going to get to be with you...

Hold this poignant moment for a beat, before:

DAN

(entering)

Hope I'm not interrupting anything...

Reveal Dan walking down the stairs, crossing over.

PIPER

Dan, hi... No, don't be silly. We were just --

LEO

-- Finished.

He holds her look, gives Dan a nod then exits with an empty crate. Dan gives Piper a kiss.

PIPER

So, what brings you here? I thought you had a job to bid?

DAN

I'm just on my back to the office to crunch some numbers.

(off Leo's direction)

If I ask you a question, do you promise not to get mad at me?

PIPER

Depends on the question.

DAN

How well do you really know Leo? About where he comes from, I mean?

(CONTINUED)

14

PIPER

Why do you ask?

DAN

Believe me, it's not a jealousy thing.  
I just...want to make sure you know  
who's working for you, that's all.  
Call me over-protective.

PIPER

You're sweet, Dan. But you don't have  
to worry at all about Leo, trust me.  
(deadpan)  
He's an angel.

Dan reacts, not quite sure how to take that. Off Piper:

15

EXT. CAMPUS - TO ESTABLISH - DAY

15

16

INT. CAMPUS - CLASSROOM - DAY

16

The class is in the midst of the midterm. Phoebe's pencil  
races across the page with confidence. Then, suddenly, she  
begins to CHOKE, as though there was a frog in her throat,  
one she can't get out. Phoebe's hands grab at her throat.

Students near her register irritation. But that's quickly  
replaced with fear as Phoebe GASPS, struggles to free  
herself from whatever seems to be pressing the life out of  
her. And that's when Phoebe is suddenly pulled backwards  
out of her chair by an unseen force!

17

EXT. CAMPUS - CORRIDOR - DAY

17

Prue, craning her neck to study the technical beauty of a  
photo, reacts when the SOUND of A STUDENT SCREAMING from  
inside Phoebe's classroom snaps her back to attention.

PRUE

Phoebe...

Prue takes off running toward the closed classroom door:

18

INT. CLASSROOM - CONTINUOUS

18

A group of students surround the (unseen) Phoebe when Prue  
charges in, pushing her way through the crowd with "I'm her  
sister, I'm her sister" until she finally sees her on the  
floor, hands around her neck, as if being strangled. But  
no sooner has Prue reacted, dropped to the floor, than the  
attack on Phoebe ends. Phoebe, drained, pants for breath.

(CONTINUED)



18

"Pardon My Past"  
CONTINUED:

#4399035

Full Pink Script 1/5/00

p.14.  
18

PRUE  
(scared, whispers)  
Are you...okay...?

Off Phoebe, not sure, scared: \*

19

EXT. MANOR - TO ESTABLISH - DAY

19

20

INT. MANOR - LIVING ROOM - DAY

20

On the CUT, Piper drops the Book of Shadows on to the coffee table. She looks up at Leo standing over her:

PIPER  
What am I looking for?

LEO  
Anything to do with past lives.  
Potions, spells, incantations -- if  
I'm right, there's gotta be something  
in the Book of Shadows about it.

Phoebe, still rubbing her throat, sits on the sofa. Prue paces anxiously behind her.

PRUE  
Do you really think this has something  
to do with Phoebe's past life? I  
mean, I never even knew we actually  
had past lives.

LEO  
That's how our souls evolve, how we  
grow as individuals. From one  
lifetime to the next.

PHOEBE  
Yeah? Then how come my past life's  
trying to *kill* me?

LEO  
I don't think it is -- I think it's  
trying to warn you, to give you a  
chance to do something about it.  
Maybe it's because you get  
premonitions --

PRUE  
(interrupts)  
Wait, do something about *what*?

(CONTINUED)

LEO

About whatever happened before that  
seems to be endangering her now.

\*  
\*

PHOEBE

Great, where's Shirley Maclaine when  
you need her?

PIPER

Don't need her, not with this --  
(off Book)

Leo was right, there's a spell here  
that can send you back to that past  
life.

\*  
\*  
\*  
\*

Phoebe joins Prue, both looking over Piper's shoulder at  
the spell:

PRUE

No way, we're not doing it.

PHOEBE

You don't have to do it, it's written  
in the first person. I can do it  
alone.

\*

PRUE

But there's not even a spell to bring  
you back.

LEO

Which means she can probably come back  
whenever she wants to.

PRUE

Probably?! That's not good enough,  
what if she can't? She'd be trapped  
in a past life where something awful  
might've happened to her.

PHOEBE

Yeah, but if I don't go back, the same  
awful thing might happen to me again  
in the present.

\*

PRUE

(absorbs that, then)  
Fine, then we're going with you.

PIPER

We can't, not according to the way the  
spell's written. Only Phoebe can.

A long beat as the sisters share concerned looks. Phoebe weighs the choice, then:

PHOEBE

I've just started to turn my present life around, I really don't want my past life to ruin it now.

Her sisters don't stop her as she sits down in front of the book, takes a deep breath. Then, centered, reads aloud:

PHOEBE

Remove the chains of time and space,  
And make my spirit soar.  
Let these mortal arms embrace,  
The life that haunts before.

Immediately, her eyes close and she collapses.

PRUE

Phoebe!!

They catch her, and lay her comfortably on the sofa. And, as CAMERA PUSHES IN on Phoebe's eyelids, we:

DISSOLVE TO:

EXT. HALLIWELL MANOR (1924) - DAY

SEPIA, SUBJECTIVE CAMERA carries US in a MOVING CAR, which stops across the street from the manor, which looks splendid, new, with the fanciest, latest horseless carriages parked out front. Like something out of The Great Gatsby. A CHAUFFEUR hops out, opens the door for CAMERA, tips his hat as WE cross the street toward the house. A high-class party's obviously going on inside, evidenced by the bob-haired FLAPPERS and wing-collared DANDIES entering and exiting through the front door. A CLASSY LOOKING WOMAN on a GENTLEMAN'S arm passes CAMERA, smiles, appreciatively, confidentially:

CLASSY WOMAN

Thanks for the love potion --  
(off Gentleman)  
-- Worked wonders.

CAMERA continues on, reaching the porch, where a BOUNCER-TYPE, guarding the door, smiles in recognition:

BOUNCER

Welcome back.

As he opens the door and WE enter --

21A INT. MANOR - FOYER/STAIRS (1924) - DAY - CONTINUOUS 21A

-- the foyer and turn to see OUR REFLECTION in the hanging mirror and realize that WE'VE been experiencing all of this through the perspective of PAST-PHOEBE. HOLD on the reflection to get a good look at what we'll soon learn is a dark and sinister incarnation of our Phoebe. She looks down and fondles her stunning and unusual AMULET, which drapes around her neck, then looks back at the mirror with a wicked, knowing smile. However, this Phoebe doesn't seem to be even remotely surprised by her ominous reflection. On the contrary, she seems to enjoy it, while:

22 INT. MANOR - LIVING ROOM (PRESENT) - CONTINUOUS 22

as Phoebe, in a deep trance, SMILES as if enjoying her experience. Piper, curious, turns to Leo:

PIPER

Think she's alright?

LEO

She looks alright so far.

Then, as they look back down at Phoebe:

23 INT. MANOR - FOYER (1924) - DAY 23

OBJECTIVE ANGLE now of PAST-PHOEBE, still admiring herself in the mirror. As she turns and moves into the house, we discover the manor is a SPEAKEASY, where the rich and powerful come to play. Drinks flow, cigarette and cigar smoke drifts and everyone seems to be having a helluva time breaking the law. A tinny piano plays the same TUNE that haunted Present-Phoebe in the teaser.

24 INT. MANOR - PARLOR (1924) - CONTINUOUS 24

as Past-Phoebe enters to find the party in full swing. Her entrance is always noticed, always admired.

SOCIALITE-

I was wondering where you went off to.

PAST-PHOEBE

I had to get some herbs. Can't very well make my potions without them.

(off velvet pouch)

Want me to curse anyone for you?

SOCIALITE

(sotto, off her husband)

Maybe later.

(CONTINUED)

Past-Phoebe's attention shifts to PAST-PIPER as she enters from the Sitting Room, steps up to the bar. Her prior incarnation is so different looking, her hair (yes, no bangs!), her wardrobe -- WE barely recognize her at first.

PAST-PIPER

C'mon, Jake! Hurry up with that giggle-water, we've got thirsty people waiting.

When she sees Past-Phoebe, however, her expression changes to concern. Past-Phoebe enjoys that reaction, approaches:

PAST-PHOEBE

What's the matter, dear cousin, you're not afraid of me, are you?

PAST-PIPER

Should I be?

PAST-PHOEBE

(smiles, to bartender)

My usual, and bring it to my booth.

The BARTENDER nods, whips up a gin-fizz as Past-Phoebe and Past-Piper stare at each other.

PAST-PHOEBE (cont'd)

Why don't you tell your "husband" to play something else. I'm bored with that old song.

She gestures to the piano player, who we recognize as PAST-DAN, who's stopped playing to watch. Past-Phoebe continues out into the Sitting Room as Past-Piper leans over Past-Dan, gives him a kiss:

PAST-PIPER

Don't worry about her, keep playing.

PAST-DAN

Anything for you...

Past-Dan tickles the ivories as Past-Piper casts a wary glance in the direction of Past-Phoebe, then finds a yellow note card she was hiding behind the bar --

-- and is startled by an explosive FLASH. A photographer, under a black cloth, is taking a portrait picture of the CONGRESSMAN and his WIFE with a flash-powder camera. A small line of CUSTOMERS wait for their turn.

PAST-PHOEBE

Careful, Ida, I might steal your  
husband away from you -- again.

The wife reacts with disdain as the photographer emerges from underneath the cloth to WE REVEAL it's PAST-PRUE, looking radically different, radiant, but whose smile turns to a glare in reaction to Past-Phoebe.

PAST-PHOEBE (cont'd)

Hello, cuz.

PAST-PRUE

We have to talk. Soon.

PAST-PHOEBE

(icy)

We're done talking.

Past-Phoebe moves off as a concerned Past-Piper joins Past-Prue. Sotto:

PAST-PRUE

Did you find that spell?

Past-Piper hands her a yellow note card. As Past-Prue looks at it, Past-Phoebe looks back over her shoulder at them as she crosses into:

INT. MANOR - CONSERVATORY (1924) - CONTINUOUS

where YOUNG CHRISTINA, 10, sits at a corner table filled with a crystal ball, tea leaves, a porcelain doll -- and the Book of Shadows (which is much thinner than the present-day version). Young Christina sits opposite A YOUNG WOMAN, holding her hands as she reads a spell from the open Book:

YOUNG CHRISTINA

To ease your ills, bend others to your  
will, say these words, heed these--

PAST-PHOEBE

Christina Larson, what in the devil  
are you doing?! You were just  
supposed to watch my things, that's  
all.

The Young Woman hurries off, well aware of Past-Phoebe's rages. Past-Phoebe slams the Book of Shadows closed, which knocks the porcelain doll to the floor, shattering it.

26

"Pardon My Past"  
CONTINUED:

#4399035

Full Pink Script 1/5/00

p.19A.  
26

YOUNG CHRISTINA  
(mortified)  
My dolly!

(CONTINUED)

## PAST-PHOEBE

Spells and charms aren't toys,  
Christina! They're not just some  
parlor tricks anyone can do, do you  
understand me?

She's on the floor by her broken doll, tearily looking up at an unsympathetic Past-Phoebe, who lets out a frustrated sigh then moves away. Off Young Christina with her doll:

INT. MANOR - CONSERVATORY/DINING ROOM (1924) - CONTINUOUS 27

An angry Past-Phoebe steps up to the open french doors to gather her thoughts, but then she's suddenly grabbed by a handsome, dangerous-looking man, ANTON, 30, who roughly shoves her up against the wall, hand to her throat.

## ANTON

I've been looking all over for you.

A beat for us to fear for Past-Phoebe, then in an exact replay of what we saw happen in the Teaser, his hand begins to stroke her outer thigh, slowly, seductively hitching up her dress. Then, his hand travels up the front of her chest in a suggestive manner, and he kisses her, deeply. At first, she resists, but then she responds, pulls his hand off her throat, leads it down to graze her breast. They part. She smiles, aroused:

## PAST-PHOEBE

Must you tease me, Anton?

He returns a wicked smile, yanks her out of FRAME.

EXT. MANOR - DRIVEWAY (1924) - DAY

Anton leads Past-Phoebe out the back door. A Model-T is parked in front of a vintage Ford truck, which is filled with barrels of prohibition liquor. TWO MEN carry a barrel into the house, leaving Anton and Past-Phoebe alone. He pulls out a vial, gives it to her.

## ANTON

Drink this.

## PAST-PHOEBE

What is it?

## ANTON

A potion to triple your power, in case  
your cousins are ready for us.

(off her hesitation)

(MORE)

(CONTINUED)



28

ANTON (cont'd)  
It's the only way for us to succeed.  
You do want that, don't you?

Past-Phoebe takes a beat, then takes the potion, drinks it.

ANTON (cont'd)  
That's my girl. Go ahead, test it...

He gestures to a barrel on the driveway next to the truck.  
She takes a deep breath, then slowly extends both hands --  
and a THUNDEROUS JET OF FLAME shoots out from the palms of  
her hands -- EXPLODING the barrel in a huge fireball!

29

INT. MANOR - LIVING ROOM (PRESENT) - DAY

29

as Phoebe jolts out of her trance SCREAMING. Prue and  
Piper hold her, comfort her.

PIPER  
Phoebe, it's okay, you're alright.

PHOEBE  
(breathing heavily,  
disoriented)  
Where am I...?

PRUE  
You're...home...  
(off Leo, then to Phoebe)  
What...happened?

Phoebe collects herself, takes it all in, then realizes  
with a dark smile:

PHOEBE  
I was...bad.  
(excited by the memory)  
Very, very bad.

Off her sisters, exchanging a curious look with Leo:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

30 EXT. MANOR - TO ESTABLISH - DAY 30  
31 INT. MANOR - ATTIC - DAY 31

On the CUT, Phoebe charges in, followed closely by her sisters and Leo.

PHOEBE

I know we've got a family tree up here somewhere, I saw it...

PIPER

I still don't understand -- you're saying you're a descendant of your own past life?!

PHOEBE

So are you both, apparently. We were all related. Cousins, living here in the manor back in the '20's.

PIPER

Together, here? God, I sure hope we can evolve past that in the next life!

PRUE

Wait, you saw us in our past lives, too? How do you know? We didn't look the same -- did we?

Phoebe reaches a couple of old trunks in the corner, but pauses as she realizes:

PHOEBE

Actually, yeah, you did. Kinda...

LEO

They probably looked the same to you, Phoebe, because your soul recognized their souls. We all tend to travel in the same circle of family, friends, even enemies throughout our various lives. That's why, on some level, we recognize each other's souls -- so we can keep finding each other.

(to Piper)

That's what 'soul mates' means.

She picks up on that, ignores his smile.

(CONTINUED)

PHOEBE

It was a strange feeling going back like that. I mean, it wasn't like I had any control over my actions, it was more like I was just a...visitor. Watching, feeling.

PIPER

(reminding her)

Yeah, feeling bad.

PHOEBE

Very bad, I know. Hey, I admit, I liked it. It felt good to be the belle of the ball for once; respected, powerful.

(to Leo)

Speaking of powers, how come I didn't get to keep that kickass one I had? I thought you said we were supposed to grow from one lifetime to the next?

LEO

Unless your prior life screws up, in which case you regress. Your past self must've abused that power, that's why it was taken away from you.

PHOEBE

Too bad, it was hot -- literally.

PRUE

Apparently that wasn't the only thing that was hot.

PHOEBE

Oh, yeah. Anton was definitely hot, too. Great kisser, nice hands.

PIPER

Hands that may very well have strangled your past life to death.

Beat as Phoebe absorbs that unpleasant thought, then floats:

PHOEBE

Maybe... Unless, of course, it was Past Dan that did it.

PIPER

Wait, Dan? My Dan?  
(off Leo)

I mean, you saw his past life, too?

PHOEBE

He was your husband.  
(turns to him)

Sorry, Leo.

LEO

That's okay. I'm hoping Piper'll  
learn from her past mistakes.

PIPER

Cute.

Prue finds the same vintage camera (now old and dusty) her  
prior self was using.

PHOEBE

Hey, that's the camera your past self  
was using.

PRUE

Me? I was...a photographer?

PHOEBE

A good one apparently. People were  
lining up to get their portraits  
taken.

PRUE

(intrigued)

Really...

(then)

Any idea what kind of powers I had?

PHOEBE

No, but whatever they were they were  
powerful enough to make Anton want to  
triple mine.

Then, Phoebe finds a weathered scroll, unfurls it.

PHOEBE (cont'd)

Got it, the family tree...

ON the parchment, which has different handwriting to  
reflect the different people who've added to it over the  
centuries. It dates back to the 17th century.

32

"Pardon My Past"  
CONTINUED:

#4399035

Full Pink Script 1/5/00

p.24A.  
32

BACK TO SCENE

Prue and Piper join Phoebe, look at their heritage.

PIPER

There we are, at the bottom.

(CONTINUED)

PRUE

There's Mom... Grams...

PHOEBE

And that must be us again -- three  
cousins.

PRUE

Which one's which?

PHOEBE

(off Tree)

Wait a minute, what's the date today?

PIPER

February 17th.

PHOEBE

(realizes)

I think this one's me...

(points)

She died on February 17th, 1924. Same  
age as I am.

PRUE

Certainly explains why the warnings  
are happening today.

PHOEBE

(scared)

But does that mean I'm going to die  
today, too?

Long beat as they take in the gravity of the situation.

PRUE

We have to find out what happened,  
fast.

PIPER

Yeah, but seventy-six years ago --  
how?

PHOEBE

(realizes)

That little girl I saw, what was her  
name...? Christina, Christina...  
Larson! Maybe she's still alive,  
maybe she can remember what happened.

PRUE

Hello! Can you say *longshot*?

(CONTINUED)

PHOEBE

It's the only shot I got.

(stands)

I'm gonna call Darryl, with any luck  
the police'll be able to track her  
down.

(exiting)

Just hope she's forgotten about what I  
did to her doll...

32

She exits. Prue, Piper and Leo trade curious looks:

PIPER

Her what...?

33

EXT. RETIREMENT HOME - TO ESTABLISH - DAY (STOCK)

33

CHRISTINA (O.S.)

My dolly!

34

INT. RETIREMENT HOME - CHRISTINA'S ROOM - DAY

34

to reveal --

CHRISTINA

You broke my dolly!

-- CHRISTINA LARSON, 86, decrepit, frightened, sitting in a wheelchair, points a gnarled, accusing finger at Phoebe. Prue, Piper and Leo flank her:

PHOEBE

No, no, that wasn't me, Ms. Larson -- that was just someone who looked like me. Sorta. It's hard to explain...

LEO

At least she recognizes your soul, that's a good sign.

PRUE

Just let her know you're the *good* Phoebe, not the bad one.

Phoebe tentatively approaches Christina, who still shows fear. But this incarnation of Phoebe is reassuring, kind:

PHOEBE

You don't have to be afraid of me. I'm not going to hurt you, I promise.

She kneels down by the wheelchair; Christina seems to soften.

PIPER

We need your help, Ms. Larson.

CHRISTINA

No one's needed my help since before they stuck me in this place...ten, twelve years ago...



PHOEBE

Well, we need it now. Christina.  
(takes her hand)  
Remember when you were a little girl,  
back in 1924? You were at a  
speakeasy, run by three cousins. Do  
you remember that?

Christina's face takes on the glow of youth and her eyes  
sparkle, remembering some dear, dead past as though it were  
yesterday and she was ten years old again.

CHRISTINA

Daddy was the bartender. He used to  
pick me up after school and take me  
there. I liked the piano.  
(croons)  
'If you were the only girl in the  
world, and I were the only boy...'

PHOEBE

The person who looked like me. Do you  
remember her?

A frown creases the old woman's face and she wags an  
accusing finger at Phoebe.

CHRISTINA

Oh, yes, she was an evil witch.

PHOEBE

(off sisters)  
An evil witch...?

PRUE

How do you know that?

A look of cunning passes across the old woman's face and  
she smiles conspiratorially.

CHRISTINA

I used to hide upstairs, by the  
landing. I saw everything.

PIPER

Did you ever see anything bad happen  
to the evil witch?

CHRISTINA

(painful memory)  
It was scary. Fire and screaming  
and...and...

(MORE)

(CONTINUED)

CHRISTINA (cont'd)  
(turns to Phoebe)  
...then you were murdered.

PHOEBE  
Who murdered me, Christina? Do you remember?

PRUE  
Was it a man named, Anton?

CHRISTINA  
(drifting off)  
Such a pretty necklace... Ripped it off the bad witch...  
(the awe of a child)  
...then strangled her.

Leo squats on the other side of her, using his most soothing tone.

LEO  
Who strangled the bad witch?

CHRISTINA  
(sings)  
'Nothing else would matter in the world today,  
We could go on loving in the same sweet way...'

Leo shakes his head at Phoebe as Christina continues to SING in a little girl voice, lost in a world that no longer exists. Impulsively, Phoebe leans over and kisses her on the cheek. Christina stops singing, turns to Phoebe, more hurt than angry:

CHRISTINA  
That was my favorite dolly.

PHOEBE  
I'm sorry...

Phoebe rises to leave.

The group passes through toward the exit. As they do, Phoebe can't help but notice the sad, elderly people, sitting in wheelchairs, aimless, forgotten.

PHOEBE  
Well, bright side? At least I won't have to worry about ending up in a place like this in my golden years.

PRUE

Hey, we've still got time to figure out what happened.

PHOEBE

Not much time. By midnight, I'll be dead again.

PIPER

Why midnight? How do you know that?

PHOEBE

Midnight, full moon, what's the difference? It's always one or the other. I know I won't make it to February 18th, unless --

LEO

-- you go back to the past again and find some answers.

Off her sisters, unable to refute that:

36	EXT. MANOR - TO ESTABLISH - DAY (STOCK)	36
37	INT. MANOR - LIVING ROOM - DAY	37

as Phoebe sits down on the couch, opens the Book of Shadows to the Past Life Spell. Prue, Piper and Leo look on, worried:

LEO

Whatever you do, just try to get back here before your past life gets killed. We may not be able to wake you up if you don't.

PHOEBE

Don't worry, dying is one experience I don't plan on reliving.

PRUE

You're sure you want to do this again?

PHOEBE

(honestly)

No...

(deep breath)

(MORE)

37

PHOEBE (cont'd)

But, here goes...

(closes eyes)

Remove the chains of time and space,

And make my spirit soar.

Let these mortal arms embrace,

The life that haunts before.

As before, she collapses, but this time Prue and Piper are there to catch her and gently lay her down on the sofa. And, as CAMERA PUSHES IN on Phoebe's eyelids again, we:

DISSOLVE TO:

38

EXT. MANOR - DRIVEWAY (1924) - DAY

38

Pick up where we left off on the flaming barrel. REVEAL Anton turning to Past-Phoebe, impressed, excited:

ANTON

Feels good to be bad, doesn't it?

PAST-PHOEBE

Sometimes...

Anton senses she's not quite on board yet, runs the back of his hand sensually down her cheek:

ANTON

Second thoughts?

PAST-PHOEBE

They're my cousins, Anton.

ANTON

They're good witches, my love --

(fingers amulet)

-- which is why I gave you this amulet to wear. Protects you from their witchcraft, so they can never harm you.

\*  
\*  
\*

PAST-PHOEBE

But do we really have to kill them?

ANTON

Killing them's the only way for me to get their powers. And once I have them, together --

He plants a deep, passionate kiss on her. She responds, instantly, hungrily. He pulls back:

ANTON (cont'd)

-- we'll be unstoppable.

(CONTINUED)

She hungers for another kiss, but he stops her:

ANTON (cont'd)

First things first. Are you ready?  
(off her nod)

Good. Remember, wait until after I  
lure your cousin away from her piano  
man before you make your move.

PAST-PHOEBE

How're you going to do that?

ANTON

Easy. By posing as her former lover --

Anton passes his hand over his face and glammers into PAST-LEO! The face may be changed, but the cocky smile remains. Phoebe doesn't blink an eye, she's seen his power before.

ANTON AS PAST-LEO

-- and fighting through her power.  
(holds out hand)

Shall we?

PAST-PHOEBE

Let's.

She takes his hand and follows him back into the manor.

INT. MANOR - PARLOR (1924) - DAY

Past-Piper, at the bar, watches Past-Dan as he plays, "If You Were The Only Girl in the World and I Were the Only Boy." After a beat, she looks toward the entry, notices who she thinks is Past-Leo furtively peering around the pocket doors, trying to get her attention. Past-Piper tenses, can't believe he's here! She looks to Past-Dan, makes sure he isn't watching, then as calmly as possible, crosses to:

INT. MANOR - FOYER (1924) - CONTINUOUS

as she rounds the corner, finds "Past-Leo" hiding there.

PAST-PIPER

What are you doing here?!

"PAST-LEO"

Missing you, baby.

He grabs her hand, pulls her into a tight embrace. She strains against him, whispers:

PAST-PIPER

No, stop it, you know we can't do this  
anymore -- what's the matter with you?  
(pushes him off,  
suspicious)  
This isn't like you.

\*  
\*  
\*  
\*  
\*

"PAST-LEO"

(busted?)  
You're right, it's not...

\*  
\*

And with that, he passes his hand over his face again and  
glamours back into Anton! Past-Piper's jaw drops:

PAST-PIPER

Oh no...

Anton clamps a hand over her mouth, stifling a scream, then  
turns and nods to:

41

INT. MANOR - SITTING ROOM (1924) CONTINUOUS

41

ON Past-Phoebe as she acknowledges his nod from inside the  
dining room, then steps into the Sitting Room, where Past-  
Prue is preparing to take another COUPLE'S portrait.

PAST-PHOEBE

Wanna talk now? Upstairs...?

Past-Prue turns, reacts to her attitude with suspicion,  
looks at the yellow note card on the table. Her suspicions  
are confirmed by the sound of Anton's YOWL.

ANGLE - ENTRY

to find Past-Piper biting down hard on Anton's hand, who,  
in pain, roughly shoves her to the ground. Past-Piper  
SHRIEKS causing the piano player (Past-Dan) to hit a  
discordant note in reaction.

ANGLE - SITTING ROOM

as Past-Prue, immediately realizing, turns back to Past-  
Phoebe as she raises her hands and unleashes a FIRE STREAM,  
but Past-Prue reacts quickly, gestures and sends a CLOUD OF  
FROST at the fire, which begins to turn it to frozen gas --  
but the fire's stronger than she expected and it almost  
hits Past-Prue before it freezes completely, crumbling  
harmlessly to the floor. Patrons SCREAM and run, knocking  
Past-Phoebe to the floor in their panic as they escape out  
the door:

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

(CONTINUED)

## ANGLE - ANTON

moves to attack Past-Piper, who's face-down. But Anton is surprised from behind by a protective Past-Dan, who grabs a cane and swings it across Anton's back with perfect baseball form. Anton stumbles, but not much.

41

He turns, back-hands Past-Dan across the face with supernatural strength sending him flying up against the fireplace. He turns back to Past-Piper, who gestures and PUTS HIM IN SLOW MOTION -- but, after a beat, he fights through it, back to REGULAR MOTION, smiles:

ANTON

I'm going to like having that power...

He lunges for her, she screams!

ANGLE - PAST-PRUE

who turns in reaction to Piper's scream as Past-Phoebe gets to her feet. Past-Prue whirls, gestures, sends her cloud of frost at her -- but all that happens is the amulet around Past-Phoebe's neck GLOWS, PULSATES. Past-Prue looks on with surprise. Past-Phoebe looks up from her amulet, smiles:

PAST-PHOEBE

How's it feel to be powerless against me?

Past-Phoebe starts to unleash another FIRE STREAM, but Past-Prue ignites the camera's flash-powder causing Past-Phoebe to flinch and send the FIRE STREAM over Past-Prue's head, EXPLODING the overhead light. In that moment, Past-Prue dives to the floor, and spin-kicks Past-Phoebe's legs out from underneath her. Past-Prue tries to get up, but Past-Phoebe pulls her back down. As they wrestle:

ANGLE - ANTON

on top of Past-Piper, pinning her arms, effortlessly covering her mouth and nose with one hand, suffocating her. But she surprises him by kicking him in the demonic balls and dropping him like the '29 stock market. She clambers to her feet, pulls down on the grandfather clock so it crashes down on top of Anton, then races toward Past-Prue.

41A EXT. MANOR (1924) - DAY - CONTINUOUS

41A

as the last of the patrons run out of the house.

41B INT. MANOR - SITTING ROOM (1924) - DAY - CONTINUOUS

41B

as Past-Phoebe and Past-Prue struggle, Past-Piper comes barreling in and jumps on Past-Phoebe, too, knocking her back. Past-Prue rips a draw-cord off the nearby drapes, grabs the notecard and runs up as Past-Piper tears the amulet off of Past-Phoebe's neck, flings it.

(CONTINUED)



41B

"Pardon My Past"  
CONTINUED:

#4399035

Full Pink Script 1/5/00

p.33A.  
41B

ANGLE - STAIRS/UPPER LANDING

where Young Christina is hiding, watching as the amulet  
skitters on the floor below, disappearing into the foyer.

(CONTINUED)

## RESUME SCENE

as both Past-Prue and Past-Piper wrap the draw-cord tight around Past-Phoebe's throat, choking her.

PAST-PIPER

We know Anton's an immortal warlock --

PAST-PRUE

-- whose fallen in love with you --

PAST-PIPER

-- and turned you evil...

Past-Phoebe gasps as her cousins continue to strangle her.

PAST-PRUE

...We can't let you join forces with him. Not in this life, or any life...

PAST-PIPER

...God forgive us for doing this...

PAST-PRUE/PAST-PIPER

(chanting; off note card)

Evil witch in my sight, Vanquish Thy self, Vanquish Thy might, In this and every future life...

As they twist the cord tighter around Past-Phoebe's throat:

42

INT. MANOR - LIVING ROOM (PRESENT) - DAY

42

as Phoebe's eyes fling open and she jumps to her feet, sucking air, holding her throat. Prue, Piper and Leo look on as Phoebe backs herself against the wall, frightened, pointing accusingly at her sisters:

PRUE

Phoebe, what? What is it?

PHOEBE

You! You were the ones who were trying to kill me!

And, off of their stunned reactions, we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

43 EXT. MANOR - TO ESTABLISH - DAY 43  
44 INT. MANOR - UPSTAIRS HALL - DAY 44

as Phoebe, still reeling from her experience, comes charging down the stairs from the attic, followed by Prue, Piper and Leo:

PIPER

Don't be ridiculous, Phoebe, you know we'd never try to hurt you!

PHOEBE

No? Tell that to Past Phoebe! You cursed her!

PRUE

Wait, c'mon...

Prue grabs Phoebe's arm to stop her, but Phoebe reacts by spinning toward her in a Martial Arts defensive position.

PRUE (cont'd)

(palms up)

Whoa...

LEO

Hey, they didn't try to kill you, Phoebe, you know that. It was their past selves.

Phoebe, emotional, confused, drops the pose, admits:

PHOEBE

I know... And it was my past self that tried to kill them, first...

Racked with guilt, she turns and heads into her bedroom. The sisters share a curious look, follow:

45 INT. MANOR - PHOEBE'S ROOM - DAY - CONTINUOUS 45

The group enters to find Phoebe standing by the window, looking out, trying to make sense of things.

(CONTINUED)

PIPER

Phoebe, whatever happened...you can't blame yourself. It wasn't really you.

PHOEBE

But, see, that's the thing -- it was me. Or, at least, a part of me I can relate to...

(turns)

I don't mean hurting you guys, I can't even imagine that. But when I was in my past life -- that evil, powerful feeling inside felt...seductive. And that's what scares me -- evil's been tempting to me before.

(pained)

What if that's who I really am -- in any life?

Leo watches as Prue and Piper surround her, reassure her.

PRUE

But that's not who you are, Phoebe, not in this life. You've grown, evolved. You're good now, you do good things.

PHOEBE

I was good then, too. Before I -- she turned. Before she fell in love with Anton who, surprise, surprise, was a warlock.

The girls take that in for a beat, then:

PHOEBE (cont'd)

And that's not the only surprise, either. Anton could glamour into looking like anybody he wanted to. That's how he tried to lure Past Piper, by glamouring into her former lover.

PIPER

Her former lover? Who was that?

Phoebe hesitates, then looks to Leo, who's looking right at Piper. He already knows.

LEO

It was me. Or, rather, Past Me.

(CONTINUED)

PIPER

You...?!  
(to Phoebe)  
Is that right?

PHOEBE

Yeah --  
(to Leo)  
-- hey, how'd you know?

PRUE

Yeah, how did you know that?

LEO

(admits)  
When you become a Whitelighter, 'They'  
let you see your past lives. For  
perspective.

PHOEBE

No wonder he knows so much about this  
stuff.

PIPER

Hold it, wait a minute -- you *knew*  
that we were lovers before -- and you  
didn't tell me? What, did it slip  
your mind?

LEO

No, I just --

PIPER

You just what? Stop messing with my  
head, Leo, I've already got a migraine  
just trying to follow all this past  
life crap!

LEO

Piper -- I didn't tell you because I  
didn't want it to influence you in the  
present. I wanted you to decide  
whether or not you wanted me in this  
life.

Long beat as Piper struggles over that, then:

PIPER

(starts out)  
I need an aspirin.

(CONTINUED)

PHOEBE

Excuse me, but do you mind if we get back to my problem? Since, at best, I've only got 'til midnight to live?!

PIPER

Right, sorry.  
(to Leo, mad)  
We'll talk later!

PRUE

Alright, I get how Past Phoebe was killed, but not why killing her is going to kill you.

PHOEBE

Because of the curse. The cousins didn't want to risk her ever teaming up with Anton again in any life.

LEO

I don't understand...

PHOEBE

Anton was...is immortal. And, I suppose, they thought he and Past Phoebe were...are soul mates.

PIPER

You mean he's still out there somewhere? Alive?

Phoebe shrugs at that, who knows?

LEO

The more immediate question is, how do we protect Phoebe from her past life?

PHOEBE

(triggers a thought)  
The amulet could protect me...

PRUE

Amulet? What amulet...?

PHOEBE

The one Anton gave Phoebe. I wonder if Christina knows where it might be...

PIPER

Seventy-six years later? I don't think so.

PRUE

We have a better chance of looking up Anton in the Book of Shadows. Maybe we can find out where he got the amulet in the first place.

PHOEBE

(hidden agenda)

Yeah, right, good. Why don't you guys go check it out? I'm just gonna grab something to eat, I'm starving.

PIPER

Meet you downstairs.

Prue and Piper exit. Leo starts to follow, but Phoebe holds him back, sotto:

PHOEBE

Leo, wait -- I want you to come with me. To the retirement home.

LEO

What about your sisters?

PHOEBE

I don't want them there. If I can't find that amulet, I'm going to die, Leo. And I don't want them there to see that.

Leo doesn't know what to say. Phoebe grabs car keys, then hurriedly leads him out the door.

as Prue and Piper approach the Book, flip open pages:

PIPER

You know, if Anton's immortal and truly in love with Phoebe's soul, he's going to be looking for her.

PRUE

I know, but right now that's the least of our concerns. We've got to find something, anything to save Phoebe before --

PIPER

(looks around, realizes)

Where's Leo...?

Prue looks to the door -- then they both hear the front door slam closed at the same time.

PRUE

Phoebe...?!

They don't wait long for an answer, take off, exiting:

47

EXT. RETIREMENT HOME - TO ESTABLISH - DAY (STOCK)

47

48

INT. RETIREMENT HOME - CHRISTINA'S ROOM - DAY

48

Christina Larson sits in her wheelchair, staring vacantly out the window, softly HUMMING "If You Were the Only Girl in the World." A BRIEF KNOCK, then Phoebe and Leo enter.

PHOEBE

Christina...? Hi, it's me, Phoebe.

Crossing to the wheelchair, she kneels beside it.

PHOEBE

I'm sorry to bother you again...but it's really important.

Christina continues to HUM, apparently not hearing Phoebe.

PHOEBE

I need you to do me a favor. I need you to try and remember that day when the bad witch died... When the pretty necklace was torn off her neck... do you remember that?

CHRISTINA

(sings softly)

'If you were the only girl in the world and I were the only boy...'

(CONTINUED)



LEO

I know this is difficult, Christina,  
but please try. Phoebe's life depends  
on it.

PHOEBE

Do you remember what happened to the  
necklace...?

Christina seems to come out of her fog and she becomes ten  
again.

CHRISTINA

(conspiratorially)

I was up on the landing watching the  
whole scary thing...

LEO

Good, good...

PHOEBE

(prompting)

And the necklace...?

CHRISTINA

The necklace...?

PHOEBE

Yes, where did it go?

CHRISTINA

Where...?

(straining to recall)

It just -- slid across the floor...  
into the foyer...

Christina returns to her humming, and her dementia.

CHRISTINA (cont'd)

(humming)

'Nothing else would matter in the  
world today...'

LEO

(frustrated)

Dammit, we're never going to find it  
this way.

PHOEBE

Maybe, maybe not...

(excited by idea)

(MORE)

(CONTINUED)

PHOEBE (cont'd)

Do you think I could write a spell that would not only send me back to my past life, but give me full control over my actions as well?

LEO

(wary)

I don't know, why?

PHOEBE

Because if I can, I could go back and find the amulet, hide it someplace safe, then know where to find it when I come back to the present!

Leo looks over at the oblivious Christina as he considers that wild idea, nods as he ponders it:

LEO

The only way to do that would be for you to switch life forces with Past Phoebe. In other words, you'd be back in 1924, but she'd be right here. Evil Phoebe, in your body.

PHOEBE

Just long enough for me to hide the amulet and switch back.

LEO

If something goes wrong, we risk unleashing a powerful, evil witch on the present -- and losing you in the past.

PHOEBE

But if we don't do anything, we lose me anyway. I've got to get that amulet, it's my only hope.

Phoebe grabs a notepad and pen off a nearby table, begins to scribble down a spell. Leo doesn't try and stop her, but he doesn't like it either.

LEO

You do realize you won't look any different to them, they'll think you're Evil Phoebe. They'll still try to kill you.

PHOEBE

Don't worry so much, Leo --  
 (touches his face)  
 -- you're mortal, now, remember?  
 You'll get wrinkles.

Phoebe gets him to smile, then crosses to Christina's bed and lies down, then takes one more moment to memorize the spell, and closes her eyes:

PHOEBE

'In this time and in this place,  
 Take the spirit I displace.  
 Bring it forth while I go back,  
 To inhabit a soul so black.'

This time when she drops into a trance, a time wave ripples through her body:

DISSOLVE TO:

INT. MANOR - FOYER/STAIRS (1924) - DAY

Pick up where we left off with Past-Prue and Past-Piper strangling the life out of Past (Evil) Phoebe:

EVIL-PHOEBE

(croaks)  
 I'll... kill... you...

Then, suddenly, Evil-Phoebe's eyes suddenly close and the same time wave ripples through her body, too! A beat later -- Good Phoebe's eyes fling open and realizes where she is - and what's happening to her.

GOOD-PHOEBE

(gasping)  
 Oh, no -- wait... I'm not who... you think I am...

PAST-PRUE

(off Piper)  
 It's a trick...

49

Then Good-Phoebe pulls a stunning reversal, using Martial Arts to yank them over her shoulder and onto the floor. As Good-Phoebe struggles for breath:

PAST-PIPER  
(to Past-Prue)  
Okay, where'd she learn that?

Good-Phoebe scrambles to her feet, runs:

PAST-PRUE  
I don't know. C'mon...

As Past-Prue and Past Piper hurry to their feet:

50 INT. MANOR - FOYER (1924) - DAY - CONTINUOUS 50

Good-Phoebe runs up, coughing, frantically searching for the amulet. Can't find it.

GOOD-PHOEBE  
The amulet, dammit -- where is it?!

As Past-Prue and Past-Piper approach, she takes off into the parlor, circles around behind them and up the stairs. Past-Prue and Past-Piper react, curious: \*

PAST-PRUE  
Why is she running? Why isn't she using her power against us?

PAST-PIPER  
Probably luring us into another trap! \*

And, as they take off after her:

51 INT. RETIREMENT HOME - CHRISTINA'S ROOM - NIGHT 51

Leo, now holding the spell, sees the (unconscious) Phoebe that's lying on the bed toss and turn as if uncomfortable in her own skin. Leo leans over, concerned:

LEO  
Phoebe, are you alright? Are you there?

(CONTINUED)

CHRISTINA

Here. There. Everywhere.

The crisp, clear voice whips Leo around. The wheelchair bound Christina suddenly -- miraculously -- stands up! She opens the dresser drawer and pulls out the AMULET!

LEO

(shocked)

What...?

Christina smiles a smile that can only be described as pure evil, then passes her hand across her face and GLAMOURS into ANTON! Before Leo can do anything but register disbelief, Anton backhands Leo with supernatural strength, sends Leo flying backwards and into the closed bathroom door, splintering the door and knocking Leo out cold.

REVEAL that, inside the bathroom, is the real Christina, eyes open wide in fear, bound and gagged in a wheelchair.

ANTON

(sings softly)

'If you were the only girl in the world and I were the only boy...'

Crossing to the tranced Phoebe, Anton places the amulet gently around her neck and gives her a kiss.

ANTON

Wake up, my sweet...

And, as Evil-Phoebe's eyes flutter open:

INT. MANOR - UPSTAIRS LANDING (1924) - DAY

as Good-Phoebe flattens herself against a wall, calling out:

GOOD-PHOEBE

I'm telling you, I'm not Evil Phoebe.  
I'm a different me, a me from another lifetime where we've evolved into sisters -- good sisters, happy sisters!

REVEAL - PAST-PRUE, PAST-PIPER

down the stairs, crouched low (because of the power they think she has).

52

"Pardon My Past"  
CONTINUED:

#4399035

Full Pink Script 1/5/00

p.45A.  
52

PAST-PIPER

Must've cut off too much blood to her  
brain.

(CONTINUED)

PAST-PRUE

Must have.

BACK TO GOOD-PHOEBE

overhearing them, wants outta there.

GOOD-PHOEBE

Okay, screw this!

(closes eyes, rapid-fire)

In this time, In this place, Take the  
spirit I displace; Bring me forth  
while she goes back, To her soul so  
black!

Beat, then she opens her eyes, wondering if she's still  
there. She cautiously peers around the corner, looks down  
the stairs at Past-Prue and Past-Piper. As soon as Past-  
Prue sees her, however, she gestures and sends a CLOUD OF  
FROST at her. Good-Phoebe just barely ducks out of its  
path -- and watches it cyrogenically ICE a wall sconce,  
which then crumbles in pieces to the floor.

GOOD-PHOEBE (cont'd)

Uh-oh...

And she takes off running again.

INT. RETIREMENT HOME (PRESENT) - DAY

Evil-Phoebe sits up, rubbing her throat, as the amulet  
around her neck GLOWS, PULSATES. Anton reacts:

ANTON

Looks like someone's trying to switch  
back. Too bad.

EVIL-PHOEBE

(disoriented; confused)

What's going on, Anton? Where am I?

ANTON

You've been reincarnated, my love.  
Reborn --  
(helps her up)  
-- to me.

As Anton kisses her like he hasn't in a lifetime:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

54 EXT. RETIREMENT HOME - DAY 54  
55 INT. RETIREMENT HOME - CHRISTINA'S ROOM - DAY 55

as Prue emerges from the bathroom with a glass of water, takes it over to the real Christina, who's lying in bed. A groggy Leo, massaging his sore jaw, looks on:

PRUE  
(to Christina)  
Here you go, take a couple of sips.

CHRISTINA  
(grateful, sweet)  
Thank you, my dear...

Piper enters from the hallway:

PIPER  
The nurse'll be right in. How is she?

LEO  
I'll be okay, thanks for asking.

PIPER  
You're not getting any sympathy from me -- you should never have let Phoebe cast that spell.

PRUE  
(re: Christina)  
Piper!  
(to Christina)  
Can I get you anything else, Ms. Larson?

CHRISTINA  
Maybe some jello.

PRUE  
Jello...? Okay, well, I'll see what I can do. Excuse me one sec, okay?

Prue crosses away from Christina, joins Piper and Leo at a discreet distance.

PRUE (cont'd)  
I don't think she has any idea what happened.

(CONTINUED)



PIPER

That makes two of us. Do we really think Anton knew all along that Phoebe was going to come here looking for Christina?

LEO

Well, Christina is the only living link, it was his only hope.

PRUE

Who cares how he knew -- we have to figure out how to get our Phoebe back, and fast. Problem is, only she can say the spell.

PIPER

And as long as Evil Phoebe is wearing the amulet, she's protected from it.

PRUE

So then, we have to get that amulet off her.

LEO

Yeah, but only long enough for our Phoebe to switch lives. She has to be wearing the amulet in the present to protect her from the past life curse.

They exchange looks, not sure any of them are following.  
Then, agree:

PRUE

Bottom line, get Evil Phoebe, get amulet, any questions?

(beat)

Good, c'mon, we'd better hurry.

LEO

Hurry where?

PRUE

Back to the manor. If Anton and Evil Phoebe are reunited, I have a feeling they're gonna want to pick up right where they left off -- trying to kill us.

(CONTINUED)

PIPER

This just keeps getting better and better!

And, as they start out:

56 EXT. MANOR (1924) - NIGHT 56

to establish the 1920's.

A57 INT. MANOR - UPSTAIRS LANDING (1924) - NIGHT A57 \*

Past-Prue and Past-Piper, searching, cautiously pass. After a beat, the bedroom door slowly opens and Good-Phoebe emerges, pads downstairs. \*

57 INT. MANOR - UPSTAIRS HALL/STAIRS (1924) - NIGHT 57

Play the suspense as Good-Phoebe, looking over her shoulder, furtively pads down the stairs. She's nervously looking around, not sure where her cousins are. She whispers, trying the spell yet again: \*

GOOD-PHOEBE

In this time, In this place, Take the spirit I dis --

SHOCK REVEAL as Anton steps up to her.

ANTON

There you are!

He grabs her, kisses her. She struggles at first, but then responds to that part deep within her that responds to bad things that feel good. They part, he smiles adoringly:

ANTON (cont'd)

You're too good to be true.

GOOD-PHOEBE

(snaps out of it)

Thanks for reminding me.

Suddenly, a "hi-ya!" and Good-Phoebe high-kicks Anton in the face sending him flying backward toward the fallen grandfather clock, knocked out again. Good-Phoebe instinctively drops into her defensive position, facing him when -- Past-Prue surprises her from behind, throwing a rope around her waist, cinching it, pinning her arms to her side.

(CONTINUED)

57

"Pardon My Past"  
CONTINUED:

#4399035

Full Pink Script 1/5/00

p.49A.  
57

PAST-PRUE

(calls out)

Got her.

Past-Piper runs up and throws the draw-cord around her  
throat and, as they drop Good-Phoebe to the floor OUT OF  
FRAME:

58 INT. MANOR - DINING ROOM (PRESENT) - NIGHT 58

as, on the CUT, Prue, Piper and Leo ENTER FRAME, furtively coming in from the kitchen. Looking around.

PIPER  
Maybe they're not here.

PRUE  
They're here. Somewhere.

That somewhere is answered when they enter --

59 INT. MANOR - CONSERVATORY - CONTINUOUS 59

-- and find a relaxed Evil-Phoebe draped across the chaise, Anton standing behind her, hands on her shoulders.

ANTON  
Didn't I tell you they'd come?

EVIL-PHOEBE  
(rises)  
Hello, cousins. Or, is it sisters now?

Prue gestures with her hand to send them flying, but Evil-Phoebe's amulet GLOWS, PULSATES, absorbing the power.

LEO  
The amulet's protecting both of them...

EVIL-PHOEBE  
Your turn to die this time!

She holds out her hands and sends a ferocious FIRE STREAM toward them. Piper FREEZES the stream, then ducks around the corner. As Anton and Evil-Phoebe approach:

THE DINING ROOM

Piper, Prue and Leo.

PRUE  
We've got to get that damn amulet off her.

PIPER  
Yeah, right -- any idea how?!

The stream of FIRE UNFREEZES and shoots into the dining room, EXPLODING the curio cabinet in flames!

60 INT. MANOR - HALL/STAIRS (1924) - NIGHT - CONTINUOUS 60

as Past-Prue and Past-Piper continue to strangle Good-Phoebe, who's croaking out the spell:

GOOD-PHOEBE

In this time...In this place...

61 INT. MANOR - MAIN HALL (PRESENT) - NIGHT - CONTINUOUS 61

Evil Phoebe and Anton enter the hallway, stop when Piper steps into the living room doorway.

PIPER

Hi, how's it going?

LEO

(appears)

Behind you.

They turn to the conservatory, see Leo.

ANGLE - SITTING ROOM

as Prue appears on the other side of them. Evil Phoebe whirls, shoots a FIRE STREAM at her, but Prue telekinetically redirects it onto Anton, causing him to vaporize in soul-screeching agony!

EVIL-PHOEBE

(screams)

Anton, no!

Piper runs up behind her, cracks her across the back with a candle holder, dropping her to the floor, out.

PIPER

Sorry, Phobes...

LEO

Get the amulet!

Prue hurriedly takes the amulet off of Evil-Phoebe as:

62 INT. MANOR - HALL/STAIRS (1924) - NIGHT - CONTINUOUS 62

Good-Phoebe's on her last breaths, barely able to utter:

GOOD-PHOEBE

...While she goes back...To her...soul...so...black...

62

Her eyes close and the time wave ripples through her body  
as:

63

INT. MANOR - MAIN HALL (PRESENT) - NIGHT - CONTINUOUS 63

ON Evil-Phoebe as the time wave ripples through her body,  
too -- then Good-Phoebe flings opens her eyes, clutches her  
throat, gasping for breath as if she's still being  
strangled, sees her sisters:

GOOD-PHOEBE

Prue...Piper...

PIPER

It's her -- get it back on her! Fast!

Prue quickly puts the amulet on Phoebe just before it  
GLOWS, PULSATES. Then, just like that, the "strangling"  
sensation ceases and Phoebe pulls her hands away from her  
throat, coughing, catching her breath.

PRUE

It's okay, Phoebe, it's okay.

PIPER

You're safe.

They hold Phoebe until she calms down. After a moment, she  
looks up, grateful:

PHOEBE

Thanks, guys, for saving my life --  
all of them.

Off that:

DISSOLVE TO:

A63A

EXT. MANOR - NEXT DAY

A63A

as, after a beat, Dan walks up to the base of the steps,  
looks up at the manor as if debating whether he should do  
this or not.

63A

INT. MANOR - FOYER/PORCH - DAY - CONTINUOUS

63A

as Piper walks Leo to the door and he grabs his jacket,  
puts it on.

LEO

Hope you're not still upset with me.  
Not telling you about our past lives  
together before, I mean.

(CONTINUED)

PIPER

I'm not letting you off the hook for  
that just yet. I'm still not quite  
sure what it even means.

LEO

I like to think it means we're  
destined to be together.

Piper holds his look, smiles back at him. The doorbell  
RINGS.

LEO (cont'd)

Saved by the bell.

Leo opens the door to find -- Dan, whose smile instantly  
turns into a scowl.

LEO (cont'd)

Or not...

DAN

Leo? What're you doing here?

LEO

Oh, uh, you know -- just helping the  
girls out with some prior...stuff.

Leo enjoys this; Dan doesn't. Neither does Piper. \*

PIPER \*

Leo was just leaving. Bye now. \*

LEO \*

Okay, see ya at work. \*

(nods to him) \*

Dan.

Leo exits. Dan waits for him to get out of range, before:

DAN \*

I've just gotta come right out and say  
this, okay? Even if you get mad. But  
I know in my gut something's not right  
with that guy. And it's really been  
worrying me. For you.

PIPER

Are you talking about Leo...?

DAN

Or whatever his real name is. I asked  
my brother-in-law in the State  
Department to check out his army  
record, but the only Leo Wyatt that  
came up died almost sixty years ago,  
in World War Two!

PIPER

(holds her calm)

Well, there must be some mistake...

DAN

Piper, there's no record of him  
anywhere. Nothing. It's as if he  
doesn't have any past at all.

(off her look)

(MORE)



63A

"Pardon My Past"  
CONTINUED: (3)

#4399035

Full Pink Script 1/5/00

p.54.

63A

DAN (cont'd)

Just -- do me a favor and watch your  
back around him, okay? Until I can  
find out who he really is.

PIPER

Okay...

DAN

I gotta go. Bye.

He gives her a quick kiss, then exits. Off Piper, staring  
out the open door:

64

OMITTED

64

65

INT. MANOR - PHOEBE'S BEDROOM - DAY

65

Phoebe's on her bed, alone, writing something into the Book  
of Shadows. After a beat, Prue pokes her head in:

PRUE

Hey, you alright?

PHOEBE

Yeah, I think so. Just putting a  
little warning in the Book about  
Anton.

PRUE

Why, you don't think we really  
vanquished him?

PHOEBE

I'm not going to take any chances, not  
with an immortal warlock.

(back to writing)

Just hope my future me's somewhere  
near this book if and when he strikes  
again.

PRUE

Something tells me we're always gonna  
be near it. Always have been, always  
will be.

PHOEBE

Yeah, you're probably right. 'Course,  
the warning won't do much good if the  
future me turns out to be bad.

Prue sits on the edge of the bed, sees this is really  
bothering her.

(CONTINUED)

PRUE

Hey, it's not just you, you know.  
Everyone's got bad in them, you're no  
different. It's just that, when your  
bad comes out, things tend to catch  
fire.

PHOEBE

Is this supposed to be making me feel  
better?

PRUE

What I mean is, I think that being bad  
is as natural as being good. That's  
how we know what good really is, how  
we're able to even make the choice to  
be good.

(then)

Remember, Anton wouldn't've needed the  
Evil Phoebe from the past if you  
hadn't evolved into Good Phoebe.

Phoebe chews on that a beat, nods, understanding, then:

PHOEBE

Still...it's okay to be bad once in a  
while, isn't it?

PRUE

Absolutely.

And, as they high-five each other, we:

FADE OUT.

END OF EPISODE