



"Sight Unseen"

Season 3 - Episode 5
Production #62015-03-49

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EXECUTIVE PRODUCERS

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Shooting Script
Full Blue
Pink Pages
Yellow Pages (55)

08/29/00
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DIRECTOR

Perry Lang



CAST LIST

"Sight Unseen"

Full Blue - 09/01/00

Series Regulars

Prue Halliwell..... SHANNEN DOHERTY
Piper Halliwell..... HOLLY MARIE COMBS
Phoebe Halliwell..... ALYSSA MILANO
Darryl Morris..... DORIAN GREGORY
Leo..... BRIAN KRAUSE
Cole..... JULIAN McMAHON

Recurring Cast

Abbey

Evil Triad

- Member #1
- Member #2
- Member #3

Guest Cast

Troxa

Sean

Jackie

Snake Hunter

Rachel

Special Musical Guest

Marvelous 3



SET LIST

"Sight Unseen"

Full Blue - 09/01/00

Interiors

Halliwell Manor

- Foyer
- Main Hall
- Stairs
- Living Room
- Attic
- Piper's Bedroom
- Kitchen
- Parlor
- Upstairs Hallway
- Dining Room
- Conservatory
- Basement/Darkroom
- Closet

P3

- Piper's Office
- Main Floor
- Locker Area

Prue's BMW

Morris' Office

Cole's Office

Triad

D.A.'s Office - Corridor

TV Sound Stage

Exteriors

Halliwell Manor

- Porch (STAGE)

Street

CHARMED

"Sight Unseen"

TEASER

FADE IN:

1

INT. P3 - NIGHT

1

PHOEBE, at the bar, checks her watch, can't believe what time it is, then turns to ABBEY, the pretty bartender, as she passes by:

PHOEBE

Hey, uh, Abbey, before you take off -- maybe you'd better get Sean, there, another round.

Abbey looks over at:

ANGLE - SEAN

across the bar, early '30's, strikingly handsome in a bad-boy kinda way. Bored, he cracks open a peanut, adds to his already substantial pile of shells.

ABBEY

That's over the club limit.

PHOEBE

It's okay, we'll spring for the cab. Hurry.

Abbey nods, moves off to make the drink passing PIPER, behind the counter, as she joins Phoebe.

PIPER

Prue *still* hasn't called?

PHOEBE

No. Poor guy...

PIPER

You think she stood him up?

PHOEBE

Not deliberately. She's just... ever since we got back from Pilgrim Time, she's been on, like, this demon bender.

PIPER

You think? Like, sorta since
that's all she ever talks about?

PHOEBE

How do we break that to Sean?
'Sorry, you've been dissed for a
creature with scales and claws?'

To Abbey, who happens by with the drink --

PIPER

Better make that a double.
(to Phoebe)
I'm calling her.

As they cross to the phone, they pass patrons donning
winter coats, readying to leave, ad libbing "g'nights."

PHOEBE

G'night, stay warm.
(to Piper)
Speaking of which, have you and Leo
kept each other warm... in a while?

PIPER

Nope.

She says it with evident frustration. Sisterly --

PHOEBE

C'mon, d'you really think 'They're'
watching you? Even when --

PIPER

What else am I supposed to think?
The last two times 'They' orbbed him
out right in the middle of -- it.

PHOEBE

Ouch... What does Leo say?

PIPER

He swears 'They're' not watching,
but he's a guy, he'll say anything.
Point is, I think 'They're'
watching, and when I think, I
can't... concentrate.

She picks up the phone, dials, during --

1

CONTINUED: (2)

1

PHOEBE

Yeah, well at least you have the option to... concentrate. If Cole and I do the flirtation tango any longer, I just might have to concentrate by myself.

Off their mutual frustration --

PIPER

(into phone)

Prue, hey -- where are you?

2

INT. PRUE'S BMW (DRIVING) - NIGHT - INTERCUT

2

PRUE drives, scattered, distracted. It's a cold November night and she's dressed for same. On her cell:

PRUE

Just leaving work -- hey, you'll never guess what I found on the internet? Remember Micah?

PIPER

The 17th century hottie? Hard to forget.

PHOEBE

(off that, re: Sean)

Forget the past, tell her about the present.

Piper nods to Phoebe, but Prue rattles off:

PRUE

I traced his ancestors and discovered an entire history of the village we went back and visited --

Someone HONKS at her. We hear an O.S. SCREECH of tires.

PRUE (cont'd)

Hey, watch it, buddy!

(back into phone)

It might give us a clue into the identity of the demon the Triad's sent to kill us.

PIPER

Prue, sweetie, listen to me --
haven't you forgotten about
something?

PRUE

You mean, the Snake Hunter? The
photo shoot's not 'til tomorrow,
but --

PIPER

No, I mean, haven't you forgotten
about something *else*? Like your
date?

PRUE

Oh, my God, Sean.... I can't
believe I did that. Okay, okay,
okay, give him a drink.

PIPER

Prue, we give him any more and
we're gonna have to send him to an
AA meeting.

PRUE

Oh... How long's he been there?

PIPER

I'd say an hour and 327 peanuts.

PRUE

(ouch)
Any ideas?

PIPER

Remorse is good, attendance is
better.

PRUE

I'm halfway across town, plus I've
got all this demon stuff to follow
up on--

PIPER

(off Sean, forced
smile)
Can't that wait...?

PRUE

Think the Triad will? Piper, we've got to find out who they sent and how to take him out before he does it to us. Tell Sean I got hung up at work -- I'll make it up to him.

Piper looks to Sean, sees he's been watching this conversation, expectantly --

PIPER

Alright, sweetie. See ya later.

-- then CLICKS off. We LOSE INTERCUT, stay at the club. Putting on her best game face, Piper, and Phoebe, cross to Sean.

PIPER (cont'd)

Uh, Sean, hi... there's been a slight glitch. When my sister gets caught up in her, um, work, she sometimes has a one-track mind.

SEAN

Not a problem, I understand. Tell her to just give me a call.

He heads out. Piper and Phoebe exchange a look.

PIPER

Not a problem? He took that well.

PHOEBE

Why not? He's had three drinks.

PIPER

When does "one-track" spill over into total obsession?

PHOEBE

When you forget a guy like Sean.

3

EXT. MANOR - PORCH - NIGHT (STAGE)

3

Prue slows when she sees the front door ajar, the house, pitch black. She's undecided, go in, stay out? Play the tension, as she raises her hands for action, cautiously enters --

4

INT. MANOR - FOYER - NIGHT - CONTINUOUS

4

Prue steps inside, the house is dead silent. She moves further inside the house --

5 INT. MANOR - MAIN HALL/STAIRS - NIGHT - CONTINUOUS 5

CREE-UNCH! Startled, she looks down at what she's stepped on -- Prue, her eyes, eerily reflected in the shards of a shattered mirror. Then she notices, in the shadows of the house --

PRUE'S POV

Every single mirror downstairs has been broken.

RESUME PRUE

hackles and antennae up -- what's going on? Then - GONG! Prue starts again, as the grandfather clock strikes eleven. Beat. She hears something behind her, by the closet. Prue turns --

*
*
*
*

SUBJECTIVE CAMERA POV

From inside the Main Hall closet, behind the cracked open door, someone, something, is watching Prue.

BACK TO PRUE

Prue slowly moves to the closet. Beat, heartbeat and dramatic one, then as she clicks on a lamp -- BAM! The closet door flies open - a BEING, no more than a dark blur - bolts out, crashes into her and knocks over the lamp, sending the house back into darkness.

*

PRUE

Hey!

Prue hits the floor hard, yet still manages to flick her hand -- the Being is TELEKINETICALLY THROWN from the house, through the conservatory windows. It's gone. Off Prue, on the floor, in pain:

CUT TO TITLES:

END OF TEASER

ACT ONE

FADE IN:

6

INT. MANOR - LIVING ROOM - NIGHT

6

Prue is on the couch with Piper, nursing her shoulder with an ice pack, when Phoebe enters with an ice pack refill.

PHOEBE

Here you go. Feeling any better?

PRUE

Yeah, I think I was more stunned than hurt, it happened so fast.

PIPER

It's eerie. All the demons we've faced, yet knowing someone went through every room in our house, smashing mirrors, touching who knows what --

PHOEBE

Fondling who knows what.

PIPER

It's just so creepy. At least nothing seems to be missing.

PRUE

How do you know it wasn't a demon?

PHOEBE

Demons don't usually fondle.

PIPER

Besides, the only evil we know that came through mirrors was Kali -- and we vanquished her sorry ass.

PRUE

By *smashing* her reflection in a mirror. I know she's supposed to be dead, but so were the Grimlocks.

MORRIS'S VOICE

Please don't remind me of them.

ANGLE - MORRIS

moving down the stairs, carrying a CSI kit:

PIPER

Find anything, Darryl?

MORRIS

Just a bunch of fingerprints that don't match your samples. I'll run 'em through the computer, see if any names pop up.

PRUE

They won't. Guys, BOS 101: hello, mirrors -- "The portals through which evil enters"?

PHOEBE

But there are fingerprints. Most demons don't even have fingers.

MORRIS

Well, on the *human* side of things, I need you all to put together a grudge list, any enemies you might have, past or present.

PRUE

Already done.

He's surprised. She hands him a nearby notepad.

MORRIS

Abraxas, Barbas, Yama -- what'd you do, date the United Nations?

PRUE

Those are all the warlocks, demons and various evil forces we've faced the last two years.

MORRIS

That's not exactly what I meant.

PRUE

I'm gonna go hit the BOS, see which ones use mirrors.

And, with that, she takes the demonic grudge list, exits up the stairs. Morris looks to Piper, Phoebe.

PHOEBE

Prue's been a little fixated, lately.

PIPER

(to Darryl)

Do *you* think it's a human bad guy?

MORRIS

In any other house, yes. Around here --

(looking around)

-- ya never know.

PHOEBE

Then we'll make sure a *human* grudge list gets done, too.

PRUE'S VOICE

Piper, Phoebe -- !

At this, they go running up the stairs to --

7

INT. MANOR - ATTIC - NIGHT - MOMENTS LATER

7

As Piper, Phoebe and Morris enter to find Prue standing inside, looking around, suspicious:

PIPER

What, what is it?

PRUE

This door was unlocked.

MORRIS

So...?

PRUE

So, ever since a demon tried to steal the Book a coupla weeks ago, I've been locking it.

MORRIS

Wait, you lock this door, but not the *front* door.

PIPER

I lock the front door.

PHOEBE

Me, too -- mostly.

PRUE

I don't, why bother?

MORRIS

Because you're three young women.
In fact, your whole attitude about
security baffles me. No alarm
system, no dead bolts, dog --

PRUE

Three witches. We can handle it.

Morris gives up, just inspects the door.

MORRIS

Wasn't jimmied.

PHOEBE

So we're dealing with, what, a lock-
pickin' demon, Prue?

PIPER

Doesn't look like anything's
missing here, either.

A visual sweep shows nothing touched -- save for an old
mirror that's been destroyed. Off Prue's look --

PHOEBE

All I'm saying is, to completely
eliminate the idea that a human
could have done this is ludicrous.

PRUE

It's more ludicrous to think this
has got nothing to do with the
Triad.

PIPER

Darryl, why don't you get started
on those fingerprints? We need to
have a little confab here.

MORRIS

Sure, got it. Right. G'night.

As soon as he's gone, calling --

PRUE

Leo!

PIPER

Prue, a little perspective here?

PHOEBE

Yeah, we're not gonna solve our demon problems in one night or one week, even. Prue, we've been through this before.

PRUE

Things are different now.

(louder)

Leo?! LEO -- !

Leo ORBS in. The split second he becomes corporeal --

LEO

What --what is it, what's the problem?

PRUE

I need to know what you know about the Triad.

LEO

You what...? Prue, I was in the middle of a situation with another charge --

(locks eyes with Piper)

Hi...

PIPER

Hi...

Just got a little warmer in here.

PRUE

(overriding)

This can't wait. The Triad sent somebody back in time and nearly wiped out our entire line. Now, I'm willing to bet that it's the same demon Phoebe and I ran into up here when we were hunting for fairies and trolls!

PHOEBE

(to Piper)

Ever wonder what we sound like to others...?

PRUE

If you guys don't want to take that seriously, that's your choice. Me? I'm on a mission.

*
*
*

And with that, Prue grabs the Book and exits with determination. Beat. *

PHOEBE

We gotta get that girl laid.

She turns to Piper and Leo, neither paying attention. Seeing the heat, realizing three's a crowd, exiting:

PHOEBE (cont'd)

Seems to be a theme...

Off the frustrated, horny lovers:

8 INT. TRIAD - ETERNAL NIGHT 8

The Evil Three are shrouded in dark, when Cole SHIMMERS in, takes a beat to realize where he is which gives US the sense that he didn't come here voluntarily.

MEMBER #1

We grow impatient, Belthazor.

MEMBER #2

We did not expect it to take this long.

COLE

It took you two years by their time, without success. I've only had a month.

MEMBER #3

(sharp)

A month with two years worth of information, information collected by the blood of demons before you!

COLE

(calm to contrast)

The young one, Phoebe, is almost within my grasp.

MEMBER #1

That's not why we summoned you. We're assigning another.

COLE

You're *replacing* me? We had a bargain -- I get the Charmed Ones for you, you give me back my --

MEMBER #3

The bargain is in your best interests, not ours.

MEMBER #2

Don't look at it as *replacing*, Belthazor, look at it as... assistance.

MEMBER #1

Competition.

MEMBER #3

However, if either of you gets caught, the same maxims apply -- we can't risk either of you leading The Charmed Ones to us.

MEMBER #1

Or angering The Source...

COLE

(resigned)

May I know who you're sending?

MEMBER #2

Sent, you mean.

MEMBER #3

Troxa has already started.

That fact, and the name, straightens Cole's spine.

9 EXT. MANOR - PORCH - NIGHT (STAGE) 9

As, through the thick fog, a frightening looking man Cole's age ominously emerges and approaches. The kind of bad-ass type you don't want to meet in a dark *anywhere*. It gets creepier as he glances left, right, then turns *invisible*. Meet TROXA. *

A beat later, the front door opens, then closes, seemingly by itself.

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

Piper and Leo, by the bed, are in a passionate embrace, trying to rip each other's clothes off.

PIPER

Leo...

LEO

Piper...

PIPER

(wants to)

We can't...

LEO

(has to)

Yes, we can...

A moment where it looks like they both can, then Piper pushes him away, frustrated:

PIPER

*I can't do this! I feel like I'm
being watched!*

She looks at the ceiling. Leo, dying, isn't giving up:

LEO

Piper, we have to get past this.

PIPER

Fine, then tell 'Them' to look the other way!

Over this, INTERCUT:

10A INT. UPSTAIRS HALLWAY - NIGHT - SUBJECTIVE CAMERA POV10A *

MOVING stealthily, following the voices, stopping at a door. *

OBJECTIVE ANGLE *

as the doorknob quietly turns and the door pushes open seemingly by itself. *

LEO

'They're' not looking, how many times do we have to have this conversation?

PIPER

How do you know? How can you be sure?

LEO

Because I told you, that's not what 'They' do.

PIPER

Then how do you explain the last
two times...?

LEO

Sheer coincidence, I'm telling you.
C'mon, Piper, please, we need to
get past this... *

PIPER

And I need to feel safe, Leo, like
it's just you and me -- not like
the whole universe is watching.
I'm sorry...

Leo sighs, understanding, compassionate -- as
SUBJECTIVE CAMERA (Troxa) begins to CLOSE DOOR and WE
LOSE INTERCUT. *

REVERSE ANGLE *

on the door as it seemingly closes by itself. *

LEO

It's okay... Guess I'd better go
try and find Prue some answers.

He gives her a kiss good-bye. She kisses back.
Hormones take over and they're suddenly, passionately
kissing each other, but just when Piper starts to lose
herself in the moment -- *Leo is ORBED OUT!* Piper,
realizing, lets out a massive *groan*, plops down on the
bed, expressively crossing both her arms *and* legs.

11 INT. MANOR - ATTIC - NIGHT - MOMENTS LATER 11

as the door slowly creaks open, seemingly by itself -- *

TROXA'S SUBJECTIVE POV

-- to find Prue asleep over the open BOS. CAMERA
closes on her, then stops, sees something of interest
next to her. CAMERA CANTS as if Troxa were cocking his
head, to read -- a *demonic* flow chart showing a
hierarchy of demons. Near the top (bottom?) reads,
"TRIAD" and next to that, "EVIL AGENT =???"

RESUME SCENE - OBJECTIVE CAMERA *

as, after a beat, a throw pillow rises in the air
seemingly by itself, then suspensefully moves over to
Prue -- *as the pillow hovers briefly above her, then is
lowered, gently, to her face --*

DING-DONG, DING-DONG! Someone is ringing the doorbell over and over, POUNDING loudly on the front door. Prue jolts awake, gasps for breath, throws out her hands, TELEKINETICALLY sending the pillow flying against the wall, showering the room with feathers. Her head whips around, Prue sees -- nothing. Prue, hackles up, bolts out of the room through the feathers. *

12

INT. MAIN HALL/FOYER - NIGHT

12

Phoebe, robe over p.j.'s, opens the door, to find --

PHOEBE

Cole! What are you doing here?

COLE

Are you alright? I just heard.

PHOEBE

Heard what...?

As he enters, Piper, then Prue rush down the stairs, meet in the Main Hall.

COLE

About what happened, the break-in.
(off sisters)
Are you guys okay...?

PHOEBE

(touched)

You came all the way over here for me -- we -- us?

A grin just for her. She likes this. Then, to Prue:

COLE

Did you get a look at who it was?

PRUE

No...

COLE

I'm gonna make a call, get a patrol car to watch the place.

PRUE

That's okay, I think we can handle it.

COLE

No, you can't.
(off her look)

(MORE)

COLE (cont'd)

I mean, you have no idea what kind of evil you're dealing with here.

PIPER

Yes, well, we've been having that conversation, haven't we, Prue?

As Prue reacts to that, Cole notices, behind the sisters:

COLE'S POV - AT FRONT DOOR

opening, then closing, as if by itself.

RESUME SCENE

ON Cole, glaring, knowing.

PHOEBE

Come on in, I'll get you a cup of coffee.

PRUE

Actually, Phoebe -- now's not a good time. We have something... important to discuss.

Phoebe shoots Prue a look, but realizes Prue means it.

COLE

That's okay, I really should be going. It's late. Call me, anytime.

Phoebe follows him to the door:

PHOEBE

Count on it.

Another shared look, then he leaves. As she returns to her sisters --

PHOEBE (cont'd)

This'd better be good.

PRUE

I was just attacked in the attic. I woke up and there was a pillow hovering right above me --

Piper and Phoebe exchange a dubious look.

PIPER

A pillow...

PHOEBE

Hovering...

PRUE

Yeah, and it was just about to smother me, too, then when Cole knocked on the door, whatever was behind it just -- stopped.

PHOEBE

Hmm, could be the infamous pillow smothering demon.

PIPER

Or, just a nightmare.

PRUE

It wasn't a nightmare, and this isn't a joke. I don't care what you guys think, there's a demon trying to get me, or us. I know it.

She goes up the stairs. Off Piper and Phoebe's concern, worry --

13

EXT. MANOR - PORCH - NIGHT (STAGE)

13

Cole stalks around the porch, whispering:

COLE

I know you're here, Troxa. Come out, come out, wherever you are...

Cole's suddenly grabbed by his shirt collar. As Troxa becomes visible, he holds Cole by the throat, choking him with an iron grip.

TROXA

What do you think the Triad will say when I tell them you saved the witches?

COLE

That I... didn't want you... to get them first....

Cole violently shoves Troxa off him, grabbing air, as --

TROXA

You had your chances, Belthazor, don't screw up mine again.

(MORE)

TROXA (cont'd)
I strike tomorrow night, you'd
better not be here.

COLE
You don't scare me, Troxa. You
never did.

TROXA
And you don't know how to defeat
me, Belthazor, you never could.
Afterall --

He becomes invisible:

TROXA'S VOICE (cont'd)
-- You can't fight what you can't
see.

Suddenly, Cole is slammed to the ground. As he tries
to rise, he's kicked in the head, then *WE SEE* the skin
around Cole's neck indent and he begins to choke. But,
then -- the PORCH LIGHT goes on. The indentation on
Cole's throat disappears, then --

COLE'S POV

Invisible Troxa shoulders past the trellis, knocks over
a plant.

BACK TO COLE

As Troxa's footsteps recede O.S. Cole, struggling for
air, looks back at the opening door and just *manages* to
SHIMMER OUT before -- Phoebe appears, sees nothing
there. Off her curious look:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

14 INT. MANOR - KITCHEN - DAY

14

As Phoebe pulls a mug from the cupboard, Piper pours herself coffee. Both are bleary-eyed.

PHOEBE

I'll take a hit of that. In fact, just pour it down my throat.

PIPER

You didn't sleep, either?

PHOEBE

Thank God for make-up. Maybe we *should* put in an alarm system.

*
*

PIPER

What do you mean?

PHOEBE

Our powers don't do us any good against mortal creeps when we're sleeping.

*
*
*

Prue breezes in, carrying three satchels.

*

PRUE

Phoebe, did you borrow Grams's necklace, again?

PHOEBE

No.

PRUE

You're sure?

PHOEBE

Positive. Why?

PRUE

Nothing. Anyone seen my good luck blouse, the one I always wear to my shoots?

PHOEBE

The mint green Chloe?

*
*

PIPER

That's missing, too? Anything else?

PRUE

Not that I know of.

PHOEBE

Prue, this is important -- maybe they were stolen by the guy who broke in here.

PRUE

Or, maybe a demon took them, for use in a ritualistic ceremony.

PIPER

Here we go, again.

PRUE

(on a roll again)

'Course, that doesn't explain the broken mirrors especially since, according to the Book, they're used as portals.

(then)

Unless, once the Triad sent the demon through, they didn't want him to have an escape route back until he succeeded -- which means the demon could still be here *now!*

PHOEBE

(sarcastically)

Would that be the pillow smothering demon, or the ol' lock-picker?

Leo ORBS in. Prue pounces.

PRUE

Finally, Leo, what'd you find out?

LEO

(first things first)

'They' called me away on something else, Piper, I swear, total coincidence --

(off her, to Prue)

And, as far as the Triad's concerned, 'They' don't know much, not even what it really is...

PRUE

6,000 years of conflict, and that's it? Talk about underachievers.

LEO

'They' do know, though, that the
Triad is at the *highest levels* of
the Other Side.

Sobering news to all.

PHOEBE

Whoa. Okay. That's a biggie.

PRUE

All the more reason we'd better get
to them before they get to us.
Here.

She gives Piper and Phoebe their satchels.

PIPER

What's this?

PRUE

A way to always be prepared.

PHOEBE

Contraceptives?

PRUE

Sneaks.

She pulls out her pair, the sisters do the same.

PRUE (cont'd)

We're always in inappropriate
footwear when demons attack. Not
anymore. Keep these with you at
all times.

Reactions, then, the DOORBELL RINGS. They cross to --

15 INT. MANOR - FOYER - DAY - CONTINUOUS

15

Piper opens the door to Morris.

MORRIS

We're making progress. The same
set of fingerprints were found on
all the broken mirrors.

LEO

Who's are they?

MORRIS

Unfortunately, the FBI computer drew a blank, which means the perp has no criminal record.

PIPER

So what are you saying? It's just some psycho, freaky crazy?

MORRIS

I can't say, I don't have enough info to go on. Broken mirrors, nothing's missing...

PHOEBE

Yes, there is. Grams's necklace -- and Prue's favorite blouse.

MORRIS

Funny that's all he took, but if he was on drugs... There is another possibility. It might be a stalker.

LEO

A stalker?

PIPER

Who'd want to stalk us?

MORRIS

Could be anybody. You'd better get that human grudge list going. Old boyfriends, dates, people you worked with or for, classmates --

PHOEBE

Wait -- what about Sean.

PRUE

A guy I stood up once? I don't think so.

MORRIS

The smallest things can set these guys off.

PRUE

If it's a stalker, it's a demonic stalker.

A look between Morris, Piper, and Phoebe.

MORRIS

Just in case, I'll check this Sean out. And I want those lists, ASAP. Stalkers'll do anything to obtain the object of their desire. You could be in real danger, Prue.

PHOEBE

(off his exit)
Listen to him, Prue.

PRUE

Why? No one listens to me. I've gotta go. If a demon doesn't kill me, my editor will.

And she goes. Off Piper, Phoebe --

16 INT. D.A.'S OFFICE - CORRIDOR - DAY 16

As elevator doors open and two people emerge. Then, as the doors close, they appear to hit something -- something invisible, which automatically opens the doors again. CAMERA PANS past a potted ficus tree and HOLDS on the branches -- *shaking, as if something brushed past.* *

SUBJECTIVE CAMERA - TROXA'S POV *

MOVING down this long, busy corridor, lawyers rushing to court, secretaries and runners scurrying by, *completely oblivious* to whoever the SUBJECTIVE POV belongs to. The POV stops at an open door, where a nameplate reads, "COLE TURNER, ASSISTANT DISTRICT ATTORNEY" *

ANGLE - THE DOORKNOB *

slowly opens as if by itself -- actually, by Troxa.

17 INT. COLE'S OFFICE - DAY - CONTINUOUS 17

as the door opens then quietly closes again -- an unsuspecting Cole, seated at his desk, wrapped up in his work, his back to the door. A tense beat, then a *brass letter opener rises from the desk, advances towards Cole's back.* Then, just as it's about to strike --

-- Cole spins around and grabs a fire extinguisher by his desk and BLASTS Troxa with the ice cold chemicals -- *which react on Troxa, partially revealing him to create an eerie, transparent gaseous entity.*

COLE

I did some research, Troxa...

When he belts him with the extinguisher, knocking Troxa backward to the ground, Troxa becomes corporeal.

COLE (cont'd)

I found your Achilles heel. Cold's very -- revealing for you, isn't it? All the worse because, since you don't *feel*, you never know when it even is cold.

Troxas brushes off the CO2, rises, threatening:

TROXA

First *them*, then *you*!

After he takes a step to the door, Troxa turns invisible. He flings the door open, apparently exits. A beat, then JACKIE, Cole's 20-something assistant, enters, puzzled. Off seeing her boss holding the fire extinguisher:

JACKIE

Is everything... okay, Mr. Turner?

COLE

(off extinguisher)

Uh, just checking the pressure, that's all, Jackie.

Off Jackie, not sure if she's buying that:

18

INT. TV SOUND STAGE - DAY (STAGE)

18

CLOSE ON a jungle, where "THE SNAKE HUNTER" (akin to the star of the Discovery Channel's hit documentary series "The Crocodile Hunter"), a gregarious, animated Australian, late '20's, in naturalist's khakis, holds a snake. RACK to REVEAL that we are on a TV sound stage, the jungle is a backdrop. Prue is taking pictures as the Snake Hunter rehearses, and the crew preps.

PRUE

So just do what you normally do on your show. Look natural, pretend I'm your audience.

*
*
*
*

SNAKE HUNTER

Okay, right, Jillaroo. Now,
western diamondback rattlesnakes
don't just run out in the bush and
strike at you for no good reason...

PRUE

Can you hold up the snake's head up
higher, Snake Hunter?

SNAKE HUNTER

Reckon. But be careful, he might
not like having his picture taken --

PRUE

Yeah, that's great --

As if on cue, the snake *lunges* at Prue, coming within a
gnat's eyelash of her face.

SNAKE HUNTER

By crikey! Did you see that?!
Calm down, mate, you're alright...
(to Prue)
Are you alright?

PRUE

I've seen worse, believe me...

As they talk --

SUBJECTIVE CAMERA POV

someone is watching Prue, from a dark recess across the
room --

SNAKE HUNTER (O.S.)

Good onya! They *strike* as a
defense mechanism, as the *only* way
they can protect themselves...

REVERSE ANGLE

In the shadows of the sound stage, A dark, HOODED
FIGURE holds A CAMERA. We stay SUPERTIGHT on the
camera, can't see who or what is rapidly taking
pictures --

SNAKE HUNTER (O.S.)

You may wonder how we enticed this
little *beaut* out of the wild to
join us today...

#62015-03-49

"Sight Unseen"

Revised Pink

9/5/00

F.26A.

18

CONTINUED: (2)

18

ANGLE THROUGH CAMERA

of Prue, taking shots --

RESUME SCENE

The Snake Hunter shows a snake trap, a metal-mesh cage, with a funnel leading from an opening, down a steep drop, to a holding pen.

SNAKE HUNTER (cont'd)

The only humane way to capture a snake is to use a snake trap. You lure them in by putting in a rippin' snake snack, a tiny Mickey Mouse, or a Michigan J. Froggie... *

For Prue, a lightbulb moment. She lowers her camera.

PRUE

I'm sorry, excuse me, what'd you say that cage was for, again?

SNAKE HUNTER

Trapping snakes and any other varmints youse might wanna get rid of.

PRUE

Really.

Off her grin --

19 INT. P3 - NIGHT

19

Happy hour, and the joint is hopping. Phoebe rushes in, scans the crowd, is disappointed. She crosses to Abbey, at the bar, who's readying a tray of drinks.

PHOEBE

Abbey, any chance you've seen Cole around?

ABBEY

Who?

PHOEBE

Tall, dark, good-looking, District Attorney? *

Abbey gives her a blank look.

PHOEBE (cont'd)

No good. Okay. Let's start with Piper. Is she around? *

ABBEY

In back, in her office.

And Abbey heads off. A last look around, no Cole, she goes to the office.

20

INT. PIPER'S OFFICE - NIGHT - MOMENTS LATER

20

Phoebe throws open the door, to find Piper and Leo on top of the desk, half-naked, in the assumed position.

PHOEBE

Whoops! So sorry -- shoulda
knocked -- bye --

She turns on her heels, starts out, is stopped with --

PIPER

I can't do it, anyway.

PHOEBE

Sorry to hear that!

Piper and Leo share a look of abject misery, dress.

LEO

I guess I'd better go.

Do sad little waves and Leo ORBS OUT. Piper sighs, beyond frustrated.

PIPER

I hate this! I despise living
under this kind of scrutiny!

PHOEBE

But I didn't see anything.

They exit the office --

21

INT. P3 - MAIN FLOOR - NIGHT - CONTINUOUS

21

And head to the bar.

PIPER

I meant 'Them'.

PHOEBE

I know.

PIPER

I thought trying it *someplace else*
would take the pressure off...

PHOEBE

I'm bummed for you, though, I gotta tell ya, that Leo's still pretty damn buffed.

PIPER

I thought you didn't see anything.

PHOEBE

Nothing good.

At the bar, Phoebe pulls a sheaf of papers from her backpack.

PHOEBE (cont'd)

Okay, here's my stalker list, mostly guys I knew when I lived in New York.

Piper peruses the list, which is lengthy.

PIPER

You really did have a wild time, there, didn't you?

PHOEBE

And that's just A through M. Now that we have mine and yours, all we need is -- Prue -- ?

ANGLE - TO INCLUDE PRUE

who makes her way to the bar, happy, carefree, dressed sexy, for a date.

PHOEBE (cont'd)

You look...different.

PIPER

Relaxed.

PHOEBE

What happened?

PRUE

Just no longer worried about demons. Sean around? We're supposed to meet here --

PIPER

Haven't seen him. How do you know Sean isn't your stalker?

PRUE

Don't be ridiculous. I can handle Sean.

PHOEBE

Wait. Whatever happened to demons-are-on-my-ass-Prue?

PRUE

I set a trap.

PIPER

A trap?

PRUE

We're gonna capture the demon. Then, instead of vanquishing him like we usually do, we'll make him talk -- about the Triad.

PHOEBE

This trap thingy...is it like a bear trap? With claws?

PRUE

I cast a spell over a series of siderite crystals, creating a "cross-stone", a power grid. The BOS is the bait.

PIPER

How does it work?

PRUE

Once the demon tries for the Book and steps into the grid, this'll glow -- he's zapped!

She shows them an amber, fist-sized crystal. Prue is all smiles. Not so the others.

PIPER

You mean it's gonna *electrocute* whatever steps inside?

PRUE

Whatever demon.

PHOEBE

What about human? Or feline? You're gonna fry Kit?

PRUE

Kit won't get in, the attic door's
locked.

PIPER

Prue, you've booby-trapped our
house!

PHOEBE

But, what if it's *not* a demon --
what if it's a human?

Sean enters, looks Prue's way.

PRUE

It's *not* -- now, if you'll excuse
me, I've got a life to try and
lead.

After she moves off:

PIPER

This is not good.

PHOEBE

This goes on any further, we might
need a demon intervention.

ANGLE - SEAN

Prue joins him at his table. An awkward beat, then --

PRUE

Hi. Thanks for coming.

He smiles, nods. As Abbey happens by --

PRUE (cont'd)

Listen, Abbey, whatever he wants --

SEAN

No, thanks. I've had more than my
share of free drinks.

PRUE

I deserved that. Look, I'm
sorry...

As Abbey moves off --

PRUE (cont'd)

There's so much going on in my life, I can't explain it yet, but, if you're interested, I'd like to make it up to you.

SEAN

I'm definitely interested, but -- I just ask that you be honest with me, okay? The one thing I can't handle is games. Drives me crazy.

PRUE

(moment of hesitation)

Not psycho, freaky crazy, though, right?

SEAN

What...?

PRUE

Nothing, nevermind. Let's sit...

And, as he holds out a chair, and a smile, for her:

22 INT. MANOR - FOYER - NIGHT

22

Windy outside; dark inside, creepy. The front doorknob slowly turns, then the door creaks open and an ominous figure steps through the shadows to reveal it's -- Cole, who pads in, eyes darting about. A beat to listen, then probes:

COLE

Phoebe...? Anybody home...?

No answer; he's alone. He moves to --

23 INT. MANOR - PARLOR - NIGHT - CONTINUOUS

23

And proceeds to open every window, letting in the frosty November air. Eyes always moving like a master thief, he moves to the hallway, finds the thermostat -- and mysteriously clicks on the air conditioning. Satisfied, he heads upstairs.

24 INT. MANOR - UPSTAIRS HALLWAY - NIGHT - MOMENTS LATER 24

Cole approaches the attic, finds the door locked. Frustrated, he SHIMMERS --

25 INT. MANOR - ATTIC - NIGHT - CONTINUOUS

25

Inside. Once he becomes corporeal, he unlocks and opens the door, then cracks open the windows, unknowingly barely skirting the CROSS-STONE, a series of five small siderite crystals, placed discretely around the BOS stand, facing each other. From time to time, they emit a soft, eerie glow.

Cole, finishing the last window, finds, picks up, PRUE'S DEMONIC FLOW CHART. The "EVIL AGENT = ????" unnerves him. He puts the chart back where he found it, then pauses by the BOS. He's got itchy fingers, can't resist one more try. As he goes for it, he crosses into the siderite power grid and --

All five CROSS-STONES glow bright, spark, then ignite! It's like a giant electric shock. Cole's body jolts, spasms, he SCREAMS in horrific agony. His face briefly morphs into its DEMON SELF, before he collapses, out cold.

The sparks die; the glow fades.

26 INT. P3 - NIGHT - CONTINUOUS

26

CLOSE ON the amber TRAP INDICATOR, which is glowing. WIDEN, as Sean notices.

SEAN

What the hell's that?

PRUE

Oh my God -- it worked!

SEAN

What worked...?

Without so much as a goodbye, leaving him speechless and pissed, she races off to the bar, to Piper, Phoebe. Showing them the indicator --

PRUE

Siderite rules! We've trapped our demon!

The girls hurry out of the bar, about to discover that they've trapped a helluva lot more than that. And we --

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

27 INT. MANOR - DINING ROOM/CONSERVATORY - NIGHT 27

ON THE CUT, Prue pushes through the swinging door from the kitchen, Piper and Phoebe close on her heels. They rush inside --

PRUE

It could be any demon, we don't know its powers, or if it's even knocked out, so we go in attacking. Piper, you freeze him, I'll tie him up --

PIPER

I won't have to freeze him. It's ice cold in here. Every window's wide open --

And continue on into:

28 INT. MAIN HALLWAY/STAIRS - NIGHT - CONTINUING 28

They pause at the base of the stairs, see the windows open. Chilly November air blows through the house.

PHOEBE

What kinda demon would do that?

PRUE

Oh, please, not *that*, again. It's a *demon* trap! Sneaks on? Let's go!

They hurry up the stairs.

29 INT. MANOR - ATTIC - NIGHT - MOMENTS LATER 29

The sisters enter, see a semi-conscious FIGURE lying in the middle of the grid, then flick on their lights to find --

PIPER

(shocked)

Cole -- ?!

PHOEBE

What?

Phoebe starts to him, but Prue stops her.

PRUE

Wait, it could be dangerous.

PHOEBE

For God's sakes, Prue, it looks like he's really hurt!

PRUE

The trap's for demons, Phoebe. You do the math.

Cole gets to his knees, shakily tries to stand. Phoebe shrugs off Prue, helps him. No sooner is he standing --

PRUE (cont'd)

What are you doing here?

COLE

Came by -- to see how you were doing...

PHOEBE

Are you okay...?

PRUE

(pressing)

How'd you get in? What're you doing up here?

PIPER

Wait, yeah, how *did* you...?

COLE

Front door was unlocked. Then -- when I saw all the windows open...

PHOEBE

You thought somebody had broken in again --

(off sisters)

Are we done with the third degree?

COLE

What... happened?

(off trap)

What *is* that?

PRUE

(off sisters, admits)

A booby trap.

COLE

A what?

30 INT. MANOR - MAIN HALL/STAIRS - NIGHT - MOMENTS LATER 30

ON the Cut, Cole, acting pissed, beelines downstairs, trailed closely by the others.

PHOEBE

I'm so sorry, please forgive us.

COLE

I'll take that under advisement.

PHOEBE

Prue panicked, she wasn't thinking straight.

PRUE

The hell I wasn't...

As Piper goes to the thermostat, Cole wheels on Prue.

COLE

Do you know that your trap is the equivalent of putting a loaded shotgun with a trip-wire behind your front door? That's illegal. I'm a D.A., an officer of the court, I could have you arrested --

PIPER

Someone turned on the air conditioning. Why would anyone do that?

She turns it off. Cole continues in his "righteously indignant" mode figuring the best defense is a good offense:

COLE

It was me, Piper, I did it. It's what I do for kicks, like breaking into attics and opening up people's windows. I'm outta here.

PHOEBE

Cole, wait --

He exits the house through the open front door. Phoebe hurries after him.

31 EXT. MANOR - PORCH - NIGHT - CONTINUOUS (STAGE) 31

She grabs him, just outside the door.

PHOEBE

Cole, I'm so incredibly sorry.
Everyone's been under so much
stress, lately...

Out from under Prue's attack, he allows himself to
soften.

COLE

I'm just glad it wasn't you who did
this to me.

Play the moment, they touch hands, before Cole departs.
She watches him go, then, turning back to the house,
she spots a package on the doorstep, picks it up. It's
a long flower box, addressed to Prue. Phoebe frowns,
enters the house with it.

32 INT. MANOR - NIGHT - CONTINUOUS

32

-- and lights into Prue.

PHOEBE

How *could* you? How far is this
obsession going to go, Prue?

PRUE

Phoebe, listen --

PHOEBE

No, Prue, you didn't nearly catch a
demon, you nearly killed a District
Attorney, *my* District Attorney. *

PRUE

How do we know we didn't catch a
demon? Think about it. He's
always around when something goes
on. The night a demon tried to get
at the BOS. Halloween, when
someone from the present came after
us in the past. And tonight...

PHOEBE

So he's a plant, trying to get
close to me, just so he can kill
us? Now everyone's a demon?
You're totally bonkers.

PIPER

I wonder who sent Prue this lovely
package?

Prue and Phoebe just glare at each other. Piper pulls out the card.

PIPER (cont'd)
It's from Sean. Looks like flowers. Pretty nice for a guy you've blown off. Twice.

Prue takes the box, opens it to discover -- a dozen dead roses, crawling with maggots.

PRUE
ICK!

PIPER
Gross. That's disgusting.

Prue gingerly tosses the box out the front door.

PHOEBE
There's your "demon", Prue. I'm calling Morris.

As she storms away, Prue, puzzled, turns to Piper.

PRUE
It doesn't make sense, I can't believe I hurt this guy that badly.

PIPER
Darryl said any tiny thing can set them off. Maybe Phoebe's right. Maybe you're not seeing the truth.

PRUE
Morris talked about his hunches, I can't just ignore mine.

PIPER
I'm not saying you should. But there are other evils in the world. Some are even human.

Piper touches Prue's arm, heads out. Off Prue --

33 EXT. STREET - NIGHT

33

Cole, smug, is leaning against his car, arms crossed, waiting for -- Troxa, who materializes in mid-stride as he approaches Cole:

TROXA
I warned you, Belthazor --

COLE

(palms up)

Hold it, Troxa, cool your jets. I came to apologize.

TROXA

Apologize? For what?

COLE

Pissing you off, for one thing. I don't wanna be looking over my shoulder waiting for you to strike the rest of eternity.

(off O.C. house)

You want The Charmed Ones? They're all yours.

Troxax holds his look for a long beat.

TROXA

I don't trust you.

COLE

Fine, don't. Just don't blame your failure on me to The Triad.

Troxax considers that with a sober look, glances back over at the house, back to Cole -- then, after stepping into a puddle, becomes invisible.

COLE (cont'd)

(calling after him)

Oh, by the way, the key to getting them is in the Book of Shadows -- it's up in the attic.

Cole notices as wet FOOTPRINTS move away from him. Off Cole, smiling to himself:

34

INT. MANOR - LIVING ROOM - NIGHT - CONTINUOUS

34

Piper closes the windows; Phoebe slams them shut.

PIPER

Be careful.

PHOEBE

I don't care. I'm so mad at Prue. It's one thing to be obsessive -- another to hurt innocent people.

PIPER

I know, but she is trying to take care of us. And, after all, there is some Triad demon on the loose.

PHOEBE

Yeah, but it sure ain't Cole.

Just then, Leo ORBS IN, wearing a hopeful smile and holding a giant Hershey's kiss.

PIPER

Not tonight, sweetie. We all have headaches.

LEO

(deep sigh)
O-kay...

PHOEBE

Wanna help us close windows?

As they do:

ANGLE - FRONT DOOR

as the doorknob turns and the door mysteriously opens.

SUBJECTIVE CAMERA POV - TROXA'S POV

entering, as he moves past them, unseen, naturally, on his way to the stairwell.

35 INT. MANOR - ATTIC - NIGHT - LATER

35

Shadows and whistling wind. Prue bundled up against the cold, is shutting the windows. *

SUBJECTIVE CAMERA POV

enters the room through the open door, zeroing in on an unsuspecting Prue.

RESUME PRUE

She hears floorboards CREAK behind her, turns, suddenly *

-- *

PRUE'S POV *

Sees nothing there. *

PRUE

shakes off her paranoia, then CREE-UNCH -- she
inadvertently steps on some mirror shards, that somehow
got left in the clean-up. She starts, then laughs,
nervously, to herself, and picks up the demonic flow
chart. Next to "EVIL AGENT", she pencils in "COLE?"
Then notices, in the mirror shards, a transparent
gaseous entity approaching -- Troxa! -- the same form
we saw in Cole's office, when Troxa was hit by the cold
chemicals of the fire extinguisher!

*
*
*
*

She attacks, TELEKINETICALLY sending the surprised Troxa flying into the wall, where he becomes corporeal. Recovering, he *leaps* the length of the room onto Prue, who quickly flips him against the BOS stand --

SNAP, CRACKLE, POP! The cross-stone trap is tripped -- *there's a huge electrical explosion* -- lights in the house DIM -- Prue is amazed.

36 INT. MANOR - CONSERVATORY - NIGHT - CONTINUOUS 36

The downstairs lights dim. A HIDEOUS SCREAM, straight from the bowels of hell, comes from the attic.

PIPER

Prue!

They run upstairs.

37 INT. MANOR - ATTIC - NIGHT - MOMENTS LATER 37

Piper, Phoebe, Leo rush in, as Troxa, unconscious on the floor, awakens. Prue TELEKINETICALLY moves one siderite crystal, momentarily disabling the power grid.

PRUE

I want you to tell me everything
you know about the Triad --

Troxas, wounded, livid, struggles to get to his feet, can't. Powerless, a caged animal. *

PRUE (cont'd)

Who are they? How long have you
been their agent against us? What
are their plans? *Answer me.*

TROXA

You'll get nothing from me, witch.

Prue TELEKINETICALLY pushes the siderite crystal back in alignment, reigniting the power grid; his agonized CRY splits the night. When she yanks the crystal back out, attitude adjustment par excellence --

TROXA (cont'd)

I...am...Troxa. But I'm not the
only agent the Triad has sent after
you. There's another. His name is
Belthazorrerrrr --

A HELLISH VORTEX opens up and Troxa EXPLODES in a blinding flash of light, incinerated! The void closes, disappears, and the night is silent. Then --

PRUE

What the hell happened?!

LEO

(realizing)

The Triad...

PHOEBE

They know where we live?

PIPER

They know where he is. Or was.
All that matters is, he's gone.

PHOEBE

You were right, Prue. I owe you a
big-time apology.

PIPER

I'm sorry I ever doubted you, I was
just so worried --

PRUE

(as they hug)

Tell you the truth, I was starting
to think I was going crazy, myself!
Let's look him up --

They grab the BOS, leaf through, until --

PIPER

There he is: Troxa, "an invisible
demon"?

PRUE

He wasn't invisible when I saw him.

PIPER

(reading)

"Ectoplasmic biochemistry sensitive
to cold...may become partially
visible."

PRUE

Then if someone hadn't turned on
the A/C, opened the windows, made
it freezing in here, I never could
have seen him. Leo?

LEO

I don't know anything about it.

#62015-03-49

"Sight Unseen"

Revised Pink

9/5/00

F.42A.

37

CONTINUED: (3)

37

PHOEBE

We have another guardian angel?

LEO

Hope so. From what I've heard about Belthazor, we're gonna need all the help we can get.

PIPER

What do you mean?

LEO

He's infamous, a demonic Soldier of Fortune, one of the most vile, evil creatures there is.

That gives them pause. Prue flips pages of the BOS, until she finds, and points at "Belthazor." Under the name is a drawing of Cole in demon guise.

PHOEBE

That's the demon we saw trying to steal the BOS a couple weeks ago!

PIPER

Then Troxa was right? There *is* another Triad agent out to get us?

PRUE

At least we know his name -- and what we're looking for.

PIPER

So we're safe, for now. I'm going to take this rare opportunity to finally get a good night's sleep.

LEO

I'd better find out what I can about Belthazor. Enjoy the candy, sweetie.

They kiss, Leo ORBS out. Prue and Piper hug, again, then Piper departs.

PHOEBE

You gonna get some rest, now?

PRUE

I'm way too wired. 'Sides, my photo assignment's due tomorrow.

Phoebe picks up the demonic flow chart.

PHOEBE

"Cole?"?

PRUE

Had to fill in something...

She takes the chart, crosses out "Cole", slugs in "BELTHAZOR". The sisters share a smile.

PRUE (cont'd)

I gotta admit, in a strange way,
I'm glad it was a demon. Sounds
funny, but at least with demons, I
feel more prepared, confident,
somehow.

PHOEBE

You've had plenty of experience.
Regarding mortals, how 'bout
calling Cole tomorrow to apologize?

PRUE

I will, first thing, promise.

And they hug. Once they break, Phoebe exits. Prue
puts down the flow chart -- but hangs back for a beat,
looks back at the chart, tapping her finger on Cole's
name -- not totally convinced it really should be
crossed out. *

DISSOLVE TO:

38 INT. MANOR - BASEMENT/DARK ROOM - NIGHT - LATER 38

Cocooned by the dark, heavy curtains, Prue is bathed in
the red printing light. She lays her negatives in the
stop bath tank, quickly sets the timer clock for "10
seconds". As she looks at the developing pictures, she
is perplexed.

INSERT - PHOTOS

They're not of the Snake Hunter, but her, Prue. At the
photo shoot. On the street. At P3, with Sean --

ON PRUE

Confusion turns to upset -- she bends over, stares,
close, at -- *

INSERT - DEVELOPING PHOTOS

-- Prue in the manor. In her bed -- sleeping! *

PRUE

reacts, a chill running up her spine, so intent, she doesn't hear a FIGURE, in a hooded parka, coming up behind her. The figure SLAMS her, face first, into the stop bath chemicals. Prue, in searing pain, clutches at her eyes, the drapes of the dark room muffling her scream.

*
*
*
*
*
*

REVERSE ANGLE

To reveal, as she pulls off the hood, that the figure is ABBEY, the bartender from P3.

*
*

ABBIEY
Goodbye, Prue.

*
*

She holds a gun, swings it, butt first, at Prue --

*

PRUE'S POV

Everything is out of focus, fuzzy, mere shades of light and shadow. A blur comes towards her. As it makes contact, knocking her out, we --

*
*
*

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

39

INT. MANOR - KITCHEN - DAY

39

*

Phoebe is deep in thought, a cup of tea in front of her, when Piper enters, dressed for work.

PIPER

I'm meeting Marvelous 3 this afternoon, I want to get the club ready. Can I drop you?

She sees Phoebe's gaze is lost in the middle distance, waves her hand in front of her --

PIPER (cont'd)

Hello? Anyone home?

PHOEBE

I've just been thinking... there're still so many loose ends here. Who broke the mirrors? Or stole the necklace and blouse? Then there's the dead roses, the windows, the A/C...

PIPER

Are you obsessing now? It's over. We were wrong.

PHOEBE

But these things aren't demonic. They're what a crazy person might do, a stalker, like Darryl said.

PIPER

You called him about Sean, he'll figure it out.

PHOEBE

Yeah, Sean...Where's our copy of the grudge list we gave Darryl?

PIPER

I left it back at P3. Why?

PHOEBE

I wanna take another look at it.

PIPER

Sure, come along. Prue asleep?

PHOEBE

Bed's made, car's not here. I called down to the darkroom -- she's gone.

PIPER

Probably took her photos down to 415.

PHOEBE

It's awfully early -- is 415 even open?

(beat)

Maybe I am getting paranoid, but --

Phoebe takes out her cell, dials.

40

INT. MANOR - BASEMENT - DAY - INTERCUT

40

Prue's cell phone, on a table, set on vibrate ring, VIBRATES. REVEAL the gagged and still knocked out Prue, hands tied behind her back to a chair, the skin around her eyes reddened. Abbey picks up the phone, talking low, does a passable impersonation of Prue:

ABBEY

Hello?

There's a lot of static on the line.

PHOEBE

(through static)

Hey. Just checking in. Where are ya?

ABBEY

In the car.

PHOEBE

What? I can barely hear you.

ABBEY

I'm fine...alright sweetie, see ya later.

Abbey clicks the phone shut, turns it off, looks up at the ceiling. Phoebe's relieved.

PHOEBE

She's okay. Let's go.

They grab purses, head out. TILT DOWN, to their feet,
as they exit --

41 INT. MANOR - BASEMENT - DAY - CONTINUOUS

41

Abbey keeps her eyes on the ceiling, following the
creaking footsteps, as they move to the front door.
She listens for the front door to open, then close,
then smiles to herself.

ABBEY

Buh-bye.

She breaks open smelling salts, revives Prue, and
removes the gag. She's the scariest kind of psychotic,
determined and intelligent. As she paces behind Prue,
she transforms herself into Prue -- takes off her
glasses, puts on a Prue-like wig, removes the parka,
revealing that she is in Prue's mint green Chloe, OVER:

ABBEY (cont'd)

It's just you and me, now. Your
sisters are gone...

PRUE

Who are you? What do you want?

ABBEY

Isn't it obvious what I want, Prue?
I want you. I want to be you.

Beat as Prue tries to absorb this.

ABBEY (cont'd)

What, no witty comeback? No
confident, I'm the Queen of the
World retort?

PRUE

Wait, I know you... You're the
bartender. Abbey.

ABBEY

(flares)

No, you're wrong -- Abbey's gone,
forever. She's a loser, you're a
winner.

(calmer)

And now I'm going to be a winner as
soon as I take care of you.

PRUE

Believe me, if you knew me, you
wouldn't want to be me.

ABBEY

Are you mocking me? Are you making
fun of me?

PRUE

No, not at all, I'm just --

ABBEY

Did you like the dead roses I sent?
Did you know I was the one who
broke into your house?

Abbey comes around to finally face Prue. Prue squints --

PRUE'S POV

Still fuzzy, shaded images. Off her silence:

ABBEY (cont'd; O.S.)

I like wearing your clothes, your
things, it made me want to be you
even more. Beautiful, successful,
loved by men.

BACK TO SCENE

Prue tries to wiggle free from her hand restraints --
can't, the ropes are too tight. Buying time --

PRUE

I have as much trouble with men as
anyone --

ABBEY

You mean *Sean*? Please. He's not
good enough for us. I can do
better. Without you around.

She runs the gun barrel across Prue's cheek, taunting
her, enjoying the power trip. Prue, using one finger,
TELEKINETICALLY begins to loosen her hand restraints.
But it's slow going, a race against time.

ABBEY (cont'd)

I just have one question --
The other night here, when I was
running away, how'd you throw me
through the door?

PRUE

Like this!

Prue, reacting to the location of the voice, directs
her power through her eyes and TELEKINETICALLY sends
Abbey flying into the wall. Prue manages to get free
from her ties. Still blinded, she starts waving her
hands, sending anything and everything flying in
Abbey's direction, hitting her, burying her. Prue
keeps the fusillade going, until she stumbles to, and
up, the stairs.

Abbey, amazed, dismayed at Prue's power, nevertheless grabs the gun, scrambles to her feet and up the stairs.

42 INT. P3 - DAY 42

Empty. The phone RINGS and RINGS; Piper and Phoebe enter.

PIPER
Alright, I'm coming...
(grabbing phone)
P3.

43 INT. MORRIS' OFFICE - DAY - INTERCUT 43

Morris, on his phone.

MORRIS
Piper, where's Prue? I can't reach her anywhere, at the manor, on her cell --

PIPER
That's funny, we just talked to her on the cell. What's going on?

MORRIS
I gotta match off the fingerprints I found at your house...

PIPER
Sean.

MORRIS
No, not Sean -- Abbey, your bartender, off your list.

PIPER
What? Abbey?! Why would Abbey want to harm Prue?

PHOEBE
Abbey's hurt Prue?

PIPER
(to Morris, phone)
Hold on.

Piper, clutching the phone, and Phoebe, race to --

44 INT. P3 - LOCKER AREA - DAY - CONTINUOUS 44

Piper tries Abbey's locker -- it's locked.

PIPER

Give me a hand!

They grab a hammer from a nearby toolbox, smash off the padlock, open the locker. Out spills Polaroids of Prue, and bottles --

PHOEBE

Prue's perfume...her brand of make-up...

Piper picks up a book, a diary, titled, "PRUE", reads, as Phoebe looks over her shoulder --

PIPER

"October 27, 8:01, Prue leaves house, gets into car. I love the way she walks, so confident, in control."

PHOEBE

"8:16, enters dry cleaners, smiling, the sun catches her hair, so beautiful..."

PIPER

A record of Prue's every move. There's pages and pages...

PHOEBE

Lemme see.

The moment she touches the book, she's hit with a --

45 PHOEBE'S PREMONITION - INT. MANOR - DAY

45

Abbey, back to us, dressed as Prue, is firing her gun at Prue, *killing Prue!*

RESUME PHOEBE

snapping out of it, shocked.

PIPER

What?

PHOEBE

Oh, God. Abbey killing Prue. At the manor.

PIPER

(phone)

Darryl, meet us at the house!

Holding hands, the sisters run out of the club.

46 INT. MANOR - MAIN HALLWAY/STAIRS - DAY 46

 Abbey is now *literally* stalking Prue through the house.

ABBEY'S SUBJECTIVE CAMERA POV

She looks around, sees nothing, listens, hears nothing.
She passes by the closet she hid in earlier --

47 INT. MANOR - CLOSET - DAY - CONTINUOUS 47

That's where Prue is hiding. She goes limp, prelude to
an Astral Prue.

48 INT. MANOR - LIVING ROOM - DAY - CONTINUOUS 48

As Abbey enters, ASTRAL PRUE appears behind her.

ASTRAL PRUE

You wanted another Prue, you got
her.

Abbey wheels, fires on Astral Prue, who disappears.
The bullet goes right through where she just was,
splintering the wall. Before Abbey can even begin to
make sense of this --

*
*
*

ASTRAL PRUE (cont'd)

Over here!

*
*

Abbey turns -- sees Astral Prue on the *other* side of
her -- FIRES, again -- but Astral Prue vanishes, the
bullet slugging into another wall. Abbey, breathing
hard, is starting to lose it.

ABBEY

What is this? Come back here!

ASTRAL PRUE

This Prue's for you!

She appears on the other side of Abbey, again. BAM!
Astral Prue's gone, but a terrified Abbey keeps firing,
BAM! BAM! BAM! CLICK-CLICK-CLICK, the clip's empty --
Abbey's backed against the closet door, when --

The corporeal Prue SLAMS out of the closet, smashing
Abbey across the room. Prue squints -- but this time,
Abbey is gone! Prue starts to the front door, but is
side-tackled by Abbey. Prue hammers her with her fist,
gets to her feet, runs to the back door. Abby pulls
another clip from her pocket, slides it in.

*

49

INT. MANOR - KITCHEN - DAY - MOMENTS LATER

49

Prue scrambles around the island, to the door leading to the laundry room. Abbey calmly enters, aims the gun -- FIRES --

PIPER (O.S.)

No!

The bullet FREEZES in mid-air! Abbey FREEZES, too. Piper and Phoebe, run up from the dining room to Prue:

PHOEBE

We're here, honey. You're safe.

PIPER

Everything's gonna be okay.

(to frozen Abbey)

After I fire her!

PRUE

Where is she?

PHOEBE

To your left, six feet away...

Prue turns, faces her, then gestures and sends Abbey flying against the far wall, hard, knocking her out.

PHOEBE (cont'd)

Feel better?

PRUE

Getting there.

DISSOLVE TO:

50

INT. P3 - A FEW NIGHTS LATER

50

As MARVELOUS 3 plays, b.g., Prue, eyesight back, stands at the bar with Phoebe. The new bartender, RACHEL, early 20's, delivers their drinks.

RACHEL

Here you are: a virgin colada and a cosmopolitan.

PRUE

Thanks. Rachel, may I ask you something? Are you happy?

RACHEL

Extremely.

PRUE

Boyfriend? Any career goals?

RACHEL

Engaged. I'm doing this until I finish my Masters in education. I'm going to be a teacher.

Prue puts a \$20 bill in her tip cup. Shared smiles. Rachel moves off.

PRUE

Never can be too careful, with demons or mortals.

PHOEBE

Rumor has it Leo's putting an alarm system in the house.

PRUE

And we're gonna lock doors and do the things every other responsible woman living in the big city should be doing. *

PHOEBE

Amen. When I think how close Abbey came -- it's a good thing Astral Prue wasn't blind. *

PRUE

Too bad I was, and I don't mean physically. I was just as blinded by my obsession, like Abbey was by hers. I've learned, I'm not going to put my life on hold anymore just to fight the Triad. *

PHOEBE

Still, it'd be a good idea for us all to keep an eye out for Belthazor. *

PRUE

Agreed, although --
(sees him, even)
-- you might want to keep an eye out for him, first. *

Off her look, Phoebe sees: *

ANGLE - COLE *

at the bar, having a drink. *

RESUME SCENE

Phoebe looks from Cole to Prue, appraises her, then:

PHOEBE

You don't like him, do you?

PRUE

I don't... really know him. Do you?

PHOEBE

Not as well as I want to, that's for sure.

(stands)

Think I'll go see what I can do about that.

With that, Phoebe moves to Cole, then Prue sees somebody she'd like to talk to herself. *

ANGLE - SEAN'S TABLE

Sean's at a table with friends. He looks up as Prue approaches, thaws at that gorgeous sexy smile of hers:

SEAN

Why do I get the feeling you're a high-maintenance kinda gal?

PRUE

Gee, I don't know. Maybe because I am...? Dance?

She takes his hand, leads him to the dance floor, crossing past Cole and Phoebe. *

PHOEBE

Still friends?

COLE

I... hope we're more than that.

PHOEBE

Do you? Prove it.

He holds her look for a beat then, drawn to her, leans in and kisses her.

She responds and the kiss turns into a show-stopper,
one that reveals how they both really feel about each
other. As the kiss continues:

*
*
*

51 INT. MANOR - PIPER'S BEDROOM - NIGHT 51

Piper, Leo, in bed, pull out of their kiss, apres sex,
the picture of absolute release and relief.

LEO

Whew! Wow -- you're amazing when
you... *concentrate.*

*
*

PIPER

And stop worrying about 'Them.'..

*

Then, both on their backs looking up at the ceiling --

HIGH ANGLE SHOT

looking down as if from 'They're' POV, as Piper yells:

PIPER (cont'd)

Hope you enjoyed the show!

And we --

FADE OUT.

END EPISODE