



"Apocalypse, Not"

Season 2 - Episode 21
Production #4399042

Teleplay by

Sheryl J. Anderson

Story by

Sanford Golden

EXECUTIVE PRODUCERS

Aaron Spelling
E. Duke Vincent
Constance M. Burge
Brad Kern

Shooting Script	3/20/00
Blue Pages (cast list, 2,7,15,20,22-22A,30,32-32A,50,52)	3/23/00
Full Pink Script	3/23/00
Yellow Pages (cast list, 15,49)	3/27/00

DIRECTOR

Michael Zinberg



CAST LIST

"Apocalypse, Now"

Yellow Pages - 3/27/00

Series Regulars

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

Recurring Characters

Leo..... BRIAN KRAUSE

Guest Cast

Green
Yellow
Black
Red

Assistant

Reporter *OMITTED **

Bartender *

Worker

Worker #2

SPECIAL GUEST PAULA COLE



SET LIST

"Apocalypse, Now"

Shooting Script - 3/21/00

Interiors

Halliwell Manor

- Attic
- Foyer
- Kitchen
- Conservatory

P3

Car

Station House

Control Room

War Room

Exteriors

Halliwell Manor

Street

Alley

Meadow

CHARMED

"APOCALYPSE, NOT"

TEASER

FADE IN:

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

ON THE CUT, PIPER swings her foot up onto the kitchen table and adjusts the buckle on a terrific new pair of shoes. PHOEBE and PRUE stand by, modeling and admiring their own new footwear. The kitchen is filled with shopping bags.

PIPER

Any day that brings new shoes is a good day.

Piper gets up, starts putting together iced teas.

PHOEBE

No, this is a great day. Yoga, .
pedicures, lunch, shopping... When
have we had more fun?

Phoebe and Prue pitch in. They work smoothly together, anticipating each other's movements.

PRUE

It's nice to bond through something
other than vanquishing for a change.

PHOEBE

Ya gotta give 'em credit. Those
miserable demons have brought us
closer together.

PRUE

(flipping on TV)
You write the thank-you notes.

ANGLE ON TV

which shows footage of police cars outside a grocery store.

REPORTER (V.O.)

...as a disagreement over laundry
detergents escalated into a fight that
required police intervention. Both
women are being treated at San
Francisco Memorial...

(CONTINUED)

2

CONTINUED:

2

RESUME SCENE

All three sisters shake their heads in wonder.

PIPER

Some people are just crazy.

PRUE

Doesn't it seem like this sort of thing is happening a lot lately?

PHOEBE

Random social violence is encouraged by a general decline in ethical thinking.

(off their looks)

According to my sociology prof. He said people don't think about the big questions enough.

PRUE

My big question is, you stayed awake through his class?

Phoebe takes a trade paperback out of a shopping bag. The title is *Ask Me a Tough One*.

PHOEBE

I even enjoyed it. Which is why I picked this up. It's full of really deep, profound questions. It'll make a great bar game at P3.

PIPER

Great. Solve the problems of the world while doing jello shots.

PHOEBE

(flipping to a page)

Listen to this one. 'What if a building is on fire. Do you save five strangers or one sibling?'

Piper and Prue look at each other, amused.

PRUE

I thought these were supposed to be hard questions. Your sibling.

PIPER

Absolutely.

(CONTINUED)

2 CONTINUED: (2)

2

PHOEBE

Ditto. Okay, let me try...

As she flips, the DOORBELL rings. Piper goes to answer it.
As she exits:

PIPER

Don't answer anything until I answer
this.

3 INT. MANOR - FOYER - DAY

3

Piper opens the door. It's Leo. They kiss.

PIPER

Since when do you ring instead of orb?

LEO

I'm trying to respect everyone's
space. Especially since the three of
you are so --

Prue and Phoebe enter, stop.

PHOEBE

Hey, Leo.

LEO

-- tight these days.

PRUE

Are you here for all of us?

LEO

No, this isn't business. I was just
about to invite Piper to an early
dinner before the Paula Cole show.

PIPER

Oh.

LEO

Oh? Do you have other plans?

PIPER

Well, not exactly, but --
(looking at her sisters)
-- it's just that we've been hanging
out all day, spending quality, non-
magic time, and --

LEO

No problem. Raincheck.

(CONTINUED)

3

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3

But he's clearly disappointed. Piper turns to her sisters, stuck. Prue steps in for the save.

PRUE

Piper, go. Phobes and I'll go to the club early, keep an eye on things.

PIPER

My new assistant manager is all checked out, she'll do a great job.

PHOEBE

Still. We'll take the new book, stir up some trouble.

PRUE

And some margaritas.

PIPER

(beat, then to Leo)

It's a date.

She links arms with him and they head out. Off Prue and Phoebe's exchange of a dubious smile,

4

INT. CAR - DAY

4

Pick Piper and Leo up in mid-discussion:

PIPER

I didn't mean I didn't enjoy being with you. All I meant was, Prue and Phoebe would've liked the restaurant, too.

*

Piper stops at a stop sign. ANOTHER CAR stops behind her, engine revving impatiently.

*

*

LEO

I wish you were normal sisters. They're never this close.

PIPER

And it's a problem that we are?

LEO

No, it's just that sometimes I feel like I'm breaking up some great party when I want to be alone with you.

Piper starts to drive on, but she stops, focusing on Leo. The driver behind her BEEPS angrily. Piper ignores him.

*

*

(CONTINUED)

4

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4

PIPER

I have room for all of you in my life.
And in my heart, Leo.

With another BEEP, the other driver whips around Piper,
turning the corner with a squeal of tires. Piper and Leo
glance at the car, irritated, then return their attention
to each other.

*
*
*
*
*

(CONTINUED)

4

CONTINUED: (2)

4

LEO

Okay. I still need to know which room
is mine. Because --

There is the sound of SCREECHING BRAKES and CRUNCHING
METAL. Piper and Leo look in the direction of the sound.

PIPER

Oh, no.

Piper hurriedly turns the corner.

PIPER AND LEO'S POV -- IN THE MIDDLE OF THE STREET

The impatient driver has collided with a PRODUCE TRUCK.
The IMPATIENT DRIVER is already dragging the TRUCK DRIVER
out onto the street. A third vehicle SCREECHES to a stop
behind the truck, barely missing it.

LEO

Let's see if they need --

-- and a WATERMELON strikes the windshield. Piper
flinches.

PIPER

What on earth...

She pulls over.

5

EXT. STREET - DAY

5

As Piper and Leo get out of the car, we get a clearer look
at the swelling madness. The drivers scream and throw
produce from the back of the truck at each other.
ONLOOKERS are starting to get involved. It's road rage
gone wild, escalating at a dizzying pace.

PIPER

Have these people lost their minds?

A FRUIT CRATE sails in their direction. Piper
instinctively steps in front of Leo and FREEZES the crate.
This also freezes the people gathered around the cars.
Piper and Leo try to catch their breath, then notice
someone moving.

On the sidewalk, a MAN IN A SUIT AND A GREEN TIE stands
making notes in a Palm Pilot-like device. Aware of the
sudden quiet, Green looks up at the frozen scene, then
scans suspiciously. He spots Piper. They lock eyes.

(CONTINUED)

5

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5

PIPER (cont'd)

Leo...

LEO

I see him.

Green takes off down the street. Piper gives chase.

LEO

Piper, wait! You don't know what he
might be!

She doesn't listen and Leo has no choice but to join the
pursuit.

ANGLE ON THE GREEN TIE MAN

well ahead of Piper and Leo. He turns a sharp corner into

6

EXT. ALLEY - DAY

6

and continues to run. As he runs, there is a FLASH of lightning and he TRANSFORMS into a green-caped demon on horseback. The horse continues down the alley at a dead gallop. Just when it seems horse and rider will slam into the wall at the end of the alley, they disappear in a cloud of smoke.

ANGLE ON THE HEAD OF THE ALLEY

as first Piper, then Leo round the corner, out of breath. Leo tries to hold Piper back and enter the alley first, but she charges ahead. And stops.

PIPER'S POV

The alley is a dead end. And it is completely empty, except for a lingering swirl of smoke.

RESUME SCENE

Piper and Leo look at each other. Off their shock...

6A

EXT. MEADOW - DAY

6A

The green-caped rider and his horse APPEAR, riding at a hard gallop. THREE OTHER RIDERS APPEAR, falling in to flank him. The other riders are caped in BLACK, RED, and YELLOW. These ominous four thunder across the meadow, riding STRAIGHT AT CAMERA. Just as they are about to trample the camera...

*
*

FADE OUT.

END TEASER

ACT ONE

FADE IN:

7 INT. P3 - NIGHT 7

CREDITS PLAY over PAULA COLE on stage. She's singing the final number in her set, "Be Somebody," and the crowd is enthralled.

PAULA COLE

*And, oh my God, what is this
madness?/I will not let it kill my
gladness/And, oh my God, what is this
madness?/My joy inside will send this
message/Lift up your heart and
See/Open your heart and See/Lift up
your voice and Sing...*

UNDER THIS, we FIND Phoebe and Prue at the bar, having a great time. The "Ask Me" book sits on the bar between them. Phoebe looks toward the entrance, sneaks a look at her watch, then returns her attention to Paula Cole.

PAULA COLE (cont'd)

*I want to be somebody/I want to make a
difference/For we all are children of
the Mother/I want to be somebody/I
want to make a difference/For we all
are children of the Father.*

As Paula's song ends, the crowd ERUPTS into cheering applause. Paula and her band take their bows.

PAULA COLE (cont'd)

Thank you, P3. You've been great.

ANGLE ON PIPER AND LEO

as they hurry down the stairs, scanning the crowd for Prue and Phoebe. Piper spots her sisters and drags Leo over to them.

PHOEBE

I can't believe you guys missed Paula Cole! It was an awesome show.

PIPER

Actually, we saw a pretty awesome show ourselves.

PRUE

I thought you were going to dinner.

(CONTINUED)

7
CONTINUED:

7

PIPER

Yeah, but for dessert, we did a little demon chasing.

PRUE

What happened?

PIPER

There was this road rage thing, completely out of control. I froze the whole street but this one guy in a suit didn't freeze.

LEO

He takes off. Your sister won't listen to me, so we chase him down an alley, but -- nothing. Vanished into thin air.

PHOEBE

A demon who causes road rage?

PIPER

I'm not sure if he caused it or was attracted by it.

PRUE

Well, a creature who gets off on that sort of thing would help explain why the city's been such a mess lately.

LEO

The sooner you figure out who he is and what he wants, the better for everyone.

PIPER

Except for those of us who have to get rid of him.

PHOEBE

Okay, should we stay here and be pessimistic, or get home, check the Book of Shadows, and then bag ourselves another bad boy?

PRUE

He's probably some lower level mischief-maker. We'll take care of him and be back to our margaritas before they melt.

Off Piper's dubious look,

8 EXT. MEADOW - NIGHT

8

The four horses, now sans riders, stand huddled in an impatient group, snorting and pawing.

Some distance away, the four riders huddle in impatient conversation.

RED, clearly the leader of the group, is a massive man, a warmonger. YELLOW is conciliatory and rail-thin -- looks like he hasn't eaten in months. BLACK is dour, with the heart of a Grim Reaper. GREEN is overly charming, an unctuous politician.

RED

So what happened?

GREEN

First of all, I want you all to know I was in the field and things are looking good. The public's really responding.

RED

But?

GREEN

But we could have a problem. At the very least, a complication.

RED

Did you screw up?

GREEN

Why must you assume that?

YELLOW

Please don't fight.

BLACK

It's all they know how to do.

Red quiets Yellow and Black with a look, then turns back to Green.

GREEN

A freezing watch saw me. Caught me working. *

Yellow and Black look at Red expectantly. Red fights to keep his temper in check.

(CONTINUED)

8

CONTINUED:

8

RED

A good witch?

GREEN

I would say so. She tried to chase me. She probably thought she could stop me.

RED

This is a problem.

GREEN

But one we can fix. All our plans can still go forward, we can still meet our deadline.

YELLOW

But the deadline's seven o'clock tomorrow night. The Source is gonna --

BLACK

(cuts him off)

So we just find her and kill her.

YELLOW

How're we going to find her?

All three look to Red.

RED

Set a trap. If she's a good witch, she'll want to stop us. All we have to do is give her something to want to stop.

Off his cold glare,

9

INT. MANOR - ATTIC - NIGHT

9

Piper and Phoebe are at the Book. Piper points as Phoebe flips.

PIPER

Stop right there.

Phoebe stops, reads the page with Piper.

PHOEBE

The Demon of Cruelty?

(CONTINUED)

9

CONTINUED:

9

PIPER

(skimming)

Hardens the heart... corrodes the
soul...

PHOEBE

... is a woman.

PIPER

Oops.

Prue and Leo enter, carrying coffee on trays.

PRUE

How's it going?

PIPER

In big, fat circles. We've been
reading all night and there's no one
in here who matches the guy I saw.

PHOEBE

We do have a list of six possible
matches.

PIPER

But none of them have pictures in the
Book, so we're really shooting in the
dark.

(consulting list)

My best guess is the Demon of Anarchy.

LEO

You can't just guess. You have to be
sure. It's incredibly dangerous to
engage an enemy without understanding
who he is and what he wants.

PIPER

Leo. We have done this a couple of
times.

LEO

I didn't mean --

PRUE

It'd be great to know everything about
our enemies, but it's not always
possible.

LEO

I know, but --

(CONTINUED)

9

CONTINUED: (2)

9

PHOEBE

And if this guy's causing riots, we can't exactly hang out, waiting for inspiration.

Leo looks at them: a united front. He retreats.

LEO

Okay. Three against one. I was just... worried, that's all.

He withdraws slightly, giving the sisters their space.

PHOEBE

So, no offense to the Whitelighter, but we're going with the Demon of Anarchy, right?

PRUE

Yes, the Demon of Anarchy.

Phoebe copies the vanquish out of the Book.

PIPER

This potion doesn't even need a double boiler.

PHOEBE

And it's a basic iambic pentameter chant. A nice simple vanquish.

PIPER

So now all we have to do is figure out where this guy is going to show up next.

PRUE

Well, who do we know who'd be keeping track of anarchy?

10

INT. STATION HOUSE - NIGHT

10

MORRIS is on the phone. A handcuffed perp sits in the chair by his desk. It's a busy night in the arrest department -- plenty of cops hauling in unruly suspects. Some of the suspects sport bandages, a sign of how rough things are out in the streets.

MORRIS

Yes, Prue, the Department has noticed an upswing in violence. The Captain's calling them 'civil disturbances.'

(CONTINUED)

10 CONTINUED:

10

Several policemen in riot gear pass through in a hurry.

MORRIS (cont'd)

In my professional opinion, the city has lost its frigging mind. Street brawls, arson, looting... We're about two problems from being placed on tactical alert.

The Perp gets up, wanting to get into it with Morris. Morris knocks him back in his chair.

MORRIS (cont'd)

You're not calling to tell me that all this trouble is because of a... you-know-what, are you?

INTERCUT WITH:

11 INT. MANOR ATTIC - NIGHT

11

Prue is on the phone. Piper and Phoebe still work with the Book. Leo watches from the sidelines.

PRUE

Possibly. We're actually researching that right now. And we were hoping you could help us.

MORRIS

I really can't leave right now.

PRUE

Oh, no, we understand. And we haven't gotten that far yet. But it would help to know where the latest hot spot is.

CUT TO:

12 EXT. STREET - NIGHT

12

CLOSE ON the street signs: Hauser and 21st. TILT DOWN to reveal chaos. Anarchy in the streets. Cops in riot gear. People fighting with each other. Car windows being smashed, fires in cars and trashcans, newspaper boxes being overturned. The spotlight from a helicopter plays across the scene.

*
*
*

ANGLE ON PIPER'S SUV

as it pulls up as close to the melee as the police barricades will allow.

(CONTINUE)

12

CONTINUED:

12

The SUV stops and the three sisters get out. A TRASH CAN sails past them. Piper starts to freeze it, but Prue grabs her hands, stopping her.

(CONTINUED)

12 CONTINUED: (2)

12

PRUE (cont'd)

No. Don't let him know we're here.

The sisters move forward cautiously, scanning the crazed crowd, dodging fights and flying objects. People are taking tools and lumber out of an overturned construction truck and using them as weapons. As the sisters weave through the fight, Prue is separated from the others.

PHOEBE

What's gotten into these people?

PIPER

I cannot wait to kick this creep's tail all the way back to --

A NEWSPAPER BOX is thrown through a car window. Many in the crowd CHEER. The sisters look around, surprised by the reactions. Then Piper points.

ANGLE ON GREEN

who stands at the fringe of the disturbance, again making notes. He's in his suit and green tie.

PIPER AND PHOEBE

look at him in disgust.

PIPER (cont'd)

That's him.

PHOEBE

Let's go introduce ourselves.

PIPER

Prue!

Piper points Green out to Prue, who is closer to him. All three sisters head in the direction of Green. But just as they are about to close in --

-- Green looks up. Spots Piper. And takes off down the street.

Prue has a clear line and she runs after him. Piper and Phoebe are close behind.

Green approaches the opening of an alley.

PIPER

Prue! The alley!

(CONTINUED)

12 CONTINUED: (3) 12

True to form, Green runs around the corner and into

13 EXT. ALLEY - NIGHT 13

where he runs right past Red.

(CONTINUED)

13

CONTINUED:

13

GREEN

There are *three* of them!

Red turns INTO FRAME, spotting Prue as she rounds the corner into the alley and nearly slams into him. She pulls up and he stands fast. Green, Yellow, and Black fan out behind him. Prue is momentarily taken aback. All four men are in identical suits. The color of their ties match the color of the capes they wore when riding.

PRUE

There are *four* of you...?

Red charges Prue. She tries to move him. *Nothing happens.* Piper and Phoebe round the corner and enter the alley, stunned at what they see:

BLACK

Kill them all!

PHOEBE

Prue, let's get out of here!

But Red grabs Prue before she can get away.

PIPER

Prue!

Green starts CHANTING in a guttural, barely intelligible tongue.

GREEN

Obiad od oda gerpme ehlem omahc eu...

UNDER THIS, Red lifts Prue off her feet, clearly intent on doing her harm. Prue struggles, fighting, kicking, biting. Red takes it, unflinching. Phoebe and Piper hurry forward. *

RED

Stop or I'll snap her neck! *

Phoebe and Piper fall back. *

PRUE

Start the damn chant!

Phoebe unfolds the paper and she and Piper chant hurriedly. For a moment, it's dueling chants. Phoebe and Piper try to back over Green while Prue struggles to get free from Red. *

(CONTINUED)

13

CONTINUED: (2)

13

GREEN

*Obiad od oda gerpme ehlem
omahc eu/Adomocni emeuq aob
axurb atse aurtse...*

PHOEBE AND PIPER

Sower of discord, your works
now must cease/I vanquish
thee now with these words of
peace...

Piper flings the potion bag. It lands near Prue and Red.

There's a sudden CRACK of thunder. The air around Red and Prue seems to TREMBLE for a moment. Suddenly, a VORTEX forms. Its gaping maw sucks Red and Prue in, swallowing them whole.

PIPER

No! Prue!

Prue and Phoebe rush forward, but then skid to a stop. Red and Prue are gone. Phoebe and Piper react, shocked. The Suits are as surprised as the sisters.

BLACK

What the hell...?

There is a huge FLASH of lightning and all three Suits disappear.

Piper and Phoebe are left alone in the alley.

PHOEBE

What just happened here?

PIPER

I think we just vanquished our sister.

Off their consternation,

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

14 EXT. ALLEY - NIGHT

14

Phoebe and Piper pause just a moment to catch their breath.

PIPER

She's gone!

PHOEBE

We don't know that.

PIPER

We killed Prue!

PHOEBE

Stop it, Piper. I don't want to hear that.

PIPER

You think I want to say it? I did this, Phoebe. It was my stupid potion.

PHOEBE

Piper, have faith. Our magic's never let us down before.

PIPER

First time for everything!

PHOEBE

She's not dead!

Phoebe grabs Piper, forces her to focus. Piper tries.

PIPER

How do you know?!

PHOEBE

Because I have no choice but to believe. In us. In our magic.

Phoebe tries as hard to convince herself as she does to convince Piper.

PHOEBE

If she were dead, we'd see her spirit, right? So maybe, since we brought the wrong spell, it did something weird. Sent them somewhere.

(CONTINUED)

14 CONTINUED:

14

Piper considers this, catches a faint scent of hope.

PIPER

Where?

PHOEBE

I don't know. But I believe we can figure it out. And I need you to believe it, too. We've got Leo and the Book and each other. We can save Prue. There has to be a way.

Off Piper's tentative nod:

15 INT. CORRIDOR - DAY

15

We open on a classic, timeless painting of the Four Horsemen of the Apocalypse. Incongruously, it hangs on the wall of a cutting-edge, high-tech office building. We PICK UP the four Suits as they stride down the corridor.

YELLOW

There's no way. He's dead and so are we.

GREEN

He's not dead, he can't be. Maybe he was shifted to another plane or something, but he's not dead. Only The Source can kill us. We're the Anointed Ones. We're the Four Horsemen of the Apocalypse.

BLACK

But The Source won't hesitate to kill us if we miss our deadline.

YELLOW

We're so close. How did this happen?

BLACK

(looking at Green)

Someone got sloppy and attracted a witch.

GREEN

(returning the gaze)

We will not fail.

(CONTINUED)

15 CONTINUED:

15

BLACK

Other teams have failed. Look how close they were with the World Wars, Vietnam. Or the missile thing with Kennedy. But they blew it. And paid the price.

The four of them enter

15A INT. ANTEROOM - DAY

15A

A cutting-edge office with a large video monitor on one wall.

YELLOW

Which we will too if we miss our deadline. And then He'll kill us and take four willing souls from in there --

(pointing to next room)

-- and anoint them. They'll be the next Four Horsemen.

GREEN

Glad to know you two aren't giving up.

BLACK

We need War back, he's the big gun. He's the one who's going to turn nation against nation and do all the heavy work.

GREEN

So we'll get him back.

YELLOW

By seven o'clock?

GREEN

We have to. Just listen to me.

BLACK

Who got vanquished and left you boss?

GREEN

I have a plan. Do you have a plan? Yes, you always have the same plan, no matter what: kill them all.

BLACK

You looking for a fight?

(CONTINUED)

15A CONTINUED:

15A

GREEN

It's my specialty.

YELLOW

We don't have much time. Hear him
out.

(CONTINUED)

15A CONTINUED: (2)

15A

GREEN

All we have to do is find out where he is. Let's drag out the old books, do some research. We can find him. There has to be a way.

Off his resolve:

16 INT. MANOR - ATTIC - DAY

16

Piper and Phoebe hurry into the attic, deep in conversation.

PHOEBE

Maybe if we break the spell and the potion down --

They both catch sight of Leo at the Book of Shadows. Leo and Piper immediately rush to each other, embrace.

LEO

I am so sorry...

PHOEBE

Did you find anything?

LEO

I've been looking ever since you called.

PIPER

And?

Leo pauses and just that is too much for Piper's fragile hold on hope.

PIPER (cont'd)

No. Tell us you found something.

LEO

I've gone through the whole Book, but I can't find anything that matches the four beings you described.

PHOEBE

What about 'disappearances'?

LEO

Nothing.

(CONTINUED)

PHOEBE

Okay, we need to look at botched vanquishes.

LEO

Phoebe. I've checked it all, been through the whole Book. There's no explanation for what happened to Prue.

PIPER

But you agree that she's not dead.

Again, Leo's silence is answer enough. She moves away from him, too filled with pain and frustration to stand still.

PIPER (cont'd)

I don't think I can do this. Phoebe tells me to have hope, you tell me there isn't any... I just have to know!

As she begins to weep, a rush of white mist blasts in through the window and hits Piper. It literally goes through her. It takes her breath -- and her tears -- away. She goes immediately from sorrow to joy. Phoebe and Leo rush to her:

PHOEBE

What the hell was that?

LEO

Are you okay...?

PIPER

She's -- here...

PHOEBE

Who's here...?

PIPER

Prue. She... went right through me, I felt her -- her essence. I don't know how to describe... Didn't you see her? In the wind?

PHOEBE

She's in the wind?

PIPER

It's like she spoke to me. She's alive, Phoebe.

PHOEBE

Are you sure? If she's in the wind --
is she a spirit?

PIPER

No. She touched my heart. She told
me.

LEO

She could be on another plane, trying
to break through.

PHOEBE

Then let's help her do it.
(calling)

Prue! Prue, are you still here? Talk
to us, Prue. Help us find you.

The white mist forms again, in the air above the table
where the spirit board rests. It dances about, making the
bicycle wheel spin. They hurry over as the mist descends
to the spirit board. It moves the pointer. *

PHOEBE (cont'd)

H... E... L... P... Oh, Prue, honey,
how...?

BEHIND PHOEBE

*A rush of red mist blasts in through the window. It flies
right through Phoebe on its way to the table. Phoebe
gasps, pained.* *

PIPER

What was that?

PHOEBE

Something, or someone else. Cold,
evil...

They look up to the red mist which now circles around the
white mist in a frenzied chase. Leo and the sisters watch
helplessly, buffeted by the resulting wind. There is a
heart-wrenching noise -- a distorted human scream -- Prue --
and the mists race away. The red mist chases the white
mist back out the window, knocking the candlesticks off the
bookcase as it goes. In their wake, the attic is painfully
quiet. *

Phoebe and Piper clinging to each other in their shared
pain.

16

CONTINUED: (3)

16

LEO

She's alive, but she's in trouble.

(CONTINUED)

16 CONTINUED: (4)

16

Phoebe and Piper do their best to rally.

PIPER

But she's alive. And if she can find us, we can find her.

PHOEBE

It's gotta be the Fourth Suit that's after her. Maybe the combination of our magic did this to them.

LEO

Which means we need to figure out who those Suits are...

PIPER

Go ask your bosses, Leo. Somebody up there must owe us a favor or two. Ask them who these guys are and how we get our sister back. Because it's going to happen.

Leo's not going to argue. As he ORBS out and the sisters hurry to the Book of Shadows,

17 INT. ANTEROOM - DAY

17 *

Green snatches a legal pad away from Yellow and sails it across the room. Black watches unhappily.

YELLOW

I've checked everywhere, I can't figure out what happened.

GREEN

I'm telling you, it all goes back to the witches. They did this, they must know...

The inner door opens and an ASSISTANT sticks his head in the room. He's well aware that his bosses are the kind inclined to kill the messenger. Behind him, we see the WAR ROOM: people working phones, video monitors. *

BLACK

(threatening)

What?

ASSISTANT

You should know, we're losing momentum across the board, especially in War. Peace has broken out in several areas this afternoon. *

(CONTINUED)

17

CONTINUED:

17

BLACK

Damn it!

He slams the door, barely giving the Assistant the chance to withdraw. *

BLACK (cont'd)

All right. If we're going down, we're not going alone. Let's find these damn witches and take them down, too. *

The video monitor pops on, its screen full of snow. The Suits turn in surprise. The screen fills with images of war, devastation, and destruction. As they surf by, REPORTERS' VOICES pop out from the fragments:

REPORTERS (V.O.)

The war in the Middle East... the war in Rwanda...

(voices turn demonic)

...the war... war... war...

Yellow claps Black on the back enthusiastically.

YELLOW

War -- it's him, he's alive!

Black steps forward, addressing the monitor.

BLACK

Hang in there, partner. We're going to get you back, then punish the witches.

A voice booms from the monitor, louder than the Reporters' voices. The screen fills with snow.

VOICE

NO!

The screen stays snowy. The voice is distorted, fading in and out, like a bad ship-to-shore connection.

VOICE (cont'd)

Cease-fire... Cooperation...

GREEN

Wait -- you want us to work with the witches?

VOICE

Need them... to free... me...

(CONTINUED)

17 CONTINUED: (2)

17

YELLOW

How are we supposed to find them?

VOICE

Ask... The... Source...

Off the awestruck Suits,

18 INT. MANOR - CONSERVATORY - DAY

18

ON THE CUT, Phoebe closes the Book of Shadows, sadly, gently. The spirit board has been brought down from the attic and sits beside the Book. Piper watches the Board as though willing it to move.

PHOEBE

Okay, I still haven't found our four adversaries, but I might have an idea where Prue is.

PIPER

And how to get her back? We need to do that before that... thing hurts her.

PHOEBE

Remember what Leo said about Prue being on another plane? Maybe we banished her somehow. Now, there are eleven planes of existence --

PIPER

Eleven? We don't have time to search eleven planes.

(touching spirit board)

Prue's been quiet for such a long time. Maybe we're already too late.

PHOEBE

Piper, stay with me. We cannot give up.

Before Piper can respond, Leo ORBS in. Piper runs to him, grabbing him like the lifeline she hopes he is.

PIPER

Did you find out where she is?

LEO

No, I didn't. But I have a message from Them.

(CONTINUED)

18

CONTINUED:

18

The sisters react. This is obviously not a message Leo's happy to carry.

PIPER

She's not --

LEO

No. While I was there, They were contacted. By Their counterparts on the other side.

PHOEBE

You mean Evil placed a call to Good? And Good answered?

LEO

These Suits you're dealing with. They have the highest possible connections. Their bosses talked to my bosses.

PIPER

About Prue?

LEO

About the whole situation. The Suits want to have a meeting with you.

PIPER

What could they want from us? They already took Prue.

LEO

Prue and their partner are trapped in a netherworld between Good and Evil. The only way to release them is for Good and Evil to cooperate. You have to work with the Suits.

PIPER

Are we allowed to do that?

LEO

They told me to bring you the message. And to let you decide whether you want to do it.

PHOEBE

Did They tell you what They think we should do?

(CONTINUED)

LEO

(shaking his head)

Free will. It's a pretty big deal with Them.

PHOEBE

Wonderful. So where's the meeting?

LEO

You're going to do it?

PHOEBE

I'm sorry, did you come to the party late? Of course we're going to do it.

LEO

Phoebe, you can never get into bed with Evil, you know that. It could be a trap.

PIPER

Thank you for your opinion. But you did say your bosses are leaving the decision up to us. You should, too.

LEO

I can't. The last time you went up against this evil, you lost Prue. Now, you're going to go up against it again -- both of you could be lost this time.

PHOEBE

We're not going up against them. We're going to work with them.

LEO

They'll betray you. That's how Evil works. That's why Evil loves free will so much. Because humans use it to follow their hearts -- and Evil takes advantage of that.

PIPER

So what are our options, Leo?

LEO

You have to try to save her by yourselves.

PHOEBE

We don't know how! We have to work with them.

(CONTINUED)

18

CONTINUED: (3)

18

LEO

But you don't even know who they are.

PHOEBE

We've tried to find out. They aren't in the Book.

LEO

Which probably means that they aren't even warlocks or demons.

Something in his tone chills both sisters. Phoebe's not even sure she wants to ask the next question.

PHOEBE

Then what are they?

LEO

In the hierarchy of evil, there are several species greater than demons. Ferocious. Impossible to vanquish. And these went to extraordinary lengths to ask for this meeting. Who knows what might happen when all four are reunited.

PIPER

I don't care what happens. We want Prue back.

LEO

I want her back, too, but this isn't the way.

PHOEBE

It's the only way we know. We're going to save her, Leo. Whatever it takes.

Off the finality of that...

19

EXT. MEADOW - DAY

19

Piper and Phoebe stand nervously in the middle of the meadow, suddenly very small and very alone.

PIPER

This is where we were supposed to come, right?

PHOEBE

Right.

(CONTINUED)

19

CONTINUED:

19

PIPER

And it's not a trap, right? I mean,
tell me we're doing the right thing.

There is a huge FLASH of lightning and Green, Yellow, and
Black APPEAR, surrounding the sisters.

PHOEBE

Or we're making the world's biggest
mistake.

Green steps forward. An ominous wind starts to kick up.
Piper and Phoebe draw closer together, watching him warily.

GREEN

Thank you for coming. And you are --

PIPER

Anxious to get this over with. Let's
go.

GREEN

Are you in a hurry?

PHOEBE

Are you stalling?

GREEN

You want your sister back?

PIPER

You want your friend back?

The three Suits exchange an appreciative smile. Green
extends his hand.

GREEN

Let's do business.

Piper starts to take his hand, then casts a last-minute
look at Phoebe. Phoebe's completely on board. Piper turns
back to Green and shakes his hand.

As the hands join, they GLOW with a cold, eerie light.
There is a CRACK of thunder and the wind whips itself into
a frenzy. The three Suits and the two sisters look around,
equally discomfited. But Piper and Green don't let go of
each other's hands. And as the uneasy alliance is formed,

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

20 INT. MANOR - CONSERVATORY - DAY

20

Leo paces, angry and uncomfortable. He can barely bring himself to look across the room.

ANGLE ON PHOEBE

And what Leo can't bear to see. She stands at the table with Yellow, Black, and Green. They eye each other like gunfighters. Phoebe reaches -- the other three flinch. Phoebe moves a vase from the center of the table.

PHOEBE

Making room.

GREEN

Of course.

He reaches into his suit jacket. Phoebe tenses. He withdraws a pen.

GREEN (cont'd)

Taking notes.

PHOEBE

Of course.

GREEN

Old habits are hard to break. But we can put all that aside and get this done.

YELLOW

Or die trying.

As the rest react to that,

ANGLE ON PIPER

as she comes in from the kitchen. Leo intercepts her. They speak in hushed tones.

LEO

It's bad enough you're working with them, but to bring them here?

(CONTINUED)

PIPER

The Manor, where we're strongest and safest? Okay, maybe we should've gone to their place. Not that they offered.

LEO

And why didn't they? Why give up home field advantage? Unless they're hiding something.

PIPER

Of course they're hiding something, Leo. They're evil.

Off his concerned look, she turns and joins the group at the table. They are using bud vases and candlesticks to "stage" what happened in the alley.

PHOEBE

If we can reconstruct exactly what happened in the alley, we might be able to figure out what sent them away. And how to undo it.

BLACK

(placing a vase)

I was standing here.

During the following, they all rearrange the vases and candlesticks in various patterns.

PIPER

No, you were there, I was here.

YELLOW

No, he's right. It was more like this.

PHOEBE

If we can't agree on this, we aren't going to get anything done. And I was over here.

GREEN

I think we were more like that, with our missing friends here.

He makes a final adjustment, then:

PIPER

Phoebe?

PHOEBE

I see it...

YELLOW

What? What do you see?

Phoebe and Piper lay stems from one of the vases, forming lines that connect the five objects on the table. They then move the objects away. They're left with --

BLACK

A pentagram. Our lucky sign.

PHOEBE

Actually, the pentagram is a sign of good energy that's been stolen by... your side.

PIPER

Could it be that the five of us, by forming a pentagram, created some sort of magical energy field?

PHOEBE

With Prue and your friend in the middle. There must have been a vortex. If we figure out how we opened it, we might be able to open it again.

GREEN

And release them.

LEO

And who knows what else.

They all turn to him, the men poised for combat, then:

BLACK.

This is good. Keep at it, I'll check on things at the office. Page me when you have the answer.

(a nod of the head)

Ladies.

Black sees himself out by way of the front door. As he walks out, Leo gestures Piper over.

LEO

I'm leaving, too.

PIPER

Where are you going?

(CONTINUED)

LEO

I'm going to find out who they are.

Before Piper can protest, he ORBS out.

ACROSS THE ROOM

Green and Yellow react:

YELLOW

What is he?

PIPER

None of your business. Look, if this is supposed to be a joint effort, what's your contribution?

GREEN

Maybe it was the combination of the two chants that opened the vortex.

PHOEBE

What language were you chanting in?

GREEN

A dead language we still use for ceremonial purposes.

PIPER

How...festive.

GREEN

I'll tell you mine if you tell me yours.

Piper and Phoebe exchange a look. They've come this far...

PIPER

While you do that, I'll remake the potion. We'll probably need it.

Piper heads for the kitchen. Yellow and Green trade a menacing look. Yellow trails after Piper.

YELLOW

Mind if I watch?

Piper's look says she does, but she lets him follow. Phoebe and Green move to the couch.

PHOEBE

So, your chant...

GREEN

Why don't we start with yours?

PHOEBE

(firmly)

You go first.

GREEN

Okay. It's a standard chant to destroy a common witch. And clearly, you're no common witch.

PHOEBE

Thank you.

GREEN

So the first line would be...let me think... 'I call you... servants of the unholy...'

Phoebe starts to write it down, then stops. Looks at him with the smallest hint of a smile.

PHOEBE

Now, being a bad guy, you wouldn't be lying to me, would you?

GREEN

Now, my being a bad guy, can you believe me if I tell you 'no'?

She smiles. He smiles back. Can these two be bonding? As they get down to work,

21 INT. CORRIDOR - DAY

21 *

Black strides in, headed for the anteroom. *

Leo ORBS into a corner. He tailed Black here and now he's careful to stay out of Black's line of sight. As Black continues down the hall, an ND Worker approaches him with a clipboard full of documents to sign. Black stops, impatiently taking the clipboard. *

BEHIND THEM *

Leo tries to stay out of sight. Another ND Worker walks by and Black glances up to look at him, almost spotting Leo. Leo turns his back quickly and moves the other way. He keeps his head down, watching out of the corner of his eye. A HAND grabs his shoulder. Leo turns quickly -- *

(CONTINUED)

21

CONTINUED:

21

It's the Assistant (from Act II). He looks at Leo's "civilian" clothes and realizes:

ASSISTANT

Who the hell are y--

With surprising strength, Leo yanks him into a side office and slams the door.

DOWN THE HALL

Black turns, reacting to the sound of the slamming door. He doesn't see anything and turns his attention back to the clipboard. As he signs,

BLACK

I don't like these numbers at all.
I gave specific instructions to
advance cholera, especially in central
Asia. What happened?

The Worker looks at the floor, afraid to even look at Black.

BLACK (cont'd)

I asked you a question.

(still no response)

If somebody's vaccinating these
people, I want to know about it. Go
find out. Now.

Black shoves the clipboard back at the Worker, who flees, clearly in fear for his life.

Black continues down the hall toward the anteroom. As he does, Leo steps out of the side office, the Assistant's shirt hurriedly pulled over his own, the Assistant's tie hanging around his neck. He catches sight of Black and tails him down the hall, knotting the tie as he goes.

Up ahead, Black crosses through the anteroom and enters the War Room. Leo hurries, trying to catch up with him without attracting attention.

INT. WAR ROOM - DAY

Black strides in, stripping his jacket off and putting on a headset as soon as he enters. Leo slips through the door behind him and tries to blend in.

As Leo looks around, we get our first clear look at the room:

(CONTINUED)

CONTINUED:

A countdown clock proclaims: 02:25:58.

A dozen or so workers in identical shirts and GRAY TIES man
hi-tech phones and computers. Leo slips among them,
keeping out of Black's way, but trying to learn all he can.
On the move, he hears:

(CONTINUED)

CONTINUED: (2)

WORKER

Give me a malaria epidemic in New Guinea.

WORKER #2

Pull back on the floods in Mozambique and push the earthquake in Turkey.

Leo stops, stunned by what he's seeing and hearing. This was not what he expected at all. He turns, looking at Black with new insight. *

LEO'S POV - BLACK *

as he taps a worker on the shoulder. *

BLACK

The smallpox outbreak in Venezuela?
Let it spread.

Black loosens his tie and opens his collar, revealing a TATTOO on his neck. An Omega. *

MATCH CUT TO:

22

INT. MANOR - KITCHEN - DAY

22

THE SAME TATTOO, this one on Yellow's neck. Piper points to it and Yellow turns away irritably, pulling up his collar to hide it. He keeps checking his watch.

(CONTINUE)

22

CONTINUED:

22

PIPER

What is that? A tattoo?

YELLOW

Yes.

PIPER

What's it mean?

YELLOW

Nothing. Goes with the job. What're you doing?

Piper grinds herbs to add to the simmering pot that's already on the stove.

PIPER

Recreating the potion I made for our first... meeting. It might help get Prue and...

YELLOW

Our friend.

PIPER

...back. So, what are you four up to?

YELLOW

You really expect me to answer that?

PIPER

We're supposed to be working together and we don't know anything about each other.

YELLOW

I know you're a witch.

PIPER

And you are --

YELLOW

Not. Look, we just want our partner back, that's all you need to know. It's all business, just like it is for you.

PIPER

No, she's our sister. It's completely personal.

(CONTINUED)

22 CONTINUED: (2)

22

YELLOW

Every mortal's weakness. That's why
you always lose.

As Piper absorbs that,

23 INT. MANOR - CONSERVATORY - DAY

23

Phoebe has warmed to her task and, perhaps, to her company.

PHOEBE

This is great. See, we both did
spells at the same time, but we did
them on the wrong people. So I
bet --

She looks up at Green to see if he's following. He's just
staring. At her.

PHOEBE (cont'd)

Am I the only one working here?

GREEN

Have you always been a witch?

PHOEBE

What? Why?

GREEN

Because there's something about you...
Were you ever a demon?

PHOEBE

Let's get back to the chants.

GREEN

Meaning 'yes.'

PHOEBE

(indignant)

I have never been a demon.

GREEN

But there's something... I can see it
in your eyes.

Green leans forward, seductive, eyes boring into hers.
Phoebe holds his gaze, momentarily fascinated.

GREEN (cont'd)

We're not so different.

(CONTINUED)

23

CONTINUED:

23

PHOEBE

No.
(wrenching her eyes away)
We both want to undo the other side.

GREEN

A worthy challenge.

Phoebe turns back to the work.

PHOEBE

I think I understand how the good and
evil mixed together.

Green moves closer to her.

GREEN

To such powerful results.

PHOEBE

But I think I can reverse them.

She turns back, meeting his gaze hard and cold. He smiles
in appreciation.

GREEN

Still. I'm very glad we're working
together.

Phoebe goes back to writing. Unnoticed, a swirl of white
mist comes through a window.

MIST POV - THE ROOM

We see the room distorted, from a floating approach behind
Phoebe. We hear Prue's agitated BREATHING as we move
close to Phoebe -- and race right toward her back.

RESUME PHOEBE

as she suddenly sits up straight, shocked by the mist
running through her. It curls back around her and hovers
behind Green, out of his field of vision.

GREEN (cont'd)

Are you all right?

PHOEBE

Actually, no. I feel a little queasy.

The mist dances behind Green. Phoebe tries to watch it
without attracting Green's attention to it.

(CONTINUED)

23

CONTINUED: (2)

23

MIST POV

The BREATHING continues as we turn to the spirit board. We watch the pointer move -- "4." We look back to Phoebe. She's watching, nodding ever so slightly. Green's head is down, intent on his work. We turn back to the spirit board, moving the pointer to "H." Then "O." But then we hear a terrible ROARING noise and look up to see the red mist racing in the window, coming right at us, filling the screen. *

RESUME SCENE

as the red mist chases the white mist away from the spirit board. The red mist then dives down, knocking the pointer off the board, sending it crashing to the floor. Green jumps to his feet. *

GREEN

What's going on?

PHOEBE

I don't know.

The red mist chases the white mist from the room. They exit through the wall with such force that plants are knocked off the armoire, falling to the floor with a crash. *

GREEN

What did you do?

PHOEBE

I didn't do anything. What did you do?

Piper and Yellow rush in from the kitchen.

YELLOW

What happened?

GREEN

Hard to say.

PIPER

Are you all right?

PHOEBE

I'm not sure.

It's a standoff again, the two sisters facing down the two Suits. If only they didn't need each other so badly. They regard each other silently, then:

(CONTINUED)

YELLOW

So do you have an answer yet?

PHOEBE

Reverse polarity.

YELLOW

In the pentagram?

PHOEBE

And in the chants. We stand at opposite points, and we say the chants with opposite words. 'Save' instead of 'vanquish' and so on.

GREEN

Then the vortex will open, they'll come back, and we can all get back to business.

PHOEBE

And on with our lives.

GREEN

So, let us go back to the office, get organized. Let's say we meet at 6:30 sharp. We actually have something to do at seven.

With a chilling smile, Green and Yellow exit. Piper immediately wants to know:

PIPER

Okay, what really happened?

PHOEBE

Prue came. With a warning. She was trying to spell something out on the spirit board. 4-H-O was all I got.

PIPER

Four... hours? Maybe that's all the time she feels she has left?

PHOEBE

I don't know. All I do know is that it was something their missing partner didn't want her to tell us.

Off their puzzlement,

24 INT. WAR ROOM - DAY

24

Leo still shadows Black, soaking in as much as he can, struggling to make sense of it all.

He stops in front of a bank of video monitors on one wall, each showing a different trouble spot in the world -- Rwanda, North Korea, Chechnya, etc. The images are of wars, starving children, natural disasters, mass graves --

LEO
LEO
corporate
a tattoo.

RESUME LEO

who struggles to make sense of this.

LEO
They can't be the --

ASSISTANT (O.S.)
Security breach! Stop him!

ACROSS THE ROOM

the partially clothed Assistant runs into the room, pointing an accusing finger at Leo. Demons come running for Leo. Black turns and catches a glimpse of him. Leo ORBS out, just as the demons were about to grab him.

BLACK
Never mind him! Keep working! We're running out of time!

Off the countdown clock, showing 01:55:44,

25 INT. MANOR KITCHEN - DAY

25

Phoebe checks her watch against the kitchen clock: it's 5:05. She turns and hands Piper a piece of paper. Piper holds a potion pouch.

(CONTINUED)

25

CONTINUED:

25

PIPER

You sure they're willing to do their half?

PHOEBE

They seem to want this as badly as we do.

Leo ORBS in, still in the Assistant's jacket and tie.

PHOEBE (cont'd)

Good. You're back. We're done. We have everything figured out.

LEO

You sure...?

PIPER

What're you wearing? Where've you been?

LEO

I followed the Black Tie back to their office.

PIPER

Leo, they'll think we don't trust them.

LEO

And you shouldn't trust them, Piper. You wanna know who they are? They're the Four Horsemen of the Apocalypse!

Phoebe and Piper stare at him, dumbfounded.

PIPER

4-H-O... The Four Horsemen. That's what Prue was trying to tell us...

LEO

Don't you understand what's at stake here? If you save Prue, you'll release the fourth Horseman, too -- and bring about the end of the world.

Off Phoebe and Piper:

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

26

INT. MANOR - CONSERVATORY - NIGHT

26

Leo throws the Assistant's tie and jacket to the ground.

LEO

I don't believe you!

Phoebe and Piper sit in front of him, quiet, resolute.

PIPER

It doesn't change anything. We'd help
The Source himself if it got Prue home
safely.

LEO

Listen. They wear the mark of the
Anointed Ones. The Omega. It means
"the end."

PIPER

The tattoo on the neck?

LEO

Yes. The missing Horseman is War.
You've been working with Strife,
Famine, and Death. They're going to
begin the Apocalypse as soon as
they're reunited.

PHOEBE

I thought dodging the Y2K bullet
bought us a little time on the whole
Apocalypse deal.

LEO

You know why nothing happened on New
Year's Eve? Because it wasn't the
real millennium. The monks who
converted the Julian calendar to the
Gregorian calendar made some critical
errors.

PIPER

So when does the new millennium start?

LEO

Tonight. At approximately --

(CONTINUED)

26

CONTINUED:

26

PHOEBE

Seven o'clock. That must be why the
Suits want to meet at six-thirty.

LEO

Then all four can be in place in time
to begin the Apocalypse. You cannot
let that happen.

(CONTINUED)

PIPER

We know what we're doing.

LEO

No, you don't. The fate of the entire world could rest on your decision and you're thinking like sisters. Mortal sisters.

PIPER

What're we supposed to think like?

LEO

Like the Charmed Ones. You have a duty --

PIPER

-- to save our sister!

PHOEBE

Our minds are made up, Leo. We're going to bring Prue back. And then, maybe, the Power of Three can beat the Four Horsemen.

Leo looks at them long and hard, then shakes his head.

LEO

Only The Source can vanquish them, Phoebe. For failing. Think of times the world has been on the brink -- Hitler, the Cuban missile crisis. Each time, a team of Horsemen almost succeeded, then failed. And was destroyed, then replaced by a new team.

PIPER

So, we'll make sure these guys fail, too.

LEO

But they're closer than any team has ever been.

PHOEBE

Did I miss the news this morning?

LEO

Yes. The National Guard is coming to San Francisco because of your buddy Strife.

(CONTINUED)

26

CONTINUED: (3)

26

PHOEBE

But it's not like World War III has started.

LEO

No, but there's a civil war in Rwanda and nearly a million people have died already. A million and a half in the Sudan. Then there's Chechnya, Kosovo, Tibet... Eight nations have nuclear bombs. People are starving in Africa, babies are being murdered in China. And children shoot each other here. You tell me they're not winning.

There's a pained pause. Phoebe and Piper can't bear the weight of all this. They take each other's hands, look deep into each other's eyes, then:

PIPER

So we really need Prue so we can beat these guys.

LEO

You haven't heard a thing I've said!
(heartfelt)

I love Prue, too, you know that. But just like when you went to the future, you saw that sometimes there are more important things than saving your sister.

Off the Piper and Phoebe, considering that:

27

EXT. ALLEY - NIGHT

27

The Suits wait uneasily. Yellow looks at his watch. It's a countdown clock, showing 0:33:13 remaining.

YELLOW

Give it up. If War's not back soon, we're history. The Source is going to burn us off the map.

GREEN

Well, we're not going down alone. Instead of standing here waiting, let's go hunt those witches down and kill them.

((CONTINUED))

27

CONTINUED:

27

BLACK

I told you they'd double-cross us.
That's why they sent their man in to
spy on us.

PIPER (O.S.)

We were doing our research.

The Suits turn, surprised and relieved to see Piper and
Phoebe coming down the alley.

PIPER (cont'd)

It's just good business.

BLACK

Let's just kill them now.

PHOEBE

Remember, we need each other. You
can't end the world without us.

GREEN

So you know who we are.

PHOEBE

And we still came. On our side of
things, we call that good faith.

YELLOW

Call it whatever you want, let's just
do it. Hurry.

Green steps forward, assessing the sisters. He and Phoebe
lock eyes.

GREEN

Ready?

PHOEBE

Bring it on.

Green holds out his hand. Phoebe shakes it. And gets a
psychic slam like no other she's ever received.

28

PHOEBE'S PREMONITION

28

*It's a dizzying, sickening spiral of horrific, apocalyptic
visions: burning cities, mass graves, mushroom clouds.*

29 EXT. ALLEY - NIGHT

29

Green releases her hand. Phoebe opens her eyes and almost swoons, but Green doesn't notice. He's directing his partners to their places.

GREEN

Okay. Battle stations.

Piper hurries to Phoebe and has to help her walk to her place. In haste:

PIPER

Do you see?

Head, can't even begin to explain.

PHOEBE

Let's get this over with.

Phoebe nods, but she knows they have to go forward. The sisters take their places.

At a nod from Phoebe, Green begins the men's chant, again in their own tongue. Piper and Phoebe begin theirs.

GREEN

Obiad od oda gerpme oeuq...

PHOEBE AND PIPER

Sower of discord, your help
we implore...

Phoebe falters. Piper notices and stops chanting. Yellow and Black are intent on Green and don't realize the sisters have stopped.

GREEN

Ehl otnu grepue...

PIPER

Phoebe?

PHOEBE

Leo's right, Piper. I saw what's going to happen. We can't do this. We can't think of ourselves.

PIPER

I know. We have to protect the innocents -- a whole world filled with them.

The sisters share a moment of excruciating pain. As Piper nods in agreement:

(CONTINUED)

CONTINUED:

BLACK

Why aren't you chanting?

Green stops chanting, reacts.

BLACK (cont'd)

(to Green)

You keep going.

(to sisters)

Why did you stop?

Green begins again, eyes closed to concentrate.

GREEN

Axurb adomoc ni atse sart arap zart...

YELLOW

We're running out of time!

BLACK

You double-crossing witches. Do you know what you're doing? You're killing your sister!

That's hard to hear, but the sisters stand firm.

PHOEBE

There's something bigger than sisterhood at stake here.

Piper and Phoebe throw their copies of the spell to the ground. Green opens his eyes.

GREEN

I'm finished. Did they finish?

PIPER

No, and we're not going to.

GREEN

We had a deal! We shook on it!

PIPER

That was a mistake in more ways than one.

PHOEBE

We understand what you want. And we're going to make sure you don't get it.

(CONTINUED)

PIPER

Even if it means losing our sister
forever.

Black screams in anger, but Yellow cuts him off, pointing.

YELLOW

Look!

AT THE CENTER OF THE PENTAGRAM

the vortex ripples.

ANGLE ON THE HORSEMEN

as they react in fear, dropping back.

YELLOW (cont'd)

They didn't finish their chant. How
can the vortex open?

GREEN

The Source is opening it.

BLACK

No!

As the sisters watch in horror, TONGUES OF FLAME shoot out
of the vortex, connecting with each Horseman. The Horsemen
drop to their knees, writhing in pain, screaming for mercy.

YELLOW

Please! Just twenty more minutes!

BLACK

Don't replace us! We can do this!

GREEN

We're so close! Please!

Phoebe grabs the spells off the ground and shoves Piper's
back in her hand.

PIPER

I thought we weren't --

PHOEBE

The vortex is open. If we finish
before they're destroyed, we might be
able to pull Prue through.

(CONTINUED)

29 CONTINUED: (3)

29

PHOEBE AND PIPER

I summon thee now with these words of
truce...

The vortex RIPPLES again. Piper throws the potion bag.
The maw opens and Red and Prue are spewed into the alley.
No sooner has Red emerged than a TONGUE OF FLAME hits him.
He writhes beside his partners.

Phoebe and Piper rush forward and grab Prue, dragging her
back out of harm's way. As they do so, the Four Horsemen
IMPLODE.

In the suddenly quiet alley, the sisters hang onto each
other, sobbing in relief.

PIPER

Prue. We were so scared.

PHOEBE

It's okay now. Everything's gonna be
okay now.

PRUE

Thank you... for saving my life...

Off Phoebe and Piper, knowing that they actually chose
differently...

DISSOLVE TO:

30 INT. P3 - NIGHT

30

ON THE CUT, three glasses meeting in a toast. The sisters
are at the bar, cleaned up, but subdued. They each take a
thoughtful sip, then put their drinks down. Guess they
don't feel like celebrating after all. Phoebe turns and
surveys the crowd. Paula Cole's "Amen" plays in the
background.

PHOEBE

Look at 'em. They'll live to dance
another day and do we get any credit?
We saved the whole darn world. You'd
think someone could at least say
'thank you.'

Leo walks up to the sisters. He and Piper have a tough
time meeting each other's gaze.

LEO

Ladies.

(CONTINUED)

PRUE

Leo.

LEO

I know this has been incredibly hard on all of you.

PHOEBE

And we made it pretty hard on you, too.

PIPER

I'm sorry, Leo. It's just --

LEO

It's okay, Piper. We were all just doing our jobs.

They hold each other's gaze for a moment. Apology accepted.

PHOEBE

Okay, Master of Understatement, anything else?

Leo and Piper look away from each other self-consciously.

LEO

I was just at a meeting. They told me that your act of complete selflessness was what stopped The Source's plan from going forward.

PRUE

The Four Horsemen were destroyed because Piper and Phoebe were willing to sacrifice me?

LEO

The Horsemen's bosses said it was a sign that there's still too much good in the world for the Apocalypse to be successful.

PIPER

So are they giving up?

LEO

No. In fact, they'll probably try harder from now on. But you've bought the world some precious time. Thank you.

(CONTINUED)

30

CONTINUED: (2)

30

PHOEBE

Want to join us for a drink, Leo?

LEO

No, you need time together. Just you three.

Leo walks away. The sisters look after him gratefully.

PHOEBE

Okay, gotta say -- the 'thank you' didn't feel as good as I'd hoped.

PRUE

You two did an incredibly hard thing. But you made the right decision, of your own free will. And it's the decision I wanted you to make.

She tries to summon a smile, but it's not quite there. Her sisters can't manage either. This hurts more than any of them can say.

PHOEBE

Prue, I'm so sorry.

PIPER

So am I.

Prue waves them off.

PRUE

No apology necessary. We were all doing our jobs.

(beat)

I just have to deal with it.

They sit in pained, individual thought. The BARTENDER approaches, carrying *Ask Me a Tough One*. *

BARTENDER

Okay, everyone at the bar has to vote on this one.

(reading)

'What if a building is on fire. Do you save five strangers or one sibling?'

Unlike the first time they heard the questions, the sisters now have to stop and think before they answer. They carefully avoid looking at each other as they address the Bartender, almost in unison.

(CONTINUED)

30

CONTINUED: (3)

30

SISTERS

The five strangers.

The Bartender jots down their answer and moves away.

BARTENDER

Thanks for playing.

And the game continues. As the sisters manage to look at each other and smile, knowing that what they've been through may actually have brought them closer...

FADE OUT.

END OF EPISODE