

*****INTERNAL DRAFT*****

24

"12:00 P.M. - 1:00 P.M."

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24

"12:00 P.M. - 1:00 P.M."

ACT ONE

FADE IN:

501 EXT. L.A. STREET

501

CREDITS OVER AS

THE WHITE VAN

Cruises down a boulevard. As it approaches a gas station on a corner, the van slows and turns in.

The driver edges the vehicle up beside the pump island, pulling in a position that takes up access to both pumps.

After a beat, the driver, MARKO - cuts the engine. BASHEER gets out, moves to the forward pump. He slides a card in the slot to pay.

In b.g., a late model pick-up with an American flag decal on the door pulls in behind the Van.

Basheer hits a few numbers on the pump keypad.

IN THE PICK-UP

The redneck DRIVER - stocky, mid-thirties - looks to the van, annoyed, grumbling to himself.

DRIVER

Jesus, give me a break.

He honks his HORN.

ON BASHEER

About to pump his gas when he hears the HORN. He looks back at the pick-up as the Driver opens his door and approaches, not happy about the situation.

DRIVER (CONT'D)

What the hell's wrong with you?

Basheer looks confused, a little nervous.

DRIVER (CONT'D)

You're blocking both pumps.

Basheer sees that he's right:

(CONTINUED)

501 CONTINUED:

501

BASHEER

(solicitous)

I'm very sorry.

DRIVER

Sorry - yeah you people are gonna be
real sorry when we go after your
asses over there again.

The Driver sneers, a challenge. Basheer remains submissive.

BASHEER

No problem. We'll move the car.

Basheer turns to Marko, leans in... admonishes him in Arabic:

BASHEER (CONT'D)

(to Marko)

Move the car where it belongs. Stupid
idiot!

Marko pulls it up as the Driver glares after Basheer, then
returns to his own vehicle. STAY ON Basheer a beat... then
CAMERA MOVES OFF him... to Marko, inside the van. He's
nervous. CAMERA MOVES BACK to include:

OMAR

The teenage boy, who sits in the back of the van, sitting on
top of the nuclear bomb. As we see the bomb, we hear:

502 INT. O.C. - WAR ROOM

502

MILITARY OFFICIAL

We've projected twelve likely
detonation areas.

PALMER, RAYBURN and various defense and government personnel
sit around a conference table, listening as the MILITARY
OFFICIAL briefs them.

The official has a large, detailed map of the Los Angeles
area behind him, pointing out different areas marked in red
as he continues his presentation.

MILITARY OFFICIAL (CONT'D)

There's the harbor. Port of Los
Angeles.

He points to a demarcation around the San Pedro/Long Beach
area on the map.

MILITARY OFFICIAL (CONT'D)

It's a busy port.

(MORE)

(CONTINUED)

502 CONTINUED:

502

MILITARY OFFICIAL (CONT'D)

A hit there will knock out infra-structure... and it's a more difficult area to secure than LAX.

The Official points to another area on the map.

MILITARY OFFICIAL (CONT'D)

Downtown Los Angeles and Century City have the greatest density of high-rise buildings. In addition to the high body count, the visual impact of destroying a skyline has excellent media value.

ON PALMER

His expression grim, when:

LYNNE KRESGE

Enters the room.

LYNNE

Mr. President, I'm sorry to interrupt.

PALMER

Yes, Lynne.

LYNNE

We just found out the Ambassador is being accompanied by Farhad Salim.

Palmer looks at Rayburn.

RAYBURN

He heads up their domestic intelligence.

PALMER

And he'll be able to fill us in on Second Wave?

RAYBURN

Able? Yes. But, I doubt that's why he's tagging along.

Palmer considers a beat... then, to Lynne:

PALMER

Clear them both.

Lynne nods, walks out. As the presentation continues...

503 INT. CTU

503

The FIELD DOCTOR is trying to get PAULA conscious as MASON joins them.

MASON

What's the progress here?

FIELD DOCTOR

I trying to bring her around using a combination of stimulants and hydrating fluids, but it might make her more unstable...

MASON

Just wake her up. We're running out of time.

Mason notices Tony walking out.

MASON (CONT'D)

Where are you going?

TONY

To follow a lead. There's an L.A. connection to Sayed Ali. It just came in.

MASON

I need you here. Send someone else.

TONY

You don't need me here. You want to kill Paula, go ahead. You don't need me to watch.

MASON

Cut the attitude, Almeida. If we don't get those encryption codes out of her, we lose everything. And that can't happen today.

TONY

Like I said, you got it covered. I'm going to check out this lead.

MASON

You stay and that's an order.

They hold a look.

TONY

There's a Middle Eastern businessman in L.A.

(MORE)

(CONTINUED)

503 CONTINUED:

503

TONY (CONT'D)
who's been doing business with Sayed
Ali. Recently.
(off Mason's look)
Ivers and Appel are dead. Who do
you want me to send?

There is a beat... then:

MASON
... just be reachable.

Tony moves off. Mason looks over to Michelle, who has been
watching this exchange from her computer:

MASON (CONT'D)
What are you looking at?

MICHELLE
Nothing.

MASON
Aren't you supposed to be putting
band-aids on the networks?

MICHELLE
Yeah.

She returns to her work... when from O.S.:

WOMAN'S VOICE
Mr. Mason. Jack Bauer on line two.

Mason picks up the phone:

MASON
(into phone)
Jack, where are you?

INTERCUT:

504 INT. WALD'S CAR - MOVING

504

Jack is on the cel, as he drives.

JACK
I've been trying to get through.

MASON
Most of our phones are still down.
What's up?

JACK
I got to Wald. I found who
commissioned him to blow up CTU.

(CONTINUED)

504 CONTINUED:

504

MASON

Who is it?

JACK

Nina Myers.

MASON

Nina Myers? She's been in jail for a year.

JACK

It was planned before we took her down. She set him up with everything: schematics, gate information, personnel data. This is related to the nuke. We have to talk to her.

Mason takes a beat, thinks about his next move... then:

MASON

Alright... look, why don't you debrief at Division, it's a disaster here.

JACK

What are you going to do about Nina?

MASON

I'll take care of it.

JACK

You're not thinking of handing the whole thing off to FBI?

MASON

Of course not.

JACK

Then, you're going to bring her in to CTU, right?

MASON

You did a good job, Jack. This conversation's over.

Mason hangs up. Jack fumes a beat... then punches in another number on the cel. From the phone:

CAROL'S VOICE

(on phone)

Hi, it's Carol. I can't take your call, so leave a message at the tone.

After the tone:

(CONTINUED)

504 CONTINUED: (2)

504

JACK

(in phone)

Carol, it's Jack. Listen, Kim's on her way up to you. We've got a crisis unfolding here, it's better if she's out of the city. Call me as soon as she gets there.

He clicks off. Off this...

505 INT. HOSPITAL - EMERGENCY ROOM - RECEPTION

505

KIM waits for Carla. She gets up, moves to the water fountain, and gets a drink. When she looks up...

WHAT SHE SEES

A Police Car pulls up outside the ER doors. Two UNIFORMED POLICE OFFICERS exit their vehicle. They are different officers from the ones Gary spoke to in Episode Three. Kim seems relieved.

GARY (O.S.)

Everything's going to be okay, Kim.

Kim turns around, GARY is in her face. His voice is low and menacing.

GARY (CONT'D)

If you leave now, I'll tell the police it was a misunderstanding. If you don't, they're going to arrest you.

Gary looks to the corridor, and Kim follows his gaze over.

WHAT THEY SEE

The two police officers making their way down the corridor toward the front desk.

RESUME

Gary is very calm, very controlled.

KIM

Where's Carla?

GARY

(ignores)

When these officers speak to the doctor, it's going to be pretty obvious that you're the one who hurt her.

(CONTINUED)

505 CONTINUED:

505

KIM

That's a lie and you know it. I never hurt her! I'm protecting her from you!

GARY

The only thing that can be proven, Kim, is that you kidnapped my daughter.

KIM

You beat up your own wife. Who's going to believe you?

GARY

She'll back me up. And you know it.
(holds out his cel
phone)
Call her now if you don't believe me.

Kim is thrown by this. But she knows he's not bluffing; he's obviously terrified Carla into submission.

The officers are moving close. Gary brings his mouth to her ear and in an eerie whisper:

GARY (CONT'D)

Walk out now while you have a chance, Kim. Otherwise, you're going to jail.

Kim looks at the Police, who are now talking to the doctor.

GARY (CONT'D)

Stay away from my wife and my daughter, and don't ever come to my house again.

Kim, without any choice, hurries out of the ER.

506 EXT. O.C. - ESTABLISHING

506

The serenity of the woods is an eerie contrast to the scene we just saw and belies the tension inside the heavily fortified government compound.

507 INT. O.C. - WAR ROOM

507

The briefing has broken up, as Lynne and Palmer make their way toward Palmer's office. Rayburn intercepts them.

(CONTINUED)

507 CONTINUED:

507

RAYBURN

The ambassador's plane just landed,
Mr. President. He should be here in
a few minutes.

PALMER

Good.

Palmer starts to walk past Rayburn:

RAYBURN

Sir?

Palmer doesn't slow down.

PALMER

I've already heard it, Eric.

RAYBURN

Mr. President!

Palmer stops, turns.

RAYBURN (CONT'D)

We have nothing to gain and everything
to lose by having this meeting.

PALMER

Stopping a nuclear bomb is what we
have to gain. You seem to be unable
to get past that simple idea.

RAYBURN

I resent the insinuation, sir. Nobody
wants to protect American lives more
than I do.

(off Palmer's look)

This meeting benefits only the other
side. If this bomb does go off, god
forbid, it will appear as if he came
here in the spirit of collaboration.

PALMER

Maybe that's the truth.

RAYBURN

It's not! He just wants to be able
to say to the world, "See. We tried
to stop the bomb." It's a ploy to
get access to our intelligence.
Nothing more.

PALMER

You might be right.

(MORE)

(CONTINUED)

507 CONTINUED: (2)

507

PALMER (CONT'D)

But, I'm not as certain as you are.
I need to meet with him.

Off this...

508 INT. CTU

508

TRACK WITH Michelle, as she crosses to Mason... who hovers near the Field Doctor and Paula:

MICHELLE

Sir?

(off Mason's look)

Division reports the chopper just lifted off with Nina Myers on board.

MASON

Good. Find a room we can secure, set up videotape, then prep it.

She nods, is about to move off... when Paula starts to make choking sounds. Mason and Michelle look on, attentive:

MASON (CONT'D)

What's going on? Is she dying?

FIELD DOCTOR

Just stand back.

Mason and Michelle look on.

ON FIELD DOCTOR AND PAULA

The Field Doctor looks at the instrument readout. Paula's flatlined. The Doctor grabs paddles from the crash cart, primes them... then applies voltage to Paula's chest. Two zaps later, he gets a pulse.

CAMERA MOVES TO Paula's unconscious face... serene, fragile, dying. Off this...

FRONT DOOR OF CTU

Jack enters, slows for a moment, stunned.

WHAT HE SEES

The world he once knew laid to ruin.

RESUME

As we FOLLOW JACK moving through. Mason looks up, spots him. Mason makes a face, pissed.

(CONTINUED)

508 CONTINUED:

508

MASON

Jesus.

Mason crosses to Jack:

MASON (CONT'D)

What are you doing here, Jack? I sent you to Division.

JACK

I'll debrief here.

MASON

I'm not going to mince words, Jack. Nina Myers killed your wife. I don't want you anywhere near her.

JACK

So, she is coming here?
(off Mason's look)

My goal is the same as yours, George. To stop this bomb.

Mason doesn't have the energy to fight him... shakes his head.

MASON

Fine. Get with Knoll, he'll set it up.

Jack looks around.

JACK

Ivers?

MASON

Dead.

JACK

Calloway?

MASON

Dead.

JACK

Brown?

Mason shakes his head.

JACK (CONT'D)

Unbelievable...

MASON

Yeah.

(CONTINUED)

508 CONTINUED: (2)

508

From O.S.:

FIELD DOCTOR'S VOICE (O.S.)
She's up!

Mason and Jack look over.

WHAT THEY SEE

The FIELD DOCTOR is looking ruefully toward him. Not happy about this.

FIELD DOCTOR
You better talk fast, I don't know
how much time you have.

As Mason moves to Paula:

MASON
(to Jack)
Do us both a favor, finish your
debrief then get out of the way.
(to Michelle)
Michelle, we're ready.

Jack reacts... as Mason crosses to:

PAULA

Her eyes are barely open. Mason moves close to her, leans down. With great urgency:

MASON (CONT'D)
Paula, it's George Mason. Do you
understand me?

Paula nods ever so slightly.

PAULA
What happened?

MASON
We got bombed, Paula. What's the
decryption code?!

Paula's eyes close. Under this, Michelle has stepped over with her laptop:

MASON (CONT'D)
Paula, come on. Stay with me.

Paula opens her eyes, looks at Mason with a vacant look... then in a soothing tone:

(CONTINUED)

508 CONTINUED: (3)

508

MICHELLE
Paula, it's me, Michelle.

PAULA
Hi.

MICHELLE
You were transferring files out to
NSA. Do you remember that, Paula?

After a long beat:

PAULA
... that's right.

MICHELLE
The transfer didn't complete. They
didn't have the source decryption
key.

PAULA
(struggles to remember)
The source...?

MICHELLE
That's right. The source key.
Normally, you send it in a separate
packet. But, the router was
destroyed. Did you make a copy of
the source key before you sent it?

PAULA
Yeah. It's on my sub-volume.

Michelle types something on her laptop... then, looks at the
screen:

MICHELLE
Which volume?

PAULA
E-T-U-D-E-S. Etudes. In a file
named Demetrius.

Michelle types this in... then:

MICHELLE
What section?

PAULA
Third section. It'll be the last
entry there.

As Michelle types this in:

(CONTINUED)

508 CONTINUED: (4)

508

MASON
Did you get it?

MICHELLE
Hold on.

A few beats... then:

MICHELLE (CONT'D)
Yes. This is it!

MASON
Great.
(to Field Doctor)
Get her to the hospital now. Go!

The Field Doctor snaps into action.

FIELD DOCTOR
Barry! Give me a hand!

BARRY, an assistant rushes over, helps the Field Doctor get Paula out of there. Barry coordinates the equipment, Field Doctor rolls the gurney. Halfway out, the MONITOR BEEPS.

ON THE MONITOR

Paula's flatlined again.

RESUME

Field Doctor pulls out the paddles, applies them, again. And again. But, this time... there is no revival. Paula is dead.

THE SCENE

Everyone in the CTU stops to watch, as the Field Doctor continues to attempt to shock Paula back to life. After a few more attempts, he stops.

FIELD DOCTOR (CONT'D)
She's gone.

ON JACK

He's been entering his debrief on a desktop, assisted by AGENT KNOLL. He looks over, sees Paula die... and Mason walks away. Jack and Mason trade a look, as Mason crosses. Off this...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

509 EXT. WARNER ESTATE

509

CAMERA PANS OFF the side of a party rental truck. As it COMES AROUND, we see workers off-loading tables and chairs and take them into the backyard as Bob signs the invoice.

In B.G. we see Reza and Kate pull up in Reza's car. Reza gets out, insists on carrying the lunch platters. He picks up two, heads into the house, as Bob moves over to Kate.

BOB

How did you like the house?

KATE

You knew about it...?

BOB

Marie's going to like it, don't you think?

They hold a look... then:

KATE

Alright, alright. I might have misjudged Reza.

BOB

You did.

KATE

I'm sorry, Dad.

They embrace... then:

BOB

So, did they straighten out the mess with the lunch platters?

KATE

Yes. Another crisis averted.

Just then, they see a CAR coming up the drive. It's a dark sedan with two occupants.

BOB

Who's this?

KATE

I don't know.

(CONTINUED)

509 CONTINUED:

509

The car stops and two men get out: Tony Almeida and another CTU AGENT (RICHARDS). They approach Bob and Kate.

TONY

Hi, I'm Tony Almeida with Los Angeles CTU.

He flashes a badge.

BOB

CTU?

TONY

Counter-terrorist unit?

Bob and Kate react.

BOB

What can I do for you?

TONY

I'm looking for Reza Naiyeer.

KATE

What's this about?

TONY

It's a government matter.

KATE

You were contacted by Ralph Burton, right?

(off Tony's look)

Look, there was a misunderstanding. I was the one who hired Ralph. It's all been cleared up.

TONY

I just have a few questions for Mr. Naiyeer, if you don't mind.

KATE

Well, I do mind. He's going to marry my sister today. I called this in, now I'm calling it off.

TONY

I'm sorry, who are you?

KATE

Kate Warner. Reza's marrying my sister, Marie.

(CONTINUED)

509 CONTINUED: (2)

509

TONY

I'm sorry for the bad timing, Ms. Warner, but this can't be avoided. I have the authority to interrogate Mr. Naiyeer.

He pulls out a folded piece of paper. Kate takes it, studies it a beat... as:

BOB

Kate... go get Reza.

KATE

Dad.

BOB

Do it.

Kate isn't happy, but heads into the house... as Bob takes a look at the piece of paper.

BOB (CONT'D)

What's going on here, Mr. Almeida?

TONY

All I can tell you is that I'm part of an investigation and I'm hoping Mr. Naiyeer can assist me.

Off this...

510 INT. WARNER HOUSE

510

Reza is setting up the platters on the table... as Kate approaches:

REZA

Hey, Kate... what's up?

KATE

There's a man here who needs to talk with you.

REZA

Who is he?

KATE

He's from the government.

REZA

The government?

KATE

A counter-terrorism agency.

(CONTINUED)

510 CONTINUED:

510

REZA
What are you talking about?

KATE
That's all I know..

Reza steadies himself... his mind racing.

REZA
Why is he here?

There's a beat. She decides not to disclose everything at this time.

KATE
I don't know.

A beat... then:

REZA
Marie's in her room, fixing her dress... just make sure she doesn't find out about this. There's no point in upsetting her.

KATE
Right.

Reza notices Kate's worried look:

REZA
Relax, Kate. I've been through this before. It's my name and nationality. Goes with the territory these days.

KATE
... okay.

Kate watches, as Reza heads out. Kate tilts her head down a corridor, looks.

WHAT SHE SEES

A room door is open. We see Marie, in her dress, looking in the mirror... talking to CORI, the tailor. Blissfully ignorant of what's happening with Reza.

ON KATE

Off her reaction...

511 INT. O.C. - PALMER'S OFFICE

511

Palmer, Rayburn and Lynne sit across from the AMBASSADOR and a younger man, FARHAD SALIM.

(CONTINUED)

511 CONTINUED:

511

AMBASSADOR

We have taken four more suspected members of Second Wave into custody since our phone call and our interrogations continue.

PALMER

That's good to hear.

SALIM

As head of internal security I assure you we are doing everything possible to clamp down on this kind of activity.

Rayburn pulls out an 8X10 photo from a folder -- puts it in front of the Ambassador and Salim.

INSERT - PHOTO (511 SP)

Several men negotiate an obstacle course in a training camp, some holding weapons.

RAYBURN (O.S.)

(to Ambassador)

These satellite photos were taken an hour ago. It doesn't look like much of a clampdown to me.

BACK ON THE GROUP

Farhad Salim calmly but firmly tries explaining.

SALIM

We do not have the resources you do. Surely even you can't tell me you're aware of every single paramilitary compound currently operating in the U.S.

Palmer considers this - he may have a point.

The Ambassador leans forward with the demeanor of a man caught trying to figure a way out of a desperate situation.

AMBASSADOR

If this bomb goes off, Mr. President, and you don't believe we did everything possible to stop it, there will be heavy repercussions for my country.

(beat)

You will have no choice but to act. We want to help.

(CONTINUED)

511 CONTINUED: (2)

511

PALMER

(nods)

What do you propose?

AMBASSADOR

A mutual exchange of intelligence.

Rayburn looks at Palmer, who feels the gaze on his neck...
but doesn't look back.

PALMER

(to Ambassador)

What kind of exchange?

SALIM

We need access to your intelligence
files on Second Wave?

PALMER

Our files?

SALIM

Anything that pertains to suspected
terrorism in our country.

Rayburn bristles. Before he can say anything:

PALMER

I'm not sure how much intel it's in
our interest to share with you. At
this time.

AMBASSADOR

I understand your reservations, Mr.
President. But, be assured - we
want to prevent this incident. We're
prepared for an exchange in both
directions. We will open up our
books to you, as well.

There is a beat... then:

PALMER

I need to think about this, Mr.
Ambassador.

The Ambassador nods graciously.

AMBASSADOR

Of course.

Palmer nods for someone (ED) to usher the Ambassador and
Salim out of the room:

(CONTINUED)

511 CONTINUED: (3)

511

PALMER

We've prepared a room for you. We'll give you our answer shortly.

The Ambassador and Salim nod, then follow Ed out. As soon as the door closes...

RAYBURN

It's exactly what I said he'd do. We can't give him this information, sir.

PALMER

Wait a minute.
(stands)

Why do we have to be so protective of this intelligence? What can they really do with it?

RAYBURN

We have agents in their country right now. Those files would expose their identities.

PALMER

Fine. Go through the file, take out anything that jeopardizes our people.

RAYBURN

It's still a dangerous precedent, sir.

PALMER

Precedent? We're talking about stopping a nuclear bomb, Eric. I'll take help wherever I can get it.

RAYBURN

My point, sir, is that this may make matters worse. Remember, we don't know who's behind Second Wave.

Palmer looks to Lynne:

PALMER

Lynne, what do you think?

LYNNE

I agree with Eric.

Off Palmer's conflict...

512 INT. CTU

512

Jack types in his debrief... when his cel phone RINGS. He picks up...

JACK

Honey, where are you? Are you at Aunt Carol's, yet?

INTERCUT:

513 INT. HOSPITAL - EMERGENCY ROOM - RECEPTION

513

Kim in on the phone with Jack:

KIM

No. I haven't left. Dad, what's going on? You sounded so weird on the phone --

JACK

It doesn't matter. You have to get out of Los Angeles right away.

KIM

I can't. That's why I'm calling.

JACK

What's wrong?

KIM

Megan got hurt. Her dad wiggled out this morning and hit her. I'm at the hospital with her.

JACK

I'm sorry, honey, but you're going to have to let it go. It's not safe in L.A. today.

KIM

What's going to happen?

JACK

Something bad. Trust me, you have to go now.

KIM

I can't leave without Megan.

JACK

Can you get her out? Now?

KIM

... yeah, I think so.

(CONTINUED)

513 CONTINUED:

513

JACK

Don't just say it, Kim. If you can't get her out of there in the next ten minutes forget about it and go.

KIM

... okay.

There is a beat. Kim can feel the gravity of the situation:

KIM (CONT'D)

What about you, Dad? Are you going to meet me at Aunt Carol's?

JACK

Yes, when I'm finished here at CTU.

KIM

... alright.

JACK

Call me when you get there.

KIM

I will.

JACK

I love you, sweetheart.

KIM

I love you, too.

She hangs up. STAY on Kim, as she decides what she's going to do next. HOLD on her a beat... then:

514 INT. CTU - RESUME

514

Jack is on the phone:

JACK

(into phone)

Carol, it's Jack, again. Just want to make sure you got my first message. Kim's on her way up. Call me on my cel when you pick this up.

Jack hangs up. Michelle steps over to him:

MICHELLE

George wants to know if you finished your report.

JACK

Not yet.

(CONTINUED)

514 CONTINUED:

514

MICHELLE

I can fill out the boilerplate stuff
for you, if it'll help.

JACK

Look, Michelle, I know George wants
me out of here. You don't have to
get in the middle of it. I'll be
done soon.

Just then, there is a commotion near the entrance. They
both look over.

WHAT THEY SEE

Coming in under heavy guard is a shackled prisoner in a
jumpsuit, followed by a couple of lawyers -- it's NINA.

RESUME

Jack's gaze follows Nina as she passes by. She tilts her
head, looks at Jack. They hold the look, then she turns her
head, walks past.

Michelle, uncomfortable, excuses herself:

MICHELLE

Fine, then... just get me the report
when you're done.

Michelle moves away. Jack doesn't even hear or see
Michelle... watches as Nina disappears in back. Off Jack,
his mind now focusing entirely on the woman who killed his
wife...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

515 INT. CTU - CONFERENCE ROOM

515

START ON Mason:

MASON

Division's prepared to recommend
that your sentence be substantially
reduced.

The CAMERA COMES OFF OF HIM and FINDS NINA across the table.
Just the two of them.

MASON (CONT'D)

This executes only if your cooperation
results in a --

NINA

(cuts him short)

Here are the terms, George. They're
non-negotiable.

(off his look)

I'll give up my contacts, background
material, all my intel. I'll work
with whoever you want, here or in
the field. For that, I want a full
presidential pardon, guaranteed in
writing.

MASON

That's not going to fly.

NINA

(stands)

Fine. Take me back.

They hold a look.

MASON

You're not buying a used car here.
We have to work within the confines
of reality. You're not getting
anything if your help doesn't produce
results.

NINA

Isn't it in my interest to produce
results?

(off his look)

I don't want to die any more than
you do.

(CONTINUED)

515 CONTINUED:

515

Mason's eyes flicker a beat... then:

MASON

You're missing the point. If somebody else stops the bomb first - if you have nothing to do with it... they're not going to let you walk.

Nina thinks a beat... then:

NINA

Full pardon if I get to it first. Reduced sentence, maximum five years if I don't.

MASON

Let me make a call.

Mason walks out of the room.

516 INT. CTU

516

Jack looks up from his computer, sees Mason walk out of the conference room.

ON MASON

He picks up a phone:

MASON

(in phone)

It's Mason, get me Ryan Chappelle at Division.

While he waits, Jack appears:

JACK

Is she going to help?

MASON

Get the hell out of here, Jack.

Jack looks at Mason a beat, then turns and walks back to where he was sitting... as:

MASON (CONT'D)

(in phone)

Ryan, it's me...

Mason coughs, hacks into a handkerchief, sees Jack is still looking at him... then turns around and speaks low, so that Jack can't hear.

ON JACK

(CONTINUED)

516 CONTINUED: 516

He watches Mason... remains patient. He knows it's the only way he'll get what he wants -- Nina. Off this...

517 INT. WARNER HOUSE - BOB'S STUDY 517

Tony interrogates Reza:

TONY

And how long have you worked for Mr. Warner?

REZA

Almost three years.

TONY

Doing what?

REZA

I'm the CFO. I take care of all the financials.

TONY

Right, that's what I thought. See, the thing is, Reza, you're the guy who follows the money. Nothing happens that you don't know about.

REZA

I told you before, I don't know any Sayed Ali.

TONY

Then why is his name in your personal computer files?

REZA

I don't know!

Off this...

518 INT. WARNER HOUSE - LIVING ROOM 518

Bob waits... looks up at Agent Richards, who stands guard at the hallway threshold. Kate enters.

BOB

Where's Marie?

KATE

She's still in her room, working on the dress.

(CONTINUED)

518 CONTINUED:

518

BOB

(to Richards)

How much longer do you think he'll be in there with Reza?

RICHARDS

I'm sorry, sir. I don't know.

KATE

Dad... she's going to find out the second she walks out of that room.

BOB

There's nothing to find out. Reza didn't do anything wrong.

KATE

I hope you're right.

The phone RINGS. Kate picks up.

KATE (CONT'D)

(in phone)

Hello?... Hi, Anne... she's busy now, but I'll tell her... no, four o' clock is fine, should be plenty of time - the photographer doesn't arrive until four-thirty... can't wait to see you...

She hangs up... trades a look with her dad.

KATE (CONT'D)

Are we going to be able to go through with this?

BOB

What do you mean?

KATE

The wedding. It's in less than six hours, Dad.

BOB

Kate, no one's canceling anything. Now, just go back with Marie... make sure she stays away from these people.

KATE

... okay.

Off this...

519 INT. O.C. - PALMER'S OFFICE

519

From the window, Palmer, Lynne and Rayburn watch the conference room where Farhad Salim sits with various U.S. military and intelligence officials. It's obvious what Palmer's decision was -- the process of intelligence sharing is underway.

RAYBURN

I must tell you, I'm not comfortable with this, sir.

LYNNE

You've already flagged the restricted topics. What more do you want?

RAYBURN

This should be a one-way dialogue.

Rayburn shakes his head, not happy about any of it... when a COM-LINE buzzes:

MAN'S VOICE

Mr. President, I've got Ryan Chappelle, Division Los Angeles.

PALMER

Put him through.

Palmer picks up the phone:

PALMER (CONT'D)

Yes, Ryan...
(listens)
... do we have a choice?
(listens)
... I see... alright, make it happen.

PUSH IN on Palmer, clearly anguished. Off this...

520 INT. CTU

520

Jack steps over to Michelle, hands her a disk:

JACK

Here's the debrief.

MICHELLE

Thanks.

Jack stands there a beat, his back turned to Michelle... looks at the conference room. Michelle notices:

(CONTINUED)

520 CONTINUED:

520

MICHELLE (CONT'D)

I'm supposed to get you out of here.

(off his look)

But, I'm not going to be able to do that, am I?

JACK

(re: Nina)

... it's the first time I've seen her since...

His voice trails off.

MICHELLE

Maybe Mason's right. You've already done the impossible this morning... but, I really don't think there's anything else for you to do.

Jack ignores her, continues to stare at Nina when... Michelle's phone RINGS. She picks up.

MICHELLE (CONT'D)

(in phone?)

Yes?

(beat)

Yes, he is.

She looks to Jack, who is staring at the conference room.

MICHELLE (CONT'D)

Jack.

(no response)

Jack.

Jack turns to her.

MICHELLE (CONT'D)

It's for you.

Jack takes the phone:

JACK

(in phone)

Hello?

MAN'S VOICE

Jack Bauer?

JACK

Yes.

MAN'S VOICE

Please hold for the president.

(CONTINUED)

520 CONTINUED: (2)

520

The reality of Palmer on the line snaps Jack back to reality.
Jack and Michelle trade a look... then:

PALMER'S VOICE

Jack.

JACK

Yes, Mr. President.

INTERCUT:

521 INT. O.C. - PALMER'S OFFICE

521

Palmer is now alone in his office:

PALMER

I want to thank you for your good
work this morning. Once again, you
risked your life for your country
and produced results.

JACK

Thank you, sir.

There is a beat.

PALMER

Jack... there's something else. I
wanted you to hear from me personally.

JACK

About Nina Myers.

PALMER

Yes. I'm going to have to grant her
a full presidential pardon.

There is a beat.

JACK

Yes, sir.

PALMER

I wish there was another way...

JACK

I understand.

PALMER

Thank you, Jack.

Palmer hangs up.

522 INT. CTU - RESUME - ON JACK

522

As he continues to hold the phone in his hand. Michelle looks at him.

MICHELLE

What is it?

JACK

... they're going to let her go.

Off Jack's intensity...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

523 INT. CTU

523

Mason walks out of the conference room, heads toward the men's room.

ON JACK

He reacts to Mason. TRACK WITH JACK as he follows Mason into:

524 INT. CTU - MEN'S ROOM

524

Mason enters, moves to a sink and turns on the tap. He takes out a foil packet from his pocket and tears it open... removes a tablet and swallows it. Mason looks up.

WHAT HE SEES

Jack - at the entrance - watching him.

RESUME

Mason calmly splashes water on his face.

JACK

I know you made the deal with Nina.
Let me take the case, I know how she thinks.

As he dries his face...

MASON

I'm not talking to you, Jack, because you're not here.

Mason tosses a paper towel into the trash, walks out.

JACK

Stands there a beat... then, something catches his eye.

WHAT HE SEES

On the sink counter. The discarded foil wrapper.

ON JACK

He picks it up, looks at it.

(CONTINUED)

524 CONTINUED:

524

INSERT - WRAPPER

It's a prescription medication of some kind.

JACK

Studies it a beat... then heads out.

525 INT. CTU

525

Michelle works at her area, sees Jack approach.

JACK

I want to know everywhere George Mason has been in the last forty-eight hours.

MICHELLE

I'm sorry, Jack, but you're not cleared to get that information.

JACK

Then clear me. I'm right in the middle of this thing - you know the stake are --

MICHELLE

What does it have to do with George?

JACK

I need to make sure he's fit to lead CTU.

MICHELLE

Fit.

JACK

Dammit, Michelle. Just do it!

Off this...

526 INT. A RECORDING STUDIO

526

MIGUEL, 20, is a struggling musician. As you'd expect, he's hip and edgy, but underneath the tats and piercings there's an underlying natural sweetness about him that makes you like him immediately.

He is at the board, listening to the playback of a song he's just recorded. It finishes, and he looks to the engineer.

MIGUEL

It's getting there.

(MORE)

(CONTINUED)

526 CONTINUED:

526

MIGUEL (CONT'D)

Let's throw some more reverb on the
vocals and give me a little more
gain on my lead channel.

His CEL RINGS. He answers.

MIGUEL (CONT'D)

Hello.

INTERCUT:

527 INT. HOSPITAL - EMERGENCY ROOM - RECEPTION

527

Kim is at a payphone. She's nervous, agitated.

KIM

I've been calling forever, where
have you been?

MIGUEL

I had my cel off when we were
recording.

(excited)

Remember Jeff, the friend that Mike
was talking about with the studio.
He had a guy cancel last minute --
everything was already paid for, the
room, the musicians...

KIM

I really need you.

MIGUEL

(flirty)

I really need you, too.

KIM

Quit it, Miguel. I'm in trouble.

MIGUEL

What kind of trouble?

KIM

I'm at West LA Emergency Room.

MIGUEL

What happened? Are you okay?

KIM

It's not me. It's Megan. You have
to come here and help me.

MIGUEL

Help you do what? What's going on?

(CONTINUED)

527 CONTINUED:

527

KIM

I can't explain over the phone. Get over here now, Miguel. Please.

Miguel looks back to the engineer, the waiting musicians.

MIGUEL

Kim, I have a whole studio full of people here --

KIM

You've just got to trust me on this. I wouldn't ask if it wasn't important.

Miguel turns back to look at what is obviously a big break for him. After a beat, he makes a painful decision.

MIGUEL

I lent Rob my car.

KIM

Then take a cab. Just get here as fast as you can.

MIGUEL

Okay.

Kim clicks off.

528 INT. WARNER HOUSE - MARIE'S BEDROOM

528

As Cori takes the dress out of the room:

MARIE

How long is it going to take, Cori?

CORI

Not long.

MARIE

Thanks.

Kate watches, as Marie gets dressed:

MARIE (CONT'D)

I'm starved, but I don't want to eat anything.

KATE

Why not?

MARIE

The dress fits perfectly right now.

Marie starts out of the room:

(CONTINUED)

528 CONTINUED:

528

KATE

Marie.
(off Marie's look)
There's been a little bit of a
problem.

Marie doesn't slow down, heads into the main room:

MARIE

Of course there's a problem, it's a
wedding. What now?

Kate struggles to keep up:

KATE

It's about Reza.

MARIE

Is he backing out?

She arrive at the main room, sees Bob sitting... and Agent
Richards standing post at the hallway threshold:

MARIE (CONT'D)

What's going on?

Bob and Kate hesitate, not knowing quite what to say.

MARIE (CONT'D)

Where's Reza?

BOB

He's in the study.

Marie looks at her dad, frowns... then to Agent Richards:

MARIE

(to Richards)
Who are you?

RICHARDS

I'm Agent Richards with CTU Los
Angeles.

KATE

Reza's in the other room talking to
another agent.

MARIE

What for? What does he want with
Reza?

(off Kate's look;
then:)

Dad...?

(CONTINUED)

528 CONTINUED: (2)

528

Bob struggles to find the words:

BOB

I think it has to do with some irregularities with the company's books.

MARIE

Irregularities? Who cares about that today?

No one answers. Frustrated now, Marie moves to get past Agent Richards:

MARIE (CONT'D)

I want to see Reza right now.

Richards blocks her.

RICHARDS

I'm sorry, ma'am. I can't let you in at this time.

MARIE

This is our house! I want you out of here now!

Richards remains impassive. Kate steps in:

KATE

Marie... this started with me. Please try to understand. I called a private investigator to check up on Reza.

MARIE

You what?

KATE

It was weeks ago. I saw something in the books that didn't check out --

MARIE

You investigated my fiance without telling me?

KATE

It had nothing to do with him being your fiance. I saw something I didn't like and I checked it out.

MARIE

And?

(CONTINUED)

528 CONTINUED: (3)

528

KATE

It turned out to be nothing. He cleared. I thought it was all over.

MARIE

Obviously, it's not.

There is a beat... as Marie waits for the shoe to drop.

KATE

The Investigator came across the name of a man Reza's had dealings with.

(off Marie's look)

A man involved in terrorist activities.

MARIE

What?

Marie looks to her father, eyes pleading for an explanation. At a loss...

BOB

I don't know, Marie.

Marie turns back to Kate.

MARIE

I don't know what the hell your problem is, but if this is some kind of insane jealous fit you're having, I have to tell you your timing really sucks!

Kate bristles.

KATE

I never did this to hurt you.

MARIE

I think you did, Kate. Just because you can't keep a relationship together doesn't mean you have to dump on mine.

KATE

These people found out something about Reza. About his past. If he's keeping something from you, isn't it better that you know now?

MARIE

What business is it of yours?
(MORE)

(CONTINUED)

528 CONTINUED: (4)

528

MARIE (CONT'D)

This is my life. How dare you interfere with it like this! Calling private investigators... I can't believe this!

BOB

Stop. Both of you.

(beat)

These men are going to be out of here in a few minutes. I'm sure it's a misunderstanding. Let's try to remember we're a family here...

MARIE

Not any more. I don't want her at the wedding.

KATE

Fine...

Kate starts to walk out.

BOB

Marie...

MARIE

No, Dad. It's unacceptable that she did this without telling me.

BOB

Kate, please.

Kate stops.

KATE

Marie, I'm sorry. It was wrong not to tell you.

MARIE

Apology accepted. Now, get the hell out of here.

Off this...

529 EXT. O.C. - HELIPAD

529

A BLACKHAWK REVS UP ITS BLADES as Lynne, Palmer and Rayburn stand with the Ambassador and Farhad Salim, waiting for them to board.

AMBASSADOR

I hope what we've given you is helpful, Mr. President.

(MORE)

(CONTINUED)

529 CONTINUED:

529

AMBASSADOR (CONT'D)

(off Palmer's nod)

As for our end, I will be sending the information you shared with us to our military. Any new leads that surface will be turned over to you instantly.

PALMER

Thank you, Ambassador.

They shake hands. The Ambassador and Salim move for the helicopter, board it.

Palmer, Lynne and Rayburn watch as the Blackhawk lifts off and moves into the sky.

Palmer trades a look with Rayburn, who seems to have gotten over his anger as they move back towards the O.C.

But as they move away, the continuous HUM OF THE CHOPPER in the distance suddenly becomes BROKEN BY SPURTS OF HIGH REVVING R.P.M.S.

They glance back curiously as

THE BLACKHAWK TAIL COMES UP FAST

Sending the chopper into an end over end cartwheel.

PALMER

can only watch in horror as the Blackhawk plummets towards the ground.

WHAT HE SEES

Behind a grove of trees in the distance, a plume of smoke cascades into the air.

THE O.C. HELIPAD

Security personnel scramble in the background, shouting into Walkie Talkies to get Fire and Rescue and an ambulance out to the scene.

After a beat, a large flame erupts in the distance where the helicopter went down. Palmer, Rayburn and Lynne are in shock. Off the moment...

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

530 EXT. HOSPITAL

530

Kim waits nervously by the E.R. doors. Her attention is drawn to a cab as it pulls up. Inside we see Miguel hand the driver some cash, then exit the cab.

Kim rushes out to him:

KIM

Miguel...

She hugs him. He takes her in his arms, feels her desperation in the embrace.

MIGUEL

It's okay. I'm here now.

KIM

I'm sorry, I know how much that session meant to you, but I'm in trouble.

MIGUEL

What's going on?

Kim's not sure where to begin.

KIM

It's Megan.

MIGUEL

Is she okay?

KIM

I'm not sure... Gary grabbed her -- she hit her head. The doctor said there was evidence of other stuff he did to her.

MIGUEL

Did you talk to the police?

KIM

I can't. Gary threatened to have me arrested for kidnapping if I said anything. I took her from the house.

(CONTINUED)

530 CONTINUED:

530

MIGUEL

Look, she's safe as long as she's here in the hospital. You need to talk to Carla --

KIM

No, she's not safe.

(off Miguel's look)

You know that government building that was blown up today? My dad used to work there. They go after terrorists. I called him about a half hour ago and he said to get out of L.A. as soon as possible.

Miguel takes this in, the implications making his head reel.

MIGUEL

What's gonna happen?

KIM

He didn't say, but he made it sound like there's going to be another bomb. A bigger one.

MIGUEL

Then let's get out of here!

KIM

No. We can't leave Megan behind.

Off this...

531 INT. O.C. - WAR ROOM

531

Palmer, Rayburn and Lynne enter the O.C. It's chaos. Everyone reacts to the news of the helicopter crash - some on phones, others type furiously at their terminals, etc.

Palmer stops, surveys the scene... then:

PALMER

Everyone!

But, the place is too noisy. Palmer looks to O.C. WORKER, gestures that he wants attention. The Worker presses a button that causes a fire alarm type BUZZ for a quick beat. Everyone stops... turns to face Palmer:

PALMER (CONT'D)

I want everyone to remain calm. Remember, our primary goal here today is to stop a nuclear attack on Los Angeles.

(MORE)

(CONTINUED)

531 CONTINUED:

531

PALMER (CONT'D)

(beat)

The Ambassador's chopper was carrying four other members of his team and the pilot. I've been told that it's unlikely anyone survived. While this is a horrible tragedy, we have to deal with it in context. No one is to speak to the press without my direct authorization. We will set aside some personnel to handle the crash, everyone else continue what you were working on before.

As Palmer crosses to his office, the room is now subdued. Rayburn and Lynne follow him:

PALMER (CONT'D)

(to Rayburn)

Eric, you talk to NTSB - find out what they need from us... but let them know we don't have a lot of personnel to spare.

RAYBURN

Yes, sir.

PALMER

Lynne... in my office.

Lynne glares at Rayburn, who pretends not to notice... moves off. She follows Palmer into:

532 INT. O.C. - PALMER'S OFFICE

532

Palmer closes the door behind her:

PALMER

You have to be smarter than that, Lynne.

LYNNE

Meaning what, sir?

PALMER

You're letting Rayburn know what you think.

LYNNE

Sir?

PALMER

You think he's behind this, don't you?

(CONTINUED)

532 CONTINUED:

532

LYNNE

This is no coincidence. What are the odds there would be a mechanical failure on that chopper?

PALMER

I don't know and neither do you.

LYNNE

At the very time the Ambassador is taking classified information back to his government?

PALMER

I agree, it looks bad. But, that's not the point. Eric Rayburn is not someone you want to tip your hand to.

LYNNE

Understood. But, Mr. President, that doesn't change my suspicion. If he had anything at all to do with this crash --

PALMER

(cuts her short)

You're right. If he did, we know he's not working alone. When I was in the Senate, there was an exclusive men's club in D.C. The St. James. Rayburn belongs. It's the kind of place where power alliances are formed and deals are made. Call Ben Kronish, he's a member and a friend. Let's find out who Rayburn's been spending time with lately.

LYNNE

Yes, Mr. President.

She walks out. Stay on Palmer... who looks out at the O.C., sees Rayburn talking to a couple O.C. WORKERS. Off his look...

533 INT. CTU

533

Mason exits the conference room, where Nina still waits for the signed Presidential pardon.

We FOLLOW HIM up the stairs to his office.

534 INT. CTU - MASON'S OFFICE

534

Mason enters to find Jack waiting for him.

(CONTINUED)

534 CONTINUED:

534

MASON

What are you doing in my office.

JACK

You're dying, George.

MASON

We're all dying.

JACK

How long do they give you?

(off Mason's look)

You were exposed to a high level of radioactive material when you went to Panorama City this morning.

MASON

One of the things I always hated about you is that you get to the facts faster than anybody else?

(beat)

How did you figure it out?

Jack opens his hand.

INSERT - FOIL WRAPPER

The wrapper than contained Mason's anti-nausea medication.

RESUME

Mason reacts.

JACK

The anti-nausea medication you're taking is for acute radiation sickness.

(off Mason's look)

I looked at the logs and made some calls. You inhaled plutonium.

MASON

So what?

JACK

So, I'm not the only one who shouldn't be here today.

They hold a look.

JACK (CONT'D)

... how long do you have?

(CONTINUED)

534 CONTINUED: (2)

534

MASON

I'll probably be dead by this time tomorrow.

(off Jack's look)

What do you want?

JACK

What's your plans for Nina?

MASON

As soon as Palmer's signature comes through, she's going to go out with O'Neill. She's going to take us to the primary contact.

JACK

Pull O'Neill. Let me do it.

MASON

I came back here because I figured the best way to spend my last day is to find the bastards who got me.

JACK

(with kindness)

Quit pretending to be an asshole every waking moment, George. You came back here because it's the right thing to do.

MASON

Either way. I want to stop this bomb. And putting you and Nina together is a prescription for disaster.

JACK

I want to stop this bomb, too. I won't let anything interfere with that.

MASON

And if I don't agree.

JACK

I'll call District, tell them about your condition. They'll replace you within a matter of minutes.

They measure each other a beat... then:

MASON

Jesus, Jack...

As we SHRINK DOWN TO A BOX... and go:

(CONTINUED)

534 CONTINUED: (3) 534
SPLIT SCREEN...

535 INT. O.C. - PALMER'S OFFICE 535

Palmer is on the phone, when Lynne enters. Palmer sees that she needs to say something to him, motions for her to come over. He cups the receiver. In a low voice...

LYNNE

The car is here to take you to the crash site, sir.

Palmer nods.

536 INT. HOSPITAL - CORRIDOR 536

Kim and Miguel creep down the corridor toward Megan's room.

537 INT. WARNER HOUSE 537

PUSHING INTO the French Doors, seeing Reza has had enough. He stands up and begins shouting at Tony. We can't hear what he's saying, but we can hear enough to know it's in his native tongue.

We return FULL FRAME.

538 INT. CTU 538

Jack stands in front of a surveillance monitor.

WHAT HE SEES

Nina, sitting in the conference room, under surveillance. Suddenly, as if she somehow senses -- she looks up, directly into the security camera -- directly at Jack.

RESUME

As the CAMERA PUSHES INTO JACK, reacting, as we:

FADE OUT:

END OF SHOW