

24

"8:00 A.M. - 9:00 A.M."

Written by

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&
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Revised 3 rd Pink	7-24-02	P. 56
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Revised 5 th Blue	8-12-02	P. 1, 2
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"24"

"8:00 A.M. - 9 A.M."

CAST

JACK BAUER / JACK ROUSH
DAVID PALMER
KIMBERLY BAUER
KATE WARNER
GEORGE MASON
TONY ALMEIDA
MICHELLE DESSLER
JENNY DODGE

KEITH PALMER
PAULA SCHAEFFER
LYNNE KRESGE
REZA NAIYEER
MARIE WARNER
BOB WARNER
AGENT ROSSER
MEGAN MATHESON
ERIC RAYBURN
AMBASSADOR
V.O.

JANET VOET'S VOICE
EILEEN'S VOICE
CINTHIA'S VOICE
LEE'S VOICE
ANNOUNCER'S VOICE
PAMELA'S VOICE
MEN AT O.C. TABLE

CARLA MATHESON
BASHEER
MARKO
GARY MATHESON
RALPH BURTON
MINA
JASON PARK
MARSHALL GOREN
DENG
COLONEL TED GRAHAM
STREET KID
OMAR

MAMUD RASHED FAHEEN (PHOTOS ONLY)
CINTHIA (NOW AN EXTRA)
LEE (NOW AN EXTRA)

"24"

"8:00 A.M. - 9:00 A.M."

SETS

Interiors

SEOUL, SOUTH KOREA -

HIGH TECH TORTURE ROOM
AN EMPTY CORRIDOR
MILITARY CONFERENCE ROOM

CTU -

BULLPEN
WASHROOM
MASON'S OFFICE
CONFERENCE ROOM

THE O.C. -

LOBBY
ELEVATOR
THE WAR ROOM
PALMER'S OFFICE

JACK'S TOWNHOUSE

MATHESON HOUSE -

KITCHEN
DINING ROOM
KIM'S ROOM
HALLWAY

REMOTE INDUSTRIAL PARK - BUILDING

HALL
ASSEMBLY ROOM

WARNER HOUSE -

HALLWAY
KITCHEN

HENMAN INVESTIGATIONS

Exteriors

LAKE

LAKEFRONT

MATHESON HOUSE

DOWNTOWN STREET

NORTHWEST REGIONAL OPERATIONS COMPLEX (AKA O.C.)

WARNER ESTATE -

ADJACENT PATIO
BACKYARD

REMOTE INDUSTRIAL PARK -

LOADING DOCK

REZA'S CAR

CTU - PARKING LOT

BAUER TOWNHOUSE

DELETED

INT. PHARMACY

"24"

"8:00 A.M. - 9:00 A.M."

ACT ONE

FADE IN:

101 HIGH-TECH TORTURE ROOM

101

START ON KOREAN MAN (JASON PARK), spread-winged, face up on an aluminum gurney. A number of unorthodox medical probes invade his body: his eyelids are clamped open; fine needles line his chest and upper arms; his feet are wrapped in plastic bags that are filled with fluids. He's conscious, but motionless.

O.S., we HEAR two men arguing in Korean. (No subtitles.)

LEE (O.S.)

(in Korean)

Ku man! Ku Gut Noh Mu Mano! [English:
Stop! That's too much!]

DENG (O.S.)

(in Korean)

Ku yang yi majo. [English: The
dose is correct.]

As CAMERA ADJUSTS TO:

THE TWO MEN

DENG and LEE. Deng, who is injecting something I.V.-style in the apparatus, yells at Lee:

DENG (CONT'D)

(in Korean)

Na il ha geh, ip jom doc chuh.
[English: Shut up and let me work.]

The room is hot, the men are perspiring. Deng pulls out the syringe and injects another one, carefully administering 5 cc's of something.

ON PARK

His body twitches. Deng and Lee watch him, intently. Park's GROANS are quiet, but reflect a deep pain. After a beat, his lips move slightly - but it's not loud enough to register on the microphone that has been set up near his mouth. CAMERA ADJUSTS TO:

DENG

(CONTINUED)

101 CONTINUED:

101

Who admonishes someone, O.S.

DENG (CONT'D)

(in Korean)

Yak hyo ga muk hi gin ha nun deh,
muh ra go ha nun ji... [English:
It's working, but I can't hear what
he's saying.]

*
*
*

In response, a young Korean Woman, MINA, steps forward into the spot lit area. She leans in to listen to Park. Park mumbles something that only Mina can hear. She reacts... asks an urgent question to Park. Park nods.

DENG (CONT'D)

(in Korean; to Mina)

Mo rae? [English: What did he say?]

*

MINA

(in Korean; to Deng)

O nul i ra go ha nun deh. [English:
It's happening today.]

*
*

Deng reacts, stunned. He hurries out of the room. TRACK WITH HIM as he enters:

102 INT. AN EMPTY CORRIDOR

102

Deng runs down this dark, mysterious corridor. His footfalls echo off the walls.

SUPER: SEOUL, SOUTH KOREA

Deng arrives at a door, enters

103 INT. MILITARY CONFERENCE ROOM

103

It's a United States military satellite office. Dimly lit, seated around a table, are a half-dozen military and government personnel. COLONEL TED GRAHAM looks up:

GRAHAM

When?

DENG

Today.

Graham and the other men react. Holy shit. He picks up the phone:

GRAHAM

(in phone)

Get me Eric Rayburn. NSA.

(CONTINUED)

103 CONTINUED:

103

Off this...

104 EXT. A LAKE

104

PALMER and KEITH are in a small boat, fishing with a third man, African-American, ROSSER (who is in the front, working on something). It's quiet, remote.

SUPER: LAKE OSWEGO, OREGON, 8:03 A.M.

PALMER

What do you want to do tonight?

KEITH

I don't know, get a movie.

PALMER

We came all the way out here to watch videos?

KEITH

What do you want to do?

PALMER

(beat, shrugs)

I can call Gary and Stan, we can get a poker game together.

KEITH

(grins)

Poker?

They both laugh.

PALMER

Fine, we'll get a movie.

Palmer's line twitches taut. He reels it in. False alarm - some seaweed.

PALMER (CONT'D)

Too bad Nicole couldn't come. She loves it here.

There is a beat... then:

PALMER (CONT'D)

You know, I don't think I ever told you how grateful I was that you never blamed me for the divorce.

KEITH

Of course I don't blame you, Dad.

There is a beat.

*

*

(CONTINUED)

104 CONTINUED:

104

PALMER
(gingerly)
How's your mom doing?

KEITH
Who knows? She always puts on a
good face for everyone... but I know
it's hard for her.

PALMER
... Yeah.

KEITH
I just wish that ...

But, he decides against saying more.

PALMER
Wish what?

Before Keith can respond:

AN ND HELICOPTER appears overhead, approaches:

RESUME

Palmer and Keith look up:

KEITH
What's going on?

PALMER
I don't know.

Rosser puts his hand to his ear, listening to a message being
relayed from the helicopter above. We realize he's a secret
service agent.

PALMER (CONT'D)
(to Agent)
What is it, Rosser?

AGENT ROSSER
There's a situation, Mr. President.

Palmer reacts. Off this...

105 EXT. BAUER TOWNHOUSE (FORMERLY DOWNTOWN L.A.)

105*

START CLOSE ON a newspaper on the front porch. In the b.g.,
the door opens. A hand reaches into frame, picks up the
paper, tosses it in the house. We stay close on the man.
His hand, as he locks the door. His legs, as he walks away
from the door. From behind, as he crosses to his car.

*
*
*
*
*

(CONTINUED)

105 CONTINUED:

105

AT THE CAR

*

He opens the door... as we now reveal:

*

JACK

It's a year later and he looks worse for wear. He thinks about something a beat... then gets into the car. Drives away.

106 EXT. MATHESON HOUSE

106

Establishing.

107 INT. MATHESON HOUSE - HALLWAY

107

START ON MEGAN, a nine-year-old girl, squealing in delight as she runs down a hallway. She opens a bedroom door and runs in.

KIM'S ROOM.

Megan runs in and jumps into the messed-up bed, burrows under the covers. She calls out:

MEGAN

You can't find me!

From the adjoining bathroom, KIM - wearing only a short t-shirt - steps into the bedroom, still brushing her teeth.

KIM

(playfully)

Excuse me, Megan. You're in my bed.

MEGAN

I'm hiding from Daddy.

Just then, GARY MATHESON appears at the door:

GARY

(to Kim; winks)

Hey, Kim, have you seen Megan?

Kim reacts to Gary's presence, is slightly self-conscious about being undressed.

KIM

(for Megan's benefit)

I'm not sure. What does she look like?

GARY

She's got a big wart on the tip of her nose.

MEGAN

I do not!

Gary moves to the bed and grabs Megan, sheets and all.

GARY

There you are!

(CONTINUED)

107 CONTINUED:

107

MEGAN

Let me go!

Megan wiggles free, runs out of the room. As she does:

MEGAN (CONT'D)

I'm going to hide again!

Now alone, Gary looks at Kim:

GARY

How do you keep up with her all day?

KIM

Not easy...

Gary looks at Kim a beat, when from O.S.:

MEGAN'S VOICE

Okay, I'm ready! Try to find me!

GARY

Here I come.

Kim and Gary trade a smile... then Kim turns to neaten the bed. Gary watches her. Off the Lolita moment...

108 EXT. LAKEFRONT

108

A large group is waiting at the dock for Palmer: military, Secret Service, FBI, etc. On cut, two men quickly work to secure Palmer's fishing boat with ropes.

Palmer and Keith trade a concerned look - the size and mood of the welcoming party is foreboding.

Two other men escort Palmer and Keith off the boat. Palmer is met immediately by JENNY DODGE.

JENNY

Rayburn's waiting for us in the O.C.,
Mr. President.

Jenny looks over to Keith - Palmer understands she can't speak in front of him. Keith gets it.

KEITH

I'll see you back at the retreat,
Dad.

Keith is clearly disappointed.

PALMER

I'm sorry, Keith.

(CONTINUED)

108 CONTINUED:

108

KEITH

Don't be. It's not your fault. I just miss hanging out with you...

PALMER

(beat)

I know. We'll get there.

Palmer watches as Keith walks off, gets into a Secret Service SUV... then Palmer turns to Jenny:

JENNY

I know how much you wanted this time with him. I'm sorry, sir.

As they head to a waiting SUV:

PALMER

(ignores)

How bad is the situation?

JENNY

I haven't been apprised, yet. But, I don't have a good feeling. To my knowledge, no president's been rerouted by NSA on a morning off.

Palmer reacts, grim. They get in the SUV.

108A INT. JACK'S CAR - MOVING

108A

Jack drives, listens to the news on the radio:

ANNOUNCER'S VOICE (ON RADIO)

... and that's traffic on the twos. And for those of you who are going to be going to the beach today, stay tuned, Dave Ross is going to tell you about a way to prevent skin damage on Health Alert. Pamela, what's happening on the Washington Desk.

PAMELA'S VOICE (ON RADIO)

The Vice President is hosting a human rights summit in Washington, but President Palmer is enjoying a well deserved day off at his Oregon retreat, spending the morning fishing --

Jack turns OFF the radio, as he slows to a stop at a red light. A rough-looking STREET KID is walking down the lineup of cars with a squeegee.

ON JACK

(CONTINUED)

108A CONTINUED:

108A

As he looks out the windshield, SEES the Street Kid approach. Jack remains impassive.

THE SCENE

The Street Kid looks to Jack, who shakes his head no. But, the Kid ignores... runs the wet end of his squeegee across the windshield of Jack's car.

Jack watches the Kid a beat, shows no emotion... turns his head to look at something else, his mind unfocused on the present.

Just then, the Street Kid yells in Jack's open driver's window:

STREET KID

Hey! How about it?

Jack looks up, sees the Kid now standing there, expecting money.

JACK

Sorry.

STREET KID

Don't be an ass, man.

Jack and the Street Kid hold a look. Suddenly, the Street Kid leans in, grabs the steering wheel, gets in Jack's face.

STREET KID (CONT'D)

I just cleaned your window.

We fully expect Jack to break this guy's arm... but, he doesn't. Instead, he reaches into his pocket and pulls out a rumpled dollar bill... hands it to the Street Kid. The Street Kid grabs the money, moves on to the next car.

The light turns GREEN... and Jack drives off.

109 INT. CTU

109

TONY, now working at Nina's area, goes over some data with PAULA, a perky programmer.

PAULA

I didn't know how you liked intel presented at impromptus: whether you like it sorted chronologically with an alphabetical key... or if you just like separate folders with access tabs.

(CONTINUED)

109 CONTINUED:

109

TONY
I don't really... care.

PAULA.
Doesn't matter. I did it both ways,
so you can choose.

Under this, MASON has come down the stairs and approached
Tony's desk:

PAULA (CONT'D)
(cheerful)
Hi, Mr. Mason.

MASON
What?

PAULA
(unphased)
I ordered upgrades on all the sim
software, I hope you don't mind.

MASON
Fine.

PAULA
They just went from beta to production
two days ago --

MASON
Paula.
(off her look)
Stop.

She's taken aback for a beat, but quickly recovers. She
smiles.

PAULA
Okay. Great. Thanks, Mr. Mason.

Mason crosses to Tony:

MASON
What do you need?

TONY
Division wants to put a meeting on
the books for next month.

MASON
What for?

TONY
They want to see our proposal on the
LAX security upgrades.

(CONTINUED)

109 CONTINUED: (2)

109

Mason's head rolls back, he's bored with it.

MASON -

Tell you what, Tony, if I'm still here next year, take me out to the woodshed and shoot me. I was supposed to be in D.C. by now - not chasing little old ladies who set off metal detectors with their goddam knitting needles.

TONY

(used to his complaints)
How about the morning of the fifteenth?

MASON

Fine.

Just then:

MICHELLE (O.S.):

Mr. Mason?

Mason turns around:

MASON

What?

MICHELLE, a CTU staffer, approaches:

MICHELLE

I just got off the phone with someone from Eric Rayburn's office at NSA.

MASON

Yeah?

MICHELLE

... they have a request, sir, and they want it taken care of right away.

She hands him a piece of paper. He looks at it... then frowns:

MASON

This can't be right.

He folds up the paper, puts it in his pocket... then calls out to someone O.S.:

MASON (CONT'D)

Eileen, get me Rayburn.

(MORE)

(CONTINUED)

MASON (CONT'D)

I think he's up in Oregon with the president. Put it in my office.

Mason heads up the stairs... as Tony turns to Michelle.

TONY

What was that all about?

MICHELLE

NSA wants us to bring in Jack Bauer.

TONY

What? What for?

MICHELLE

(shrugs)

I don't know, that's all it said. Isn't Bauer inactive?

TONY

Yeah... he's inactive.

There is a beat.

MICHELLE

Did you know him well?

TONY

We worked together for a couple years.

MICHELLE

... You were there the day Nina Myers killed his wife, weren't you?

*
*

TONY

Yeah.

Another beat.

MICHELLE

Is it true Nina and Jack were having an affair?

TONY

He and Teri were separated at the time. Look, Michelle - why don't you check the traffic on our regional router?

MICHELLE

Sure.

She walks away. Off Tony...

110 EXT. NORTHWEST REGIONAL OPERATIONS COMPLEX (AKA O.C.) 110

On cut, Palmer's SUV and flanking vehicles pass through a military-style security gate. We're in a remote, wooded area.

ON SUV

As it pulls in front of a windowless concrete building tucked into the woods. Palmer and Jenny get out of the SUV... are escorted by waiting MILITARY GUARDS into the building.

110A INT. O.C. - LOBBY 110A

They walk down stairs.

PALMER

(to Jenny)

We're probably going to have to reschedule our day. What do we have?

JENNY

National Wildlife Benefit at one, a tour of the new Nike Campus at three-thirty and your speech for the UO Regents tonight.

PALMER

Cancel what you have to, but I want to give that speech, announce the new clean energy proposal.

RAYBURN'S VOICE

I'm not sure you're going to have time for any of it, Mr. President.

At the bottom of the stairs, Palmer looks up, sees ERIC RAYBURN, the Head of NSA.

PALMER

Eric.

RAYBURN

Mr. President.

JENNY

(to Palmer)

I'll take care of this.

PALMER

Thanks, Jenny.

Jenny heads back, as Palmer and Rayburn head to the elevator.

(CONTINUED)

110A CONTINUED:

110A

PALMER (CONT'D)
What's this all about, Eric?

*
*

RAYBURN
We have a domestic terrorist alert.

*
*

PALMER
How serious?

*
*

RAYBURN
Very.

*
*

They enter:

*

111 OMITTED 111
 112 INT. O.C. - ELEVATOR 112
 The doors close.

PALMER
 Has Lynne been informed?

RAYBURN
 Yes. She's here.

PALMER
 Who else?

RAYBURN
 There's representatives from all
 branches of the military, some CIA
 and FBI.

Palmer reacts, as doors open...

113 INT. O.C. - THE WAR ROOM 113

We enter the room with Palmer, see it as he sees it. Contrary to what you would expect to see 200 feet below the surface, the space is airy, bright... filled with artificial daylight. AGENTS and TECHNICIANS are busy at workstations and wall monitors.

Rayburn leads them to the conference table in the center of the War Room. About a dozen military and intelligence personnel are seated at the table. In the background, another eight to ten techies are seated at monitors observing activity on their respective screens. The men at the table all stand.

MEN AT TABLE (O.S.)
 Mr. President.

Palmer nods, and they all sit. Palmer sits next to LYNNE KRESGE. *

PALMER
 Hi, Lynne. *

LYNNE
 Hello, Mr. President. As soon as I heard, I put a call into Mike. He's on his way. *

PALMER
 Thank you. *

Rayburn leads the briefing. *

113 CONTINUED:

113

RAYBURN

What I'm about to tell you, Mr. President, is triple sourced and while crucial details are still unknown, we believe this intel to have extremely high credibility.

PALMER

Go on.

(CONTINUED)

113 CONTINUED: (2)

113

RAYBURN

There is a nuclear device under
terrorist control that's on U.S.
soil.

There is a long beat, as Palmer and Lynne absorb the news. *

PALMER

Where?

RAYBURN

Los Angeles.

LYNNE

My god...

RAYBURN

It gets worse.

(off Palmer's look)

Sir, this bomb is going to go off
today.

PALMER

How do we know this?

In anticipation of the question, Rayburn hits a button on
the remote and the:

WALL SCREEN (SCENE 113V1)

Begins to project. On it, we see grainy surveillance photo
images of a Middle Eastern MAN entering a crowded outdoor
restaurant in the West Bank. Rayburn moves through the images
quickly, creating a flip book effect.

RESUME

As Palmer and Lynne watch: *

RAYBURN

We believed that this suicide bomber
was Mamud Rashed Faheen.

LYNNE - *

This is the Valentine's Day bombing
in the West Bank.

RAYBURN

Right.

They watch as:

ON THE WALL SCREEN (SCENE 113V1)

(CONTINUED)

113 CONTINUED: (3)

113

The photo images show the BOMB EXPLODE... followed by the carnage: smoke, bricks, body parts projected into the street. Bystanders running for cover.

RESUME

As Palmer and Lynne wince at the grotesque tragedy: *

RAYBURN (CONT'D)

Two days ago, we discovered that the secondary purpose of this incident was to create the impression that Faheen was killed.

PALMER

He wasn't?

RAYBURN

No.

(clicks remote)

This was taken five days ago at a small airport outside Lyons, France.

ON WALL SCREEN (SCENE 113V2)

FAHEEN, now dressed in western clothes, stands next to JASON PARK, heading toward a private aircraft.

RAYBURN (CONT'D)

We had the man on the right, Jason Park, under surveillance. It was just a coincidence that we caught the very much alive Faheen in the photo.

RESUME

Rayburn turns OFF the projection, turns to Palmer:

RAYBURN (CONT'D)

When we grabbed Park we tried to extract as much as we could out of him. He broke about twenty minutes ago and confessed that for the last six months Faheen has been preparing for today's attack on Los Angeles.

LYNNE

Why didn't you pick up Faheen at the same time as Park? *

RAYBURN

This picture wasn't analyzed until after the two had separated.

(CONTINUED)

113 CONTINUED: (4)

113

There is a long, tortured silence... as Palmer considers everything. Finally:

RAYBURN (CONT'D)

I've contacted Defense, FBI, CIA and local jurisdictions. Everything will be run through NSA.

PALMER

We need to deal with this from the top down. Who controls Faheen?

RAYBURN

A relatively new splinter group that goes by the name of Second Wave.

ON SCREEN - A GRAPHIC OF THE GROUP SECOND WAVE (SCENE 113V3)

RESUME

PALMER

Government affiliation?

RAYBURN

Officially, they're not recognized by any of the Middle Eastern states.

PALMER

Unofficially?

Rayburn hands Palmer a one-page report. Palmer scans it, thinks a beat... then turns to Lynne and hands her the report: *

PALMER (CONT'D)

Get me the Ambassador.

Off this...

114 OMITTED

114

115 INT. MATHESON HOUSE - KITCHEN

115

What we notice about the kitchen (and the rest of the house) is that it looks like a work of art, something out of The Architectural Record: from the fixtures to the sculptures. It's not a kid-friendly house - nothing's out of place, no outwards sign of disorder.

START ON CARLA MATHESON, Megan's mother, who is putting the finishing touches on Gary's breakfast. (Note: In the b.g., we HEAR Kim and Megan eating breakfast.) There's an unnatural intensity in her attention to detail and fastidiousness. She wipes a tiny grease spot off the side of the plate... then carries it to the table where Kim and Megan are eating.

(CONTINUED)

115 CONTINUED:

115

CARLA

(calls O.S.)

Gary, your breakfast is ready! Don't let it get cold!

(then, to Kim)

I probably won't be back until this afternoon. I'm expecting a Fed-Ex later on this morning. Keep an eye out for it.

*
*
*

KIM

Sure.

MEGAN

Mom, I'm going skateboarding.

CARLA

And what does that mean?

MEGAN

I have to put on my helmet and kneepads.

CARLA

And stay close to Kim.

Carla leans down and kisses Megan:

CARLA (CONT'D)

I love you.

MEGAN

What about Kim?

CARLA

I love Kim, too.

MEGAN

Good.

Kim and Carla trade a smile... then Carla turns and heads to the door, where Gary has appeared:

GARY

You off?

CARLA

Yeah. The coffee's ready, I cut your grapefruit and there's extra scones next to the microwave.

GARY

Blueberry?

(CONTINUED)

115 CONTINUED: (2)

115

CARLA

Of course.

Grateful, Gary puts his arms around her and kisses her. Lustily. His hands roam down her back toward her butt. Megan's back is turned - she doesn't see it... but, Kim faces them, sees the public display. She's uncomfortable.

CARLA (CONT'D)

(caught off guard by
Gary's passion)

Oh my...

GARY

You look good today.

While still embraced, Gary catches Kim's eyes. At first, Kim is embarrassed, caught watching. Her uneasiness grows when Gary smiles at her - she senses Gary's put on this "show" for her benefit. She looks away.

GARY (CONT'D)

(to Carla)

See you tonight.

Carla leaves... then, Gary enters the kitchen. Kim watches as he pours himself a cup of coffee.

GARY (CONT'D)

(holds up pot; to Kim)

Want some?

KIM

No, thanks.

Kim turns back to Megan... but, can feel Gary's eyes on her. He leans back on the counter, sips his coffee and watches Kim. After a beat:

GARY

You know, Kim... you have a great body. Do you work out? *

KIM *

Not really. I swim, sometimes...

Gary considers this a beat, then checks his watch.

GARY

I gotta go.

Gary eyes Kim one last beat, then grabs his keys from the counter.

(CONTINUED)

115 CONTINUED: (3)

115

GARY (CONT'D)

Bye, pal.

He leans down, kisses Megan:

MEGAN

But it's Saturday.

GARY

I know. Sometimes I have to work on Saturdays. Isn't that dumb?

Off this...

116 INT. O.C. - THE WAR ROOM

116

The room is still full.

PALMER

(in phone)

... Alan needs to get to the Pentagon... And tell the vice-president to go through with the ceremony, but be available for a conference call as soon as it's over.

Under this, Lynne calls out to him:

LYNNE

Mr. President?

Palmer looks over to her as he continues to talk on the phone:

PALMER

(in phone)

...I'm sorry, Ted, I can't discuss it, yet..

LYNNE

(mouths the words)

The Ambassador.

Palmer nods... then:

PALMER

(in phone)

I've gotta go. I'll be in touch.

He hangs up, then crosses to Lynne... who leads him across the room:

PALMER (CONT'D)

Does he have any family in the United States?

(CONTINUED)

116 CONTINUED:

116

LYNNE

His wife and children are in D.C.
Beyond that, we're still checking.

PALMER

Find out if he's got any personal
friends or family in Los Angeles.

Where a satellite feed broadcasts on the wall screen. On
screen, the face of the AMBASSADOR. Lynne hits the SPEAKER
BUTTON... then:

LYNNE

(to Palmer)

You're on.

PALMER

(into speaker phone)

Ambassador, hello.

AMBASSADOR

Mr. President. What a pleasure.
How can I help you?

PALMER

What can you tell me about a terrorist
cell known as the Second Wave?

AMBASSADOR

Of course, I've heard of them. But,
our government firmly rejects its
tenets and its methods. In fact,
we've recently arrested and imprisoned
several of its members.

PALMER

How do you account for three Second
Wave training camps that are operating
unimpeded inside your country?

AMBASSADOR

President Palmer, I don't know where
you've heard that --

PALMER

Let's not waste each other's time.
I saw the satellite surveillance
showing the exact locations of the
camps.

AMBASSADOR

We've had this misunderstanding
before, sir.

(MORE)

(CONTINUED)

116 CONTINUED: (2)

116

AMBASSADOR (CONT'D)

Many of our smaller towns built near refineries are regularly and falsely identified as terrorist enclaves. They're not.

PALMER

Let me explain something to you, Ambassador. If a Second Wave effort results in the loss of any life on my soil today... or any other day... I will order extreme action.

AMBASSADOR

What are you saying, sir?

PALMER

You understand perfectly what I'm saying.

AMBASSADOR

I would appreciate it, Mr. President, if you'd stop looking at my country, my people as a scapegoat for every... suffering you endure.

PALMER

Mr. Ambassador, I would tell your leaders that the only way to assure the safety of your people is to call off the planned attack on mine.

AMBASSADOR

I repeat, sir. We are not planning any attack!

PALMER

The Second Wave is under the protection of your government. Any action they take will be viewed as coming directly from your country. This conversation is over.

We HEAR a cel phone RING.

Off this...

117 EXT. MATHESON HOUSE

117

As it continues to RING we see Jack's car, parked under a tree on a residential street in an upscale neighborhood. Jack, unshaven and dispirited, looks at the Matheson House across the street, seems unaware of his RINGING cel. Finally, he picks it up.

(CONTINUED)

117 CONTINUED:

117

JACK
(in phone)
Hello.

EILEEN'S VOICE
Mr. Bauer?

JACK
Who's this?

EILEEN'S VOICE
I have George Mason from CTU on the
line.

JACK
I don't work for CTU, anymore.

EILEEN'S VOICE
He says it's important that --

JACK
I'm sorry, I'm busy right now.

He CLICKS OFF the phone... stares at it a beat, when the
sound of a CHILD'S DELIGHTED SQUEAL AND LAUGHTER gets his
attention. He turns back, sees:

WHAT HE SEES

In the driveway of the house across the street, MEGAN rides
a skateboard toward the sidewalk. Precariously balanced,
she calls back to someone, O.S.:

MEGAN
I'm doing it, I'm doing it!

ON JACK

Watching Megan, Jack has a precious memory... admits a slight
smile. We STAY ON Jack as he reacts when he sees (and we
hear) Megan fall and cry out.

RESUME - WHAT HE SEES

Megan's skateboard has hit a rock and she's on the pavement
holding her hand - the only part of her body not protected
by padding. As she cries out (more in shock than in pain),
KIM ENTERS FRAME, rushes over to Megan.

ON JACK

Reacts. Seeing Kim brings him back to his current torment.
He's estranged from his daughter.

IN FRONT OF THE HOUSE

(CONTINUED)

117 CONTINUED: (2)

117

Kim scoops Megan into her arms:

KIM

That was so good, Megan. I'm so proud of you.

MEGAN

(points to her hand)
Is there blood?

KIM

No blood.

Kim kisses Megan's hand... then:

MEGAN

I want to go, again!

KIM

Okay, tough guy.

MEGAN

I'm not a guy!

Kim grins as she picks up the skateboard. We TRACK WITH HER as she holds Megan's hand and leads her to the top of the driveway. She sets down the skateboard, turns around... reacts:

WHAT SHE SEES

Jack stands at the bottom of the driveway.

JACK

Hi, Kim.

RESUME

Kim reacts... turns to Megan:

KIM

Meg, go play in the backyard.

Megan does this... as Kim steps to Jack:

KIM (CONT'D)

(carefully)

What are you doing here, Dad?

JACK

... I wanted to see you. You haven't been returning my calls.

KIM

... I'm sorry.

(CONTINUED)

117 CONTINUED: (3)

117

JACK

Look, I'm not going to stay, I'm not going to ask you to go out to lunch or anything. I just... miss you.

There is a beat.

KIM

I know.

(beat)

I miss you, too.

JACK

Then, why...?

KIM

Because every time I look at you, Dad, I see her.

JACK

No...

KIM

Yes! If you want to know, then you have to let me tell you. It's still too hard for me...

Jack fights for control of his emotions.

JACK

I wanted the three of us to be together, so much. I tried... I tried...

KIM

I know. It's not your fault, Dad. It just happened, but --

JACK

It is my fault. It's all my fault.

Kim steps forward, hugs him:

KIM

I love you, Dad... but I'm just not ready yet.

Jack fights to hold back tears - but, not altogether successfully.

JACK

When?

(CONTINUED)

117 CONTINUED: (4)

117

KIM

I don't know.

(beat)

Dad, I gotta go.

JACK

Yeah.

Jack watches as Kim walks to the backyard. Off the moment...

117A INT. THE O.C. - PALMER'S OFFICE (FORMERLY THE WAR ROOM)

117A*

Palmer sits at his desk reviewing a report. There is a KNOCK on the door. *

PALMER *

Come in. *

Rayburn enters. *

RAYBURN *

Mr. President, you wanted to see me? *

PALMER *

Yes, this report seems to be missing a casualty assessment. *

RAYBURN *

I'm having those figures updated right now. They'll be ready in about 10 minutes. *

PALMER *

All right, thank you, Eric. *

Rayburn hesitates, then... *

RAYBURN *

Mr. President, if I may... *

PALMER *

What is it? *

RAYBURN *

I think you need to have a deeper conversation with the Pentagon -- *

PALMER *

It's too early to discuss a response. We don't even know who to retaliate against. *

RAYBURN *

You know the Ambassador was lying. *

(CONTINUED)

117A CONTINUED:

117A

PALMER

He was lying about the terrorist camps - that doesn't mean his government is responsible for this threat.

RAYBURN

Mr. President --

PALMER

Enough, Eric. Right now, my only concern is protecting Americans.

(off Rayburn's look)

Somewhere in the city of Los Angeles, there's a terrorist with his finger on the trigger, and we have to get to him.

Off this...

118 INT. REZA'S CAR /EXT. WARNER ESTATE

118

REZA, a handsome man, late twenties, of Middle Eastern descent drives while he speaks on his cel phone. We only hear his side of the conversation, which is in Farsi. No subtitles.

(CONTINUED)

118 CONTINUED:

118

REZA

(in Farsi)

... Eenjas... Nah, bayad emrooz badaz
zōr basheh. Meekham hameh cheez
hazer basheh. [English: ... it's
here... no, it has to be this
afternoon. I want everything
ready...]

*
*
*
*
*

Reza's car pulls into the driveway of the Warner Estate, a large estate in a remote area in the north San Fernando Valley. As Reza's car drives away from camera.

SUPER: LOS ANGELES, 8:30 A.M.

Reza's car pulls to a stop in front of the house, as the front door opens. MARIE WARNER, an adorable early twenties blonde, former sorority girl type... runs excitedly into the arms of Reza.

MARIE

Hi, sweetheart!

REZA

Come here.

They kiss, passionately... as:

KATE WARNER

Appears at the front door, looks at her sister kissing Reza. Kate is the slightly older, more sophisticated sister.

KATE

Hey, you two - cut it out!

REZA

I can't kiss my own wife?

KATE

She's not your wife for at least
another ten hours.

(to Marie)

Andrea's on the phone.

MARIE

(concerned)

Is there a problem with the flowers?

KATE

Don't know.

This is the biggest day of Marie's life. She's wanted to be a bride since age two... and has thought about nothing else but this wedding for the last six months.

(CONTINUED)

118 CONTINUED: (2)

118

She runs into the house. Kate's demeanor shifts slightly, as Reza, casual in a pair of linen pants and nikes, heads toward her.

(CONTINUED)

118 CONTINUED: (2)

118

She doesn't completely trust and may, simply, not like him:

REZA

How does everything look back there?

KATE

They haven't even started. I don't know how they're going to get it all set up in time.

(beat)

I thought you were picking up your cousin at the airport.

REZA

I sent a car.

KATE

A cab?

REZA

No. The company car.

KATE

Oh.

Just then, BOB WARNER - Kate and Marie's dad - emerges from the house carrying a hefty filled with trash. Bob is mid-fifties, handsome with the kind of tan you only get from tennis and skiing:

BOB

(seeing Reza)

There's the groom!

REZA

Hey, Bob. Need some help there?

BOB

No, no, no... I'm fine.

Bob heads to the side of the house to dump the trash, leaving Kate and Reza together:

REZA

I promised Marie I'd fix the fountain.
I better get to it.

KATE

Sure.

An awkward beat, then he walks toward the opposite side yard where a GARDENER and his YOUNG SON are working.

REZA

Luis!

(CONTINUED)

118 CONTINUED: (3)

118

The Young Son looks up, as Reza kicks a soccer ball on the grass at him.

ON KATE

Watches Reza engage, playfully, with the young boy. He's all laughter and smiles. Bob returns, is about to head back into the house... when:

KATE

Dad, did you tell Reza it was okay to send the company car to pick up his cousin?

BOB

Kate, honey. Please, not today.

Kate is reluctant to talk openly about it with her father, but can't help herself.

KATE

I'm sorry - if it was just every now and then... but there's the condo in Palm Springs, the days off...

BOB

Sweetheart. Reza's got a good heart. He loves your sister. She loves him. She wanted to go to the desert, he wants to pick up his cousin at the airport. Let it go.

KATE

I'm trying, Dad... I really am.

BOB

You're such a smart girl. Why is it so hard for you to trust Reza?
(off her look)
I can't believe it's because he's --

KATE

Dad, please. You brought me up better than that. It's... something else.

BOB

What?

There is a beat.

KATE

I don't know. Maybe, I'm just having a hard time letting go of my little sister.

(CONTINUED)

118 CONTINUED: (4)

118

Bob looks at her with love in his heart... he shakes his head, goes inward a beat:

BOB

... God, I miss your mother so much today. She'd be so proud of both of you...

Kate hugs him. Off the emotional moment...

119 OMITTED (MOVED TO 126A)

119

120 OMITTED (MOVED TO 126B)

120

121 OMITTED

121

122 INT. JACK'S TOWNHOUSE

122

Jack enters to an angry phone. He closes the door behind him, lets the answering machine pick up:

JACK'S VOICE (ON MACHINE)

Hi. Leave a message.

TONY'S VOICE (ON MACHINE)

Jack, it's Tony Almeida at CTU. I've left messages everywhere for you. Please give me a call. It's important.

Jack tosses his keys on the table, heads to the refrigerator. He opens the refrigerator, pulls out some purified water, takes a few tugs. He closes the refrigerator door, turns back into the living room.

Jack steps to a bureau. On it is a framed picture of him and Teri. He studies it for a long beat... lets himself feel the pain. He welcomes the suffering. He opens a drawer.

IN THE DRAWER

A revolver.

RESUME

Jack looks at it a beat, then takes the photograph and sets it on top of the gun, closes the drawer. Off this...

122A INT. O.C.

122A

On cut, Rayburn picks up the phone:

RAYBURN

(in phone)
Rayburn.

(CONTINUED)

122A CONTINUED:

122A

INTERCUT:

122B INT. CTU - MASON'S OFFICE

122B

Mason is on with Rayburn:

MASON

Eric, it's George, again.

RAYBURN

What is it?

MASON

We can't get to Bauer. If you can tell me what you need him for --

RAYBURN

Your office will be briefed shortly. In the meantime, just find him and bring him in.

MASON

We're doing everything we can, but I don't think the guy wants to be found and to be honest, I don't think he'll be worth a damn in his present condition, anyway.

RAYBURN

I'm not asking your opinion. I need this guy and I need him now. I refuse to believe that given your resources you can't bring in one former agent.

MASON

I'll tell you how to get Bauer... but, you're not going to like it.

RAYBURN

I'm listening.

MASON

You're with the president, correct?

Off this...

122BA OMITTED

122BA

122BB INT. MATHESON HOUSE - KITCHEN (FORMERLY 128)

122BB

Kim and Megan enter into the kitchen.

MEGAN

Can I have some pop?

*

(CONTINUED)

122BB CONTINUED:

122BB

KIM

No. You can have juice.

MEGAN

What if I have juice for dinner
instead of pop... then can I have
that pop now? *

Under this, Kim pours Megan a glass of juice, hands it to her:

KIM

Stop negotiating. Now drink.

As Megan frowns, then drinks her juice... they HEAR the sound of PAPER RIPPING in an adjacent room. Kim frowns, opens the swinging door to...

122BC INT. MATHESON HOUSE - DINING ROOM - WHAT KIM SEES

122BC

Carla is working frantically to wrap a gift.

RESUME

Carla looks up to Kim:

KIM

Carla? Why'd you come back?

CARLA

I was supposed to wrap a gift for
Gary to take to his assistant today.
I forgot all about it.

KIM

I can do it.

CARLA

No, I have to do it.

KIM

Why?

CARLA

Because Gary likes these things done
in a very specific way. It would
take too long to explain it.

Kim watches a beat, as Carla works intensely to wrap the gift. It's a little spooky how Carla has shut out everything except what she's doing. Kim is about to return to the kitchen... stops, turns around:

(CONTINUED)

122BC CONTINUED:

122BC

KIM

If you want I can take it to Gary's office when you're done.

But, Carla doesn't hear - she's so intent on getting everything done. Her anxiety is palpable.

CARLA

What?

KIM

I said I can take it to him if you want.

CARLA

No. He's on his way here.

Kim nods. Off this foreboding moment...

122C OMITTED (MOVED TO 126A)

122C

122D OMITTED (MOVED TO 126B)

122D

122E INT. JACK'S TOWNHOUSE (FORMERLY PART OF 122)

122E

CLOSE ON - ANSWERING MACHINE

A WOMAN'S VOICE comes through the speaker:

JANET'S VOICE (ON MACHINE)

Hello, Mr. Bauer, my name is Janet Voet. I'm with the North West Regional complex, and I'm calling on behalf of President Palmer. The President needs to speak to you on an urgent matter. Please call us back at --

WIDEN TO REVEAL

Jack, who picks up:

JACK

Hello.

JANET'S VOICE

Mr. Bauer?

JACK

Yes.

JANET'S VOICE

Please hold for the President.

(then)

Sir, I have Jack Bauer.

123 INT. THE O.C. - PALMER'S OFFICE - INTERCUT

123

Palmer is on the phone with Jack:

PALMER

Jack?

JACK

Mr. President.

PALMER

I know you've been avoiding CTU's calls this morning --

JACK

I don't work for CTU, anymore, sir.

PALMER

So I hear.
(caring)
How's it all going, Jack?

JACK

It's difficult, sir.

PALMER

I'm sure it is...
(beat)
I've thought about you a lot this past year.

JACK

Thank you, sir.

PALMER

Jack, I know this is a bad time for you, but I need your help.

JACK

I've been inactive for over a year. I can't imagine how I could be of help to anyone.

PALMER

We are in the middle of a grave situation that requires the attention of all branches of our national security. My advisors are convinced you can play an important part in this effort.

JACK

I'm sorry, Mr. President, but I'm in no condition --

(CONTINUED)

123 CONTINUED:

123

PALMER

(hard)

Listen to me, Jack - I know you've had a loss. And I know it's hard. But, this is not a routine request. Go to CTU, listen to what's happening and then make your decision. Can you at least do that for me?

Jack doesn't answer. Palmer softens.

PALMER (CONT'D)

Last year, when we met, I felt a connection between the two of us. You saved my life. I trust you as much as I trust anyone. And now I need your help.

JACK

When do they need me?

PALMER

Now.

Off Jack's contemplation...

123A OMITTED

123A*

123B INT. CTU - MASON'S OFFICE (FORMERLY 125)

123B*

Mason is on the phone. He's pale, sober.

MASON

(in phone)

... my god... how can they know that?
... yeah... no, I understand... okay.

Mason hangs up, still reeling from what he just heard on the phone. Off this...

124 INT. CTU

124

Michelle crosses to Tony:

MICHELLE

Have you looked at your system in the last five minutes?

TONY

No. What's up?

MICHELLE

Langley issued an Information Flow Advisory.

(MORE)

(CONTINUED)

MICHELLE (CONT'D)

Something's going on... and whatever it is is going to be inter-agency.

TONY

(exhales)

Alright... call Lindauer and Grothy, tell them that they don't have the day off after all. And start filtering everything that comes in.

She nods, starts to move off... but is inadvertently blocked by Tony. For a beat, they're "stuck." Michelle smiles, then moves around him to her work station. She starts entering commands at her keyboard.

PAULA'S VOICE

Something's going on, isn't it?

Michelle looks up, sees Paula, returns to typing.

MICHELLE

We're not sure yet.

PAULA

I can do those redundancies for you.

MICHELLE

That's okay.

PAULA

I've studied the protocols. I know how to do it.

MICHELLE

Paula, you're trying too hard. Do your job. Everything'll be fine.

PAULA

(beat)

I waited two years to get assigned here. I just want to fit in.

Just then, from O.S.:

MASON'S VOICE

Department heads, over here, right now.

Tony looks over, sees Mason barreling down the stairs:

MASON

Everyone else, back up what you're doing and start new situation profiles. We have an active priority.

(CONTINUED)

124 CONTINUED: (2)

124

Tony and Michelle trade a curious look, then join the other department heads, who converge toward Mason in an open area.

125 OMITTED (MOVED TO 123B)

125

126 INT. THE O.C. - WAR ROOM

126

Rayburn is mid-presentation - uses a remote to advance images, as he talks to Palmer and Lynne: *

RAYBURN

... given that, in this scenario the immediate loss of life would be in the low thousands. Relatively small. But, the dispersal of radioactive debris from a dirty bomb would be unpredictable and could multiply this number many times over.

There's a beat. Palmer's frustrated by the overload of theoretical information, wants to cut to the chase.

PALMER

Okay, Eric, I understand we don't know if this is a dirty bomb or something bigger. Give me the worst case scenario.

RAYBURN

Alright.

Rayburn skips ahead a few slides... then:

RAYBURN (CONT'D)

Worst case scenario? Stolen Soviet nuclear warhead, properly configured trigger, detonated five hundred feet above the city. In this scenario, approximately one hundred square miles would be irradiated within seconds. Apart from the loss of life, this kind of blow would have global repercussions that would last years.

Rayburn FREEZES the last image (a schematic graphic that coldly describes the massive loss of life in Rayburn's final scenario)... then turns ON the overhead lights. There's a poignant silence in the room.

PALMER

(dismissive)
Thank you, Eric.

(CONTINUED)

126 CONTINUED:

126

RAYBURN

What would you like to do about the Joint Chiefs, sir? Their representative are waiting to hear from you.

PALMER

I'm not ready to speak with them, yet.

RAYBURN

Mr. President, if I could suggest that we at least start the dialogue --

PALMER

At this point, this is not a military operation. It's a potential terrorist attack and that's how I'm going to approach it.

RAYBURN

Yes, sir.

Rayburn gathers his things, walks out of the room. Off a tense look between Lynne and Palmer, that seems to indicate a distrust of Rayburn... *

126A EXT. REMOTE INDUSTRIAL PARK (PREVIOUSLY 122C)

126A

A car pulls to a stop at the far end of a busy parking lot. The building is abandoned. A dark-haired MAN (MARKO) of indeterminate ethnic origin gets out and heads to front door of the vacated building.

Marko looks around. The area is bustling from the surrounding warehouses. He tries the door. It's locked. He knocks on the doorjamb. After a beat, the door opens a notch, while an eye confirms his identity... then opens wider to let Marko in.

126B INT. INDUSTRIAL BUILDING (PREVIOUSLY 122D)

126B

The interior is also abandoned. A man, BASHEER, lets in Marko and leads him, silently, to the end of the hall. As Marko follows, he looks over and SEES a MAN hidden in shadow, weapon in hand. Basheer opens a door, leads Marko into:

THE ASSEMBLY ROOM

It's mostly a trashed-out room... but, in the center of it, a metal enclosed work area with randomly positioned see-through slits has been created. Inside the metal enclosed work area, behind a small protective glass encasement with a radiation symbol on it, Marko sees TWO FIGURES penetrate the glass container through hermetically sealed flexible gloves.

(CONTINUED)

126B CONTINUED:

126B

Their gloved hands are working on something that we can't see.

BASHEER

(in Arabic)

Mush hadrra. [English: It's not ready, yet.]

*
*
*

Basheer reads the worry in Marko's face.

BASHEER (CONT'D)

(in Arabic)

Marko... maz boot. [English: Marko... it's okay. Just sit.]

*
*
*

Basheer pulls up a chair. Marko nods, tentatively... then sits. These two men share an ominous understanding of that which they are about to unleash on the world. HOLD ON Marko's sweaty face, as he watches...

THE TWO FIGURES

Who continue their grim work. Off this...

- 127 OMITTED (MOVED TO 122BA) 127
- 128 OMITTED (MOVED TO 122BB) 128
- 129 OMITTED (MOVED TO 122BC) 129
- 130 INT. CTU 130

Tony is discussing something with another Agent in the aftermath of the briefing. A MURMUR passes through the room. Distracted by it, Tony looks across the aisle.

WHAT HE SEES

One CTU WORKER elbows another, gestures toward the front door.

RESUME

Tony looks over to the front.

WHAT HE SEES

Jack Bauer has entered the CTU. He hasn't cleaned up, still looks like he's in bad shape.

ON TONY

He reacts, puts down the phone:

ON JACK

(CONTINUED)

130 CONTINUED:

130

TRACK WITH Jack as he walks down the center aisle. He looks at the faces, now looking up at him. He notices some of them, acknowledges:

(CONTINUED)

130 CONTINUED:

130

JACK

Hey, Dick... Kathy...

Jack is met by Tony.

TONY

Hi, Jack.

Tony and Jack shake hands.

JACK

How you doing, Tony?

TONY

Fine. How've you been?

JACK

I'm okay. Where's George?

TONY

In the conference room. He's waiting.

As the two walk to the conference room:

JACK

Have you been briefed?

TONY

... yeah.

But he says no more. Jack and Tony enter:

131 INT. CTU - CONFERENCE ROOM

131

Mason, Paula and Michelle stand as Jack and Tony enter.

MASON

My God, Jack... look at yourself. *

JACK

Why am I here?

MASON

There's a rogue nuclear weapon here in L.A. Our intel says it's going off today.

JACK

How good is the intel?

MASON

Very. NSA has done the groundwork, and has some high probability leads on regional cells that might be involved.

(CONTINUED)

131 CONTINUED:

131

JACK

How close are we to I.D.ing a prime suspect?

MASON

Not close at all. That's what you're here for?

There is a beat, as Mason gives Jack a moment to process this. Suddenly Jack turns and starts to walk out...

MASON (CONT'D)

Jack, where are you going?

But, Jack doesn't respond, heads out of the room. Mason goes after him.

MASON (CONT'D)

Dammit, Jack. We had to call the president to get you in here, you can't just --

Tony stops, intercedes.

TONY

I'll talk to him.

Mason backs off. Michelle watches Tony walk out.

131A INT. CTU (COMBINED WITH 133)

131A

ON JACK

He heads to a land phone. Tony follows.

TONY

Jack!

Jack ignores, picks up the phone, dials. As he waits for someone to pick up:

TONY (CONT'D)

Jack, what are you doing?

Jack holds him with a hand gesture, as:

KIM'S VOICE

Hello.

INTERCUT:

132 INT. MATHESON HOUSE - KIM'S ROOM

132

Kim talks to Jack on her cel phone.

(CONTINUED)

132 CONTINUED:

132

JACK

Kim.

KIM

Dad?

JACK

Honey, I need you to listen to me,
it's important --

KIM

Dad, I told you this morning, I'm
not ready --

JACK

This isn't about us, Kim.

KIM

What's it about?

JACK

I'm back at CTU and I just found
something out --

KIM

No, Dad. I don't want to hear it.
If you want to go back to work, fine -
but don't drag me into it. I'm sorry.

She clicks off.

132AA INT. CTU - ON JACK

132AA

He re-dials, holds off Tony who has stepped over. After a
beat, he hears:

KIM'S VOICE

Hi, this is Kim. In case you're
wondering, this is my cel phone.
Leave a message.

JACK

Kim, I need you to get out of L.A.
now. It's dangerous for you to stay.
Don't talk to anybody, just get out
of the city. Drive north, go on up
to Aunt Carol's.

*
*

He hangs up, looks at Tony:

JACK (CONT'D)

Look, I'm very sorry, Tony, but I
can't do this. I've got to get Kim
out of L.A.

(CONTINUED)

132AA CONTINUED:

132AA

He starts to walk away.

TONY

Jack, wait a minute.

(off Jack's look)

The reason they called you in is it's a background match. You're the only one who can run with this.

JACK.

I don't care.

TONY

(off Jack's look)

This isn't like before. We can get to Kim faster than you and move her out of the city. She'll be safe. The best thing you can do for her is help us find this bomb.

JACK

(snaps)

I said no! I trusted CTU to protect Teri and I lost her, I'm not going to lose Kim.

TONY

(gently)

I know, Jack. I was there.

This hits Jack. Through the pain, he remembers how much Tony did to protect Teri and Kim. He backs off.

JACK

I know you were... you tried... but, I have to find my daughter.

Jack walks away. Tony doesn't try to stop him this time.

ON JACK

STAY ON his face as he walks out of CTU - trying to stay focused on his instinct to protect Kim, but also... unable to tune out Tony and Palmer's words. He walks out.

ON TONY

Tony turns and walks slowly back toward the conference room.

132A EXT. CTU - PARKING LOT

132A

Jack crosses to his car. He stands at the door a beat, stares off in the distance, trying to figure out what the right thing to do is. Mostly, for Kim.

(CONTINUED)

132A CONTINUED:

132A

Jack pounds the hood of his car.

JACK -

Dammit!

Tears well up in his eyes, but he fights to control his emotions. Off his anguish...

132B INT. CTU - CONFERENCE ROOM

132B

Mason rants to Tony and Michelle:

MASON

That's just great, Almeida. Now what do we do?

TONY

Hey, back off - I did the best I could.

MASON

It wasn't good enough, was it?

MICHELLE

Maybe there's another way to get to Wald.

MASON

Gee, why didn't I think of that. I guess NSA wanted us to bring in a burned-out agent just for the challenge. There are plenty of other agents who we could have used.

TONY

Hey, George... let's just re-group and figure out what we're going to do.

MASON

(to Michelle)
Get NSA.

As Michelle reaches for the phone:

JACK'S VOICE

Here's the deal.

They look up, see Jack at the door:

JACK

I want either Knoll or Grothy to pick up my daughter and see to it that she gets a safe distance out of the city.

(CONTINUED)

132B CONTINUED:

132B

MASON

Done.

JACK

I want to be kept up to date on their status at all times. And from Tony. Not you. I don't trust you, George.

MASON

Well, you're going to have to start. We're up against something today that none of us can walk away from.

(off Jack's look)

Tony and I will take care of Kim for you.

Jack looks to Tony, who nods. Things settle a beat... then:

JACK

Tell me about these regional cels?

MASON

The most promising is one headed by Joseph Wald.

JACK

(reacts)

Joseph Wald...?

MASON

That's why it has to be you. You were under with him.

JACK

But I put him in jail.

MASON

He was paroled a year ago. He's actually awaiting trial on new charges, and if he's convicted, he goes away for life.

JACK

How is Wald connected to this bomb?

MASON

NSA has established meetings between him and alleged members of the group behind the threat.

JACK

Why not just pick up Wald?

(CONTINUED)

132B CONTINUED: (2)

132B

MASON

We can't find him... He's not at any of the addresses in-his file.

JACK

Any key witnesses against him in this trial?

*
*

MASON

There's one. Marshall Goren. Without him, there's no case.

*
*

Jack thinks a beat... then:

*

JACK

Bring him in.

MASON

Bring him in? What for?

JACK

You want me to re-establish my cover with Wald, right?

MASON

Yeah, but...

JACK

That would normally take about six weeks - you're saying I've got to get under with Wald in what? The next two hours?

(off Mason's look)

Where is the FBI holding Goren?

MASON

In protective custody.

*

JACK

Bring him here. Now.

Off this...

133 OMITTED (COMBINED WITH 131A)

133

134 EXT. WARNER ESTATE

134

WORKERS are erecting the tent for tonight's wedding. FLORISTS, CATERERS, WEDDING PLANNERS, etc., are unloading throughout the large backyard, beginning the prep for tonight.

ON THE ADJACENT PATIO

Reza, Marie and Kate are having coffee at a picnic table. Marie watches the workers set up the tent:

(CONTINUED)

134 CONTINUED:

134

KATE

(to Marie)

Dad told me Scott's coming.

MARIE

Yeah. He called last night.

REZA

(surprised)

He's coming?

(off Marie's nod)

I thought the only reason you invited him is because you knew he wouldn't come.

MARIE

Honey, it's been six years since we dated. I told you, he's more like a brother...

KATE

(to Reza)

Is the groom jealous?

REZA

It's not about jealousy. It's about what I'm comfortable with. My brothers married women who had never been with another man before. That's what my family expected of all of us.

KATE

Oh, I see. And instead they have to settle for Marie, who's what? Damaged goods?

MARIE

(to Kate)

Don't let him bait you. He's just trying to push our buttons. I've got him wrapped around my finger and he knows it.

REZA

(smiles, lightens up)

I still don't like you seeing your ex-boyfriend on our wedding day.

From O.S.:

CINTHIA'S VOICE

Kate! Telephono!

(CONTINUED)

134 CONTINUED: (2)

134

Kate looks up, SEES CINTHIA, the family's Bolivian housekeeper, holds up a phone. Kate gets up, goes to Cinthia... takes the phone:

KATE
(to Cinthia)
Thanks.
(in phone)
Hello...?

BURTON'S VOICE
Kate, this is Ralph Burton, did I catch you at a bad time?

KATE
No... ah, hang on for a second, Ralph.

She looks back at Reza and Marie, realizes she's going to need privacy... enters:

135 INT. WARNER HOUSE - HALLWAY (FORMERLY HALLWAY/BATHROOM)

135

Kate walks into a secluded spot in the hallway.

KATE
Sorry, Ralph. What's up? Didn't you receive my check?

INTERCUT:

136 INT. HENMAN INVESTIGATIONS

136

RALPH BURTON, a bland, mid-thirties investigator, sits at his cubicle in a large empty corporate office.

BURTON
Yes, I did. That's not the reason I'm calling. When you asked me to do a background on Reza Naiyeer, you were concerned about his financial integrity.

KATE
Right. And the report you gave me showed that I had nothing to worry about. Has something changed?

BURTON
Not exactly. He hasn't done anything wrong at your father's company and his financial dealings in the past have been legitimate.

KATE
Great. Then, what's the problem?

(CONTINUED)

136 CONTINUED:

136

BURTON

I was proofing a file on another individual for my company... and Reza's name came up.

KATE

Yeah? So?

BURTON

There's a man named Syed Ali. He's an international financier... with ties to several terrorist organizations.

KATE

What are you saying? Reza knows this guy Ali?

BURTON

According to this file, they've had dealings.

KATE

Oh my god...

BURTON

Before we jump to any conclusions, it's possible Reza's business with Ali was legitimate - that Reza didn't even know about Ali's terrorist connection. But if you want to know for sure, I'm going to need your help.

KATE

What do you need me to do?

Off this...

136A INT. THE O.C. - PALMER'S OFFICE

136A

Palmer is in conference with some SUITS:

PALMER

Let's not waste time chasing our tails - I don't want to base my decisions on speculation. Before I read any reports you write up today, I want the sources and the reliability --

Just then, Lynne enters:

LYNNE

Mr. President.

(CONTINUED)

136A CONTINUED:

136A

Lynne indicates she needs to speak to him privately. They move to a corner of the room; *

LYNNE (CONT'D) *

Did you set up a comm with the Joint Chiefs regarding response?

PALMER

No.

LYNNE *

I didn't think so. The Secretary of State just called, they're expecting to speak with you in five minutes.

PALMER

What?

(off her look)

Cancel it.

STAY ON PALMER, as he moves out of the room and into...

THE MAIN WAR ROOM AREA

TRACK WITH HIM, as he moves with purpose, under a head of steam. He crosses to:

RAYBURN

Who is in conversation with another MILITARY ADVISOR:

PALMER (CONT'D)

Eric.

RAYBURN

Yes, Mr. President?

(off Palmer's look,
to Military advisor)

Would you excuse us?

The Advisor walks off.

PALMER

I thought I was clear earlier, that we are not burning time and energy on response right now.

RAYBURN

Of course, sir.

PALMER

Then, why is there a conference call scheduled with the Joint Chiefs?

(CONTINUED)

136A CONTINUED: (2)

136A

RAYBURN

I put it in place... just in case
you changed your mind. It takes
time to coordinate --

PALMER

Don't second guess me, Eric. It's
going to be a long day. I don't
need one of my own people working
against me.

RAYBURN

Mr. President, I'd never work against
you.

They hold a look... then:

PALMER

I'm glad to hear that.

Off this...

137 INT. CTU - CONFERENCE ROOM (FORMERLY BULLPEN)

137

Jack and Michelle are looking at her monitor, going over
Jack's background... as we HEAR:

MASON'S VOICE

... I'm sorry, Al, there was no time
to ask permission, I had to operate
on an executive mandate... I know
you're in the middle of trial...
yes... I'm aware... Look, Goren's
due any minute, you have my word
he'll be back in your custody within
the hour.

Under this, we widen to INCLUDE Mason, on the phone. He
gets off, turns to Jack:

MASON

The FBI is not happy, Jack. This
Goren is the state's only witness
against Wald. Get what you need
from him quickly so I can get these
people off my back.

JACK

(eyes glued to the
screen)
... yeah.
(points; to Michelle)
What's this?

(CONTINUED)

137 CONTINUED:

137

MASON

We're saying the reason you didn't do any time in California is that you were extradited to Florida on two counts of armed robbery.

JACK

No. Not armed robbery, that's not how they knew me. Make it conspiracy to transport illegal explosives.

She types this in.

MICHELLE

Good.

Mason turns to Jack:

MASON

So, Jack... you mind telling me what the plan is?

Jack looks at him a beat... but, he's thinking about something else, turns to Michelle:

JACK

And call Rudy Collette. He's a parole officer out of Hollenbeck. Brief him, then build him into the cover.

MASON

Jack!

Jack looks to Mason:

MASON (CONT'D)

You look like a bum, like you're living on the streets. You're not talking to me and I just confiscated a witness outside my authority based on your call. Now, tell me what you're doing.

JACK

No.

They hold a look.

MASON

Are you losing it, Jack? Because I don't have the time or the resources to clean up your messes today.

*
*

JACK

I'm not losing it.

*

(CONTINUED)

137 CONTINUED: (2)

137

There is a beat... then, the doors open. TWO GUARDS escort in a manacled prisoner, MARSHALL GOREN, a tall, heavyset thug with an attitude. The Guards shove Goren into a seat, secure him. The Guards exit.

Michelle and Mason look at Jack, who continues to study the screen. After a long beat:

MASON

Jack...?

Jack looks up to Michelle:

JACK

Would you leave us alone, Michelle?

MICHELLE

Don't you need me to --

JACK

No.

Michelle looks toward Mason, who shrugs. After a beat, she exits. Mason continues to watch Jack, not sure where this is leading.

JACK (CONT'D)

(while looking at the screen; addresses Goren)

You're Marshall Goren?

GOREN

Yeah.

JACK

Eight counts of kidnapping minors, forced child pornography, two counts of assault, and first degree murder --

GOREN

Hey, look. I already made my deal, I don't need to hear this noise. They told me if I testify against Wald, I walk.

*
*
*

Jack, quietly, takes a long beat to make a decision.

JACK

(barely audible)
... yeah.

He stands, turns to Goren, and in a deliberate, unrushed motion - reaches into his jacket, pulls out a gun and presses it against Goren's chest... and shoots him.

(CONTINUED)

137 CONTINUED: (3)

137

Goren's chair rocks back, his eyes go wide. Mason freaks:

MASON

Jack!

Jack turns to Mason:

JACK

There's a salvage yard in Alhambra where Wald and his people hang out. That's where I'll make contact. I need a chopper and a back up team.

MASON

Are you out of your mind?

JACK

You want to find this bomb, this is what it's going to take.

MASON

Killing a witness?

JACK

That's right, George. You guys in the suits are all the same. You just sit behind the desk and get results. But, you're not willing to do what it takes.

(off Mason's look)

Get me a hacksaw.

Off Mason's reaction...

137A OMITTED (MERGED WITH 137)

137A

138 INT. MATHESON HOUSE - KIM'S ROOM

138

Kim and Megan, each doing their own things. Kim hears a car door SLAM, moves to the window, looks down.

WHAT SHE SEES

GARY MATHESON appears to be in an emotionally neutral place. He notices a patch of wax left on the hood of his car by the detailers... grabs a chamois cloth from the car door pocket, removes the wax. Then, he heads to the house.

RESUME

Kim relaxes a little, encouraged by Gary's equanimity.

MEGAN'S VOICE

Look, Kim.

(CONTINUED)

138 CONTINUED:

138

Kim looks over.

MEGAN -

Olivia's giving Christian a haircut.

Kim smiles, steps to Megan and sits down next to her.

KIM

She just gave him a haircut last night.

MEGAN

I know, but his hair grows really fast.

Suddenly, from o.s., they HEAR CARLA SCREAM and a THUD (of a body hitting a wall)... then:

GARY'S VOICE

Do you know how inconvenient this is for me?! I had to leave in the middle of a meeting. How do you think that made me look?!!

As this continues, Megan looks at Kim, afraid. More THUDS and CRIES emanate from below... then quiet.

MEGAN

I don't like it when he gets like this. Can we go somewhere else?

KIM

What do you mean "when he gets like this"? What does he do?

Megan is too scared to answer.

Kim moves to the door, quietly locks it... then goes over to Megan and cradles her protectively. Megan starts to whimper.

KIM (CONT'D)

Shhh...

Kim strokes Megan's hair, tries to calm her... when they hear the rattling of the doorknob turning.

GARY (O.S.)

(calmly)
Megan...? Are you in there?

Kim shakes her head, indicates for Megan to stay quiet.

GARY (O.S.) (CONT'D)

(still pleasant)
Open the door. Now, sweetheart!

(CONTINUED)

138 CONTINUED: (2)

138

Kim thinks a beat, then:

KIM

(all innocence)

Just a minute, Gary - we're in the
bathroom.

Kim quickly grabs a towel. *

138A INT. MATHESON HOUSE - HALLWAY OUTSIDE ROOM (FORMERLY EP. 2,
201 & 202)

138A

Gary reacts - it sounds like Kim didn't hear him beat up
Carla.

GARY

You're what...?

KIM (O.S.)

Be right there.

He still has a crazed look in his eyes, but fights to sound
calm:

GARY

Hurry up, I need to tell Megan
something before I leave.

A beat, then the door opens. Kim smiles, as if nothing's
wrong.

KIM

Sorry.

Gary enters...

138B INT. MATHESON HOUSE - KIM'S ROOM (FORMERLY EP. 2, 205)

138B

Gary looks over and sees Megan with a towel wrapped around
her head, as if she just got out of the shower. *

KIM

Megan's going through her modest
phase. No boys allowed.

Gary walks around the room, looking things over:

GARY

So, you were in the shower - you
didn't hear anything?

KIM

What do you mean?

(CONTINUED)

138B CONTINUED:

138B

GARY

Carla had a little accident. She slipped.

KIM

Is she okay?

GARY

Oh yeah. She's fine... just great.

As Gary enters the bathroom, we STAY on Kim, who trades a look with Megan. Kim HEARS him pushing the shower curtains aside... then, he returns to the room. There is a tense beat, as Gary and Kim hold a look.

GARY (CONT'D)

Why don't you go down and help Carla?

(off Kim's wary look,
smiles)

... it's okay. I just need some time with Megan.

A tense beat, as Kim looks at Megan... who is clearly scared. Gary steps to Megan, kneels in front of her:

GARY (CONT'D)

What's wrong, pal?

Megan doesn't answer.

KIM

I told her I was going to take her to the park.

GARY

(flares)

Didn't I tell you to get out of here!

Gary steps toward Kim. Kim holds her ground. There's a stand off, as Megan starts to cry:

MEGAN

Kim...

KIM

It's okay, Meg.

Kim's protective instinct kicks in. She moves to protect Megan. Gary pushes her aside. Megan SCREAMS.

GARY

Shutup, Megan!

Megan SCREAMS again.

(CONTINUED)

138B CONTINUED: (2)

138B

GARY (CONT'D)

I said shutup! This is all your fault!

But Megan can't stop screaming. Gary PUSHES Megan, who falls back and HITS THE BACK OF HER HEAD against a corner of the desk. She's stunned, shocked into silence.

ON KIM

who reacts with concern... then looks to Gary, who doesn't notice or doesn't care. Kim and Gary make eye contact. Kim senses that submission now is her only hope of getting out of this. She says nothing. Suddenly, Gary's cel phone RINGS. He picks up:

GARY (CONT'D)

(into phone)

What?... no, I'll be back soon...

Why can't she make it at two?...

Call the rep, explain the situation...

uh-huh... who?

Kim watches as Gary turns and looks out the bedroom window. As he continues to talk on the phone, Kim and Megan trade a tense look, and we...

SHRINK DOWN TO A BOX, then go:

138C OMITTED (MOVING TO EP. 2)

138C

138D OMITTED (MOVING TO EP. 2)

138D

SPLIT SCREEN

139 INT. O.C. - WAR ROOM

139

Palmer looks at the electronic grid map of Los Angeles. Status indicators light up on the periphery, giving the sense of a military operation in process. RACK FOCUS TO Eric Rayburn, watching him.

140 INT. WARNER HOUSE - KITCHEN

140

START ON Reza flirting with Marie near the sink... then RACK FOCUS to Kate, who watches them.

141 EXT. REMOTE INDUSTRIAL PARK - LOADING DOCK

141

Marko watches, nervously, as Basheer and a teenage Middle Eastern Boy, OMAR, load something (which we don't see) into the back of a van. Basheer gets in the front seat, shot gun. Omar, enters through the back, closing the back panel doors from inside. Marko, still nervous, gets into the driver's seat... and drives off.

*
*
*
*
*

(CONTINUED)

141 CONTINUED:

141

Then we return FULL FRAME.

142 INT. CTU - WASHROOM

142

Start on Jack, his head down into a sink full of water. He lifts it up and pats his face with a towel. He looks at himself: he's got side-burns and a handlebar mustache, ready to go undercover. He combs his hair, starts to button his shirt. Jack's back.

FADE OUT.

END OF SHOW