

24

Pilot

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BLUE SHOOTING SCRIPT: 3/19/01

PINK REVISIONS: 3/20/01

GREEN REVISIONS: 3/20/01

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Prod# 1AFF79

Twentieth Century Fox Television and Fox Broadcasting Corporation

24

"Midnight - 1:00 A.M."

ACT ONE

1 FADE IN : 1

We HEAR a CLOCK TICKING over:

PANORAMA VIEW - MIDNIGHT

High above the Los Angeles Basin. CAMERA LOCKS DOWN and in a hyper-speed, time-lapse shot we watch twenty-hour hours race by: night to day to night again. Lights and lives flicker by at an unreal speed as we hear:

WOMAN'S VOICE

Twenty-four hours. One full turn of the earth on its axis. Most days blend in to all the others, but some we remember the rest of our lives...

As the moon rises in the sky and the time-lapse comes full circle,

2 CLOSE ON LED READOUT: 11:59 2

It flips to 12:00. It's a bedside alarm clock - WIDEN to reveal we are in:

INT. BAUER HOUSE - FAMILY ROOM -- NIGHT

TERI BAUER, mid-thirties, attractive, a former free spirit tempered by parenthood, works on a laptop, web-designing a LOGO for a corporate client.

A television is on - it's background noise, her mind's on her work. The screen shows a news report on today's California Presidential primary. Prominently featured is African-American candidate DAVID PALMER. *

KIMBERLY BAUER enters, wrapped in a robe. She's 16, striking, moody - not as tough as she acts but not about to admit it.

TERI

... I thought you were asleep.

KIMBERLY

(sarcastic)

I'm sleepwalking, can't you tell?

Teri reacts but Kimberly sweeps through the room and out...

3 BAUER HOUSE - WORKOUT ROOM 3

JACK BAUER, 35, is at an EXERCISE BENCH. Jack's body and face are younger than his age, his eyes a bit older. He's up-front, physical, charismatic; men hate him or love him; women tend to love him. His natural don't-screw-with-me expression softens as Kimberly enters...

KIMBERLY
You're working out - at midnight?

JACK
Thinking about it.

KIMBERLY
...my crazy dad...

Her manner is admiring, playful, very different than with Teri.

JACK
You're supposed to be in bed.

KIMBERLY
Thought of a move.

She goes to a chess table in one corner, pauses teasingly. Jack grins, steps over... she makes a move.

JACK
That's it? Knight e-five?

KIMBERLY
I knew it. Too deep for you. It's mate in six. *

JACK
Oh, really...?

They share a teasing smile, then Kimberly looks concerned.

KIMBERLY
So... is she still giving you the cold shoulder?

A short beat.

JACK
If by "she" you mean your mother, use her actual name: Mom. And - she's just busy. *

(CONTINUED)

CONTINUED:

KIMBERLY
She's busy a lot.

*
*

(CONTINUED)

3

CONTINUED: (2)

3

JACK
(gently)
It's a school night, go to bed.

She smiles, kisses him on the cheek, then:

KIMBERLY
I'm glad you moved back in, Daddy.

JACK
Me, too.

She goes out of the room, as Jack watches her thoughtfully.

4

INT. BAUER HOUSE - FAMILY ROOM -- CONTINUOUS

4

Kimberly re-enters, walks right past Teri and out the other door without a word or glance. Teri bristles, offended, then takes a deep breath to calm herself...

A beat later Jack enters. They hold a look - he knows the strain she feels over Kimberly. Teri clicks off the television set, tries to keep her poise:

*

TERI
(wryly)
I don't know when I became the enemy...
(beat)
I think she blames me for you moving out.

*

*

*

*

*

*

*

JACK
I've given her no reason to.

TERI
Maybe not, but you let her manipulate you.

JACK
No, I don't...

TERI
Let me guess - she was all sweetness and light with you, right? And then she said something nasty about me...

*

JACK
And I called her on it. It's that mother-teenage daughter thing... don't take it personally...

*

(CONTINUED)

TERI
Every word she says is hostile. How
can I not take it personally?

*
*
*

JACK
... earplugs...?

Teri gives him a look - very funny. He grins a little, then turns serious. After a beat:

JACK (CONT'D) *
Listen, maybe you're right... let's talk to her right now.

Teri glances at him, surprised.

JACK (CONT'D) *
We'll make it clear she can't play us off each other. If she insults you, she's insulting me, too.

Teri sees he means it, is touched.

TERI
I appreciate that.

The tension drops a notch. Teri gets up, joins Jack as they head out of the room. *

4A ANOTHER ANGLE - HOUSE - CONTINUOUS 4A *

As Jack and Teri approach Kimberly's room: *

JACK *
Do you really appreciate it...? *

She gives him a look. *

TERI *
... yes, I do... *

JACK *
Do you really, really appreciate it...? *

He nuzzles her neck - she laughs a little, then pulls away, though not harshly. *

TERI *
... I don't think I'm ready yet... *

He accepts this easily, by now they've reached Kimberly's room... *

5 INT. KIMBERLY'S ROOM - CONTINUOUS 5

A beat, the door opens. Jack sticks his head in.

JACK

Kim...?

She's not there. He sees the open window...

JACK (CONT'D)

She snuck out...

TERI

I don't believe this...

(beat)

That's it, Jack, she's grounded for
a month, no exceptions... And she
can forget about a driver's license...

Just then the phone in Teri's hand RINGS. She answers:

TERI (CONT'D)

(in phone)

Hello?... Yes, he's right here.

Under this Jack glances at a SMALL NOTEBOOK on the table...
then Teri hands the phone to Jack.

TERI

It's Nina.

JACK

(in phone)

Hey, Nina.

(reacts)

... now? I can't...

He listens, heaves a sigh.

JACK (CONT'D)

Walsh flew in, wants everybody in
the office ASAP...

TERI

Are you serious?

Jack spreads his hands - it can't be helped. Teri looks
stressed, abandoned - Jack wants to calm her.

(CONTINUED)

JACK

It's just a briefing, I'll be home in an hour. If she's not back by then, we'll call her friends... we'll call everybody we know, until we find her, okay...?

A beat. This helps a little.

TERI

Okay.

He kisses her cheek.

JACK

I'll be on my cell...

Teri nods, looks again at the open window. Jack surreptitiously slips the notebook into his pocket and leaves.

Stay on Teri, who looks around -- everything from Rage Against the Machine posters to old teddy bears. Teri picks up an old school picture of an adorable nine year old, pigtails and freckles. We see the question form on Teri's face -- where did my sweet little girl go? The bedside CLOCK reads 12:06... (NOTE: Play this for a few beats to give Jack time to leave the house.)

CUT TO:

6
THRU
8

OMITTED

6 *
THRU
8

9 INT. VINCENT'S PAD 9

VINCENT, seventeen, sleazy, sits in run-down apartment with a male FRIEND, drinking beer, listening to GANGSTA RAP. (NOTE: PLAY this for a few beats to give Jack time to leave the house.) After a beat Vincent hears his cell phone, pick it up.

*

(CONTINUED)

9 CONTINUED: 9

VINCENT
(into phone)
Yeah?

10 EXT. BAUER HOUSE 10

Jack is just coming out of the house. We see Kimberly's NOTEBOOK in his hand, realize that's where he got the number.

INTERCUT:

JACK
(into phone)
Vincent, Jack Bauer.

Vincent tries to hide it - but he's scared of Jack.

JACK (CONT'D)
You planning to see Kimberly tonight?

VINCENT
No, man, we broke up. You know that.

JACK
Yeah. I just want to make sure you know it.

VINCENT
(intuiting)
Snuck out on ya, huh?

JACK
Don't screw with me, Vincent.

VINCENT
Chill, man, I don't know where she is, you got my word...

JACK
That's a great comfort, Vincent.
Having your word.

He hands up. Tends to believe Vincent. Doesn't know if that makes things better or worse. As he gets in his car

10A EXT. STREET - BANK CLOCK - IT READS 12:06 CUT TO: 10A *

11 INT. JANET YORK'S CAR 11 *

Janet, 17, drives. Kimberly is toying with the wild side, but Janet is a little further down the pike. As Kimberly uses the rearview mirror to put on her make-up: *

(CONTINUED)

KIMBERLY
What time were we supposed to meet
those guys?

*
*
*

JANET
Midnight. We're late.

*
*

KIMBERLY
They'll wait.

*
*

JANET
(grins)
You're sure about that...

*
*
*

KIMBERLY
You told them I'm hot, right? And
you're hot... so, they'll wait.

*
*
*

A beat.

*

11 CONTINUED: (2)

11

JANET

... Dan's a sophomore at San Diego State.

KIMBERLY

Yeah, you told me.

JANET

And so is Rick. I mean, they're not just, you know, a couple of high school idiots...

KIMBERLY

Your point is...?

JANET

They're men, not boys. They're not into making out.

KIMBERLY

Good. I'm glad to hear it.

JANET

Yeah?

KIMBERLY

Yeah.

Off Kimberly, determined to move into womanhood at full speed

CUT TO:

12 A BUS

12

With a "Palmer for President" poster on the side. Off this PICK UP Jack's car...

13 INT. JACK'S CAR

13

Jack stares into the larger than life face of Palmer, as:

JACK

(into phone)

Nina. It's me.

INTERCUT:

14 INT. COUNTER-TERRORIST UNIT ("CTU")- BULLPEN

14

*

On the other end is NINA MYERS, late twenties, sexy, fiercely intelligent -- Jack's chief-of-staff and manager of the half-dozen or so other denizens of CTU.

*

(CONTINUED)

NINA
 (into phone)
 Hey, Jack.

[NOTE: CTU is the CIA's Western Region intelligence-gathering office. They monitor all criminal activity in the region and cross-check it against their international terrorist data base. If anyone with terrorist connections shows up west of the Rockies, they know about it and forward the information to CIA headquarters in Langley, Virginia.

The office itself is an open space interrupted by work stations crammed with technology - plexi-screens, panels, laptops, satcom monitors. CTU members are mostly early twenties Hackers who litter their workspaces with Big Gulps, softcore porn, comic book art, and other declarations of independence.

JACK
 What exactly did Walsh say? *

NINA
 Just, bring everyone in. No details.

JACK
 (almost to himself) *
 ...why tonight? *

NINA (O.S.) *
 Problems at home...?

She tries to keep her voice sympathetic, even neutral - but she's not neutral. She's interested. But he stonewalls:

JACK
 I'm almost there. See you in a few.

He hangs up.

15 RESUME - CTU BULLPEN

15

Nina hangs up, too. Looks up - several members of CTU trickle in, most in their early twenties. One is JAMEY FARRELL, in funky clothes - she's just come from a club. She crosses to Nina: *

JAMEY *
 How long is this going to take? *

NINA *
 Why? Are we interrupting your *
 social life? *

Nina moves off. Stay on Jamey who goes to her WORKSTATION. *

(CONTINUED)

15 CONTINUED:

15

JAMEY
(under her breath)
At least I have one.

*
*
*

Under this she takes off her jacket and reveals her "Barbie
is a Slut" T-shirt.

*
*

15A ON NINA

15A

*

15A CONTINUED:

15A

Who moves off to another desk, where SANDOR ALMEIDA works on a laptop. Almeida is 27, slick, good-looking, political, *

NINA
Did you call Langley?

ALMEIDA
Yeah, and the Bureau. Nobody knows anything. Jack on his way? *

NINA
Yes, unfortunately for us. The mood he's in.

Almeida leans in. With a clear intent to provoke: *

ALMEIDA
He does seem kind of tense lately. Everything okay since he got back with his wife? *

The question is loaded but Nina keeps a poker face.

NINA
How should I know?

ALMEIDA
Just thought you might be keeping track. *

NINA
(with a smile)
Asshole.

She starts to walk off.

ALMEIDA
Nina.
(off her look)
I've got the cabin in Arrowhead this weekend... *

NINA
... maybe.

She turns away. Off Almeida, watching her... *

16 INT. CTU BILDING - SECURITY MONITORS

16

The monitors show Jack parking, getting out of his car.

17 EXT. CTU BUILDING -- CONTINUOUS 17

Jack parks, closes his car door, heads inside the building.
On the way he speed dials his cell phone.

18 INT. BAUER HOUSE 18

The phone RINGS. Teri picks up quickly.

TERI

Hello?

INTERCUT:

JACK

Hi. Heard from Kim?

TERI

No.

JACK

Listen, I've been thinking, Honey, I
remember what we were like at her
age...

TERI

It's a different world now, Jack.

JACK

Yeah.

Jack enters CTU:

19 INT. CTU BUILDING - CORRIDOR - CONTINUOUS 19

Jack enters, heads toward the bullpen:

TERI

I was talking to Denise the other
day -- she and Steve took Nicki to a
therapist, said it really helped.
Maybe we should think about that...

Jack approaches Nina. As she notices him:

JACK

(into phone)

... yeah, we'll talk about it.
Look, I'm here, babe, I gotta go.

He hangs up.

20

ON TERI

20

She clicks off... feels a little abandoned.

22 CONTINUED:

22

He grabs a six-pack, swings the Van door shut and starts to go in the store - Janet and Dan are already inside. As Kimberly follows him:

KIMBERLY

In here?

22A INT. FURNITURE STORE - CONTINUOUS

22A

Kimberly and Rick enter.

RICK

Dan works here, place is a trip...

At that moment MUSIC blares from a boombox which Dan has just turned on. He jumps on a table, pulls Janet up after him. They start dancing.

Kimberly watches, smiling, then Rick hands her a joint. She takes a hit, then Rich grabs her hand.

*
*

RICK (CONT'D)

Come on, let's go up on the roof!

*
*

Off Kimberly, intrigued,

*

CUT TO:

23 CLOSE ON TV MONITOR 23

Which fills the screen (in the bottom right is the network's RUNNING CLOCK: 12:17). Reporter MAUREEN KINGSLEY addresses camera: *

KINGSLEY

Polls open in less than seven hours here in California, where David Palmer is expected to clinch the Presidential nomination.

Widen to show we are in:

24 THE CTU OFFICE - BULLPEN - NEAR WORK STATION ONE 24 *

We pick up Jack as he approaches the work station - he reaches for the phone, but his attention is caught by the monitor: *

25 ON THE MONITOR 25

David Palmer is shooting baskets with some young kids.

KINGSLEY'S VOICE

Senator Palmer arrived in Los Angeles this morning, and showed a group of young fans that he can still hit from the outside. Later, the Senator huddled with his family and closest advisors, in preparation for what he hopes will be a very special day. He also paid a visit to the campus of the University of Southern California, where he told an enthusiastic crowd of supporters about his plans for the future...

Under this, Jack listens thoughtfully for a beat, then approaches Almeida: *

(CONTINUED)

JACK

I need background on everyone on
David Palmer's staff.

ALMEIDA

Why?

*

JACK

Because I think this is about him.

Almeida looks skeptical. *

ALMEIDA *

Bad time to play a hunch.

(off Jack's look)

If it leaks out that we're screening Palmer, people might think it's because he's black...

JACK

It is because he's black. He's the most likely target.

ALMEIDA *

That may not be the way it's interpreted on the outside.

During the confrontation they keep their voices down - still nearby, NINA notices.

JACK

I don't care how it's interpreted on the outside. I just gave you an order, follow it.

A beat, then Almeida turns away to follow orders. Jack walks back to WORK STATION ONE, picks up the phone, dials. *

JACK (CONT'D) *

Frank? Jack Bauer, over at CTU. Listen, this is kind of embarrassing but my daughter, Kim, snuck out of the house a little while ago... I wonder if your guys could keep an eye out if I send her vitals over... sixteen, she's probably okay, but... great, I owe you one. *

He hangs up. A beat later he looks up, sees RICHARD WALSH, late forties, administrative head of CTU. *

JACK (CONT'D)

Richard.

WALSH

Hello, Jack. Nina.

NINA

Mr. Walsh.

WALSH

Shall we get started.

(CONTINUED)

25 CONTINUED: (3)

25

Jack, Nina, Almeida, Jamey, and five other CTU members enter *

26 INT. CTU - CONFERENCE ROOM -- CONTINUOUS

26

WALSH

We have reason to believe that before
the end of the day an attempt will
be made on the life of David Palmer.

Everyone reacts. Nina shoots a look at Almeida - score one
for Jack. Almeida avoids eye contact.

*
*

JACK

How good's his security?

WALSH

Very good. But it may not be good
enough for what's coming at him today.
A shooter, well-funded, from overseas.

NINA

What foreign power wants Palmer dead?

WALSH

Probably none. More likely a domestic
hate group hired someone from outside
the country. Harder to trace.

(beat)

Check backgrounds of everyone around
Palmer, cross with terrorist
databases. Start now.

Everybody nods, starts to work. Walsh glances at Jack,
indicating a desire for a moment in private. The others
leave. As Walsh closes the door:

*

WALSH

How you doing?

JACK

Can't complain.

WALSH

Can't or won't?
(Jack smiles slightly)
Things better at home?

JACK

We're trying.

The door is closed. Walsh studies Jack for a beat. Then:

WALSH

What I'm about to tell you doesn't
leave this room.

*
*
*

(CONTINUED)

Jack nods. *

WALSH (CONT'D) *

There may be an element inside the
Agency that's involved in the hit
on Palmer. *

It takes a beat for this bombshell to register. *

JACK *

(stunned) *

...what,..? *

Walsh looks at him - believe it. *

WALSH *

For the next twenty-four hours I
want you all over this. You're going
to be interfacing with every division
in the region -- *

JACK *

(interrupts) *

Richard, I'm the last person in the
world you should be coming to... *

WALSH *

I don't agree - *

JACK *

(overriding) *

Come on, I'm the guy who turned in
three agents for taking bribes... no
one's going to tell me anything... if
there's some sort of plot against
Palmer I'll never get anywhere near
it... *

WALSH *

You'll have to. Because you're the
only person I can trust. *

A beat. As Jack struggles to find a reply: *

WALSH (CONT'D) *

If Palmer gets hit, it'll tear this
country apart... make the Rodney
King riots look like a picnic... *

Jack draws a breath... put it like that and he knows he can't
refuse. After a beat: *

(CONTINUED)

JACK
(reluctant)
...I'll do what I can...

*
*
*

WALSH
Good. George Mason is coming over
from District with a more detailed
briefing about Palmer...

*
*
*
*

JACK
Can Mason be trusted?

*
*

WALSH
Until we know more, don't trust
anybody - not even your own people.
If you see anything out of line, let
me know. I'll be on my cell.

*
*
*
*
*

Jack nods.

*

WALSH (CONT'D)
We have to find the shooter, Jack.
Whatever it takes.

*
*
*

27 EXT. 767 - IN FLIGHT 27

Establishing.

28 IN THE 767 - FIRST CLASS SECTION 28

At the bar TONIO BELKIN sips a drink. He's thirty, Euro-elegant, dangerous good looks - everything you'd imagine an international assassin to be.

A Flight Attendant walks by.

BELKIN

How much longer till we land in Los Angeles?

The Flight Attendant glances at her watch.

FLIGHT ATTENDANT

Let's see, it's twelve twenty...
just over an hour.

*

BELKIN

Thank you.

He takes another sip from his drink, and we:

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

29 INT. PALMER HOTEL SUITE - KITCHENETTE 29

A MICROWAVE LED reads 12:23. WIDEN to reveal SHERRY PALMER, an elegant African-American woman, mid-forties, watched by a couple of Secret Service AGENTS, as she puts a pot of coffee and some cups on a tray. Then she carries the tray into:

30 AN ADJOINING BALCONY 30 *

Where DAVID PALMER sits with several AIDES, including NATHAN BROOKS, a preppy African-American in his late twenties.

PALMER

I hate this. "On this historic occasion..."

NATHAN

It is an historic occasion.

PALMER

But it's self-serving to say it. I want to stay low-key.

NATHAN

Wrong. Play it up, inspire people.

Palmer turns to Sherry, who sets down the tray.

PALMER

Honey, what do you think?

SHERRY

I agree with Nathan.

Everybody grins. Palmer gives Sherry a mock sour look.

PALMER

(to Nathan)

Okay, but not "occasion." Sounds like we're having brunch.

NATHAN

"On this historic day."

PALMER

Dead.

(to Sherry)

You going to bed?

(CONTINUED)

SHERRY

As if I could sleep. I'm going to write some thank-yous, Let me know if you need anything.

PALMER

Thanks, angel.

Palmer and Sherry kiss. As she moves back inside, a cell phone RINGS. Brooks answers the phone:

BROOKS

Brooks... Hey, Tonio, how you doing?
(mouths to Palmer)
The photographer.

INTERCUT:

31 INT. 767 - FIRST CLASS SECTION

31

Belkin's on the other end, uses the airplane phone:

BELKIN

I'm well, Nathan. I land in an hour.
We still on for breakfast?

BROOKS

Meet Secret Service in the lobby at six, they'll take care of you.

BELKIN

Will Senator Palmer be at the breakfast?

A cute blonde next to Belkin, MANDY, reacts to "Senator Palmer."

BROOKS

You bet.

BELKIN

Okay, man. See you then.

Belkin puts down the phone. As he settles back, he notices that Mandy, cocktail in hand, is staring at him:

MANDY

You know David Palmer?

BELKIN

Not yet. I'm meeting him tomorrow.

(CONTINUED)

31 CONTINUED:

31

MANDY

You're kidding! The whole time we've been sitting here making small talk, you never even mentioned it?

BELKIN

(shrugs)

I'm going to be taking a few pictures of him.

MANDY

... you're a photographer... have I ever seen one of your pictures?

BELKIN

(smiles)

I don't know, describe every picture you've ever seen and I'll tell you if I took any of them.

She laughs, a bit drunkenly... then covers her mouth.

MANDY

Sorry, I'm a little wasted. I have to be or I can't fly.

He smiles - he's on of those guys whose pheromones never rest. Mandy is attracted. Play the moment, then...

CUT TO:

32 INT. BAUER HOUSE - KIMBERLY'S BEDROOM

32

Teri is searching the room, dresser drawers, under a corner of the mattress, etc... opens a drawer of Kimberly's desk... *

At first, nothing... then she feels underneath the top of the drawer... comes away with a BAGGIE with three JOINTS.

She stares at it for a beat... then pulls the desk drawer all the way out, searches thoroughly, then goes to the next one... the gloves are off...

CUT TO:

33 INT. CTU - BULLPEN

33

Jack studies a projected MAP OF LA. Nina approaches:

(CONTINUED)

NINA
What's the next step?

JACK
George Mason's coming over in a few minutes to brief me.

*

NINA
You - not us?

*

Jack doesn't answer. Nina steps closer:

NINA (CONT'D)
You can't just shut me out, Jack.
Not here.

*

*

JACK
It's Walsh - he wants me to meet Mason alone.

*

NINA
Why?

JACK
He didn't say.

NINA
You're lying.

JACK
Yeah, I am. But you're going to have to trust me anyway.

A beat.

NINA
One of these days you're going to ask for too much.

JACK
I have a feeling today is that day.

Jack's CELL PHONE RINGS.

JACK (CONT'D)
(into phone)
Yeah.

*

Teri's on the other end.

INTERCUT:

TERI
Hi, it's me.

JACK
Heard anything?

TERI
No.

JACK
What's wrong?

TERI
I found three joints in her desk...

*

JACK
(sarcastic)
... terrific...

*

*

TERI
It's not the end of the world, but I
don't like it.

*

*

JACK

Me, neither. Maybe you should get
into her e-mail, check her messages.

*
*

TERI

Can't. We gave her her own password,
remember? To show we trusted her.

JACK

...I'm sorry I'm not there, honey.
I really am.

TERI

When will you be home?

JACK

I don't know yet. I'll talk to you
soon.

He hangs up. Nina, without trying, has overheard Jack's end
of the conversation.

NINA

Everything okay?

JACK

Sure.

They hold a look - she walks away, as we

CUT TO:

Rick and Kimberly sit side by side, still sharing a joint,
looking out at the street below.

RICK

...so when I got into San Diego State
I figured, what the hell, give college
a try.

KIMBERLY

You live near the beach?

RICK

Yeah.

She glances at him.

KIMBERLY

... you surf?

(CONTINUED)

RICK

Surfing's way too motivated. You
gotta get wet... there's sharks...
You gotta call everybody "Dude"...
(off her laugh)
Why?

(CONTINUED)

KIMBERLY

No reason. My father surfs.
(corrects)
Surfed.

RICK

He doesn't anymore? Too old?

KIMBERLY

My father's dead.

Rick reacts to this dramatic and totally false declaration.

RICK

Hey. My bad.

KIMBERLY

It's all right. He was this totally
great guy... then, six months ago...

RICK

I'm sorry.

KIMBERLY

I'm over it. Getting over it. It's
hard but I am.

A beat. Rick glances at her, then puts his arm around her,
drawing her closer, protectively. Off this

CUT TO:

37 INT. CTU - JACK'S OFFICE

37

Jack's just finishing changing into work clothes. His INTERCOM sounds. He holds down a button.

JACK

Yeah.

NINA'S VOICE

Mason's on his way up. *

Jack stands. A beat later, GEORGE MASON enters. He's 35, an arrogant CIA bureaucrat. He and Jack greet each other with terse nods. *

MASON *

How much did Walsh tell you?

JACK

Palmer's the target, the shooter's the real deal. That's about it.

MASON *

I can narrow it down a little more. We think the shooter's European, probably German, and that he's either here already or coming today.

Jack nods. Mason unlocks his briefcase, pulls out a disk and hands it to Jack. *

MASON (CONT'D) *

This'll get you into secured data nationwide. See if anything clicks with what you already have.

Jack takes the disk.

JACK

Who's the source on this?

MASON *

Can't give you that.

JACK

Because...

MASON *

(shrugs)

I'm not authorized to.

(CONTINUED)

JACK

George, I can't cross-check data if
I don't know where the initial
information's coming from.

*
*

A long beat. Mason studies Jack.

*

MASON

You know Palmer's politics, right?
 (Jack shrugs)
 He's no friend of the Agency. If
 he's elected he'll gut this place.

*

JACK

What are you saying?

MASON

Nothing. Just do your job, keep out
 of things that don't concern you.

*

They hold a look... Jack decides to play a part.

JACK

Fair enough.

MASON

Good. Then we're done.

*

JACK

I need a favor.
 (off George's look)
 Call your boss, ask him to clear me
 for the identity of the source.

MASON

I thought we just agreed it didn't
 matter.

*

JACK

I want to be able to tell Walsh I
 tried everything. Cover my ass...

Mason smiles condescendingly.

*

MASON

So you're finally learning how to
 play the game, huh? Sure, I'll call
 Chappelle for you.

*

*

*

Mason reaches for a phone, starts to dial.

*

JACK

Thanks.

*

Jack leaves, as if to give Mason privacy.

*

ON JACK as he exits his office and comes down the stairs.
 He catches Nina's eye, gives her a hand signal - makes a

(CONTINUED)

38 CONTINUED:

38

phone with his thumb and pinky, holds it to his ear, with his other hand holds up three fingers.

Nina understands immediately. She goes to a cordless phone, hits some buttons, then tosses the handset to Jack. He listens in on line 3.

39 INT. CTU - JACK'S OFFICE 39

Mason has the phone to his ear, is setting his watch. *

VOICE IN PHONE

At the tone, the time will be 12:28...

40 INT. CTU - BULLPEN 40

Jack also listens, as the TONE sounds. He smiles grimly, then he walks over to a PANEL set in one wall.

He opens the panel, starts rummaging around. Nina comes over.

NINA

What are you doing?

JACK

That tranq gun still in here?

She reacts - he finds the tranq gun. Starts to load and prime it, keeping it hidden from anyone in CTU. Nina stares at him in disbelief. Jack glances up at

41 JACK'S OFFICE 41

Mason is looking down at him, his phone to his ear. He seems to be talking and gives Jack a nod as if to say, don't worry, I'm on it... *

42 INT. JACK'S OFFICE 42

What Mason is actually saying into the phone is: *

MASON

I'm talking to my boss... sure I am... hello, Jack, you stupid chump... *

He smiles again at Jack, reassuringly...

43 INT. CTU - BULLPEN 43

Jack has loaded the tranq gun, careful to keep what he's doing out of Mason's line of sight. *

JACK
(to Nina)
No one goes up those stairs but me for the next hour. Got it? *

She nods. Jack slips the tranq gun in his pocket, passes Almeida, and moves quickly up the stairs. *

44 INT. JACK'S OFFICE 44

Mason hangs up. Picks up his brief case, starts to leave. Jack enters. *

MASON
Chappelle said no, consider your ass covered... *

Whereupon Jack takes the TRANQ GUN out of his pocket and FIRES A DART into Mason's thigh. Mason winces in pain, staggers... Jack hurries over, half-carries him to a couch and dumps him on it. Within seconds he's out. *

Jack pulls the dart out of Mason's leg, pockets the dart and the gun... then hauls Mason onto the couch. He checks to make sure no one can see Mason from the CTU floor. *

As he's doing this, NINA enters, takes it in, practically in a state of shock. *

NINA
You're out of your mind.

Jack ignores her, his mind working furiously... *

JACK
Mason's holding something back... I need some bargaining power... *

Off Nina's look - she's not following him: *

JACK (CONT'D)
Do you remember Phillipe Darcet? *

NINA
(struggles to connect the dots)
...heroin dealer, Barcelona...?

(CONTINUED)

JACK

(nods)

Mason was point man on his bust last August. When they rolled up Darcet's assets, a couple hundred grand disappeared. I always thought it went into Mason's pocket. But I need proof.

*
*
*
*
*

NINA
 (incredulous)
 You're going to blackmail a District
 Director... And I'm supposed to help
 you... ?

*

JACK
 Yes.

They hold a look, charged.

NINA
 What do you want me to do?

JACK
 Start with Darcet's accounts. You
 can access them through the secured
 files. Use this.

He hands her the disk Mason gave him.

*

JACK (CONT'D)
 (re: Mason)
 He'll wake up in half an hour. Maybe
 less.

*

*

Nina leaves.

ON JACK

He turns back to his desk, where his eye falls on Kimberly's NOTEBOOK. He picks it up, leafs through it... his attention is caught by something:

CLOSE ON NOTEBOOK

Wedged between two pages is a faded photograph of Teri, Jack and Kimberly many years ago, in happier times. Off this:

END OF ACT TWO

ACT THREE

FADE IN:

46 INT. 767 - FIRST CLASS LOUNGE 46

Mandy hands the Flight Attendant her empty glass, gets handed a fresh cocktail --

MANDY

Thanks.

-- then turns back to Belkin:

MANDY (CONT'D)

So, did you ever meet Princess Di? *

BELKIN

Once, at a party. But I never took her picture.

MANDY

What was she like?

BELKIN

She was cool...

MANDY

Who else have you taken pictures of?

BELKIN

The Pope a couple years ago...

MANDY

God, it must be so exciting to travel around like that...

(off Belkin's shrug)

Can I see one of your photographs?

With an indifferent smile, Belkin reaches over to a magazine rack, rifles through some magazines... picks one out, shows her the cover. On the cover is a colorful photograph of the Munich Oktoberfest.

MANDY (CONT'D)

That's beautiful. Germany? *

BELKIN

Munich.

(CONTINUED)

46 CONTINUED:

46

They hold a look. There's an unmistakable sexual current between them.

MANDY

You know, I feel like I need to pay
a visit to the bathroom.

(off his look)

Not the one here. The one upstairs.
There's more room.

She gives him a last look, then walks toward the staircase.
Belkin looks at his WATCH, changes it to West Coast time -
it's 12:34.

47 OMITTED

47

48 OMITTED 48

49 INT. BAUER HOUSE - KITCHEN 49

As Teri pours herself a cup of coffee, the PHONE RINGS. She sets the cup down quickly and too close to the edge -- it falls to the floor and shatters. *

TERI

Damn!

She grabs the phone:

TERI (CONT'D) *

Hello?

INTERCUT:

50 INT. N.D. ROOM 50

Calling Teri is ALAN YORK, forty, buttoned down... looks like a tax attorney.

ALAN

Hi, I'm sorry to bother you. My name is Alan York, I found this number on my daughter's calendar.

TERI

Who's your daughter?

ALAN

Janet. Janet York. Do you have a son or --

TERI

Daughter. Kimberly... and she snuck out of the house tonight. Is Janet gone, too?

(CONTINUED)

ALAN

Yes, I bet they're together.
Any idea where they might be?

TERI

None. Did Janet say anything...?

ALAN

She was gone when I came home from
work... can I give you my number in
case you hear anything?

TERI

Of course.

ALAN

It's 555-0188... do you think we
should call the police...?

TERI

They won't do anything, the girls
haven't been gone long enough.

ALAN

You're probably right.

TERI

I'll call you if I hear anything.

ALAN

Same here.

CUT TO:

51 INT. CTU - JACK'S OFFICE 51

Jack is checking up on the passed-out Mason. The COMM LINE *
buzzes. Jack hits the speaker button. *

JACK

(in speaker) *

Yeah.

52 INT. CTU - BULLPEN -- CONTINUOUS 52

Almeida is on the other end. *

INTERCUT:

ALMEIDA *

Call for Mason. *

(CONTINUED)

JACK
He's on another line.

ALMEIDA
It's his office. It's important.

*

JACK
He'll call back.

He hangs up. Glances down at ALMEIDA, who looks back at him suspiciously. *

RESUME JACK'S OFFICE

At that moment the door opens, Nina enters. They stand back from the glass and close together, speak in low tones to avoid waking Mason. *

NINA
I've got Darcet's account number.

JACK
Good.

NINA
It's encrypted. I can't get around it.

JACK
Have Almeida do it. *

NINA
He'll need a reason.

JACK
If he knows it's for me. But he'll do it for you.

Meaning - Almeida digs you. *

NINA
I'm surprised you noticed.

JACK
I noticed.

NINA
You shouldn't have... *

She walks out. Off Jack, watching her... *

53 OMITTED 53 *

53A INT. 767 - BATHROOM 53A *

Mandy's skirt is around her waist, her legs locked around Tonio's body. They're going at it hammer and tongs, when the "FASTEN SEAT BELT" sign comes on and they hear: *

PILOT'S VOICE *
Ladies and Gentlemen, we're beginning *
our initial descent into the Los
Angeles area, where the local time
is 12:41. Please return to your
seats and fasten your seatbelts.
Thank you.

This spurs Mandy and Tonio on... the action gets intense, *
they finally reach climax... there's a knock on the door.

FLIGHT ATTENDANT'S VOICE *
We need everyone to return to their *
seat now, please.

As Mandy and Tonio disentangle, make themselves presentable: *

MANDY *
So, what's your name? *

BELKIN *
Tonio. *

MANDY *
I'm Mandy. *
(beat) *
Maybe we can get together in L.A.? *

BELKIN *
I'm going to be pretty busy. *

Mandy is crestfallen. Tonio opens the door and squeezes out *

53B THE GALLEY - CONTINUOUS 53B *

Tonio smiles at the Flight Attendant, heads for his seat. A *
beat later Mandy emerges, also smiles at the Flight Attendant, *
who pulls the Galley curtains closed. *

54 CTU OFFICE - BULLPEN 54

Almeida is working. A beat, then Nina pulls up a chair and sits next to him. *

NINA
Sandor, I need you to do something for me. *

ALMEIDA
For you or for Jack? *

She ignores, hits a few keys on his laptop.

NINA
I need you to get into this account.

He looks at it for a beat.

ALMEIDA
What does the Back of Barcelona have to do with David Palmer? *

NINA
We don't know yet. We're trying to pick up a thread.

He studies her a beat.

ALMEIDA
Really? That's interesting, because I've been trying to pick up a thread, too. *

NINA
About what?

ALMEIDA
About whether you're still sleeping with Jack... *

Under this, in the background, Jack comes down the stairs.

NINA
Who says I ever did?

ALMEIDA
What do you see in this guy? He turned in his own people. *

(CONTINUED)

NINA
They were dirty.

ALMEIDA

Like he's Mr. Clean.

*

NINA

Yes, he is.

*

(beat)

*

We don't have time for this, Sandor.
Help me out here. Please.

*

They hold a long look.

ALMEIDA

*

... I'll see what I can find.

Nina gets up and leaves - crosses, Jack - gives him a small
nod -- Almeida will do it. Stay on Jack as he crosses to:

*

54A INT. CTU - JAMEY'S AREA

54A

Jack approaches Jamey.

*

JACK

Jamey. If I give you a phone number,
can you hack in, get all the internet
passwords connected with it...?

JAMEY

Sure. If you have a warrant.

JACK

What if I don't have a warrant?

They hold a look.

JAMEY

It's important...?

JACK

It's important.

A beat - she nods. He slips her a piece of paper. She
glances at it, begins hammering away on her computer. Jack
waits... glances at a CLOCK... it's 12:40...

Jamey angles the laptop screen so he can see it.

JACK (CONT'D)

*

Thanks, Jamey.

Jack stands, goes over to another phone, dials quickly.

55 INT. BAUER HOUSE - KITCHEN

55

Teri is just finishing cleaning up the mess from the dropped coffee cup. She grabs the phone.

(CONTINUED)

55 CONTINUED:

55

INTERCUT:

TERI

Hello?

JACK'S VOICE

It's me. Listen, I got her password...

TERI

What is it?

JACK'S VOICE

"Lifesucks." One word.

Off Teri's reaction,

CUT TO:

56 OMITTED

56

57 OMITTED

57

58 OMITTED

58

59 INT. PALMER HOTEL SUITE

59

Sherry sits on the couch, writes thank you notes on a lap desk. Classical music plays softly in the background. A nearby TRAVEL CLOCK reads 12:44. After a beat, a tired David Palmer enters:

SHERRY
Finish the speech?

PALMER
Taking a break. The guys got tired of me yelling at them.

SHERRY
Big 'ole grumpy bear.

The mood is comfortable, affectionate. Palmer begins to massage Sherry's neck.

PALMER
How you doing?

SHERRY
Fine. Only a few dozen more to go.

PALMER
You don't have to do these yourself.

SHERRY
The personal touch never hurts.

PALMER
Sure doesn't...

He leans down, nuzzles her neck. She laughs, puts her hand against his cheek. From O.S. they hear:

BROOKS' VOICE
Sir?

They look up. Brooks pokes his head apologetically:

(CONTINUED)

BROOKS

Phone call, Senator.
(off Palmer's frown)
Maureen Kingsley, from the network.

PALMER

Come on, Nathan, you know I don't
want to talk to a reporter this time
of night.

BROOKS

She says it's urgent.

Palmer sighs, takes the cell phone:

PALMER

(into phone)
Maureen, this better be good...

As he walks out of earshot, Brooks tries to make small talk
with Sherry.

BROOKS

I can get you some more coffee if
you'd like.

Sherry watches Palmer with concern, barely hears Brooks:

SHERRY

...uh, no thanks, Nathan...

BROOKS

The speech is going to be wonderful...

PALMER

(Into phone)
Response? Here's my response. If
you air that allegation or anything
remotely like it...
(catches himself)
This conversation is over, Maureen.

He hands up... tosses the phone to Brooks.

PALMER (CONT'D)

That's all, Nathan.

*

Brooks exits.

(CONTINUED)

Palmer tries to seem unaffected by the phone call but Sherry
sees through it.

*
*

(CONTINUED)

SHERRY
(re: the phone call)
What was it?

PALMER
Just more media nonsense. Not
important.

SHERRY
Didn't sound not important.

He ignores this.

SHERRY (CONT'D)
Since when don't we talk about
things...?

*

He walks out onto the balcony. Off Sherry, troubled:

CUT TO:

59A INT. FURNITURE STORE

59A

Rick and Kimberly walk down the stairs from the roof. As
the approach the main stairway to ground level:

KIMBERLY
Are you going to be around this
weekend?

RICK
I could be.

She stops, turn to him.

KIMBERLY
Be.

She kisses him... he responds. It picks up some heat, his
hands move over her body. They break away, look at each
other - a promise of things to come. Arms around each other,
they start down the stairs to the main level. They look for
Dan and Janet, don't see them.

*

KIMBERLY (CONT'D)
... where are they?

*

For a beat, they look around... then Rick grins, nudges
Kimberly, nods back up toward

59B THE SECOND FLOOR

59B *

Where, semi-visible, Janet and Dan are having sex on a bed. *

Off Rick and Kimberly, sharing a laugh. *

(CONTINUED)

59B CONTINUED:

59B

CUT TO:

60 INT. CTU OFFICE - JACK'S OFFICE 60

START on Mason, still passed out on the couch... then PULL *
BACK to INCLUDE Jack, on the phone.

He listens for a beat, hears:

WALSH'S VOICE

This is Richard Walsh. At the tone
leave a message.

Jack reacts, frustrated at not getting Walsh personally.

JACK

(into phone)

Richard, Jack. Call me, it's
important.

He hangs up. A beat later Nina comes in. She looks at him,
then at Mason - she still has trouble believing Jack is going *
to go through with it.

NINA

I thought you wanted to get your
life together. Make things right
with your family. You think this is
going to help?

JACK

(re: Mason)

He's got information I need. *

(CONTINUED)

NINA

What information... never mind, you can't tell me, fine... but, Jack, if Almeida doesn't find anything, you'll end up in jail.

*

JACK

Probably.

NINA

Then what are you doing?

He doesn't answer.

NINA (CONT'D)

Are you actually trying to destroy yourself?

(beat)

Jack... answer me.

*

He looks at her for a beat, then:

JACK

... you look the other way once, you think it's no big deal, and it's not, except it makes it easier to compromise next time and pretty soon you just think that's the way it's supposed to be.

(beat)

Those guys I blew the whistle on, you think they were bad guys? They weren't, they were no different from you and me except they compromised... "once."

*

*

A beat. They hold a look - for better or worse, that's who he is.

(CONTINUED)

NINA
(quietly)
I'll see how Almeida's coming
along.

*

She walks out. Off Jack, glancing over at Mason, the clock
ticking...

*

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

60A INT. ALAN YORK'S HOUSE 60A

The phone rings, Alan picks up.

ALAN

Hello?

*

TERI'S VOICE

Alan? Teri Bauer.

*

60B INT. BAUER HOUSE 60B

INTERCUT:

Alan responds eagerly:

ALAN

(into phone)

Have you heard anything?

TERI

I got into Kimberly's e-mail. Janet sent her a message this morning, they're meeting two guys somewhere in the valley.

ALAN

Did you get an address?

TERI

Yes. I'm going there now.

ALAN

Let me come with you. I'm going crazy just sitting here.

*

TERI

All right... but hurry.

ALAN

I won't be five minutes. Give me your address...

Off this,

CUT TO:

61 OMITTED 61

62 OMITTED 62

63 EXT. PARKING LOT OF FURNITURE STORE

63

Rick, Kimberly, Dan and Janet come out of the store, head for the Van. They're all happy, but Janet is a bit more wasted and giggly than the others.

JANET

Where are we going now?

DAN

(to Rick)

Wasn't there supposed to be a party at Lacy's...?

RICK

Let's call. Anybody got a phone?

KIMBERLY

... yeah...

She reaches into her purse, takes out her phone, looks at it - her expression changes. She hits a few buttons... her expression changes even more.

KIMBERLY

I've got to get home...

JANET

Why?

Kimberly leans over, tries to whisper to Janet.

KIMBERLY

My mother's left five messages...

But Dan overhears:

(CONTINUED)

DAN

... run home to mommy...

RICK

(sharply)

Hey. Her father just died, okay?
Maybe her mother needs her.

Janet looks at Kimberly, confused.

JANET

...Your father...?

KIMBERLY

Shut up.

JANET

Whatever... I don't wanna go home
yet...

Dan and Rick trade a grin. Rick looks at Kimberly.

RICK

We'll drop you off, okay?

Kimberly nods gratefully, climbs in the van as we

CUT TO:

Jack steps to Mason... pours a thin trickle of bottled water
on his face. Mason shakes his head, comes awake. He tries
to sit up... groans.

MASON

...my leg...

JACK

Wake up.

Mason focuses on Jack.

JACK (CONT'D)

Who's the source?

*

Mason tries to stand, Jack shoves him back down, hard.

JACK (CONT'D)

Sit down, you're still weak.

(beat)

Last August you led the takedown of
Phillipe Darcet.

(MORE)

*

*

*

(CONTINUED)

64 CONTINUED:

64

JACK (CONT'D)

His assets transferred to a custodial account at Langley. Two hundred thousand dollars fell out along the way - right into an offshore account in Aruba: number 56-96332. I have a funny feeling about that account, George. I think it's yours.

*
*
*
*

Under this, CAMERA MOVES IN on Mason's face:

*

MASON
That's a lie.

*

JACK
Then you won't mind if I send the
account number to Chapelle.

Jack's finger caresses the "send" key:

MASON
You don't know what you're getting
into, Bauer.

*

JACK
Why don't you tell me?

MASON
Last year you screwed with your
career. Now you're screwing with
your life.

*

JACK
You've got five seconds.

One, two, three, four... Jack's finger moves toward F3...

MASON
All right.

*

Mason pulls the laptop over, types a few keys.

MASON (CONT'D)
There's the source.

*

Jack glances at the screen, then at Mason.

*

JACK
(deadpan)
Thanks for your help, George.

MASON
I promise you, you'll regret this.

*

With an effort, Mason struggles to his feet, starts to walk
out.

*

CUT TO:

Mandy walks toward the galley.

66 ON MANDY

66

She enters the galley area, closes the curtain behind her.
The Flight Attendant follows her in:

(CONTINUED)

66 CONTINUED:

66

FLIGHT ATTENDANT

I'm afraid you can't leave your seat,
Ma'am. We're going to be landing in
a few minutes.

With a lightning blow to the neck, Mandy kills the Flight
Attendant instantly.

We then see that Mandy is holding a man's WALLET. She
searches through it until she finds what she's looking for -
a CARD (which we can't see clearly). She pockets the card,
tosses the wallet aside. Meanwhile:

67 TONIO

67

Glances at his watch, then reaches into his pocket. He frowns --
whatever he's looking for isn't there. He stands, looks
around the seat. A SECOND FLIGHT ATTENDANT approaches:

SECOND FLIGHT ATTENDANT

Sir, would you please remain in your
seat...

TONIO

I've lost my wallet...

As:

68 IN THE GALLEY

68

Moving with precision and efficiency, Mandy opens the curtain
to the carry-on baggage compartment, and finds a SUITCASE.
She pulls it out onto the floor, opens it.

She pulls out a tightly-wrapped parachute and straps it on.
She also takes two DEVICES - a small one, and a larger one.
She places the larger DEVICE against the galley wall and
presses a button. An LED display shows 1:00... 59 ...58

She then places the second DEVICE on the exit door of the
plane, takes five steps back, sits down, grabs her knees in
a tucked position (protects her head).

After a beat, the small device EXPLODES, blows out the exit
door... immediately, she's sucked out... from O.S. we hear
SCREAMS and commotion... various papers, trays, etc. are
sucked out after Mandy...

We hold on the larger DEVICE, counting down: 8... 7... 6

*

CUT TO:

68A	HOLD ON PLANE (STOCK SHOT) - IT EXPLODES	68A
69	OMITTED	69 *
70	OMITTED	70
71	NINA AND JACK	71

Who are studying a MONITOR -- a Man's face on the left side of the screen; data scrolls down on the right.

NINA

The source. Victor Rovner. Czech Republic. Deals in arms, drugs, and information.

JACK

How do we get to him?

(CONTINUED)

71 CONTINUED:

71

NINA
I'll put in calls to our people in
the region.

72 ON ALMEIDA

72 *

He watches as Jack and Nina talk quietly. After a beat,
Jack walks off...

73 ON JACK - AT WORK STATION ONE

73

He picks up a phone, dials. A beat, then:

TERI'S VOICE
Hello?

JACK
(into phone)
It's me.

TERI'S VOICE
Left at the light.

JACK
(into phone)
What?

INTERCUT:

74 INT. ALAN'S BMW

74

As Alan turns left:

TERI
I'm in a car with Alan York... he's
the father of one of Kimberly's
friends. Janet.

JACK
What are you talking about?

TERI
Kim had an e-mail from a girl named
Janet York. We think they're out
together.

JACK
Where?

TERI
We're not sure yet. They're meeting
some guys in the valley.

(CONTINUED)

A beat, as Jack reacts.

JACK

What if they're not there? What are you and this... Alan York going to do?

TERI

We haven't thought that far ahead. I'll call you, okay?

JACK

Yeah.

He hangs up. WIDEN to include Nina, who's been watching him. Jack is preoccupied - after a beat he snaps out of it.

JACK (CONT'D)

Can you cover me for a while? *

NINA

Sure...

JACK

I'll be back as soon as I can. I'm reachable.

He holds up his cell phone. As he starts for the door Almeida approaches Jack:

ALMEIDA

A 767 just blew up over the Mojave desert. Preliminary reports make it sound like a bomb.

Jack reacts, stunned by this new development. He takes it in... he's not going anywhere for a while.

JACK

(to Almeida)

Get me the passenger list.

CUT TO:

It's quiet - as if there's been a subtle change in the mood. Dan is driving, Janet is half-asleep next to him. In the back Kimberly glances at Rick, who doesn't return her look. She looks out the window.

(CONTINUED)

75 CONTINUED:

75

KIMBERLY
(to Dan)
Turn here. I live on Tenth.
(beat)
Dan...

76 EXT. STREET 76

The Van roars past the intersection.

77 RESUME - VAN 77

Kimberly reacts.

KIMBERLY
Dan...

Dan throws a glance from the front seat.

DAN
Why don't you just relax?

KIMBERLY
Rick... will you tell him he missed
the turn...

Rick looks at her. He no longer seems particularly friendly.

RICK
You heard him. Relax.
(beat)
Night's just getting started.

Off Kimberly... beginning to realize she may not be in control
after all...

78 THE VAN 78

Drives along, as CAMERA ADJUSTS and picks up:

79 ALAN YORK'S BMW 79

Coming from the opposite direction. As the two vehicles pass
each other, unaware...

The screen SPLITS, showing both vehicle...

SPLITS AGAIN, keeping both vehicles and adding Jack at CTU,
staring intently at a screen, with Nina in the background...

SPLITS AGAIN, keeping the above three shots and adding MANDY
and her parachute, hitting the ground cleanly...

(CONTINUED)

79 CONTINUED:

79

SPLITS AGAIN, keeping the above four shots and showing David Palmer, tense, worried...

SPLITS AGAIN, keeping the above five shots and including the Time Code: 12:59:57... 58... 59... 1:00, and

80 OMITTED

80

FADE OUT:

(CONTINUED)

CONTINUED:

END OF ACT FOUR