

Lost - Virtual Season II

"Genesis"

By

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PREVIOUSLIES

LOCKE (V.O.)

Previously on Lost

We begin with a big ass previously sequence encompassing all the events from Exodus, before going backwards through the episodes that directly preceded it, gradually picking up speed and running through the clips until we wind up with the shot of Jack, as he takes in his surroundings on The Island for the very first time.

OPENING SEQUENCE

FADE IN:

INT. PLANE. THE HOLD (FLASHBACK)

When we arrive, the luggage is being placed onto the plane. The two in charge of hauling (RAYMOND and COLLEEN) struggle to get Locke's wheelchair onboard.

RAYMOND

God this is heavy.

COLLEEN

Is it? Guess someone needs to work out a little bit more. Pump the literal iron.

RAYMOND

Whatever. Look - just help me with.

They bring a CARRIER CASE onto the plane. Inside the case is Vincent. His tongue lies in front of him, and he pants in a content way. They place him down, and as they do we:

CUT TO:

EXT. BEACH - TWILIGHT

Beautiful, lit solely by moonlight.

But as we draw closer, we realise that we've never seen this particular Beach before. The one we've grown accustomed to is soft, and sandy. This one is littered with pebbles, and the observant will notice little spots of blood beneath the sand.

These spots are washed away by the incoming tide, which brings with it the bodies of JIN and SAWYER. Neither moves, neither looking particularly alive.

EXT. SEA - TWILIGHT

The water is crystal clear, and blue in colour.

Remnants of the raft float through frame. They are followed a moment later by MICHAEL. He's lying on a large piece of debris, half in the water, half out the water. His eyes flicker, and his body shivers. He says one word, weakly:

MICHAEL

Walt?

Then he stares deep into the endless water before him.

SAYID
(prelap)

Hope is all she has.

INT. CAVES - TWILIGHT

Sayid and Shannon sit in a secluded corner. Throughout the conversation their hands entwine. They speak normally, but it's clear the relationship is back on track. Vincent stands to the side, panting away.

SHANNON
Delusions more like. We should've assumed something was up when she wrote the lyrics to "La Mer".

SAYID
We knew her history. The ramifications of her time on The Island were not lost on any of us, especially me. But she isn't bad a person.

SHANNON
No - just a dangerous psycho French chick with a desire to sacrifice a helpless child to get back a teenager by now named Alex who'll likely hate her guts, if she's still alive - not to mention the fact that 'oh, let's say, SHE'S ONE OF THE FRICKING OTHERS.'

Sayid stares at her for a moment, as if trying to understand her more plainly, and then, despite himself, breaks into UPROARIOUS LAUGHTER that he cannot stop.

She stares at with initial disgust, hiding her insecurities behind her trademark snark.

SHANNON
What's so funny?

SAYID
The exasperation in your voice - you're a very angry person when you want to be Shannon.

SHANNON
(baffled)
Is that a compliment?

Sayid shakes his head. He refrains from laughing.

SAYID
No. It just means there's more to you than meets the eye.

Shannon smiles slyly.

SHANNON
You don't know the half of it.

They lean in as if to kiss. Then, just before the kiss, Shannon blurts out:

SHANNON

Wait - why'd she give the brat back?

Sayid takes a moment to sigh wistfully.

SAYID

(then)

The Others weren't there, as I stated.

SHANNON

Yeah, you did... but I'm curious as to why a Mother longing for her child would decided to just give up an opportunity at raising another.

SAYID

We can't understand her logic. She's a Mother who lost something precious to her, and is now acting outside of societies rules. Sixteen years has irreparably damaged her right and wrong barometer. She doesn't operate in white or grey.

SHANNON

Who would? Those colours are so Goth.

Sayid laughs at her comment. She laughs too. They both note the true absurdity of life on this Island, using it as a defence mechanism against the harshness.

SAYID

I must say you seemed glad to see me.

SHANNON

Well, you would.

She smiles wide. It's pretty rare, and pretty damn pretty to look at.

SAYID

Surely you'd know I'd be back.

SHANNON

I did.

SAYID

Then why hug me as if I'd just come back from war.

Shannon takes a moment, during which she runs her hands through her hair, to try and articulate her thoughts. She decides on the following.

SHANNON

I made a mistake. I blamed you for stopping me from getting revenge for Boone. I shouldn't have picked up the gun. Now, while saying that, I don't have a lot of time for Locke. But I wasn't angry with him, I was angry with Boone. I took him for granted, assumed he'd always be there. When he died, I went into a spiral I couldn't escape from. When you stopped me from killing an - I can't believe I'm saying this - innocent man, you forced me to think about who I was, and what I wanted. Well, who I am is a work in progress, but what I want is to make Boone proud of me, and not let the past dictate the present or the future.

She puts her hands on his face, caressing his cheek. He stares at her, feeling her words resonate within him.

SHANNON

This work in progress thinks it'd be nice to get to know the real Sayid a little bit better.

They kiss. It's passionate, but it's also full of strong affection. He puts his hands either side of her head.

(CLAIRE)

Is located a short ways away. She sits on her bed, the crib right next to her, holding Aaron in her hands. Aaron starts to doze as she finishes reading him (from memory) the Gingerbread Man.

CLAIRE

A Sly Fox came out from behind a tree. 'I can help you cross the river,' said the Fox. 'Jump on my tail and I will swim across.' 'You won't eat me, will you?' said the Gingerbread Man. 'Of course not,' said the Fox, 'I just want to help.'

While Claire was read, Charlie walked into frame. He sat alongside them, passing her a few water bottles. When she ends that section, and just before she starts the next, he frowns.

CHARLIE

Bit young for adult material, isn't he?
(off look)

Just teasing. My folks used to read me that sort of fairytale garble. I was always confused on whether a child should learn that you couldn't put Humpty Dumpty back together again.

CLAIRE

That's why I read the Gingerbread Man.

The comment shocks Charlie.

CHARLIE

Isn't that the one where...?

He notices Aaron. He leans towards her. The moment becomes intimate as he does so.

CHARLIE

(whispered)

The Sly Fox eats the Gingerbread Man.

Claire laughs. She leans in. The moment becomes more intimate still.

CLAIRE

(whispered)

Yes. He does.

CHARLIE

(whispered)

Isn't that a little adult for the kid?

CLAIRE

(whispered)

It's a powerful moral story. Don't talk to strangers.

Charlie nods, that makes sense.

CHARLIE
(whispered)

Problem solved.

Neither of them moves.

CLAIRE
(whispered)
Apparently there's more to the conversation.

CHARLIE
(whispered)
No, no, no.

CLAIRE
(whispered)
Then why are we still whispering...?

WIDEN THE SHOT

Their closeness finally becomes apparent to both of them. They move in closer together when:

WAAHHHHH

Aaron cries out for attention.

Claire picks him up. She rubs her sons tummy, and he giggles in joy. Charlie watches them with affection.

CHARLIE
He has no idea of what he's been through.

CLAIRE
Yeah, I like that.

CHARLIE
Me too.

He sits next to her.

CHARLIE
What'll you tell him?

CLAIRE
I'll tell him it's a dream and a nightmare. Some days were better than others. We got by as best we could, and that was good enough for us. That he was loved, that he was wanted, and that he had people who'd go to Hell and back for him.

CHARLIE
What about The Monster?

CLAIRE
I'll tell him The Monster was a warning.

CHARLIE
A w-warning for what?

CLAIRE
(distant)

The Island. To never tread where we don't belong.

Her tone frightens him some. He's about to say something when Aaron puts out his tiny thumb, and wraps it around Charlie's thumb as best he can. Charlie looks down at the sight, and struggles to hold back his emotions. The only thing he'll commit to is a smile, staring down at part of his salvation.

(SUN)

She stands by the edge of the cave. Stares out into the darkness as various extras walk by.

ROSE (O.S.)

Hello Sun.

Rose walks into frame. She stands next to Sun.

ROSE

How are you coping?

SUN

Not so bad. He'll be back.

Rose smiles - she sees something of herself in Sun.

ROSE

I'm sure he will.

SUN

Do you think so?

ROSE

Course I do child. We have to have faith. Without faith, we don't have anything.

SUN
(wearily)

Yeah.

Rose doesn't pick up on the subtext within the comment. She carries on regardless.

ROSE

The way I see it, they're probably approaching land as we speak.

SUN
(hopeful)

Yeah?

ROSE

Oh yes. Got some clever folk on that boat. Michael knows about construction, Jin knows about fishing -

The mention of her husband's name causes Sun to smile. She can't help it.

ROSE

- Walt's a very special child, and Sawyer...
(shrugs)

... He must have some kind of talent.

Sun and Rose share a quick laugh. Then, in the blink of an eye (and without any kind of cut) Sun starts to cry. She sheds a single tear down her cheek. It's unclear whether she's crying out of happiness or sadness - likely both.

SUN

I miss him so much.

ROSE

I know. I know. Shush.

She puts an arm around Rose protectively.

ROSE

It's okay. He'll be back.

SUN

H-how do you know?

ROSE

Because I have to believe - it's all I have.

Her words strike a chord with Sun.

SUN

Your husband...

ROSE

Is alive. Just like yours.

Sun nods, deciding it's best not to press.

EXT. THE ISLAND. AREA BY HATCH - TWILIGHT

Jack and Locke look down The Hatch.

JACK

This isn't what I expected. It may be big enough to hold us all, but we sure as Hell aren't going to be able to get everyone down there.

LOCKE

It isn't meant for all of us.

JACK

I'm trying to be pragmatic Locke. I don't need any mystical mumbo jumbo at the moment.

LOCKE

We're on the same Island Jack, but I think you're looking at things that are illogical and forcing them into the logical end of the spectre. Something's are better unexplained.

JACK

Now you sound like you're speaking from experience. Have you been honest with us Locke?

Locke thinks about how to answer that.

As he does this, we see Hurley enter frame. He walks over to Locke and, without warning, SLUGS him hard across the face, knocking him to the ground.

He tries to land more punches, but Locke throws his hands up, protecting his face.

Jack and Kate quickly run over. They separate Locke and Hurley, pulling them apart.

JACK

What was that about?

Hurley goes for Locke again. Jack cuts him off.

JACK

COOL IT - NOW!

The vehemence in Jack's voice reasons with Hurley. He stares daggers at Locke for a moment, and then walks off.

JACK

Kate?

She nods, understanding his drift.

KATE

I'm on it.

Kate follows Hurley into The Jungle.

Jack turns his gaze onto Locke - trying to work out what in the Hell just happened.

Locke provides no answer. He just rubs the spot on his face where Hurley hit him. He's a mixture of curious bemusement and righteous anger.

Jack breathes heavily for a moment.

Then:

JACK

Are you okay?

Locke looks up, surprised.

LOCKE

It was a clumsy punch. I've had worse. Bruising'll probably pop up in the morning.

He tries to stand, but his legs give way. He falls to one knee, disorientation kicking in.

Jack races over. He helps Locke to his feet, and leads him over to a tree. Locke sits down, staring straight ahead. His pupils are wide open.

JACK

Not as clumsy as you figured.

He pulls out a pen.

Are you always on call?
LOCKE

Fraid so.
JACK

He uses the pen to gauge Locke's vision.

Prognosis Doc?
LOCKE

Concussion.
JACK

Locke sighs - just another event in his life.

It isn't the best idea to move you - but I've got some drugs
that'll help back at camp.
JACK

I get to be a sitting duck for The Others.
LOCKE

Trust me - you have a better chance with them than you do
suffering a non-treated concussion out here.
JACK

He helps Locke up.

EXT. THE ISLAND. JUNGLE - MOMENTS LATER

Kate catches up to Hurley.

Hurley?
KATE

He ignores her, and turns into a new area. It's filled with beautiful trees and scenery. She follows.

I can track you wherever you go.
KATE

She catches up to him again.

We need to talk.
KATE

Hurley stops.

I had a reason.
HURLEY

I know.
KATE

He turns to face her.

HURLEY

He knew. He knew!

KATE

Knew what?

Hurley chooses his words.

HURLEY

There are some Numbers. 4-8-15-16-23-42.

KATE

Okay...?

HURLEY

They're cursed.

She reacts with scepticism.

KATE

Hurley - curses aren't real.

HURLEY

Here's a little History lesson for you. Our flight was Oceanic 815. There are three of them down. You were busted because someone took a claim on a \$23,000 bounty. That's coincidental enough - but the fact that the Numbers were on The Hatch leads me to believe something screwy is going on - and for once it doesn't involve that pissed off Giraffe.

KATE

Pissed off Giraffe?

HURLEY

Long story.

KATE

Did Locke know?

HURLEY

Not about the curse. But he must've seen The Numbers on that Hatch at some point. Plus he heard my warning, and blew it open anyway.

It dawns on Kate.

KATE

What else do you know about The Numbers?

Hurley is about to explain when we:

INT. CAVES - TWILIGHT

Shannon and Sayid kiss hungrily. She stops, looking around for something. She becomes concerned.

SHANNON

That's odd.

SAYID

What is?

SHANNON

I could've sworn Vincent was just here.

EXT. THE ISLAND. JUNGLE - TWILIGHT

Vincent walks along, entering:

EXT. THE ISLAND. CLEARING - NEXT

The place is empty save for tree stumps. It's been torn apart by something.

Vincent is looking around, his tail wagging, when:

GGGGGGGGGRRRRRRRRRRROOOOOOOOOWWWWWWWWLLLLLLLLLLLLL

THE MONSTER lets out its call.

Vincent doesn't move from his spot. There is no terror in his eye, no fear in his face, no trepidation about him. He just stays where he is, panting away as the:

GGGGGGGGGRRRRRRRRRRROOOOOOOOOWWWWWWWWLLLLLLLLLLLLL

Takes us to the:

OPENING CREDITS

It starts out the same as last season, with the LOST being in WHITE FONT against a dark background, and the music playing in the background, but every once in a while we'll see one or more of the NUMBERS flash across the screen, and the CREDITS end with a:

GGGGGGGGGRRRRRRRRRRROOOOOOOOOWWWWWWWWLLLLLLLLLLLLL

ACT ONE

FADE IN:

INT. PLANE. THE HOLD (FLASHBACK)

Numerous animals are now onboard. They're all in carriers. The majority are Dogs, though there are a few Cats scattered around. Each of them is making a racket, whether it is a MEOW or a WOOF. It's loud and particularly abrasive.

Colleen keeps an eye on the animals. Raymond talks on his mobile phone, one hand over the ear closest to check the noise.

RAYMOND

(into phone)

I'm sure you can hear that. Been going on for an hour or more. They won't shut up. We can't have that noise on the flight - The Pilot's nervy enough as it is. Right. You'll be here soon. Good. See you then.

(hangs up, to Colleen)

He'll be here soon.

COLLEEN

Soon - how soon is soon?

RAYMOND

Ten-fifteen.

COLLEEN

Crap. The flight's meant to go in ten.

RAYMOND

There's always some guy who turns up late. Trust me, they can wait a few minutes to set off.

COLLEEN

Okay. Fine. Just sort it out.

She stomps off. He shakes his head.

ANGLE ON VINCENT:

Quiet as quiet can be.

EXT. THE ISLAND. AREA BY HATCH - TWILIGHT

Locke and Jack hear the:

GGGGGGGGRRRRRRRRRRROOOOOOOOOWWWWWWWWLLLLLLLLLLLLL

JACK

That isn't good.

LOCKE

That's one way of looking at it.

JACK

Can you run?

LOCKE

I'm a survivor Jack.

Jack nods.

JACK

Good. RUN!

They RUN as fast as they can.

EXT. THE ISLAND. JUNGLE - TWILIGHT

Kate and Hurley react to the:

GGGGGGGGGRRRRRRRRRRROOOOOOOOOWWWWWWWWLLLLLLLLLLLLL

KATE

Okay - let's go.

They RUN!

(JACK AND LOCKE)

Jack SOARS along like a Man on A Mission.

Locke isn't as fast. He stops, and leans against a tree, looking the worse for wear.

Jack doesn't notice.

(KATE AND HURLEY)

She's in front.

He catches up to a decent degree, being spryer running-wise than we'd have imagined.

(JACK AND LOCKE)

Jack stops. He senses something's off.

JACK

LOCKE?

Locke slumps by the tree. He sweats from the head, and has the whole dazed and confused look down pat.

GGGGGGGGGRRRRRRRRRRROOOOOOOOOWWWWWWWWLLLLLLLLLLLLL

Something watches him from the trees. It looks like the BLACK DUST from Exodus.

The GGGGGGGGGRRRRRRRRRRROOOOOOOOOWWWWWWWWLLLLLLLLLLLLL continues.

Jack RACES back as quickly as possible.

The BLACK DUST slowly approaches Locke. He's unaware of its prescience, closing his eyes and trying futilely to wipe the sweat from his face.

Jack LEAPS over a broken tree.

The BLACK DUST is inches from Locke when:

Jack APPEARS through the trees. He quickly helps Locke up, and supports him away as:

GGGGGGGGGRRRRRRRRRRROOOOOOOOOOWWWWWWWWLLLLLLLLLLLLL

The BLACK DUST hits the ground where Locke was -

- sending DUST and MUD and LEAVES and bits of TREE flying everywhere. It's almost an explosion.

Jack turns to the BLACK DUST.

It stares at him for a spell. Jack stares right back. It's almost as if they're communicating without words.

The staredown would continue, but Jack's attention quickly turns to Locke. Locke throws up on the ground, looking pale and not in the best of Health.

JACK

Crap.

Jack supports Locke. They slowly start away.

The BLACK DUST disappears, SOARING off God knows where.

JACK

Hold on John. Hold on.

EXT. THE ISLAND. CLEARING - TWILIGHT

Vincent PANTS some more.

MONSTER POV

It looms down on Vincent.

GGGGGGGGGRRRRRRRRRRROOOOOOOOOOWWWWWWWWLLLLLLLLLLLLL

He doesn't move a muscle. Just continues to wag his tail. Slowly averts his gaze to look at THE MONSTER.

Then Vincent BARKS!

He continues to BARK. Something is wrong, and he knows it. He BARKS louder and louder.

THE MONSTER makes no noise.

MONSTER POV

It MOVES up, up, and away -

- until Vincent is just a speck on the ground, BARKING AS IF HIS LIFE DEPENDED ON IT.

We hear FLAPPING... closely followed by a SHRIEK that sounds an awful lot like it's calling for HURLEY by name!

EXT. THE ISLAND. JUNGLE - TWILIGHT

Hurley stops, reacts as in a paranoid daze, glancing every which way but loose. Kate stops, and turns to him, looking thoroughly confused.

KATE
Why'd you stop?

HURLEY
Did you... hear that?

KATE
Hear what?

Hurley returns to normal.

HURLEY
Nothing.

They resume RUNNING.

HURLEY
(quiet)
Deja-fricking-vu.

INT. CAVES - TWILIGHT

The Castaways are all sat down in the same vicinity. Aaron sleeps in Claire's arms. She sits next to Charlie. Sun stands off to the side. Rose and Shannon sit near the edge. The other castaways (Steve, Rash Guy, Same Shirt Girl are also present etc).

Sayid stands at the top of the cave. He addresses them.

SAYID
It's been forty days. About a month ago, Jack told us that we needed to learn how to survive here. To a degree we have, but we've also let things fall by the wayside. There have been deaths, and accidents, and kidnappings - and it's time we started to understand the dangers that lie within this Island.

ROSE
What dangers do you mean?

SAYID
For starters, we're not alone. We all know this.

CHARLIE
There's one bloody crazy French chick who backs up that statement with a rifle and delusions.

SAYID
Charlie's right. Danielle is a danger. But she isn't an exclusive danger. There are these Others to consider.

CHARLIE
Oh come on. They don't exist.

SAYID
Yes they do. Are we forgetting Ethan? It's foolish to think that he acted alone. What about the burning of the raft? That's

a mammoth undertaking. It requires thought and pre-knowledge. Steve's death... someone triggered an alarm and caught us off guard while someone... or something came in from the water and viciously killed him. Now that we're here, I think we should set up location within these caves.

CLAIRE

What about being rescued? Shouldn't we stay on the Beach in the hope of someone spotting us?

SAYID

The Raft is our best chance of survival. We'll have to see how much success they meet with.

There's MURMURS within the Castaways.

CHARLIE

What do you suggest?

SAYID

We need to set up defences.

STEVE

Locke tried that. It got Steve killed.

The MURMURS turn to RABBLES. Ad-libbed responses like 'He's right.' 'What about Steve?' 'We're all going to die' come in from the Castaways. Panic sets in.

SAYID

It didn't get Steve killed. But they weren't very sophisticated. They were basic - created at short notice. By planning ahead, we can have basic defences set up and will be able to improve them while we set about creating more secure types.

CHARLIE

What about the guns? They'll prove bloody useful.

SAYID

(firm)

No guns.

CHARLIE

But...?

SAYID

(cutting him off)

No guns. Experience has taught us that guns add more risk to the situation than already exists.

Charlie looks at Aaron and Claire. Guilt seeps in.

SAYID

We may be in the wild, but we should still live by rules. Laws don't exist here, but we need order and balance.

Everyone nods. The comment hits home hard.

SAYID

I know it's late, but we need to start assembling lookout posts. Take shifts of an hour each. No less than two lookouts at any one time. Branches should be laid across a half-mile radius. Lots of them - their crunching will indicate incoming threats. We need to organise an evacuation procedure in case of said threat's arrival. Safe places should be uncovered - where we can hide if the threat arrives. Guns are a last resort. Okay. Let's get to work.

The Castaways rise. They walk away with purpose.

Shannon approaches Sayid.

SHANNON

That was very Leader-like.

SAYID

I'm not the Leader. Jack is.

SHANNON

Jack's a Hero. He goes by his gut. You're a Leader. You go by experience.

She kisses Sayid.

SHANNON

Could you help me find Vincent?

SAYID

Is that an order?

SHANNON

I guess it is.

They walk off, hand in hand.

EXT. SEA - TWILIGHT

Michael hangs onto the piece of raft. He continues to float along. He's turning pretty blue.

MICHAEL
(weakly)

Walt?

He glances up. Sees the darkness.

MICHAEL
(weakly)

Where are you boy?

(FROM EXODUS)

THE OTHERS taking Walt

The Raft blowing up

(MICHAEL'S HALLUCINATION)

THE OTHERS tie Walt to a table. He struggles, but it is in vain. They knock him out with a syringe.

One of THE OTHERS holds up a BLADE.

SLASH SLASH SLASH

Blood splatters against a wall.

There's a sick laugh.

(BACK TO SCENE)

Michael SCREAMS as loud as he can.

MICHAEL

NO, NO, NO

MONSTER POV

Michael is being watched. He doesn't know it. From this angle, he is but a tiny speck like Vincent was.

EXT. THE ISLAND. JUNGLE - TWILIGHT

Jack and Locke are running along.

The BLACK DUST slams onto the ground in front of them. It causes an almighty explosion.

Jack goes FLYING to the side. He hits a tree side-on, and goes CRASHING to the ground. He groans in pain.

Locke falls onto his face in the mud.

The BLACK DUST hovers above him.

Locke raises his head. He stares into The BLACK DUST. Something WHISPERS 'Locke.'

Locke smiles creepily.

He somehow rises to his feet. The CAMERA ROTATES around Locke as the BLACK DUST starts away.

Locke follows it in a near trance.

Jack can only watch as Locke goes.

JACK

LOCKE?!?

He tries to follow. Finds he can't, that the pain is just too unbearable.

EXT. THE ISLAND. BLACK ROCK AREA - TWILIGHT

ANGLE ON: THE SHIP

Hoisted high for all to see.

Vincent walks past it, his movements suggesting he doesn't find it in the least bit curious.

He walks through a tiny gap into:

EXT. THE ISLAND. BURIAL GROUND - NEXT

The area is dead. Trees are decaying, the winds howls, and there is a certain creepiness.

Vincent trods along until he hears a:

CRUNCH

He looks down and sees:

A DECAYED FINGER underneath the leaves.

Vincent starts digging with his paws. At first it's slow, but it quickly picks up in intensity.

He slowly uncovers a HUMAN BODY.

It's been dead nary two months. Smells rancid. The flesh is peeling off the bone. Sex is impossible to tell. Signs of death are non-existent.

Vincent DIGS in various other places.

He finds more and more bodies. They've all been dead for about two months. The flesh hangs off their bones.

The wind picks up in volume.

VINCENT POV

Whispers abound. They are unintelligible to us. Vincent understands them perfectly.

EXT. THE CAVES - TWILIGHT

Claire feeds Aaron off to the side. (We don't see anything explicit, but enough to know what's going on.)

Sayid is going over instructions for the lookout volunteers.

Charlie approaches. He taps Sayid on the shoulder. Hands him back the gun he borrowed. Sayid nods. Quickly holsters the gun.

Charlie walks over to Steve and Rash Guy (henceforth Sullivan). Steve and Sullivan have in their hands quite a collection of branches. They lead Charlie over to the supply.

EXT. WATERFALL AND POOL - TWILIGHT

Sun and Rose are collecting water. They place it carefully into the water bottles.

Standing over their shoulder is CLIVE (33, balding), and DENISE (23, skinny). His mannerisms suggest he's growing increasingly impatient with the darkness and windy angle. Hers suggest comfortability

EXT. THE CAVES - TWILIGHT

The two Lookouts - ROGER (45, athletic) and KEVIN (36, spectacled) - keep lookout in the trees. Kevin has a small but powerful telescope.

KEVIN POV

There's nothing in the horizon.

(HALF-MILE RADIUS)

Charlie, Steve and Sullivan lay down their branches. They have a few other Castaways with them, but the darkness means we can't get a good look at them.

(SAYID AND SHANNON)

Stand around the area. Shannon uses a flashlight to look in every nook and cranny for Vincent.

Vincent?
SHANNON

Is this wise?
SAYID

I made a promise. That I'd look out for the dog till the kid got back.
SHANNON

He'll find us.
SAYID

She nods - noting the truth in her words.

He better.
SHANNON

They walk off. Shannon accidentally steps on a branch.

Bollocks. Now I gotta get another bloody branch.
CHARLIE (O.S.)

EXT. THE ISLAND. JUNGLE - TWILIGHT

Jack pulls himself up.

Kate and Hurley run into frame.

Dude - what happened?
HURLEY

Black Dust - an explosion - then Locke left.
JACK

What?
KATE

Jack coughs loudly. He's in real pain.

I have to...
JACK

Kate puts a hand on his shoulder.

KATE
No. I'll go. I can track him.

Jack doesn't argue.

KATE
Hurley - get Jack back to camp.

HURLEY
Sure thing, boss.

He grabs Jack, supporting him.

Kate runs into the Jungle.

JACK
Never called me boss.

HURLEY
Well, you ain't that pretty.

EXT. THE ISLAND. BURIAL GROUND - TWILIGHT

Dead Bodies are everywhere.

Vincent climbs up a rocky path. He moves upwards onto the area directly above the Black Rock.

EXT. THE ISLAND. AREA ABOVE BLACK ROCK - TWILIGHT

There's a huge prickly bush.

Vincent crawls through a tiny gap. He's just small enough to fit on through it.

He ventures into:

EXT. THE ISLAND. RADIO TOWER - TWILIGHT

The exterior of a FRICKING RADIO TOWER

It's big, and wide, and like something out of a decade past. The technology is extremely basic. There's a big circular satellite dish that's rusting somewhat, and an antenna that stretches high, falling just shy of the sky.

Vincent remains outside, gazing at it with a curious expression.

Inside we hear voices. One Male. One Female. The Male is SANCHEZ, the Female ALEX.

SANCHEZ (O.S.)
No. That's final.

ALEX (O.S.)
Come on. I just want to..

SANCHEZ (O.S.)

We're a smoke screen at the moment, a myth, something to use as the basis for a nightmare. No one sees us unless it's the last thing they'll see.

ALEX (O.S.)

We can strike the fear of God into them.

SANCHEZ (O.S.)

Sure. But not yet. We have The Boy to deal with first.

Vincent sniffs the air.

He senses something. He starts to GROWL.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. PLANE. THE HOLD (FLASHBACK)

The animals sleep peacefully. To the side is the VET (65, creepy). He holds a syringe full of a yellow compound. In his other hand is a black medical bag. Next to him stand Raymond and Colleen. They're overjoyed.

RAYMOND

Thanks so much for this. It means a lot.

VET

No problem. I just gave them each 15ml of PCP. It put them right to sleep.

COLLEEN

PCP? Isn't that illegal?

VET

Whatever gets the job done.

He smiles. They noticeably don't.

VET

Don't worry - they're not going to cause a ruckus.

RAYMOND

That's not what she meant. We could get in hot water over this. These people could sue the airline - our employer - for about \$156 million dollars if they saw fit.

VET

Not my problem.

He goes to leave. Raymond grabs his arm.

RAYMOND

We could make it your problem.

The Vet looks down at the grip on his arm, then up at the man inflicting said grip.

VET

It'll go according to plan.

He walks off.

COLLEEN

What the Hell does that mean?

RAYMOND

I don't know.

He shuts the door to the Hold.

ANGLE ON VINCENT: He sleeps soundly.

EXT. BEACH - TWILIGHT

Jin lies on the Beach. The passing tide brings water over the top of him. He coughs, spitting out water. Repeats ad nauseam. Then:

HIS EYES POP OPEN

He allows himself a moment of confusion - then quickly launches into the logistics of the situation.

JIN

Michael?

There is no answer.

He starts walking along. He constantly turns, trying to take in his current location.

JIN

Walt?

He steps on the pebbles. They dig into his bare feet. He pulls them from his foot, and notices it's bleeding slightly, a series of surface wounds.

JIN

Sawyer?

There's a COUGH O.S.

SAWYER

Right here Kato.

Sawyer kneels in the water. He's been shot in the shoulder, but the bullet hasn't passed through. He is in a great deal of pain.

Jin runs over. He sees the wound.

JIN

(in Korean)

What happened?

Sawyer stares at him for a spell, more bemused than angry.

SAWYER

I don't speak Korean.

Jin gazes at him blankly.

JIN POV

SAWYER

(to his ears, garbled)

I don't speak Korean.

Jin nods.

JIN

Bullet?

Sawyer looks at his shoulder. He feels around the wound. It could be a heck of a lot worse, and he knows it.

SAWYER

It sure is.

Jin takes a moment to think, then:

He grabs Sawyer, and throws him onto his back.

SAWYER

'the Hell you doing?

Sawyer's too weak to put up much of a fight. Jin digs into his pocket, and produces a tiny hook (spare for his fishing rod).

It dawns on Sawyer.

SAWYER

Oh Hell no.

He struggles. Jin is forced to PALM THRUST Sawyer in the throat to stop him. Sawyer gasps for air.

JIN

(in Korean)

This is going to hurt.

He DIGS the hook into Sawyer's chest.

(LONG SHOT)

Sawyer GASPILY YELLS in pain. He struggles as much as he can. Jin holds him down, DIGGING the Hook around UNTIL:

JIN

(in Korean)

Found it.

(NORMAL SHOT)

Jin studies the bullet he just DUG out of Sawyer's chest. After a moment he discards it.

Sawyer FUMES with rage.

SAWYER

Goddamn son of a bitch.

He rises. Shoves Jin with all he has (which isn't much).

SAWYER

No one asked you do that.

He swings at Jin, clumsily, losing his balance and falling into the sand.

JIN

Sawyer?

Jin helps him to a sitting position. Sawyer looks like crap, and feels worse.

SAWYER

Wishes can come true - just not the way you planned.

OFF JIN'S CONCERN

EXT. THE ISLAND. JUNGLE - TWILIGHT

Kate TEARS along.

She finds footprints. Locke's, no mistaken. They lead past the trees directly in front.

She sneaks through the trees to find:

EXT. THE ISLAND. CLIFF - TWILIGHT

The edge of to be exact.

Locke stands at the edge. The BLACK DUST is nowhere to be seen. Kate approaches with caution.

KATE

Locke?

LOCKE

It's beautiful.

KATE

What is?

LOCKE

You have to see for yourself.

She walks over to him. His eyes are not on her. They are fixated straight ahead.

She averts her eyes to see what he sees:

KATE

Wow.

What they see is:

ENDLESS FOREST

Situated directly beneath the cliff they stand on. It's a proverbial sea of green that stretches far as the eye can see. Everything is healthy and vibrant.

KATE

It's... it's...

LOCKE

Hope.

They make eye contact.

KATE

We need to get back to camp.

LOCKE

Yes. Yes we do.

They exit frame.

EXT. THE ISLAND. JUNGLE - TWILIGHT

Jack and Hurley slowly move along.

JACK

Can't we go faster?

HURLEY

Dude, I may be spry - but not for two people. Besides, you've got the whole wounded in action... wound... going for you.

Jack laughs, then instantly regrets it.

HURLEY

Are you okay?

JACK

Bruising'll probably pop up in the morning.

HURLEY

So - what happened?

JACK

Something attacked us.

HURLEY

Was it the pissed off giraffe?

Jack shoots him a deadpan look.

HURLEY

Well someone had to name that Monster, and Sawyer's out in the sea somewhere.

JACK

Yeah, but - pissed off giraffe?

HURLEY

Not easy to think quick when a crazy French chick with shiny armpits has a rifle aimed at your head.

Jack tries to laugh again, grimaces, and then sighs deeply.

HURLEY

What's up Doc?

JACK

I couldn't help.

HURLEY

Okay, you've lost me.

JACK

Locke has a concussion, I have bruising, and there's no way to get everyone inside that Hatch. I've failed.

HURLEY

That's one way of looking at it.

JACK

One way...?

HURLEY

Way I'd see it, we're heroes.

Jack shakes his head. The statement confounds him.

JACK

Now you've lost me.

HURLEY

Think about it dude. We went off to open the Hatch, ventured through The Dark Territory - genius, pure genius - before finding out that The Black Rock was a fricking pirate ship, and collecting dynamite while Frenchy wandered off to be all kinds of mysterious. Then Arzt blew up teaching us a valuable lesson about dynamite safety, we were chased by the giraffe, Locke almost got sucked down a fricking hole by something, and we open The Hatch - not a good idea in principle, but alas - only to find it's goes down further than a Nymphomaniac cheerleader and is as darker than the Dark Territory.

LONG PAUSE

Crickets chirp in the background. The only sounds we hear are those of nature.

Finally:

JACK

Been practicing that speech, haven't you?

HURLEY

Little bit. Did I rush it? Felt I rushed it.

JACK

No. It was good, I liked it. The 'nymphomaniac cheerleader' bit thing was harsh.

Hurley shrugs, conceding the point.

(DANIELLE'S SHELTER)

Or - more succinctly - what remains of it. Pieces are scattered everywhere.

Danielle stands just shy of the area. She takes the carnage in. Her expression is stoic.

In the background we hear questionable whispers, sounds that could be real, or that could be part of Danielle's memory. They do not wave her stoic gaze.

Then, she hears a LOUD CLICK.

Danielle instinctively raises her rifle. She COCKS it, and aims it in front of her.

The CLICKING CONTINUES.

The CAMERA ROTATES around Danielle.

DANIELLE
(quietly)

There's no such thing as Monsters.

GGGGGGGGGRRRRRRRRRRROOOOOOOOOWWWWWWWWLLLLLLLLLLLL

MONSTER POV

Something SPRINTS through the Jungle.

DANIELLE

Aims forward.

MONSTER POV

It can see Danielle through the trees. It emits a LOW RUMBLE.

DANIELLE

She stares down her gun, concentrating her eyes. Her aim is steady and focused.

MONSTER POV

It gets nearer to Danielle by the inch.

DANIELLE

If there's fear, she isn't showing it.

MONSTER POV

It SMASHES through a tree, knocking it to the ground as it were a cuddly toy.

DANIELLE

She fires once and:

MONSTER POV

Hits The Monster. Where? We don't know? But it does slow The Monster down somewhat.

But it keeps on SPRINTING.

DANIELLE

She COCKS her gun. Fires again, and:

MONSTER POV

Hits The Monster again. We still don't know where. The Monster GROANS in pain.

But still it keeps on SPRINTING.

DANIELLE

Cocks her gun a 3rd time.

DANIELLE
(quietly)

You're not real.

And BANG:

MONSTER POV

It FLIES through the trees, exposing itself to Danielle, just time for a bullet to SLAM INTO IT'S

NECK

Which we see is white:

TIGHT SHOT

The Monster goes spiralling to the ground. Its body is white. It GROANS no longer.

LONG SHOT

Danielle approaching The Monster -

CLOSER

- which is in fact a POLAR BEAR.

- a dead Polar Bear to be exact.

- the same one that Walt and Michael fended off in 'Special' to be even more exact.

Danielle studies the Polar Bear curiously. She gently runs her hand along its fur, stroking it in an almost maternal fashion.

DANIELLE
(quietly)

Illusions. Always illusions.

LONG SHOT

The Polar Bear has a STRANGE SHINE to it. It looks like a Polar Bear, but an exaggerated version, the colours being brightened and heightened.

ANGLE ON: POLAR BEAR

It has numerous stab wounds on its body. They haven't healed; looking the same as the day they were inflicted.

Danielle looks up at the sky. She senses something.

While she looks up, we see her absent-mindedly put the rifle over her shoulder, and pull a knife from a concealed pocket. She digs into The Polar Bear's chest as we:

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

INT. PLANE. THE HOLD (FLASHBACK)

The animals rest peacefully. The Passengers are in the middle of being briefed by The Female Flight Attendant from "The Pilot" (Part One).

FEMALE FLIGHT ATTENDANT (V.O.)

... all Passengers are, of course, reminded that in the event of a possible evacuation into water, all carry-on items are to be left behind on the plane. Now, underneath your seat are standard flotation devices for use in such a situation...

She continues speaking, but all sounds becomes drowned out as we CUT TO:

VINCENT

His eyes shut, breathing laboured, resting against the bars of his carrier peacefully.

EXT. CAVES - TWILIGHT

There's no one around.

INT. CAVES

Sayid sleeps next to Shannon. He has his arms locked around her. She faces away from him.

Charlie sleeps up against the wall. Aaron sleeps in a crib. Claire sleeps by him, facing her son.

Rose, Sun, Steve, Sullivan and Roger sleep nearby.

EXT. LOOKOUT POST - TWILIGHT

Kevin sits in the tree.

KEVIN

(muttering)

'You'll only be lookout for an hour.' I hate Roger.

CRUNCH

It's slight, but distinct.

KEVIN

What was...?

CRUNCH

More slight, more distinct.

Kevin looks down his telescope.

CRUNCH

This one's closer than the last.

KEVIN POV

Something is moving. It steps on the branches. From his angle, whatever is it is HUGE.

KEVIN

Crap.

He goes to whistle, stops, thinks better of it. Thinks intently about the best way to proceed - the best way to pass the information onto the Castaways.

Finally:

KEVIN
(yelling)

WE'VE GOT COMPANY!

INT. CAVES

Everyone wakes up at the same time.

They slowly take in the situation. Sayid quickly becomes a man of action, taking charge.

SAYID

This is what we talked about. Everyone stay calm. We're going to have to move quickly.

Roger YAWNS loudly.

ROGER

What's up?

Aaron cries.

CHARLIE

You woke the Baby you daft pillock.
(then)

Weren't you supposed to keep watch?

Roger looks at him, dumbfounded.

EXT. CAVES - TWILIGHT

KEVIN POV

Whoever it is, they're getting closer and closer.

INT. CAVES

Sayid talks to Sullivan and Steve.

SAYID

I need you two to help me. We need to move quickly for this to work.

STEVE

I'm not sure about this.

SAYID

We don't have time for...

STEVE

You're not the Red Shirt okay. I've got Monster Bait written all over me, and I don't feel like dying.

SULLIVAN

Me either. Besides -

(he scratches his neck)

- my rash is coming back.

SAYID

(taking charge)

Listen - you're not Red Shirts. But we need you two to help us out.

Roger walks up, still YAWNING.

ROGER

How can I help?

Sayid points to the tree.

SAYID

I need you to keep lookout. We need two eyes - they may help us understand who - or what - is coming.

Roger slumps away.

ROGER (O.S.)

Ah man!

SAYID

Now - get in position.

Steve and Sullivan nod.

Sayid walks over to Kevin.

SAYID

Any update?

KEVIN

They're cloaked in shadow Sayid. I can't make head or tail of either of them.

SAYID

So they're human?

KEVIN

That doesn't mean much. Ethan was human - and he butchered Steve, hung the Hobbit and kidnapped the pregnant chick.

STEVE (O.S.)

That was Scott. I'm Steve.

KEVIN

That didn't get old real quick.

SAYID

Keep us updated.

KEVIN

Shouldn't we evacuate?

SAYID

I'll organise as many as I can to a safe area. I'm going to stay here with Sullivan, Steve and Roger. We might be able to take whoever's coming by surprise. Charlie is going to help organise the evacuation party along with Tracy.

KEVIN

Tracy?

INT. CAVES

TRACY (33, slight) helps Claire along.

TRACY

How's Aaron?

CLAIRE

The usual.

Aaron starts crying.

CLAIRE

See what I mean.

(to Aaron)

Please stop crying.

He goes.

TRACY

Wow. I could've used one of those in Fresno.

(CHARLIE AND ROSE)

She sits down on the floor, looking up at him.

ROSE

I'm not going.

CHARLIE

Rose...?

ROSE

He won't find me if I'm gone.

CHARLIE

Bernard will find you.

ROSE

How?

CHARLIE

Because...

(then)

Because you have faith, and sometimes that's enough.

She smiles.

CHARLIE

It's just while Team Castaways fight the shadowed menace. Then we'll pop back and have a nice cup of tea.

She gets up. He helps her along.

EXT. CAVES - TWILIGHT

Charlie leads the Castaways. Tracy follows from the back. They walk in the direction of the Waterfall.

KEVIN POV

The shadow(s) draw nearer.

SAYID

Takes cover behind foliage.

The shadows are now in the vicinity.

Everything goes silent:

The only noise we hear is CRUNCH.

Sayid peers through the foliage. He can see feet, two pairs, walking along the branches. They're cut.

SAYID

Go!

He darts out of the foliage and TACKLES the first Shadowy Figure to the ground.

They tussle, but Sayid gets the upper hand.

HURLEY

What the f...?

Steve tackles him. Hurley tries to fend him off, but he takes him down.

HURLEY

Whoa. Time out dude, time out.

They stop.

STEVE

Hurley?

Sullivan runs into frame.

SULLIVAN

I'm coming Sayid.

He LEAPS on

JACK

Further injuring his bruised ribs.

JACK
Sullivan -?

SULLIVAN
Doctor?

He quickly gets off Jack.

JACK
Sayid?

SAYID
Jack?

He helps Jack up.

Steve remains on Hurley.

HURLEY
Dude - you gotta get offa me.

Steve helps Hurley up.

Jack looks at the souls of his feet.

JACK
Nice trap.

SAYID
It worked.

JACK
It sure did.

He walks off. Sayid watches him go.

There is a YAWN coming from the foliage. Sayid doesn't need to look to know where it is.

SAYID
Roger, wake up.

ROGER (O.S.)
W-what?

INT. CAVES - MOMENTS LATER

Sayid, Jack and Hurley stand around.

JACK
What?

HURLEY
The Mountain Men ain't coming?!?

Everyone looks at him.

HURLEY
Sawyer's gone and...
(beat)

Yeah.

Jack sits, reeling from the news.

JACK

I should've known not to trust her.

SAYID

Her betrayal is irrelevant Jack. We knew there was a threat on this Island, and we chose to ignore it.

JACK

That's why you put down the traps.

SAYID

Exactly. We needed to protect ourselves.

HURLEY

Dude - the French Chick's gone.

SAYID

Yes. She's somewhere on the other side of the Island.

HURLEY

(exasperated)

THE ISLAND HAS SIDES.

He throws his hands in the air.

HURLEY

This place is starting to freak me out. We got the pissed off giraffe, a crazy French chick who shaves her armpits, Mountain Men with fricking traps, a Hatch we had to blow open, and to top it all off there's a pirate ship located in the DARK TERRITORY.

The mention of THE DARK TERRITORY piques Sayid's interest.

SAYID

Dark Territory?

JACK

It's a long... long story. I'll explain later.

Sayid works something out in his mind.

JACK

Sayid?

SAYID

In the Gulf War, some of the men used to mention about The Dark Territory. It was an area on the outskirts of Kuwait that no man dare enter. Some called it myth; others called it a nightmarish perception of reality.

JACK

What are you getting at?

SAYID

I don't believe that's a coincidence.

Hurley's interest rises.

JACK

Well, it is.

SAYID

There's things on this Island I can't explain. But that - that is something I don't want to explain. If there is, as you say, as 'Security System' on this Island, then I believe that survival will become more difficult than we originally foresaw.

JACK

We've been here 40 days. By and large the group is the same as it was.

HURLEY

I don't want to sound bat-crazy or anything, but I think you guys are underestimating the oom factor of this place.

JACK

Hurley - not now.

HURLEY

YES NOW.

They reel from his sharp tone.

HURLEY

I'm on the same damn Island as you, and I'm starting to get freaked out by all of this mystical stuff that's been happening. I got Numbers - 4, 8, 15, 16, 23, 42 - that keep popping up every four-fricking minutes. I got a curse on my back owing to the fact that I won nearly \$160 million dollars on the lottery back home. But that curse doesn't affect me... it affects everyone else. Now, those Numbers were on the Hatch, and I have to say I don't think that is a coincidence, and neither is this whole Dark Territory business.

(beat)

Now I say we go get some fricking answers.

SAYID

Who'll give us the answers?

HURLEY

Oh, I don't know Sayid, how about the original Munsters?

OFF JACK AND SAYID

EXT. WATERFALL AND POOL - TWILIGHT

Charlie and Tracy's group are here.

TRACY

What do we do?

CHARLIE

Wait.

TRACY

Okay. For what?

CHARLIE

A sign.

TRACY

Oh. What's the sign?

There's a rustling in nearby foliage.

TRACY

Is that the sign?

Claire holds Aaron close.

CHARLIE

I don't think that's the sign.

The foliage continues to rustle.

Everyone gets into defensive positions. Charlie puts a protective arm around Claire.

Finally:

Vincent exits the foliage. He's lit darkly. The Castaways are relieved to see him. They don't notice the specks of blood that line his fur.

CHARLIE

I've never been so glad to see a bloody dog.

They breathe a collective sigh of relief.

EXT. THE ISLAND. JUNGLE - TWILIGHT

Kate and Locke make their way along.

LOCKE

So - you're a fugitive?

KATE

Yeah.

She scoffs.

KATE

You're a real people person John.

LOCKE

I see Jack's been rubbing off on you. Metaphorically. He's a good man.

KATE

Yeah.

(softly)

He is.

Locke pretends not to have heard that.

LOCKE

But he doesn't see the big picture.

KATE

I'm guessing you do.

LOCKE

I see what I'm meant to see. We all do. Our eyes only see what they want to see. For example -

He points to a tree. It's decaying.

LOCKE

- I'd wager you see that tree as dying.

KATE

Fair synapses.

LOCKE

It's understandable. The tree is decaying. Bark is peeling off the body. Branches are crumbling.

He puts his hand on the tree, running it along the surface.

LOCKE

This tree isn't dying.

KATE

Isn't it? Sure had me fooled.

LOCKE

It's waiting.

KATE

Waiting for what?

Locke closes his eyes.

Kate stares at him, confused.

Then it starts to rain:

THE HEAVENS OPEN UP, unleashing a torrential downpour upon all that is beneath them.

Kate is soaked and not loving it.

Locke stretches his arms. He feels a true inner peace.

He opens his eyes, and turns to Kate, a big smile forming on his face.

LOCKE

For salvation.

He laughs.

LOCKE

But you're not ready for that.

Locke starts walking.

LOCKE

Not yet.

Kate ponders his words.

INT. CAVES

SAYID

What should we do about The Hatch?

JACK

We opened it -

EXT. THE ISLAND. AREA BY HATCH - TWILIGHT

JACK (V.O.)

- I say it's time we found out what was inside.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. PLANE. THE HOLD (FLASHBACK)

The Plane is starting to move.

ANGLE ON: VINCENT'S CARRIER

He opens his eyes slowly.

Vincent takes in the place, sniffing the air.

'BARK - BARK - BARK'

Something is wrong.

'BARK - BARK - BARK'

INT. PLANE. SEATING SECTION (FLASHBACK)

His barks come out as a soft whisper, an indistinct background noise. No one pays him much heed.

EXT. RUNWAY - DAY (FLASHBACK)

The Plane TAKES OFF.

EXT. THE ISLAND. BEACH - SUNRISE

SAWYER sleeps on the sand.

There's a SHADOW above him. He doesn't notice it at first. A hand leans in towards him.

He GRABS the hand, and OPENS his eyes.

SAWYER

I know you aren't that stupid.

He pushes the hand away. Rises without a problem.

SAWYER

Are you, freckles?

KATE stands in front of Sawyer. Her movements are fluid and her expression is seductive.

KATE

I'm not stupid Sawyer.

SAWYER

Knew that the moment I laid eyes on your past.

He looks down at his shoulder, opening his shirt just enough to note that the wound is gone. He smirks.

SAWYER

Just like the movies.

KATE

Life is a movie. Running Time to be confirmed

She runs her hands through her hair in SLOW MOTION. The same shot is repeated three-times. It's extremely jarring.

SAWYER

Are you this forward with all the cowboys?

KATE

No. Sometimes I move backward. I've been known occasionally to move side to side to, but only when the crops grow south of the sun.

SAWYER

Did that make any sense in your pretty little head?

KATE

(icy)

More than you know.

Sawyer starts to bleed from the eyes. It doesn't bother him.

KATE

Occupational hazard?

SAWYER

I figured as much.

(beat)

Wishes can come true.

KATE

Sometimes. But only if you wish at the end of a bottle.

Sawyer smirks.

HOLD ON HIM during the following.

KATE (O.S.)

Will I ever know you?

SAWYER

My story'll never end. There's so much to tell.

KATE (O.S.)

Outlaw to the end.

SAWYER

Just like Jesse James.

He stares at Kate -

- but she's long gone. There's just an empty space where she was. He becomes confused.

JACK (O.S.)

Goodnight Sawyer.

REVEAL JACK standing behind Sawyer, holding a .45

LONG SHOT

Jack shoots Sawyer in the back of the head. Sawyer crumples to the floor. He's decidedly dead.

The gunshot echoes into infinity.

(CUE NO AUDIO)

For a LONG BEAT we hear nothing.

We just HOLD ON the scene of Sawyer lying dead on the ground, and smoke rising from the gun Jack shot him with.

After what seems like an eternity we:

FADE TO:

DARKNESS

Where we hear HEAVY BREATHING.

FADE IN ON:

ECU SAWYER

His eyes shut.

BILLY (O.S.)

Open your eyes.

They POP OPEN.

His breathing is heavy.

He stares at someone we can't see, the BILLY in question.

BILLY (O.S.)

Make a sound cept the breathing and the Korean gets it.

CLOSE ON SAWYER

He looks as if he'll speak when:

THWACK

He's knocked out by a stiff right hand.

BILLY (O.S.)

That was too much to ask.

Sawyer's head tilts to the side. His eyes are shut.

BILLY (O.S.)

Oh cavalry, sweet cavalry

LONG SHOT

SIX MEN (including Billy) pick up Sawyer and Jin. THREE take hold of one; THREE take hold of the other.

With the sun rising in the background, Jin and Sawyer are carried off into the unknown.

EXT. CAVES - MORNING

Jack takes in the morning air. Kate exits the cave, looking pretty forlorn. He sees her.

JACK
Hi

KATE
Hey.

JACK
What time did you get back last night?

KATE
Late. Locke wanted to show me something.

JACK
That isn't particularly reassuring.

KATE
Yeah.

BEAT

JACK
Want to talk about it?

KATE
Not really.

She looks at his chest.

KATE
How's the bruising?

JACK
Sore. Not too bad.

BEAT

KATE
You're going down The Hatch - aren't you?

His silence says it all.

KATE
Are you sure it's a good idea?

JACK
No. I'm sure it's an idea. I think we need to see what's down there.

KATE
Maybe Sayid's right. Perhaps we should just let it be.

JACK
Kate - it's important.

KATE
Why?

LOCKE (O.S.)

The Hatch represents hope.

Locke walks into frame. He still moves woozily. In his hand he holds some aspirin.

LOCKE

I hope you don't mind me taking some liberties Jack.

JACK

Don't make a habit of it. You should be resting John. Concussions are pretty serious.

LOCKE

I was asleep before I came to this place. Now I'm awake. I don't need anymore sleep Jack; my eyes are open and receptive at all hours. I'm set on one thing - understanding this place a little better.

JACK

Well, seeing as how I'm a 'Man of Science' - I suggest we go the logical route and you go get some sleep.

(cold)

I'm sure Kate can help you.

The comment stings, but she hides her pain.

LOCKE

I'm going with you.

JACK

No.

LOCKE

I respect your decision Jack.

He starts away.

JACK

(calling after him)

Why don't I believe you?

Locke stops. Smiling to himself, he half-turns.

LOCKE

Oh, I respect your decision. But The Island wants me to see what's inside The Hatch.

Jack approaches Locke.

The two opposing viewpoints collide. They stare down.

JACK

The Island is a place John. It isn't a being, it isn't a person, and it isn't your Boss.

LOCKE

I have no Boss Jack.

JACK

That's funny - because to hear you speak it sounds like you're at The Islands beck and call like Boone was - and that's something that concerns me.

Their conversation starts to heat up.

LOCKE
Boone was not at my beck and call. He had a choice.

JACK
Did he John? From where I'm standing, it looks like you played Boone so he'd help you.

The following is quick, and overlaps.

LOCKE
No. That isn't true -

JACK
- it's why he's dead -

LOCKE
- that was an accident -

JACK
- an accident huh? -

LOCKE
- yes Jack. An accident. Being a Doctor, I'm sure you have some accident stories for us -

JACK
- don't go there John -

LOCKE
- I'm going -

JACK
- no, you're not -

LOCKE
(big)
- are you going to stop me? -

JACK
(bigger)
- if it comes to that.

Locke laughs at the retort.

LOCKE
You're wounded.

JACK
So are you.

LOCKE
Yeah. It appears I am. Or rather, was. I'm walking about without a care in the world, because The Island has granted me strength. It's healed me like it did when we got here.

JACK

What are you talking about?

Locke sighs.

LOCKE

That's for another time. Right now we have a Hatch to investigate.

JACK

You're - not - going.

KATE (O.S.)

Jack?

He turns to face her.

KATE

Let him go.

He turns to face her, lost in disbelief.

JACK

Can we talk?

(JACK AND KATE)

Stand off to one side, away from Locke. They talk in hushed whispers.

JACK

No Kate. The answer is no.

KATE

Jack - he knows something.

JACK

Yeah. Something that got Boone killed. He's a risk.

KATE

He's not a risk. He brought Boone back.

JACK

He lied Kate.

KATE

So did you. So did I. We've all lied Jack.

That silences him.

KATE

There are specifics about my past I'm not ready to share with people I've only known for 40 days. It's to be expected. We may be stranded together, but that doesn't mean we can be honest about our pasts.

(beat)

You're an example of that.

JACK

What?

KATE

There's something off about you Jack. I'm not going to push, but you've got a past you'd rather forget.

Jack turns away.

KATE
What I'm saying is we have to work together.

JACK
(softly)
Yeah.
(clears throat)
You're right. But we will have a Locke problem.

KATE
(smiles)
What else is new?

He smiles too.

JACK
LOCKE?

(JACK AND LOCKE AND KATE)

LOCKE
So - that's your plan?

JACK
Yeah. It is.

Locke smiles.

LOCKE
Good plan. We'll need a sizeable number of Castaways.

JACK
I'll take care of that.
(to Kate)
Get Sayid. We'll need his assistance.

Kate leaves.

LOCKE
Ready?

Jack doesn't answer.

EXT. ISLAND. AREA BY THE HATCH - MORNING

We VENTURE DOWN, DOWN, DOWN THE HATCH into the darkness below before we:

FADE OUT:

END OF PART ONE

