

LOST

"House of the Rising Sun"

Written by

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TEASER

A BLAST through the "O" in the Lost logo ends in BLACK - and the sound of Jin's voice (in Korean)-

JIN'S VOICE

What are you doing?

SMASH INTO AN E.C.U. - on SUN's opening eye -

1

1

EXT. BEACH - MORNING (DAY 7)

WIDER TO REVEAL - Sun - kneeling over some flowers, holding one by the stem, taking in the scent, then RACK FOCUS - to show JIN - standing by the shore, struggling with a live, writhing fish he has plucked from the water -

JIN

Sun! I need your help! Come here!

Sun turns to her husband. Her response is dutiful -

SUN

I'm sorry. I'm coming.

- but her expression says otherwise. Turning to gather her flowers, Sun's vision drifts - and lands on another couple -

EXT. BEACH - FIFTY YARDS AWAY - MORNING

2

2

JACK AND KATE - we JOIN THEM as they pack up to HEAD INTO THE JUNGLE. Kate shucks empty WATER BOTTLES into her backpack, Jack wrestles with the tangled straps of his pack.

KATE

I want to know.

JACK

Well you're not gonna know.

KATE

What's the big deal?

JACK

It's not a big deal.

Kate stands and steps up close, taking the straps of Jack's

backpack and reaching over his shoulder for a stray clip -
her arms brush his TATTOOED SKIN repeatedly, a fact not lost
on either one of them, even as they try to be casual -

2 (CONT'D):

2

KATE

It's just the tattoos and you don't
add up.

(playfully)

What're you - one of those really
hardcore spinal surgeons?

Jack smiles -- but how he got his ink is his business.

JACK

Yeah. That's me. Hardcore.

The repartee comes to an abrupt end as CHARLIE - also wearing
a backpack - steps up -

CHARLIE

If you two are through verbally
copulating, maybe we ought to get a
move on. We have a beach full of
people waiting for us to go get
them some drinking water... and the
Great White Hunter's getting
restless.

Charlie indicates LOCKE, waiting by the tree line. Stoic.
SHAVING his stubble with a DISPOSABLE RAZOR.

JACK

Okay. Let's do this.

KATE

Hey, Charlie -- Ask Jack about his
tattoos.

CHARLIE

Ah. You two have an inside joke.
How wonderful for you both.

And Jack and Kate actually LAUGH as the three head off, we
MOVE BACK ACROSS THE BEACH TO FIND -

3

3

EXT. BEACH - FAVORING SUN - MORNING

- Sun. A wistful sadness descends as she watches Jack and

Kate, then turns to see Jin, who has wrapped the fish in a
shirt and HITS IT WITH A ROCK -
- Jin finishes off the fish, then looks up to see MICHAEL and
WALT, crossing in front of him as they walk across the shore.

3 (CONT'D):

3

RESUME ON SUN, looking away and picking up her flowers -

MATCH CUT TO - a beautiful bouquet of white orchids at -

4

4

EXT. KOREAN ESTATE - GARDEN - NIGHT - FLASHBACK
- a GALA for KOREAN HIGH SOCIETY. Red-jacketed WAITERS serve the throng. And in the CENTER of it all --

SUN - a princess in a cocktail dress - giggling with a crowd of GIRLFRIENDS. Sun's hair, clothes, and most importantly, HER ATTITUDE makes it clear that this happened years ago - when she was a carefree child of privilege.
While Sun and her friends point out young men in the crowd - a WAITER approaches -

WAITER

Another drink, Miss?

Sun turns to take the flute from the waiter's tray - and suddenly we realize -- THE WAITER IS JIN - Young. Sweet. SERVILE. A harsh contrast to the man we know on the island.

Sun and Jin exchange a look. And then he's gone.

Sun takes a drink - and notices something written on the napkin. Sun smiles to herself as her friends continue to gossip, closing her hand tightly around the napkin.

5

5

EXT. KOREAN ESTATE - GARDEN - LATER - FLASHBACK

The party ECHOES in the distance. Sun stands in this secluded spot. Senses something behind her. Turns to see --

JIN

Miss -- You left something.

SUN

Really? What?

Jin approaches... and SUDDENLY -- He pulls Sun into his arms and plants a PASSIONATE kiss on her lips. And YEAH, these two are having a big-time LOVE AFFAIR. Sun disengages, looking around nervously:

5 (CONT'D):

5

JIN

SUN (CONT'D)

My father - - is busy being host.

SUN (CONT'D)

We need to get away. Now.

JIN

Where?

SUN

America.

Jin looks at her - they've had this discussion before:

JIN

Sun. Look at me. I love you...
but I have my honor. I'm not going
to kidnap you to another country.

SUN

It's the only chance we have to -

JIN

SUN

Your father would never allow
it. -- It's not his place to
allow...

JIN

Just let me talk to him. I'll make
him understand.

SUN

You don't know him.

JIN

I know me.

Jin smiles again - radiating megawatt charm. He reaches into
his jacket -- pulls out A WHITE ORCHID.

SUN

It's beautiful...

JIN

I wish it were a diamond ring.
Someday it will be.

As they fall into a kiss...

6 EXT. BEACH - DAY

6

A FOOT stomps DOWN ON SUN'S FLOWERS. Sun looks up - confused
- realizes that her flowers were just destroyed by -

- JIN. His EYES BURNING. STRIDING past several CASTAWAYS to
a stretch of shore obscured by a PIECE OF LANDING GEAR where -

- MICHAEL and WALT walk - unaware of the oncoming danger --
SUN gets to her feet, confused -- RUSHES after her husband --

SUN

Jin? What's the matter? Wait...

- but Jin is already there -- and without any warning - He
LAUNCHES HIMSELF AT MICHAEL.

Michael struggles, but Jin has him trapped - unleashes a
vicious salvo - this isn't a fight, it's a beating. Michael
never saw it coming -- Walt is SCARED SHITLESS --

WALT

Stop! Hey! Stop! Why're you --

- but WALT catches a stray elbow from the scuffling men and falls into the water.

SUN
JIN STOP!

Jin pushes Michael's face into the surf. Michael thrashes -
DROWNING.

WALT
STOP HIM! PLEASE!

Michael's strength wanes. Jin pushes him deeper into the water. If no one does anything, he will kill this man.

Off Sun - PARALYZED BY HER HUSBAND'S HORRIBLE, UNEXPLAINABLE ACT OF VIOLENCE...

END OF TEASER

ACT ONE

7 EXT. BEACH - CONTINUED FROM TEASER

7

Chaos. Violence. Jin keeps Michael's head under the water.

WALT	SUN
Do something! He's gonna	(unsubtitled)
kill him!	Jin, please - let him go -

- but nothing can stop Jin - until - SAYID AND SAWYER rush to the beach - Sayid fly-tackles Jin. Michael emerges, coughing salt-water and bleeding. Walt runs to his father.

Jin struggles savagely, but Sayid's training kicks in. In one swift move he has Jin in a body lock - **SHOUTS** to Sawyer -

SAYID SAWYER
The handcuffs!

-- What handcuffs?

SAYID
From the Sky Marshal -

SAWYER
I don't know what you're -

SAYID
Give them -
(re: Jin)
- or I point him at you and let go.

And it still takes Sawyer a beat to decide before he reaches into his back pocket - pulling out the CUFFS as Sayid drags Jin toward the landing gear wreckage just off the waterline.

SAYID (CONT'D)

Over here - now!

Sawyer LOCKS one cuff onto the wreckage. Sayid secures the second cuff around Jin's wrist and backs away - Jin is cuffed to the landing gear. All eyes turn to Sun:

SAYID (CONT'D)

What happened?

Scared and intimidated, Sun takes a step back, alone, on the hook, and unable to communicate -

A8

A8

EXT. THE VALLEY - JUNGLE ENTRANCE - DAY

Jack leads Kate, Charlie and Locke through the jungle -

A8 (CONT'D):

A8

JACK

Water's this way -

KATE

How'd you find this place?

JACK

Luck.

Kate knows there's more to it than that --

KATE

Luck?

JACK

Luck.

-- but Jack isn't talking about it. Instead, he turns into a narrow stone corridor leading to:

8

8

INT. THE VALLEY - CONTINUOUS

- as they enter - a ZOOMING BEAUTY PASS shows off Lost's main standing set... The Valley. The Valley is much as Jack left it last episode - including a huge pile of airplane wreckage on a corner by the spring.

JACK

This is it.

LOCKE

It's amazing.

CHARLIE

(off Locke)

Absolutely... it's totally you.

Locke looks away from Charlie. Kate, turns to Jack --

KATE

Some luck.

Jack nods, then walks towards the SPRING. Kate follows. Charlie, however, stops by the wreckage and looks around:

CHARLIE

Hey - guys... shouldn't somebody look through this stuff? See if there's anything useful in there?

Charlie looks for affirmation - but Jack and Kate are busy filling water bottles. Locke, however, takes Charlie's bait:

LOCKE

He's got a point.

CHARLIE

I do?

Jack turns from his water gathering:

JACK

Yeah. Bring me your bottles - keep your eye out for any medical supplies - drugs in particular.

CHARLIE

Drugs. Right.

Locke drops his backpack and steps up to the wreckage. Charlie grabs Locke's pack and takes it and his own to Jack, who barely acknowledges him as he drops them by his side.

Charlie watches Locke become engrossed, then looks at Jack and Kate, busy with there water collection - and at his own hand. It's trembling. Time for another hit.

Charlie backs away, slowly getting himself out of eyeshot, then turns a corner into one of the stone passages out to -

9

9

EXT. THE VALLEY - JUNGLE ENTRANCE - CONTINUOUS

Charlie trudges along until he is confident that he is alone.

He then lets out a sigh and produces his baggie. Charlie goes to work on the twist-tie when -

VOICE

Don't move.

Turning white, Charlie drops his arms, discreetly dropping the baggie into a pocket, then turns his head to see Locke behind him - the look on Locke's face is dire.

CHARLIE

Look, I was just going to take a -

LOCKE

Do. Not. Move.

Lock turns toward The Valley entrance and, keeping his tone even, calls for reinforcements -

LOCKE (CONT'D)

Jack... Kate...

As Jack and Kate step out of The Valley -

9 (CONT'D): (2)

9

JACK
What's going on?

LOCKE
He's standing on a beehive.

Charlie looks down and sees it, buried into the soft earth
under his feet - A MASSIVE BEEHIVE.

CHARLIE
What's a beehive doing there?
Beehives are in trees!

JACK
What now?

LOCKE
If he moves, he'll split the hive.

But the hive is coming to life. A trickle of bees emerges
from the ground... one of them lands on Charlie's torso.

CHARLIE
I don't like bees - I have an
irrational fear of bees - I think
I'm allergic to bees - Bees and I -

LOCKE
Will you please be quiet?

A bee lands on Charlie's arm. This is Chinese water torture.
Locke turns to Jack and Kate:

LOCKE	KATE
We need to find something to	
seal the hive -	From the wreckage? Something
	we can fit over it?

LOCKE (CONT'D)
Hurry.
(to Charlie)
Just hold on, Charlie -

Jack and Kate rush off - a bee lands next to CHARLIE'S EYE...

CHARLIE
...ohgodohgodohgodohgod...

A heated argument rages between Michael and Sayid. HURLEY and Sawyer watch. Michael holds Walt close to his side and holds a compress to his forehead with the other hand.

Sun stands by her Jin, who, on occasion, yells out some angry comment in Korean and is duly ignored.

MICHAEL

I'm getting sick of saying this, I
was just combing the beach with my

kid when that dude got up on me - I
didn't do anything!

SAYID

Surely there must be something you
aren't telling us.

MICHAEL

Surely?

(then)

Where are you from?

SAYID

Melbourne.

MICHAEL

Originally.

Sayid glares at Michael: this is not the first time he has
been asked this question by an American.

SAYID

Tikirt.

(off Michael's look)

Iraq.

MICHAEL

OK, man, I don't know how it is in
Iraq, but in the United States of
America, where I come from, Korean
people don't like black people.

Did you know that?

(as Sayid shakes his head)

So maybe you ought to talk to him.

Scared and confused, Walt looks at his dad - he's not sure
how to process this last comment.

10 (CO NT'D):

10

Sun steps up from her husband's side - says something in
Korean and points at her wrist. Sayid turns to Sun:

SAYID

No. I am not taking off the cuffs -

(then, loudly)

The cuffs stay on.

SAWYER

Little louder, Omar, maybe then
she'll understand you.

STAY on Sun - CLOSING IN ON HER as she steps back to Jin.

The arguing characters FALL OUT OF FOCUS, as Sun watches - knowing they are arguing about her and her husband.

HURLEY

Guys. I got a point-of-order question... that Chinese dude's gonna get crispy out here, how long are we keeping him tied down like that?

MICHAEL

He can fry for all I care.

SAWYER

(off the looks)

Hey don't look at me, just `cause I got the metal don't mean I got the keys.

SAYID

He tried to kill Michael. We all saw it, right?

(no dissent)

He stays cuffed until we know why.

And now we are TIGHT ON SUN as she turns toward Jin - she doesn't have to understand to know this doesn't bode well.

And then Sun looks down - and focuses her sight on the

engagement ring on her hand...

11

11

EXT. KOREAN ESTATE - GARDEN - DAY - FLASHBACK

E.C.U. on Sun's watch, then WIDER TO REVEAL the garden - several months since the party from the teaser. Several SERVANTS tend to the beautiful flora around Sun.

11 (CO NT'D):

11

Sun waits on a bridge over a pond. Nervous. Waiting. She looks up to see a SERVANT - showing Jin out of the house. He wears a humble suit and a dire expression.

SUN

Well?

Jin pauses, steps up to the bridge, shaking his head - Sun's heart is about to break - until he smiles:

JIN

Your father has given his blessing.

Sun lets out a joyful little scream - then embraces and kisses Jin... right before she punches him on the shoulder -

SUN

Don't ever do that again!

(kisses him, then)

How did you - ?

JIN

I reasoned with him.

(as if it was nothing)

After a year of management training
and another on the factory floor,
we'll have the money to do
everything we wanted.

SUN REACTS. Pulls away -- This was not part of the plan:

SUN

You're going to work for my father?

JIN

It was the honorable thing to do.

SUN

But -

JIN

It was the only way to prove I'm...

(off her look)

It's temporary.

And with that, Jin pulls out a velvet-lined gift box - he
opens it before Sun to reveal a BEAUTIFUL ENGAGEMENT RING -

SUN

Jin - you can't afford this -

11 (CO NT'D): (2)

11

JIN

I can now.

Sun tries to process the sea change taking place in her life
as Jin slips the ring on her finger...

12 12

OMITTED

13 13

EXT. THE VALLEY - JUNGLE ENTRANCE - DAY

CHARLIE

Are they still coming out? Tell me
they're not still coming out.

Ohlordallmighty...

- Charlie's fear-stricken face: now that dozens of bees have
landed on him - BUZZING and FLITTING all over his upper body.
For a guy already in the throes of the twitches, this whole
standing-still thing is hell on earth.

Locke stands where we left him as Jack and Kate rush up --
Jack with a SUITCASE from the wreckage -

JACK

CHARLIE

Keep still, man. I'm gonna

try to cover the hive... -- this is the most crap idea
ever - it's never going to
work!

LOCKE
(picture of Zen)
Pull yourself together, son.

CHARLIE
Listen mate, it wouldn't be "an
irrational fear of bees" if I could
just pull myself together - now
would it?

And just then E.C.U. ON A BEE - STICKING CHARLIE IN THE NECK
CHARLIE (CONT'D)
OW! SON OF A BITCH!

13 (CONT'D):

13

Reeling from pain, Charlie STOMPS down on the beehive - AND A
DENSE CLOUD OF BEES ERUPTS FROM THE EARTH. The buzz becomes
a FEARSOME ROAR. And this is REAL. Not cheesy swarm crap --
but actual STINGING BEES. THOUSANDS OF THEM.

Charlie panics, bats at the air SCREAMING, collecting sting
after sting as he backs himself into a rock - until - LOCKE
GRABS CHARLIE, takes off running, following after -

- Kate and Jack - who run to the only place that seems safe -

14

14

INT. THE VALLEY - CONTINUOUS

A nightmare. BEES EVERYWHERE. Jack and Kate chew through
The Valley, instinctively PULLING OFF their bee-infested
clothes. As they power deeper and deeper into safety -

Jack WHIPS his shirt against the cave wall - killing the bees
in his shirt. Kate frantically shakes insects from her hair.
Reaching the rear of The Valley, Kate backs up into the cave
wall -

- and turns to see something entombed in a niche behind her -
A HUMAN SKELETON. Grey. Desiccated. Jaw WIDE OPEN.
Kate GASPS -- Tries to scramble away - but the floor is
SLIPPERY...

And she WIPES OUT - to find herself cheek-to-cheek with a
second skeleton entombed in another niche on the wall!

And, as Kate CRIES OUT...

CUT TO BLACK:

END OF ACT ONE

ACT TWO

Kate writhes between the skeletons - trying to scramble to her feet when Jack's hand reaches in -

JACK

It's OK - it's OK...

- Kate takes his hand. He pulls her up -

JACK (CONT'D)

...the bees are gone.

- Jack looks down at Kate - slowly realizing just how little they are wearing, and how close they are to one another. Is the moment sexually charged? Yes. Then --

KATE

There's... skeletons.

(off Jack's look)

Skeletons. Dead people.

Jack lets go of her hand, snapping back to his normal self as he steps away and looks past her to see the TWO SKELETONS... and as he looks, everything seems to vanish. Jack kneels down, STUDIES them, TRANSFIXED. Kate asks the question we're all wanting the answer to --

KATE (CONT'D)

Who are they? How'd they...

JACK

I can't exactly perform an autopsy... but there doesn't seem to be any major trauma to their bones... someone laid them to rest here...

Kate moves up beside Jack, kneels down next to him as he indicates what he means --

KATE

Who?

JACK

Don't know.

KATE

Where'd they come from?

JACK

Didn't you guys shoot a polar bear last week?

KATE

Yeah...?

JACK

Where'd that come from?
Kate shakes her head, almost stifles a grin. Then --

KATE
Any idea how long they've -
Jack gently runs his fingers over the unrecognizable TATTERED
CLOTHES hanging off the bones...

JACK
Long. Takes forty, fifty years for
clothing to degrade like this...

Jack FEELS something in what might have been a POCKET at one
point. Slowly removes A TINY LEATHER BAG. A small piece of
TWINE binds it closed...

KATE
What is it?

Jack slowly undoes the twine, then turns the bag over his
open hand and taps out -- TWO HIGHLY POLISHED STONES. The
LIGHT glints off their shiny surface - and it's quite clear --

One is black. One is white.

LOCKE'S VOICE
Hello! Anybody in there?

Jack carefully drops the STONES back into the bag, puts it
into his OWN POCKET as he turns towards the entrance --

JACK
Over here...

Locke and Charlie approach. Charlie has prominent bee stings
on his neck and forehead...

LOCKE
Everyone all right?

15 (CO NT'D): (2)

15

JACK KATE
A few stings aside. Yeah. OK.

CHARLIE
Brilliant. You two run away
fantastically. Well done. I'm
glad my diversion spared you. I
was only stung several hundred
times. Oh -- and...

Charlie produces KATE'S SHIRT from behind his back -

CHARLIE (CONT'D)
Someone dropped this.
Kate sheepishly takes her shirt back --

KATE
It was full of bees.

CHARLIE
I'd have thought "C's", actually.

Charlie chuckles... but neither Jack nor Locke share the mirth. And that's when Charlie spots THE SKELETONS --

CHARLIE (CONT'D)
Bloody hell! Are those the guys
who were here before us?

Locke trains his glare at Charlie - HE DOESN'T KNOW ABOUT THE FRENCH BROADCAST FROM THE PILOT EPISODE - and Charlie may have just let the cat out of the bag.
A pause. Locke looks at Charlie: intrigued.

LOCKE
What are you talking about?

Charlie looks at Kate and Jack - busted? The three exchange conspiratorial looks. Charlie tries to cover up --

CHARLIE
Nothing. I mean - just... there
could have been people - here -
before us, right?

Locke holds Charlie's glance, then kneels over the skeletons -

LOCKE
This would prove it, but who are
these men?

15 (CONT'D): (3) 15

JACK
Actually, one of them's female.

LOCKE
Our very own Adam and Eve.

And OFF this revelation...

16 16

EXT. BEACH - LANDING GEAR WRECKAGE - DAY
We're back at the BEACH - where SHANNON and BOONE walk past Sun and Jin, keeping their distance -

BOONE
- all I know is they'd better not
let him loose - I heard he even
tried to murder the kid.
(then)
Check out his wife - the guy's
homicidal and she's standing by
him. Must be a Japanese thing.

SHANNON
She's with him for the same reason
I'm hanging out with you.
(off Boone's look)

`Cause I have to.

- as Boone and Shannon clear the frame, Sun breaks an ALOE LEAF in two and applies the pulp to his wrist:

JIN

What are you doing?

SUN

Your skin is very raw... maybe this will help you slip off the cuffs.

Jin takes the aloe leaf and tosses it aside. Quietly rebounding from her husband's scorn, Sun looks at the OTHER CASTAWAYS WANDERING AROUND THEM, all of them giving Sun and Jin a wide berth.

Sun turns back to her husband, despairing. She and Jin are alone on this island.

17 INT. A LAVISH SEOUL APARTMENT - NIGHT - FLASHBACK

17

Sun and Jin's home as a married couple. The spacious and well-appointed place gives a strong visual cue that they have been building a life together for some time.

Sun enters carrying some shopping bags. The place is dark - lit only by the Seoul city lights... but Sun can clearly see the large, gift-wrapped box in the center of the living room. She approaches - and opens the box to find -

- the cutest SHAR-PEI puppy ever seen on American Network Television. Sun regards the dog with mixed emotions - like someone who has just discovered a newborn at her doorstep.

JIN'S VOICE

What do you think?

Sun turns to see her smiling husband: shirt sleeves rolled up and tie undone around his neck - a man who has grown comfortable with the garb of a businessman.

SUN

It's... a puppy...

Jin puts his arms around Sun as she holds up the puppy: but the look on her face is one of apprehension and sadness. Jin doesn't notice at first -

JIN

You like it. Good. It was sired by a champion. The breeder has a two-year waiting list --
(off her look)
...I've been working such long hours, I thought you might enjoy the company. Of course, you'll

have to train it and feed it but...
they're very loyal and...

- but eventually sees the faraway look on his wife's face:

JIN (CONT'D)
Are you OK?

SUN
Remember when all you had to give
me was an orchid?

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17 (CONT'D): 17

It's a fond memory for Sun, but before Jin can reply, his
cellphone rings. Jin looks down at the display -

JIN
Your father...

Jin moves away. As Sun is left alone with her new puppy and
the feeling that her husband has just dropped a huge
responsibility in her lap...

18 18
EXT. BEACH - LANDING GEAR WRECKAGE - RESUMING

...where Sun turns to Jin, desperate to solve this situation:

SUN
Jin - please - just let me go and
explain this to them. Maybe
they'll let you go and -

Jin turns a hard look at his wife:

JIN
How will you explain?
(off her look)
Your place is by my side.
(then)
And we will not explain ourselves
to a thief.

As
A thief? Michael? What the hell is Jin talking about?
the mystery of Jin's actions deepens...
19 19
OMITTED

LOST "House of the Rising Sun" (GREEN) 8/26/04 21.

A20 INT. THE VALLEY - DAY

A20

Kate walks across The Valley holding a backpack full of water bottles when Locke steps up to her.

LOCKE

I think one of us ought to stay and help Charlie salvage the wreckage.

KATE

Are you offering?

Locke indicates Charlie picking through the wreckage in the background.

LOCKE

Sure. Gives me a chance to get to know Mr. Pace a little better.

(off Kate's look)

That's his last name.

But before Kate can ask "how did you know that?" Locke has returned to the wreckage and is helping Charlie. Kate hikes up her pack and walks on -

- to find JACK. At the center of The Valley. Looking at it all. Taking it in. We can almost see the WHEELS TURNING...

KATE

Ready to move out? People are probably getting thirsty...

(off his faraway look)

What?

JACK

Forty-six people need to drink a half gallon a day each. Carrying all this water back and forth?

(turns to Kate)

It's gonna be a real pain in the ass.

KATE

You're making me regret volunteering.

JACK

These caves make too good a shelter to just be used for burial.

(off her look)

Adam and Eve must have lived here.

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A20 (CONT'D): A20

And Kate is NOT liking where this is going. Something INSTINCTUAL kicks in, already emotionally withdrawing...

JACK (CONT'D)

The bodies were placed there decades, maybe centuries ago. So

their plane crashed - or maybe they
were shipwrecked - they probably
found this place and knew they
could survive here. Unlimited
fresh water...

(pointing it all out)

(MO RE)

A20 (CO NT'D): (2)

A20

JACK (CONT'D)

...tree canopy keeps the
temperature down - shields out the
sun - caves for shelter and food
storage - and the entrances are
narrow - easier to protect from
predators. We don't need to bring
the water to the people...

(beat)

We need to bring the people to the
water.

Jack turns to Kate, EXCITEMENT in his eyes. For the first
time in a long time -- Jack smiles. His statement is simple.
Sure. And most importantly, full of HOPE --

JACK (CONT'D)

I think we can live here.

Kate processes Jack's words - and while his face beams with
an optimism he has never expressed before, the look on Kate's
face is not unlike Sun's in the last flashback - uncertain if
she's getting a gift or a burden.

As Jack nods and shoots her a smile...

EXT. BEACH - LANDING GEAR WRECKAGE - DAY

20

20

Walt sits on the beach, staring at Jin from a safe but
confrontational distance. Sitting in silence, Sun and Jin
stare off into the ocean, completely unaware.

After a few seconds of being stared at without knowing it,
Jin feels Walt's look on him, and turns to look at him.

It is a strange moment -- a grown man and a young boy
exchanging glances laden with anger and bewilderment --

-- broken as Michael steps up to Walt, holding Vincent on a
leash.

MICHAEL

What are you doing man?

(turning to Jin)

Did you say something to my kid?

Jin shakes his head and looks away.

MICHAEL (CONT'D)

Move it, Walt.

As Michael drags his son out of there, he catches a SYMPATHETIC LOOK from Sun... but -

20 (CO NT'D):

20

MICHAEL (CONT'D)

Yeah. Nice talking to you, too.

Sun's face falls. Whatever good will there was between her and Michael has been destroyed by Jin. Michael and Walt walk away -- and after a few beats, Walt breaks the silence...

WALT

Why doesn't he like us?

Michael comes closer to his son, getting into full on parental mode --

MICHAEL

What?

WALT

The Korean man -- you said people like him don't like people like us.

Michael looks up -- realizing that the words he spoke in anger earlier in the day have had an impact on his son --

MICHAEL

Aw - man. No. I don't think like that, OK? I was just... angry.

WALT

So what'd you do to him?

Michael snaps: his pride is hurt, he took a beating in front

of his son - he isn't thinking about parental diplomacy:

MICHAEL

What did I do?

Michael stops to look his son in the face.

MICHAEL (CONT'D)

Tell me. You've been with me since we crashed here - have you seen me do anything? To anyone? I mean -
(beat)
- what kind of man do you think I am, anyway?

Walt drops his head, says nothing.

MICHAEL (CONT'D)
What did your mother say about me?

WALT
She never talked about you.

Michael is struck - more confirmation that he is a stranger
to his son.

MICHAEL
You don't know a thing about me, do
you?

WALT
(defensive)
You don't know a thing about me.

MICHAEL
I know a lot about you.

WALT
Yeah? When's my birthday?

MICHAEL
August 24.
(then)
When's mine?

Walt's eyes drop to the ground. Of course, he has no idea.
The two start walking again - nothing left to say.

Off Michael, wondering if he will ever be able to bridge the
gap between himself and his son...

A21 OMITTED

A21

21

21

INT. THE VALLEY - DAY

Charlie and Locke move a heavy piece of wreckage out of the
way to reveal a few mangled suitcases. Charlie shakes his
head and pulls out a brightly-colored sundress - which he
tosses aside with much frustration.

21 (CO NT'D):

21

CHARLIE
This is just brilliant.

Shaking his head, Charlie heads out of The Valley - until he
notices Locke, walking after him -

CHARLIE (CONT'D)
Are you following me?

LOCKE

(plainly)
Yes.

CHARLIE
No need - just going to the loo.

Locke stares at Charlie.

LOCKE
Is there something you want to tell
me, Charlie?

Charlie stares back - what the hell is this guy's deal?

CHARLIE
I'm. Going. To. The. Loo.

Locke shakes his head, then:

LOCKE
It's dangerous out there. Until we
get back to the beach, I'm not
breaking line of sight with you.

CHARLIE
This is a joke, right?

LOCKE
How are those bee stings?

CHARLIE
Oh, bugger off.

Charlie heads back for the wreckage. Locke steps up:

LOCKE
I know who you are. And I know
what you're looking for.

What? Charlie grabs his trembling hand - has he given
himself away? Locke's words hang in the air, then:

21 (CO NT'D): (2)

21

LOCKE (CONT'D)
Drive Shaft. You played bass.

Charlie is gobsmacked. Of all the people to know about his
band - is it one of the hot chicks? The doctor? The cool
guy with the cigarettes? No. It's the boar hunting freak!

CHARLIE
And guitar. On a few tracks.
(then)
You've really heard of us?

LOCKE
Hey. Just because I'm over forty
doesn't mean I'm deaf. I have both
your albums - although - your self-
titled debut was a much stronger

effort than "Oil Change."
(off Charlie's look)
That bass line in track six, "Full
Release" - you were on fire.

And Charlie just absorbs this. Genuine adulation from Locke.
And damn if it doesn't feel GOOD. That ole' bravado --

CHARLIE
Sixteen clean notes in one bar.

LOCKE
Shame what happened to the band.
How long since you last played?

Charlie's smile FALTERS --

CHARLIE
You guitar? Eight days, eleven
hours. Give or take.

LOCKE
You miss it.

Charlie shoots Locke a sad, vulnerable nod - Locke has hit on
a deeply held truth.

LOCKE (CONT'D)
Still a lot of wreckage. It might
turn up.

Charlie finally speaks from the heart - his speech making it
clear, for the first time, that there is at least one thing
more important to him in life than his drugs.

21 (CONT'D): (3)

21

CHARLIE
Undamaged? Playable? I don't
think so. I wish - but - see,
there was this bloke at the counter
what made me check it in. No room
in the cabin. Fascist.
(then)
I had this sick feeling in the pit
of my stomach when they put it on
that belt. I should have known I'd
never see it again.

LOCKE
You'll see it again.

CHARLIE
Yeah. What makes you so sure about
that?

And when Locke says this, he says it with absolute
CONVICTION. And yeah -- it's a little scary.

LOCKE
Because I have faith, Charlie.

Charlie shoots Locke a "nice try" look - but he's far from reassured. Charlie goes back to dig through the wreckage.

Locke looks at Charlie, now knowing that Charlie's need for affirmation is his Achilles heel.

22

22

EXT. BEACH - LANDING GEAR WRECKAGE - DAY
- where Sun jams a barrette in the cuffs, trying to pick the lock. Jin, whose wrist is now bleeding, talks her through:

JIN

- be gentle - you're going to hit
the catch eventually and then -

Sun pokes at the lock a little too forcefully and bumps Jin's wrist - he winces as his injured skin scrapes metal. Trying to suck in the pain, Jin stares daggers up at his wife -

JIN (CONT'D)

Now try it again. This time try to
do exactly as I say.

22 (CO NT'D):

22

Sun takes a deep breath, she knows that her husband is losing his patience - and she knows that it's never pretty -

23

23

INT. LAVISH SEOUL APARTMENT - NIGHT - FLASHBACK
The place has changed - become more and more ornate. A gilded cage for Sun - who sleeps on the couch with her now fully-grown Shar-Pei. A clock reads 4 A.M. Sun is still in her street clothes - she has been waiting for her husband -

- who CRASHES through the door. The lapels on his suit jacket turned up, his hands are jammed into the pockets.

Sun starts awake.

SUN

Jin?

Sun gets up and rushes to Jin - who heads for the bathroom -

SUN (CONT'D)

Are you all right? What's --

- but Jin ignores her - brushing past her and into -

24 INT. LAVISH SEOUL APARTMENT - BATHROOM - FLASHBACK

24

- Sun follows Jin inside -

SUN

Please talk to me -

- just in time to see him drop his jacket - and that's when

she realizes that his hands and shirt are STAINED WITH BLOOD.

SUN (CONT'D)

- oh god, are you hurt? What
happened to you?

Jin turns on the faucet and washes his hands. Rust-colored
water hits the basin. Sun reaches for Jin's hands - quickly
realizing that the blood on them is not her husband's -

SUN (CONT'D)

Whose blood is this?

Jin just keeps washing, facing straight ahead, saying nothing
- Sun's panic mounts as she tightens her grip on his hands,
trying to turn him to face her.

SUN (CONT'D)

What were you doing? What
happened?

Jin finally looks at her.

JIN

I was working.

Jin tries to go back to washing his hands, but Sun won't just
accept this - she needs to know -

SUN

Doing what? Jin - my father is in
the car business - you couldn't
possibly -

(then)

- what do you do for my father?

Just answer me - please - Jin -

look at me - what do you do -

- but he ignores her - and then -

SLAP!

A dread silence

Sun belts her husband across the face.
follows. Cold. Unbearable.

24 (CONT'D):

24

At this moment - for the first time - Sun sees the dead
expression in his eyes. His face has hardened into an
expression of loathing unlike anything Sun has ever seen.

Sun recoils - the fear on her face making is clear that the
man before her is not the man she married - as Jin answers
her question with chilling calm -

JIN

I do whatever your father asks.

(then)

I do it for us.

- and there it is, the sad and unavoidable truth of this marriage. Jin sold his soul for the woman he loves.

JIN (PRE-LAP) (CONT'D)

- that's the catch - now twist it,
slowly - don't lose it -

25

25

EXT. BEACH - LANDING GEAR WRECKAGE - RESUMING

- on Sun's face as she keeps working the lock, following her husband's instructions until the barrette SNAPS. Painfully wrenching Jin's wrist. Jin lets out a loud BELLOW.

25 (CONT'D):

25

Sun backs off - preparing for the worst. But Jin just takes a deep breath... and MANY anxious beats pass before Jin speaks. Calm. Measured. Controlled --

JIN

I want you to get me a knife. The
sharpest you can find.

SUN

What for?

Sun looks at Jin - a tear rolls from his eye as he speaks.

JIN

We're all alone, Sun. You're all I
have left. I'm not going to let
them take away our honor.

(then)

I'm going to cut off my thumb. I'm
getting out of these cuffs.

(beat)

And then I'm going to go get back
what's mine.

As Sun looks into Jin's eyes, and sees his face hardening into that same look from the flashback - her husband's heart of darkness...

CUT TO BLACK:

END OF ACT TWO

LOST "House of the Rising Sun" (PINK) 8/19/04 31.

ACT THREE

26 EXT. JUNGLE - PATH TO THE BEACH - AFTERNOON

26

Jack and Kate head back towards the beach... Kate stops for a moment to take something out of her shoe.

Jack goes a few steps before turning to see her... and then just stands there, watching her perform the simple act of tying her shoes, until -

KATE
Are you checking me out?

Jack quickly averts his gaze --

JACK
What?

KATE
(playful)
No shame in --

JACK
Trust me, if I were checking you out, you'd know it.

KATE
Yeah? What are you thinking - right now -

JACK KATE
Well, I sure as hell wasn't - Don't stop to think - just tell me -

JACK
I was thinking that if we lived at the caves we could build a dam around the spring - so everyone would be able to get fresh water - and we could get the infirmary off the beach.

Kate regards him quietly, her expression neutral - this is a different Jack than she met on the beach seven days ago. A cloud has lifted from him as the discovery of The Valley has touched an optimistic place in his being...
...but as much as she can appreciate that, part of Kate - a big part - wishes he had been checking her out. Jack turns to Kate, sees she's not quite sharing his excitement --

LOST "House of the Rising Sun" (PINK) 8/19/04 31A.
26 (CO NT'D): 26

JACK (CONT'D)
You think it's a bad idea?

LOST "House of the Rising Sun" (PINK) 8/19/04 32.
26 (CO NT'D): (2) 26

KATE
No - it makes sense.
JACK KATE
But?
-- No but.

JACK
Good because a lot of people are
still hoping a rescue boat's gonna
show up - they aren't thinking
about their own safety -
(then)
- we're gonna have a lot of
convincing to do.

KATE
We? You haven't convinced me yet.

Jack smiles - confident he can bring her around. And as she
SMILES back, chemistry apparent despite what might be a
slowly forming GULF --

SAYID'S VOICE
It's about time -

-- Jack and Kate turn to see Sayid, walking toward them,
carrying several logs, as well as crash axe from the plane.

SAYID
- I'm dying of thirst.
27
EXT. JUNGLE - PATH TO THE BEACH - LATER
His logs and axe on a pile on the ground, Sayid opens a
bottle and drinks as he briefs Jack and Kate --

SAYID
I am going to let the Korean man
sit in the sun a while longer -
once I have enough wood for our
signal fire, I'll take his wife
aside - find some way to
communicate. I think she knows why
he attacked Michael.

JACK
You sure you don't want me to talk
to her?

Sayid shoots Jack a look. Jack decides not to push it:

LOST "House of the Rising Sun" (PINK) 8/19/04 32A.
27 (CONT'D): 27

JACK (CONT'D)
OK. If you feel you have it under
control...
(MORE)

LOST "House of the Rising Sun" (PINK) 8/19/04 33.
27 (CONT'D): (2) 27

JACK (CONT'D)

I'm going to start talking to people about the caves. I might be able to get a few to go with me by nightfall - start setting up a camp.

SAYID

You're serious?

(off the looks)

Is there a reason you didn't consult us when you decided to form your own civilization?

JACK

I'm talking about moving a couple of miles inland -

SAYID

Whatever happened to "live together, die alone?"

JACK

Digging in - together - is the only way we can survive...

SAYID

Our best hope of survival is being spotted by a plane or a ship - and for that we need to organize everyone - to keep that signal fire burning while others scout the island for supplies - "digging in" anywhere else is suicide.

KATE

It's the only source of fresh water we've found, Sayid.

SAYID

Don't tell me you're part of this insanity.

JACK

And staying here - without water, in the sun - that's not suicide?

And of course, Jack's logic can't be argued. But Sayid doesn't really care -- instead he picks up his firewood and delivers a parting shot --

SAYID

I have better things to do with my life than to admit defeat.

LOST "House of the Rising Sun" (PINK) 8/19/04 34.
27 (CO NT'D): (3) 27

28 Sayid looks at Kate, then walks away. OFF Jack and Kate --
28
29 OMITTED 29
30 OMITTED 30
OMITTED

LOST "House of the Rising Sun" (PINK) 8/19/04 35-36.

31 OMITTED 31
32 32

INT. THE VALLEY - DAY

Charlie and Locke pull A SHATTERED GRANDFATHER CLOCK from the wreckage:

CHARLIE
A grandfather clock? Who travels
with a grandfather clock?

LOCKE
Must have been freight.
And we can see that Charlie is in a STATE. Frustrated. Pale,
sweaty... needing a fix, goddammit. Dropping the clock --

CHARLIE
Well that's it - I'm not spending
any more valuable time of my day
pulling everyone else's crap but
mine out of this stinking fuselage!

Charlie turns to storm out of The Valley, Locke follows.

LOCKE
It's dangerous out there.

32 (CO NT'D): 32

CHARLIE
What is it with you? Don't think I
can handle it?

Locke gets in front of Charlie - puts a hand on his shoulder -
holding him back -

LOCKE CHARLIE
Frankly - no. (enough)
-- Piss off.

LOCKE
Listen -

- and Charlie finally SNAPS, writhing out of Locke's grasp -

CHARLIE

No - you listen - you don't know
sod-all about dangerous. Last I
heard, only one of us has seen a
man - THE PILOT OF OUR PLANE - torn
to bits by a beast - and - oh wait,
that was me! Not that I got a
chance to savor the experience
seeing as I was dodging a falling
cockpit at the time - and as I
remember - it was me, not you,
climbing up a MOUNTAIN and got
jumped by a POLAR BEAR - just to
hear from a Frenchy radio signal
that somehow's been broadcasting
for sixteen years that this island
is a death trap and that everyone
who lands here SNUFFS IT!

(beat)

And worst of all, I'm never going
to find my bloody guitar!

Charlie finally stops, levelling his coldest, bad-assed-est
stare at Locke, who simply stares back.

LOCKE

I'm still not letting you out of my
sight.

Charlie drops his stance, defeated. Locke turns back to the
wreckage - knowing that he has used Charlie's weakness to
extract from him every one of the secrets of this island, and
Charlie doesn't even know it...

32 (CO NT'D): (2)

32

...but as Charlie resigns himself to staying put for now,
others are heatedly debating where to stay for good.

33

33

OMITTED

34

34

EXT. BEACH - MICHAEL AND WALT'S AREA - DAY

MICHAEL sits watching his son play with Vincent, then looks
up to see Sayid approaching.

MICHAEL

Now what? I already gave you my
statement, Sheriff.

Sayid takes the hit in stride, then --

SAYID

I came to apologize. I shouldn't
have been suspicious - you were the
victim in the attack this morning.

Michael sizes Sayid up - then:

MICHAEL

I appreciate that - but I can tell
you didn't come all the way here
just to say you're sorry.

Sayid shrugs - he's been made, might as well get on with it:

SAYID

People are seriously considering
following Jack to the caves.

Michael looks out to see Jack, ACROSS THE BEACH - talking to
a few castaways - making converts.

SAYID (CONT'D)

I'd like to know where you stand.

MICHAEL

Right here.

(off Sayid's look)

I got one priority right now, and
that's getting my kid off this
island. A boat passes by, I'm not
gonna be on the hook for missing
it.

SAYID

Good. I'm lining a pit with metal
from the plane, for a signal fire.

LOST "House of the Rising Sun" (PINK) 8/19/04 39.
34 (CONT'D): 34

MICHAEL

Need my help?

SAYID

We burned most of our wood when we
torched the fuselage. Whatever you
can carry.

Michael nods. Sayid turns to go, but not before patting
Michael on the shoulder - a gesture of unspoken agreement
between these two men. As Sayid walks away -

FIND Sun - watching Michael. Sun takes a beat - gathering
herself together - figuring out her next move -
- then follows Michael, making sure he doesn't see her.

As Sun clears the frame - FIND Jack, walking away from the
castaways he was converting and toward -

35 35

EXT. BEACH - HURLEY'S CORNER - DAY
- where HURLEY packs his things.

JACK

Glad you're coming.

HURLEY

Hey, man -- I go where the boar's

at.

JACK

(laughs)

View's not bad either.

HURLEY

So... what up with you and Kate?

JACK

"What up?"

HURLEY

(grinning)

You know what I mean. What up?

Jack just shakes his head --

35 (CO NT'D):

35

HURLEY (CONT'D)

C'mon -- you guys gonna move into a cave together? She'd look just like Wilma if she put a bone in her hair and dude? Wilma's hot.

JACK

I'm sorry. Am I in High School?

HURLEY

(cracking up)

I knew it. You are like, so over that whole "she's on the run from Johnny Law" thing aren't you?

JACK

(shakes his head; gets up)

Just get your stuff together - we need to go soon.

HURLEY

That wasn't a denial!

- and as Jack walks away - FIND Sawyer - walking the shore in the opposite direction until he reaches -

36

36

EXT. BEACH - SECLUDED AREA - DAY

- Kate. Sitting. Looking at the sea, letting the water hit her toes, a near-perfect moment wrecked by Sawyer's arrival.

SAWYER

Well well well, if it ain't the Belle of the Ball.

(off Kate)

So what's it like having both the doctor and Cap'n Falafel fighting over you?

Although Kate shoots Sawyer a "go to hell" glare, it is clear from their interaction that they too have a spark - different

from the emotional bond she shares with Jack, but it's there:

SAWYER (CONT'D)

Just calling `em like I see `em,
freckles.

(MO RE)

LOST "House of the Rising Sun" (PINK) 8/19/04 41.
36 (CO NT'D): 36

SA WYER (CONT'D)

Truth be told, I'm not the only
person wondering where you're going
to weigh in on this whole "moving
off the beach" thing.

KATE

Please.

SAWYER

Hey -- Jacko may be saving lives,
but everyone here knows you went to
get the transceiver, and hunt boar,
and send the distress signal...
even if they don't know how that
worked out.

Kate looks at Sawyer - and the plainness of her question
makes it clear that she DOES care what he says and does:

KATE

Are you going?

SAWYER

That's the real trick, isn't it?
We all pack up stakes to the caves,
and the next day a plane passes by -
they're gonna go on their merry way
and be none the wiser... On the
other hand, you stay here and get
eaten by boars or fall off a rock -
there isn't gonna be anyone around
to answer the 911 call, am I right?

KATE

You didn't answer my question.

SAWYER

You didn't answer mine. And I
asked first.

(getting up)

Sayonara, sugarpop.

And OFF Kate as she watches him go...

37 37

EXT. BAMBOO FOREST - DAY

As Sun walks through the bamboo trees with a purpose -

REVERSE P.O.V. to show Michael, chopping up kindling with the
crash axe.

Sun keeps walking toward Michael - the resolve on her face growing - there is something she needs to do, and it involves him, but before we get to that -

LOST "House of the Rising Sun" (PINK) 8/19/04 41A.

C38 INT. LAVISH SEOUL APARTMENT - NIGHT - FLASHBACK

C38

- where Sun sits with a DECORATOR (female, 50's.) The Decorator shows her swatches from a binder as JIN stands in the background, on his phone, consumed by work and trying to shoo the bothersome Shar-pei from his feet -

DECORATOR

Your husband told me that money is
no object to redecorate this place.
You're a very lucky wife.

SUN

Yes.

But they are interrupted when Jin snaps his fingers, pointing at the dog. Sun stands and leads the dog away from her

husband. Things have changed - the familiar dynamic of Jin's

dominance and Sun's submissiveness has taken root completely.

Sun returns and exchanges a look with the Decorator who appears to ignore Jin's humiliating treatment of his wife:

DECORATOR

Let's look at the place from the
bedroom, shall we?

Sun follows the Decorator as she bustles through the apartment, out of Jin's view, and into:

INT. LAVISH SEOUL APARTMENT - BEDROOM - SAME - FLASHBACK B38
B38

And as soon as they're out of earshot, the CHARADE IS OVER.

The Decorator's smile DROPS and her tone of voice becomes a deadly serious whisper - whoever this woman is, it's abundantly clear that she is NOT here to decorate:

DECORATOR

Are you sure about this?

SUN

Yes.

DECORATOR

You've taken your lessons?
Studied?

SUN

-- Yes.

Sun nods. Whatever they are talking about, it has been

DISCUSSED, PLANNED... and is about to become reality:

LOST "House of the Rising Sun" (PINK) 8/19/04 41B.
B38 (CO NT'D): B38

DECORATOR

You realize that your husband, and
your father will do everything they
can to find you -

(off Sun's nod)

- are you sure you and your husband
can't reconcile - talk?

Sun shakes her head, then looks up.

SUN

When I'm gone, will you care for my
dog?

The Decorator nods, then hands over the folio:

DECORATOR

There's no coming back from this.

Sun opens the folio - E.C.U. INSIDE THE FOLIO - an American
PASSPORT with Sun's picture. IDs. Credit cards. A Maine

driver's license.

Sun moves to a dresser, opens a drawer, and pulls out a false
bottom, hiding the folio underneath - the promise of a new
life mixing with the danger of what she is planning to do -

DECORATOR (CONT'D)

During his business trip. At the
airport. At eleven fifteen you
make an excuse and walk out of the
terminal. Bring nothing. A car
will be waiting - for the first
week your family will assume you
have been kidnapped. You will lay
low until they come to think you
are dead. After that, you will be
free to move wherever you want.

Now tell me when.

SUN

At the airport, eleven fifteen...

DECORATOR

Again.

Sun looks into the main room to see JIN, pacing, on the phone
and repeats the words --

SUN

Eleven fifteen... Eleven fifteen...

LOST "House of the Rising Sun" (PINK) 8/19/04 42.
B38 (CO NT'D): (2) B38

-- as Sun's courage and resolve grow with each repetition --
A38 A38

EXT. BAMBOO FOREST - RESUMING

-- the look on Sun's face is a match for the end of the
flashback. Michael gathers up the chopped wood and turns
just as she closes the distance --

-- the two are now face to face, but Michael has no time for
this --

MICHAEL

Oh great, look who came to chat.

(off Sun's look)

No offense but I really don't have
time to -

But Michael is cut short when Sun does something no one could
have possibly predicted -

- SHE SPEAKS TO HIM IN ENGLISH.

SUN

I need to talk to you.

POW! Michael drops the wood. And his jaw.

Off Michael and Sun - as he realizes that all this time, she

has heard and understood everything that has been said about

her and her husband...

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

38 EXT. BEACH - TREE LINE - CONTINUED FROM PREVIOUS

38

Michael's state of shock remains unabated:

MICHAEL

You speak English.

SUN

Yes.

MICHAEL

You speak English?

MICHAEL

SUN

Yes.

Why didn't you saying anything?

Sun shoots Michael the kind of exasperated look she has been waiting for years to give her husband:

SUN
My husband doesn't know.

MICHAEL
Why would you learn English without telling your husband?

SUN
He has a temper -

MICHAEL
- yeah but -
 (and it finally hits him)
- were you going to leave him? Is
that why you didn't -

Sun looks at Michael, this is not an open topic.

SUN
What my husband did to you today -
it was a misunderstanding.

MICHAEL
No - I got it loud and clear.

SUN
It was the watch.

Sun points at Michael's wrist - he's wearing a shiny, expensive new watch. Michael stares at Sun, flummoxed.

38 (CO NT'D):

38

MICHAEL
Your husband tried to murder me
over a watch? I found this two
days ago...

SUN
And he has been looking for it for
five. It belongs to my father. He
entrusted it to my husband.

Michael shakes his head - none of this makes any sense:

SUN (CONT'D)
My father is a very powerful man.
The watch was a gift for one of his
American business associates. It
was my husband's job to deliver it
in my father's name.
 (beat)
My husband has spent years working
for my father - earning his trust,

his respect. Protecting that watch
is a question of honor.

MICHAEL
Honor? Trying to kill me in front
of my kid - that's honor?

SUN
You don't know my father.

Sun looks at Michael - there is only one thing about this
situation she truly expects him to understand:

SUN (CONT'D)
My husband has to be stopped. I
need your help.

Off Michael - wondering what the hell she means by that and
what she expects him to do about it.

39

39

EXT. THE VALLEY - JUNGLE ENTRANCE - DAY

We find CHARLIE alone... nervously checking over his shoulder
while he attempts to find a moment of privacy as he shuffles
toward one of the EXIT CAVES...

And he's gonna make it out, successfully ditching Locke --
wherever the hell he is -- as he reaches into his pocket and
pulls out his BAGGIE --

39 (CONT'D):

39

There's LOCKE. Blocking his path. Charlie stops, closes his
fist around the baggie, and lets Locke have it:

CHARLIE
Listen to me you old git. I'm
going into the jungle. A man
has... has a right to privacy. So
leave me ALONE.

Locke looks up and down at Charlie, quietly taking stock.
Charlie holds Locke's line of sight, until -

LOCKE
Just hand them to me.
- and that's when Charlie's stare breaks.
LOCKE (CONT'D)
You're going to run out. My guess
is sooner rather than later.
(off Charlie's look)
Painful detox is inevitable... give
them up now, and at least it will
be your choice.

CHARLIE
Don't talk to me like - like you
know something about me.

LOCKE

I know a lot more about pain than
you think. I don't envy what
you're facing - but I want to help.
Charlie is torn. Someone is finally on to his secret - and,
instead of judging, wants to help him escape.

LOCKE (CONT'D)
Do you want your guitar?

Locke's stare pierces Charlie's soul. There is something
about this man: this humorless, mystical - and sometimes
scary - guy that nevertheless inspires a strange confidence.

Charlie nods. Yes.
LOCKE (CONT'D)
More than your drugs?

CHARLIE
More than you could know.

39 (CONT'D): (2)

39

LOCKE
What I know is this island might
just give you what you're looking
for... but you have to give the
island something in return.

Locke holds out his hand. Finally realizing this may be the
only way he will get out of his addiction with some dignity,
Charlie hands the drugs over to Locke.
The moment hangs between the two. Charlie then looks up at
Locke, his great expectations clear as he asks:

CHARLIE
Can you really find my guitar?

Locke holds up his index finger. Charlie stares at Locke -

LOCKE
Look up, Charlie.

CHARLIE
Don't tell me you want me to pray
or something -

LOCKE
- I want you to look up.

And as Charlie does what he is told... TILT UP - to REVEAL A
GUITAR CASE, hanging from a tree some fifty feet above.

Utterly fuckstruck, Charlie looks down at Locke - then back

up at his guitar - so near, yet so far away... and breaks
into tears.

CHARLIE
I never thought -

Locke puts his hand on Charlie's shoulder, consoling him:

LOCKE
I know. I know.
(then)
Come on, Charlie. I'll help you
get it down.

Charlie looks up at Locke - tears streaming - and for the first time since the beginning of this journey, Locke smiles.

40 OMITTED

40

41

41

EXT. BEACH - SECLUDED AREA - LATER

A small group of people - including Jack and Hurley - prepare to go to the valley. Jack breaks off and makes his way to -

- Kate, who sits, unmoved. Jack makes eye contact - the look on Kate's face, and the growing weariness in Jack's step makes what they both know absolutely clear:

JACK
Hey. Almost time to go.
Kate hates this - disappointing Jack is the last thing she wants to do, but she has no choice -

KATE
I don't want to be Eve.

JACK
No one's asking you to.

- and there is a part of Kate that wishes, more than anything else in the world, that he were asking. But that's not the part of her that's calling the shots:

KATE
I just can't dig in.

Jack wants to go, is exasperated -- but he's a guy who needs to UNDERSTAND things... understand HER --

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41 (CO NT'D): 41

JACK
Why not? Someone else can stay here -- keep a lookout -- wait for rescue. Why does it have to be you?

KATE
It's not that.

JACK
Then what is it?

Kate just shakes her head - why can't he just understand?
Jack watches her, realizing that a logical argument isn't
going to win the day...

JACK (CONT'D)
How did you get to be this way?
(beat)
Just what did you do, Kate?

Kate levels a cold stare at Jack - now that he's gone there,
her decision to stay feels justified:

KATE
You had your chance to know - you
don't get to ask again.

Jack processes her words and body language - this
conversation is over:

JACK
If you need me, you know where to
find me.
Kate turns as Jack exits, then, under her breath:

KATE
You know where to find me too.

And in this quiet moment, A FLASH OF VULNERABILITY as we
realize Kate isn't cold -- she's just protecting herself.
Off this quiet, thoughtful MOMENT --

42

42

EXT. BEACH - LANDING GEAR WRECKAGE - DAY
We're EXTREMELY TIGHT on the crash axe. PULL BACK to find it
tightly in the grip of --

MICHAEL.

42 (CONT'D):

42

He's got blood in his eyes and he's heading straight for JIN.

Jin sees Michael approaching - brandishing a lethal weapon -
and pushes himself back against the wreckage - for the first
time, REAL FEAR creeps into Jin's stoic countenance.
Michael gets closer and closer - he could split Jin's skull
like a melon -

MICHAEL
I know you can't understand a word -
and normally I'm not the talking-
out-loud type - but since I have a
captive audience - I hope for your
sake that you LISTEN.

Michael's fingers tighten around the axe handle. Jin holds his palms out - he may not speak English, but he gets it that he could be facing the business end of that weapon.

MICHAEL (CONT'D)

I'm not exactly having the best month of my life. A woman I had a relationship with ten years ago died halfway around the world - I barely know my son... and now I gotta be his daddy. Then there was the little accident that put us in this hell hole - and to top it off, I have a deranged Korean guy trying to kill me - and for what?

Michael reaches for his wrist and undoes the watch - turning it around to show Jin the back plate - engraved in Hangul. Michael holds the watch to Jin's face - then points at the watch and at Jin repeatedly, making it look like he saw the characters and figured all this out on his own.

MICHAEL (CONT'D)

I get it: you have an insane code-of-honor thing with your father-in-law, and delivering this watch to one of his cronies was the one thing you were living for - that just makes you stupid - but to try and kill a man? I'd have given it back if you'd asked.

(beat)

My watch broke.

(MO RE)

42 (CO NT'D): (2)

42

MI CHAE L (CONT'D)

I found this in the wreckage and, hey, I figured why let a twenty thousand dollar watch go to waste...

(MO RE)

42 (CO NT'D): (3)

42

MI CHAE L (CONT'D)

which is ridiculous since time doesn't matter on a damn island. So - you want your watch back - I'm giving it to you. Not because you tried to kill me, but because I am not a thief.

Michael tosses the watch. Jin catches it... but Michael is bringing the AXE up in the air! Jin cowers. Closes his

eyes. This is it. And the AXE WHISTLES DOWNWARDS AND KLANG!

Severs the chain. Jin opens his eyes - surprised to be alive. Michael levels an unyielding stare at the man:

MICHAEL (CONT'D)

Stay away from me and my kid.

And we hear a TICKING SOUND as Michael walks away, dragging the axe on the sand. As Jin watches him go, duly humbled -

REVEAL - SUN, watching from a distance as a stunned, confused Jin tries to scrape himself and his dignity off the fuselage.

And Sun's voice - now in English - ECHOES over the scene -

SUN'S VOICE (PRE-LAP)

Eleven fifteen - eleven fifteen -
eleven fifteen...

INT. SYDNEY AIRPORT - TICKET COUNTER - DAY - FLASHBACK

43

43

- Sun - wearing the clothes seen in the pilot - stands alone under a big clock. The time reads 11:13.
Jin stands in line at the counter a dozen meters away from Sun. In front of Jin is Jack -- DEJA VU as we recognize his speech from last episode --

JACK

In sixteen hours, I need to land in
LAX.

(MO RE)

43 (CO NT'D):

43

JA CK (CONT'D)

And I need that coffin to clear
customs because there is going to
be a hearse waiting there.

Jin shakes his head, wondering "what the hell is this white guy yelling about," then looks at his watch. But we're watching all this from the POINT OF VIEW OF SUN as she looks back up at the clock -

SUN

Eleven fifteen - eleven fifteen...

- then at the glass door out of the terminal.

A car pulls up to the curb - is this the one?

Sun looks at her husband - who doesn't notice her.

She looks up at the clock...

...11:15...

... and the car is waiting outside... Sun's deliverance from a soul-destroying marriage.

Escape. Freedom. Dead ahead. Just walk out.

Sun shoots a final glance at Jin - only this time he makes eye contact - and smiles. Sun looks at Jin, confused. He reaches into his jacket -

- and pulls out a WHITE ORCHID.

And everything STOPS. This is a profound moment. A LIFE-CHANGING MOMENT. Because in this simple gesture -- Sun sees the man she loves - trapped somewhere in all the rage and anger - but still very much there.

But her path is set. Too late to turn back now. So -- as a single TEAR falls down her cheek, she turns. Takes a step toward the exit - toward her FREEDOM -

And then she stops. The look on her face tells the story. She just can't do it.

For Sun to escape from her husband, her entire life, without trying to somehow redeem the good man she married now feels like an awful thing to do.

43 (CO NT'D): (2)

43

Sun turns back to Jin and walks, closing the distance between herself and her husband.

And as she walks, she drops the black envelope with all of the counterfeit identity documents into a garbage can.

Sun arrives at her husband's side -

JIN

Something wrong?

Jin hands her the flower, gives her a peck on the cheek.

SUN

No. It's beautiful.

Jin shrugs. His wife is crying for no reason. Women. Jack finally moves off the ticket counter and Jin steps up...

Sun cradles her orchid... and it becomes clear that her decision to stand by Jin - her hope that someday she might be able to reconnect with the optimistic young romantic she married - is exactly what put her on the Oceanic flight and landed her on the island...

44

44

EXT. BEACH - LANDING GEAR WRECKAGE - RESUMING
As Jin walks away - C.U. on Jin's hand. As Sun's hand enters frame, slipping into his palm.

Jin turns to his wife, and closes his hand around hers. As this damaged, but maybe, someday, redemptive couple makes their way off the shore...

CUT TO BLACK:

END OF ACT FOUR

ACT FIVE

45 EXT. BEACH - DUSK

45

The group following Jack to The Valley is ready to go as Jack straps on his pack.

JACK

OK, people, let's get moving, we gotta be there before sundown.

FIND - Sun and Jin, hurriedly packing their things. Jin speaks as if nothing happened today -

JIN

The doctor has a point - leaving the beach is the right thing to do - and we'd better stay close to him, in case one of us gets sick -

- but something did happen today - and although Sun nods quietly, she notices he is packing the watch.

JIN (CONT'D)

- and I can always come back and fish in daytime - this place can't be so far away that -

In an act of simple, quiet defiance, Sun stands, picks up her bag and walks away- Jin is stunned:

JIN (CONT'D)

I'm still talking - Sun! What are you doing? I'm not finished -

Sun turns, looks at her husband -

SUN

Don't you want to move on?

Sun then turns her back on him and keeps walking. Jin considers his wife's simple, yet infinitely loaded words as she walks toward Jack's now-departing group -

- and then finally stands. As Jin trails after his wife, he turns to see Michael and Walt - handing logs to Sayid as he organizes them on top of the metal sheets of his makeshift signal fire.

Jin and Michael exchange looks -

- and Jin stops in front of Michael. Walt gets a look at Jin and gets very close to his father, who puts a protecting arm around his son.

JIN
(without subtitles)
My apologies.

Michael casts a dubious look at Jin, but Jin's tone and the proud, yet contrite look on his face make his intent clear.

SUN - stops and watches her husband as Michael replies:

MICHAEL
I don't speak Korean.
(off Jin)
But the word you're looking for is
"Sorry."
(then)
"Sorry."
Jin regards Michael, then:

JIN
Sorry.

Michael nods, then indicates Walt:

MICHAEL
Now my kid.

Jin looks down at Walt - he doesn't like this, but it is a question of honor -

JIN
Sorry.

Michael nods, then extends a handshake at Jin. Jin accepts the gesture - and as he does, the remaining cuff slips down over Jin's wrist. He will wear it for the run of the series - a reminder of almost killing a man over nothing.

The pleasantries done, Jin turns to see his wife - joining the now-departing Valley party.

JIN (CONT'D)
(without subtitles)
Sun! Wait!

As Jin rushes after Sun...

CHARLIE'S HAND - trembling as he struggles to pluck out a few notes at -

46

46

INT. THE VALLEY - LATER

- where Charlie sits in one of the niches on the rockface, cradling his newly-returned instrument.

Even though his trembling hands and the initial symptoms of withdrawal won't let him hit the notes dead on, every time Charlie hits a string and an un-amplified sound TWANGS from the instrument, he is a happy man.

Locke and Charlie exchange nods, then -

JACK (O.S.)

Hello!

Charlie and Locke turn to see Jack - entering The Valley with his group. Locke steps over to meet him:

LOCKE

What's this?

Jack flashes a smile and an "isn't it obvious?" shrug:

JACK

New tenants.

Locke looks at the arriving castaways - some of them go about the task of discovering The Valley right away, but HURLEY - sits down in the first place he can find -

HURLEY

A short walk - they lied.

- and puts on his headphones. As the twangy notes from Charlie's guitar blend with the music from Hurley's headphones.

A SERIES OF DISSOLVES SET TO THE MUSIC - show the camp forming in The Valley (the music carries through to the end of the episode.)

C47

C47

INT. THE VALLEY - NIGHT

Jack and several others at the spring - fill up water containers, drink without fear of running out -

B47 INT. THE VALLEY - NIGHT

B47

- as Sun looks at the wreckage, picks up the sundress previously tossed aside by Charlie, shows it to her husband -

A47

A47

INT. THE VALLEY - NIGHT

- while Locke puts together a bonfire in the middle of The Valley. Jack watches - everyone seems content: whatever Kate and Sayid might say, this will be a good place to live.

As the flames gather strength and the assembled group crowds
around them -
MATCH DISSOLVE TO - a log - thrown into a fire at -
EXT. BEACH - NIGHT

47

47

- where Michael, Boone & Shannon, Sawyer, Sayid, Kate and a
couple of EXTRAS watch the signal fire. The flames rise into
the night. The mood is somber - a group of people gathered
in the hope of rescue as opposed to the promise of survival.

Walt looks up at his father - Michael returns his glance.

WALT
Can I ask you something?

MICHAEL
Anything you want, man.

WALT
When's your birthday?
Michael smiles, kneels next to his son, putting an arm around
him. As the two talk - a bridge forming between them...

48

48

INT. THE VALLEY - NIGHT - CONTINUOUS
Where Jack watches the bonfire, thinking of Kate...

EXT. BEACH - NIGHT - CONTINUOUS

...where Kate stands next to Sayid... thinking of Jack.

Off the sadness of two kindred souls unable to connect...

THE END