

LOST

"The Moth"

Written by

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TEASER

THE SOUND of DISCORDANT GUITAR CHORDS rises as we PUSH THROUGH the "O" of the LOST logo and SLAM INTO --

AN EYE BLINKING OPEN. GLASSY. Huge DILATED PUPIL. Struggling to FOCUS. CUT OUT to find the eye belongs to --

1

1

INT. THE VALLEY - CHARLIE'S CAVE - EARLY MORNING (DAY 8)

CHARLIE -- who probably hasn't slept all night -- sitting on an upper tier cave with his GUITAR, struggling to find chords that once came easily. He's sweaty, twitchy... Even if we have no idea that Charlie's GOING COLD TURKEY -- we quickly realize that this guy is barely keeping it together.

LOCKE (O.S.)

Charlie--

Charlie squints down towards the mouth of the cave and sees LOCKE, silhouetted by the early morning light.

LOCKE (cont'd)

How about you and I go for a walk?

CHARLIE

Uh, N-no thanks, Locke. Think I'll stay in today.

He goes back to his guitar, but stops when he sees Locke, moving closer, looking hard at him -

LOCKE

C'mon. The fresh air will do you good.

Not exactly a question anymore. ON CHARLIE - After a moment, he nods, puts down his guitar and rises to join him...

EXT. BEACH - BY THE INFIRMARY TENT - MEANWHILE

2

2

CLOSE ON KATE'S MUGSHOT. WIDEN to reveal it's being held by JACK, standing over a leather bag full of medical supplies. He's TOTALLY FOCUSED on the photo in his hand, staring at it wistfully, when he hears:

KATE (O.S.)

I take better pictures than that.

Jack spins to face -- KATE, smiling unsurely. Happy to see Jack despite what he's holding. Trying to make light of it --

2 (CONT'D):

2.
2

KATE (cont'd)
Smaller, too. I mean, if you'd
like something for your wallet.

He looks at her a beat, almost sadly.

JACK
Just came to pick up a few things.

He hands Kate her mug shot. The ROAD BLOCK between them.

JACK (cont'd)
This, uh... It was with my stuff.
Kate takes the photo, folds it up -- MEMORIES HERE. Jack
goes back to packing up his things.

KATE
So... You're not staying.

JACK
Hurley and I... We've been checking
out in the valley...
(pointedly)
And they're a hell of a lot safer
than living out here on the beach.

KATE
You're mad at me.

He stops packing to look at her.

JACK
No. Kate, I'm-- I just don't
understand why you won't come with
me -- us. The caves are--

KATE
We crashed eight days ago. I'm not
setting up house here, Jack.

JACK
Look, I want off this island too.
But we both know that's not gonna
happen anytime soon.

They stand in silence for a beat, then...

KATE
Sayid... He has a plan...

2 (CO NT'D): (2)

3.
2

JACK

To find the source of the distress
signal. Yeah. I remember.

KATE

The transmission's coming from
somewhere on the island. If we can
find it --

JACK

-- That signal's been playing on a
loop for sixteen years. The woman
who left it wasn't rescued, what
makes you think it'll be different
for us?

KATE

(after a beat)
Because I believe it.

Jack eyes her a moment.

JACK

I wish I shared your faith.

SAWYER (O.S.)

Wouldn't mind sharing a few things
with her myself.

They both turn to see SAWYER strolling up, a bag slung over
his shoulder. There's no love lost between him and Jack.

KATE

What do you want, Sawyer?

SAWYER

Not a thing, sweetheart. Heard the
doc here was vacating the premises.
Thought I'd best lay claim to my
new digs before somebody else does.

He tosses his bag into the tent. Jack can't fucking believe
this guy --

JACK

I didn't build this for you to live
in -- it's an infirmary.

SAWYER

Not without a doctor around it
ain't. Yep, I could fix this place
up real nice.

(MO RE)

2 (CO NT'D): (3)

4.
2

SA WYER (cont'd)

(turning his gaze to Kate)
Maybe even find someone to share it

with me.

Kate rolls her eyes, disgusted. Jack doesn't have time for this High School shit -- Hoists the leather bag...

JACK
Fine. Take the tent.

KATE
Jack...

JACK
I'll see you later.
And Jack goes. Sawyer comes up behind her.

SAWYER
Offer on the tent stands, Freckles.
Think about it.

Kate throws him a glare, moves off. Sawyer smirks as he calls after her...

SAWYER (cont'd)
C'mon -- You don't wanna be out there all alone, do ya?

EXT. JUNGLE - CLEARING - MEANWHILE
3 3

WIDE ON CHARLIE, alone, inexplicably standing in the middle of a clearing, surrounded by tall, dense brush.

CUT IN CLOSE on his face - Looking pale, breathing shallowly. His eyes dart around, anxiously. When suddenly he hears A TWIG SNAP. His head SWINGS toward the direction. Whispers --

CHARLIE
Locke? Th-that you?

The SNAPPING becomes QUICKER, the nearby brush shakes, and we hear an UNGODLY SCREECH! Something's charging -- AND CHARLIE RUNS FOR HIS LIFE! TRACK WITH him as he crashes through the flora, weaving among the tall trees -- TIGHT ON HIS FACE, terror in his eyes, when we hear:

CHARLIE (PRE-LAP) (cont'd)
Bless me, Father, for I have sinned...

5.

4 INT. CHURCH - CONFESSIONAL BOOTH - DAY - FLASHBACK

4

Someone kneeling, head bowed, penitent before a priest --

CHARLIE

It's been a week since my last
confession.

He lifts his head and we recognize that this CLEAN-CUT GUY IN
TAILORED CLOTHES is CHARLIE, five years younger. GONE is the
nail polish, the grungy clothes. He hesitates...

PRIEST
Go ahead, my son.

CHARLIE
Last night, I had... physical...
relations... with a girl I... I
didn't even know.

PRIEST
I see. Anything else?

CHARLIE
Yeah. Then, uh... right after that
I had... y'know... relations with
another girl.

PRIEST
Two girls. Well, that's--

CHARLIE
And then... I watched while they
had... relations with each other.
SILENCE. And we can read on Charlie's face that this ISN'T a
joke -- that he is TRULY CONFLICTED. At war with himself.

PRIEST
I, uh... You... Hmmm...

CHARLIE
See, it's my band, Father. Drive
Shaft... We've been playing this
club in Manchester and... well,
we're starting to get some real
heat... A following, like... And
these girls... they... well...
There's some serious temptations
that come with the territory. If
you know what I mean.

4 (CO NTD):

6.
4

PRIEST
Yes, well... We all have our
temptations, but giving in to them,
that's your choice. I know it's
difficult, but find strength in
your faith. Your family...
(anxious to be done)
Say five Our Fathers and two Hail
Marys and you will be absolved.

The slot SLIDES SHUT. OFF Charlie, crossing himself, a

little taken aback by the abruptness --
5 5
INT. CHURCH - A MOMENT LATER - FLASHBACK
As Charlie emerges from the confessional...

IAN (O.S.)
And the meek shall inherit the
earth.

Charlie glances up to see, in a pew by the aisle...

IAN, a "MU\$IC \$LUT" T-shirt and ripped jeans. (His look
should say OASIS, THE VERVE -- NOT HEAVY METAL.) A few years
older than Charlie, he's a guy you can't take your eyes off.
Good-looking, charismatic. His motorcycle boots draped over
the pew in front of him.

CHARLIE
(mortified, sotto)
Ian -- You're in a church! Get
your sodden boots off there.
Ian does so as Charlie wipes the pew with his jacket sleeve.

IAN
Relax, Choir Boy. I bring tidings
of great joy...

He flashes a smile as he holds up a BUSINESS LETTER --

IAN (cont'd)
We've just been signed to a
recording contract. You're gonna
be a rock god.

And as the news LANDS ON Charlie, we BLAST BACK OUT TO --

7.

6 EXT. JUNGLE - MORNING 6

CHARLIE -- as he continues to TEAR ASS through the jungle.
WHIPPING PAST TREES -- HURDLING BUSHES -- until he reaches --

A DEAD END. He spins around in time to see --

A SQUEALING FLASH OF FUR BURSTS THROUGH THE BRUSH...

ON CHARLIE - Breathing hard, pinching his eyes closed, as the
thing bares down on him, then...

CLOSE ON A ROPE draped across a tree branch PULLING TAUT and
WE SEE A SCREECHING BOAR -- ASCENDING INTO THE SKY --
SQUEALING AND CONVULSING IN A NET.

LOCKE (O.S.)
Nicely done, Charlie...

Charlie looks over at

LOCKE -- securing the pull-rope attached to the BOAR TRAP.

LOCKE (cont'd)
You make excellent bait.

ON CHARLIE, taking a step toward him, as all shades of that good kid in the confessional melt away, and a DARKNESS falls over his eyes. He speaks in a harsh, dangerous whisper.

CHARLIE
(glad I could oblige)

Now give me my bloody drugs.
And off a glowering CHARLIE --

CUT TO BLACK:

END OF TEASER

8.

ACT ONE

7 EXT. JUNGLE - CONTINUOUS

7

ON fuming Charlie trailing Locke ON THE MOVE, calmly receiving Charlie's verbal assault.

CHARLIE
You hear what I said? I want my

drugs back! I need them!

LOCKE
Yet you gave them to me. Hmmm.

CHARLIE
And bloody well regret it. I'm sick, man. Can't you see that?

LOCKE
I think you're a lot stronger than you know, Charlie. And I'm gonna prove it to you...

Locke comes to a nearby backpack resting on a rock and, from a side pocket, removes a HUGE HUNTING KNIFE. ON CHARLIE -- seeing the knife -- What's Locke got in mind here?

LOCKE (cont'd)
I'll let you ask me for your drugs three times. And the third time...? I'm going to give them to you. Now. Just so we're clear.

(gesturing with knife)
This was one.
As Charlie takes that in, Locke crosses to the netted boar.

CHARLIE
Why-- Why are you doing this? To
torture me? Just throw them away --
Get rid of `em and be done with it!

LOCKE
If I did that, you wouldn't have a
choice, Charlie.
CHARLIE reacts, remembering the words of his priest as LOCKE
grabs the netting surrounding the squealing boar.

LOCKE (cont'd)
Having a choice, making decisions
based more than instinct...
(indicates the boar)
(MO RE)

7 (CONT'D): 9.
7
LOCKE (cont'd)
...is the only thing that separates
you from him.

With that, Locke (OFF-CAMERA) stabs the boar in the throat.

AND ON CHARLIE, as he adverts his eyes, the Boar letting out
an AGUISHED SQUEAL...

8 8
EXT. BEACH - DAY
BOOMING DOWN on a MAKESHIFT ANTENNA, reminiscent of the one
in Ep. 2, and attached to an 8-foot pole from the wreckage,
until we find...

SAYID securing the pole into the wet sand and addressing
BOONE and KATE, who stand nearby, a duffle bag at their feet.

SAYID
Three antennas. Three points of a
triangle. One here on the beach...

He removes another antenna from the bag and hands it to Kate.

SAYID (cont'd)
Another Kate will position in the
jungle, roughly two kilometers in.
And the third...

He brings up yet another antenna, this one hardwired to the
ever-important TRANSCEIVER.

SAYID (cont'd)
I'll take to high ground.
(points toward mountains)
...up there. If the French
transmission is coming from
somewhere within our triangulation,
I'll be able to locate the source.

(beat)
But there are two complications...

BOONE
Of course there are.

SAYID
The power cells I've grafted onto
the antennas are drained. There's
no telling how long they'll last.
A minute. Maybe more. Maybe less.

8 (CONT'D): 10. 8

KATE
(understanding)
So we all have to be in position
before we switch them on.

BOONE
Whoa, wait a minute, how are we
supposed to do that? There's no
way to communicate with each other.

Sayid just SMILES. Thought of this. Reaches into his
duffel, pulls out THREE BOTTLE ROCKETS.

KATE
Bottle rockets?

SAYID
God bless firework smugglers.
(then, slowly and clearly)
When I'm in position, I'll fire off
my rocket. When you two see it,
fire yours. After the last one
goes up, we'll all switch on our
antennas.

KATE
You said there were two
complications.

SAYID
The battery in the transceiver is
dead. And I've yet to find a
suitable replacement. Without the
transceiver, all of this is for
nothing...
(beat)
Something from a PDA or, better
yet, a laptop computer would
probably work... but... I've been
unable to salvage any from the
wreckage.

Kate thinks for a moment, glances back at the beach camp.

KATE
Think I might know where to look.

OFF KATE, hoping this will work...

11.

9 INT. THE VALLEY - WATER POOL - DAY

9

ON CHARLIE - or rather, HIS REFLECTION in the pool, as he stares at his pale, haggard face. His hands suddenly dive in, obliterating his reflected image...

NEW ANGLE as Charlie sits at the pool's edge, splashes water on his face. In Korean:

JIN (O.S.)
Hey! You!

Charlie squints up to see JIN, looking down on him from the nook on which he and Sun have settled. SUN stops laying out their belongings to observe her husband shouting at Charlie.

JIN (cont'd)
That water is for drinking!

ON CHARLIE, he waves, no idea what Jin's saying...

CHARLIE
Morning.

JIN, disgusted, shakes his head and returns to his wife. As Charlie shakily gets to his feet, he hears:

HURLEY (O.S.)
Jack... Dude... What's in these things -- cinder blocks?

ON HURLEY, entering the caves, struggling to carry two large suitcases. With him is JACK, the leather bag over his shoulder, cradling another suitcase, lying flat in his arms.

JACK
Packed anything I thought'd be useful here... without leaving the others empty-handed.

Exhausted, Hurley puts his suitcases down as CHARLIE crosses over to them...

CHARLIE
Hey. Need a hand?

JACK
No thanks. I think we're good.

CHARLIE
I don't mind. Used to lug around
my band's equipment back in the

9 (CONT'D): 12. 9

CHARLIE (cont'd)
day. Before we had roadies.
(re: Jack's suitcases)
Here, lemme get that --

JACK
Charlie. No. The zipper's--

Charlie grabs the handle of the suitcase and takes it from
Jack -- but as he does, the lid FLOPS OPEN and the contents
spill out onto the ground.

JACK (cont'd)
...broken.
CHARLIE
Aw, hell. Sorry... I was just
trying to--

JACK
Help. I know. It's okay.
(to Hurley)
Hurley, why don't we grab those
last couple of bags.

HURLEY
(unthrilled)
Oh, could we?

As Jack and Hurley move away, Jack drops the leather shoulder
bag on the ground, near Charlie, who continues retrieving the
fallen items until he catches sight of...

HIS POV - THE LEATHER BAG, open, and piled on top are
numerous PRESCRIPTION BOTTLES.

ON CHARLIE, frozen for a moment as his mind reels. He looks
in the direction Jack and Hurley headed, then back behind
him. Satisfied the coast is clear, he moves to the leather
bag and rummages through it, checking the labels as he goes.
He brings up a bottle and evidently likes what he reads when:

JACK (O.S.)
What are you doing?

Charlie finds Jack standing over him.

CHARLIE
Oh. Um... I've got a bit of a
headache. So, I thought...

Jack takes the bottle from Charlie, and checks the label.

JACK
Valium?

CHARLIE
Couldn't... find any aspirin.

Jack tosses the bottle back into the bag and zips it closed.

JACK
It's not self-serve, Charlie. This
medicine may have to last us
awhile. Gotta save it for things
more serious than a headache...

CHARLIE
Yeah. Yeah... You're right.

And now Jack notices Charlie's SHAKY STATE for the first
time. Steps closer to him.

JACK
You okay? You're looking a little--

Charlie turns away, not wanting Jack to examine him, and goes
back to picking up the fallen contents.

CHARLIE
Told you. Just a headache.

JACK
Leave it. Get some water. Maybe
you're dehydrated...

CHARLIE
(continuing the clean-up)
Just want to be useful --

Jack squats next to Charlie and grabs his arm.

JACK
(firmly)
Charlie, I got it. We don't need
you right now. Go take care of
yourself, man.

Charlie looks at Jack, stung, as Jack takes over. Charlie
stands up, feeling dismissed, like a child, as he watches
Jack clean up his mess. And as we go TIGHT ON CHARLIE...

IAN (PRE-LAP)
C'mon, Charlie-boy... We can't do
this without you...

We're on Charlie, moments after we left him, sitting in the front pew, head in hands, holding the business letter. Ian's sitting on the altar now, addressing him...

IAN

Face it... You're the heart and soul of the band. You are bloody Drive Shaft.

CHARLIE

Watch the language.

IAN

(hopping off the altar)

Sod that. This is our shot at the big-time. What's the problem?

CHARLIE

I dunno... I just...

(standing)

I want to keep things the way they are. Playing the pubs. It's enough for me.

He heads down the aisle. Ian at his heels...

IAN

Yeah, fine for you. You're the smart one. Be anything you want. It's your songs that got us signed. I'm just the clown with the pretty face that sings `em. Now you wanna take away my chance to be somebody.

They stop near the back of the sanctuary, by a CISTERN filled with holy water, as Charlie turns back to him.

CHARLIE

Ian, it's not about you. It's...

(difficult to admit)

Look, I love the band, but... It's not who I am.

(beat)

Sometimes... I get lost in it.

Ian looks at him a moment, registering Charlie's concern.

15.

10 (CONT'D):

10

IAN

Won't happen. `Cause we'll be there looking out for each other. What brothers do, right?

As Charlie considers this, Ian splashes him with holy water from the cistern.

CHARLIE

Ian --
(getting splashed again)
Stop that, you lunatic.

IAN

Now you sound like Mum.

Charlie can't help but smile at that. After a moment...

CHARLIE

Just promise me... If things... get
too crazy... No matter what... If I
say we're done... We walk away.

IAN

We walk away.

CHARLIE

You swear it.

IAN

(pledging)
You're the rock god, baby brother.

OFF CHARLIE, as he nods, sealing their pact...

11 11

INT. INFIRMARY TENT - DAY

CLOSE ON KATE, an ICY expression on her face...

KATE

Why don't I believe you?

WIDEN to see she's addressing a lounging SAWYER, his battered
copy of "WATERSHIP DOWN" on his lap.

SAWYER

Couldn't say, cupcake. Most folks
think I got a trustworthy face. Or
so they tell me.

16.

11 (CO NT'D): 11

KATE

You've been hoarding like a packrat
since the crash and you don't have
a single laptop?!

Sawyer studies Kate. Smiles.

SAWYER

We are testy, aren't we? Still
upset about your little breakup?

KATE

What?

SAWYER
Musta hurt bad when Doc came back
for his record collection...
(just plain mean)
Cause now there's nothing for him
to come back for.

And Kate just looks at him. Then speaks to him evenly --

KATE
God, it must be so exhausting...

SAWYER
What's that?

KATE
Living like a parasite. Always
talking, never giving...

SAWYER
Boy, you sure got me pegged.

KATE
I get it now. It all makes sense.
You don't want to get off this
island because there's nothing for
you to go back to. There's no one
you miss. And no one misses you.

SAWYER
Awww. Feelin' sorry for me. How
sweet.

KATE
I don't feel sorry for you.
(simple; true)
I pity you.

11 (CO NT'D): (2) 17. 11

Sawyer just sits there for a MOMENT. Then he reaches into
his bag again and brings out a LAPTOP. He slides the BATTERY
out, TOSSES it to her --

SAWYER
All you had to do was say please.

Kate stares at him a beat, then turns and goes. ON SAWYER,
watching her, his glib smirk melting away for just a second,
showing he might just've been STUNG...

12 12
INT. THE VALLEY - CHARLIE'S CAVE - DAY
CHARLIE, sitting against a wall. Jonesing and a bit hyper.
HURLEY (O.S.)
Hey. Dude. This yours?

Charlie sees Hurley standing over him, holding his guitar.
Charlie's pleased to have some engagement, anxious to talk.

CHARLIE

Yeah. Probably wondering `cause
I'm known for playing bass in Drive
Shaft. S'only `cause we could
never find a decent bass player...

(getting to his feet)

Wrote a bunch of songs with that
guitar. "You All Everybody."
That was mine. Got the idea from --

HURLEY

Listen, man, Just just wants you to
find another place for this thing.
He's moving supplies and says it's
in the way.

He hands him the guitar and walks out. PUSH IN ON CHARLIE,
feeling foolish. Then, eyes narrowing in anger, he moves off
frame...

13

13

INT. THE VALLEY - LARGE CAVE - MOMENTS LATER
ON JACK, scrutinizing a naturally formed pillar near the
center of the cave. He places his hand against it, and with
that, a small stream of dirt and pebbles cascades down the
side of the pillar. As Jack takes that in, he hears:

CHARLIE (O.S.)

You know, most people look up to
me. Respect me --

18.

13 (CONT'D):

13

Jack turns to find Charlie converging on him.

JACK

CHARLIE

Charlie -- ?

-- And you treat me like a

bloody child, like some
useless joke --

-- What are you talking --

-- I'm not good enough to
help. Right? No. No, I'm
just in the way --

Jack can see that Charlie is PALE, SWEATING -- in a bad
fucking way. Concerned --

JACK

You okay, man? C'mon, sit down.

Let me take a look at you --

CHARLIE

JACK

-- Right. You'll look out

for me. We look out for each

other... Well, stuff that -- -- Charlie, calm down.

You're not yourself --

CHARLIE

You don't know me! I'm a bloody
rock god!!

INT. THE VALLEY - WATER POOL - DAY

PANNING OFF HURLEY filling up his water bottle, we find...

JIN, by the pool's edge, sporting the detached handcuff bracelet, dabbing the raw skin around it with a rag. SUN comes over, wearing a low-cut tank top, and kneels beside him. Jin doesn't look up at her. The following's subtitled:

SUN
You should have the doctor look at
your wrist.

JIN
It's fine. It will heal --

As he looks up at her, he sees her attire for the first time.

JIN (cont'd)
What are you wearing? It's
indecent. Cover yourself!

Sun leans back and eyes him squarely.

14 (CONT'D): 19. 14

SUN
It's too hot.

Before Jin, stunned at her defiance, can respond, they both react to a DISTANT RUMBLE and notice...

The water in the pool RIPPLING.

AND GRRRRRBOOOOOM! The RUMBLE GROWS LOUDER and the Earth shakes. PUSH IN on HURLEY as he sees it first...

HURLEY
Aw, no...
ANGLE ON CAVE ENTRANCE - A THICK CLOUD OF DUST bursting from
it. HANDHELD -- CHOATIC --

Hurley, Jin and Sun hurry over -- DUST SWIRLING EVERYWHERE as they find... CHARLIE, choking and coughing, on the ground by what used to be the cave entrance, now sealed by rock and earth.

HURLEY (cont'd)
Charlie! Where's Jack?
(no answer)
WHERE'S JACK?

A coughing Charlie lifts his arm AND POINTS AT THE CAVE-IN.
And OFF HURLEY'S look of dread...

CUT TO BLACK:

END OF ACT ONE

20.

ACT TWO

15 INT. THE VALLEY - CAVE ENTRANCE - DAY

15

ON CHARLIE, where we left him. SHELL-SHOCKED. As we hear:

HURLEY (O.S.)
JACK!! --

CUT WIDE to see HURLEY, standing at the SEALED CAVE ENTRANCE.
Jin and Sun are there, too. Already pulling away rocks,
speaking urgently to each other in Korean...

HURLEY (cont'd)
JACK -- CAN YOU HEAR ME?!
CHARLIE
(dazed)
I-- I dunno what happened. We were
talking and... it all just... It
just came down on top of us...
HURLEY CHARLIE
(to Charlie)
Dude, we gotta get help. -- Happened so fast...

Hurley grabs Charlie and pulls him to his feet.

HURLEY
Charlie! You gotta run to the
beach and get help! Now!
CHARLIE
(grasping his mission)
Right. On it.
He runs off. Stay with Hurley as he calls after him --

HURLEY
Make sure you tell Kate!

EXT. JUNGLE - DAY

16

16

KATE and SAYID -- NOT at the beach -- as they trek through
DENSE JUNGLE, Sayid's antennas PROMINENT in their backpacks.

SUDDENLY KATE JUST STOPS. SPOOKED. Sayid looks at her.

SAYID
What is it?

KATE

I dunno. Felt like a goose just
walked over my grave.

(off Sayid's look)

Something my dad used to say. When
he got the feeling something bad
just happened. You ever get that?

SAYID

Only about every thirty seconds.

Kate manages a smile, as Sayid continues on and she follows.

KATE

What we're doing. I mean, chasing
some phantom distress signal --
What are the odds of this working?

SAYID

No worse than the odds of us
surviving that plane crash.

KATE

People survive plane crashes all
the time.

SAYID

Not like this one. The tail
section broke off when we were
still in the air. The cockpit
separated some time later... Our
section cart-wheeled through the
jungle, completely crushing those
who died. And yet we escaped with
nothing more than a few scrapes.
How do you explain that?

KATE

(considers, then shrugs)
Blind, dumb luck.

SAYID

No one is that lucky. We shouldn't
have survived.

KATE

(half-playful)
So... what -- We're dead? And
this... is, what, Hell?

Sayid gives her a bemused look --

SAYID

Of course not. That's insane...
All I'm saying is that perhaps
there's a reason we're still alive.

KATE
Divine intervention?
(off his non-response)
Sorry, Sayid... but things just
happen. No rhyme or reason to it.

SAYID
(grins)
Tell that to your goose.

AND OFF KATE, as they forge deeper into the unknown...

17

17

EXT. BEACH - DAY

CHARLIE reaches the beach -- out of breath -- rushes up to
MICHAEL and WALT - Michael's shaving as Walt pets VINCENT,
lying next to him.

CHARLIE
HEY! We need help!

MICHAEL
What's wrong, man?

CHARLIE
It's Jack. He's trapped! There
was a cave-in...

SHANNON and Boone overhear, and rush over --

BOONE	CHARLIE
What? How -- ?	-- Cave collapsed. Don't even know if he's alive... We gotta get him out...

MICHAEL looks around, spots a couple of burly SURVIVORS. Good-
looking guys in their FORTIES. He calls out to one of them.

MICHAEL
Hey, you... Scott!

STEVE
I'm Steve.
(pointing to his partner)
He's Scott.

23.

17 (CONT'D):

17

MICHAEL
We got an emergency. Grab a couple
more guys and c'mon --

CHARLIE
Yeah. We gotta move. Follow me...

Charlie starts to lead them toward the jungle. Walt and

Vincent tag along. Suddenly, Boone STOPS. Shit. PULLS the BOTTLE ROCKET from his pocket, turns to Shannon --

BOONE
Shannon, you need to do something

important, okay?
(points to the ANTENNA)
At five o'clock, you need to be ready to turn that thing on. The switch is right at the base.

SHANNON
Uh... why?

BOONE
Kate and Sayid are triangulating the French signal. But the antenna's power is weak, so you have to wait until they fire off their bottle rockets...
(holds up his rocket)
Then you fire off this one. Then turn on the antenna. Got it?

A long beat. She just looks at him BLANKLY. Then --

SHANNON
The switch is where now?

BOONE
Did you hear a word I said?

SHANNON
Look, don't get mad at me because the Professor and Maryann have a confusing frigging plan...

BOONE
Can you do it or can't you?
Shannon shakes her head, but petulantly takes the ROCKET --

17 (CO NT'D): (2) 24. 17

SHANNON BOONE
Yeah. I can do it. -- If you can't...

SHANNON
Go save the world already.
I can.
Boone nods. Runs off to join the others, all heading into the jungle. We pick up CHARLIE, who stops abruptly -- doubles back -- realizing someone's missing --

CHARLIE
Wait. Kate. I gotta let Kate know about Jack.

SAWYER (O.S.)

Sorry, sport, you just missed
her...

ON SAWYER by the infirmary tent, having heard everything,
wringing out his wet T-shirt.

SAWYER (cont'd)

She and Muhammed headed into the
woods `bout ten minutes ago --

CHARLIE

Which way?

SAWYER

Don't sweat it, amigo. I know
which way they went.

Charlie starts to protest, but Sawyer cuts him off --

SAWYER (cont'd)

I'll tell her. You just keep
doing... whatever it is you do
around here...

Sawyer hurries off in another direction of the jungle,
leaving Charlie standing there, ignored and alone. PUSHING
IN ON HIS FACE, we hear a BASS LINE playing, accompanied by
the roar of an appreciative crowd...

18

18

INT. CONCERT VENUE - NIGHT - FLASHBACK

CHARLIE ON STAGE, before a microphone stand, fingering a bass
intro... He appears more like the Charlie we know. Grunge
attire, earring, etc...

25.

18 (CONT'D):

18

CUT TO A REVERSE, behind Charlie and we see (via the magic of
GREEN SCREEN) a huge, filled concert arena, complete with
screaming fans. And when we REVERSE again...

WE SEE the whole four-piece band of DRIVE SHAFT, guitarist,
drummer, and IAN, front and center, with his own mic stand,
head banging through the intro.

CLOSE ON CHARLIE again as he steps up to the mic, and opens
his mouth to launch into a verse, when...

IAN (SINGING)

YOU ALL EVERYBODY, ACTIN' LIKE IT'S
THE STUPID PEOPLE...

Charlie snaps a look over at Ian, who wails away --

IAN (SINGING) (cont'd)

WEARIN' THE `SPENSIVE CLOTHES...
AND THEY NOT...

A clearly perturbed Charlie joins in on the chorus...

IAN/CHARLIE (SINGING)
YOU ALL EVERYBODY! YOU ALL...

UPCUT TO:

19

19

INT. CONCERT VENUE - DRESSING ROOM - NIGHT - FLASHBACK
ON A CLOSED DOOR. We hear: APPLAUSE and WHOOPING coming from
the other side, as the door bursts open. IAN enters,
followed by CHARLIE and the rest of the band. In the hall
behind them we see SCREAMING FANS, T-SHIRTED SECURITY GUARDS.
WIDEN as RECORD-EXEC TYPES and their assorted eye-candy dates
move in to congratulate them.

RECORD EXEC
Killer, Ian. Just killer.

Before Ian responds, Charlie grabs his arm, pulls him aside.

CHARLIE
What the hell was that out there?

IAN
Uh... Another kick-ass show? You
were bloody brilliant!

26.

19 (CONT'D):

19

CHARLIE
I sing the intro to "You All
Everybody."

IAN
(laughing)
Oh, yeah... Sorry about that, man.
Just...got caught up in the moment.
Like the crowd wanted it, y'know...
Won't happen again. I swear...

GROUPIE (O.S.)
Ian!
Ian turns and see a lovely GROUPIE, being blocked by the
security guards. He waves her in, calls out:

IAN
She's cool. Let her in.

Ian moves to greet her, as Charlie watches him go. A RECORD
EXEC comes over with two flutes of champagne.

RECORD EXEC
Have some champagne, Chuck. You
deserve it.

But Charlie is focused on something else. HIS POV - The
GROUPIE slips IAN a couple of 35mm film canisters. You know
the type -- the short black plastic tubes with gray pop-off

tops. Ian kisses the girl, then notices...

CHARLIE staring at him, a disapproving look on his face.

IAN
(to Charlie)
Chill, baby brother.

He pops open a cannister and pulls out a baggy of powder --
the same type we've seen Charlie snort on the island.

IAN (cont'd)
Rock gods gotta fly...

And OFF CHARLIE, betrayed and alone, WE FIND --
20 20

INT. THE VALLEY - CAVE ENTRANCE - DAY
HURLEY - filthy and exhausted, continuing to remove rocks and
dirt from the mountain of rubble sealing the entrance. WIDEN
to see SUN and JIN doing the same. Hurley strains to remove
a particularly large rock until he hears:

27.
20 (CO NT'D): 20

MICHAEL (O.S.)
Stop!

MICHAEL, BOONE, WALT and the FOUR SOCKS (including Scott and
Steve) enter the valley. Walt checks out the mess...

HURLEY
What do you mean, "stop," dude?
Jack's in there --

MICHAEL
And if you remove that rock you
might bring the whole cave ceiling
down on top of him.
(re: Walt under his feet)
Walt, get back, man. I don't want
you near the rocks, okay? And take
the dog with you --

WALT MICHAEL
Why do I have to --
-- Just do it.

Walt sulks while he pulls Vincent to the stream for a drink,
but hangs back and watches as Michael studies the collapse...

MICHAEL (cont'd)
This area over here is load
bearing... We gotta dig where
there's no danger of the wall
buckling in on itself...

BOONE
How do you know so much about --
MICHAEL
Eight years of construction work.

Michael reaches the left side of the obstruction --

MICHAEL (cont'd)
Here. We dig here. Four at a
time. By hand, until we can
fashion some kinda shovel. We take
shifts and go slow --

ON WALT, as Michael continues giving out orders. A leader.
A side of Michael Walt's never seen.

MICHAEL (cont'd)
Whoever isn't digging should be
clearing the rocks we pull out,

28.
20 (CO NT'D): (2) 20
MICHAEL (cont'd)
bringing water to who's working...
Okay. Let's move.

EXT. JUNGLE - DAY
21 21

KATE continues to trek through the jungle with Sayid -- when
they hear a rustle in the underbrush -- STOP -- NERVOUS --

SAYID
Something's coming --

SAWYER emerges from the jungle. Kate shakes her head --

KATE
What the hell are you doing here?

SAWYER
(winded)
Easy. I just came to tell you
something --

KATE
(harsh tone)
What makes you think I'm interested
in anything you have to say to me?

SAWYER, taken aback by this reception. After a beat...

SAWYER
Came to tell you... You were right.
(off her look)
About me. That I don't help anyone

but myself. Well, here I am.
Ready to pitch in.
Are Sayid and Kate skeptical? Fuck yeah.

KATE
You're here to help?

SAWYER

Hey -- You act any more surprised,
I'm gonna be insulted.

And OFF KATE, wondering what Sawyer's up to -- no idea that
he's sitting on the news of the cave-in -- WE FIND --

EXT. JUNGLE - DAY

22

22

CHARLIE, his withdrawal symptoms worsening, heading through
the jungle to the place where Locke trapped the boar --

29.

22 (CONT'D):

22

LOCKE (O.S.)
Something wrong, Charlie?

Charlie whips around to see LOCKE, the skinned BOAR in the
background, hanging from a tree by its heels.

CHARLIE
Yeah. Jack. He's... There's been
an accident... At the caves...
Jack's buried in a cave-in...

Locke takes that in, wiping his bloody knife on his shirt.

LOCKE
Is anyone trying to get him out?

CHARLIE
Yeah -- Bunch of people there now.

LOCKE
And why aren't you with them?
(no response)
You didn't come to tell me about
Jack, did you?

Charlie looks at the ground, broken.

CHARLIE
I want my stash, Locke. I can't
stand... feeling like this.

Locke eyes him a moment, then nods.

LOCKE
Let me show you something...

He leads Charlie to a tree, points out a COCOON on its trunk.

LOCKE (cont'd)
What do you suppose is in this
cocoon, Charlie?

CHARLIE
(not in the mood)

I dunno. Butterfly, I guess.

LOCKE

No. It's much more beautiful than that. This is a moth cocoon.

(smiles, then)

Ironic. Butterflies get all the
(MO RE)

30.

22 (CO NT'D): (2)

22

LOCKE (cont'd)

attention. But moths? They spin silk. They're stronger. Faster...

CHARLIE

Yeah. Wonderful. What's the --

But Locke ignores him, leaning in CLOSE to the cocoon.
Transfixed -- in his own world to some degree...

LOCKE

See this tiny hole? This moth's almost ready to emerge. It's in there right now, struggling, digging its way through the thick hide of the cocoon. Now I could help it, take my knife, gently widen the opening... And the moth would be free. But it'd be too weak to survive.

(looks at Charlie)

The struggle is nature's way of strengthening it...

He pulls the baggie out of his pocket...

LOCKE (cont'd)

This is the second time you've asked me for your drugs back...

He holds the baggie out, holds it right up to Charlie's face.
And we're CLOSE ON LOCKE as his eyes narrow...

LOCKE (cont'd)

Ask me again and it's yours.
And OFF CHARLIE, hungering for a fix...

CUT TO BLACK:

END OF ACT TWO

31.

ACT THREE

CLOSE ON CHARLIE, stumbling along a jungle path. Dazed. Leaving us to assume he's had a fix. THE CAMERA FLOATS with him, dreamily, emulating his high, or so it'd seem...

But something is WEIRD HERE. Something is DEFINITELY OFF. And then Charlie just STOPS -- because up ahead is -- A MAN SITTING ON A ROCK. Just sitting there, wearing a black t-shirt, his back to Charlie.

CHARLIE

Hello?

As Charlie inches forward -- the guy suddenly turns around. And HOLY FUCKING SHIT. It's...

CHARLIE (cont'd)

J-Jack?

JACK

Where'd you do, Charlie?

CHARLIE

Wha-- Nowhere. I mean, I went for help. For you... But I was... I... I got lost...

(notices Jack's shirt)

What are you wearing...?

As Jack looks down, we TILT DOWN to see he's wearing Ian's "MUSIC \$LUT" T-shirt.

JACK

You've seen me in this before,
Choir Boy.

(stands; intense)

You were supposed to look out for me, Charlie. But you left me to die in a hole.

Scared and confused, Charlie backs away --

CHARLIE

How'd you get out of the cave,
Jack?

And now Jack is COMING TOWARDS HIM, eyes burning --

32.

23 (CONT'D):

23

JACK

Don't you get it, rock god? I'M
STILL THERE!

(singing, a capella)

YOU ALL EVERYBODY... YOU ALL
EVERYBODY! --

And as he's almost ON TOP of Charlie, a BIRD'S CA-CAWS!
RATTLE CHARLIE. He jolts -- as if waking from a dream. And
when he looks back -- Jack is gone. As Charlie moves off,
unnerved...

24 24

OMITTED

INT. THE VALLEY - JACK'S CAVE - DAY

25 25

BLACKNESS. AS WE PAN ACROSS IT, we hear SCRAPING NOISES.
THE CAMERA finally comes to rest on the still face of --

JACK, unconscious. His battered body WEDGED between the far
wall of the space and a HUGE REMNANT of the collapsed PILLAR.

The scraping sound gets louder, then suddenly -- a long HOE-
LIKE PIECE OF FUSELAGE pushes through, displacing some rocks,
and revealing a hole, through which light streams in. From
the other side we can barely make out --

HURLEY (O.S.)

We're through! We got a hole!

(shouting)

Jack! Can you hear me? JACK!

The sound of Hurley's voice causes Jack to stir, rousing him
to consciousness. His eyes flutter open -- trying to make
sense of the dark space and the VISE-LIKE GRIP on him --

HURLEY (O.S.) (cont'd)

C'mon, Dude. Answer me --

JACK

H-Hurley?

HURLEY (O.S.)

(faintly; to others)

I hear him.

A cheer of relief ECHOES into the cave from the outside.

HURLEY (cont'd)

Jack... Bro, you okay?

33.

25 (CONT'D): 25

Jack tries to move. BUT HE CAN'T. Every attempt to do so is
met with EXCRUCIATING PAIN. Even talking is difficult --

JACK

I'm... I'm pinned. I can't move...

(suddenly remembers)

Charlie. Charlie was with me --

HURLEY (O.S.)

He's okay, man. He made it out.

Listen, we're gonna get you out of

there. Just sit tight.

And as the irony of that registers on Jack's face, WE FIND --

26

26

EXT. JUNGLE - ANTENNA POSITION TWO - DAY

KATE, completely oblivious to Jack's predicament, as she,
Sayid and Sawyer enter a clearing.

SAYID

This is far enough. We'll place
the second antenna here.

Kate removes her antenna from her backpack. Sayid takes out
a small coil of wire, looks around, then at Sawyer.

SAYID (cont'd)

You want to help?

(pointing)

Attach this antenna up in that
tree. As high as you can.

SAWYER

Golly, thanks!

He takes the antenna from Kate, giving her a wink, and moves
toward the tree. Sayid hands Kate her bottle rocket.

SAYID

Five o'clock. Watch for my flare.
Then it's your turn.

Kate nods. Sayid glances over at Sawyer, uncoiling the wire.

SAYID (cont'd)

I do not trust him.

KATE

Who does?

34.

26 (CONT'D):

26

SAYID

(more pointedly)

I do not trust him with you.

Kate looks at Sayid. Then, smiles at him, fondly.

KATE

I can handle him.

Sayid doesn't like it... but he NODS. Heads back off into
the jungle. ON KATE as she turns to watch Sawyer --

27

27

INT. THE VALLEY - CAVE ENTRANCE - DAY

ON MICHAEL, addressing the others before a hole roughly the
diameter of a TIRE -- the ENTRANCE of their makeshift TUNNEL.

MICHAEL

28
EXT. JUNGLE - ANTENNA POSITION TWO - DAY

SAWYER, sitting in the shade of a tree watching Kate as she scans the horizon, checking her watch constantly.

SAWYER
Still ain't five. Just like the
last time you checked your watch.

KATE
I just don't want to miss Sayid's
signal. Remember, I'll fire the
flare, you switch on the antenna.

SAWYER
Thank the good Lord I got you here
to keep reminding me.

Kate shoots him a look, then focuses back on the horizon.
After a beat...

SAWYER (cont'd)
So what do you see in that guy,
anyway?
(off her look)
Jack. What is it about him that
makes you go all weak in the loins?

28 (CONT'D):

36.
28

KATE
Do you try to be a pig, or does it
just come naturally?

SAWYER
It's that he's a doctor, right?
Ladies always dig the doctors.
Hell -- Give me a couple band-aids,
bottle of Peroxide and I could run
this island, too --

KATE
You're actually comparing yourself
to Jack?

SAWYER
Difference between us ain't all
that big, sweetheart. I guarantee
if he'd survived a few more weeks
on the island, you'd have figured
it out --

KATE
What did you just say?
Sawyer looks at her, unsure what she means.

KATE (cont'd)
You said 'if he'd survived a few
more weeks...' What does that --

Sawyer realizes he's BUSTED. He manages a smirk --

SAWYER
Aw... damn. Didn't I tell you?
Word from the valley is Saint Jack
got himself buried in a cave-in...

KATE
What?!

SAWYER
Hey, look at the bright side...
(brutal)
Now you got someone else to pity.

Shit. The man holds a GRUDGE. Kate stares at him in shock.
And just when we think she's gonna rip his fucking head off --

She throws the bottle rocket to the ground. Turns. And RUNS.

28 (CO NT'D): (2) 37. 28
ON SAWYER, his spiteful expression dissolving into something
like REMORSE. He picks up the bottle rocket by his feet,
regards it for a moment, before looking after her again...
29 29
INT. THE VALLEY - CAVE ENTRANCE - DAY
CHARLIE is ready for his climb through the tunnel. Michael
hands him a flashlight.

MICHAEL
Go slow and easy, man. Try not to
nudge any of the rocks around you.

CHARLIE
Anything else?

MICHAEL
Yeah. Good luck.
BOONE HURLEY
Be safe, man --
-- Good luck, Charlie.

Sun and Walt offer smiles. Jin, Steve and Scott nod.

CHARLIE
Thanks.

And as the group watches, Charlie enters...

30 30
INT. THE VALLEY - TUNNEL - CONTINUOUS

We go TIGHT ON CHARLIE'S FACE as he CRAWLS through the
claustrophobic tunnel...

31 31
INT. CONCERT VENUE - BACKSTAGE - NIGHT - FLASHBACK

ON CHARLIE as he PUSHES his way through a CROWD -- completely oblivious to his presence -- congregated in a hallway leading to a dressing room. Charlie reaches the DOOR at the end of the hall and pushes past a SECURITY GUARD into --

32

32

INT. CONCERT VENUE - DRESSING ROOM - SAME - FLASHBACK

A dimly-lit dressing room (REDRESS), where Charlie spots IAN across the room on a couch, in a drugged-out stupor with three equally zoned-out GROUPIES. On the coffee table before them, a half-dozen FILM CANNISTERS and baggies of powder.

CHARLIE

Bloody hell.

38.

32 (CO NT'D):

32

He SLAMS the door behind him, causing Ian to look up.

IAN

Hey... Baby Brother... Pull up a
bird and sit down...

CHARLIE

(to Groupies)

Get out. All of you, get out!

The girls just look at Ian for confirmation, who shrugs.

CHARLIE (cont'd)

NOW.

The Groupies exit sloppily. When the last one disappears --

CHARLIE (cont'd)

You missed the sound check. You
don't come to rehearsal anymore.
And we've got a show in an hour --

IAN

Ooh, a show. I like shows.

CHARLIE

All right, Ian. This is it...
After tonight, we cancel the rest
of the tour.

(dead fucking serious)

We're walking away.

IAN

What?

CHARLIE

IAN

Walk away. Like we swore

we'd do if things got too -- -- Are you raving? Walk away
and go where?

CHARLIE

(re: drugs on table)

You're killing yourself with this
junk. You're destroying Drive

Shaft --

IAN
I am Drive Shaft!

Charlie reacts, stung by that.

32 (CO NT'D): (2) 39.
32

IAN (cont'd)
This is it. End o' the bleedin'
rainbow. Try and enjoy it. Cause
if you're not with me...
(pointedly)
Then what the bloody hell good are
you?

And we can see from Charlie's stunned expression that this is
a question he hasn't asked himself in a long time... Ian
grabs one of the CANNISTERS and pushes past Charlie, in whom

we begin to see the glimmer of something new: DESPERATION.
As Ian exits into the hallway, to the delight of the fans,
Charlie crosses to a chair and sits, burying his head in his
hands. And when he opens his eyes, he notices:

One of the baggies of powder. Charlie stares at it for a
moment, listening to the crowd outside CHANTING Ian's name.
Then resignation comes to his face... And as he picks it up
and reaches in to take his first hit, WE FIND...

33 33
INT. THE VALLEY - TUNNEL - DAY
CHARLIE - struggling through the tunnel, scrapes on his face,
his flashlight finding the opening just up ahead... Then --

A RUMBLE. A few SMALL ROCKS fall down in front of him. He
pushes his way through. But it's getting worse -- harder and
harder to see as --

INTERCUT WITH:
34 34
INT. THE VALLEY - CAVE ENTRANCE - DAY
The rescue team as they hear the RUMBLE too --

MICHAEL HURLEY
Oh no --
-- What?

MICHAEL
(into the tunnel)
CHARLIE! MOVE!
35 35
INT. THE VALLEY - TUNNEL - DAY
CHARLIE. As MORE AND MORE ROCKS crumble from the walls and
ceiling of the tunnel. And now he can hear Michael screaming
at him --

35 (CO NT'D): 40.
35

MICHAEL (O.S.)
IT'S COMING DOWN!

Charlie picks up his pace, crawling AS FAST AS HE CAN. And
just as the TUNNEL COLLAPSES BEHIND HIM --
36 36

INT. THE VALLEY - JACK'S CAVE - DAY
Charlie FLINGS HIMSELF into the open space where Jack is.
But even that space is compromised as --

STREAMS OF DIRT AND ROCKS POUR INTO IT. The air is black,
CHOKED with dirt and dust. And as JACK struggles to see
through the near-darkness, coughing and gagging, he spots...
CHARLIE - looking at him, almost sheepishly.

CHARLIE
I'm, uh... here to rescue you.

BLACK OUT.

END OF ACT THREE

41.

ACT FOUR

37 INT. THE VALLEY - DAY 37

KATE -- TIGHT ON HER PANICKED, SWEATING FACE as she runs as
fast as she can into the valley. Follows VOICES to --
38 38

INT. THE VALLEY - CAVE ENTRANCE - DAY
The cave entrance, where the rescuers are FUCKING APOPLECTIC--
NO CLUE WHAT TO DO NOW --

HURLEY BOONE
I say we try again --
-- We can't just leave them --

HURLEY MICHAEL
-- We don't move they're
gonna run out of air -- -- Stop talking! I'm trying
to think --

KATE (O.S.)
Where is he?!
They turn to see KATE running up to them, out of breath --

MICHAEL KATE
Kate -- Where is he, Michael?

Where's Jack?

HURLEY

In there.

KATE

Do you know if he's alive?

(blank stares)

Is he ALIVE?

MICHAEL

We don't know. Charlie went in after him. Through a tunnel we dug. But it... collapsed.

KATE

So why isn't anyone digging?

MICHAEL

Kate --

(sensitive)

There's nothing left to dig to.

42.

38 (CONT'D):

38

Kate looks around at the others, breathlessly, desperately... Then she moves to the barrier wall and starts digging -- clearing away an impossibly large rock.

MICHAEL (cont'd)

Kate...

She doesn't listen. Just keeps digging.

LOOKS pass between the rescue team. Without a word, they each join her. Despite the fact that it probably won't make a difference -- but doing it -- for Kate -- anyway... And OFF KATE'S LOOK OF DESPERATE DETERMINATION, WE FIND -- INT. THE VALLEY - JACK'S CAVE - A LITTLE LATER

39

39

CHARLIE. IN THE DARKNESS OF THE CAVE.

CHARLIE

You ready?

ON JACK, nodding.

CHARLIE (cont'd)

One... Two... Three!

On "Three," CUT WIDE to see Charlie, with great effort, rolling the huge boulder off Jack. Jack GRUNTS -- in EXCRUCIATING pain --

CHARLIE (cont'd)

Sorry... Sorry, Jack --

JACK

CHARLIE

-- What?
-- You're gonna have to pop
it back -- -- No... I... I can't --
-- I need your help, man --
-- I can't do it, Jack!

JACK
Yes, you can.

CHARLIE
Okay. So what do I do?

JACK
Grab my hand... Pull as hard as you
can when I tell you.

JACK (cont'd)
Now!

EXT. SUBURBAN NEIGHBORHOOD - AUSTRALIA - DAY - FLASHBACK
CLOSE ON CHARLIE. PULL BACK TO REVEAL he's standing on the
doorstep in a lovely, middle-class suburban neighborhood --
dressed exactly as he was in the PILOT (with the addition of
dark sunglasses)... THE FRONT DOOR OPENS, revealing --

IAN
Charlie? What are you doing here?

IAN
`Course you can! Why didn't you
call, you lunatic? Get in here.
What are you doing in Sydney?

TIME CUT TO:

41

41

EXT. IAN'S HOUSE - BACKYARD - DAY - FLASHBACK
ON A TWO YEAR-OLD GIRL, playing with her musical play toy.

CHARLIE (O.S.)

It's all lined up, Ian...

PANNING OFF the baby we find IAN and CHARLIE, sitting nearby
at a picnic table drinking lemonade...

44.

41 (CONT'D):

41

CHARLIE (cont'd)

Eight weeks on tour, opening for
some band called "Meat Coat."
First show's in Los Angeles.
L.A., Ian! Lotta record
companies... It's a chance to get
back on a label... A real one...
It's our comeback...

IAN

Charlie... I don't want to come
back.

And this takes the wind RIGHT OUT of Charlie's sails. He
slides his sunglasses up, confused, DESPERATE --

CHARLIE

Yeah. Well... Here's the thing...
They won't book "Drive Shaft"
without you... So, I'm asking you as
a BROTHER -- the way you asked me --

IAN

Charlie, it's taken me a long time
to clean up. I can't go back to --

And Ian suddenly STOPS. Looking at CHARLIE'S EYES --

IAN (cont'd)

Oh... man. Oh, man, baby brother,
you're still using, aren't you?

Charlie puts the sunglasses back down to cover his eyes.

CHARLIE

IAN

Don't change the bloody

subject --

-- You said you'd get help,

man --

-- You gonna do this bloody

tour with us or --

-- That's why you haven't

been returning my calls...

-- I lost your sodding

number, okay?

-- You're still a junkie --

CHARLIE

Well... you did this to me!
A LONG BEAT, as Ian stares at him. Then, SYMPATHETICALLY...

41 (CO NT'D): (2) 45. 41

IAN
Listen. Why don't you stay with us
for a few weeks? Karen and me...
We can get you help. Sydney's got
some really good programs--

CHARLIE
Forget it.

He gets up, knocking over his lemonade, and walks away. Ian
stands, wants to follow, but can't leave his Little Girl...

IAN
Don't go --
CHARLIE
(his back to Ian)
Thanks for helping, brother.

IAN
Charlie... stay. Please.
CLOSE ON CHARLIE, tracking back with him. Ian in the
background, calling after him.

IAN (cont'd)
I'm just looking out for you --

CHARLIE
You NEVER --
(stops himself; pure RAGE)
I've got a plane to catch.

As Charlie exits frame, we're left with the sight of Ian,
standing on his manicured lawn, helpless to stop Charlie --

INT. THE VALLEY - JACK'S CAVE - DAY
42 42

ON JACK'S FACE, as he catches his breath. And with the dust
clearing, he can see the perspiration on Charlie's brow...
the goose bumps... the watery eyes and dilated pupils...

JACK
How long's it been, Charlie?

Charlie pulls away. Puts on a smile.

CHARLIE
Don't know what you're talking
about --

JACK

How long since your last fix?
Charlie looks at him, too fucking worn down to deny it...

CHARLIE

Almost a day and a half now.

And that's when we realize it. Charlie DIDN'T take his drugs
back from Locke. As Jack sits up --

JACK

How's the withdrawal treating you?
Any hallucinations?

CHARLIE

Other than the conversation you and
I had in the jungle about an hour
ago, no, not really. You have a
wonderful falsetto, by the way.

JACK

Why didn't you say something, man?
I could've helped you through it.

CHARLIE

Yeah -- You thinking I'm not only
useless, but a junkie to boot.

JACK

You're not useless. Took a lot of
guts getting in here, trying to
rescue me. I won't forget that.
Charlie and Jack share a look. Charlie manages a smile.

CHARLIE

For the rest of our lives?

JACK

(seeing the humor)
At the rate we're using up the
oxygen in here? Yeah... that won't
be too long.

They chuckle over that for a beat, until Charlie stops,
seeing something. Jack notices the odd look on his face.

JACK (cont'd)

What's wrong?

CHARLIE

There's a moth.

JACK
A what?

CHARLIE
(getting to his feet)
Right there. Behind you. It's...
There's a bloody moth in here.

He points the flashlight just past Jack to reveal A MOTH.
Luminous, ghostly, beautiful. It floats over to a nearby
wall and disappears into an unnoticed crack high up.

CHARLIE (cont'd)
Hey --

Charlie climbs up on the boulder that once pinned Jack and
peers into the crack. As Jack pulls himself to his feet,
Charlie starts to dig. Clumps of dirt fall away --

JACK CHARLIE
Charlie! What are you --? -- Light! I can see light!

CHARLIE (cont'd)
The wall here -- It's soft. Look!

Jack joins him, digging at the wall with his good hand.
Together they turn the crack into a larger hole. As light
streams in, FLARING THE LENS...

INT. THE VALLEY - CAVE ENTRANCE - A LITTLE LATER

43

43

CLOSE ON KATE - exhausted, breathing hard as she continues to
dig. She stops for a second to catch her breath and a hand
reaches in and touches her arm. She turns to see...

MICHAEL
Kate... You need to take a break...

KATE
I'm... fine...

MICHAEL
We have enough people digging. You
keep going at this pace, you're
gonna kill yourself...

Then, a SHOUT from OFF SCREEN --

43 (CONT'D):

48.

43

WALT (O.S.)
Hey! It's the doctor!
KATE and MICHAEL turn, as does everyone else. Walt is
pointing EXCITEDLY across the valley at --

CHARLIE and JACK. Walking towards them. Dirty as all fuck,
but very much ALIVE.

HURLEY
What the--

But Kate is already running for them. And this is just instinct because if she had time to think about it, she'd probably never do it but --

She wraps her arms around Jack in the HUG OF ALL HUGS.

JACK
Ow! Easy...

As the others CATCH UP. Hurley fucking THRILLED --

HURLEY
How did you get out?

JACK
Charlie found a way.

Hurley puts his arm around Charlie's shoulder.

HURLEY
Dude. You rock.
And as we pull away from the joyous group, WE FIND...

EXT. STEEP GRASSY INCLINE (KUALOA RANCH) - LATE AFTERNOON 44
44

SAYID. ANTENNA in position. Checks his watch. FIVE SHARP.
He takes a breath, offers a MUTTERED PRAYER ('Allaahu Akbar')
and prepares to light his bottle rocket, THE ONE AND ONLY
FAILSAFE he will have of signaling the others to turn on

their antennas. He touches a match to the fuse -- WHOOSH!
FOLLOW THE ROCKET UP AS IT EXPLODES IN THE SKY ABOVE HIM. ON
SAYID, staring up as he prepares to activate the ANTENNA --

SAYID
Alright, everyone. It's your turn.

49.

45 EXT. BEACH - LATE AFTERNOON

45

SHANNON casually chats with another young survivor, BETH, her
bottle rocket ignored next to her.

SHANNON
...Malibu most of the year, but the
guys there are such idiots...

BETH
Hey, what's that? Fireworks?

Shannon turns around and sees Sayid's bottle rocket exploding
high in the sky... ONLY THEN does she remember her MISSION --
SHANNON

Oh, dammit, dammit, dammit --

And as Shannon LUNGES FOR THE BOTTLE ROCKET, WE CUT BACK TO --
46 EXT. STEEP GRASSY INCLINE (KUALOA RANCH) - LATE AFTERNOON 46
Sayid. His face LIGHTS UP as Shannon's bottle rocket
EXPLODES in the SKY OVER THE BEACH.

SAYID

Come on, Kate. One more...

BUT NOTHING IS HAPPENING. No bottle rocket. Sayid begins to
look nervous for a moment, then... SWOOSH -- the third bottle
rocket EXPLODES above the jungle. And although it's lost on
Sayid, we can't believe Sawyer actually came through.
SAYID switches on his antenna, the one connected to the
transceiver -- and we see CLOSE ON TRANSCEIVER - Bars. He's
getting BARS.

SAYID (cont'd)

Yes! Yes, yes, yes!

As he slowly pivots his body away from CAMERA, trying to find
the source... A SHADOW falls over him. Someone is behind
him. Sayid senses it, but before he can turn...

WHAM! A LARGE ROCK in the hand of someone we don't see SLAMS
down on Sayid's head!

And as Sayid CRASHES to the ground, unconscious...

END OF ACT FOUR

50.

ACT FIVE

47 INT. THE VALLEY - NIGHT

47

PAN ACROSS the scene. It's an hour later and things are
settling down in the valley after Charlie and Jack's return.
Some of the people from the beach, including Scott and Steve,
have lingered... There's almost a celebratory feel.

CHARLIE and JACK sit in front of a campfire, blankets draped
over their shoulders as Hurley stops by to give them water.
Charlie holds up his cut with a shaky hand...

HURLEY

(to Charlie)

Dude. You feeling okay? You look
a little...

JACK

Flu. He's got the flu.

Charlie and Jack share a look, an unspoken pact between them.

HURLEY

Oh, man. That's rough. After all
you've been through... Fightin' a
flu bug...

As he moves on, Charlie catches sight of...

HIS POV - LOCKE, cooking the boar on a spit over a fire.

Charlie looks at his trembling hands for a beat, then stands.

CHARLIE

(to Jack)

I'm just gonna... stretch my legs.

Jack nods and Charlie moves off... We go with Charlie for a
bit until he crosses by

MICHAEL and WALT - We stay on them as a happy Walt climbs the
cave walls, Michael holding VINCENT by his leash...

WALT

This place is so cool. Can we live
here?

Before Michael answers, he looks over his shoulder and we
RACK FOCUS on

JIN and SUN - at another fire across the camp.

51.

47 (CONT'D):

47

RACK BACK to MICHAEL as he contemplates the complicated
relationship he has with both.

MICHAEL

We'll, uh... talk about it, pal...

And for Walt, that's good enough for now...

48

48

INT. VALLEY - LOCKE'S CAMP - CONTINUOUS
ON LOCKE, turning the boar on the spit when he hears:

CHARLIE (O.S.)

Give them to me.

Locke looks up to see Charlie, and gives a heavy sigh.

LOCKE

This is the third time, you know.
Are you sure you really want --

CHARLIE

I'm sure.

Locke nods, pulls the baggie of powder from his pocket.
Hands it to Charlie. Charlie regards the grimy bag in his
hand -- THEN TOSSES IT INTO LOCKE'S FIRE.

Locke looks up at him. Too hard to read. Maybe impressed.

Maybe surprised. Maybe exactly what he expected. Then --

LOCKE

I'm proud of you, Charlie. Always
knew you could do it.

Charlie nods, then suddenly notices...

HIS POV - SEVERAL MONTHS, dancing in the air near the flame
they're forever drawn to. And while Charlie continues to
stare at them... LOCKE continues to stare at him. Smiling
that smile.

49

49

INT. VALLEY - JACK'S FIRE - CONTINUOUS
ON JACK, still sitting by the fire when he hears:

KATE (O.S.)

Hey --

Jack smiles as Kate sits down to join him.

52.

49 (CONT'D):

49

KATE (cont'd)

Made you something...

She shows him a loop of material, the ends tied in a knot.

JACK

(touched)

Ohh. My very first sling.

EXTRA CLOSE and INTIMATE as Kate pulls the blanket off him,
drapes the sling around his neck, and gently eases his sore
arm into it.

JACK (cont'd)

Thank you.

She smiles... Then, a little uncomfortable, switches gears:

KATE

So... These are the safe caves you
were going on about.

JACK

Okay, one unsafe cave in this whole
valley.

KATE

That you know of.

After a beat...

JACK

Does that mean you're going back to
the beach?

KATE

Sayid should be back there by now.
If his plan worked...

JACK
Then we're one step closer to
getting off this island.

Kate nods. And there's so much here. What it all means.
But for now, he's just gonna let it be.

JACK (cont'd)
Thanks for the sling, Kate.

KATE
You're welcome.

49 (CONT'D): (2) 53. 49

And OFF THESE TWO, we find --
50 50
EXT. STEEP GRASSY INCLINE (KUALOA RANCH) - NIGHT
SAYID, lying on the ground right where we left him. His eyes
slowly blink back to consciousness.

He sits up, disoriented. His HEAD THROBBING. Trying to
remember what happened.

And it all comes back to him when he sees the antenna --
SMASHED on the ground by his side.

SAYID
No...

And then he spots something. Crosses over. PICKS IT UP--

THE TRANSCEIVER, also completely destroyed.
And as the awful truth washes over Sayid's face -- that
someone doesn't want the castaways finding the source of the
French transmission -- WE...

BLACK OUT.

THE END