

LOST

"Hearts and Minds"

Written by

Carlton Cuse & Javier Grillo-Marxuach

ACT ONE

FADE IN:

EXT. JUNGLE - PATH TO NEW BEACH - DAY 5
5

JACK walks the path from the NEW BEACH toward the caves. As he walks, Hurley catches up with him.

HURLEY

So... Jack.

JACK

So... Hurley.

HURLEY

Something... kinda important I been meaning to ask ya about...

(clearly embarrassed)

Anything I tell you... it's

Doctor/Patient stuff --

confidential right?

Jack just looks at Hurley. Of course.

HURLEY (CONT'D)

Okay -- Thing is? I haven't really been feeling too great...

JACK

What's the matter?

HURLEY

It's sort of like... my stomach?

I've got some major... digestive problems...

Jack nods, falling into DIAGNOSTIC MODE. Throughout the following, Hurley keeps PICKING LEAVES. Feeling their textures, keeping some, discarding others.

JACK

What have you been eating?

HURLEY

Just some bananas... mangos...

papayas... guavas... passion
fruit... coconut...
(thinks)
...and some of those weird star
fruit from up on the hill. Someone
said they were good for digestion.
But lemme tell ya... they lied.

5 (CON T'D):

5

JACK

It might help if you had some more
protein in your diet.

HURLEY

Dude... What can I do? There's no
boar. No boar, no protein.

JACK

You can eat fish. Jin's catching a
lot of `em.

HURLEY

That guy has it in for me.
No way.

Jack gives Hurley a look. Laughs good-naturedly.

JACK

C'mon, Hurley --

HURLEY

I'm not kidding. He offered me
something to eat right after we --
you know -- got here. The thing
with the spikes.

JACK

Sea urchin.

HURLEY

Yeah, sea urchin. I turn him down
and it's like I soiled his family
honor or something. He hasn't
looked me in the eye since. Guy
holds some kinda serious grudge.

Hurley STOPS. Suddenly panicky. Fiddles with the pile of
leaves in his hand -- which Jack notices for the first time --

JACK

You're not eating those, are
you...?

HURLEY

Dude. These are not for eating.

The change of expression completely overtakes Hurley's face.

HURLEY (CONT'D)
Excuse me.

5 (CON T'D): (2)

5

And with that, Hurley runs off into the bushes. As Hurley scurries off to do his business, now Jack gets what the leaves are for. Jack continues on down the path.

EXT. JUNGLE - PATH TO NEW BEACH - FURTHER AHEAD - DAY 6
6

KATE is bending down gathering something from the jungle, putting it into a towel bag.

Jack SEES HER as he walks along the jungle path. He stops to watch her.

She moves along, collecting more stuff. He follows, keeps watching her. Moving in tandem -- until --

KATE
(without ever looking up)
I see you there, y'know.

Jack plays it off. They are tentative at first. Seeing where they stand with each other.

JACK
I wasn't hiding.

He moves closer to her, still curious. What's she up to?

JACK (CONT'D)
I just didn't want to disturb you
from doing... whatever it is you're
doing...

KATE
It's not like it's a secret.

JACK
Hard to tell with you.

Kate shoots Jack a sour look -- Jack decides maybe today's not the day for this and gives in. He moves over to her. This woman is magnetic to him -- despite their issues. He sees what she's holding.

JACK (CONT'D)
Oh, gross little greyish yellow
things.

KATE
Passion fruit seeds.

JACK
What are those for?

6 (CON T'D):

6

KATE
I'll show you... if you wanna see.

Kate smiles, and heads deeper into the jungle.

KATE (CONT'D)
(simply, no innuendo)
Follow me...

Intrigued now, Jack walks after her...

7

7 EXT. JUNGLE - DAY

Jack follows Kate through the jungle --

JACK
Please tell me you found a coffee
bar.

KATE
Not quite.

Into an OPEN CLEARING where they find --

A GARDEN. Nothing's growing yet, but seeds are being
planted, by SUN, in neatly arranged rows. Sun looks up, sees
Jack and smiles modestly.

And although it's just a start, we are struck - along with
Jack - that this garden, this GROWING OF FOOD, is a symbol of
the castaways taking another step in CULTURE BUILDING.

JACK
Wow...
(to Kate)
When did you do this?

KATE
I didn't. It's all Sun. I
wandered into this place yesterday
when I was out picking fruit.

JACK
(over to Sun)
This is beautiful. It's great.

KATE
She's got herbs and some lowgrowing
stuff over here. And she's...
starting a grove over there...

7 (CON T'D):

7

Sun gives Jack a little smile and nod of appreciation, pretending she doesn't get the words but gets the intent. Of course, LOST's loyal followers know otherwise.

He wanders around looking at the rows.

7 (CON T'D): (2)

7

JACK

This is smart. With the boar running out, we're gonna need all the food we can get.

KATE

Maybe it's not running out.

JACK

What do you mean?

KATE

Maybe Locke's just decided not to catch `em for us anymore.

Jack throws her a look -- is she kidding?

JACK

Why would he do that?

KATE

(shrugs)

Lotta mouths to feed. If the boar's thinning out, why should he feed everyone else at his own expense.

She must be kidding.

Jack shakes his head, smiles.

JACK

You've got yourself some trust issues there, don't you, Kate?

She smiles back --

KATE

Yup. And in a few weeks, I'll have trust issues and lettuce.

And with that, Kate kneels down and gets to plantin'. And as we LINGER on Jack -- thinking about what she said -- his smile compromised by seeds of DOUBT...

EXT. JUNGLE - HATCH CLEARING - DAY 8
8

Locke and Boone have cleared the area around the hatch. The rectangular hatch is SURROUNDED and ENCASED IN --

BOONE
I think it's cement.

8 (CON T'D): 8

Boone is fixated and fascinated, walks around staring at the hatch from various angles.

Locke sits nearby, completely FOCUSED on the hatch as he goes about mixing a FUNKY DARK PASTE in a WOOD BOWL, mashing in some jungle herbs. Boone takes notice --

BOONE (CONT'D)
What is that?

LOCKE
Hmmm?

BOONE
In the bowl? What is that stuff?

LOCKE
It's for later.

That's all he's getting. So Boone settles down next to Locke. Locke continues to stare at the hatch. Finally, after a few beats --

BOONE
So... not to be difficult or anything but... we've been coming out here for two days and... just staring at this thing. I don't get what we're supposed to be doing.

LOCKE
Ludovico Buonaratti.

BOONE
(uh...)
What?

LOCKE
Michelangelo's father. He was a wealthy man who had no understanding of the divinity in

his son. So he beat him. No child
of his was going to use his hands
for a living.

(beat)

So Michelangelo learned not to use
his hands.

On Boone, wondering where this is going. PUSHING IN on Locke
as he continues --

8 (CON T'D): (2)

8

LOCKE (CONT'D)

Years later, a visiting prince came
into Michelangelo's studio to find
the Master staring at a single
eighteen foot block of marble. The
rumors he had heard were true --
that Michelangelo had come in every
day for the past four months,
stared at the marble, then gone
home for supper. So the prince

asked him the obvious -- "What are
you doing?" And Michelangelo
turned around. Looked at him. And
whispered --

(flawless Italian)

Sto Lavorando.

(smiles; then)

"I'm working."

Locke finally takes his attention off the hatch, turns to
Boone, smiles --

LOCKE (CONT'D)

Three years later that marble block
was the statue of David.

A long beat. Then:

Boone's like HUH, what the fuck?!

BOONE

...you're not... we're not gonna
stare at this thing for four
months, are we?

(then)

How are we gonna open it?

Locke looks at Boone like he's finally getting the point.

LOCKE

That's what we need to figure out.
That's why we're sitting here.

Locke walks over and SQUATS DOWN next to the HATCH.

LOCKE (CONT'D)

Because... how do you open a hatch
that has no handle. No latch. No
discernible way of opening it?

Boone takes in THAT conundrum.

BOONE

Maybe we should just knock.

8 (CON T'D): (3)

8

It takes a long beat... but Locke finally turns to Boone and
smiles at him. And off BOONE, we CUT TO:

INT. SHANNON'S BUNGALOW - SYDNEY - DAY - FLASHBACK

9

9

Boone KNOCKS on the door of a modest and funky rental. There
is even a rental sign in the window.

The door swings open to reveal a guy named BRYAN, Australian,
around 40, handsome, but with a dangerous edge. He gives
Boone the once over.

BRYAN

Yeah?

BOONE

I'm looking for Shannon...

BRYAN

And you are?

BOONE

Her brother.

Bryan doesn't get any friendlier. But he does swing the door
open. Boone steps inside. And then Shannon appears from the
other room getting ready to go out.

SHANNON

Boone...?

Shannon seems totally surprised to see him. It's weird. No
hugs. No greetings. Just a startled stare.

BOONE

Shannon? What's going on...?

SHANNON

What do you mean?

It's like she forgot that she ever called him.

SHANNON (CONT'D)

What are you doing here?

Boone isn't sure what to make of his sister's cautious, not too friendly behavior.

BOONE

Fifteen hours. I was on a plane
for fifteen hours. "Good to see
(MORE)

9 (CON T'D):

9

BOONE (CONT'D)

you", "happy you're here". How
about something like that?

SHANNON

BOONE

I'm just surprised --

You're surprised? How are
you -- You told me to --

Shannon looks from Boone, to Bryan -- who stays fucking
inscrutable -- then back to Boone.

SHANNON

Listen, this isn't the best time.
Bryan and I, we're on our way out
to meet some friends, and we're
already like forty-five minutes
late...

It's clear from Shannon's eyes that something is wrong, and
her eyes plead this is neither the time nor the place to
address it, not with Bryan standing here in front of them.

SHANNON (CONT'D)

Why don't you call me tomorrow?

She brushes her hair away to REVEAL a slight BRUISE on her
forehead. Her hair falls back over it.

SHANNON (CONT'D)

Please.

OFF BOONE -- realizing that something is rotten here, but he
is not going to be able to save his sister just yet.

BOONE

...'kay.
(beat... then:)
Enjoy your dinner.

EXT. BEACH - DAY

10

10

JIN carries his fishing gear across the ocean side lava
rocks, turns back -- what the hell? SEES Hurley scrambling
after him.

HURLEY

Jin! Yo, Jin! Alto!

Jin doesn't want anything to do with Hurley, but Hurley buttons him --

10 (CON T'D):

10

HURLEY (CONT'D)

Look. I know you don't like me.
'Cause of that sea urchin thing.

Hurley takes a moment to catch his breath, Jin waiting impatiently.

HURLEY (CONT'D)

And that's okay, dude. Because I'm not asking for favors or anything. I just need to know -- where do you get the fish?

(pantomimes swimming fish)

Just point me in the right direction. I'll take care of my own business, with my own tools.

Hurley holds up the spear he used in episode 102. Mimes spearing fish.

Jin BURSTS INTO LAUGHTER --

JIN

(in Korean, no subtitles)

I have no time for amateurs. Just stay out of my way.

Beat.

HURLEY

You just said something mean, didn't you?

Jin LAUGHS again, walks off. Hurley watches him go -- fine -- he'll do it himself.

EXT. JUNGLE - HATCH CLEARING - DAY

11

11

Locke and Boone pack up their shit, start humping it down their secret trail back to the camp.

BOONE

We've got to tell them.

LOCKE

Tell them what?

BOONE

(isn't it obvious)

What we found -- y'know -- it.

Boone's trying to keep up; Locke's walking fast.

11 (CON T'D):

11

BOONE (CONT'D)

They aren't going to keep believing
we're out here hunting if we never
come back with anything.

LOCKE

They're not ready.

BOONE

But -- I mean -- why not?

LOCKE

Because they won't understand it.

BOONE

...I'm not sure I understand it.

LOCKE

That's the problem.

Boone finally gets to the heart of the matter for him.

BOONE

Look, at least I need to say
something to Shannon.

LOCKE

Why?

BOONE

LOCKE

What do you mean "why?"

She's my -- -- Why do you care about her
so much?

Boone stops. Kind of... OFFENDED by this.

BOONE

You don't... She's not always...
(a bitch)
You don't know her, man.

A beat. Then Locke shrugs, nonchalant --

LOCKE

Fair enough.

BOONE

She's been asking me what we're
doing out here. I can't keep lying
to her.

LOCKE

You can't keep lying to her? Or
you can't stand the way she makes
you feel because you're lying to
her?

BOONE

(beat, the fuck?)

Both. Whatever. Look, she can
keep a secret.

LOCKE

You're sure?

BOONE

Yeah, for sure--

LOCKE

No, I mean are you sure you want to
do this?

BOONE

I need to get her off my back. She
keeps bugging me about this --
about you -- about this whole
thing.

Boone looks over at him, awaiting his verdict.

LOCKE

(finally)

You sure you've thought through the
ramifications...?

BOONE

(beat, confused)

Yeah.

LOCKE

Then so be it.

And with that, Locke flips one of his knives into his hand
and uses the BUTT END to viciously SLAM BOONE in the HEAD.

Boone drops, folding to the ground. Locke stands over him
with a look on his face that says he has a plan for this
young man.

CUT TO BLACK:

END OF ACT ONE

ACT TWO

EXT. JUNGLE - DAY

12

12

Boone's eyes SNAP open --

-- he tries to shake the miasma of confusion and pain from his head -- but he is still stunned from Locke's blow -- and as he tries to figure out what just happened --

-- PULL OUT TO REVEAL Boone: tied to a tree -- in a strange configuration of ropes strung around its trunk and branches.

BOONE

What th--?

Boone scans the clearing -- finds what he is looking for:

BOONE (CONT'D)

Locke! LOCKE!

ANGLE ON LOCKE -- sitting on a stump. Not answering -- not even turning. Holding the paste he was mixing earlier.

BOONE (CONT'D)

What is this? What are you--

But Locke just stares. It is beyond creepy.

BOONE (CONT'D)

-- hey! D'you hear me? Look at me! Hey, you untie my right now!

Locke slowly turns to look at Boone, then:

LOCKE

Or what?

Locke holds Boone's eyeline, unbending. Boone has no answer, so he breaks the stare -- his desperation growing:

BOONE

Look, I promise -- I swear --

But Locke says nothing. Boone's desperation grows.

BOONE (CONT'D)

I won't tell anyone about that -- hatch thing -- okay?

Locke's tone is warm and tender -- a teacher, not a tormentor:

LOCKE

I'm doing this, Boone, because it's
time for you to let go of some
things. Because it's what's best
for you. And I promise --
(beat)
You're gonna thank me for this
later.

And the look on Boone's face says what we're all thinking:
Holy shit! This guy is fucking nuts!

BOONE

Hey, you know what...? I don't
think this is best for me.

Locke steps up to Boone, starts spreading the paste over the
raw spot on Boone's head where Locke conked him.

BOONE (CONT'D)

What is that stuff? -- What are you
doing?!

LOCKE

An open wound out here? Without
treatment, it's gonna get infected.

As if a fucking infection is Boone's problem right now.

BOONE

What the hell are you talking
about, man? You're not leaving me
out here?!

LOCKE

Whether you stay is up to you.

Locke steps back.

LOCKE (CONT'D)

The camp is four miles due west.

BOONE

What -- West? Which way is west?!?

Locke just shakes his head -- EXACTLY. And after a beat, he
turns. And walks away.

Boone strains against his ropes --

BOONE (CONT'D)
Hey! HEY!!
(no response; Locke just
keeps walking)
Locke!

Locke turns back -- holding a knife -- Holy Shit! -- and suddenly -- ZZZZZIP -- THWOCK! He THROWS THE KNIFE -- right toward Boone -- who clenches his eyes shut as the knife buries itself into the tree inches from his bound feet!

LOCKE
You'll be able to cut yourself
free. Once you have the proper
motivation.

And with that Locke vanishes into the jungle.

Boone tries to free himself from Locke's rope contraption. If Boone lowers his right arm toward the KNIFE -- the ropes pull his left arm up BEHIND his back -- the way a cop or bouncer would grab you to control you.

And that's Boone's exact situation. Because as he reaches down for the knife with his right hand, his left arm is PULLED UP BEHIND HIS BACK by THE ROPES causing him excruciating fucking PAIN.

BOONE
Agghhh!!

TIME CUT TO:

A13

A13 EXT. JUNGLE - DAY

CLOSE ON ONE OF THE MAPS TAKEN FROM ROUSSEAU. If it even is a map. We get the sense of geographical landmarks and the shape of what might be the island, but it's all GREEK to us.

And now EVEN CLOSER on a CORK as what appears to be a SEWING NEEDLE is PUSHED through it. FOLLOWING the cork as it's placed in a TUPPERWARE CONTAINER filled with water as we --

WIDEN to find --

SAYID on one knee beside the MAP and the container. Intense. He's WORKING. Pulls a gnawed PENCIL from behind his ear as --

THE CORK with the needle begins to MOVE. Finally SETTLES.

22A.

A13 (CON T'D):

A13

Sayid makes a NOTATION on the map. Furrows his brow. Looks BACK the way he came. Checks the map again. Whatever it is

he's doing, it's not making sense to him. And that's when --

HE HEARS A SOUND. RUSTLING.

Sayid WHIPS AROUND -- Already getting up -- old training KICKING in because he's already got his KNIFE in his hand --

And Locke is standing there.

LOCKE
Hi.

SAYID
Locke. I... didn't hear you.

LOCKE
Sorry -- sneakier than I give myself credit for.

Sayid's body instantly RELAXES. He sheathes the knife --

SAYID
What are you doing out here?

LOCKE
Hunting.

Sayid notices Locke is completely UNARMED. Before he can comment --

LOCKE (CONT'D)
Left my knife with Boone.
(smiles)
He thought I should take the afternoon off.

SAYID
Boone. Is hunting.

LOCKE
(shrugs)
Boy's eager to learn.

SAYID
You think he'll catch anything?

LOCKE
Nope.

22B.

A13 (CON T'D): (2)

A13

Sayid SMILES -- charmed by Locke's honesty. Locke notices the MAP, bends down over it --

And what are you doing out here, Sayid?

SAYID LOCKE
Orienteering. I'm trying to
make something of Rousseau's
maps, but -- -- There's nothing to make?

SAYID
Exactly.

Locke zeroes in on the NEEDLED CORK floating in the container. His eyes LIGHT UP as he taps it with a finger --

LOCKE
You made a compass. I haven't seen
one of these since I was a Webelo.

NOTE: PRONUNCIATION -- "Wee--beh--low."

SAYID
What's a "Webelo?"

LOCKE
Half way between a Cub Scout and a
Boy Scout.

SAYID
And what does a Webelo do?

LOCKE
Gets badges mostly. Tying knots.
Identifying birds.
(turns to Sayid; smiles)
I wasn't the most popular kid.

Sayid smiles back as Locke gets up --

LOCKE (CONT'D)
Well. I'll leave you to it.
(then; as if it just
occurred to him)
Oh -- Here...

Reaches into his pocket and produces a full-on CAMPING COMPASS. All the bells and whistles --

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A13 (CON T'D): (3) A13

LOCKE (CONT'D)
Maybe this'll help your cause.

Sayid takes it, surprised --

SAYID
Don't you need this?

And as Locke heads back off into the jungle --

LOCKE
Not anymore.

OFF Sayid, wondering what the hell that's supposed to mean...

EXT. JUNGLE - LATER
13

THE SUN is high and beating down in shafts of light through the thick jungle.

Boone has been tied to his tree for a while now. He is tired, sweating, and totally freaked out about his horrible predicament.

He gathers his strength for another attempt. He reaches down, and the ropes wrench his other arm up behind him, and, by the way, he's still WAY SHORT of grabbing the damn knife. Unable to take the pain, Boone stops -- Breathes hard -- SHOUTS OUT in wild FRUSTRATION...

BOONE
HEEEEEELP!!!

INT. AUSTRALIAN POLICE STATION - NIGHT - FLASHBACK
14

MALCOLM
Sorry, Mr. Carlyle... but I'm afraid I can't help you.

A Bullpen. Typical Saturday night crowd -- drunk-and-disorderlies. Boone is GETTING ANGRY at an Australian POLICE DETECTIVE named MALCOLM, 30s, who regards Boone with curious detachment.

BOONE
What do you mean, you can't help me?!

MALCOLM
Unfortunately, sir, we need a little more to go on.

BOONE
--I don't understand! I'm reporting a crime here.

Malcolm hovers, like all the best bureaucrats, right on the edge of being patronizing.

BOONE (CONT'D)

(deep breath, centering)
Look, this is a cycle with her. My
sister is attracted to the wrong
kind of guy.

Right then -- the doors to the bullpen CRASH OPEN and in come
four UNIFORMED COPS wrestling with a drunken and fighting,
belligerent AMERICAN.

And since this is a cop station we might not think much of it
-- until we notice that the DRUNK IS SAWYER!

SAWYER
It was his bottle -- I just gave it
back to `im!

Yes, Sawyer. Sauced and STRUGGLING and YELLING.

SAWYER (CONT'D)
Yo, Croc Hunter -- how come nobody
wants to hear my side of the
story?!

Of course Boone doesn't know Sawyer yet so it means nothing
to him. But we wonder, holy shit! What does this weird
coincidence mean? Why is Sawyer here? Why is he under
arrest by the Sydney P.D.? But those, my friends, are
questions to be answered in another episode.

14 (CON T'D):

14

Sawyer is rushed right on through and out another set of
doors -- into the HOLDING CELL AREA.

MALCOLM
Now if that was her mate, see then
I could help you.
(off Boone's exasperation)
All right, let me finish taking
down your information.
(writing)
You were saying she's your
sister... Then why is her name
Rutherford and yours Carlyle, is
she married?

Boone is getting progressively more and more annoyed.

BOONE
She was...
(holy shit!)
...but she's not married anymore --
and that has nothing to do with
this.

And that's true because Shannon's former marriage is a STORY
for a different episode of LOST.

BOONE (CONT'D)
Rutherford was her dad's name.
Our parents got married when I was
ten and she was eight.

MALCOLM
So she's your step sister.

BOONE
That's right.
(trying to drop names)
Maybe you've heard of my mother,
Sabrina Carlyle?
(no)
She's got the largest wedding
business in the US -- and I'm
C.O.O. of the wedding clothing
subsidiary.

In other words, pal, I'm not a schmuck. But Malcolm is not
impressed.

14 (CON T'D): (2)

14

MALCOLM
Would you like to buy my wife's
wedding dress? Cost two thousand
dollars new and was only worn once.

Boone looks over at him.

BOONE
I just want somebody to pay this
guy a visit, that's all.

MALCOLM
Mr. Carlyle, in the absence of
physical evidence or a direct
complaint from --

Malcolm looks at his papers --

BOONE
--Shannon--

MALCOLM
--Shannon-- we can't just go
barging into people's apartments.
Sadly, we're the police but not the
dating police.

And Off Boone's frustration...

EXT. MARINA - LATER - FLASHBACK

15

Bryan has been working on a boat. He comes off the deck onto the docks to see --

Boone, who approaches him, affecting a toughness he doesn't truly possess.

BOONE
Bryan. We need to talk.

Bryan looks up at Boone like he's never seen him before.

BRYAN
And you are?...

BOONE
Shannon's brother. Boone.

BRYAN
Oh, right...

15 (CON T'D):

15

Bryan turns and gives him a small opening where he's willing to listen.

BOONE
I won't waste your time. Or mine.
I want you to break up with my
sister.

BRYAN
(you've gotta be fucking
kidding me)
What?...

BOONE
I want you to end it. Now. Today.

Bryan can't believe this -- he scoffs -- feeling NO THREAT here.

BRYAN
Bugger off, mate.

But Boone wasn't expecting this to be easy. Which is why he takes out his CHECKBOOK --

BOONE
What you don't understand, Bryan,
is that you'll be the third guy
I've paid to leave.
(beat)
You go to her house when she's not
there, you get all your stuff, and
you never have contact with her
again. Understood?

BRYAN
You flew all the way over here...
to bribe me? I mean really-- What
are you doing?! Shannon's a grown
woman --

BOONE
(unfazed)
And I'm going to give you twenty
five thousand U.S. dollars.

This number gives Bryan pause. Then --

BRYAN
I love her.

15 (CON T'D): (2)

15

BOONE
How much?

Bryan takes a long beat -- and maybe he does kinda love
Shannon but obviously his love's not running THAT deep.

BRYAN
My love for her...?
(beat)
Worth closer to fifty thousand.

Boone looks at him. Accepting the fact that this is how much
the "exchange" will cost him...

EXT. JUNGLE - DAY
16

16

CLOSE ON Boone. His eyes are closed. He's resting his chin
against his breastbone, letting the pain drain out of him --
wondering how the fuck he is going to get out of this.

That's when he hears something...

SHANNON (V.O.)
SOMEBODY HELP MEEEEEEE!

Oh my God! Is that Shannon?! His head snaps back up.
SHOUTS --

BOONE
Who is that?!

SHANNON (V.O.)
(far away)
Boone?!

BOONE

Shannon!

And Boone realizes Shannon is out here too! But NOT CLOSE BY because her voice is dampened by the THICK JUNGLE.

BOONE (CONT'D)
(yells to her)
I'm tied up!!

SHANNON (V.O.)
What?!

BOONE
Can you get over here and --

16 (CON T'D):

16

SHANNON
-- What? I'm tied up too!

And then we HEAR A HORRIBLE SOUND.

MMMMMMRRRRRRRROOOOOOWWWWR!

Yeah. It's out here
THE UNMISTAKABLE ROAR of THE MONSTER.
too.

SHANNON (V.O.) (CONT'D)
BOONE!!!!

And OFF BOONE'S HORRIFIED FACE, WE...

CUT TO BLACK:

END OF ACT TWO

ACT THREE

EXT. JUNGLE - DAY
17

17

Boone STRAINS against the ropes.

BOONE
Hang on, Shannon, I'm coming!

CLOSE ON BOONE -- his face beaded with sweat -- lined by the

effort -- teeth clenched -- his sister calling out for him --

SHANNON (O.S.)
BOONE! HELP ME!

Boone struggles, trying to find a way out that doesn't involve Locke's rope trap using the strength of one of his arms to rip the other off --

-- but there's little time to think -- because from the deepest recesses of the jungle, the sound keeps getting louder --

MMMMRRRRRRROOOOOOWWWWWWRRRR!

The monster --

SHANNON (O.S.) (CONT'D)
IT'S GETTING CLOSER --

Galvanized by his sister's distress, Boone reaches once more for the knife. Finding the motivation Locke was talking about, he stretches down with his right arm causing his left arm to be HORRIBLY WRENCHED BEHIND HIS BACK.

Boone YELLS OUT IN PAIN but keeps going now...

BOONE
Eeeggghhhwwhhh!

Forcing himself down, further and further, straining against the SEARING PAIN -- until finally he GRABS THE KNIFE, pulls it out of the tree below him.

BOONE (CONT'D)
Agghhh!!

He cuts himself free. Takes off running, following Shannon's cries.

18
18 EXT. JUNGLE - FURTHER IN - DAY

Boone races off across the jungle.

18 (CON T'D): 18

BOONE
Shannon!
(and again)
Shannon!!

Calling out her name -- and heedless of the MONSTER'S ROAR coming from the jungle NEAR HIM. Shit! He's not even sure how close.

CRASHING OUT through the BRUSH he finds Shannon, also tied to a tree.

SHANNON BOONE
Boone -- thank God --
-- Get me out of here -- I'm working on it -- he --
please -- how did --

Boone starts CUTTING Shannon's bonds with the knife -- we're
HANDHELD CAMERA here -- urgent, terrifying --

MMMMMMRRRRRRROOOOOOOOWWRRRRRR!

SHANNON
Oh my god --

SWISH PAN from the JUNGLE back to our people: the monster's
close. And coming closer.

SHANNON BOONE
Hurry, Boone! Please... Almost... done -- There!
Let's go!

And the rope unravels as she's cut free.

EXT. JUNGLE - PATH - CONTINUOUS 19
19

Boone and Shannon are running as fast as their legs will
carry them -- pushing -- pushing -- on a MAD DASH through the
jungle. The monster ROARING, tress SHAKING behind them as
they make their way to --

EXT. JUNGLE - DOWNHILL GRADE -- CONTINUOUS 20
20

-- the two MOVE VERY FAST. Shannon can actually run. But
something is becoming clearer with each passing second --

-- even running fast, there's no outrunning this thing.

Boone looks around frantically, assessing his options, SEES --

Boone gets an idea.
A BANYAN TREE -- Massive.

20 (CON T'D): 20

BOONE
C'mon!

He PULLS SHANNON with him toward the BASE OF THE TREE.

SHANNON
What are you doing?

No time to argue. The ROAR has become a THUNDERING DRONE --
it's everywhere around them, thick and ominous --

SHANNON (CONT'D)
We have to run!

Boone grabs her --

BOONE
Shut up! In here.

And he pulls her with him into a HOLLOW in the BANYAN TREE.
There is just enough room inside the colossal trunk to
protect them.

INT. JUNGLE - BANYAN TREE - CONTINUOUS 21
21

They huddle together. Boone doing whatever he can to obscure
himself and his sister from view.

And now the MONSTER is RIGHT THERE.

Shannon looks very vulnerable. Boone calms her -- fingers to
her lips. JUST AS the massive shadow of the beast passes
over them, cuts the shafts of light coming down into the
jungle.

Is it past them?

They get their answer. No -- because -- SLAM!! SLAM!!!
The tree BUCKS. The Monster ROARS -- and is SLAMMING ITSELF
AGAINST THE FUCKING TREE!!

INT. SHANNON'S BUNGALOW - DAY - FLASHBACK 22
22

Shannon lets Boone inside. He enters quickly, pissed, having
had enough -- she seems genuinely startled --

22 (CON T'D): 22

BOONE
SHANNON
I thought you were coming -- d'you have any bags? Are
later-- you taking anything--?

SHANNON
-- you should come back --

BOONE
Shannon. We're getting out of this
country: are you taking anything
with you?

But Shannon seems awkward -- as if something's not going
according to plan -- and doesn't quite know how to react.
And Boone stares at her, trying to figure this out.

BOONE (CONT'D)
-- what the hell's going on?

SHANNON
You were supposed to come later.

BOONE
I'm not gonna sit in my hotel room
all day, let's do this, let's go.

Just then, a SOUND -- Boone looks up -- and BRYAN enters --
either from outside or a distant door or a staircase -- the
important thing is that he was far enough away not to have
heard any of the preceding.

Suddenly Boone and Shannon are especially awkward. Bryan,
however, seems calm and confident.

BRYAN
Oh... look at this.

BOONE
(firm, quiet, to Shannon)
Let's go.

But she doesn't move.

BOONE (CONT'D)
...it's okay. We can go.

But there's another odd, motionless silence. Boone moves to
Shannon -- takes her by the arm to usher her out -- but she
resists -- and he stops, looking at her, puzzled -- then:

22 (CON T'D): (2)

22

BRYAN
Hey, mate, you don't get this yet?
What's what?

Boone stops -- no, he doesn't... Boone looks at Shannon for a
long, long beat. She tries to remain firm -- but her look

22 (CON T'D): (3)

22

has such a trace of guilt that it begins to dawn on Boone
(though it takes a while) just what the hell's happening
here: Shannon and Bryan are in on this together.

Boone stares in silence. It's a horrible betrayal. Shannon
knew he would do whatever it took to rescue her. Shannon

played him for the money.

BOONE

This whole thing...? This was a
set-up...?

BRYAN

Don't get all bent, brother. She's
just getting what she's owed.

Boone turns to Bryan -- a volcano about to explode -- Boone
is still in shock, really -- but where the fuck does this guy
get off?

BOONE

-- what'd you say?!

BRYAN

She told me your mum cut her off
after her daddy died. Kept all of
her father's money for herself.
Screwed over Shannon and used it to
start her business. Sweet mum you
got there.
(then)
I reckon this is just fair
recompense. Wouldn't you agree?

But Boone just looks at Shannon -- suddenly replaying past
events in his mind -- a fucking tumble of now-revised
memories:

BOONE

-- this isn't the first time, is
it? You've done this to me before,
you little bitch--

Bryan puts his hands on Boone --

BRYAN

That's enough.

Boone makes his gamest effort to shove Bryan aside --

BOONE

-- don't touch me, you lowlife
piece of--

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22 (CON T'D): (4)		22

BAM! Bryan's PUNCHED BOONE -- and does it again and then
again and it's swift and brutal. Bryan knows a thing or two
about fighting and Boone is getting the shit kicked out of
him. Boone doesn't even get a swing in.

SHANNON

Stop it! BRYAN! GET OFF HIM!!!

Boone falls to the floor -- but Bryan's on bar-fight
autopilot now -- Shannon throws herself on Bryan -- SCREAMING
and PULLING --

SHANNON (CONT'D)
STOP!

-- Shannon finally pulls Bryan off him.

And all that's left is an ugly silence as the three catch
their breath and look at each other.

The thoroughly beaten Boone picks himself up -- looks at his
sister -- wipes his bloody lip --

-- and leaves.

OFF Shannon -- trading looks with Bryan -- then looking at
the closing door with remorse for what she has done.

A23

A23 EXT. BEACH - DAY

SAYID
Which way do you think North is?

Find Sayid and Jack on the beach. Away from the others --

JACK
Sorry?

SAYID
North. Which way?

Jack studies Sayid -- he's serious. Okay, he'll play along --

JACK
Okay. Sun's gonna set over there,
so that'd be west. That makes
North...

Based on this logic (and it is sound), Jack POINTS off in the
appropriate direction.

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A23 (CON T'D): A23

SAYID
Correct. That is where North
should be...

Sayid produces the COMPASS. Holds it up next to Jack's
upraised ARM --

CLOSE ON THE NEEDLE -- Sayid now raises his OWN ARM to match

its direction -- about TWENTY FIVE DEGREES OFF Jack's guess-
timation --

SAYID (CONT'D)
Yet that is North.

JACK
(understandably confused)
I'm not --?

SAYID
-- A minor magnetic anomaly might
explain a variance of two or three
degrees. Not this.

Okay, that's fucking weird.

JACK
What're you saying, Sayid?

SAYID
I am saying...
(beat)
This compass is obviously
defective.

JACK
Where'd you get it? The compass?

SAYID
Locke gave it to me this afternoon.

JACK
Locke? Where'd you see him?

SAYID
About a mile East of here --
walking through the jungle.
(beat; then)
At least I think it's East.

Sayid cracks a smile -- but that wasn't necessarily a joke.
And OFF JACK, wheels turning --

34B.

23 INT. JUNGLE - BANYAN TREE - DAY

23

CLOSE ON the dirty faces of Boone and Shannon peering out,
listening intently to the now ordinary JUNGLE SOUNDS. Not
wanting to MOVE A MUSCLE until they are fucking sure that the
monster is gone.

SHANNON
(barely a whisper)

Can we please get out of here?

BOONE

(peers out, beat, quietly)

...I think so...

Shannon gives a look out herself as Boone slowly works his way out of the tree. She follows him.

SHANNON

What did you do to him?

BOONE

What did I do to who?

23 (CON T'D):

23

SHANNON

Locke. What did you do to that psycho to piss him off?

And Boone KNOWS why. But --

BOONE

I didn't do anything.

SHANNON

Oh -- so he did it because he was bored? Why us? Why me? I know you and him are --

BOONE

(enough)

Let's just get back to camp.

Boone looks around trying to figure out which way to go.

SHANNON

Uh, scoutmaster? The path's over here.

BOONE

What path?! There is no path.

And so he goes after her to see what she's talking about --

CLOSE ON SHANNON'S face -- as she stops dead in her tracks --
SEEING SOMETHING scary -- but we don't know what it is yet.

SHANNON

Oh my God...

Boone approaches alongside her. His mouth drops open as he sees it. CRANE UP BEHIND THEM to finally REVEAL --

A HUGE SWATH OF FLATTENED JUNGLE.

The path of destruction left behind by the monster.

And it's a very scary sight. OFF the two of them.

EXT. BEACH - DAY 24
24

Jack walks along the beach -- finds Locke -- sitting by the shore staring out at the ocean. Jack approaches him.

JACK
Any ships?

24 (CON T'D): 24

LOCKE
Not yet. But I'm patient.

JACK
Mind if I join you?

LOCKE
(gestures to sit)
Please...

Jack sits beside him. A few beats. Then --

JACK
Been awhile since you and I talked,
John.

LOCKE
Well... you're a busy man.

JACK
(smiles)
So are you.

Locke chuckles. Touche.

JACK (CONT'D)
Where's Boone?

LOCKE
(doesn't miss a beat)
Haven't seen him today.

JACK
Yeah? You two have been attached
to the hip all week.

Jack doesn't need to finish the sentence.

LOCKE
Well let me check my hip, then.
(he does)

Nope. No Boone.

Jack smiles -- but he doesn't really smile. He's no dummy, and although he doesn't know what we know, he still feels something... something just OFF.

JACK
How's the hunting going?

LOCKE
Between you and me?

24 (CON T'D): (2)

24

JACK
Always.

LOCKE
The boar are learning out tactics.
I fear they're migrating outside
our valley. They're smart animals.
And smart animals adapt quickly
when a new predator is introduced
into their environment.

JACK
You mean us.

And Locke turns to Jack, flashes a grin which to him might be "jokey," but to us is FUCKING CREEPSTOWN --

LOCKE
The most dangerous predator of all.

And OFF JACK --

25

25 EXT. BEACH - A TIDE POOL OFF THE MAIN BEACH - DAY

Jin walks through a pool of water -- snaring yet another fish in a makeshift net. Satisfied, he turns around -- and the look on his face makes patently clear what he thinks about --

HURLEY -- a few meters away, trying to emulate Jin by making a net from his outer shirt -- but having little success --

HURLEY
Dammit!

Jin is not about to help Hurley. He walks out of the pool -- looking Hurley up and down as he passes him -- and drops his catch on the beach a safe distance away.

Jin comes back to the tide pool --

JIN
(In Korean)
Don't eat my fish!

It doesn't take a U.N. translator to figure that one out.

HURLEY
Hey, you know what? You win, okay?
You happy now? Keep your damn
fish. I'm outta h--

25 (CON T'D):

25

-- but as Hurley has turned to go, he's stepped on something
-- a sea urchin -- the spine penetrating right up through his
thin rubber shoes.

Hurley CRIES OUT in pain -- hopping to the shore and plopping down to the ground in a rather ungraceful manner --

HURLEY (CONT'D)
OW! Damnit! Awgh! God, that--
DAMNIT!

Jin watches -- now he has no choice but to help --

JIN
What did you do?
HURLEY
I stepped on one of those damn
friggin' URCHINS!

Jin looks down at Hurley's foot as Hurley frantically pulls out the stuck needles --

HURLEY (CONT'D)
No? You understand infection?
Gangrene? AMPUTATION?
(off Jin's look)
Oh -- hell -- look man -- you gotta
do something -- you don't want to
give me fish, that's fine, but --
(doesn't want to say it)
-- You gotta pee on my foot -- OK?
(then)
I saw it on TV -- it'll stop the
venom -- you gotta --

JIN
Just pull out the spines -- pull
them out --

The two men are now pantomiming vastly different things. Hurley finally gets Jin's attention by agitatedly pointing between his foot and Jin's crotch -- and that's when Jin finally understands what Hurley is getting at --

HURLEY JIN
No -- you idiot -- that isn't

Would you JUST do it? I'm
going to do anything! That's
gonna lose my foot if you
for jellyfish stings!
don't! PEE ON IT, MAN!

-- Jin finally says his first words of English on the island
to emphatically get his point across --

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25 (CON T'D): (2) 25

JIN (CONT'D)
No. No. No.

Okay, it ain't gonna get him a 750 on the SAT, but it does
make the point loud and clear.

Hurley wears a miserable expression as Jin begins to help him
pull the spines out of his foot. Hurley MOANS in pain.

EXT. JUNGLE - GARDEN - DAY 26
26

Kate and Sun are planting seeds. They can't communicate,
except through the experience --

KATE
Well this is nice. Just us girls.

Sun just looks at her, smiles -- in a sweet but awkward way --

KATE (CONT'D)
Can you believe we've been here
over three weeks?
(off Sun's look; they keep
working)
I was heading for Bali. I...
travel a lot. I was looking
forward to spending some time
exploring the island.
(beat)
But I ended up on a plane to LA
instead.
(beat...)
Guess this falls into the category
of be careful what you wish for.

Sun is planting, gives a small, "I'll say" smile under her
hat. Kate immediately locks her eyes onto Sun. A long beat.

KATE (CONT'D)
...you understood me...

Sun's smile vanishes. Kate keeps her eyes right on Sun.

KATE (CONT'D)
-- you did, didn't you?... You just

understood what I said.

Under this pressure and scrutiny Sun is unable to hide her fear. Kate's amazed -- says quietly:

KATE (CONT'D)
You speak English?

26 (CON T'D):

26

Sun looks at Kate and the expression on her face tells us all -- and Kate -- that she's busted.

SUN
Please. Don't tell anyone.

EXT. BEACH - DAY
27

27

Hurley is nursing his swollen foot. Calls out --

HURLEY
You sure you don't speak English?

He watches Jin picking urchins out of the tide pool.

HURLEY (CONT'D)
'Cause there's a rumor that you do.

After a beat of nothing for Jin --
Jin doesn't react.

HURLEY (CONT'D)
Your wife is hot.

Jin stares over at him blankly. Now Jin approaches having opened an URCHIN for Hurley to eat.

HURLEY (CONT'D)
I get it, this is some kind of
payback 'cause I wouldn't eat
urchin that other time, right?

And Jin smiles, pushing the urchin at Hurley. In KOREAN --

JIN
Here. Please.

Hurley realizes that this is his chance to make an apology --

HURLEY
I eat this... you give me fish...
right?

Jin's expression changes not at all.

HURLEY (CONT'D)
Okay. Fine.

Hurley stares at the fucking orange mucus ball, trying to get pumped up.

27 (CON T'D):

27

HURLEY (CONT'D)

Over the lips and past the gums,
yada, yada -- oh god! --

And Hurley takes the urchin, closes his eyes and pops it down his throat.

Jin stares at Hurley, a big smile on his face. And Hurley does his best attempt at a smile back. It's a great moment of cross-cultural reconciliation...

Until Hurley's face blanches. He bends at the waist -- and VOMITS UP the sea urchin. Really WRETCHES.

HURLEY (CONT'D)

Ohhhhh.

OFF Jin, cringing, this is not a pretty sight.

28

EXT. JUNGLE - VALLEY - DAY

28

Dark, scary -- light pours through the vines in shafts -- Boone looks up, trying to spot the sun through the foliage, hoping they are going the right way.

SHANNON

Are you sure we're going in the
right direction?

BOONE

You don't want to follow me, then
don't.

SHANNON

I wouldn't have to follow you if
you weren't best friends with the

nutcase who brought us out here.

Boone walks on. Ignoring her. But she's unrelenting --

SHANNON (CONT'D)

You and Locke weren't hunting, were
you? You were doing something else.

BOONE

Haven't we been over this?

Shannon--

28 (CON T'D): (2)

28

SHANNON
Where does it go?

Shannon's a little creeped out.

BOONE
I don't know.
(beat)
I told him I wanted to tell you.
That's when he did this--

-- but suddenly: MMMMMRRRRRRRROOOOOOOWWWWWWR!

The monster's back. And it's FUCKING CLOSE this time!

BOONE (CONT'D)
-- go!

And they run -- but this time there's no outrunning it and no place to hide.

Shannon trails Boone slightly -- and we're TRACKING WITH HER FAST in TIGHT PROFILE -- and we SHAKILY TILT TO HER LEGS AS SHE RUNS AND SUDDENLY THOSE LONG LEGS ARE LIFTED OFF THE GROUND AS SHE'S APPARENTLY GRABBED BY THE THING AND SHE SCREAMS BLOODY MURDER. We don't see any more of the thing than when it ripped the pilot from the plane's cockpit.

But it has her -- pulls her away through the thick brush.

Boone turns back in horror -- stumbling back, looking up in SHEER HORROR -- YELLING as his sister's SCREAMS ARE HEARD --

BOONE (CONT'D)
SHANNON!!!

SHANNON
OH GOD! OH GOD! NO!

-- and he's on the floor of the jungle -- eyes wide, red, wet, as his sister's voice is SILENCED -- and he's just there, in shock -- as the BEAST LUMBERS OFF -- something we don't see -- but we're TIGHT ON BOONE'S HORRIFIED FACE -- then WIDE, departing -- WIDENING -- on Boone, alone, alone... alone...

BOONE
Shannon!!

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. JUNGLE - PATH TO THE VALLEY -- LATE AFTERNOON
29

29

Kate and Sun are alone on the path, standing, talking quietly:

KATE
Does anybody else know?

SUN
Only Michael.

KATE
But not your husband.

Sun takes this in.

SUN
Please...

As in -- you mustn't, mustn't tell --

KATE
Don't worry, I can keep a secret.

Sun volunteers more --
Sun gives her a small smile.

SUN
I took English lessons in Korea.
(then; guiltily)
He doesn't know. It's...
complicated.

Kate listens to this, realizing there's a lot more to Sun than has yet been revealed.

KATE
Why don't you tell him now?

SUN
(shaking her head)
I can't.

KATE
Why?

That's the question and we're back to it again.

SUN
Because I love him.

KATE

I don't understand.

Sun looks over at Kate and then puts it in terms Kate can understand.

SUN

Have you never lied to a man you've loved...?

OFF KATE. Okay, that resonates.

EXT. BEACH - LATE AFTERNOON

A30

A3 0

And speaking of men that Kate has lied to, JACK taps a single TABLET out of a pill bottle into the hand of CHARLIE --

CHARLIE

Cheers.

PULL BACK to find the two beside tonight's SIGNAL FIRE. Charlie dry swallows the pill and -- he returns to carefully building the log cabin of fire.

JACK

Give you a hand?

CHARLIE

Love one.

Jack squats down. Helps assemble the firewood as they talk --

JACK

Haven't seen you around the caves lately.

CHARLIE

Yeah. Needed a change of scenery.

Charlie looks up -- and there's something different about him. That twinkle temporarily dulled from his eye. And Jack is very aware of this. Serious, concerned --

JACK

How you doing, Charlie?

CHARLIE

How am I doing with week two of heroin withdrawal or how am I doing with Claire being abducted by the freak who tried to kill me?

Well, that about says it, doesn't it? But Jack deflects with skilled bedside manner --

JACK

I gave you the aspirin for the heroin withdrawal.

And this gets a genuine SMILE out of Charlie. Warms him up a bit. The two continue to build as Jack's attention is drawn back towards

THE BEACH

Where Locke still sits off in the distance, looking out at the water. His back to us in that old familiar posture --

And it's patently clear. Jack very much has Locke on the brain right now.

JACK (CONT'D)

What do you think his story is?

CHARLIE

Who? Locke?

Jack nods.

CHARLIE (CONT'D)

That man's a freak of nature. Very disturbed. Quite likely murdered all his mates at the Post Office that day his mum forgot to put a cookie in his lunch tin. That was my first impression, anyway.

(beat)

But then he saved my life.

This certainly piques Jack's interest. But --

CHARLIE (CONT'D)

Another story for another time.

JACK

You trust him?

Charlie's SURPRISED that Jack would even ask such a thing --

CHARLIE

Trust him? No offense, friend... but if there was one person on this island I'd put my absolute faith in to save us all, it'd be John Locke.

And Charlie fucking MEANS it.

And as Jack again looks off in the distance at Locke...

30 INT. THE VALLEY - CAMPSITE - LATE AFTERNOON 30

MICHAEL unzips his bag -- looks inside -- and as he does --

HURLEY (O.S.)

Found your bag? That's pretty
awesome...

REVEAL Hurley -- miserably munching on a papaya. He's still
in pain from the urchin. He watches Michael life something
up from his bag.

It's a WOOD BOX. And it brings back melancholy memories for
Michael (more to come on this next week.) Michael looks over
at -- WALT playing with Vincent a few meters away.

Then, he puts the BOX back in the bag --

HURLEY (CONT'D)

...must be nice using your own
toothbrush again.

MICHAEL

You got some papaya there?

HURLEY

Yeah. Yippee.

MICHAEL

Mind if I --

Hurley throws Michael a papaya with no hesitation, rubs his
sore foot.

HURLEY

Knock yourself out, dude. Hey, you
want to wish something on your
worst enemy? Hope they step on a
sea urchin.

And as Michael eats, Hurley looks up to see Jin approaching --

-- Hurley looks down -- not wanting to face him, but Jin now
stands over him... and hands him a WHOLE FISH.

HURLEY (CONT'D)

Whoa. Hey. Thanks...

Jin shakes his head, then walks off. Hurley examines the fish. It's sliced along the bottom.

HURLEY (CONT'D)
Dude, this has already been
cleaned? You're kidding me...

But Jin is already out of there, on his way to meet up with --

SUN

at the middle of the valley. The two talk together softly in KOREAN -- the gentle, normal discourse of a couple doing their best to cope.

KATE

Drifts INTO FRAME, watching them talk intimately. She wonders how two people have so little communication on one level yet obviously share love and loyalty on another.

And off this --

INT. THE VALLEY - CAMPSITE - LATE AFTERNOON - CONTINUOUS A31
A3 1

JACK (O.S.)
They look happy.

And speaking of complicated couples... Kate turns around. It's Jack, who has walked up behind her.

KATE
Happy?

JACK
Yeah, you remember happy, right?

Kate chuckles. But Jack didn't come here to talk about Sun and Jin --

JACK (CONT'D)
Put out your hand.

KATE
(playful)
My hand?

JACK
(simply)
You'll like it. I swear.

Kate looks at Jack, trying to figure out what he's doing.

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A31 (CON T'D): A31

And we play up her indecision here: Is she going to give Jack

her hand or not? Until she tentatively holds out her hand... slowly opens her palm.

Jack puts his hand on top of hers, their hands touching softly as he carefully puts something inside... Something too tiny for us to see. Kate looks at whatever it is --

KATE
(recalling what Jack
called her passion fruit
seeds earlier)
Gross little greyish yellow
thingies?

JACK
(mock insulted)
Excuse me -- these are slimy little
blue-black thingies.

KATE
Guava seeds?

JACK
What's a garden without guava?

KATE
A question I've been asking myself
forever.
(then)
Thanks.

Jack smiles at Kate. And as always, there's so much going on between these two. But we'll leave the audience wanting more and go to --

31

31 EXT. JUNGLE - DUSK

Boone prowls the jungle like a mad man -- truly: this guy may be losing his mind:

BOONE
Shannon?!

Hoping against hope that Shannon could have survived what he saw -- knowing that it's probably impossible but following the path anyway... CLOSE ON Boone's ragged expression as he calls again --

BOONE (CONT'D)
(even more frantic)
SHANNON?!

LOST "Hearts and Minds" (GREEN) 12/1/04 48B.

32 INT. SYDNEY HOTEL ROOM - NIGHT - FLASHBACK

32

Boone holds an ice pack to his head. Thoroughly morose and humiliated, he stuffs his clothes into his bag. He's getting the hell out of Dodge, having failed here in the most miserable of ways.

Then a SOFT KNOCK on the door sounds. Boone goes and opens it, revealing...

Shannon.

32 (CON T'D):

32

She enters -- without a word. Eyes red from crying. Drunk. Pretty seriously drunk. Boone breaks the silence.

BOONE

What do you want?

It's hard for her to admit it, but finally she does.

SHANNON

Bryan took the money.

BOONE

What? --

SHANNON

He's gone.

Boone sees the utter sincerity and vulnerability on her face. Despite that, he's still pissed --

BOONE

So the player got played. That's poetic, don't you think?

Shannon looks stricken. She stumbles toward him and lashes out -- drunk and angry.

SHANNON

It's all your fault.

Boone looks at her incredulously.

BOONE

Well that's perfect.

SHANNON

I knew you'd bring the money. I knew you would.

BOONE

You're drunk, Shannon...

SHANNON

And you wanna know why?

BOONE

Does it matter? Because I'm sure
you're gonna tell me.

Boone can't wait to hear THIS ONE.

32 (CON T'D): (2)

32

SHANNON

Because you're in love with me.

Boone is stunned by this. It really takes a beat. And
yet... he may be blushing, the slightest bit...

BOONE

What?

She says it again, simply.

SHANNON

You brought the money because
you're in love with me.

Boone FIRES BACK -- cutting, bitter and angry.

BOONE

SHANNON

You show up here plastered --
you've always been a self- -- I know you're in love with
centered bitch -- but now me.
you're delusional --

Shannon looks at him -- with honesty -- but also some edge.

SHANNON (CONT'D)

I've always known it.

She's daring him, challenging him to deny it.

BOONE

You're sick.

Even as she's moving closer -- and closer --

SHANNON

No...

BOONE

Stay away from me...

SHANNON

It's all right...

BOONE

-- the hell are you doing? Get

away from me --

And now she's right
-- but the truth is? He's not moving.
there --

32 (CON T'D): (3)

32

BOONE (CONT'D)

-- Shannon...

(beat)

... stop it.

-- but slowly -- she keeps coming... and their lips finally
meet.

They KISS. A tender and tentative exploration, after which
they pause -- their hearts pounding --

And now they give themselves over to it -- abandoning
themselves to the moment -- in FULL ON PASSION -- stumbling
back -- and falling in a tangle onto Boone's hotel room bed.

INT. SYDNEY HOTEL ROOM - LATER - FLASHBACK
A3 3

A33

Boone in his boxers sits on the edge of the bed. Shannon
sits across from him in a chair, fully dressed.

They don't say anything for a long moment. Her shame and
regret hang heavy in the air. Finally:

SHANNON

When we get back to LA... you
should just tell your mom that...
that you rescued me. Again. Just
like you always do -- and we just
go back --

BOONE

-- to what?

SHANNON

To what it was.

BOONE

How could you --

SHANNON

Like this.

And there is nothing he can do about it.

BOONE

Like it's all up to you?

But her veneer is fully back up in place -- and she gives him
nothing. Boone's expression turns as he realizes that

tonight never happened.

SHANNON
Get dressed.

A33 (CON T'D):

A33

Off Boone, the sadness, anger, and resigned disappointment
play across his face.

33 EXT. JUNGLE - EVENING

33

Boone follows a trail of BLOOD DROPS and SMEARS through the
tangle of jungle, fearing the worst. Tears flow from his
eyes.

Finally he finds what he was hoping he wouldn't --

SHANNON

Covered in BLOOD -- lying in a shallow pool of crimson water.
Her limbs are played in an unnatural arrangement -- broken
and useless.

BOONE
-- oh God...

Boone pulls her out -- holds her close -- trying to restore
her dignity -- and discovers Shannon is still breathing --
barely -- holding onto the last remnants of life.

SHANNON
Boone...?

Her torso IS STITCHED with a ROW of GIANT, DEEP, BLEEDING
PUNCTURE WOUNDS. From what? Claws? Teeth? Whatever put
them there, it's fucking huge.

BOONE
I'm here.

Because as Boone strokes her hair -- Shannon's eyes open,
slowly, languidly -- the life draining from them -- and
Boone's eyes are WET, he's in shock --

SHANNON
I knew you'd come for me... you
always come for me...

Boone holds her, wipes the blood from her face.

BOONE
(not believing this
himself)
I'm gonna get you back to camp.
You're gonna be fine. Jack's gonna

take care of you...

33 (CON T'D):

33

Shannon looks up INTO HIS FACE wanting to believe it -- that her brother will manage to pull her through.

SHANNON
Help me, Boone...

But there is nothing he can do. Shannon dies in his arms.

34-35

3 4- 3 5 OMITTED

CUT TO BLACK:

END OF ACT FOUR

ACT FIVE

EXT. JUNGLE - NIGHT
A3 6

A36

Boone, staggers back into camp -- his eyes hollow -- haunted -- and as he listlessly knocks aside vines and bushes, making his way toward the valley.

36

36 INT. THE VALLEY - NIGHT

Boone (dirty but no longer bloody) strides into the valley -- his eyes burning -- looking something like Martin Sheen in "Apocalypse Now".

Only his Colonel Kurtz is Locke, sitting alone at a campfire. There are some survivors at a distant campfire. Another campfire burns not far away, but no one sits at that one. In other words, Locke is here virtually alone.

Boone breaks into a run -- Locke's knife in his hand -- and launches himself at Locke.

Locke is ready for him. Dodges. Boone and Locke tumble over and over. They grapple. Locke ends up on the bottom -- almost strangely passive. Not fighting back -- but CONTROLS THE SITUATION by holding Boone's knife hand at bay off his throat.

fire. She's laughing, smiling, joking around with Sayid --
AND VERY MUCH ALIVE. It's like she doesn't have a CARE IN
THE WORLD. And with obviously no knowledge of what Boone
just went through.

WHAT. THE. FUCK?

BOONE

She was dead...

LOCKE

Is that what it made you see?

BOONE

What what made me see?

(then; realizing)

That stuff you put on my head?

(shock)

-- You drugged me?

LOCKE

I gave you an experience.

(then)

(MOR E)

36 (CON T'D): (2)

36

LOC KE (CONT'D)

One I believe vital to your
survival on the island.

BOONE

None of it was real? That...
thing...

LOCKE

Was only as real as you made it.

BOONE

(at a whisper)

I saw her die...

(beat; eyes welling)

She was gone. She was dead.

Locke looks at Boone -- who is clearly having a lot of
trouble figuring out what it all meant.

LOCKE

How did you feel -- when she died?

Boone doesn't answer that question for a long moment.
Everything Locke did was meant to bring him to this place.

LOCKE (CONT'D)

(sotto)

... how did you feel...?

And it finally DAWNS on Boone. Accepting it --

BOONE

...I felt... relieved.

Locke nods.

LOCKE

Yes.

Boone looks at Shannon for a moment. She's gorgeous -- full of life -- she looks like a piece of candy...

LOCKE (CONT'D)

Time to let go.

And we notice something very important. Boone's look to Shannon is no longer obsessive. Now Boone looks to Locke.

LOCKE (CONT'D)

Follow me.

And Locke walks off. We LINGER on Boone as he looks off at his sister. And then --

36 (CON T'D): (3)

36

Boone turns away, following Locke out of the caves into the jungle. And as they disappear into the darkness.

SMASH TO BLACK

THE END