

LOST

"Genesis, Part Two"

By

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PREVIOUSLIES

JACK (V.O.)

Previously on Lost

We begin with a big ass previously sequence that encompasses all of John Locke's major events on The Island - going right through to the moment he was on The Hatch, and he saw 'the light.' We see an extra 2 - 3 seconds of the scene, notably Locke grinning despite the circumstances. From this we:

OPENING SEQUENCE

FADE IN:

INT. PLANE. COCKPIT (FLASHBACK)

The Plane is moving. THE PILOT checks the controls. His CO-PILOT out of the window:

CO-PILOT

Knock it off.

THE PILOT

Knock what off?

CO-PILOT

The whole checking the controls thing - it's giving me the creepoids.

The Pilot laughs.

THE PILOT

I'm sorry. I didn't mean to check the controls that might mean the difference between a safe landing and screams of panic as we crash and burn into unforgiving ground.

The Co-Pilot scoffs, rubbing his neck.

CO-PILOT

Like that's going to happen. We're ahead of time at the moment, doing better than expected and all that jazz.

THE PILOT

Safety first. Always make sure safety first.

The Co-Pilot scoffs again, rubbing his neck and starting to squint ever so slightly.

Through the cockpit window we can see the sky is blue, with not a cloud in sight.

EXT. SKY - MORNING (FLASHBACK)

Before our eyes the Weather turns downright NASTY. The sky becomes black, and clouds appear, succeeding in their attempt to block out the sun.

CUE SOUND/SFX - Thunder and Lightning.

INT. PLANE. COCKPIT (FLASHBACK)

The Co-Pilot and The Pilot share a frazzled look.

CO-PILOT
That isn't good?

THE PILOT
No.
(ominous)
It isn't good.

He focuses on flying as we:

EXT. WATERFALL AND POOL - MORNING

The water is crystal clear.

By the water are some hastily discarded clothes. Trousers and a blouse to be exact.

PAN UP TO REVEAL

Kate climbing up the rocks near the waterfalls. She dives into the water.

She rises from the surface, her hair wet.

JACK (O.S.)
Do you always avoid work?

Kate looks over the edge. Jack stands there, hands on hips.

KATE
Only when it's none of my concern

Jack laughs.

JACK
Come on Kate - everything revolves around you.

She rises from the water, dripping wet. He throws her a weathered looking towel. She dries herself off.

KATE
I'd tend to disagree. Shouldn't you be out saving the Morning?

JACK
I got Locke converting people to our cause.

Kate throws him the towel. She starts getting dressed.

KATE
Sure that's a good idea?

JACK
He can be persuasive when he wants.

KATE
(quietly)
Yeah.

She finishes putting on her clothes.

KATE

What do you think's down The Hatch?

JACK

Truthfully - I got no idea. But it's something we should investigate.

KATE

Sayid seemed concerned.

JACK

Yeah, well, I have to think for the group Kate. Not the person. I think the contents of The Hatch may be beneficial in the long run.

KATE

Are you sure?

Jack nods.

KATE

Can I come?

JACK

I thought the last time was the last time. Remember - 'for old times sake'.

KATE

(softly)

There'll never be a last time Jack.

Her words strike a chord.

JACK

Suit up.

(LONG SHOT)

Kate looks pretty suited up. Jack sighs.

JACK

Metaphorically. We need your head in the game Kate.

She laughs. He cracks a smile too. It's a moment of levity.

KATE

Did that work in your head?

JACK

That wasn't in my head.

He starts off. She takes a moment to control her laughter, and then follows.

EXT. CAVES - MORNING

Locke stands in front of selected Redshirts (Scott, Sullivan, Tracy, and a myriad of others). He's in the middle of addressing them. The

scene should be reminiscent visually of Patton's speeches in his like-named film.

LOCKE

I won't lie to you. The Jungle is dangerous, and fraught with peril. There's a chance some of you may, and probably will, not make it back the way you departed.

Sullivan whispers to Steve.

SULLIVAN

Is he trying to convince us to go with him?

Steve shrugs - he has no idea.

LOCKE

I require commitment, loyalty. I require the assistance of people who believe The Hatch provides possible salvation for us.

Sullivan whispers to Tracy.

SULLIVAN

Is he serious?

TRACY

It's Locke.

BEAT.

SULLIVAN

Is he being serious?

Tracy elbows him in the gut. He grimaces in pain, barely holding himself from YELPING.

LOCKE

What we need are people to help me and Jack create a ladder down The Hatch, with which we can reach the bottom. This means we'll need rope, vines, possibly metal shards to hold them down with, and a rock to tie the vine around to ensure a safe passage downwards.

OFF THE REDSHIRTS WE:

LOCKE

Now what do you...

INT. CAVES

Sayid addresses Roger, Kevin and folk such as Rose and Sun. His speech is lit visually like

SAYID

... think you can contribute to this task is irrelevant. I know you can all help out with the application of this task. What I need is for each and every one of you to come up with ideas for a defence system that is easily applicable to our current situation. Any suggestions?

CHARLIE

We could steal the insane, delusional, psychotic, homicidal and generally batty French chick's concept of a coconut bomb.

(taps scar, proud)

That's what gave me this. It could possibly enable us to take out any intruders.

He stares at Claire and Aaron hard, but with affection.

CHARLIE

Protect the ones we care about.

Claire smiles. It's halfway between genuine and unnerved.

SAYID

Good. Any more suggestions?

Hurley stands.

HURLEY

I got a suggestion. How about we - like - dig a hole in the ground right in front of these caves - and then we could cover it with leaves, and wait until The Others came and then fall down the Hole, at which time we would have them at our mercy?

SILENCE

Hurley shrugs.

HURLEY

Ah come on - it works on TV.

Hurley sits.

SAYID

It's an idea. Anyone else?

Sun rises.

SUN

What about...?

EXT. CAVES - MORNING

STEVE

The Monster.

Everyone ad-libs his or her reactions. 'I forgot about The Monster.' 'That things real - I thought it was made up.' 'Monsters aren't real.'

LOCKE

There's no Monster.

STEVE

There kinda is. We've seen the destruction it's reigned. I wouldn't want to get on the bad side of him - her - whatever sex it's taken.

LOCKE

(calm)

There is no Monster.

(then)

This Island is not evil. The... things... that inhabit it are not evil. They're beautiful. We have to remember that animals fear us as much as fear them, and that we will not be hurt so long as we regard them with the sentiment they deserve.

BEAT.

Sullivan leans into Steve.

SULLIVAN

That guy's lost his mind.

STEVE

It appears so.

Locke turns from then, and enters the:

INT. CAVES

- where Sayid is mid-speech.

SAYID

- and by doing this we can...

(spots Locke)

Locke?

LOCKE

I don't mean to interrupt.

SAYID

I'm afraid you have.

LOCKE

(ignoring Sayid)

I came to see if there was anyone who wanted to aid us in our exploration down The Hatch. There's no pressure, but I believe it is vital to our existence on The Island.

He turns to leave.

Sayid stares after him as he goes, pissed.

EXT. CAVES - MORNING - NEXT

Locke is walking along.

Sayid catches up with him.

SAYID

John.

Locke keeps walking.

SAYID

Locke.

Locke stops. He slowly turns around, facing Sayid.

LOCKE

Oh. I didn't see you.

SAYID

What was that about?

LOCKE

What was what about Sayid?

SAYID

That stunt in there, your obsession with The Hatch, how about you tell me.

LOCKE

I suspect you already know, being an Interrogator after all.

Sayid leans in, invading Locke's space.

SAYID

I do not like being undermined Locke. I especially do not like being another pawn in your game.

LOCKE

This isn't a game Sayid. Games lack consequences.

SAYID

You're right. Except you're living in a place the rest of us can't get to Locke. Hiding truths, hunting, never really socialising with us. It seems to me you're venturing increasingly out of bound.

The tension rises.

LOCKE

What do you want Sayid? An explanation?

SAYID

The truth.

LOCKE

You're reading me like a book, Sayid. I suspect you already know the truth.

SAYID

What I know is that we need you as much as you need us John?

SILENCE.

SAYID

And that scares you.

Locke stares daggers at Sayid.

LOCKE

That Hatch represents hope.

SAYID

For us? Or for you?

LOCKE

It can fulfil both needs.

Sayid takes a moment to think. Then:

SAYID
Where did you go when Boone died?

LOCKE
I went to find an answer.

SAYID
To what question?
(off look)
Never mind. I already know the question. Why did Boone die?

LOCKE
Then you know the answer.

SAYID
I know several - none I trust entirely. They come together to form a whole. During my time with the Republican Guard, we often had many Prisoners in custody for crimes against the state - often for the same crime. Sometimes we knew who did it; sometimes we just killed them all as an example to the others.

LOCKE
Is there a point to that anecdote?

SAYID
Only this.
(cold)
I don't trust you Locke - and I'm going to be keeping an eye on you. Put a step wrong, and there'll be trouble.

Locke doesn't back down, but he also doesn't press.

(JACK AND KATE)

Take in the scene from 100 yards away. They can't hear the words, but the context is crystal clear.

JACK
(PRELAP)
What was that about?

CU HATCH

LOCKE
(PRELAP)
It's all relative Jack. This is all that matters.

EXT. THE ISLAND. AREA BY HATCH - MORNING

Several Castaways are spread around. The rope/vine ladder is tied around a huge rock, and procured to the ground with some heavy shards of metal. It reaches far down The Hatch. Locke stands in front of Jack. They both have flashlights on their vicinity.

Locke starts off down The Ladder. Jack grabs his hand. Locke looks up.

LOCKE
What's wrong Jack?

JACK

I'll lead..

Locke nods. Jack pulls him up. They swap places.

LOCKE

... as it should be.

Jack climbs down. He disappears into the darkness.

CU KATE

Her face awash with an assortment of reactions, ranging from worry to panic, and confusion to concern

Locke follows Jack down

CU HURLEY

His eyes are shut.

HURLEY

(mumbling)

4 - 8 - 15 - 16 - 23 - 42

FADE OUT:

END OF OPENING SEQUENCE

ACT ONE

INT. PLANE. COCKPIT (FLASHBACK)

(NB: Yes we're back, back again.)

The Flight Attendant drinks some coffee. She talks to The Pilot as he flies. Neither looks at the other. The Co-Pilot rubs his forehead every few seconds.

CO-PILOT

Is there any aspirin?

The Flight Attendant reaches into her pocket. He puts his control system onto AUTOPILOT, and catches the packet of aspirin as she throws it to him. He fumbles for a pill.

THE PILOT

This weather isn't getting any better. I can barely see a thing.

The rain is pouring down outside.

CO-PILOT

(still fumbling)

Come on.

He drops the packet. He reaches down

CO-PILOT POV

The packet looks fuzzy... like there are two of them. It's blurred and out of focus.

CO-PILOT

That's not good.

He GAGS on the floor, close to throwing up.

The Flight Attendant runs over. The Co-Pilot looks up at her as we venture into:

CO-PILOT POV

The Flight Attendant is smiling. She too is out of focus, and looks freaky like a clown from the angle.

FLIGHT ATTENDANT

(distorted)

Are you okay?

We go (CGI STYLE) straight through the Co-Pilots eyes, and SPIRAL through various FUNCTIONS into his BRAIN, where amidst the DURA, and the CEREBROSPINAL FLUID (SFC) that cushions the BRAIN are ARTERIES carrying NUTRIENTS and OXYGEN-RICH BLOOD throughout the BRAIN.

We SMASH INTO A CU of one of these ARTERIES, revealing that it has a SACCULAR ANEURYSM (replete with a neck and stem) attached to it, and that it is TEARING at the seams.

The BLOOD is pumping merrily around until:

THE BLACK DUST WHIZZES BY AND:

THE SACCULAR ANEURYSM POPS!

BLOOD flows from the ARTERY, dousing the entire area in blood. It hits a series of BRAIN CELLS.

We (CGI STYLE) head back through the FUNCTIONS through the Co-Pilots eyes, and CUT TO A CU of him.

He is completely limp, his body not moving. He falls off his chair, landing facedown on the ground.

HOLD THE CU AS:

THE PILOT (O.S.)

What happened?

FLIGHT ATTENDANT (O.S.)

I don't know.

He just lies there, dead to the world, shadows move about him, but we never see a face (cept for his).

CUT TO:

ECU JIN

Eyes shut. He snores slightly.

MALE VOICE (O.S.)

What should we do with them?

FEMALE VOICE (O.S.)

I don't know. I thought we were alone on this Island.

MALE VOICE (O.S.)

Except for the Boar.

FEMALE VOICE (O.S.)

I always forget the Boar.

MALE VOICE (O.S.)

You also forget Polaris.

FEMALE VOICE (O.S.)

Crap - there'll be repercussions

They both LAUGH.

Then:

JIN'S EYES POP OPEN.

MALE VOICE (O.S.)

He's tough but... well, he ain't fair as such.

FEMALE VOICE (O.S.)

The heat must be murder.

MALE VOICE (O.S.)

I reckon so.

WIDEN TO SHOW

Jin's arms are on his chest, bound with rope. He notices this, paranoia creeping onto his face.

JIN

<Where am I?>

MALE VOICE (O.S.)

Uh oh - The stowaway is awake.

Jin looks up at:

TWO DARK SHADOWS (the Male and the Female) standing above him. They're intimidating in the twilight.

FEMALE (O.S.)

That's earlier than expected.

MALE (O.S.)

(with a sigh)

It always is.

Jin pulls himself up.

JIN

Who... are... you?

Before they can answer he PLOUGHS into both of them. They hit the floor, and he starts running:

REVEALING HE'S IN:

EXT. JUNGLE. CAMPSITE - MORNING

The trees provide dark shade.

The area is filled with makeshift homes comprised of wood, metal, seating, anything these SURVIVORS could get their hands on. It's primitive sure, but also strangely inventive. There's a comfortable aura around the place. In the distance is a fire burning, MOTHERS cooking BOAR for their hungry KIDS.

Jin takes this in. It's a lot to take in. He takes a moment to try and contemplate the scene.

MALE (O.S.)

Hey.

Someone touches Jin's shoulder.

MALE (O.S.)

We don't want no...

Jin THROWS himself back, knocking the MALE backfirst into a tree. He groans in pain.

MALE

Godamnit.

JIN
(yelling)

SAW-YER!!!

The CAMERA ROTATES around Jin, desperation washing over him.

CUT TO:

INT. CAVES

Charlie is slumped against the wall, notepad in hand. He is jotting down words frantically.

ANGLE ON PAPER

We pan down the page as he writes.

DEAR DIARY

I am a Moth.

Tomorrow Evening is the Homecoming Dance. I did not want to go, but Claire wanted me to. I don't even know what a Homecoming Dance is. Sounds fishy if you ask me. The Others were keen on coming, but truth be told I'd rather spend some time alone with Claire. Lord knows it's been a bloody trek since Aaron came into her life. He wants her attention constantly, which is bloody annoying at worst and meh at best.

I'm sorry I don't write as much as I should. Noah's Arc has been quite strenuous, and Pandora's Box needs to be given due attention.

Looks like my addiction is coming. I hope that I shall be strong when the thorns start to arise. Perhaps I can write a song about my experiences, though I think I may find the three revelations hard to comprehend.

LOCKE (O.S.)

Charlie?

Charlie looks up.

ECU CHARLIE

The background is out of focus.

LOCKE (O.S.)

I need to ask you a question.

PULL BACK TO REVEAL:

INT. COURTROOM

Old fashioned. Grim looking. Everything is made of wood. Charlie is on the Witness stand. He wears his usual garb. Locke stands before him, sporting a sharp suit.

LOCKE

If you were a tree, what kind of tree would you be?

CHARLIE

I'd be a Beech, an Irish Fee.

LOCKE

Why would you be that tree?

CHARLIE

It can adapt to circumstance.

Locke looks at the Judge (who we can't see).

LOCKE

No further questions your honour.

Locke takes a seat for the Defence. Jack, representing the Prosecution and wearing the tattered suit from 1x01, gets up. He takes a moment to think.

JACK

Why did you do it Charlie?

CHARLIE

Do what?

JACK

Tarnish the flock. Lay waste to your neighbour.

CHARLIE

I'm sorry, I don't...

A bag of Heroin is SLAMMED onto the Witness Stand. Jack bears, righteous anger in his eyes.

JACK

We all know Charlie. We want the truth. To hear the words from your lips, to make you understand the choice you made.

The JUDGE bangs her Gavel.

JUDGE (O.S.)

ORDER! ORDER!

The voice, of course, belongs to CLAIRE. She wears a Judge's uniform, and is still pregnant.

CLAIRE

ORDER IN THE COURT OF LIES.

Charlie finally sees her.

CHARLIE

Claire...?

CLAIRE

The Witness will not speak to the Judge for fear of reprisal. I have reached my verdict. I find the defendant Guilty of betraying the trust, and conspiring to kill the child, and claim the Mother.

Charlie - horrified - tries to speak, but he can only emit a shrill sound. He tries again with no luck.

CLAIRE

I sentence him to death by hanging.

Ethan stands in the back. He has a rope and blindfold in his hand, and stares zombie-like forward.

Liam and Rose sit next to each other, looking on in disappointment.

ROSE

I guess he lost the faith.

LIAM

I knew he would. He was always the problem child.
(singing)

YOU ALL EVERYBODY

CLOSE ON CHARLIE

He tries to scream, but the words don't come out.

SMASH CUT TO:

EXT. THE ISLAND. AREA BY THE HATCH - MORNING

Charlie wakes up. It was all a dream. Relief comes over him. He takes a few deep breaths. Looks around.

Hurley stands off to the side, lost in his own world.

HURLEY

(mumbling, repeated)

4 - 8 - 15 - 16 - 24 - 42... 4 - 8 - 15 - 16 - 24 - 42...
4 - 8 - 15 - 16 - 24 - 42

Sayid and Kate stare at The Hatch.

KATE

What do you think they'll find?

SAYID

I don't know. But I don't think it'll be good.

They share an ominous look.

ZOOM DOWN THE HATCH:

INT. HATCH

Darkness.

JACK (O.S.)

Locke?

LOCKE (O.S.)

Right here Jack.

Jack turns his flashlight on. It illuminates the area they are in. In front of them is a long corridor. It stretches far as the eye can see.

JACK
(re: flashlight)

Are you going to use that?

LOCKE

No.

JACK

Any reason?

LOCKE

I see the light Jack.

(then)

Plus yours is already on. Makes sense to conserve the batteries.

Jack nods.

JACK

Okay.

He goes to take a step, but hesitates.

LOCKE

What's wrong Jack?

JACK

We're about to venture into the unknown; I think I'm allowed a little moment of contemplation.

The moment passes.

LOCKE

Times running out Jack.

JACK

What does that mean?

Locke doesn't answer. He starts to walk ahead. Jack follows, the torch providing brief snatches of light.

EXT. THE ISLAND. AREA BY THE HATCH - MORNING

Sayid stands in front of the Castaways.

SAYID
(mid speech)

... I suggest we keep five people here to keep an eye on The Hatch. After all, we don't want to...

GRRRRRRRRRRROOOOOOOOOWWWWWWWWLLLLLLLLLLLLLLLLLLLL

Everyone reacts with his or her best 'oh darn, here comes trouble' expressions.

Sullivan backs up towards the trees, away from everyone's gaze.

SULLIVAN

Was that...?

We hear FLAPPING.

MONSTER POV

Sullivan is grabbed by his shoulders, and lifted into the air. He screams.

Everyone turns - but Sullivan is gone.

HURLEY

Oh boy!

Cue SOUND - Bones crunch, teeth chomping, screaming.

Then comes the silence.

This starts to really freak people out. Sayid puts one hand on his concealed gun, just in case.

The Castaways look around in fear - any of them could be next.

WHOOSH - Sullivan falls down from the sky directly in front of Kate and Sayid. He hits the ground with a SPLAT, his mutilated body being CRUSHED on impact.

Kate jumps back, horrified and sickened by what she's seen.

KATE

Oh God.

The FLAPPING continues.

VOICE

HURLEY!

Hurley starts to wig - he looks around for confirmation from the others, but it sounds like no one else heard that.

HURLEY

Hey guys.

They turn to him.

HURLEY

Shouldn't we be...?

He doesn't get to finish the sentence as:

SOMEONE SCREAMS.

They turn around - but no one is there.

CHARLIE

Wasn't Laura just there?

CUE SOUND - BONES CRUNCHING.

Kate's seen enough. She throws up on the ground. She falls into a kneeling position.

CREEPY WHISPERED VOICE

KATE!

She looks at the trees in front of her...

AS THEY ARE RIPPED FROM THE GROUND

Kate falls onto her back. With a pale expression, she stares at the dust in front of her (NOT THE BLACK DUST).

SAYID

KATE!

Sayid sprints into action. He moves in front of Kate, and fires three-times forward. His aim is perfect.

There's a loud GROAN!

Sayid helps Kate up.

KATE

W-what was that?

SAYID

I suggest we don't stay long enough to stick around.
(YELLING)

RUN!

Without another thought, they do as he says.

Sayid helps Kate along. They don't look back.

GGGGGRRRRRRRRRRRRRRROOOOOOOOOOOOOWWWWWWWWWWWLLLLLLLLLLLLLLLLLLLL

CUT TO:

INT. HATCH. CORRIDOR

Jack and Locke walk along.

Locke stops suddenly. So does Jack. He shines the torch in front.

LOCKE

Jack.

Locke points to the wall to his side (right). Jack repositions the torch onto the wall.

The Numbers are on the wall. 4 - 8 - 15 - 16 - 23 - 42. They're in sequential order, repeated numerous times.

JACK

I'll be damned.

LOCKE

Check the other side.

Jack does, without hesitation.

On the other side are passages from the Bible in sequential order. Among them are Exodus - Genesis - The Fall Of Israel and - Revelations.

Jack studies them curiously.

LOCKE

Did you ever go to Sunday School Jack?

JACK

Yeah. Can't say I remember much.

LOCKE

I did. These are Biblical passages.

JACK

Any in particular?

LOCKE

From what I see... it refers to Exodus, Genesis, The Fall of Israel and Revelation.

JACK

Strange.

LOCKE

Yes. But they're here for a purpose.

JACK

What's the purpose, John?

LOCKE

I don't know.

(smiles)

But I'm real curious to find out.

(beat)

The lights will come on in 30 seconds.

Jack shakes his head.

JACK

It doesn't work like that Locke.

LOCKE

I believe it does Jack.

JACK

How do you know? How can you know that...?

The lights come on.

The entire area is lit up. With the additional lighting, the corridor actually has a strange beauty to it.

LOCKE

I'm not completely sure myself.

He smiles.

LOCKE

Now - we have a door to open.

Locke points down the corridor. Jack follows his direction.

CGI PUSH FORWARD TO:

A METAL DOOR

No obvious handle, no obvious entry. Like The Hatch itself, it appears impenetrable. There's no discernible way in.

ANGLE ON JACK

Overtaken by disbelief.

JACK

I knew I should've brought more dynamite.

OFF HIS FRUSTRATION WE:

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. PLANE. COCKPIT (FLASHBACK)

The Flight Attendant kneels by the Co-Pilot. She leans her head on his neck, checking his pulse. She rises, and motions to The Pilot that he's dead.

FLIGHT ATTENDANT

I'm sorry.

The Pilot puts the plane on autopilot. He moves towards her.

THE PILOT

How?

FLIGHT ATTENDANT

I'm not completely sure, but I suspect an aneurysm of some sort. There's no indication of a heart attack. He just... died.

They take a moment to mourn.

Then:

They help the Co-Pilot up, and strap him in his seat.

THE PILOT

(laughs)

He always said he'd finish the flight, no matter what.

FLIGHT ATTENDANT

(laughs)

He surely did.

The laughter doesn't last.

The RADIO WHIRS, blaring STATIC everywhere. The Pilot and the Flight Attendant cover their ears.

FLIGHT ATTENDANT

What's that noise?

THE PILOT

I don't know. Go and keep an eye on The Passengers. I'll try and figure it out.

She nods, leaves.

He races back to his controls. The Pilot presses a few buttons, but the STATIC continues.

The RADIO CONKS OUT.

THE PILOT

Aw shit!

He picks his Receiver up.

THE PILOT
(into receiver)

Can you hear me? Over.

No response.

THE PILOT

Damnit!

He slams the receiver down in disgust.

Instinct takes over. He turns autopilot off, and takes control of the Plane.

THE PILOT
(quietly)

Looks like we're taking a small detour. Fiji - here we come.

ANGLE ON WATER BOTTLE

It's near the Co-Pilots seat. HOLD ON IT.

CUT TO:

INT. HATCH. CORRIDOR (PRESENT)

Locke runs his hand along the door.

LOCKE

There's no way in.

JACK

Please tell me you're kidding.

LOCKE

No can do Jack.

He turns to Jack, an ironic smile on his face.

LOCKE

I've misplaced my sense of humour.

Jack can't help but smirk a little, but the hopelessness of the situation soon abounds.

JACK

What we going to do?

LOCKE

Ludovico Buonarroti.

Jack looks at Locke, puzzled.

LOCKE

Michelangelo's father. He was a wealthy man. He had no understanding of the divinity in his son, so he beat him.

He goes to continue, but Jack cuts him off.

JACK

Locke - what does this have to do with... anything?

Locke smirks slyly, shaking his head.

LOCKE

It'll open in time.

JACK

We don't have a lot of time.

Jack pushes past Locke, eyeing The Metal Door up.

Locke moves to the side, kneeling down. His eyes shut, he takes a moment to pontificate the situation.

CLOSE ON THE METAL DOOR

JACK

Right...

CUT TO:

Jack hitting his palms against the door several times, searching for a concealed lock, or handle, or button. There doesn't appear to be one.

CUT TO:

He puts his fingers to the side of the door, trying to pry it open. Again he meets with no success.

CUT TO:

Locke, eyes still shut, smiling enigmatically.

CUT TO:

Jack, pacing, obviously frustrated.

JACK

It won't open.

LOCKE

No. Not yet.

Jack stares at Locke suspiciously.

CUT TO:

EXT. JUNGLE. CAMPSITE - MORNING

Jin runs along.

The Tailgate Survivors steer clear of him, not wanting any trouble.

JIN

SAWYER?

In the distance he sees:

THE BLACK SMOKE

A thick column of black smoke rises up ominously into the sky.

DISSOLVE TO:

EXT. BEACH - BOAT SIDE (FLASHBACK)

OFF JIN: There a great distance inland is a long column of thick, black smoke rising from a point in The Island. The camera moves around and stops on Jin.

He just stares. In the background we see Jack walk away.

JIN

<Mother of God>

Sun appears next to him. She puts a comforting arm on the small of his back.

SUN

(scared)

<They're coming>

He stares at her, not answering.

After a moment he turns, walks away.

Sun puts on a brave face, but it's clear she's running a gauntlet of emotions.

He constantly looks as if he'll stop, and turn around, but he doesn't quite manage to.

Jin walks away from the smoke.

DISSOLVE TO:

EXT. JUNGLE. CAMPSITE - MORNING

Jin takes a moment, and then walks towards the smoke.

CUT TO:

EXT. JUNGLE - MORNING

Jin pushes through branches and leaves.

JIN

SAWYER?

He hears ill-fitting laughter. It unnerves him.

SAWYER (O.S.)

So I said.. 'Going into the Jungle after the boomsticks, huh?'

The laughter continues. We notice its Sawyers. He coughs between the laughter.

SAWYER (O.S.)

Now look at me - back in The Jungle of Mystery, and with a bunch of sterile looking Docs. I thought I'd hit the jackpot with you pack-a-quacks.

He snorts with laughter.
Jin looks from left to right for an opening.

He spots one straight ahead. Jin pushes through the branches and the twigs, cutting his arms and chest open, forcing his way into a clearing.

EXT. JUNGLE. CLEARING - MORNING

Jin stares at something we can't see.

Three men (including Billy) are standing over Sawyer. They have scalpel and medical equipment scattered around. Sawyer lies on a makeshift operating table. His chest has been cut open, and he's got a plastic tubing in his arm, into which the third man (TONY) is also bound, giving Sawyer some of his blood.

There's a makeshift medical cart to the side. We see a syringe full of an anaesthetic on top, half-empty.

JIN

Sawyer?

They turn, spotting him.

BILLY

Aw crap.

Jin starts forward.

BILLY

(to 2nd man)

Could you take care of this?

The man obliges. He picks up the syringe, and lunges for Jin, who easily dodges.

He SWINGS, knocking the 2nd man down with a RIGHT to the jaw.

Jin starts forward.

JIN

<What are you doing?>

Billy sighs. He sweats from the head - the operation requires a lot of precision, and the stress is getting to him.

BILLY

GARETH?

GARETH (big, sturdy) gets up. He grabs Jin by the arm, and jams the syringe into a vein. He presses down before Jin can react.

Jin elbows Bernard in the face, knocking him to the ground.

The anaesthetic quickly takes effect. Jin wobbles around groggily, before falling to the floor, feeling very weak.

As his eyes shut we:

FADE TO:

BLACK

GGGGGGGGGGGRRRRRRRRRROOOOOOOOOOOWWWWWWWWWWWLLLLLLLLLLLLLLLLL

FADE IN:

EXT. THE ISLAND. JUNGLE - MORNING

Charlie runs.

Steve runs.

Hurley runs.

Sayid and Kate run.

(HURLEY)

Is running as fast as he can, when:

A DEAD BODY falls from the sky.

It SPLATS on the ground, CRUSHED on impact. He stares at in, barely keeping from throwing up.

HURLEY

Dude!

GGGGGGGGGGGRRRRRRRRRROOOOOOOOOOOWWWWWWWWWWWLLLLLLLLLLLLLLLLL

He resumes running.

(CHARLIE)

Catches up to Sayid and Kate.

CHARLIE

The Monster's back

SAYID

We know.

CHARLIE

And he's bloody pissed off.

SAYID

We know

CHARLIE

Good.

SAYID

Charlie - get the guns.

CHARLIE

What?

Sayid throws Charlie the keys to the Halliburton Case.

SAYID

Get the guns!

Charlie nods. He races away from them.

(CHARLIE)

Runs through the trees.

(SAYID AND KATE)

They go as fast as they can, but she's still weak.

KATE

W-w-w...we need to split up.

SAYID

No. We can't. That's suicide.

KATE

We have better chance if we split up.

SAYID

Kate - you're too weak.

KATE

(scoffs)

Who made you Jack?

That comment stings Sayid, but he doesn't let it show.

SAYID

No one. I'm just doing what I can.

Kate SCOFFS again.

KATE

What are you going to do - shoot it to death?

GGGGGGGGGGRRRRRRRRRROOOOOOOOOOOWWWWWWWWWWWWLLLLLLLLLLLLLLLLL

They stop.

Sayid aims his gun without turning, and then stares down the barrel, directing the gun North.

SAYID

I don't see much choice.

BANG. BANG. BANG.

Silence.

GGGGGGGGGGRRRRRRRRRROOOOOOOOOOOWWWWWWWWWWWWLLLLLLLLLLLLLLLLL

SAYID

Okay - I think I've really made it mad.

He helps her up. They resume running.

(HURLEY)

Sprints past some trees - not stopping to realise The Numbers (4 8 15 16 23 42) are carved into them.

(STEVE)

Finds himself in a strange area.

STEVE

Um... okay.

He looks around - no idea where he is.

STEVE

So this is what I've been missing.

GGGGGGGGGGRRRRRRRRRROOOOOOOOOOOWWWWWWWWWWLLLLLLLLLLLLLLLLL

STEVE

CRAPPP!!!

The TREES behind him are RIPPED out of the ground root first.

Steve runs forward, a cloud of DUST and FALLING TREES providing a strangely beautiful tableau behind him.

He keeps running, more TREES being RIPPED from the ground.

Steve runs so fast, never looking back, that he doesn't notice that the scene behind him has stopped.

There is an eerie calm.

PRELAP: Keys jingling.

EXT. FROM BEACH TO JUNGLE - MORNING

Charlie heads inland through the trees.

Charlie stops running and kneels down in the ground. He pulls out the keys from his pocket and opens the Halliburton case.

Charlie picks up a gun handle-first. He's mesmerised by it. He stands, tucking the gun in the back of his pants.

He shuts the Halliburton Case, pockets the keys, picks it up, and starts forward.

As he moves forward, he stumbles over a log.

Charlie falls onto his face. The Case flies to the side, hitting the ground with a thud. His gun goes off. The bullet cuts through fabric, and pierces skin on his left hamstring.

Charlie groans in pain.

The bullet is in the ground, coated in blood.

Charlie turns, looking at the wound. He sees that it's a surface wound, but it hurts like Hell.

A BAG FALLS OUT OF HIS POCKET.

It contains some of the Heroin he found on the plane.

Charlie stares at the bag. He knows he shouldn't, but he's drawn towards it.

He turns away, but his gaze always comes back.

Finally, he caves.

Charlie picks the bag up, and opens it. He contemplates taking a sniff for a long beat.

Then, he rubs a small amount into his hand.

Carefully, he applies the heroin to his wound. He winces from the pain, but bites his upper lip.

Slowly it kicks in.

Charlie gets a relaxed look on his face. He breathes a sigh of relief, alarmingly content.

He raises the miniscule amounts of heroin left on his hand, positioning it to his nose. Charlie snorts it, and lets out a huge smile.

He lies down on the ground, staring up at the trees.

CUE SOUND - DISTORTED FLAPPING

Charlie lies there, lost in his own joy.

CHARLIE POV

His vision is blurry. He sees something moving ahead. It's a creature in flight, size varying from one moment to the next.

He lifts his knuckle, stares at it.

ANGLE ON KNUCKLE

It spells out LATE.

He chuckles to himself.

CHARLIE
(slurred)

They are. They sure are. Bloody fantastic.

His laughter is distorted.

He waves his hand in front of his face. Laughs as it slides on by, a myriad of bright colours pulsating around him.

ROGER appears over Charlie. His shoulders are cut, his face horribly scratched. His fear is a sharp contrast to Charlie's overwhelming relaxation...

ROGER
I'm in trouble. Come on. Get up.

GGGGGGGGGGRRRRRRRRRRROOOOOOOOOOOWWWWWWWWWWWWLLLLLLLLLLLLLLLLL

ROGER

It's coming.

Charlie just smirks - unaware of the danger.

ROGER

COME ON.

CUE SOUND - DISTORTED FLAPPING

ROGER

OH GOD!

MONSTER POV

It grabs ROGER.

ROGER

NO, NO, NO.

Charlie watches:

CHARLIE POV

Roger is ripped limb from limb. Sharp teeth maul his BODY, and his bones are SNAPPED. The scene is blurry, and almost like a strangely beautiful dream.

Roger's broken and very dead body is thrown to the ground. SPLAT.

THE MONSTER TURNS TO CHARLIE.

It's too blurry to make it out properly, but here goes. It's absolutely FRICKING HUGE. SHARP TEETH EMANATE FROM IT'S MOUTH, Fang like in appearance. It has WINGS either side of its body, FLAPPING in SLOW MOTION. There's no chance of it getting lost in a crowd. Blood drips from its mouth like saliva, and some would say it's the MOST BEAUTIFUL CREATURE alive... looking BLURRILY as if God created one, and broke the mould.

Charlie shows no fear.

CHARLIE

Wow!

THE MONSTER eyes Charlie up - perhaps looking for it's next meal, or perhaps gauging his fear.

Charlie smiles goofily.

THE MONSTER almost nods. He turns around, and FLIES off towards its next meal.

CHARLIE stares after it - mesmerised.

CHARLIE

Bye!

He waves.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

INT. THE PLANE. HOLD

THE ANIMALS BARK THEIR HEADS OFF.

INT. THE PLANE

Locke sits in his seat. He's bored out of his mind.

WHOOSH

He becomes more alert.

WHISPERED VOICE

LOCKE!

He looks to his right. The person next to him (ROGER) idly reads his paper. It's clear he didn't hear anything.

WHISPERED VOICE

JOHN!

Locke looks left.

LONG SHOT

Locke stares at the window.

WHISPERED VOICE

OPEN YOUR EYES!

His eyes squint. He focuses on the window.

CLOSE ON WINDOW:

Nothing. Just sky. Then - a wisp of black dust zooms quickly past the window. It's gone in the blink of an eye.

Locke can't believe his eyes. Confusion comes over him.

The plane hits turbulence and the entire cabin shakes. Locke checks his seat belt. He's locked in tight. The overhead bell dings.

FLIGHT ATTENDANT

(via overhead)

Ladies and gentlemen, The Pilot has switched on the "fasten seatbelts sign. Please return to your seats and fasten your seatbelts.

OFF LOCKE TERRIFIED EXPRESSION WE:

CUT TO:

INT. THE HATCH. CORRIDOR

Locke, sporting a more peaceful expression, eyes shut - lost in a trail of thought.

Jack continues, in vein, to open the door.

JACK
(softly)

Think Jack. Think.

CU LOCKE

Deep in concentration

WHISPERED VOICE
LOCKE. OPEN YOUR EYES.

His eyes POP OPEN

He smiles knowingly. Locke rises, and approaches Jack. He moves him to the side.

JACK
Locke, what are you...?

Locke presses the door at six different points. Each point lights up slightly. When every point has been pressed, there is a loud CLICKING SOUND.

LOCKE
It's a game, Jack.

With a smirk, Locke enters the room.

So does Jack.

BLINDING WHITE LIGHT TAKES US THROUGH TO:

CU JIN

Eyes shut. Breathing laboured.

PULL BACK TO REVEAL:

INT. HOLLOW CAVE

Jin slowly wakes up.

MALE VOICE
By the looks of things, you've had quite a day.

Jin tries to get up, but can't. He's too weak.

MALE VOICE
Whoa - don't recommend that. Your body is still numb from the painkiller we gave you.

The MALE walks around frame. He's seen only in shadow.

MALE VOICE
I want to go on record as saying you didn't give us much choice. We were trying to help your buddy, and you started flipping out.

JIN

<Where am I?>

MALE VOICE

<Where you need to be, for the time being>

Jin is surprised at the MALES fluency in Korean. The MALE laughs.

MALE VOICE

I studied it a bit back in Brooklyn. Never knew it'd come in handy. Then again, who'd a thought we'd end up on this idyllic Island?

JIN

<Who are you?>

MALE VOICE

Good question.

He slowly enters frame -

MALE VOICE

I was on Oceanic Flight 815...

- gradually allowing us to get a glimpse at him.

He's a coloured man. 6'3", athletic build, unshaven, balding on top. In his hands he holds a bracelet.

MALE

Just like you. Picked up that much from your mumbling.

He pockets the bracelet, and extends his hand.

MALE

My name is Bernard.

Jin extends his hand.

JIN

Bern-nard?

Bernard laughs.

BERNARD

That's my name. Try not to wear it out. I don't have another.

They shake.

Jin pulls himself up, so that he's slumped against the cave wall. Bernard sits by him.

BERNARD

<Are you married?>

JIN

<Yes. Her name is Sun. She's... my Sun.>

(with pride)

Beautiful. Smart. Intelligent. Kind. She's my world>

BERNARD

<We do grow attached to them. My wife - Rose - was always like that. Granted we clashed over religion, but we were always there for each other>

(beat)

<Through the good and the bad>

Jin nods. He knows exactly what Bernard means.

BERNARD

<So... how did you get out here?>

JIN

<We built a raft. Tried to escape>

Bernard's eyes turn serious. His tone changes, becoming more sombre.

BERNARD

<A raft huh? Well, doesn't that beat all?>

Jin doesn't pick up on the hostile undertones.

BERNARD

<Tell me Jin, was there a kid onboard?>

Jin nods.

JIN

<Yes. How did... you?>

He stops. Realisation kicks in.

BERNARD

(sadly)

<There's always a kid>

Bernard rises.

BERNARD

<I'm sorry>

He's standing at a table. He surreptitiously pulls a flick-knife from his pocket, holding it in his hand.

Jin rises behind him, slowly.

BERNARD

<It isn't personal>

Bernard turns to face Jin.

But Jin is gone.

Bernard looks confused.

BERNARD

<Where did he?>

(then)

No!

EXT. HOLLOW CAVE - DAY

Jin runs away from the cave as fast his legs will go.

Bernard exits the cave.

BERNARD

<Wait! You don't understand>

Jin doesn't stop running.

EXT. JUNGLE. CLEARING - DAY

He enters.

Sawyer is nowhere to be seen.

THE CAMERA ROTATES AROUND JIN

He can hear garbled whispering.

The occasional word such as 'the...' 'trouble...' 'The Boy...' and 'THE OTHERS' can be loosely made out.

Jin follows the direction of the voices.

EXT. JUNGLE. CAMPSITE - DAY

Jin pushes past Billy, knocking him to the ground.

Jin keeps on running.

JIN

SAW-YER?

Billy gets up.

He lunges for Jin.

Jin dodges, and knocks Billy down with a right. Billy hits the ground, semi-conscious.

Jin tries running, but falls to his knees.

He's still weak.

Bernard runs onto the scene.

BERNARD

WAIT!

But he's too late.

Four MALES quickly pounce upon Jin. They proceed to beat him into unconsciousness.

Bernard tries to help him, but Billy cuts him off.

BILLY

What does he know?

BERNARD

He knows about The Boy.

Billy sighs. He thought it'd come to this.

BILLY

He can't know any more.

BERNARD
(horrified)

We can't do that to them.

BILLY

Are you forgetting where we are? I have to look out for the people who are with us now. We can't let them leave and tell everyone else about us.

BERNARD

There has to be another way.

There isn't one.

BILLY

We'll do it at sunset.

Bernard sighs - he's powerless to stop it.

BILLY

Our survival depends on pleasing THE OTHERS. They ensure our survival.

Bernard doesn't look convinced.

PRELAP: Waves crashing.

FROM THIS WE CUT TO:

EXT. ISLAND. EDGE OF THE BEACH - DAY

Rose sits on the rocks, staring out at the sea. Her wedding ring is connected to a necklace she wears.

ROSE

I know you're there.

Sun enters frame. She sits by Rose.

SUN

I'm sorry.

ROSE

There's nothing to be sorry about. I could use some company about now.

The waves crash into the sand.

SUN

It's been forty days since... I don't feel like I know anyone here. I'm not sure I even know my husband. I love him, but I don't understand him.

ROSE

Love isn't about understanding. It's a leap of faith.

SUN

Was that how you fell in love with Bernard?

Rose laughs.

ROSE

No. That's a longer story. I'll share it with you someday.

Sun smiles.

SUN

That would be lovely.

ROSE

'That would be lovely' - such a polite phrase. People don't really talk like that anymore. It's a shame.

SUN

I think it is.

She starts sobbing.

ROSE

Sun. What's wrong?

SUN

I feel like... I'm being punished.

ROSE

What for?

SUN

(through the tears)

The lies I told. The things I kept from the man I loved. I was... I was going to leave him. At the airport, I was going to get on another flight. I was going to get as far away from him as possible. I wanted a new start, a fresh beginning away from the life we had. But more than that, I wanted the man I loved to come back.

Rose is speechless. She can't respond to that.

SUN

But I couldn't leave him. He's my world. My everything. I speak English in my life without Jin, and Korean in my life with him. I wanted things to go back to the way they were. But he's left me. He said he wanted to save me.

Silence.

Sun cries her heart out.

Rose pats her empathetically on the shoulder. There's nothing to say.

HOLD ON THE TWO OF THEM.

CUT TO:

INT. THE HATCH. COMPUTER ROOM

Jack and Locke take in what they see.

It's an absolutely HUGE ROOM. Very beautiful in design, if a little abstract. There are hundreds of CCTV CAMERAS on the ceiling. They show events from all corners of The Island in grainy video. Beneath them is a SPEECH ENHANCER, emitting GROWLS on loop.

There's an LCD SCREEN, connected to a SHARP BLUE SUPER COMPUTER. The screensaver currently visible has THE NUMBERS flashing by quicker than the eye can register.

Jack walks over to the SUPER COMPUTER. He clicks on the mouse.

COMPUTER VOICE
WELCOME TO OCEANIC AIRLINES.

JACK
Oceanic?

He clicks some more buttons, moves the mouse, and generally fiddles with the controls.

Locke stands behind him, eerily calm.

Jack searches through some files.

DOCUMENTS APPEAR ON THE SCREEN.

He stops on one.

It reads as thus:

NAME: JACK SHEPPARD
AGE: 35yrs OLD
PROFESSION: DOCTOR
STATUS: DIVORCED
ROLE: HERO

He stops reading there. His face becomes awash with confusion. He understands without comprehending. The truth is on the screen, but it doesn't truly register. He can only stare, venturing deeper down the RABBIT HOLE than any human has ever ventured.

JACK
What the Hell is going on?

CRACK:

He's hit over the head with a FLASHLIGHT.

Jack falls to the floor. He's unconscious upon impact. The back of his head has a nasty gash.

Locke stares down at Jack. There's empathy and disgust in his eyes, with a hint of remorse.

LOCKE
I'm sorry Jack.

CRACK:

Locke hits Jack again, once more for good measure.

LOCKE

You were never meant to see this.

OFF LOCKE'S FIERCE REACTION WE:

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. PLANE (FLASHBACK)

Suddenly, the plane hits some rough turbulence. Numerous people who didn't fasten their seat belts fly out of their seats and hit the ceiling.)

People scream at the impact as they hit the floor. The turbulence continues.

It's a pretty frightening experience. The alarms blare and the overhead oxygen masks fall from their overhead compartments.)

Passengers grab the oxygen masks and put them on. The turbulence continues.

INT. PLANE. COCKPIT (FLASHBACK)

The Pilot tries to fly the thing.

He's losing the battle. His breathing is short and shallow.

THE PILOT

Come on!

Then:

THE BLACK DUST appears in front of the cockpit.

THE PILOT

What the...?

The BLACK DUST DARTS AWAY

INT. PLANE - REAR SECTION (FLASHBACK)

The BLACK DUST SMASHES through it.

People scream. Unlucky souls are SUCKED out of the back of the plane. They fall to their sure doom.

Folk hold on to their seats.

ANA-LUCIA is among them. She doesn't scream. There's a look of intense fear on her face.

Then THE BLACK DUST PLOWS through the adjoining section - separating the plane into two segments.

FADE TO:

BLACK

BANG. BANG. BANG.

CUT TO:

ECU JACK

His eyes are open.

BANG. BANG. BANG.

His vision slowly stops being blurry. Eyes move around.

INT. HATCH. COMPUTER ROOM

POV JACK

Locke is SMASHING away at the supercomputer with his flashlight. He doesn't stop. Just keeps smashing.

JACK (O.S.)

Locke - what did you?

He feels the back of the head. Warm blood trickles through his palm.

LOCKE

I did it for us Jack. For all of us

JACK

W-what? I don't...?

LOCKE

This is dangerous Jack. It was never meant to be seen, an answer to a question that hasn't been asked.

Jack rises slowly to his feet. His movements are groggy. He is extremely disorientated. He positions himself against the wall.

SPARKS FLY out of the supercomputer.

JACK

Why did you do it?

LOCKE

To protect...

Jack starts forward.

JACK

BULL. BULL.

There's real anger in his voice.

JACK

This is part of your game. It's all a game to you, isn't it John? It started with Boone, and now it's my turn. Right.

Locke doesn't answer. He POUNDS away at the supercomputer.

JACK

Well it's over John. We're not playing your games anymore.

Locke keeps POUNDING AWAY.

JACK

HEY!

Locke goes for another SWING. Jack grabs his arm.

JACK

Listen to me for one damn second.

Locke pushes Jack away.

LOCKE

This is a test of faith. The Island will reward me if I complete it. Now back off.

BEAT

JACK

You've lost it.

Locke stops SMASHING the supercomputer. He half-turns.

LOCKE

Jack. I need you to...

He fully turns, and is SLUGGED hard in the face.

Locke spirals to the ground. He drops the flashlight. It slides to the side, out of sight.

JACK

I won't let you do this John.

Locke rubs his lip. He wipes some blood away.

JACK

This could save us.

LOCKE

(cold)

What do we need saving from Jack?

JACK

(thinks)

The Monster.

Locke takes a moment:

Then ROARS with laughter.

LOCKE

Monsters aren't real Jack.

JACK

I saw it eat The Pilot.

LOCKE

What did you see?

(beat)

Exactly - you didn't 'see anything.' You've no idea of what it is that you're dealing with.

JACK

But you do.

OFF LOCKE'S EXPRESSION WE:

CUT TO:

EXT. JUNGLE ON THE WAY TO THE BEACH (FLASHBACK)

POV MONSTER

It stares down at Locke.

Locke stares right back.

HOLD ON LOCKE

He stares for an incredibly long time. His expression is one of sheer awe. Whatever he's staring at, it's the most beautiful thing he's ever seen before.

Locke reaches out a hand:

GRRRRRRRRRROOOOOOOWWWWWWWWLLLLLLLLLLLLL

He quickly retracts it.

The smile remains on his face.

WHISPERED VOICE

LOCKE.

He shows no fear. Only awe.

CUT TO:

INT. HATCH. COMPUTER ROOM (PRESENT)

LOCKE

It was beautiful.

JACK

What did you see?

LOCKE

Hope.

Jack hits Locke in the face. Harder.

JACK

I want answers - and I want them now.

Locke just stares at Jack. There's a hint of sadness in his eyes. He doesn't say anything.

Jack goes to hit Locke again when:

GRRRRRRRRRRROOOOOOOWWWWWWWWLLLLLLLLLLLLL

JACK

What was that?

LOCKE

Hope.

Jack looks at the supercomputer.

It's pretty banged up. There's no way that the noise came from there.
He lets Locke go.

GRRRRRRROOOOOOOWWWWWWWWWWWLLLLLLLLLLLLL

Jack walks around. He looks for the location of the noise. His efforts meet with little success.

Locke continues to wipe the blood from his lip.

LOCKE
Don't be afraid Jack.

Locke stands up.

LOCKE
It won't hurt you.

JACK
What do you know?

Locke is about to say something when:

The wall by the supercomputer is SMASHED. Dust, metal and plaster hit the floor.

LOCKE
He's here.

JACK
He?

Jack averts his eyes.

He sees a door to his right.

JACK
Come on.

Jack starts forward. Locke grabs his arm.

LOCKE
Jack - it's okay.

JACK
That thing will kill us.

LOCKE
No. Not if we remain calm.

Jack stares at Locke in disbelief.

JACK
I'm not staying to find out.

Jack races towards the door. He opens it. He shuts it behind him. He never stops running.

Locke stares at the wall. He smiles slyly.

GGGGGRRRRRRRRROOOOOOOOOWWWWWWLLLLLLLLLLLLL

Something CAVES the ceiling in.

Locke narrowly avoids being hit by pieces of plaster and metal. A metal shard cuts his leg.

He looks at his knee. The cut is straight through the middle.

LOCKE

I-I don't understand.

He looks at the ceiling.

MONSTER POV

It looms down on Locke.

Locke looks directly at the creature, a look of sheer terror on his face.

HOLD ON LOCKE

INT. THE HATCH. ANOTHER CORRIDOR

The walls to the side are made of Orange Rock.

Jack runs as fast as he can. He doesn't look back.

Locke charges through the door. He runs as fast as he can, gritting his teeth through the pain in his leg.

GRRRRRRRRRRROOOOOOOOOWWWWWWLLLLLLLLLLLLL

The Door is SMASHED off its hinges. Dust fills the screen.

It flies forward in SLOW MOTION.

LOCKE

Jack -

Jack turns.

LOCKE

- duck.

Locke dives to the floor. He lands HARD on his chest.

The door FLIES over his head.

Jack throws himself backwards. He hits the floor on his side.

The door narrowly misses his forehead.

NORMAL SPEED

Jack and Locke get up. They keep running.

THE MONSTER charges after them.

They turn the corner.

THE MONSTER SMASHES straight through the side. It doesn't quite manage to capture them.

They run towards a dark area:

Both of them DIVE towards the dark area

JUST AS THE MONSTER comes charging along. It hits the side. DUST FLIES EVERYWHERE.

GRRRRRRRROOOOOOOOOWWWWWWLLLLLLLLLLLLLLLLLLLL

CUT TO:

EXT. JUNGLE. CAMPSITE - DAY

(NB: There's no sound during the following)

Jin and Sawyer are hung from the trees by rope. The life is slowly fading from them.

CUT TO:

INT. CAVES

Aaron is asleep in Claire's arms. She gazes at him fondly.

Shannon sits against the wall, looking pensive. She looks up, spotting Vincent coming towards him.

Shannon hugs Vincent tightly.

EXT. THE ISLAND. JUNGLE - DAY

Sayid and Kate stop for breath. Hurley joins them. They stare at something we can't see.

It's the body of the dead Polar Bear. Its body is riddled with knife wounds. A gratuitous amount.

EXT. THE ISLAND. BEACH - DAY

Sun stares out at the tide.

She sighs deeply.

CUT TO:

EXT. CAVES - DAY

Rose walks along.

She stops. Looks down at:

A WATCH

It's hidden beneath the mud. Partially obscured. She reaches down, picking it up.

She turns the watch over.

On the back is an inscription:

TO ROSE
FROM BERNARD

Her eyes moisten up.

CUT TO:

EXT. FROM BEACH TO JUNGLE - DAY

Charlie blissfully lies on the grass.

He's lost in his own world, temporarily dumb, deaf and blind to everything around him.

CUT TO:

INT. ORANGE CAVE

Jack and Locke pull themselves to their feet.

They turn around. The way in is blocked. There's been a landslide of rock and dust.

Jack starts forward - but there's no obvious way out.

Locke looks around. They're trapped.

Jack and Locke share a look. It's clear they've only begun to hammer out their differences of opinion.

HOLD ON THE TWO OF THEM.

CUT TO:

EXT. THE ISLAND. CLIFF

We've never seen this before.

In front of us is a patch of mossy grass. It's old and decaying from years of unpredictable weather.

Someone crawls into frame. We're TOO CLOSE to see who it is.

We SLOWLY PULL BACK

CUE SOUND - DRAMATIC MUSIC

REVEALING THAT MICHAEL

Is crawling towards us. He's looking weathered, worn out, and confused as to how he got there.

FADE OUT:

END OF EPISODE

