

Episode #: 104

LOST

"House of the Rising Sun"

Written by

Javier Grillo-Marxuach

Directed by

Michael Zinberg

PRODUCTION DRAFT

August 16, 2004 (WHITE)  
August 17, 2004 (BLUE)  
August 19, 2004 (PINK)  
August 20, 2004 (YELLOW)  
August 26, 2004 (GREEN)

**LOST**

"House of the Rising Sun"

CAST LIST

BOONE.....Ian Somerhalder  
CHARLIE.....Dominic Monaghan  
CLAIRE.....Emilie de Ravin  
HURLEY.....Jorge Garcia  
JACK.....Matthew Fox  
JIN.....Daniel Dae Kim  
KATE.....Evangeline Lilly  
LOCKE.....Terry O'Quinn  
MICHAEL.....Harold Perrineau  
SAWYER.....Josh Holloway  
SAYID.....Naveen Andrews  
SHANNON.....Maggie Grace  
SUN.....Yunjin Kim  
WALT.....Malcolm David Kelley  
  
DECORATOR.....

LOST

"House of the Rising Sun"

SET LIST

INTERIORS

THE VALLEY - Day/Night  
A LAVISH SEOUL APARTMENT - Night - **FLASHBACK**  
    BATHROOM - Night - **FLASHBACK**  
    BEDROOM - Night - **FLASHBACK**  
SYDNEY AIRPORT  
    TICKET COUNTER - Day - **FLASHBACK**

EXTERIORS

BEACH - Morning/Day/Afternoon/Dusk/Night  
    FIFTY YARDS AWAY - Morning  
    FAVORING SUN - Morning  
    LANDING GEAR WRECKAGE - Day \*

MICHAEL AND WALT'S AREA - Day  
    HURLEY'S CORNER - Day \*

SECLUDED AREA - Day

KOREAN ESTATE  
    GARDEN - Night/Day - **FLASHBACK**  
    GAZEBO - Night - **FLASHBACK**

THE VALLEY  
    JUNGLE ENTRANCE - Day

JUNGLE  
    PATH TO THE BEACH - Afternoon

BAMBOO FOREST - Day \*

TEASER

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

JIN'S VOICE

*What are you doing?*

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

1 EXT. BEACH - MORNING (DAY 7) 1

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

JIN

*Sun! I need your help! Come here!*

Sun turns to her husband. Her response is dutiful -

SUN

*I'm sorry. I'm coming.*

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

2 EXT. BEACH - FIFTY YARDS AWAY - MORNING 2

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

KATE

I want to know.

JACK

Well you're not gonna know.

KATE

What's the big deal?

JACK

It's not a big deal. \*

Kate stands and steps up close, taking the straps of Jack's backpack and reaching over his shoulder for a stray clip - her arms brush his TATTOOED SKIN repeatedly, a fact not lost on either one of them, even as they try to be casual -

2

KATE

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

(playfully)

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

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

JACK

Yeah. That's me. Hardcore.

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

CHARLIE

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

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

JACK

Okay. Let's do this.

KATE

Hey, Charlie -- Ask Jack about his  
tattoos. \*

CHARLIE

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

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

3

EXT. BEACH - FAVORING SUN - MORNING 3

- Sun. A wistful sadness descends as she watches Jack and  
Kate, then turns to see Jin, who has wrapped the fish in a  
shirt and HITS IT WITH A ROCK - \*

- Jin finishes off the fish, then looks up to see MICHAEL and  
WALT, crossing in front of him as they walk across the shore. \*

LOST "House of the Rising Sun" (YELLOW) 8/20/04 3.  
3 (CONT'D): 3

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

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

4 EXT. KOREAN ESTATE - GARDEN - NIGHT - **FLASHBACK** 4

- a GALA for KOREAN HIGH SOCIETY. Red-jacketed WAITERS serve the throng. And in the CENTER of it all -- \*

SUN - a princess in a cocktail dress - giggling with a crowd of GIRLFRIENDS. Sun's hair, clothes, and most importantly, HER ATTITUDE makes it clear that this happened years ago - when she was a carefree child of privilege.

While Sun and her friends point out young men in the crowd - a WAITER approaches -

WAITER  
*Another drink, Miss?*

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

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

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

5 EXT. KOREAN ESTATE - GARDEN - LATER - **FLASHBACK** 5

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

JIN  
*Miss -- You left something.*

SUN  
*Really? What?*

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

JIN

SUN (CONT'D)  
*My father - - is busy being host.*

SUN (CONT'D)  
*We need to get away. Now.*

JIN  
*Where?*

SUN  
*America.*

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

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

SUN  
*It's the only chance we have to -*

JIN  
*Your father would never allow  
it.*

SUN  
*-- It's not his place to  
allow...*

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

SUN  
*You don't know him.*

JIN  
*I know me.*

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

SUN  
*It's beautiful...* \*

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

As they fall into a kiss... \*

6 EXT. BEACH - DAY

6

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

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

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

SUN

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

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

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

WALT

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

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

SUN

*JIN STOP!*

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

WALT

STOP HIM! PLEASE!

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

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

END OF TEASER

ACT ONE

7 EXT. BEACH - CONTINUED FROM TEASER 7

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

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

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

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

SAYID SAWYER  
The handcuffs! -- What handcuffs?

SAYID SAWYER  
From the Sky Marshal - I don't know what you're -

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

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

SAYID (CONT'D)  
Over here - now!

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

SAYID (CONT'D)  
What happened?

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

A8 EXT. THE VALLEY - JUNGLE ENTRANCE - DAY A8

Jack leads Kate, Charlie and Locke through the jungle -

JACK  
Water's this way -

KATE  
How'd you find this place?

JACK  
Luck.

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

KATE  
Luck?

JACK  
Luck.

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

8 INT. THE VALLEY - CONTINUOUS 8

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

JACK  
This is it.

LOCKE  
It's amazing. \*

CHARLIE  
(off Locke)  
Absolutely... it's totally you.

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

KATE  
Some luck.

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

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

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

LOCKE  
He's got a point.

CHARLIE  
I do?

Jack turns from his water gathering:

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

CHARLIE  
Drugs. Right.

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

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

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

9 EXT. THE VALLEY - JUNGLE ENTRANCE - CONTINUOUS 9

Charlie trudges along until he is confident that he is alone. He then lets out a sigh and produces his baggie. Charlie goes to work on the twist-tie when -

VOICE  
Don't move.

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

CHARLIE  
Look, I was just going to take a - \*

LOCKE  
Do. Not. Move.

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

9 LOST "House of the Rising Sun" (YELLOW) 8/20/04 8A.  
(CONT'D): 9

LOCKE (CONT'D) \*

Jack... Kate... \*

As Jack and Kate step out of The Valley - \*

JACK  
What's going on?

LOCKE  
He's standing on a beehive.

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

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

JACK  
What now?

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

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

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

LOCKE  
Will you please be quiet?

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

LOCKE  
We need to find something to seal the hive -

KATE  
From the wreckage? Something we can fit over it?

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

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

CHARLIE  
...ohgodohgodohgodohgod...

10 EXT. BEACH - LANDING GEAR WRECKAGE - DAY 10

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

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

MICHAEL

I'm getting sick of saying this, I was just combing the beach with my kid when that dude got up on me - I didn't do anything!

\*

SAYID

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

MICHAEL

Surely?  
(then)  
Where are you from?

SAYID

Melbourne.

MICHAEL

Originally.

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

SAYID

Tikirt.  
(off Michael's look)  
Iraq.

MICHAEL

OK, man, I don't know how it is in Iraq, but in the United States of America, where I come from, Korean people don't like black people. Did you know that?  
(as Sayid shakes his head)  
So maybe you ought to talk to him.

\*

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

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

SAYID

No. I am not taking off the cuffs -  
(then, loudly)  
The cuffs stay on.

SAWYER

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

STAY on Sun - CLOSING IN ON HER as she steps back to Jin.  
The arguing characters FALL OUT OF FOCUS, as Sun watches -  
knowing they are arguing about her and her husband.

HURLEY

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

MICHAEL

He can fry for all I care.

SAWYER

(off the looks)  
Hey don't look at me, just 'cause I  
got the metal don't mean I got the  
keys.

SAYID

He tried to kill Michael. We all  
saw it, right?  
(no dissent)  
He stays cuffed until we know why.

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

And then Sun looks down - and focuses her sight on the  
engagement ring on her hand... \*  
\*

11 EXT. KOREAN ESTATE - GARDEN - DAY - **FLASHBACK** 11

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

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

SUN

*Well?*

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

JIN

*Your father has given his blessing.*

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

SUN

*Don't ever do that again!*  
(kisses him, then)  
*How did you - ?*

JIN

*I reasoned with him.*  
(as if it was nothing)  
*After a year of management training  
and another on the factory floor,  
we'll have the money to do  
everything we wanted.*

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

SUN

*You're going to work for my father?*

JIN

*It was the honorable thing to do.*

\*

SUN

*But -*

JIN

*It was the only way to prove I'm...*  
(off her look)  
*It's temporary.*

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

SUN

*Jin - you can't afford this -*

JIN

*I can now.*

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

12 OMITTED 12

13 EXT. THE VALLEY - JUNGLE ENTRANCE - DAY 13

CHARLIE

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

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

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

\*

JACK

Keep still, man. I'm gonna try to cover the hive...

CHARLIE

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

LOCKE

(picture of Zen)  
Pull yourself together, son.

CHARLIE

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

And just then E.C.U. ON A BEE - STICKING CHARLIE IN THE NECK

CHARLIE (CONT'D)

OW! SON OF A BITCH!

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

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

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

14 INT. THE VALLEY - CONTINUOUS 14

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

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

- and turns to see something entombed in a niche behind her - \*  
A HUMAN SKELETON. Grey. Desiccated. Jaw WIDE OPEN.

Kate GASPS -- Tries to scramble away - but the floor is SLIPPERY... \*

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

And, as Kate CRIES OUT...

CUT TO BLACK:

END OF ACT ONE

ACT TWO

15 INT. THE VALLEY - CONTINUED FROM PREVIOUS 15

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

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

- Kate takes his hand. He pulls her up -

JACK (CONT'D)  
...the bees are gone.

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

KATE  
There's... skeletons.  
(off Jack's look)  
Skeletons. Dead people.

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

KATE (CONT'D)  
Who are they? How'd they...

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

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

KATE  
Who? \*

JACK  
Don't know.

KATE  
Where'd they come from?

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

KATE  
Yeah...?

JACK  
Where'd that come from?

Kate shakes her head, almost stifles a grin. Then --

KATE  
Any idea how long they've -

Jack gently runs his fingers over the unrecognizable TATTERED  
CLOTHES hanging off the bones...

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

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

KATE  
What is it?

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

One is black. One is white.

LOCKE'S VOICE  
Hello! Anybody in there?

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

JACK  
Over here...

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

LOCKE  
Everyone all right?

\*

JACK KATE  
A few stings aside. Yeah. OK.

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

Charlie produces KATE'S SHIRT from behind his back -

CHARLIE (CONT'D)  
Someone dropped this.

Kate sheepishly takes her shirt back --

KATE  
It was full of bees.

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

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

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

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

A pause. Locke looks at Charlie: intrigued.

LOCKE  
What are you talking about?

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

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

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

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

\*

JACK  
Actually, one of them's female.

LOCKE  
Our very own Adam and Eve.

And OFF this revelation...

16 EXT. BEACH - LANDING GEAR WRECKAGE - DAY 16

We're back at the BEACH - where SHANNON and BOONE walk past Sun and Jin, keeping their distance -

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

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

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

JIN  
*What are you doing?*

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

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

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

17 INT. A LAVISH SEOUL APARTMENT - NIGHT - **FLASHBACK** 17

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

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

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

JIN'S VOICE

*What do you think?*

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

SUN

*It's... a puppy...*

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

JIN

*You like it. Good. It was sired by a champion. The breeder has a two-year waiting list --  
(off her look)  
...I've been working such long hours, I thought you might enjoy the company. Of course, you'll have to train it and feed it but... they're very loyal and...*

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

JIN (CONT'D)

*Are you OK?*

SUN

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

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

JIN  
*Your father...*

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

18 EXT. BEACH - LANDING GEAR WRECKAGE - RESUMING 18

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

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

Jin turns a hard look at his wife:

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

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

19 OMITTED 19

A20 INT. THE VALLEY - DAY A20 \*

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

LOCKE \*

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

KATE \*

Are you offering? \*

Locke indicates Charlie picking through the wreckage in the background. \*

LOCKE \*

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

(off Kate's look) \*

That's his last name. \*

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

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

KATE

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

(off his faraway look) \*

What? \*

JACK

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

(turns to Kate) \*

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

KATE

You're making me regret volunteering. \*

JACK

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

(off her look) \*

Adam and Eve must have lived here. \*

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

JACK (CONT'D)

The bodies were placed there decades, maybe centuries ago. So their plane crashed - or maybe they were shipwrecked - they probably found this place and knew they could survive here. Unlimited fresh water...

(pointing it all out)

(MORE)

JACK (CONT'D)

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

(beat)

We need to bring the people to the water.

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

JACK (CONT'D)

I think we can live here.

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

As Jack nods and shoots her a smile...

20 EXT. BEACH - LANDING GEAR WRECKAGE - DAY 20

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

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

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

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

MICHAEL

What are you doing man?

(turning to Jin)

Did you say something to my kid?

Jin shakes his head and looks away.

MICHAEL (CONT'D)

Move it, Walt.

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

MICHAEL (CONT'D) \*  
Yeah. Nice talking to you, too. \*

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

WALT \*  
Why doesn't he like us? \*

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

MICHAEL \*  
What? \*

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

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

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

WALT \*  
So what'd you do to him? \*

Michael snaps: his pride is hurt, he took a beating in front \*  
of his son - he isn't thinking about parental diplomacy: \*

MICHAEL \*  
What did I do? \*

Michael stops to look his son in the face. \*

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

Walt drops his head, says nothing. \*

MICHAEL (CONT'D) \*

What did your mother say about me? \*

WALT \*

She never talked about you. \*

Michael is struck - more confirmation that he is a stranger \*

to his son. \*

MICHAEL \*

You don't know a thing about me, do \*

you? \*

WALT \*

(defensive) \*

You don't know a thing about me. \*

MICHAEL \*

I know a lot about you. \*

WALT \*

Yeah? When's my birthday? \*

MICHAEL \*

August 24. \*

(then) \*

When's mine? \*

Walt's eyes drop to the ground. Of course, he has no idea. \*

The two start walking again - nothing left to say. \*

Off Michael, wondering if he will ever be able to bridge the \*

gap between himself and his son... \*

A21 OMITTED A21 \*

21 INT. THE VALLEY - DAY 21 \*

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

CHARLIE  
This is just brilliant.

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

CHARLIE (CONT'D)  
Are you following me?

LOCKE  
(plainly)  
Yes.

CHARLIE  
No need - just going to the loo.

Locke stares at Charlie.

\*

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

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

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

Locke shakes his head, then:

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

CHARLIE  
This is a joke, right?

LOCKE  
How are those bee stings?

CHARLIE  
Oh, bugger off.

Charlie heads back for the wreckage. Locke steps up:

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

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

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

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

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

LOCKE  
Hey. Just because I'm over forty doesn't mean I'm deaf. I have both your albums - although - your self-titled debut was a much stronger effort than "Oil Change."  
(off Charlie's look)  
That bass line in track six, "Full Release" - you were on fire.

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

CHARLIE  
Sixteen clean notes in one bar.

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

Charlie's smile FALTERS --

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

LOCKE  
You miss it.

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

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

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

CHARLIE

Undamaged? Playable? I don't think so. I wish - but - see, there was this bloke at the counter what made me check it in. No room in the cabin. Fascist.

(then)

I had this sick feeling in the pit of my stomach when they put it on that belt. I should have known I'd never see it again.

LOCKE

You'll see it again.

CHARLIE

Yeah. What makes you so sure about that?

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

LOCKE

Because I have faith, Charlie.

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

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

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

JIN

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

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

\*  
\*

JIN (CONT'D)

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

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

23 INT. LAVISH SEOUL APARTMENT - NIGHT - **FLASHBACK** 23

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

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

Sun starts awake.

SUN

*Jin?*

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

SUN (CONT'D)

*Are you all right? What's --*

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

\*

24 INT. LAVISH SEOUL APARTMENT - BATHROOM - **FLASHBACK** 24

- Sun follows Jin inside - \*

SUN \*  
*Please talk to me -* \*

- just in time to see him drop his jacket - and that's when \*  
she realizes that his hands and shirt are STAINED WITH BLOOD. \*

SUN (CONT'D) \*  
*- oh god, are you hurt? What* \*  
*happened to you?* \*

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

SUN (CONT'D) \*  
*Whose blood is this?* \*

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

SUN (CONT'D) \*  
*What were you doing? What* \*  
*happened?* \*

Jin finally looks at her. \*

JIN \*  
*I was working.* \*

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

SUN \*  
*Doing what? Jin - my father is in* \*  
*the car business - you couldn't* \*  
*possibly -* \*  
*(then)* \*  
*- what do you do for my father?* \*  
*Just answer me - please - Jin -* \*  
*look at me - what do you do -* \*

- but he ignores her - and then -

SLAP!

Sun belts her husband across the face. A dread silence \*  
follows. Cold. Unbearable. \*

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

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

JIN  
*I do whatever your father asks.*  
(then)  
*I do it for us.*

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

JIN (PRE-LAP) (CONT'D)  
*- that's the catch - now twist it,  
slowly - don't lose it -*

25 EXT. BEACH - LANDING GEAR WRECKAGE - RESUMING 25

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

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

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

SUN  
*What for?*

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

JIN  
*We're all alone, Sun. You're all I have left. I'm not going to let them take away our honor.*  
(then)  
*I'm going to cut off my thumb. I'm getting out of these cuffs.*  
(beat)  
*And then I'm going to go get back what's mine.*

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

CUT TO BLACK:

END OF ACT TWO

ACT THREE

26 EXT. JUNGLE - PATH TO THE BEACH - AFTERNOON 26

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

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

KATE  
Are you checking me out?

Jack quickly averts his gaze --

JACK  
What?

KATE  
(playful)  
No shame in --

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

KATE  
Yeah? What are you thinking - right now -

JACK  
Well, I sure as hell wasn't -

KATE  
Don't stop to think - just tell me -

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

\*

Kate regards him quietly, her expression neutral - this is a different Jack than she met on the beach seven days ago. A cloud has lifted from him as the discovery of The Valley has touched an optimistic place in his being...

...but as much as she can appreciate that, part of Kate - a big part - wishes he had been checking her out. Jack turns to Kate, sees she's not quite sharing his excitement --



KATE  
No - it makes sense.

JACK KATE  
But?

-- No but.

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

KATE  
We? You haven't convinced me yet.

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

SAYID'S VOICE  
It's about time - \*

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

SAYID  
- I'm dying of thirst. \*

27 EXT. JUNGLE - PATH TO THE BEACH - LATER 27 \*

His logs and axe on a pile on the ground, Sayid opens a  
bottle and drinks as he briefs Jack and Kate -- \*

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

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

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



JACK (CONT'D)

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

SAYID

You're serious?

(off the looks)

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

JACK

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

SAYID

Whatever happened to "live together, die alone?"

JACK

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

SAYID

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

KATE

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

SAYID

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

JACK

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

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

\*

\*

SAYID

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

27	LOST "House of the Rising Sun" (PINK) 8/19/04 34. (CONT'D): (3) 27
	Sayid looks at Kate, then walks away. OFF Jack and Kate --
28	OMITTED 28 *
29	OMITTED 29 *
30	OMITTED 30 *

31 OMITTED 31 \*

32 INT. THE VALLEY - DAY 32

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

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

LOCKE  
Must have been freight.

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

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

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

LOCKE  
It's dangerous out there.

CHARLIE

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

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

LOCKE

Frankly - no.

CHARLIE

(enough)  
-- Piss off.

LOCKE

Listen -

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

CHARLIE

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

(beat)

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

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

LOCKE

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

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

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

33 OMITTED 33

34 EXT. BEACH - MICHAEL AND WALT'S AREA - DAY 34

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

MICHAEL

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

Sayid takes the hit in stride, then --

SAYID

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

Michael sizes Sayid up - then:

MICHAEL

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

\*  
\*  
\*

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

SAYID

People are seriously considering following Jack to the caves.

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

SAYID (CONT'D)

I'd like to know where you stand.

MICHAEL

Right here.

(off Sayid's look)

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

SAYID

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

MICHAEL

Need my help?

SAYID

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

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

FIND Sun - watching Michael. Sun takes a beat - gathering herself together - figuring out her next move - \*

- then follows Michael, making sure he doesn't see her.

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

EXT. BEACH - HURLEY'S CORNER - DAY

- where HURLEY packs his things.

JACK

Glad you're coming.

HURLEY

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

JACK

(laughs)  
View's not bad either.

HURLEY

So... what up with you and Kate?

JACK

"What up?"

HURLEY

(grinning)  
You know what I mean. What up?

Jack just shakes his head --

35

HURLEY (CONT'D)

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

JACK

I'm sorry. Am I in High School?

HURLEY

(cracking up)

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

JACK

(shakes his head; gets up)

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

HURLEY

That wasn't a denial!

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

36

EXT. BEACH - SECLUDED AREA - DAY

36

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

SAWYER

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

(off Kate)

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

Although Kate shoots Sawyer a "go to hell" glare, it is clear from their interaction that they too have a spark - different from the emotional bond she shares with Jack, but it's there:

SAWYER (CONT'D)

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

(MORE)

SAWYER (CONT'D)

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

KATE

Please.

SAWYER

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

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

KATE

Are you going?

SAWYER

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

KATE

You didn't answer my question.

SAWYER

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

(getting up)

Sayonara, sugarpop.

And OFF Kate as she watches him go...

37 EXT. BAMBOO FOREST - DAY 37 \*

As Sun walks through the bamboo trees with a purpose - \*  
REVERSE P.O.V. to show Michael, chopping up kindling with the \*  
crash axe. \*

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

C38 INT. LAVISH SEOUL APARTMENT - NIGHT - **FLASHBACK** C38 \*

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

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

SUN  
*Yes.* \*

But they are interrupted when Jin snaps his fingers, pointing at the dog. Sun stands and leads the dog away from her husband. Things have changed - the familiar dynamic of Jin's dominance and Sun's submissiveness has taken root completely. \*

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

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

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

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

And as soon as they're out of earshot, the CHARADE IS OVER. The Decorator's smile DROPS and her tone of voice becomes a deadly serious whisper - whoever this woman is, it's abundantly clear that she is NOT here to decorate: \*

DECORATOR  
*Are you sure about this?* \*

SUN  
*Yes.* \*

DECORATOR SUN  
*You've taken your lessons? Studied? -- Yes.*

Sun nods. Whatever they are talking about, it has been DISCUSSED, PLANNED... and is about to become reality: \*

DECORATOR \*  
*You realize that your husband, and \*  
your father will do everything they \*  
can to find you - \*  
(off Sun's nod) \*  
- are you sure you and your husband \*  
can't reconcile - talk? \**

Sun shakes her head, then looks up. \*

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

The Decorator nods, then hands over the folio: \*

DECORATOR \*  
*There's no coming back from this. \**

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

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

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

SUN \*  
*At the airport, eleven fifteen...* \*

DECORATOR \*  
*Again. \**

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

SUN \*  
*Eleven fifteen... Eleven fifteen...* \*

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

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

A38 EXT. BAMBOO FOREST - RESUMING A38 \*

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

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

MICHAEL  
Oh great, look who came to chat.  
(off Sun's look)  
No offense but I really don't have  
time to - \*

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

- SHE SPEAKS TO HIM IN ENGLISH. \*

SUN  
I need to talk to you. \*

POW! Michael drops the wood. And his jaw. \*

Off Michael and Sun - as he realizes that all this time, she has heard and understood everything that has been said about her and her husband... \*

CUT TO BLACK: \*

END OF ACT THREE \*

ACT FOUR

38 EXT. BEACH - TREE LINE - CONTINUED FROM PREVIOUS 38

Michael's state of shock remains unabated:

MICHAEL  
You speak English.

SUN  
Yes.

MICHAEL SUN  
You speak English? Yes.

MICHAEL  
Why didn't you saying anything?

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

SUN  
My husband doesn't know.

MICHAEL  
Why would you learn English without  
telling your husband? \*

SUN  
He has a temper - \*

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

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

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

MICHAEL  
No - I got it loud and clear.

SUN  
It was the watch.

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

MICHAEL

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

SUN

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

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

SUN (CONT'D)

My father is a very powerful man.  
The watch was a gift for one of his  
American business associates. It  
was my husband's job to deliver it  
in my father's name.

(beat)

My husband has spent years working  
for my father - earning his trust,  
his respect. Protecting that watch  
is a question of honor.

MICHAEL

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

SUN

You don't know my father.

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

SUN (CONT'D)

My husband has to be stopped. I  
need your help.

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

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

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

\*

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

CHARLIE

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

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

LOCKE

Just hand them to me.

- and that's when Charlie's stare breaks.

LOCKE (CONT'D)

You're going to run out. My guess is sooner rather than later.  
(off Charlie's look)  
Painful detox is inevitable... give them up now, and at least it will be your choice.

CHARLIE

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

LOCKE

I know a lot more about pain than you think. I don't envy what you're facing - but I want to help.

Charlie is torn. Someone is finally on to his secret - and, instead of judging, wants to help him escape.

LOCKE (CONT'D)

Do you want your guitar? \*

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

Charlie nods. Yes.

LOCKE (CONT'D)

More than your drugs?

CHARLIE

More than you could know.

LOCKE

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

Locke holds out his hand. Finally realizing this may be the  
only way he will get out of his addiction with some dignity,  
Charlie hands the drugs over to Locke.

The moment hangs between the two. Charlie then looks up at  
Locke, his great expectations clear as he asks:

CHARLIE

Can you really find my guitar? \*

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

LOCKE

Look up, Charlie.

CHARLIE \*

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

LOCKE

- I want you to look up.

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

Utterly fuckstruck, Charlie looks down at Locke - then back  
up at his guitar - so near, yet so far away... and breaks  
into tears. \*

CHARLIE

I never thought -

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

LOCKE

I know. I know. \*

(then)

Come on, Charlie. I'll help you  
get it down.

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

40 OMITTED 40 \*

41 EXT. BEACH - SECLUDED AREA - LATER 41 \*

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

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

JACK

Hey. Almost time to go. \*

Kate hates this - disappointing Jack is the last thing she wants to do, but she has no choice -

KATE

I don't want to be Eve.

JACK

No one's asking you to.

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

KATE

I just can't dig in.

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

JACK

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

KATE

It's not that.

JACK

Then what is it?

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

JACK (CONT'D)

How did you get to be this way?

(beat)

Just what did you do, Kate?

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

KATE

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

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

JACK

If you need me, you know where to find me.

Kate turns as Jack exits, then, under her breath:

KATE

You know where to find me too.

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

Off this quiet, thoughtful MOMENT --

42 EXT. BEACH - LANDING GEAR WRECKAGE - DAY 42

We're EXTREMELY TIGHT on the crash axe. PULL BACK to find it \* tightly in the grip of --

MICHAEL.

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

Jin sees Michael approaching - brandishing a lethal weapon - and pushes himself back against the wreckage - for the first time, REAL FEAR creeps into Jin's stoic countenance.

Michael gets closer and closer - he could split Jin's skull like a melon -

MICHAEL

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

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

MICHAEL (CONT'D)

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

Michael reaches for his wrist and undoes the watch - turning it around to show Jin the back plate - engraved in Hangul.

Michael holds the watch to Jin's face - then points at the watch and at Jin repeatedly, making it look like he saw the characters and figured all this out on his own.

MICHAEL (CONT'D)

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

(beat)

My watch broke.

(MORE)

\*

42 LOST "House of the Rising Sun" (YELLOW) 8/20/04 49A.  
(CONT'D): (2) 42

MICHAEL (CONT'D)

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

\*  
\*  
\*

(MORE)

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

Michael tosses the watch. Jin catches it... but Michael is \*  
bringing the AXE up in the air! Jin cowers. Closes his \*  
eyes. This is it. And the AXE WHISTLES DOWNWARDS AND

KLING!

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

MICHAEL (CONT'D)  
Stay away from me and my kid.

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

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

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

SUN'S VOICE (PRE-LAP)  
Eleven fifteen - eleven fifteen -  
eleven fifteen... \*

43 INT. SYDNEY AIRPORT - TICKET COUNTER - DAY - **FLASHBACK** 43

- Sun - wearing the clothes seen in the pilot - stands alone \*  
under a big clock. The time reads 11:13.

Jin stands in line at the counter a dozen meters away from  
Sun. In front of Jin is Jack -- DEJA VU as we recognize his  
speech from last episode --

JACK  
In sixteen hours, I need to land in  
LAX.

(MORE)

JACK (CONT'D)

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

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

SUN

Eleven fifteen - eleven fifteen...

- then at the glass door out of the terminal.

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

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

She looks up at the clock...

...11:15...

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

Escape. Freedom. Dead ahead. Just walk out.

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

- and pulls out a WHITE ORCHID.

And everything STOPS. This is a profound moment. A LIFE-  
CHANGING MOMENT. Because in this simple gesture --

Sun sees the man she loves - trapped somewhere in all the  
rage and anger - but still very much there.

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

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

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

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

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

Sun arrives at her husband's side -

JIN  
*Something wrong?*

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

SUN  
*No. It's beautiful.*

Jin shrugs. His wife is crying for no reason. Women.

Jack finally moves off the ticket counter and Jin steps up...

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

44 EXT. BEACH - LANDING GEAR WRECKAGE - RESUMING 44

As Jin walks away - C.U. on Jin's hand. As Sun's hand enters frame, slipping into his palm.

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

CUT TO BLACK:

END OF ACT FOUR

ACT FIVE

45 EXT. BEACH - DUSK 45

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

JACK

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

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

JIN

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

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

JIN (CONT'D)

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

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

JIN (CONT'D)

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

Sun turns, looks at her husband -

SUN

*Don't you want to move on?*

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

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

Jin and Michael exchange looks -

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

JIN  
(without subtitles)  
*My apologies.*

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

SUN - stops and watches her husband as Michael replies:

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

Jin regards Michael, then:

JIN  
Sorry.

Michael nods, then indicates Walt:

MICHAEL  
Now my kid.

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

JIN  
Sorry.

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

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

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

As Jin rushes after Sun...

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

46 INT. THE VALLEY - LATER 46 \*

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

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

Locke and Charlie exchange nods, then -

JACK (O.S.)  
Hello!

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

LOCKE  
What's this?

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

JACK  
New tenants.

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

HURLEY  
A short walk - they lied.

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

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

C47 INT. THE VALLEY - NIGHT C47

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

B47 INT. THE VALLEY - NIGHT B47

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

A47 INT. THE VALLEY - NIGHT A47

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

As the flames gather strength and the assembled group crowds around them -

MATCH DISSOLVE TO - a log - thrown into a fire at -

47 EXT. BEACH - NIGHT 47

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

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

WALT

Can I ask you something?

MICHAEL

Anything you want, man.

WALT

When's your birthday?

Michael smiles, kneels next to his son, putting an arm around him. As the two talk - a bridge forming between them... \*

48 INT. THE VALLEY - NIGHT - CONTINUOUS 48

Where Jack watches the bonfire, thinking of Kate... \*

EXT. BEACH - NIGHT - CONTINUOUS

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

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

END OF EPISODE