

Episode #: 105

LOST

"The Moth"

Written by
Jennifer Johnson

&

Paul Dini

Directed by
Jack Bender

NETWORK DRAFT

August 24, 2004

LOST

"The Moth"

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

PRIEST.....
IAN.....
SCOTT.....
STEVE.....
RECORD EXEC.....
BETH.....

LOST

"The Moth"

SET LIST

INTERIORS

THE VALLEY - Day/Night
 CHARLIE'S CAVE - Early Morning/Day
 WATER POOL - Day
 LARGE CAVE - Day
 CAVE ENTRANCE - Day
 JACK'S CAVE - Day
 TUNNEL - Day
 LOCKE'S CAMP - Night
 JACK'S FIRE - Night
CHURCH - Day - **FLASHBACK**
 CONFESSIONAL BOOTH - Day - **FLASHBACK**
INFIRMARY TENT - Day
CONCERT VENUE - Night - **FLASHBACK**
 DRESSING ROOM - Night - **FLASHBACK**
 BACKSTAGE - Night - **FLASHBACK**
 DRESSING ROOM - Night - **FLASHBACK**

EXTERIORS

BEACH - Day/Late Afternoon
 BY THE INFIRMARY TENT - Morning
JUNGLE - Morning/Day
 CLEARING - Morning
 ANTENNA POSITION TWO - Day
SUBURBAN NEIGHBORHOOD - AUSTRALIA - Day - **FLASHBACK**
IAN'S HOUSE - BACKYARD - Day - **FLASHBACK**
STEEP GRASSY INCLINE (KUALOA RANCH) - Late Afternoon/Night

TEASER

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

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

1 INT. THE VALLEY - CHARLIE'S CAVE - EARLY MORNING (DAY 8) 1

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

LOCKE (O.S.)

Charlie--

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

LOCKE (cont'd)

How about you and I go for a walk? *

CHARLIE

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

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

LOCKE

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

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

2 EXT. BEACH - BY THE INFIRMARY TENT - MEANWHILE 2 *

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

KATE (O.S.)

I take better pictures than that. *

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

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

He looks at her a beat, almost sadly.

JACK
 Just came to pick up a few things.

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

JACK (cont'd)
 This, uh... It was with my stuff.

Kate takes the photo, folds it up -- MEMORIES HERE. Jack goes back to packing up his things. *

KATE
 So... You're not staying.

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

KATE
 You're mad at me.

He stops packing to look at her.

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

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

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

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

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

JACK

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

*

KATE

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

*

JACK

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

*

*

*

*

KATE

(after a beat)

Because I believe it.

Jack eyes her a moment.

JACK

I wish I shared your faith.

SAWYER (O.S.)

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

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

*

*

KATE

What do you want, Sawyer?

SAWYER

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

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

JACK

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

SAWYER

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

(MORE)

2 (CONT'D): (3)

2

SAWYER (cont'd)
 (turning his gaze to Kate)
 Maybe even find someone to share it
 with me.

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

JACK
 Fine. Take the tent.

KATE
 Jack...

JACK
 I'll see you later.

And Jack goes. Sawyer comes up behind her.

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

*
*

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

*
*

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

*
*
*

3 EXT. JUNGLE - CLEARING - MEANWHILE

3

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

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

CHARLIE
 Locke? Th-that you?

The SNAPPING becomes QUICKER, the nearby brush shakes, and we
 hear an UNGODLY SCREECH! Something's charging --

AND CHARLIE RUNS FOR HIS LIFE! TRACK WITH him as he crashes
 through the flora, weaving among the tall trees -- TIGHT ON
HIS FACE, terror in his eyes, when we hear:

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

4

INT. CHURCH - CONFESSIONAL BOOTH - DAY - **FLASHBACK**

4

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

CHARLIE

It's been a week since my last
confession.

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

PRIEST

Go ahead, my son.

CHARLIE

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

*

PRIEST

I see. Anything else?

CHARLIE

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

*

PRIEST

Two girls. Well, that's--

CHARLIE

And then... I watched while they
had... relations with each other.

SILENCE. And we can read on Charlie's face that this ISN'T a
joke -- that he is TRULY CONFLICTED. At war with himself.

PRIEST

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

CHARLIE

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

*

*

*

*

4 (CONT'D):

4

PRIEST

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

*
*

The slot SLIDES SHUT. OFF Charlie, crossing himself, a little taken aback by the abruptness --

5 INT. CHURCH - A MOMENT LATER - **FLASHBACK**

5

As Charlie emerges from the confessional...

IAN (O.S.)

And the meek shall inherit the earth.

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

*

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

CHARLIE

(mortified, sotto)
 Ian -- You're in a church! Get your sodden boots off there.

Ian does so as Charlie wipes the pew with his jacket sleeve.

*

IAN

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

*
*

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

IAN (cont'd)

We've just been signed to a recording contract. You're gonna be a rock god.

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

6

EXT. JUNGLE - MORNING

6

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

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

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

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

CLOSE ON A ROPE draped across a tree branch PULLING TAUT and

WE SEE A SCREECHING BOAR -- ASCENDING INTO THE SKY --
SQUEALING AND CONVULSING IN A NET.

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

Charlie looks over at

*

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

*

LOCKE (cont'd)
You make excellent bait.

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

*

*

*

CHARLIE
(glad I could oblige)
Now give me my bloody drugs.

*

*

And off a glowering CHARLIE --

CUT TO BLACK:

*

END OF TEASER

ACT ONE

7

EXT. JUNGLE - CONTINUOUS

7

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

*
*

CHARLIE

You hear what I said? I want my drugs back! I need them!

*
*

LOCKE

Yet you gave them to me. Hmmm.

CHARLIE

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

LOCKE

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

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

LOCKE (cont'd)

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

(gesturing with knife)

This was one.

As Charlie takes that in, Locke crosses to the netted boar.

CHARLIE

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

LOCKE

If I did that, you wouldn't have a choice, Charlie.

CHARLIE reacts, remembering the words of his priest as LOCKE grabs the netting surrounding the squealing boar.

LOCKE (cont'd)

Having a choice, making decisions based more than instinct...

(indicates the boar)

(MORE)

7 (CONT'D):

7

LOCKE (cont'd)
 ...is the only thing that separates
 you from him.

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

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

*
*

8 EXT. BEACH - DAY

8

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

*
*
*

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

*
*

SAYID

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

*
*

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

SAYID (cont'd)

Another Kate will position in the
 jungle, roughly two kilometers in.
 And the third... *

*

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

SAYID (cont'd)

I'll take to high ground.
 (points toward mountains)
 ...up there. If the French
 transmission is coming from
 somewhere within our triangulation,
 I'll be able to locate the source.
 (beat)
 But there are two complications...

BOONE

Of course there are.

SAYID

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

KATE

(understanding)

So we all have to be in position
before we switch them on.

BOONE

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

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

KATE

Bottle rockets?

SAYID

God bless firework smugglers. *

(then, slowly and clearly)

When I'm in position, I'll fire off *
my rocket. When you two see it, *
fire yours. After the last one *
goes up, we'll all switch on our
antennas.

KATE *

You said there were two
complications.

SAYID

The battery in the transceiver is *
dead. And I've yet to find a *
suitable replacement. Without the *
transceiver, all of this is for *
nothing... *

(beat) *

Something from a PDA or, better *
yet, a laptop computer would *
probably work... but... I've been *
unable to salvage any from the *
wreckage. *

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

KATE

Think I might know where to look. *

OFF KATE, hoping this will work...

9

INT. THE VALLEY - WATER POOL - DAY

9

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

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

*
*

JIN (O.S.)

Hey! You!

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

*

JIN (cont'd)

That water is for drinking!

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

CHARLIE

Morning.

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

HURLEY (O.S.)

Jack... Dude... What's in these things -- cinder blocks?

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

JACK

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

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

*
*

CHARLIE

Hey. Need a hand?

JACK

No thanks. I think we're good.

CHARLIE

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

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

JACK
 Charlie. No. The zipper's--

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

JACK (cont'd)
 ...broken.

CHARLIE
 Aw, hell. Sorry... I was just trying to--

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

HURLEY
 (unthrilled)
 Oh, could we?

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

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

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

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

Charlie finds Jack standing over him.

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

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

JACK

Valium?

CHARLIE

Couldn't... find any aspirin.

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

JACK

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

CHARLIE

Yeah. Yeah... You're right.

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

JACK

You okay? You're looking a little--

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

CHARLIE

Told you. Just a headache. *

JACK

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

CHARLIE

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

Jack squats next to Charlie and grabs his arm.

JACK

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

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

IAN (PRE-LAP)

C'mon, Charlie-boy... We can't do
this without you...

10

INT. CHURCH - DAY - **FLASHBACK**

10

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

*
*
*

IAN

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

CHARLIE

Watch the language.

IAN

(hopping off the altar)
Sod that. This is our shot at the big-time. What's the problem?

CHARLIE

I dunno... I just...

(standing)

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

*
*
*

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

*

IAN

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

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

CHARLIE

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

(difficult to admit)

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

*
*

(beat)

Sometimes... I get lost in it.

*

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

IAN

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

*
*
*

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

CHARLIE

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

IAN

Now you sound like Mum.

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

CHARLIE

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

*
*

IAN

We walk away.

CHARLIE

You swear it.

IAN

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

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

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

*

KATE

Why don't I believe you?

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

*
*

SAWYER

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

KATE

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

*
*
*

Sawyer studies Kate. Smiles.

SAWYER

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

KATE

What?

SAWYER

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

*

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

KATE

God, it must be so exhausting...

*

SAWYER

What's that?

*
*

KATE

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

*
*

SAWYER

Boy, you sure got me pegged.

KATE

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

*

SAWYER

Awww. Feelin' sorry for me. How sweet.

*

KATE

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

11 (CONT'D): (2)

11

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

SAWYER

All you had to do was say please.

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

*

12 INT. THE VALLEY - CHARLIE'S CAVE - DAY

12

CHARLIE, sitting against a wall. Jonesing and a bit hyper.

HURLEY (O.S.)

Hey. Dude. This yours?

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

CHARLIE

Yeah. Probably wondering 'cause
I'm known for playing bass in Drive
Shaft. S'only 'cause we could
never find a decent bass player...
(getting to his feet)

*

*

*

*

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

*

HURLEY

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

*

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

*

*

13 INT. THE VALLEY - LARGE CAVE - MOMENTS LATER

13

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

*

CHARLIE (O.S.)

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

*

*

13 (CONT'D):

13

Jack turns to find Charlie converging on him.

JACK
Charlie -- ?

CHARLIE
-- And you treat me like a
bloody child, like some
useless joke --

-- What are you talking --

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

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

JACK
You okay, man? C'mon, sit down.
Let me take a look at you --

CHARLIE
-- Right. You'll look out
for me. We look out for each
other... Well, stuff that --

JACK
-- Charlie, calm down.
You're not yourself --

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

14 INT. THE VALLEY - WATER POOL - DAY

14

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

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

SUN
*You should have the doctor look at
your wrist.*

JIN *
It's fine. It will heal -- *

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

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

Sun leans back and eyes him squarely.

SUN
It's too hot.

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

The water in the pool RIPPLING.

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

HURLEY
 Aw, no...

ANGLE ON CAVE ENTRANCE - A THICK CLOUD OF DUST bursting from it. HANDHELD -- CHOATIC --

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

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

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

CUT TO BLACK:

END OF ACT ONE

ACT TWO

15 INT. THE VALLEY - CAVE ENTRANCE - DAY 15

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

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

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

HURLEY (cont'd)
JACK -- CAN YOU HEAR ME?!

CHARLIE
(dazed)
I-- I dunno what happened. We were
talking and... it all just... It
just came down on top of us...

HURLEY CHARLIE
(to Charlie) Dude, we gotta get help. -- Happened so fast...

Hurley grabs Charlie and pulls him to his feet.

HURLEY
Charlie! You gotta run to the
beach and get help! Now!

CHARLIE
(grasping his mission)
Right. On it.

He runs off. Stay with Hurley as he calls after him --

HURLEY
Make sure you tell Kate!

16 EXT. JUNGLE - DAY 16

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

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

SAYID
What is it?

KATE

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

(off Sayid's look)

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

SAYID

Only about every thirty seconds.

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

KATE

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

*
*

SAYID

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

*

KATE

People survive plane crashes all the time.

SAYID

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

KATE

(considers, then shrugs)
Blind, dumb luck.

SAYID

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

KATE

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

Sayid gives her a bemused look --

16 (CONT'D): (2)

16

SAYID

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

*
*
*

KATE

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

SAYID

(grins)
 Tell that to your goose.

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

17 EXT. BEACH - DAY

17

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

CHARLIE

HEY! We need help!

MICHAEL

What's wrong, man?

CHARLIE

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

SHANNON and Boone overhear, and rush over --

BOONE

What? How -- ?

CHARLIE

-- Cave collapsed. Don't
 even know if he's alive... We
 gotta get him out...

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

MICHAEL

Hey, you... Scott!

*
*
*
*
*

STEVE

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

MICHAEL

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

CHARLIE

Yeah. We gotta move. Follow me...

Charlie starts to lead them toward the jungle. Walt and Vincent tag along. Suddenly, Boone STOPS. Shit. PULLS the BOTTLE ROCKET from his pocket, turns to Shannon --

BOONE

Shannon, you need to do something important, okay?

(points to the ANTENNA)

At five o'clock, you need to be ready to turn that thing on. The switch is right at the base.

SHANNON

Uh... why?

BOONE

Kate and Sayid are triangulating the French signal. But the antenna's power is weak, so you have to wait until they fire off their bottle rockets...

(holds up his rocket)

Then you fire off this one. Then turn on the antenna. Got it?

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

SHANNON

The switch is where now?

BOONE

Did you hear a word I said?

SHANNON

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

BOONE

Can you do it or can't you?

Shannon shakes her head, but petulantly takes the ROCKET --

SHANNON
Yeah. I can do it.

BOONE
-- If you can't...

SHANNON
I can. Go save the world already.

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

*
*

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

SAWYER (O.S.)
Sorry, sport, you just missed her...

*

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

*
*

SAWYER (cont'd)
She and Muhammed headed into the woods 'bout ten minutes ago --

CHARLIE
Which way?

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

*

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

*

SAWYER (cont'd)
I'll tell her. You just keep doing... whatever it is you do around here...

*
*
*
*

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

*
*
*

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

*
*

18 (CONT'D):

18

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

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

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

IAN (SINGING)
 YOU ALL EVERYBODY, ACTIN' LIKE IT'S
 THE STUPID PEOPLE...

*
*

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

IAN (SINGING) (cont'd)
 WEARIN' THE 'SPENSIVE CLOTHES...
 AND THEY NOT...

*
*
*

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

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

UPCUT TO:

19 INT. CONCERT VENUE - DRESSING ROOM - NIGHT - **FLASHBACK** 19

ON A CLOSED DOOR. We hear: APPLAUSE and WHOOPING coming from the other side, as the door bursts open. IAN enters, followed by CHARLIE and the rest of the band. In the hall behind them we see SCREAMING FANS, T-SHIRTED SECURITY GUARDS.

WIDEN as RECORD-EXEC TYPES and their assorted eye-candy dates move in to congratulate them.

RECORD EXEC
 Killer, Ian. Just killer.

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

CHARLIE
 What the hell was that out there?

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

CHARLIE

I sing the intro to "You All
Everybody."

IAN

(laughing)

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

*

GROUPIE (O.S.)

Ian!

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

IAN

She's cool. Let her in.

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

RECORD EXEC

Have some champagne, Chuck. You
deserve it.

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

*

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

IAN

(to Charlie)

Chill, baby brother.

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

IAN (cont'd)

Rock gods gotta fly...

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

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

*

*

*

MICHAEL (O.S.)

Stop!

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

HURLEY

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

MICHAEL

And if you remove that rock you
might bring the whole cave ceiling
down on top of him.

(re: Walt under his feet)

Walt, get back, man. I don't want
you near the rocks, okay? And take
the dog with you --

WALT

Why do I have to --

MICHAEL

-- Just do it.

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

MICHAEL (cont'd)

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

BOONE

How do you know so much about --

MICHAEL

Eight years of construction work.

Michael reaches the left side of the obstruction --

MICHAEL (cont'd)

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

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

MICHAEL (cont'd)

Whoever isn't digging should be
clearing the rocks we pull out,

20 (CONT'D): (2)

20

MICHAEL (cont'd)
 bringing water to who's working...
 Okay. Let's move.

*
*

21 EXT. JUNGLE - DAY

21

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

*

SAYID
 Something's coming --

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

*

KATE
 What the hell are you doing here?

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

*

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

*
*
*

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

SAWYER
 Came to tell you... You were right.
 (off her look)
 About me. That I don't help anyone but myself. Well, here I am.
 Ready to pitch in.

*
*

Are Sayid and Kate skeptical? Fuck yeah.

KATE
 You're here to help?

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

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

22 EXT. JUNGLE - DAY

22

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

*
*

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

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

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

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

LOCKE
Is anyone trying to get him out?

CHARLIE
Yeah -- Bunch of people there now.

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

Charlie looks at the ground, broken.

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

Locke eyes him a moment, then nods.

LOCKE
Let me show you something...

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

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

CHARLIE
(not in the mood)
I dunno. Butterfly, I guess.

LOCKE
No. It's much more beautiful than *
that. This is a moth cocoon. *
(smiles, then)
Ironic. Butterflies get all the *
(MORE)

LOCKE (cont'd)
attention. But moths? They spin
silk. They're stronger. Faster...

*
*

CHARLIE
Yeah. Wonderful. What's the --

*
*

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

*

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

(looks at Charlie)
The struggle is nature's way of
strengthening it...

He pulls the baggie out of his pocket...

LOCKE (cont'd)
This is the second time you've
asked me for your drugs back...

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

LOCKE (cont'd)
Ask me again and it's yours.

And OFF CHARLIE, hungering for a fix...

CUT TO BLACK:

*

END OF ACT TWO

ACT THREE

23

EXT. JUNGLE - DAY

23

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

*
*
*

But something is WEIRD HERE. Something is DEFINITELY OFF. And then Charlie just STOPS -- because up ahead is --

A MAN SITTING ON A ROCK. Just sitting there, wearing a black t-shirt, his back to Charlie.

CHARLIE

Hello?

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

CHARLIE (cont'd)

J-Jack?

JACK

Where'd you do, Charlie?

CHARLIE

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

*

(notices Jack's shirt)

What are you wearing...?

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

*

JACK

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

(stands; intense)

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

Scared and confused, Charlie backs away --

CHARLIE

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

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

23 (CONT'D):

23

JACK
 Don't you get it, rock god? I'M
 STILL THERE!
 (singing, a capella)
 YOU ALL EVERYBODY... YOU ALL
 EVERYBODY! --

*

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

*

*

*

*

24 OMITTED

24

*

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

25

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

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

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

*

*

HURLEY (O.S.)
 We're through! We got a hole!
 (shouting)
 Jack! Can you hear me? JACK!

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

HURLEY (O.S.) (cont'd)
 C'mon, Dude. Answer me --

JACK
 H-Hurley?

HURLEY (O.S.)
 (faintly; to others)
 I hear him.

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

HURLEY (cont'd)
 Jack... Bro, you okay?

25 (CONT'D):

25

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

JACK

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

(suddenly remembers)

Charlie. Charlie was with me --

*

HURLEY (O.S.)

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

Listen, we're gonna get you out of there. Just sit tight.

*

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

26 EXT. JUNGLE - ANTENNA POSITION TWO - DAY

26

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

SAYID

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

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

SAYID (cont'd)

You want to help?

(pointing)

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

SAWYER

Golly, thanks!

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

*

*

SAYID

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

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

SAYID (cont'd)

I do not trust him.

KATE

Who does?

SAYID
 (more pointedly)
 I do not trust him with you.

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

KATE
 I can handle him.

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

INT. THE VALLEY - CAVE ENTRANCE - DAY

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

MICHAEL
 Okay. We can't safely make the tunnel any bigger. But since Jack can't get out... One of us is gonna have to go in. *

HURLEY
 What? Crawl through that? *

BOONE
 I think he means someone smaller. *

Sun steps forward (others are around, NO SUBTITLES) -- *

SUN <i>I could climb through --</i>	JIN <i>-- I forbid it!</i> (to others) <i>I will not permit you to use my wife for such a dangerous--</i>
--	--

HURLEY
 Dude! We don't understand Chinese. *

MICHAEL
 Korean, man. They're Korean.

He and Sun share a fleeting look, unnoticed by Jin.

CHARLIE (O.S.)
I'll do it.

They all turn to see -- CHARLIE, standing behind them. And he looks like hell -- but with something that resembles COURAGE... weather he got it from the drugs or not.

HURLEY

Charlie?

MICHAEL

No, man. You're still shook up. I
might be able to squeeze through --

*
*

CHARLIE

Yeah? Who's gonna look after your
kid if something happens?

(to Boone)

And you've got your sister.

(re: Sun)

She's got a husband.

(beat, without self-pity)

I got no one. No family. I'm
alone here.

(then, to Michael)

And I'm small. Let me do this.

*
*
*
*
*

As Michael looks at him, consider his offer...

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

*
*

SAWYER

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

KATE

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

SAWYER

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

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

*

SAWYER (cont'd)

So what do you see in that guy,
anyway?

(off her look)

Jack. What is it about him that
makes you go all weak in the loins?

KATE

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

SAWYER

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

KATE

You're actually comparing yourself
to Jack?

SAWYER

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

KATE

What did you just say?

Sawyer looks at her, unsure what she means.

KATE (cont'd)

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

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

SAWYER

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

KATE

What?!

SAWYER

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

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

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

28 (CONT'D): (2)

28

ON SAWYER, his spiteful expression dissolving into something like REMORSE. He picks up the bottle rocket by his feet, regards it for a moment, before looking after her again...

29 INT. THE VALLEY - CAVE ENTRANCE - DAY

29

CHARLIE is ready for his climb through the tunnel. Michael hands him a flashlight.

MICHAEL

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

CHARLIE

Anything else?

MICHAEL

Yeah. Good luck.

BOONE

Be safe, man --

HURLEY

-- Good luck, Charlie.

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

CHARLIE

Thanks.

And as the group watches, Charlie enters...

30 INT. THE VALLEY - TUNNEL - CONTINUOUS

30

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

*
*

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

31

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

*
*
*

32 INT. CONCERT VENUE - DRESSING ROOM - SAME - **FLASHBACK**

32

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

*
*
*

CHARLIE

Bloody hell.

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

IAN

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

CHARLIE

(to Groupies)

Get out. All of you, get out!

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

CHARLIE (cont'd)

NOW.

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

CHARLIE (cont'd)

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

IAN

Ooh, a show. I like shows.

CHARLIE

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

(dead fucking serious) *

We're walking away. *

IAN

What?

CHARLIE

Walk away. Like we swore
we'd do if things got too --

IAN

-- Are you raving? Walk away
and go where?

CHARLIE

(re: drugs on table) *

You're killing yourself with this
junk. You're destroying Drive
Shaft -- *

IAN

I am Drive Shaft! *

Charlie reacts, stung by that. *

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

*
*
*
*
*
*
*

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

*
*
*
*

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

*

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

*
*
*
*

33 INT. THE VALLEY - TUNNEL - DAY

33

CHARLIE - struggling through the tunnel, scrapes on his face, his flashlight finding the opening just up ahead... Then --

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

INTERCUT WITH:

34 INT. THE VALLEY - CAVE ENTRANCE - DAY

34

The rescue team as they hear the RUMBLE too --

Oh no --

MICHAEL

HURLEY

-- What?

MICHAEL
 (into the tunnel)
 CHARLIE! MOVE!

35 INT. THE VALLEY - TUNNEL - DAY

35

CHARLIE. As MORE AND MORE ROCKS crumble from the walls and ceiling of the tunnel. And now he can hear Michael screaming at him --

*
*
*

35 (CONT'D):

35

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

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

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

36

Charlie FLINGS HIMSELF into the open space where Jack is. But even that space is compromised as --

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

CHARLIE - looking at him, almost sheepishly.

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

BLACK OUT.

END OF ACT THREE

ACT FOUR

37 INT. THE VALLEY - DAY 37

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

38 INT. THE VALLEY - CAVE ENTRANCE - DAY 38

The cave entrance, where the rescuers are FUCKING APOPLECTIC-- NO CLUE WHAT TO DO NOW --

HURLEY
I say we try again --

BOONE
-- We can't just leave them --

HURLEY
-- We don't move they're gonna run out of air --

MICHAEL
-- Stop talking! I'm trying to think --

KATE (O.S.)
Where is he?!

They turn to see KATE running up to them, out of breath --

Kate --

MICHAEL

KATE
Where is he, Michael?
Where's Jack?

HURLEY
In there.

KATE
Do you know if he's alive?
(blank stares)
Is he ALIVE?

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

KATE
So why isn't anyone digging?

MICHAEL
Kate --
(sensitive)
There's nothing left to dig to.

*
*
*

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

*
*

MICHAEL (cont'd)

*

Kate...

She doesn't listen. Just keeps digging.

*

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

*
*
*

CHARLIE. IN THE DARKNESS OF THE CAVE.

*

CHARLIE

You ready?

ON JACK, nodding.

CHARLIE (cont'd)

One... Two... Three!

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

*
*

CHARLIE (cont'd)

Sorry... Sorry, Jack --

*

JACK

My shoulder's dislocated!

CHARLIE

-- What?

-- You're gonna have to pop it back --

-- No... I... I can't --

-- I need your help, man --

-- I can't do it, Jack!

Jack takes a deep breath. Speaks as evenly as possible.

*

JACK

Yes, you can.

*

Charlie stares at him a long BEAT... Then --

CHARLIE

Okay. So what do I do?

*

39 (CONT'D):

39

JACK

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

Charlie takes Jack's arm. He and Jack share eye contact for
a beat, then:

JACK (cont'd)

Now!

TIGHT ON CHARLIE, as he pulls Jack's arm -- the SOUND of Jack
HOWLING IN AGONY --

40 EXT. SUBURBAN NEIGHBORHOOD - AUSTRALIA - DAY - **FLASHBACK** 40

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

An Ian we've never seen before... CLEAN-CUT, TAILORED
CLOTHES, VIBRANT... Like Charlie in the teaser.

IAN

Charlie? What are you doing here?

CHARLIE

What, a bloke can't pay his big
brother a visit once in a while?

Ian smiles. Wraps his arm around Charlie, ushering him
inside --

IAN

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

TIME CUT TO:

41 EXT. IAN'S HOUSE - BACKYARD - DAY - **FLASHBACK** 41

ON A TWO YEAR-OLD GIRL, playing with her musical play toy.

CHARLIE (O.S.)

It's all lined up, Ian...

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

CHARLIE (cont'd)

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

IAN

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

*
*

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

CHARLIE

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

*
*
*

IAN

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

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

IAN (cont'd)

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

Charlie puts the sunglasses back down to cover his eyes.

CHARLIE

Don't change the bloody
subject --

-- You gonna do this bloody
tour with us or --

-- I lost your sodding
number, okay?

IAN

-- You said you'd get help,
man --

-- That's why you haven't
been returning my calls...

-- You're still a junkie --

CHARLIE

Well... you did this to me!

A LONG BEAT, as Ian stares at him. Then, SYMPATHETICALLY... *

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

CHARLIE
 Forget it.

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

IAN
 Don't go --

CHARLIE
 (his back to Ian) *
 Thanks for helping, brother.

IAN
 Charlie... stay. Please.

CLOSE ON CHARLIE, tracking back with him. Ian in the
 background, calling after him.

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

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

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

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

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

JACK
 How long's it been, Charlie?

Charlie pulls away. Puts on a smile. *

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

JACK

How long since your last fix?

Charlie looks at him, too fucking worn down to deny it...

CHARLIE

Almost a day and a half now.

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

JACK

How's the withdrawal treating you?
Any hallucinations?

CHARLIE

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

JACK

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

CHARLIE

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

JACK

You're not useless. Took a lot of guts getting in here, trying to rescue me. I won't forget that.

Charlie and Jack share a look. Charlie manages a smile.

CHARLIE

For the rest of our lives?

JACK

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

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

JACK (cont'd)

What's wrong?

CHARLIE

There's a moth. *

JACK

A what? *

CHARLIE

(getting to his feet)

Right there. Behind you. It's...

There's a bloody moth in here.

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

CHARLIE (cont'd)

Hey --

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

JACK

Charlie! What are you --?

CHARLIE

-- Light! I can see light! *

CHARLIE (cont'd)

The wall here -- It's soft. Look! *

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

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

MICHAEL

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

KATE

I'm... fine...

MICHAEL

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

Then, a SHOUT from OFF SCREEN --

WALT (O.S.)
Hey! It's the doctor!

KATE and MICHAEL turn, as does everyone else. Walt is pointing EXCITEDLY across the valley at --

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

HURLEY
 What the--

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

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

JACK
 Ow! Easy...

As the others CATCH UP. Hurley fucking THRILLED --

HURLEY
 How did you get out?

JACK
 Charlie found a way.

Hurley puts his arm around Charlie's shoulder.

HURLEY
 Dude. You rock.

And as we pull away from the joyous group, WE FIND...

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

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

FOLLOW THE ROCKET UP AS IT EXPLODES IN THE SKY ABOVE HIM. ON SAYID, staring up as he prepares to activate the ANTENNA --

SAYID
 Alright, everyone. It's your turn.

45 EXT. BEACH - LATE AFTERNOON 45

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

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

BETH
Hey, what's that? Fireworks?

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

SHANNON
Oh, dammit, dammit, dammit --

And as Shannon LUNGES FOR THE BOTTLE ROCKET, WE CUT BACK TO --

46 EXT. STEEP GRASSY INCLINE (KUALOA RANCH) - LATE AFTERNOON 46

Sayid. His face LIGHTS UP as Shannon's bottle rocket EXPLODES in the SKY OVER THE BEACH.

SAYID
Come on, Kate. One more...

BUT NOTHING IS HAPPENING. No bottle rocket. Sayid begins to look nervous for a moment, then... SWOOSH -- the third bottle rocket EXPLODES above the jungle. And although it's lost on Sayid, we can't believe Sawyer actually came through.

SAYID switches on his antenna, the one connected to the transceiver -- and we see CLOSE ON TRANSCEIVER - Bars. He's getting BARS.

SAYID (cont'd)
Yes! Yes, yes, yes!

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

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

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

*

END OF ACT FOUR

ACT FIVE

47 INT. THE VALLEY - NIGHT

47

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

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

HURLEY

(to Charlie)

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

*

JACK

Flu. He's got the flu.

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

HURLEY

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

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

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

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

CHARLIE

(to Jack)

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

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

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

WALT

This place is so cool. Can we live here?

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

JIN and SUN - at another fire across the camp.

47 (CONT'D):

47

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

MICHAEL

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

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

48 INT. VALLEY - LOCKE'S CAMP - CONTINUOUS

48

ON LOCKE, turning the boar on the spit when he hears:

CHARLIE (O.S.)

Give them to me.

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

LOCKE

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

*

CHARLIE

I'm sure.

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

*

*

Locke looks up at him. Too hard to read. Maybe impressed. Maybe surprised. Maybe exactly what he expected. Then --

LOCKE

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

Charlie nods, then suddenly notices...

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

*

*

*

49 INT. VALLEY - JACK'S FIRE - CONTINUOUS

49

ON JACK, still sitting by the fire when he hears:

KATE (O.S.)

Hey --

Jack smiles as Kate sits down to join him.

*

KATE (cont'd)
Made you something...

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

JACK
(touched)
Ohh. My very first sling.

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

JACK (cont'd)
Thank you.

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

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

JACK
Okay, one unsafe cave in this whole valley.

KATE
That you know of.

After a beat...

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

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

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

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

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

KATE
You're welcome.

49 (CONT'D): (2)

49

And OFF THESE TWO, we find --

50 EXT. STEEP GRASSY INCLINE (KUALOA RANCH) - NIGHT

50

SAYID, lying on the ground right where we left him. His eyes slowly blink back to consciousness.

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

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

SAYID

No...

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

THE TRANSCEIVER, also completely destroyed.

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

BLACK OUT.

END OF EPISODE