

Episode #: 106

LOST

"Confidence Man"

Written by
Damon Lindelof

Directed by
Tucker Gates

NETWORK DRAFT
(*No Studio draft)

September 8, 2004

LOST

"Confidence Man"

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

JESSICA.....
RICHARD.....
MARYBETH.....
DAVID.....
KILEY.....
BOY.....

LOST

"Confidence Man"

SET LIST

INTERIORS

HOTEL ROOM - Day - **FLASHBACK**
THE VALLEY - Late Afternoon/Sunset
INFIRMARY CAVE - Day
LOCKE'S AREA - Day
OUTSIDE THE INFIRMARY CAVE - Night
ACROSS THE VALLEY - Night
SECLUDED AREA - Day
NEW ORLEANS DINER - Night - **FLASHBACK**
SAWYER'S TENT - Day/Late Afternoon
NEW ORLEANS POOL HALL - Night - **FLASHBACK**
JESSICA & DAVID'S HOUSE - Night - **FLASHBACK**
FOYER - Night - **FLASHBACK**

EXTERIORS

BEACH - Day/Morning/Late Afternoon/Sunset
SECLUDED AREA - Day/Late Afternoon
SAWYER'S TENT - Day
CLEARING - Day
JUNGLE - Day
DARK CLEARING - Day
NOT FAR AWAY - Day
NEW ORLEANS DINE - ESTABLISHING - Night - **FLASHBACK**
THE VALLEY - Day

TEASER

1 EXT. BEACH - SECLUDED AREA - DAY (DAY 9) 1 *

A LONE FIGURE walks down the beach. We're nowhere near the WRECK. This is straight up PRISTINE. And the figure is --

-- KATE. Carrying canvas bags overflowing with BANANAS as she comes upon A PILE OF CLOTHES, folded neatly beside A PACK OF CIGARETTES and a worn PAPERBACK of WATERSHIP DOWN.

Curious, Kate kneels to examine the book -- then, a SHOUT --

SAWYER (O.S.)
Helluva book.

Kate stiffens, turns to the WATER. Finds SAWYER, bare-chested as he wades back to land. Smiles --

SAWYER (CONT'D)
It's about bunnies.

Sawyer emerges from the water, walking toward her. The look on Kate's face says it all as he steps into frame to reveal --

-- he's BARE-ASS NAKED... and yeah, he could put his clothes on, but nope, he's gonna stand here, waiting for a reaction.

Kate just looks at him -- and he just looks at her. Daring her eyes to drop. Finally:

KATE
Water's cold, huh?

Ouch. But Sawyer GRINS --

SAWYER
You bet. How 'bout you come a little closer and warm me up?

Okay, she reviles the guy, but damn if there isn't chemistry here. Not that she'd ever cop to it.

KATE
Does this ever actually work?

SAWYER
Depends on what you mean by "this?"

SAWYER

KATE
This. This macho...

-- "Macho?" Ain't heard that
one in awhile. Makes me
wanna grow a mustache.

Kate just shakes her head. Why fucking bother?

KATE
You sure know how to make a girl
feel special, Sawyer.

We PUSH IN TIGHT ON SAWYER as Kate walks off --

2 INT. HOTEL ROOM - DAY - **FLASHBACK** 2

-- and, in LOUD, vocal response to Kate's comment --

JESSICA
OH YEAH, BABY, YEAH--!!!

-- a SILHOUETTED COUPLE in the throes of passion: it's SAWYER
and JESSICA (32), as attractive as she is acrobatic --

SAWYER
-- I LOVE YOU --!!!

-- and we avoid most Standards and Practices issues with this
GOLDEN AFTERNOON BACKLIGHT: we barely see them at all. But
gimme a break -- it's clear what's up. So to speak.

CUT TO VARIOUS SHOTS: HIS JEANS ON THE FLOOR. HER BRA AND
DRESS. A PAPER-WRAPPED BOUQUET OF FLOWERS (From Sawyer?
Wow, that's unlike him...) And that's when we HEAR A BLOODY-
MURDER-SCREAM of female ecstasy --

-- and they both collapse, breathless, sweaty, and HAPPY.

JESSICA
...boy oh boy...

SAWYER
...Boy oh boy is right...

He laughs, kissing her hand. Still catching their breath, he
looks at her. Touches her face. Uncharacteristically sweet.

SAWYER (CONT'D)
...look at you.
(then, with a smile)
What do you want? Right now.

Staring at him, her eyes actually fill up. Quietly:

JESSICA
How could I want anything else...?

Sawyer hugs her. Kisses her. Holds her tight. She obviously means a great deal to him. But she sees something:

JESSICA (CONT'D) SAWYER
Uh-oh, Baby--

What?

JESSICA (CONT'D) SAWYER
I thought you had a meeting--
Yeah, it's not until six-
thirty--

JESSICA (CONT'D)
Baby, it's six-twenty-eight.

And Sawyer bolts back -- sees the time --

SAWYER
Are you --? Oh, damnit -- damnit --
Honey, listen to me--

Jessica smiles: post-coital bliss.

JESSICA
Go, you go, I'll stay here, watch
TV, order room service, get fat--

Sawyer kisses her stomach -- then bounds for the closet, pulling up his pants.

SAWYER
You order a chocolate sundae. When
I get back I'll use you as a dish.

Jessica laughs, sitting up, sheets covering her breasts as Sawyer pulls down a SUITCASE, which FALLS, SPILLS OPEN -- Jessica looks over to see the case... FILLED WITH CASH.

Awkward. Sawyer freezes. Jessica is shocked. Sawyer stands there, motionless and guilty. He avoids her gaze - but finally his eyes meet hers. And all he can muster is:

SAWYER (CONT'D)
...You, uh... weren't exactly
supposed to see that.

And on the shock and oddity of the moment, we're BACK ON:

3 EXT. JUNGLE - DAY 3

SAWYER -- hair still wet and a smile on his face.

He walks through the jungle. Off the beaten path. It's dark. SECLUDED. Hears a NOISE up ahead and he tenses up. *

The sound has triggered an alarm. ANIMAL INSTINCT takes over. Sawyer RUNS -- bursting through the BRUSH to find --

A fellow CASTAWAY (RICHARD, 50's.) Rifling through some SUITCASES - tossing aside booze, cigarettes, sunscreen...

...this is a CACHE OF BOOTY from the plane crash. And there's no doubt it belongs to --

SAWYER
What're you doing in my stuff, son?

Richard JUMPS at the sound of Sawyer's voice from behind him.

A SHARP INTAKE OF BREATH PRE-LAPS into --

JACK (O.S.)
This is gonna hurt.

4 INT. THE VALLEY - INFIRMARY CAVE - DAY 4

A small amount of PEROXIDE spills onto a cloth in the hands of JACK. Sitting outside what we'll call THE INFIRMARY CAVE, Jack cleans a nasty HEAD WOUND on --

SAYID
I can do this myself...

JACK
You ready to tell me what happened? *

SAYID remains focused, denying himself the pain. We stay CLOSE -- this conversation feels private, CONSPIRATORIAL.

SAYID
We were trying to triangulate the transmission. The French woman.
(OW; but talks on) *
I saw the flare from the beach -- *
Then the flare from Sawyer's *
position in the jungle. I turned *
on my antenna, activated the *
transceiver, then -- darkness.
(intense) *
Whoever hit me came from behind.

JACK
They destroyed the equipment?

SAYID
(that motherfucker)
Yes.

JACK
Any idea who it...? SAYID
-- A coward.

JACK
We'll figure this out, man. Don't
do anything that...

And when Sayid looks at Jack, there is an ANGER -- a FIRE
that we have not seen in his eyes before.

SAYID
I will do what I need to do to find
the man responsible.

ON JACK as that sinks in for a moment before -- A SHOUT
echoes through the caves --

WOMAN'S VOICE (O.S.)
Where's the doctor?! Help us!
Please!!!

Jack rushes out to see a frantic WOMAN hobbling in. Her name
is MARYBETH (40's, pretty.)

Marybeth breathes heavily -- the result of supporting her
beaten and bloody husband, whom we recognize as Richard: last
seen pillaging Sawyer's stash.

Jack ducks under Richard's arm and helps him to the cave:

JACK
Who did this to you?

And with fierce determination, the man manages a single word--

RICHARD
Sawyer.

And OFF JACK --

*

CUT TO BLACK:

END OF TEASER

ACT ONE

5 INT. THE VALLEY - INFIRMARY CAVE - DAY

5

Sitting on a ledge, Jack dabs another cloth infused with peroxide on a cut over Richard's eye. Richard winces:

RICHARD

I'm fine. It's just a scrape. *

JACK

Lots of scrapes today. I'm running out of peroxide.

RICHARD

I should've been able to take him. Sonofabitch fights dirty.

JACK

-- yeah, I've seen that -- so you wanna tell me what happened? *

Richard points out MARYBETH, at the stream with HURLEY.

RICHARD

Marybeth's - my wife's - asthma.

(off Jack's look)

I packed a few inhalers for our trip. Marybeth said put them in my carry-on, but I said - hey - vacation's over, we're on the plane, she can't need more than the one - right? *

(beat)

The one ran out yesterday. So I'm scouring the wreckage - Marybeth's freaking - and then I see that bastard Sawyer just sitting there reading "Watership Down." *

JACK

You're losing me...

RICHARD

"Watership Down." It's a book. It was in our luggage -- the stuff we checked. Looked for the last week, but we couldn't find it. *

(before Jack can ask)

If he's got my book, then he's got my suitcase. He's got my suitcase, he's got the inhalers. If she has an attack... *

Richard STOPS. Looks up at Jack, complete desperation in his eyes: *

RICHARD (CONT'D)
It'll be bad, man. *

And we're TIGHT ON JACK -- The look in his eyes makes it clear that he is ready to DO SOMETHING ABOUT IT -- *

6 EXT. BEACH - DAY 6

WAVES CRASH as we find a more sparsely-populated BEACH. Many of the castaways have moved to the caves...

...but not CLAIRE, who wears her FLOPPY HAT and sits in her disembodied PLANE SEAT as she writes in her JOURNAL. So engrossed, she doesn't see --

CHARLIE (O.S.)
Morning delivery!

CHARLIE, offering TWO BOTTLES OF WATER. She smiles. There's a nascent connection between these two, and yeah, even hints of ROMANCE. *

CLAIRE
You're sweet. *

CHARLIE
Figured in your condition, y'know with the extra "baggage"...

CLAIRE
I can still walk, you know.

CHARLIE
Barely. Anyway, I worry about you. Out here. It's very... sunny. *

CLAIRE
Thus my hat.

CHARLIE
Right. Hat. Sun hat. Brilliant. (then)
Lots of hats at the caves. And hey -- we've got a doctor, too. That'll come in handy, eh? *

CLAIRE
(giggles; but)
I like the beach, Charlie.

Claire smacks her leg. Something just BIT her.

CHARLIE

Yeah. Who wouldn't want to spend
their day with sand fleas?

CLAIRE

I want to be here, Charlie.
(serious; believing)
For when we get rescued.

CHARLIE

Right. For when we get rescued.

And OFF CHARLIE, knowing full well that ain't gonna happen...

EXT. BEACH - SAWYER'S TENT - DAY

Sawyer sits and smokes just outside his TENT on the beach,
doing something we haven't seen him do since the PILOT --

*
*

Reading his LETTER.

Worn. Creased. A mystery. But whatever it says, it
provokes a strong, emotional reaction in Sawyer - and it
looks a lot like PAIN. But Sawyer's reverie is broken as he
hears a question -- posed more as a guttural threat:

*
*

JACK (O.S.)

Where is it.

*

Sawyer quickly folds up the letter, but he does not get up.

SAWYER

Hey, Doc. Long time, no see.

JACK

Where is it?

SAWYER

Where's what?

JACK

The woman's asthma medication.
Her inhalers.

SAWYER

Oh. That.

JACK

You attacked a man because he was
trying to help his sick wife.

SAWYER
No -- I whooped a thief 'cause he
was going through my stuff-- *

JACK
Yours? What makes it yours, man?
You think because you take it out
of a suitcase -- *

SAWYER
Look -- I don't know what kinda
Commie sharefest you're runnin'
over in Cave Town -- but down here, *

possession's nine tenths and a
man's got a right to protect his
property.

Jack's had just about enough of this shit.

JACK
Get up.

SAWYER
Why? You wanna see who's taller?

JACK
Get. Up.

SAWYER
You sure you wanna make this your
problem, Doc?

JACK
Yeah. I'm sure.

And so, Sawyer gets up. Jack takes a step toward him -- so
ready to fucking rumble that he misses the arrival of --

KATE (O.S.)
What's going on.

-- Sawyer turns to see KATE.

SAWYER
We were just exchangin' recipes. *

Jack REACTS to Kate's presence. FUCK. Doesn't want to kick
Sawyer's ass in front of her. Eager to take advantage of
this, Sawyer flashes that GRIN -- *

SAWYER (CONT'D) *
Sorry we couldn't work things out, *
Doc. *

And as Kate wonders what she just stepped into, we STAY WITH *
SAWYER as he walks off -- CLOSING in and once we're TIGHT, *
PAN DOWN to see his fist closed tightly around THAT LETTER.

And off that image we SMASH INTO:

8 INT. HOTEL ROOM - DAY - **FLASHBACK** 8

The SUITCASE FULL OF CASH. Over this we HEAR:

JESSICA (O.S.) SAWYER (O.S.)
You told me you were going to Baton Rouge to close a deal -- I am -- Jess, this isn't
you said it was "too boring exactly the kind of thing
to explain"-- that's easy to describe--

And we see SAWYER AND JESSICA -- she's in a bra and panties,
he's in his jeans, shirtless:

SAWYER
Just trust me. There isn't time to
explain. I'm already late and if I
don't make this meeting, this whole
thing's a bust, all right?

SILENCE. The two just stare. Sawyer feels guilty... and
then -- because he likes her -- he reluctantly decides "fine
at the risk of losing it all, here it is:"

SAWYER (CONT'D)
Ever heard of Incentive Law?

Of course not. He sighs, and then, in a kind, quiet voice:

SAWYER (CONT'D)
Encourages foreign business here in
New Orleans -- Tax breaks. Shared
investments. The government sets
up these private funds. To
supplement foreign trade.

JESSICA
Do I need an Economics degree to
understand why you have a suitcase
full of cash?

SAWYER

You're looking at everything.
Everything I got. Hundred and
forty thousand dollars.

She watches him. Though that's a lot of money, her reaction,
her lack of shock at that number, tells us a lot. She's
familiar with money. Sawyer's almost sad as he speaks:

SAWYER (CONT'D)

There's an oil mining operation in
the Gulf of Mexico -- drilling
platforms. Three-hundred thousand
dollars buys you one share.

(beat)

But as soon as you make that
investment, that fund kicks in and
triples your investment in two
weeks. Tripled it.

JESSICA

Three-hundred thousand.

(off his look)

You got a hundred and forty.

SAWYER

That would explain my meeting,
wouldn't it?

JESSICA

You're meeting with someone who has
the rest of the money?

SAWYER

(a sigh, then)

There's this Canadian guy, wants in
fifty-fifty. Two weeks - we'll be
splitting almost a million bucks.
Is it shady? Yeah. A little.

(beat, a slow smile)

But I gotta. All right? I meet
the Canuck and make this deal
happen -- I can pay for a lot more
hotel rooms, lemme tell you.

A beat. Jessica's wheels turning. Then, ALL BUSINESS:

JESSICA

There's another option.

SAWYER

...what's that?

JESSICA

That you don't go to the meeting.
That you stay here. That we make
love again. And that I give you
the hundred-and-sixty thousand.
And we split it.

Sawyer stares at her -- a smile creeping up on his face.

SAWYER

How the hell you gonna scare up a
hundred-and-sixty thousand bucks?

Now it's her turn to smile.

JESSICA

My husband.

OFF SAWYER, CLOSE ENOUGH to get the sense that he is most
definitely running some kind of GAME here --

JACK (PRE-LAP)

I'm gonna kill him.

*

9 EXT. BEACH - DAY

9

Jack storms down the beach, fucking FRUSTRATED. Kate trails.

*

KATE

That won't get us the medicine.

JACK

Maybe not. But it'll feel good.

KATE

Okay. So what's stopping you?

*

*

Jack looks at Kate -- SURPRISED. She's serious. He thinks
about it. Shakes his head --

*

*

JACK

We're not savages yet, Kate.

*

*

She nods. Then --

*

KATE

Let me talk to Sawyer.

JACK

-- What?

KATE

I can reason with him.

*

*

JACK
This guy doesn't know reason.

KATE
Maybe not. But my plan is still
better than yours.

Jack looks at her. Fortunately, he likes Kate more than he
hates Sawyer. Smiles despite himself.

JACK
What makes you think he'll listen?

KATE
He says we have a connection. *

And although he's probably not aware of this consciously,
Jack might just be a little JEALOUS when he says:

JACK
Do you?

KATE
Please.

And as we can't help but notice that wasn't exactly a
denial...

10 INT. THE VALLEY - LOCKE'S AREA - DAY 10

LOCKE stands in front of his "cave cubby," weaving palm
fronds between bamboo poles to make a wall that will provide
him with some privacy from the others.

SAYID (O.S.)
Locke...

Locke turns to see Sayid approaching him, a man on a mission.

SAYID (CONT'D)
Where were you last night?
(off Locke's look)
Last night. Around sunset.

Locke narrows his eyes at him, getting the gist.

LOCKE
Oh, yes. You were attacked. Heard
about that.

SAYID

And I heard you were in the jungle.
Alone. Not terribly far from where
it happened.

Locke squints at him --

LOCKE

Well, I'm afraid the only witness
to my whereabouts is the boar I was
skinning for our dinner.

Sayid glares at the ground. Locke studies him, then...

LOCKE (CONT'D)

You were attempting to boost the
signal on the transceiver. Send
out a distress call.

SAYID

More or less.

LOCKE

So it would seem whoever attacked
you has reasons for not wanting to
get off the island.
(pointedly)
Maybe someone who is... profiting
from our current circumstances?

Sayid eyes him for a long beat. Understanding. *

SAYID

Is there someone you're meaning in
particular? *

LOCKE *

Oh, you know who I'm meaning. *

(beat) *

And from what I've seen... you and
Mr. Sawyer do share a certain
animosity. *

SAYID

He has an alibi. Just before I
was... struck... he set off a
bottle rocket, a signal we'd worked
out, two kilometers away... he
could not have had the time to --

LOCKE
Unless he'd found a way to time
delay the fuse on his rocket.

Sayid looks at him --

SAYID
How could he possibly--

LOCKE
Anyone with basic military training
knows how to improvise a slow fuse.
(then)
Use a cigarette. *

As Sayid loses himself in this thought, Locke reaches into his gear, pulls out a large KNIFE, and holds it out to Sayid.

LOCKE (CONT'D)
In case there's a next time.

Sayid stares at the knife, then at Locke, deciding it may not be a bad idea to be prepared. As Sayid takes the knife...

11 EXT. BEACH - CLEARING - DAY 11

An AXE slams down into a piece of WOOD, splitting it in half.

REVEAL SAWYER, sweating as he tosses the pieces into a PILE. He reaches for another piece of DRIFTWOOD AS --

KATE (O.S.)
So what do you want?

Sawyer glances to see KATE, but just keeps on chopping:

SAWYER
'Scuse me?

KATE
What do you want, Sawyer?

SAWYER
Freckles, I got so many answers to
that question I wouldn't even know
where to start. *

KATE
What do you want for the inhalers?

SAWYER

Huh. Good question. Hang on a tick. What do I want?

CRACK. Splits another piece of wood. Then, turns to Kate.

SAWYER (CONT'D)

A kiss ought to do it.

KATE

What?

SAWYER

A kiss. From you. Right now.

Kate just stares. He can't possibly... but he stares back. Yeah. He's serious. Kate shakes her head, ANGRY now --

KATE

I don't buy it.

SAWYER

-- Buy what?

KATE

The act. You try too hard, Sawyer. I ask you to help a sick woman and you want me to kiss you? No one can be that disgusting.

ON SAWYER, getting pissed. Why? Because maybe Kate's a little close to the mark here. And she's not done --

KATE (CONT'D)

I've seen you, y'know.

SAWYER

Seen me what?

KATE

With that piece of paper. The one you keep in your wallet. I've seen your face when you read it. And the way you fold it up so carefully. It means something to you. So play your games all you want -- but I know there's a human being in there somewhere.

(beat: compassionate)

Give me the medication. Please.

And that just sits there for a few beats. Just let it sink in. Did she actually get through to him? Then:

SAWYER
You think you understand me?

KATE
Yeah. I think I --

SAWYER
-- Shut up.

Kate recoils. The pure VENOM in Sawyer -- not the playful rogue we're used to. No. This is serious.

SAWYER (CONT'D)
Wanna know what kind of human being
I am?

And he reaches into his pocket. Removes the ENVELOPE.

SAWYER (CONT'D)
Read it.

Kate takes a few steps back -- scared -- but he grabs her wrist. TIGHT. Stuffs the letter into her other hand.

SAWYER (CONT'D)
Read it.

He lets go of her, but doesn't step back. Let there be no misunderstanding here -- Kate better fucking do what he says.

So she unfolds the letter. A beat. Then:

KATE
"Dear Mr. Sawyer. You don't know
who I am. But I know who you are.
And I know what you done. You
slept with my mother...
(beat; slower now)
And then you stole my dad's money
all away. So he got angry and he
killed my mother. And then he
killed himself, too."

SAWYER
Don't stop now. You're gettin' to
the good part.

Kate looks at him. Trying to process all this. Not wanting to continue, but not really having a choice.

KATE

"All I know is your name. But one of these days I am gonna find you and I am going to give you this letter so you'll remember what you done to me.

(beat)

You killed my parents, Mr. Sawyer."

And that's it. Sawyer waits a moment. Hoping Kate's eyes will come back up to meet his...

...but she can't. He reaches out, snatches the letter and gets in real close -- his voice part whisper, part GROWL --

SAWYER

(more a vitriolic "fuck you" than any real request)

Now how 'bout that kiss.

*
*
*
*

But of course Kate is just frozen -- stunned -- and so, after a long beat.

*
*

SAWYER (CONT'D)

...I didn't think so.

*
*

And Sawyer turns and walks away. But we're settling into an ECU OF KATE -- stricken.

*

And as her eyes finally come up to him go...

CUT TO BLACK:

END OF ACT ONE

ACT TWO

12 INT. THE VALLEY - OUTSIDE THE INFIRMARY CAVE - NIGHT 12 *

The IMPACTFUL SOUND OF DRY WHEEZING BRINGS US INTO -

C.U. on MARYBETH. On a blanket against the outside of the INFIRMARY CAVE. Jack tends to her. Richard looks on.

JACK
You need to try to relax.
(beat)
How often do you get these attacks?

MARYBETH *

At home... maybe once a week...

RICHARD
She's been getting them almost
every day since the crash.

Marybeth is suddenly struck by a COUGHING FIT. Jack helps her sit up. The coughing calms, replaced by a DRY WHEEZE --

JACK
Marybeth. Just hang in there,
okay? I'll get you through this.

-- and OFF JACK, his eyes betraying his words...

13 ANGLE ON SUN - ACROSS THE VALLEY 13

We find SUN, watching. She then crosses to JIN, filling up a bottle of water at the SPRING. She speaks to him in Korean:

SUN
That woman... She's very ill.

JIN
The doctor is taking care of her.

SUN
I think I can help her. *

JIN
*Leave it to the doctor. This is
not our problem.*

SUN JIN
But-- -- Let it go.

And OFF SUN, not willing to let it go at all...

14

RESUME ON JACK

14

Going through his MEDS. Looking for anything that could help -- and then he senses something -- even before he sees it -- Jack looks across the valley to find: *

SAWYER. Striding in like he owns the place, he crosses to the STREAM to refill his bottles. *

Jack is BUMBLEFUCKED: he can't believe this guy...

...but that quickly wears off. Playtime's over. Jack moves STRAIGHT TOWARD SAWYER. Sawyer sees him coming. Rises to meet the welcome party as -- *

JACK

What are you doing here?

SAWYER

Getting water. That a problem?

JACK

Give me the inhalers. Now.

SAWYER

Hell -- I was wonderin' when you were gonna stop asking nice. *

Sawyer SMILES, raises the bottle to his mouth -- and Jack's fist moves so fucking fast we barely register it -- WHAM! *

Sawyer stumbles back -- hand goes to his BUSTED LIP. Looks at his own blood. Then back up to Jack -- *

SAWYER (CONT'D)

Well it's about time, cowboy. Didn't think you had it in... *

WHAM! Jack POUNDS HIM again. Sawyer's head whips around... drops to ONE KNEE. *

And by now some of the OTHERS have gathered around. Notably, SAYID and RICHARD. Sawyer looks up, revels in the attention-- *

SAWYER (CONT'D)

Whooh! That's it! I've been telling you since day one that we're in the wild. *

And Jack draws his fist back to give him some more... but it's CLEAR that Sawyer has no intention of fighting back. He's just WAITING FOR IT. *

And maybe it's his awareness that the others are watching him... or maybe it's the fact that Sawyer is just begging for it -- that he wants Jack to hit him again -- *

But Jack lowers his fist. Not calm, but CONTROLLING it -- *
And knowing that if he lets this go any further, he won't be able to STOP. *

So with an almost inhuman display of self-control, Jack STRIDES OFF --

-- and as we settle CLOSE ON SAWYER, his eyes flickering with the defeat of a man whose bait has not been taken...

15 EXT. NEW ORLEANS DINER - ESTABLISHING - NIGHT - **FLASHBACK** 15

DAVID (PRE-LAP)
The money comes from -- what?

16 INT. NEW ORLEANS DINER - NIGHT - **FLASHBACK** 16

A dive -- a place for shady deals. Jessica sits beside DAVID (36), her good-looking husband. David leafs through a thick PROSPECTUS on the oil-drilling operation.

SAWYER looks up from across their shared booth. He's sharp. Suit, designer glasses: this guy cleans up good -- and it's clear that David likes Sawyer, wants to believe him.

SAWYER
Incentives from a foreign investment. Listen -- David, I'm not sure this is a good idea--

JESSICA
Why not?

SAWYER
'Cause business between friends is always a little sticky.
(to David)
I don't know you well, but I know your wife. Working with her at the bank, I'm not sure I'm comfortable-- *

DAVID
(back to the Prospectus)
-- Louisiana will invest two-thirds of the drilling cost? What is this... a loophole? *

SAWYER
Look, David -- you're reluctant and *
I get it. You got your car *
dealership, you don't need this--

JESSICA DAVID
We should do this --
-- Jess, I don't even know
this guy--

JESSICA
(to Sawyer)
Show him the cash. *

DAVID
You have it with you?

Sawyer looks around. Pulls out a briefcase. Spins it toward David. David pauses, opens it slightly. Peeks. Holy shit.

DAVID (CONT'D)
...How do I know this is real?

SAWYER
(incredulous)
The money? Hell --
(smiles, friendly)
-- Take it, check it out, I don't
care. I know where your wife
works, you aren't going anywhere. *

Sawyer watches David, pondering -- until Sawyer unexpectedly gets up, grabs his briefcase and slaps down a twenty for their food: *

SAWYER (CONT'D)
Listen. Don't worry, I got other
investors lined up --

JESSICA
-- David--

SAWYER
(shakes hands with David)
Great to meet you --
(to Jessica)
-- And I'll see you Monday. *

Sawyer heads out. David and Jessica recede as we stay tight on Sawyer - walking - and JUST AS HE GETS TO THE DOOR:

DAVID

Wait!

Sawyer allows himself a snide little smile. He owns these people now. Sawyer takes his time walking back --

DAVID (CONT'D)

(salivating)

You said we could... take the money... check it out?

SAWYER

I need to know in twenty-four hours. You're in? Great. You're out. Great. *

Sawyer puts down the briefcase, patting it like a child, then turns and goes... and as he walks away, the hook baited, we CLOSE IN ON HIS cold, sharklike intensity...

A17 EXT. BEACH - MORNING - ESTABLISHING (DAY 10) A17 *

The sun rises on another DAY. Those remaining on the beach doing their morning routines. And we find -- *

17 EXT. BEACH - MORNING 17 *

Charlie and Claire, hanging WET CLOTHES on a makeshift CLOTHESLINE strung between two pieces of wreckage -- *

CLAIRE

Warm, clean towels. Like when they first come out of the dryer.

(then)

Your turn.

CHARLIE

Banoffi pie.

CLAIRE

You said that already.

CHARLIE

(can taste it)

The toffee and cream. And crumbled biscuits.

CLAIRE

Is food the only thing you miss?

17

CHARLIE

Forgive me if the practicality of a clean towel eludes me. For God's sake, you're a pregnant woman! Don't you crave anything? Pickles? Ice Cream? Fried Chocolate -

CLAIRE

- Peanut butter. I'm the only Australian who loves peanut butter.

Charlie processes this for a moment. Then, with a smile:

CHARLIE

I can get you peanut butter.

CLAIRE

Right. Sure you can.

CHARLIE

Indeed... and when I provide you with your revered peanut butter, you must vacate this sandy strip of depression and move to the caves.
(puts out his hand)
Deal?

Claire laughs. Doesn't quite think he'll get any peanut butter, but still likes this guy. Puts her hand in his.

CLAIRE

You're on.

And OFF CHARLIE, wondering where the hell he is going to find fucking PEANUT BUTTER, we drop right into the middle of:

18

INT. THE VALLEY - INFIRMARY CAVE - DAY

18

A WHITE KNUCKLE MEDICAL CRISIS. This is how LOST does E.R.

RICHARD

HELP! SHE'S NOT -- HELP!

A FRANTIC Richard leans over MARYBETH as LOUD RASPS emerge from her throat -- trying to get AIR. Jack rushes over:

RICHARD (CONT'D)

It's an attack -- she needs her...

Jack pushes Richard aside -- his emergency training kicking in -- Marybeth tries to rise, but Jack holds her down --

JACK

Marybeth? Listen to me. Look at me, okay?

-- GASP. GROAN. She SUCKS at the air. Shit. It's scary.

JACK (CONT'D)

(stern, but gentle)

You need to listen now. This isn't just your asthma. It's anxiety. It's in your head.

MARYBETH

N... No...

A SMALL GROUP has gathered, including Sayid and Hurley... but Jack is focused on Marybeth -- his eyes never leave hers -- his only option is to TALK HER DOWN --

JACK

You know you're out of medicine, so you're panicking. But we can fight this. Together. Okay?

(no response)

Nod your head, Marybeth.

She nods. More RASPY ATTEMPTS at breath.

JACK (CONT'D)

Breathe in through your nose. Slowly.

She tries to suck in air through her mouth.

JACK (CONT'D)

No. Through the nose. Like this.

He demonstrates. She tries to copy him. Her breaths are shaky. It's like she's convulsing.

JACK (CONT'D)

Now hold one of my arms and squeeze as hard as you can. Squeeze my arm, Marybeth.

(as she does)

Harder.

*

She digs her fingernails into his forearm. Practically draws blood. But Jack can't feel it.

JACK (CONT'D)
Good. Good. Now again... In
through the nose.

She looks over at Richard.

JACK (CONT'D)
Don't look at him. Look at me! In
through the nose. Slow. Now --
loosen your grip. Let go...

She lets go, relaxing... finally breathing.

JACK (CONT'D)
Okay. You're getting air. Your
color's coming back. *

He's lying. But her eyes flash with hope.

JACK (CONT'D)
See? I knew you could do this.
It's passing. Can you feel it?

MARYBETH
(weakly)
Yes.

JACK
Now. Again.

He draws a deep breath through his nose. She does the same --
draws a full, deep breath and exhales. AFTER A FEW MOMENTS
OF CONSISTENT BREATHS -- Jack looks up at Richard, beckons
him to come take over. As he does, Jack stands and says in a
hushed tone, so only Richard can hear --

JACK (CONT'D)
Try to get her to sleep.

Richard nods as he tends to his wife, and Jack heads for the
cave entrance, fuming. Sayid and Hurley are there.

HURLEY
Wow, man. That was awesome. That
was like a... Jedi moment. *

But Jack just walks on -- and Sayid falls in beside him.

SAYID
What will happen if she doesn't get
her medicine? *

Jack answers that one with a LOOK. Sayid understands. *

SAYID (CONT'D) *
Then we must make Sawyer hand it *
over. *

JACK *
That's what I'm gonna do-- *

SAYID *
No: not you. Me. *
(off Jack's stare)
I served five years in the
Republican Guard.

JACK *
I thought you were a communications
officer.

Beat. Sayid doesn't like to talk about this. But --

SAYID
Yes. And part of my training
entailed getting the enemy to
communicate.

PUSH IN on JACK, getting his meaning --

SAYID (CONT'D)
Give me ten minutes with him.
He'll give us the medicine.
(beat, wanting Jack's
approval) *
Yes? *

ON JACK -- wrestling with his ethics. Seconds hand like
hours -- until he finally looks hard at Sayid and says,
firmly: *

JACK *
Yes. *

CUT TO BLACK: *

END OF ACT TWO

ACT THREE

19 INT. SAWYER'S TENT - DAY 19

TIGHT ON Sawyer, napping in his tent. NOISES. Something coming INSIDE. Sawyer's eyes FLY OPEN -- SEES --

Sayid standing over him with a crowbar-sized PIECE OF WRECKAGE --

SAYID

Good morning.

And as the wreckage SWINGS TOWARDS CAMERA... BANG! *

20 EXT. BEACH - DAY 20

HANDHELD. INTENSE. Jack & Sayid, fierce determination, literally DRAGGING an unconscious Sawyer off the beach.

FIND KATE riding in their wake --

KATE

What are you doing?

SAYID

We're solving a problem. Do not concern yourself.

KATE

(catching on)

You're going to torture him?

Jack's eyes FLASH. But he says nothing. Ain't happy about it, but COMMITTED to it. He and Sayid have now reached the TREE LINE. Kate reaches out, grabs him by the arm --

KATE (CONT'D)

Jack -- if you do this...

(beat)

You're no better than he is.

JACK

This was his choice. Not mine.

And with that, he gently pulls his arm out of her grasp and disappears into the JUNGLE. OFF KATE --

21 INT. THE VALLEY - SECLUDED AREA - DAY 21

MICHAEL, sitting near the entrance to the caves, frustratingly trying to GUT A FISH -- and it's a MESS. He tries to scoop out guts and spatters himself in the face.

MICHAEL
Damn stupid -- *

SUN
Michael? *

Michael reacts with a start to find SUN standing just outside the caves, looking around nervously.

MICHAEL
Oh. Hey. *

He puts his fish down, brushes himself off as best as he can and joins her behind a stone wall just outside the caves.

SUN
The sick woman...

Sun simulates RASPY BREATHING. Michael gets it -- *

MICHAEL
Yeah. Asthma. *

SUN
Yes. Asthma.
(beat)
I think I can help her.

And OFF MICHAEL, wondering just what she needs HIM for -- *

22 EXT. THE VALLEY - DAY 22 *

We find CHARLIE, man on a mission, nipping at HURLEY's heels. *

HURLEY
All the food from the plane's been gone over a week, dude.

CHARLIE
No secret stash for "emergencies?"
You and Jack have all sorts of crap in that cave... *

HURLEY
Sorry, man. There's no peanut butter, no peanuts, no nothing.

CHARLIE
There's got to be something. I mean -- look at you...

Hurley stops dead in his tracks. Turns back.

HURLEY
Look at what?

CHARLIE
-- Nonono, listen--

HURLEY
Fat guy hoarding the food. That
what you think?

That's exactly what he thinks. Tries to find the response.
It's complicated:

CHARLIE
--Well no, that's not what I think--
no -- I... we have been here two
weeks and you haven't really, uh...

HURLEY
Slimmed down much?

CHARLIE
All I need's a bag of peanuts---

HURLEY
I have no food, okay? And for that
record, I'm down a notch on my
belt! All right? I'm a big guy,
okay? It'll probably be a while
before you'll wanna give me a
piggyback ride.

Hurley shakes his head, starts walking again. Charlie
follows, feeling like quite the shit --

CHARLIE
Sorry. I shouldn't've... Bad form.

HURLEY
(beat; forgiving)
Yeah. I'm used to it.

A beat. They walk on. Another beat. Then --

CHARLIE
So, not even a single bag of...?

HURLEY
Dude.

CHARLIE
Okay. Sorry.

And OFF CHARLIE, bummed about letting Claire down, we go to:

23

EXT. JUNGLE - DARK CLEARING - DAY

23

WATER SPLASHES INTO THE FACE OF --

SAWYER, his lip bleeding -- ROUSED AWAKE with a blast of water to the face. COMING TO -- sputtering, spitting - gets his bearings and sees...

SAYID, standing over him, tossing aside the empty plastic pail that held the water.

BACK ON SAWYER, recognizing, as he pulls at them, his HANDS are tied behind his back, around the trunk of a tree. He shakes his head and glares at Sayid.

SAWYER

Well, ain't you the brave one?
Jumping a guy when he's nappin'--

Sayid crosses away, revealing -- JACK, standing a short distance behind him, his arms crossed.

SAWYER (CONT'D)

Huh. Well now we got ourselves a party. Couple more fellas, we can deal a little stud.

Jack doesn't say a word, just stares at Sawyer.

SNAP -- a dry CRACK brings Sawyer's attention back to Sayid who has just BROKEN OFF A BAMBOO STALK.

SAWYER (CONT'D)

(faux frown)
Uh oh. I'm in trouble, ain't I?

JACK

We gave you every chance to do the right thing, Sawyer. All we wanted was the asthma medicine. Just tell me where your stash is. Where the medicine is. And we'll stop.

SAWYER

Stop what, Chico?

SNAP! Jack looks over as Sayid breaks off another piece of BAMBOO. Turns back to Sawyer --

JACK

It doesn't have to be this way.

Sawyer's smirk is gone, replaced by STEELY RESOLVE --

SAWYER

Yeah. It does.

Jack and Sawyer stare at each other, then...

CLOSE as Sayid kneels down beside Sawyer, just behind him, close enough to speak into his ear. Begins to strip CHUTES from the bamboo --

SAYID

We do not have bamboo in Iraq, though we have something similar. Reeds. But their effect is the same when the chutes are inserted under the fingernails.

Sawyer turns his head a bit to face Sayid --

SAWYER

Know what I think, Ali? I think you've never actually tortured anybody in your life.

Sayid takes that in, then...

HE GRABS Sawyer's hand on the other side of the tree. BENDS THE FINGERS BACK.

ON SAWYER, chuckling, despite himself...

SAYID

Unfortunately for us both, you're wrong.

*

And this all happens mercifully BELOW FRAME as --

Sayid JAMS A CHUTE under one of Sawyer's fingernails. Sawyer GRUNTS -- let's out a sharp hiss of PAIN.

ON JACK, standing by, averts his eyes. Conflicted. And Sawyer?

SAWYER

That's it? S'all you got? Splinters? No wonder we kicked your ass in the Gulf War.

And Sayid pushes the chute in deeper...

PUSH IN ON JACK, an agonized expression on his face, as Sawyer SCREAMS OUT in pain...

24 EXT. BEACH - MEANWHILE 24

The CAMERA pans off various beach dwellers, reacting to the DISTANT SCREAMING coming from the jungle, looking at each other, perplexed... We HEAR a couple ad-libs -- "Oh my god." and "It's about time someone did something about him." as we--

PAN OVER to CLOSE-UP ON KATE, staring off into the jungle knowing all too well what that sound it... *

25 EXT. JUNGLE - DARK CLEARING - MEANWHILE 25

ON JACK, still suffering through this as he hears SAWYER'S SCREAMS. Finally, he moves towards them --

JACK
Sayid...
(not hearing him)
SAYID!

ON SAYID as he looks up at JACK --

JACK (CONT'D)
Let him catch his breath. *

ON SAWYER, his head lolls, exhausted from his punishment as his screams...

SAWYER
Don't... Don't stop now... Think my sinuses are finally clearin'...

And Jack's had enough -- lunges at Sawyer -- GRABS his head and holds it face to face with him as he demands: *

JACK
What the hell is wrong with you?!
Why are you making us do this?!
Just tell us where the medicine is.

SAWYER
More bamboo! Let's go! C'mon!
C'MON!!!

SAYID
Enough of this --

And Sayid slides up next to Jack -- and he's got LOCKE'S HUNTING KNIFE. Brings it within an inch of Sawyer's eye --

SAYID (CONT'D)
Perhaps losing an eye will loosen
your tongue...

SAWYER JACK
Man, you're just a big,
walking cliché, ain't you? -- Sayid, this isn't--

But Sayid is moving the knife even CLOSER. MACRO-CLOSE. And
he's actually gonna fucking do it --

SAWYER
Okay! Okay, you win.

Sayid holds the knife steady --

SAYID
Where is it?

A beat. Then --

SAWYER
Only person I'll tell --
(directly to Jack)
Is her.

Jack knows exactly who "her" is. Sayid looks at Jack, his
knife still poised at Sawyer's eye.

JACK
...Kate?

*
*

SAYID
He's stalling...

SAWYER
That's the deal.
(serious)
Take it or leave it.

*

ON JACK, actually considering Sawyer's offer as we hear a
GRAVELLY VOICE --

KILEY (PRE-LAP)
Tell me, Sawyer - do you want to
die?

Dark. Smoky. Decked out in deep red and nicotine yellow.
SAWYER sits on a stool, smiling, looking straight ahead at --

KILEY (late 40's) - a bull-necked J.T. Walsh type in rolled up shirtsleeves and a tie - knocking pool balls into their pockets without looking away from Sawyer.

KILEY

'Cause when a man walks into my place and tells me he left a hundred and sixty thousand of my hard-won dollars in the care of a civilian, I gotta ask myself if what I'm hearing isn't a desperate cry for the sweet release of death.

Kiley sinks the second to last ball on the table... then with a FLICK of his wrist, has his cue against Sawyer's throat.

SAWYER

That's why you're an accountant and I'm a genius, Mr. Kiley.

Sawyer's smirk remains firmly planted on his face as he maneuvers his Zippo around the cue to light a cigarette --

SAWYER (CONT'D)

I closed a deal today. Big one.
(off Kiley's look)
See, women are easy. A few cosmos and a couple of stunts they haven't seen between the sheets and they think the scam is their idea. The husbands -

Sawyer sticks up his index finger, uses it to move the cue away as he speaks.

SAWYER (CONT'D)

- They need to touch the money. Smell it. Believe that if they had the brass to put that suitcase in the trunk of their Ford Taurus and speed away they might just have a chance at being an honest-to-gosh outlaw. They need the rock-hard conviction that I handed them the chance to screw me.

(then)

(MORE)

SAWYER (CONT'D)

That kind of trust don't come cheap, but by the time Ken n' Barbie realize I blew out of town with their life savings, she'll be too ashamed to call the cops and be shown up as a whore and he'll be too afraid to call the cops and be shown up as a sap.

(beat)

Thing of beauty.

Kiley's impressed, but not TOO impressed --

KILEY

Okay, Tex -- You've got your grift so pat, what'd you need my money for? Where's your seed from the last couple you roped?

SAWYER

What can I say? I like earning it as much as I like spending it.

KILEY

(laughing)

No, Sawyer -- That's not why.

And Kiley's laughter abruptly stops as he bores into Sawyer with a stare so intense it could freeze vodka.

KILEY (CONT'D)

The reason you can't hold on to money is you aren't in it for money. You're in it to make people suffer, and in this "accountant's" mind, that makes you a liability.

And for the first time, Sawyer's grin falters. Kiley just nailed him. A beat. Then --

SAWYER

You got your baggage, I got mine.

KILEY

Be that as it may, I know a thing or two about making people suffer myself...

(leans in; scary)

You have my money -- plus fifty percent by noon tomorrow -- and I'll tell you all about it.

And OFF SAWYER, completely at this man's mercy...

27

EXT. JUNGLE - DARK CLEARING - DAY

27

We came back OUT OF SAWYER'S HEAD to find --

JACK standing, looking down at Sawyer -- arms still trussed behind the tree. His eyes come up, full of VENOM for Jack. But what Jack offers in return is CURIOSITY --

JACK

What's your problem, Sawyer?

And that just hangs there for a few moments. And we're anticipating Sawyer's response when -- NOISE from the surrounding jungle. Jack turns to see --

SAYID returning. Behind him, KATE. And as soon as she sees Sawyer tied up like an animal -- no matter what she thinks of the guy -- There's a flash of VULNERABILITY.

SAYID

Okay. She's here. Now tell us.

SAWYER

Uh uh. No.

(beat)

I want to talk to her alone.

Jack uncrosses his arms -- PISSED -- Sayid already moving back towards Sawyer --

SAYID

You are through making requests...

KATE

Stop.

(then)

I'll be okay. Just go. Let's get this over with.

SAWYER

You heard the lady. Scram.

Man... Jack want to YANK this guy's head off, but --

KATE

Jack --

(he looks at her)

I've got it.

A BEAT. Jack turns his look to Sawyer, who offers up this shit-eating GRIN. Back to Kate --

JACK

We'll be close.

And as Jack and Sayid (grudgingly so) walk off into the jungle, CAMERA DROPS DOWN on the OTHER SIDE OF THE TREE to find --

SAWYER twisting his wrists around inside the bungee rope binding them -- starting to working himself free.

*
*

Kate oblivious to this as she approaches him. Matter-of-fact tone undercut by concern --

KATE

What did they do to you?

SAWYER

Nothin'. Just got a manicure.

KATE

(shakes her head; then)
So I'm here. Where is it?

SAWYER

Happy to tell you...
(beat)
Soon as I get that kiss.

KATE

What? -- Are you serious?

SAWYER

Baby, I'm tied to tree in the Jungle of Mystery and I just got tortured by a damn spinal surgeon and a genuine I-raqi.

*

(beat)
'Course I'm serious.

Kate just looks at him. Not knowing quite WHAT to think.

SAWYER (CONT'D)

You're not seeing the big picture here, Freckles. You really gonna let that woman suffocate 'cause you can't bring yourself to give me a little kiss? Hell -- it's only first base... lucky for you I ain't greedy. I'm making it real simple here -- you wanna be a hero or not?

ON KATE. Yeah. It's fucking ridiculous... But dammit if he doesn't make a compelling argument. And dammit if there isn't a strong contingent of women out there watching this show who WANT her to do it.

And we can see the moment in which she makes up her mind.

KATE

Okay.

SAWYER

Okay.

Kate approaches him. Squats down on her haunches. Gets close. Looks into his eyes. He looks back.

And her is the first kiss on LOST.

What makes it interesting is that even though it starts out as a chore -- a necessity -- somewhere about three or four seconds in, it becomes something ELSE. And just before it actually goes from something else to REAL...

Kate pulls away.

And we milk this delicious moment afterward for all it's worth. And despite the insanity of the circumstances under which it happened, both of them felt something. Finally -- and when Sawyer talks to her now, it's softer -- that kiss did something to him -- some of his swagger is gone -- he's just a man now --

*
*
*
*

SAWYER (CONT'D)

I don't have it.

KATE

What?

SAWYER

The medicine. I don't have it.
Never did.

WHAT? Kate's head is spinning --

KATE

Your book -- they said you got it out of their suitcase...

SAWYER

Went in the drink with the rest of the damn luggage from the tail. Book washed up on shore.

(MORE)

LOST "Confidence Man" (NETWORK DRAFT) 9/8/04 40.
 27 (CONT'D): (3) 27
 SAWYER (CONT'D)
 Had to dry it out, but it's still a
 damn good read. You'd like -- *

SLAP! We didn't even see Kate's hand move. Sawyer's face
 rocks to the side. Damn -- she hit him hard. Sawyer turns
 back to her, blood trickling from his lip --

But she's already walking away.

28 EXT. JUNGLE - NOT FAR AWAY - DAY 28
 Kate strides up to JACK AND SAYID --

KATE
 He doesn't have it.

JACK
What?

SAYID
 He's lying. He...

KATE
 No. He's not. Not about this.

Jack can't believe it. It makes no fucking sense. But while
 he's stymied...

Sayid is fucking INCENSED. And he UNSHEATHES his KNIFE as he
 heads back the way Kate came as we CUT BACK TO --

29 EXT. JUNGLE - DARK CLEARING - DAY 29
 SAWYER. Working through the pain, he keeps his eyes on the
 prize - loosening the bonds around his wrists. *

-- and they're coming free - not a moment too soon - as *

Sawyer looks up to see -

SAYID arriving at the clearing - knife in hand - just as the
cord finally comes undone-- Sawyer pulls his arms out and he-- *

Throws himself at Sayid, holding out his arm to block Sayid's
 knife. Sayid twists, THUMPS Sawyer in the KIDNEY but --

- Sawyer LUNGES for Sayid's KNIFE HAND, grabs his wrist -- *

the two in close quarters -- GRAPPLING as -- *

JACK arrives at the clearing, Kate right behind him -

JACK
 HEY!

HAND-HELD -- DIRTY as Sayid and Sawyer ROLL ON THE GROUND,
PLAYING FOR FUCKING KEEPS and suddenly -- *

SAWYER LETS OUT A CRY OF AGONIZING PAIN. *

Sayid instantly freezes -- looks down to see his white shirt
STAINED WITH BLOOD -- *

But Jack is here and he's pushing Sayid aside because - *

The knife is literally STICKING OUT OF SAWYER'S ARM -- lodged
deep in his BICEP -- and it is fucking GUSHING BLOOD -- *

SAYID JACK
-- He... he got loose --
attacked me -- -- You hit an artery -

Sawyer in PAIN, but in some degree of SHOCK too. KATE
arrives, sees the knife impaling Sawyer's arm -- *

KATE
Ohmygod... *

And Jack, medical instincts kicking in, wraps his head around
the hilt and -- *

PULLS THE KNIFE RIGHT OUT! *

Sawyer CRIS OUT IN PAIN - clenches down his teeth as Jack
sticks his hand into the wound - trying to find the artery as
Sawyer reflexively SQUIRMS -- *

JACK
Stay still, dammit! *

Sawyer's fist clench around the earth - his fingernails
digging into the ground as Jack does his grim duty -- SHIT --
Jack's hand -- already SOAKED with Sawyer's blood... *

KATE
Can you stop it? *

Jack just looks at her. Then at SAYID. And this is not
exactly a look of CONFIDENCE. Sawyer registers it... *

And off these two men -- one literally holding the other's
life in his HAND.. *

END OF ACT THREE *

ACT FOUR

30 INT. THE VALLEY - INFIRMARY CAVE - DAY 30

RICHARD holds Marybeth's hand as she gasps for air. SAYID blasts in. Richard brightens, releases his wife's hand -

RICHARD

Where's Jack? Is he with you? *

- but Sayid is a freight train - madly rifling through a knapsack, to no avail.

RICHARD (CONT'D)

He said he'd be back with my wife's medicine. He promised to -- *

(realizing) *

You're bleeding. *

Sayid wipes his forehead - notices the spray of Sawyer's blood - but has no time to explain. Finally spots Jack's SUPPLY BAG - does a quick inventory. GAUZE. SCISSORS. SUTURE KIT. He grabs the bag and heads out - then STOPS.

Sayid looks at Richard, whose fear for Marybeth's health hangs over him like a pall. Sayid's expression softens -

SAYID *

I'm... I'm very sorry. The doctor will be here as soon as he can.

Sayid hurries out the Cave's Entrance, a flash of something crossing his face. SHAME? No time to know as he exits to - *

31 INT. THE VALLEY - CONTINUOUS 31

Sayid races out - almost knocking down Michael, who passes by with hands full of EUCALYPTUS LEAVES.

MICHAEL

Hey!

But Sayid is long gone as Michael spots Sun, walks over --

MICHAEL (CONT'D)

Are these the right ones? I think I got the right tree but --

Sun speaks low, under her breath. Hurriedly --

SUN

Let me see.

(examining the leaves)

(MORE)

SUN (CONT'D)
Yes. Good. I need some... I need
to boil -- *

But Sun's interrupted by a SHOUT in Korean. OH SHIT. Did he
hear her speaking English? Jin strides forward. PISSED.

JIN
What are you doing with him?

Sun stares at her husband - a deer caught in headlights.

JIN (CONT'D)
*Why are you sneaking around with
this man? What's going on?*

And there it is - Sun has no choice. Take the time to explain
that she went behind Jin's back to help the sick lady or
disobey again and save Marybeth's life.

Sun steps forward. DETERMINED. She takes the leaves from
Michael. And walks away.

Jin watches in DISBELIEF as she heads off. Openly DEFYING
HIS AUTHORITY -- HIS MANHOOD. His shock dissolves to anger
as he turns to face Michael.

They hold an intense look. Things could get ugly -- *

MICHAEL
Don't, man. *
(means this) *
Just. Don't. *

OFF JIN, not getting the words, but getting the sentiment... *

Sawyer GRITS HIS TEETH -- SEVERE FUCKING PAIN. *

Kate is here, but it's JACK who's holding Sawyer's artery
closed with his bare hand -- Sawyer completely dependent on
Jack and hating every fucking second of it. *

SAWYER
Let go. Just -- leave it.
(hisses through his pain)
-- I know you want to.

JACK
Shut up. Stop moving.

And the blood loss is making Sawyer a little light-headed.
Almost plays DRUNK --

SAWYER

You've been waiting for this,
haven't you? Yeah -- I'll bet you
have. You get to be a hero again
'cause that's what you do. You fix
everything up all nice.

(looks to Kate)

Tell him to let go, Freckles. We
already made out -- what I got left
to live for?

Jack REACTS to this. Looks to Kate -- her averted gaze
answer enough that Sawyer isn't completely full of shit. *

SAWYER (CONT'D)

Hey, Jack? You should know
something -- Right now? Tables
were turned? *

(blinking to stay
conscious)

I'd watch you die.

And Sawyer barely manages a smile as his eyes finally CLOSE.
And after a moment of COMPLETE DARKNESS --

33 INT. JESSICA & DAVID'S HOUSE - NIGHT - **FLASHBACK** 33

SAWYER

Allrighty. Looks like we're in the
oil business.

PULL BACK to find Sawyer with David & Jessica in their LIVING
ROOM. Nice. Upper Middle Class. Before them --

Sawyer's BRIEFCASE. Neatly packed with stacks of HUNDRED
DOLLAR BILLS. It's a beautiful sight. Especially since --
There's ANOTHER SUITCASE STACKED WITH CASH right beside it.

DAVID

We're cool?

Sawyer CLOSES the case --

SAWYER

Oh, we're cool.

Yup. The fish has been hooked. David is most certainly IN.

DAVID

We get the money back...?

SAWYER

-- Week from tomorrow.
Tripled.

DAVID
(half-joking)
You're not gonna skip town, are you?

JESSICA
David, for godssake -- He left all his money with us. We could've skipped town.

SAWYER *
You got a smart woman there, David.
(winks)
Don't let go of her.

And that's when --

CHILD'S VOICE (O.S.)
Mommy?

Sawyer's attention instantly drawn to the HALLWAY -- an EIGHT YEAR-OLD BOY stands there, bleary-eyed. Blonde curly hair. Flannel PJs. Rosy cheeks. Too adorable.

And Sawyer freezes. HE CANNOT TAKE HIS EYES OFF THE KID. *

JESSICA
Hi, baby. What are you doing up?

BOY
Will you read to me?

JESSICA
In a minute, sweetheart. We have company right now.

BACK ON SAWYER. Just FIXATED on this kid. All the charm -- all the swagger -- instantly GONE. And it hits us -- This must be the boy who's going to write the letter to Sawyer. That's why we've been watching this entire story. And Sawyer stares at this boy -- shocked -- for an odd, long moment... *

DAVID *
...You okay? *

But Sawyer can't take his eyes off the boy... it's like seeing a GHOST for Sawyer... his eyes practically fill... *

SAWYER *
(finally, quietly) *
...Deal's off. *

DAVID

Excuse me?

SAWYER

Deal's off. Forget it.

He reaches for his briefcase. Jessica distressed -- this wasn't part of the plan --

JESSICA

What are you doing?

DAVID

-- Hold on -- You're not walking out of here, man...

SAWYER (CONT'D)

I'm calling it off. Walking away.
No harm, no foul.

*

And this isn't making any sense -- why is he bailing? Why the sudden change of heart? But Sawyer has his briefcase now, ready to head for the door when -- David's hand clamps down on his WRIST.

*

DAVID

Jessica, call the police.

SAWYER

Take your hand off me, boy.

And Sawyer would DECK this fucking guy, but again his attention is drawn to THE BOY...

DAVID

Call the police, Jessica!

And this is going South real fucking fast -- TENSION -- Jessica not knowing what to do. Betrayed. Confused --

JESSICA

Sawyer?

And David's no dummy -- can hear it in her voice just as well as we can, turns back to Sawyer, REALIZATION --

DAVID

What's going on here?

JESSICA

(to Sawyer)

This isn't how it's supposed to work! You said --

DAVID

-- What he said? What'd he say, Jessica?

BOY
Mommy?

And Sawyer is still looking at the kid. And we are EXTREMELY CLOSE ON HIM. Close enough to see him make the decision.

Sawyer LETS GO OF THE BRIEFCASE. Pushes David back -- *

SAWYER *
Keep the money. *

And Sawyer walks right out of the living room and into -- *

34 INT. JESSICA & DAVID'S FOYER - CONTINUOUS - **FLASHBACK** 34 *

TIGHT ON SAWYER, striding for the front door. Blank look in his eyes. Pulling open the FRONT DOOR. David and Jessica in the b.g. doorway, SHOUTING, their words muted because we're IN SAWYER'S HEAD -- CLOSING ON HIS EYES. *

And as we wonder what could possibly have happened to make him leave HIS money behind guaranteeing certain PUNISHMENT...

Sawyer BLINKS, bringing us into --

35 INT. SAWYER'S TENT - LATE AFTERNOON 35

Sawyer's eyes FLUTTER OPEN. Groggy. And the first thing he feels is PAIN. Looks down at his ARM. THICK BANDAGE AROUND IT. Tries to move it -- WINCES as we -- *

WIDEN to find him propped up in his makeshift BED, back in his TENT on the beach. And he's not alone --

KATE
You're lucky to be alive.

Find Kate, literally sitting by his "bedside." We should note something about Sawyer here -- He is real.

SAWYER *
The doctor -- ?

KATE
Ignored you and saved your life anyway.

SAWYER
Where is he?

KATE

He headed back to the caves to
check on that woman.

And that's when Sawyer notices Kate's holding something. An
ENVELOPE. His letter. And she SEES him notice it --

KATE (CONT'D)

I read it again. And then again.
Last couple hours -- I don't know
how many times.

*
*

Sawyer a little vulnerable here. A little guarded --

SAWYER

Why would you -- ?

KATE

(simple; straight)
Because I'm trying to figure out
why you made me read it.

*
*

(beat)

Why you beat up that man instead of
just telling him you didn't have
his wife's medication. Why you
pretended to have it anyway.

*
*
*
*

(beat)

Why you let yourself get tortured.

(beat)

And the thing I kept coming up with
was -- it was that you want to be
hated. And maybe that's why you
made me read this letter.

(opens it up; reads)

"You killed my parents, Mr.
Sawyer."

And now Kate SIGHS. Almost like she SHES IT. Then --

KATE (CONT'D)

And then I looked at the envelope.

Kate turns over the envelope and we see A COMMEMORATIVE
EMBOSSSED SEAL. ON SAWYER, feeling totally NAKED...

KATE (CONT'D)

"America's Bicentennial --
Knoxville Tennessee. 1976."

We let that sink in for a second. Then --

KATE (CONT'D)
You were a kid in 1976. *
(then) *
Eight, maybe nine years old.

SAWYER
-- Kate...

KATE
This letter wasn't written to you.
(long beat) *
You wrote this letter. *

Sawyer's eyes DROP -- holding them in a real TIGHT TWO-SHOT --
the pure INTIMACY of the moment impossible to avoid --

KATE (CONT'D)
Sawyer isn't your name, is it?

And a LONG beat passes before --

SAWYER
(quietly)
...It was his name. *

And he starts speaking slowly at first, in his own head...

SAWYER (CONT'D)
First heard it at my momma's wake.
My daddy didn't get one -- You
don't get a wake when you kill
yourself.
(then)
Was my Uncle Doug who pulled me
aside. Told me it was a confidence
man who killed them. Told me how
he rolled into town, marked my
folks. Romanced my momma, used her
to get to their money. Wiped 'em *
out clean, left the mess behind. *
Only thing the cops had was his *
name on a bogus business card.
(beat)
So I wrote that letter. Wrote it
knowing I'd find him one day.
(then) *
You want all the sad parts? 'Cause *
I spent the next ten years getting *
passed off from one place to *
another. Lady from the State wrote *
me off -- "adjustment problems." *
Don't that just say it all? *

CAMERA STARTING TO PUSH IN on him now as he tells this story.
A story he has probably never told out loud --

SAWYER (CONT'D)

And then I was nineteen -- needed *
 six grand to pay off some guys I *
 was in trouble with. So I found a *
 pretty lady with a dumb husband who *
 had some money. *
 (owning it)

And I got them to give it to me. *
 (shakes his head;
 chuckles)

How you like that for tragedy?
 Became the man I was hunting. *
 (a long beat; then)

Became Sawyer.

And finally, he's done. LOOKS to Kate --

And she is empathetic. Vulnerable. Something about this guy
is so wounded, so HURT she can identify with it. It is an *
intense moment because it is so TRUE...

But Sawyer quickly becomes self-aware -- doesn't like the way
she's looking at him. And as RAW as he just was, it only
takes a second for him to transform back into a WILD ANIMAL --

SAWYER (CONT'D)

Don't you feel sorry for me... *

KATE SAWYER

What? I... -- Get the hell out.

Sawyer PULLS the letter from her hand. Kate surprised --

SAWYER (CONT'D)

Get out.

And Kate's eyes narrow. Can't believe she almost actually
just cried for this fucker. And now, her own walls going up,
she stands. Looks down at him for a moment...

But there's nothing left to say. So she goes.

Once she's gone, SETTLE ON SAWYER. Watching her walk away.

Clutching that letter.

END OF ACT FOUR *

ACT FIVE

36

INT. THE VALLEY - LATE AFTERNOON

36

ON SUN, rubbing salve from a small bowl onto the upper chest of Marybeth, who seems to be breathing easier, her face flush. As we WIDEN, we find JACK and an elated RICHARD standing over them as Richard explains...

RICHARD

...I dunno... It was like this...
miracle. She just showed up with
that... mixture. Rubbed it on
Marybeth's chest and ten minutes
later she was breathing again.

*
*

Jack reaches into the bowl, takes a dab of the SALVE, rubbing it between his fingers. He brings it to his nose and smells.

JACK

(recognizing it)
Eucalyptus?
(upset he didn't think of
it)
Smart, Jack. Real smart.

*
*
*

Jack shakes it off -- looks at Sun and smiles --

*

JACK (CONT'D)

Thank you. Very much.

Sun accepts his gratitude with a smile and a nod, until she notices...

JIN standing against a wall some distance away, glaring at her, intensely.

ON SUN, as her smile fades, and she defiantly goes back to tending to Marybeth.

*
*

37

EXT. BEACH - LATE AFTERNOON

37

CLAIRE dozes. Peaceful. Lovely. Astrology Book by her side. Charlie arrives. Trying not to wake her, he starts to fold and pack her clothing. As she does, Claire wakes up --

CLAIRE

What... what're you doing?

CHARLIE

Packing your stuff.

He reaches for her Astrology Book.

CHARLIE (CONT'D)
I'm guessing you'll be taking this
with.

CLAIRE
Where?

CHARLIE
The caves.
(off her look)
You're moving.

CLAIRE
(a beat; gets it)
You didn't -- Peanut butter?

Charlie nods.

CLAIRE (CONT'D)
(psyched)
No way.

CHARLIE
Just like you ordered.

Charlie reaches into his bag. Before pulling his hand out --

CHARLIE (CONT'D)
There's one thing, though. It's
extra smooth.

CLAIRE
That's okay.

And finally, Charlie produces... An EMPTY GLASS JAR.

CLAIRE (CONT'D)
(disappointed)
It's... it's empty.

He unscrews the cap, digs his fingers in, swirls them around.

CHARLIE
What? No it's not. It's full,
see? Full to the top with stick to
the roof of your mouth, god, it
makes you want a glass of milk so
bad, extra smooth...

Lifting his fingers out, popping them in his mouth. Ecstasy.

CHARLIE (CONT'D)
Best sodding peanut butter I've
ever tasted. Want some?

She's looking at him like he's crazy (so are we.) Doesn't want to play along. But the sheer brilliance of Charlie's ploy can't be denied. Claire dips her fingers in. Takes a taste.

CHARLIE (CONT'D)
Good, isn't it?

Claire considers. Then, despite her reluctance, just plain CHARMED with Charlie's gesture, plays along --

CLAIRE
No. It's great.

CHARLIE
(re: Astrology book)
So... you'll be wanting this with
you? In the caves?

Claire NODS. Ready to leave the beach. OFF that, we go to:

38 EXT. BEACH - SECLUDED SPOT - LATE AFTERNOON 38

Kate sits alone - her mind still spinning from the events of the day - when a shadow falls upon her. She turns to see -

- SAYID, walking over, head downcast, a bag slung over his shoulder, loaded with supplies.

KATE
Sayid?

Sayid looks at Kate for a moment, then:

SAYID
I can't be here.

KATE
What do you -- ?

SAYID
I'm going off. *

KATE
...What? *

SAYID

I'm leavin. I don't know for how long.

*
*
*

KATE

Sayid, you can't -- we don't know what's out--

*
*
*

SAYID

(turns, strong)

-- What, it's too dangerous?

(beat)

No more than staying here.

(then)

I have worse things to fear than what's in the jungle.

(off her look)

What I did today - what I almost did... I swore never again. Never again.

(almost to himself)

If I can't keep that promise, I have no right to be here.

*
*
*
*

KATE

But there's nowhere to go.

SAYID

Someone has to walk the shore. Map the island. See what else there is. Find a means of escape.

(beat)

I can't think of a better person to do it then the only one I trust.

Kate looks at Sayid - she knows better than to try to talk him out of it, so she merely nods -

- and Sayid returns the nod.

SAYID (CONT'D)

I hope we meet again. Under... happier circumstances.

*

And with that he's gone. Kate turns back to the beach, takes a deep breath, and that's how long it takes for her to realize that a tear is dragging down her cheek.

Off the moment, as Sayid moves farther and farther away down the beach...

MUSIC COMES UP --

LOST MONTAGE

QUICK POPS AS MUSIC PLAYS OVER THE FOLLOWING IMAGES --

39 INT. THE VALLEY - SUNSET 39

CHARLIE brings CLAIRE into the valley...

40 INT. THE VALLEY - CONTINUOUS 40

JIN looks over at his wife, then RACK FOCUS to him looking across the valley at Michael. Sensing something...

41 INT. THE VALLEY - CONTINUOUS 41

RICHARD brings MARYBETH some water... smiles, relieved that she's pulled through.

And back at...

42 EXT. BEACH - SUNSET 42

SAWYER sits on the beach, off in the distance, ALONE. Holds up his LIGHTER to the letter -- But he can't bring himself to burn it. Can't let it go. So he folds it up and places it back in his pocket...

And we END the MONTAGE as --

43 EXT. BEACH - SUNSET 43

Sayid looks back over his shoulder, far, FAR down the beach, the skeleton of the fuselage almost lost in the distance. And as he keeps going...

CUT TO BLACK:

END OF EPISODE