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Series Format

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INTRODUCTION



So...

After four days of simulating a plane crash on a Los Angeles soundstage, five incredible weeks in Hawaii and a jam-packed week of post, we've actually completed an extremely rough version of LOST. Before we go any further...

Thank you.

Thank you for trusting us with this massive undertaking and for giving us the tools we needed to fully realize it. The enthusiasm at the studio and network has been nothing short of gargantuan and we could not be more appreciative of everything you have done to get us here. No matter what happens from this point on, for this once-in-a-lifetime opportunity, we express our heartfelt gratitude.

Okay. So what does happen from this point on?

Welcome to "The Format."

We politely ask you to be aware that we're rookies with these "series overviews," so skating the thin ice between ambiguity and specificity is something we're doing purely on instinct. We shall do our best.

That being said, launching a series requires a great deal of trial and error. Much of the first season is committed to finding what works, what doesn't, and most importantly, what the show IS. The greatest architect in the world can draw up a blueprint for a building, but construction is a whole new ball of wax.

So here's our best shot at a blueprint.

This format is broken down into three sections:

1. A BRIEF Q & A anticipating the most obvious questions one might be asking coming out of the pilot.
2. A DETAILED CHARACTER LIST explaining the unique and volatile makeup of all those on the island and the secrets they keep.
3. THIRTY STORIES we can tell on the island, demonstrating our feeling that the potential is limitless.

And now, without further ado...

Let's Get Lost.

Part I:
A BRIEF Q & A



Hopefully the Pilot has done its job and successfully begged the answers to dozens of questions. No – we're not gonna tell where that polar bear came from, but we're all about answering the rest.

We can only assume the first question on everyone's mind is this –

OKAY – IT'S NEW AND EXCITING... BUT WHAT'S THE FRANCHISE? IN OTHER WORDS, WHAT DOES AN EPISODE LOOK LIKE?

True, LOST doesn't fit into any specific category of a franchise drama and this makes it tricky to see what the show IS. But when you take a step back and look at the big picture, it becomes clear that we employ MANY franchises:

IT'S A MEDICAL SHOW. If someone gets hurt and sick (a rather common occurrence here on the island), the life and death stakes play out just like an episode of ER. And as demonstrated in the pilot, without the trappings of modern technology, practicing medicine becomes a lot more "hands on." How does Jack diagnose what may be a contagious illness that is spreading among the survivors – and once he does, how can he cure it?

IT'S A COP SHOW. If we do our job right, every episode starts with a central mystery. Whether it's something that's happening as a result of their new home (the group encounters a clearly man-made HATCH in the side of a mountain) or it's something more character related (one of the castaways is murdered) – the investigation and eventual resolution of that mystery becomes the story engine of that episode.

IT'S A LAWYER SHOW. Every episode provides material for explosive ethical arguments – whether it be about the innocent or guilt of one of our characters accused of stealing food or about how to begin forming a new society (democracy might be the most civilized form of government to adapt, but is it the most efficient?). Not to mention, if one of our castaways is suspected of killing another, how do the others put them on trial... and if the accused is found guilty, how are they punished?

IT'S A CHARACTER DRAMA. Let's embrace the inherently "soapy" elements we have at our disposal and do a classier version of them. Romance. Comradery. Greed. Betrayal. Jealousy. All play out between our characters. Love triangles, alliances, social outcasts... all the stories that populate a season of "The O.C." play out here on our island – albeit with much higher stakes.

The simple answer to the franchise question? Basically, we tell the same stories you see on any other television show, but in a strange new setting. It's all the things you DON'T see on "Survivor": Murder. A blood transfusion. A love affair. A trial. All playing out far from civilization...

IS LOST A GENRE SHOW?

We'd prefer to brand it as an "Adventure Show."

Our mandate is to give LOST the same treatment as a Michael Crichton novel. Every time we introduce an element of the fantastic, we approach it from a real place. If we do it right, the "paranormal" will always be coupled with a logical explanation to remind the audience that this is the real world.

The moment our characters stop being amazed by amazing things, the show becomes inaccessible to a broader audience. As "Close Encounters" treated alien visitation in a real and grounded way (real-life characters in a constant state of wonder as to what was happening around them), we hope to have the same respect for the seemingly supernatural on "Lost."

More importantly, there will be entire episodes that are grounded entirely in reality and have no elements of the fantastic whatsoever. The island itself is a strange and mysterious place, but it also poses the same threats as any normal island. Not to mention the almost limitless permutations of character conflict that can drive an episode over a single issue (i.e. electing a leader).

If we do our jobs right, we can walk that fine line and never be branded as "Sci-Fi."

THE BIG QUESTION -- IS IT SELF-CONTAINED OR SERIALIZED?

Self-contained.

Seriously.

We promise.

Yes -- the mysteries surrounding the island may serve an ongoing (and easy to follow) mythology -- but every episode has a beginning, middle and end. More importantly, the beginning of the next episode presents an entirely new dilemma to be resolved that requires NO knowledge of the episode(s) that preceded it (except for the rare two-parter).

Yes -- character arcs (romances, alliances, grudges) carry over the scope of a season, but the plots will not. Viewers will be able to drop in at any time and be able to follow exactly what's going on in a story context.

This is not lip service -- we are absolutely committed to this conceit. LOST can and will be just as accessible on a weekly basis as a traditionally "procedural" drama.

WHAT'S THE SHAPE OF THE FIRST SEASON?

We believe that one of the things that makes LOST compelling is that we experience every day with our survivors. Without fencing ourselves in with a restrictive time format like the one "24" employs, each episode will take place over the course of one to two days. The following episode picks up right where we left off (not necessarily in cliff-hanger fashion – we could begin the next morning) so we get to see the virtually real-time struggle of survival.

What makes this new brand of storytelling so exciting is that the desert island concept seems so conducive to it. Nothing on the island is easy – every task an almost Herculean struggle. Audiences won't tune in to find that our characters have built an elaborate tree house – we'll watch them build it.

We feel that by compacting time, the drama is significantly heightened and audiences will feel the experience is more authentic. When all is said and done, the first season roughly covers our survivors' **FIRST FORTY DAYS ON THE ISLAND.**

RIGHT. SO WHAT IS THIS ISLAND EXACTLY?

The answer to precisely that question is the core of LOST's "mythology." Unlike the X-FILES, however, this mythology is compartmentalized as opposed to inter-connected. In other words, the history of our island spans centuries -- Every time a new person (or people) arrives on its shore, a new story begins.

This opens the door for almost limitless possibilities. In one story, our group finds what seems to be a NAZI BUNKER. In other stories, we might chance upon evidence that hints at a history that is considerably more ANCIENT. It's also worth mentioning that the island is BIG -- as we never see it from above, it's true size remains a continuing mystery.

Most prevalent however is the island's more contemporary history -- a series of discoveries which seem to suggest this place was occupied by a CORPORATE THINK TANK/ MILITARY CONTRACTOR which built vast underground complexes for cutting edge experiments -- complexes we will not only discover and ultimately INHABIT, but also reveal the SOURCE of the mysterious French transmission from the Pilot.

The beauty of this long and storied past is that one thing has nothing to do with the other -- there is no "Ultimate Mystery" which requires solving. We are well of aware of the lesson learned on ALIAS by dedicating so much of the storytelling to Rambaldi-centric mythology and have no intention of becoming mired in it, further demonstrating our mission statement to tell self-contained stories on a weekly basis.

WHAT ABOUT THAT "MONSTER?" HOW THE HELL DO YOU SUSTAIN THAT OVER A HUNDRED EPISODES?

The short answer is we don't.

We want to dispel the inevitable "Jurassic Park" comparisons as soon as possible. This is not the "run away from the obscenely huge and obscenely hungry creature" show.

True to our commitment to provide rational, real-world explanations for the seemingly bizarre, our castaways will make a series of discoveries in the first few episodes that indicate the "monster" may indeed have man-made origins which offers a variety of possible explanations illuminating its true nature. Perhaps the result of the experiments performed by the island's past inhabitants or simply a small part within an elaborate security system designed to protect yet undiscovered facilities, the beast is almost as scary when it's NOT there.

As the series progresses, the group begins to figure out the "rules" of the monster -- locations and times of day that are "safe"... but the reemergence of this creature (which may be more machine than animal) is an ever-present threat.

As established in the Pilot's ending, the much realer threat that begins to emerge is married to the realization that there may be other intelligent people on this island -- people who are not necessarily happy to be sharing their stomping ground.

SO WHAT ABOUT THE THE OTHER CRASH SURVIVORS? ARE THEY JUST HANGING AROUND ALL THE TIME?

Of the 47 survivors referenced in the Pilot, we only meet fourteen. The other thirty-three... well, we'll certainly begin to wonder who they are and what they're up to after a while.

And that's why they're all disappearing.

It's our intent that by the third episode (fourth at the latest), the unspeaking masses will officially vanish under extremely mysterious circumstances. Of course, the sudden and unexpected reduction of their numbers puts even more strain on those left behind -- not to mention an ongoing fear that they may be next...

Of course, any of these "33" could turn up later in the series with partial recollections of where they've been...

But that's another story.

TV SHOWS NEED HOME SETS – SO....?

We all realize that attempting to shoot a weekly TV series with no interiors would be... challenging. So how do we create standing sets for a show that takes place on a tropical island?

The first three episodes (or perhaps as few as two) focus on a growing concern amongst our castaways – rescue isn't coming. The food on the plane is gone. There's no fresh water. So...

The mission is clear -- Despite the inherent dangers of the jungle, they have to RELOCATE.

Our idea is to build a jungle inside a soundstage. And in this patch of jungle, our characters will begin to build their own "mini" sets. Call it a primitive "Melrose Place."

This new "camp" will become our home set. A set where we can regulate time of day, weather conditions, etc. This is where our thirteen characters live, eat, sleep – it is their base of operations. It is their Precinct House. Their ER. Their Law Firm.

And as we mentioned earlier, If and when these sets grow visually tiresome, some or all of the castaways may relocate to the vast UNDERGROUND COMPLEX they uncover, although this might not happen until well into the second season.

The goal for LOST is this -- structure each story so that half of the episode plays out at HOME (the camp) and the other half plays out AWAY (anywhere else on the island). "Home" stories will traditionally be more character-driven and survival-based while the "Away" stories will obviously have more action/adventure elements.

HOW DO YOU SERVICE THIRTEEN SERIES REGULARS EVERY WEEK?

It's all about balance.

Without question, The Pilot platforms Jack and Kate as the leads of the show. The series will certainly keep these two dynamic characters at the front and center of every episode. This leaves eleven characters. Of course, all can't share equal screen time, but over the course of the first six episodes, each and every one needs to have the spotlight on them so we (and the audience) can begin to flag who "pops."

The operating thesis is this:

Design stories which **FEATURE** just three or four of the castaways (excluding Jack and Kate) every week. Instead of trying to cram the other eleven into every episode in a meaningful way, put the castaways who are not in the spotlight in roles that **SERVICE** the ones who are. The following week, pick four more, rinse and repeat.

This guarantees that we can stick to an A,B,C story format and that the episode will always be accessible to fresh eyes. Most importantly, by valuing quality over quantity, we always leave our audience wanting more.

Additionally, **LOST** will rely heavily on **VIGNETTING**. Short scenes which service the overall and ongoing arcs of island survival... in other words, the "business" of a scene while characters are talking to each other. If Sayid decides to build a raft (a project which will cover the span of several episodes) we can watch this process unfold even as he deals with "the crisis of the week."

Something else worth mentioning -- The beauty of having such a large (and capable) cast is that with thirteen characters, there are 78 different combinations of scenes between just two people. We could go through two seasons and never come close to exploring all of them.

ARE THERE GOING TO BE GUEST STARS?

Yes.

Despite our initial reluctance to introduce any characters beyond our core cast, we have come to realize that in order to tell compelling stories, we need them (on occasion) to come from the outside.

But let us be clear -- it will be rare.

This is not "Gilligan's Island" where every week introduces a hapless Russian Cosmonaut or Broadway Theater Producer who just happens to have washed up on the same shore. "New" characters on **LOST** will almost always come from within -- that is to say, they are already on the island.

We just haven't discovered them yet.

SERIOUSLY THOUGH, WHAT'S UP WITH THAT POLAR BEAR?

We're not telling.

Sorry.

Part II:
THE CHARACTERS



The first words etched on the blank white board in the Writer's Room were these –
“CHARACTER FIRST.”

At the end of the day, *LOST* will sink or swim purely on the merit of its characters... and taking a page from the successful playbook of Reality Television, we've stocked our island with the ingredients for limitless conflict. No conflict, no drama.

We can't be the “Adventure Hour” every week – in fact, many of our stories will feature the simple human drama of being forced into survival dynamics with complete strangers.

We've worked out fairly detailed biographies for each character that inhabits our island, so here's a thumbnail sketch of each one to present an idea of not only who they are, but where they're going.



JACK

Brave, sharp-witted, powerful and vulnerable, Jack finds himself cast in the role of hero whether he likes it or not... and he's more inclined to go with “not.” Despite having shared a story centering on his time as a spinal surgeon and having clearly demonstrated his abilities as a doctor, much of Jack's past is shrouded in mystery. Simply put, it's not something he likes to talk about – but if he did, it would certainly explain his tattoos. Jack's reason for being in Australia is something he doesn't like to talk about either, but we come to learn he was heading back to the States for the funeral of someone who has long defined his path. As the series unfolds, our stories continue to find Jack as the one the other castaways call upon to make the life and death decisions they are unwilling to make for themselves.



KATE

Considerably more complicated than we originally gave her credit for, Kate is a runner who has nowhere to run. Raised as a military brat with a single father bouncing from base to base, the cumulative effect of never putting roots down later led to a series of busted relationships with men. Kate has what might be commonly referred to as “commitment issues.” And that brings us to the traumatic events that made her a fugitive, where the solitude and constant suspicion of life on the run merged with her self-reliance and practicality to harden her beyond anything she ever imagined. Her crime itself remains a mystery, a fact made even more intriguing by her refusal to apologize for it. An independent spirit who has problems with authority now finds herself free for the first time in years... but only as free as the island's coastline. Now forced to face her fears, the island reveals the emotion Kate tries so hard to hide and forces her to drop the walls she has built around herself. Even more interesting, she may finally be falling in love with a man she cannot escape.



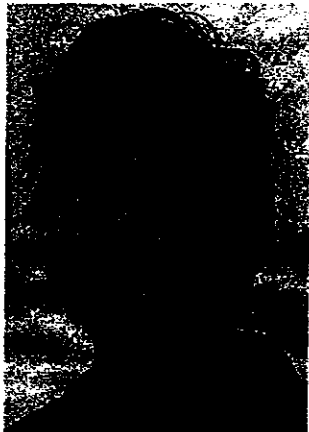
CHARLIE

A caring soul wrapped inside a self-deprecating yet wildly amusing wit, Charlie is an addict on a collision course with mandatory REHAB. Completely unable to accept the fact that he is a has-been, Charlie continues to live in the shadow of Drive Shaft. More than a band, but a surrogate family (albeit a dysfunctional one), the last year has been particularly hard on him as the band unraveled due to the ridiculous behavior and raging egos of its singer and lead guitarist, a feud Charlie found himself constantly trying to diffuse. But now the dream is over. Trapped on the island, Charlie faces not only the specter of violent drug withdrawal, but also the possibility of resuming his role as the consummate sideman - maybe someday becoming a trusted aide to Jack and finding in the castaways the family he once thought he had found in his band.



SAWYER

A handsome, roguish con man who goes by a variety of assumed names (including the one he's currently using), Sawyer finds himself stranded on the island with nothing more than a suicide note in his pocket. What was once a death wish has now translated into reckless abandon. — He is a man who doesn't care anymore, and thus, the perfect ANTIHERO. He is an anti-social animal forced to be social, a combination that is as dangerous to be in as it is fun to watch. Here on the island, Sawyer is able to put his charm and quick wits to work, forming a one-man BLACK MARKET with goods he filches from the plane. He will do his best to resist forming attachments, but the right woman might just reveal a softer side. Then again... probably not.



BOONE

Boone grew up in a world of wealth and privilege provided by a vast commercial empire run by his mother, "The Martha Stewart of the Wedding Industry." Fatherless from a very young age, Boone quickly assumed the role of family patriarch. In one fell swoop, he became the heir apparent and self-appointed guardian of his sister. But Boone has a dark secret — one even Shannon doesn't know. Diagnosed with schizophrenia during adolescence, he has since managed his illness with ongoing therapy and a cocktail of anti-psychotic medications — medications he stopped taking roughly a month before the crash. Ongoing survival crises find Boone at odds with his slipping sanity, leading to an inevitable breaking point which will not only put him at odds with the others, but make him an outright DANGER.



SHANNON

While we may perceive her to be little more than a rich bitch, Shannon is considerably more “complicated.” After too many drunken nights and wrecked sports cars, her wealthy (and incredibly distant) mother finally cancelled Shannon’s credit cards. Resourceful in her own way, Shannon solved her problem by seducing a wealthy man three times her age and convinced him to take her to his home on Australia’s Gold Coast – a relationship which ended in disaster (as they all do with Shannon) and the arrival of overprotective Boone to bring her back to captivity. Smart, manipulative, and extremely capable of being ruthless in order to get what she wants, Shannon will be a constant catalyst for conflict in her new surroundings... until she begins to fall for the one man on the island even less inclined to play nice than she is – Sawyer.



LOCKE

Intelligent, charismatic, driven and considerably more lucid than the Pilot gives him credit for – All these characteristics only begin to describe the enigma that is Locke. Once a faceless, unhappy office worker, Locke’s only solace came from amassing knowledge of survival techniques, playing board games and fighting paintball battles... all traits which made him “quirky” in civilization, but now allow him to shine on the island. For the first time in his life, people look to Locke as a LEADER... and he likes it. The plane crash is the best thing that ever happened to Locke – in many ways he views it as A SIGN. He has found his purpose... and that’s not all. The others don’t know what it is yet, but Locke has a PLAN.



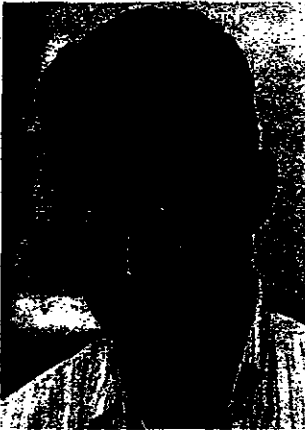
SAYID

A romantic forced into the guise of a soldier, Sayid was drafted into the Iraqi Republican Guard just shy of his twentieth birthday. Unable to stomach the moral ambiguity of his duties, Sayid deserted during the first Gulf War and defected to Australia. The most difficult part of Sayid’s relocation has been his thirteen-year separation from the love of his life, Talia. Although they have corresponded by letter, the prospect of seeing each other did not seem possible until Talia’s family fled to Los Angeles after Iraq’s recent “liberation.” The sad irony – Sayid was on his way to ask for her hand in marriage when the plane went down. On the island, Sayid’s technological skills combined with his desire to seek and present the truth will put him in an invaluable (and sometimes precarious) position. Of all the castaways, his desire to get off the island is the strongest because it is driven by the noblest cause – LOVE.



SUN

The daughter of a wealthy South Korean auto parts magnate, Sun went to college and fell in love with free-spirited fellow student Jin. After their marriage, Jin changed, eventually becoming harsh and distant as he relegated Sun to give up her own aspirations in favor of a more traditional life (in other words, a glorified servant). This forced Sun to devise an "exit strategy" – For the past two years she has secretly been **LEARNING ENGLISH**. Planning to ditch Jin in Los Angeles to stay with a cousin, Sun's skills with Eastern Medicine may just be her ticket to a new life. The plane crash has shattered Sun's plan, but not her resolve. Now freed of the cultural and familial chains which have kept her passive, Sun's evolution as an independent woman has officially begun...



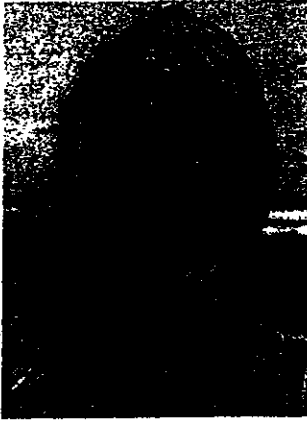
JIN

Jin was born into an impoverished family in a fishing village in Southern Korea. After meeting Sun, the spirited daughter of the most powerful auto magnate in the country, Jin fell deeply in love. Unfortunately, due to a fierce class system, Sun's father refused to give his permission for the two to marry... unless of course Jin was willing to play ball. The result was a Faustian deal – Jin promising to keep Sun squarely within the strict confines of Korean society in exchange for a high-paying, high-ranking job. While the agreement afforded Jin VIP treatment, it left Sun betrayed. Jin is preoccupied by what he considers a far greater betrayal: his wife's **INABILITY TO CONCEIVE**. On the island, his own inability to communicate with the others is balanced by his knowledge of the ocean and his knack for capturing marine life for food... but when he realizes he must now rely on his wife, he must choose between attempting to regain her love or fall prey to the dangerous allure of the island's dark influence.



HURLEY

Hurley was born into a vast Puerto Rican family, instilling him with two great survival skills: a deep, abiding love of food and an amiable ability to wrest peace from the thorniest of family feuds. Unable to attend college (he is not what some may call "book smart"), Hurley parlayed his skills into a career in asset recovery – A **REPO MAN** able to talk anyone out of anything. Hurley's talent landed him in Sydney where hours before getting on the Oceanic flight, he talked a former millionaire into turning over his yacht. On the island, Hurley will be the one who responds to all of the strangeness with the bewilderment of an average Joe – He is the everyman, not to mention the primary source of our **COMIC RELIEF**.



CLAIRE

When wild-child Claire found herself in a family way, her immediate instinct to get rid of the baby was overcome by an even greater instinct – to make a sizeable chunk of cash. Taking advantage of the massive market for newborn babies in the States, Claire reached out to a Beverly Hills adoption agency and instantly found a couple willing to pay forty thousand dollars for her unborn child. Denying herself any emotional connection for fear of building a bond she has broken in advance, the last thing Claire wants to be is a mother. Now, she is forced to confront that inevitability as the baby inside her creates a unique connection to the island’s MYSTERIES (illustrated by terrifying nightmares) – a connection she is too frightened to share with the others.



MICHAEL

Michael has always known he was an artist, but his course changed drastically when a casual relationship in his twenties resulted in a pregnancy. Determined that his child wouldn’t grow up fatherless, Michael married his girlfriend, dropped out of Art School and took a “real” job. But six months after his son was born, his wife abruptly left him and took the baby with her. Although this was the perfect time for Michael to get back to his dream, the security provided by a regular paycheck kept him in the corporate world. Now, ten years later, his world is rocked again as he gains custody of Walt, a son he barely knows. Here on the island, Michael must not only learn to be a father, but get back in touch with his inner creative soul in order to emerge in a new role as the group’s most capable BUILDER.



WALT

Walt has had a nomadic existence most of his life, traveling the world with his mother on business trips. Deprived of the ability to establish roots or friends, he consequently relates to adults better than his peers. Now stranded on the island with a father he doesn’t really know – and doesn’t want to know.

Part III:
THE STORIES



And now, on to the bread and butter.

Our greatest challenge on LOST is presenting compelling stories. Since the show is not serialized, our episodic structure demands fresh plots every week. While it is almost impossible to break down the specific anatomy of an episode, we can almost certainly reverse-engineer one by highlighting the ingredients.

So what TYPES of stories do we plan on telling? Well – we’ve boiled it down to five basic paradigms. They are:

Character Conflict

Survival/Society Building

The Island Attacks/Forces of Nature

Flashbacks (as established in the Pilot)

“The Others”/Contact With New People

The beauty of these paradigms is our ability to mix and match. Some episodes may contain ALL of the elements above (certainly every episode will feature character conflict), others may focus squarely on one. Which brings us to what may be the key ingredient for LOST –

Mystery.

The hope is that every episode will be anchored by some type of MYSTERY – an event or task that gives each episode a driving investigative thread, even if that mystery is as simple as figuring out why there is seemingly no fresh water on the island, why everyone is getting sick or where one of our characters has disappeared to.

These thirty stories are in no particular order. Instead, they are the basic building blocks for the FIRST TWELVE EPISODES. We’ve included smaller stories (five – eight beats) in addition to the “Massive A’s” – larger and plot-driven enough to carry an entire episode on their own.

Many of these stories are worked out in much greater detail, but so as not to get too dense here, we’re presenting them in their tightest form.

So here’s what we got...

THE CHOICE

When a row of seats is discovered in the jungle containing a badly burned passenger who is remarkably still alive, Kate and Jack (their relationship now marred by a serious “trust issue” now that Jack knows her secret) clash as she argues that he grant the man’s wish – to end his tremendous pain and kill him -- a concept that not only contradicts Jack’s beliefs regarding euthanasia, but also his own reluctance in accepting that they are now ON THEIR OWN.

THIRST

Having consumed every drop of bottled water from the wreckage under the false belief that rescue was imminent, our group is faced with their first survival crisis – FINDING WATER. Who will go and who will stay, how they’ll find a fresh water source and once they do, how they’ll bring it back all illuminates their harsh new reality – If something needs to get done, they’re going to have to do it themselves.

FINDERS/KEEPERS

As rationing begins, fights break out between our people as new rules begin to present themselves – first and foremost, whether or not your own personal property can be requisitioned by the others in order to provide for the “greater good.” The only solution is a frontier mentality... and when possession is nine tenths of the law, how do you protect your stash once you’ve got it?

EVERYBODY GETS SICK

A medical mystery compounds the trials of survival when the castaways are struck by a violent and seemingly contagious illness. Amid mounting panic and the gruesome death of the first survivor struck with the disease, Jack must quarantine the sick and use the limited resources at his disposal to investigate the outbreak, perform a makeshift autopsy and ultimately rely on less formal medical knowledge from an unlikely source – Sun.

SUNBURN

It isn’t long before paper money and the respective wealth of the survivors becomes moot. Value and usefulness become intertwined as SUNSCREEN becomes the single most valuable currency for trading not only other items recovered from the crash, but for SERVICES (a.k.a. “chores”) as well. “SPFs” become the new gold standard – it is the one thing everybody needs, but not everybody’s got.... and those smart enough to horde it ain’t willing to share.

THE FOOD SOURCE

When Locke returns to camp with FRESH MEAT, he gains instant celebrity status... until he refuses to divulge where it came from.

FOG

While making the literal EXODUS to what will become their new camp (and our standing sets), a thick fog descends upon the island, quickly separating our castaways from one other. Small groups are isolated by the tricks and treachery of the island, but also by their stupidity, short-sightedness, and sometimes cowardice. As the unlikely pairings of survivors face their situation, they will learn a great deal about each other and themselves in an episode which serves as a conduit for critical character-defining actions and FLASHBACKS...

VINCENT

In an attempt to find common ground with Walt, Michael ventures into the jungle to find his son's pet Labrador. Upon locating Vincent, Michael is surprised to see that not only has the dog's ear been bitten off, but that the bite marks appear to be HUMAN.

CRIME AND PUNISHMENT

When Boone stumbles into the camp badly beaten and barely conscious, an immediate investigation is launched to determine who is responsible. Sawyer is revealed to be the culprit, but both he and Boone are unwilling to talk about what happened (setting up a mystery that bears resolution). The ethical issue at hand – meting out some sort of penalty for breaking the camp's only law – “No harm to each other.” Unfortunately, the only options are jail, withholding food... or the purest and most apt – letting the punishment fit the crime.

ELECTION

After a failed attempt at communism followed by a glorified version of “Every Man For Himself,” the castaways finally realize they need ONE PERSON to make decisions which effect the whole group. Despite his reluctance to take on such responsibility, Jack emerges as the early favorite... but when he fails to provide food or water, a DARK HORSE candidate rises to challenge his leadership -- Locke.

THE OTHERS

After Shannon has a snit with Sawyer (the object of her affection despite her adamant denial of said fact), she wanders deep into the jungle and stumbles upon TWO STRANGE YOUNG MEN who may or may not have been survivors of the crash. As they're unwilling to let her go back, it becomes clear it's the latter. Back at the camp, Sawyer and Boone must resolve their differences in order to form an unlikely rescue team in order to get her back.

NOTE: This story may be our first formal sighting/interaction with “The Others.” Their origins and numbers (it could be a whole TRIBE for all we know) a mystery, all we get at this point is that they're fiercely intelligent, aggressive and not at all pleased to be sharing “their” island with our castaways.

LANGUAGE BARRIER

In a moment brought on by crisis, Jin catches Sun speaking fluent English (a secret she has shared only with Kate). At first enraged that his wife has kept this secret from him, Jin soon realizes that he must now rely almost completely on her if he wants to communicate with the others.

SAWYER'S DEAL

Having cornered the market on alcohol by liberating all the booze from the fuselage, Sawyer refuses to turn over some of his booty to Jack, who needs it for his makeshift infirmary... but when Sawyer finds himself in that same infirmary after a run-in with a wild boar, the "negotiations" take on a whole new tack.

THE TRAP

When Hurley falls into a PIT (actually a trap of Locke's to catch food), it takes the combined efforts of four of our castaways to get him out... a rescue that highlights his obesity and further alienates him from the others.

VINCENT MUST GO

With food scarce and Vincent the Labrador a mouth to feed himself, a very serious debate breaks out as to what to do with the dog. Michael finds himself confronted with a hard choice – piss off the entire camp, or risk breaking the already tenuous bond he holds with his son.

FORBIDDEN FRUIT

When our survivors come across a grove of trees which bear a ripe, yet unidentifiable fruit, the only thing that stops them from immediately picking it and bringing it back to the others is a mysterious SIGN posted at the grove's entrance. Unfortunately, the words written on it are in a script and language they have never seen before...

WARGAMES

Several of the castaways awaken to find something sharp sticking in their sides – BLOW DARTS. Adding to their growing horror, someone has painted tribal markings on their makeshift shelters. Paranoia dictates that "The Others" are finally planning an attack which necessitates our group's first real attempt to build up their defenses... until it becomes clear that the threat might not be coming from outside, but from WITHIN.

JEALOUSY

An unexpected flirtation begins to build between Michael and Sun and both their counterparts ain't too pleased about it. Eager to win his wife's affection back, but too entrenched in his own cultural bias, Jin finally caves and allows Walt (feeling abandoned and thus motivated to throw a wrench in his father's new romance) to begin teaching him English lessons.

THE CAT PROBLEM

A series of flashbacks drastically counterpoint Locke's former life as an office drone with the warrior he has always dreamed himself to be when he boldly decides to hunt down the three PREDATORY JUNGLE CATS that are raiding the camp and devouring the dwindling food supply.

THE DIG

When the survivor's discover a tiny piece of metal jutting from beneath the rocky ground, a massive attempt to UNEARTH it begins... but the digging instruments are rudimentary and put a strain on already scarce resources. The dig continues, however, ultimately revealing a LOCKED HATCH -- impossible to breach, but offering up a fascinating new dimension to the island's unexplored territory.

THE STILL

Fed up with Sawyer's monopoly on alcohol, Michael and Hurley decide to build their own still, requiring considerable outside-the-box thinking and a fascinating MacGyver-esque version of Island invention. But when Sawyer finds out what they're up to, we learn what INDUSTRIAL SABOTAGE looks like on a tropical island...

TWO DAYS OF DARKNESS

After a 48-hour ECLIPSE, the castaways are intrigued by the appearance of thousands of strange viscous COCOONS in and around their camp. Curious, but unwilling to cut one open and investigate, a debate rages as to how to deal with this bizarre new development. And the cocoons are HATCHING...

MURDER

When a murder takes place in the camp, Locke uses the fear and suspicion of the castaways to start a witch-hunt and ultimately it is Charlie who becomes the most likely suspect -- a situation exacerbated by the onset of Charlie's WITHDRAWAL and more importantly, the fact that he himself is unsure as to his innocence or guilt. TO BE CONTINUED IN --

KANGAROO COURT

While Locke would like to see Charlie burn at the stake, Kate steps forward as the voice of reason and calls for a fair and unbiased presentation of the facts – but civility goes out the door when justice can only be reached by full consensus (think TWELVE ANGRY MEN, Survivor-style). Ultimately, Kate plays defender to Locke’s prosecutor in a trial which is just as much about the “outing” of Charlie’s addiction as it is a presentation of the considerable evidence against him.

ABDUCTED

Kate wakes up to find herself bound and gagged in a dark cave, a captive of the Others. Without knowing why she’s been taken or what they plan on doing with her, Kate is entirely helpless... until another captive is thrown into this makeshift prison – Locke. Despite their differences up to this point, the two must work together in order to escape their mysterious captors.

LAMAZE

Coming to grips with the reality that she’s actually going to have her baby on the island, Claire finds herself getting pre-natal preparation from an unlikely source when an emergency forces her into a CAVE with Sun and Jin, a couple now at war with each other.

THE RAFT

Sayid salvages a package from the debris field that could change the lives of the survivors: a fully-functional inflatable escape raft from one of the plane’s exit rows. While some argue that the raft would be an invaluable addition to the survivor’s camp (as waterproof roofing or a device to collect water), Sayid announces his intention to get off the island – hoping to drift into a shipping lane and initiate a rescue.

SOLDIERS, WORKER, QUEEN

A patch of wild berries used by the castaways is found stripped clean and it soon becomes clear that the island is being subjected to a marching swarm of ravenous SOLDIER ANTS (this is not the “Arachnophobia” treatment, the ants are microscopic). With their own society in its most fractured state, Kate emerges as the clearest thinker, establishing herself as a true leader when the alpha-males of the island are unable to resolve their differences.

RETURN OF THE GUN

Having lived quite comfortably in a world free of firearms, Sawyer and Sayid both discover that their respective pieces of the gun - divided between them by Kate in the pilot - have been stolen. Although the two immediately suspect one another, they eventually team up to find the culprit.

THE SKY IS FALLING

Hope flickers when a small plane flies over the island – but moments later it bursts into flames. Before it crashes into a mountainside, a SINGLE PARACHUTER leaps from the plane. Despite vast distance and impending nightfall, a rescue party immediately organizes... but what they find when they reach this new visitor is the last thing anyone expects.

BLACK BOX

The castaways find the FLIGHT DATA RECORDER from the cockpit. After undergoing a massive technological journey just to listen to it, what they ultimately redefines everything they thought they knew about what caused the crash.

THE SUB

The shores of the island yield yet another mystery when a body dressed in an unidentifiable military uniform washes up on the beach near the fuselage. The gruesome discovery turns into a new hope for the castaways, who spot a SUBMARINE run aground on the barrier reef. Realizing the sub represents potential salvation, a group of our survivors cross the treacherous reef to find that it is not quite abandoned...

HURRICANE

No longer able to agree about the simplest of things, our group is on the verge of splitting into two when dark clouds appear miles off the coast. It soon becomes clear that a massive hurricane is heading their way, threatening not only the makeshift settlement they've worked so hard to build, but their very lives...

Epilogue:
The Hard Sell



LOST is a unique animal in the television landscape. When we first considered bringing this idea to life just three months ago, our knee-jerk reaction to what is --at its purest level, a castaway show -- well, quite frankly, we didn't think it could be done.

We've changed our mind.

There is a show here. Not just a few episodes, but a real series.

Hopefully, we've answered some concerns. The story ideas really are limitless -- in fact, we've had several conversations about what a second and third season might look like. We've discussed ways to have characters recur and how to figure out limited arcs that don't infringe on our "self-contained" episodic mandate. Please remember, this format is just a SUMMARY of all the work we have done in the past nine weeks.

We really believe that LOST is unlike anything we've seen before on television. From the unbelievable setting to the unique cast made up of mostly new and exciting faces (not to mention the largest ensemble of any show on the air), LOST offers something for everyone -- a show tailor-made to appeal to the broadest audience possible.

Hip. Frightening. Funny. Mysterious. Romantic. Cinematic.

But more than anything, unexpected.

We thank you for your time. Your consideration. And again, the opportunity.

Hopefully, we can all get LOST together.