

A Way of Course-Correcting

Episode 5.13: Hurley-centric

Righters Untie! Season 5 Writing Contest

In Tunisia, Hurley discovers the meaning behind their journey, as well as the relevance of the numbers and the equation to the Island, the human race - and his life. Meanwhile, on the Island, Locke and Juliet prepare to leave the Island.

In flashbacks, Hurley's deck collapse accident throws him on a new path, one which leads him to Santa Rosa, meeting Libby, and an encounter with an unfamiliar face.

AN EYE OPENS.

The PERSON's in shock, with lights flashing above him, screams and noise are echoing all around him.

It's HURLEY.

Short hair, no beard, but most of all - wounded and scared.

PARAMEDIC

Sir! Sir, can you hear me?

HURLEY tries to get everything in, and as the blurry image is getting into focus, he sees a PARAMEDIC's face above him.

PARAMEDIC

He's alive! Collin, where are they?

COLLIN

I don't know!

HURLEY

What happened?

PARAMEDIC

You've been in an accident, sir.
The deck you were on seemed to have collapsed.

HURLEY silently repeats these last words.

HURLEY

Collapsed?

PARAMEDIC

We need to get you out of here as soon as we can, sir.

HURLEY

What? No, no, I need to find him. I need to tell him --

PARAMEDIC

There's no time, sir --

HURLEY

(to himself)

It's all my fault.. I killed him..

PARAMEDIC

Excuse me, sir, but we need to go!

HURLEY
 (still muttering)
 It's all -- it's all my fault.

On HURLEY's panicked face, we --

WHOOSH TO:

INT. AIRPLANE -- DAY (END FLASHBACK)

Tight on HURLEY's sleeping face. His body jumps in his seat with every air pocket the plane hits. He opens his eyes slowly, only to hear SAYID and JACK having a conversation a couple of rows in front of him.

JACK (O.S.)
 That's ridiculous. Who's saying
 it's going to work?

SAYID (O.S.)
He is. And he's the only one we can
 trust.

CUT TO:

INT. PLANE -- DAY (CONT'D)

On JACK and SAYID, as they're having their discussion.

JACK
 As I can recall, three years ago
 you almost killed him --

SAYID
 -- Because he was lying, and I
 wanted answers. I knew back then we
 couldn't to trust him. Now I know
 we can.

JACK
 And what if you're wrong?

HURLEY (O.S.)
 Yo.

SAYID and JACK turn their heads, seeing HURLEY standing in the aisle next to their seats.

JACK
 Hey, Hurley.

HURLEY

Do you know when we're supposed to
be there?

BEN (O.S.)

We're here.

BEN, tied to his seat, is looking outside his window, where
the view offers nothing but the Tunisian desert.

BEN

(in Arabic)

Welcome to Tunisia.

On BEN's smiling face, we --

CUT TO:

L O S T

INT. PLANE -- DAY

In the tail-section, at DISCUSSION ROOM, BEN stands at the
head of a table, with the OCEANIC SIX, PENNY, WALT, CALYPSO
with her two KIDS and FRANK sitting around it.

BEN

First I'd like to thank Jack, for
his --

JACK

Cut it.

BEN

(clears throat)

Alright. What I'm about to tell you
is a piece of information known
only to myself, Charles Widmore and
Jacob. Those before us are dead, so
I trust all of you to take it to
the grave.

An awkward silence falls upon the room.

BEN

Tunisia is part of a triangle,
which consists of two other
vertices - in our case, they are
England and our Island.

HURLEY

(raises his hand)

Is that like the.. Bermuda legend?

BEN

The Bermuda Triangle is merely a myth, a cover story to other places on our planet, much like the one the Island is part of.

BEN pulls from his pocket a remote control, and directs it at the wall behind him. A large diagram appears on the wall, with lines connecting the United Kingdom, Tunisia and a spot in the Pacific Ocean.

BEN

There are only four triangles on the planet, ones that cause objects to disappear. Much like Flight 815, vehicles lose connection with the outside world. The triangle known as Bermuda is one of them.

Another moment of silence falls upon the room.

KATE

So what exactly connects the three places?

BEN

The Orchid.

CALYPSO

The what?

SAYID

The Orchid station. Part of the DHARMA Initiative, a project your husband was part of.

BEN

The Orchid station of the Island in one of three Orchids across the globe. The other two are in Charles' office, and here. In Tunisia.

HURLEY

So.. what's that for?

HURLEY points at the RED CUBE, in the middle of the table.

BEN

This is the key to reaching the island. Once we're at the Tunisian Orchid, this cube will show us the right path to the Island. Without

(MORE)

BEN (cont'd)
 it, we might end up somewhere
completely different.

Hearing those words, we TIGHT UP on HURLEY's face, as we --

WHOOSH TO:

INT. SANTA ROSA -- DAY (FLASHBACK)

At the recreation room, HURLEY is sitting by himself on a couch, reading a book.

DR. BROOKS (O.S.)
 Hugo?

HURLEY lowers the book, only to see DR. BROOKS in front of him.

HURLEY
 Yeah, what's up?

DR. BROOKS
 My name is Jonathan Brooks. I'll be -- well, I'm the person you can talk to whenever you feel like it.

HURLEY
 Oh.. Alright.. Thanks.

DR. BROOKS
 Feel free to come to my room whenever you need me.

DR. BROOKS smiles, and turns away.

HURLEY
 Yo! Dr. Brooks!

DR. BROOKS turns around.

HURLEY
 I -- need to ask you something.

DR. BROOKS
 Of course.

HURLEY
 Do you -- do you believe in bad luck?

DR. BROOKS
Well, why do you say that?

HURLEY
It's just that -- I don't belong here. I don't need to be here, I'm not crazy.

DR. BROOKS
Hurley, you're not here because you're crazy. You're here because you need help. And that's nothing to be ashamed of.

HURLEY
Yeah, okay.

HURLEY closes his book, and gets up from his couch. On his way out of the room, he bumps into one of the patients.

HURLEY
Sorry, dude.

HURLEY looks at the patient.

It's LIBBY.

LIBBY
It's OK.

She smiles at him, and continues walking. He looks back at her, yet keeps going right away.

On his thoughtful look, we --

WHOOSH TO:

EXT. BARRACKS -- NIGHT (END FLASHBACK)

LOCKE is sitting on the steps leading into BEN's house. He looks up at the stars in the sky, not noticing JULIET who's approaching him.

JULIET
Quite fascinating, huh?

LOCKE smiles, without looking down at her.

LOCKE
I used to do it all the time when I was a kid. I moved at least ten homes every year, yet this was the only thing that never changed.

(beat)
The stars.

JULIET
I'm coming with you, John.

Now LOCKE brings his look down, and stares deep into her eyes.

LOCKE
What are you talking about?

JULIET
Richard told me. You're leaving the Island tomorrow morning.

LOCKE
What does it have to do with you?

JULIET
Nothing, John. Other than the fact I've been on this island for three years, without even exchanging one word with my sister, or my nephew she gave birth to.

They just stare at each other for a moment.

JULIET
I need to go home, John.

LOCKE scans her for a few short moments, before he makes his decision.

LOCKE
Alright. We leave at sunrise. Pack your bag now, and tell nobody.

JULIET nods, and walks away. RICHARD exits BEN's house the moment she disappears.

RICHARD
I told you.

LOCKE
She has to stay here, she can't leave.

RICHARD
I thought you never told anyone what they can or can't do.

LOCKE looks at RICHARD, with a surprised look. On RICHARD's faint smile we --

CUT TO:

INT. TUNISIAN HOTEL -- DAY

At the same hotel BEN stayed in during the events of *The Shape of Things to Come*, the group is sitting at the lobby. HURLEY approaches CALYPSO and her two kids, who are lying sleeping on the couch.

HURLEY

Uhh -- hey.

CALYPSO smiles a painful smile.

HURLEY

Never introduced myself. I'm Hurley.

CALYPSO

I'm Calypso. These are my kids, Evenor and Antilla.

HURLEY

Cute kids.

CALYPSO

You have to see them when they're awake.

HURLEY

Umm.. I wanted to apologize.

CALYPSO

For what?

HURLEY

Er.. For your husband's passing.

CALYPSO seems confused, almost unsure she knows what he's referring to.

HURLEY

You need to know we had nothing to do with it. He's not with us.

CALYPSO

Hurley, right?

HURLEY nods.

CALYPSO

You have to understand -- everything that happens, is

(MORE)

CALYPSO (cont'd)
 happening for a reason. We can't
 change fate -- it will always
 correct its course.

HURLEY
 What -- what did you say?

CALYPSO
 It's unchangeable, Hurley. And as
 much as I want to blame Benjamin
 Linus, I can't stop but thinking
 that maybe it was meant to happen.

On HURLEY's confused look, or maybe even shocked, we --

WHOOSH TO:

INT. SANTA ROSA -- DAY (FLASHBACK)

HURLEY is seen playing connect four with LEONARD.

LEONARD
 Eight-fifteen-sixteen-twenty three
 --

HURLEY
 Man, can you explain to me what
 they mean?

LEONARD
 Four-eight-fifteen-sixteen..

ORDERLY (O.S.)
 Hey, Reyes! You got a visitor!

HURLEY looks back, to see the ORDERLY opening the door to
 the main room. He looks back at LEONARD.

HURLEY
 Later, Lenny.

CUT TO:

INT. SANTA ROSA -- DAY (CONT'D)

HURLEY is sitting at a table, waiting for his visitor. His
 ORDERLY arrives with his visitor -- an ELDERLY WOMAN,
 wearing a PURPLE COAT, with an ouroboros pin on it.

MS. HAWKING.

ORDERLY

I'm sorry, Miss, I forgot your name.

MS. HAWKING

It's Jane.

(turns to HURLEY)

Hello, Hugo.

HURLEY

Do I know you..?

MS. HAWKING

Not yet.

HURLEY

O -- kay..

MS. HAWKING

I hear quite often about you, Mr. Reyes.

HURLEY

Yeah? What d'you hear?

MS. HAWKING

Of your accident. Your family issues. Your future.

HURLEY

Say what?

MS. HAWKING

You'll be released from here in a matter of days, Mr. Reyes. And when you do, you will win the lottery --

HURLEY

Lottery?!

MS. HAWKING

-- With Mr. Simms' numbers.

HURLEY

Did my mom put you up to this..?

MS. HAWKING

I'm afraid not. Those six numbers are your destiny, Hugo. And you can't run from them.

HURLEY

Destiny?

MS. HAWKING

One day it'll make sense.

MS. HAWKING smiles at him, gets up and leaves the room, escorted by the ORDERLY. HURLEY turns to a PATIENT next to him.

HURLEY

Please tell me you saw that woman,
too.

The PATIENT doesn't respond, only keeps staring at the air.

HURLEY

Oh, and I'm asking you..

WHOOSH TO:

INT. TUNISIAN HOTEL (END FLASHBACK)

JACK and SAYID are walking, with HURLEY following them.

HURLEY

Are you out of your minds?!

SAYID

This is not up to you, Hurley.

HURLEY

Yeah, I realized that, but what
gives you the permission to leave
them here?

SAYID

(stops and turns to face
HURLEY)
What else would you have me do?

HURLEY

Take them with us!

JACK

Hurley, the moment Desmond gets
here, he will try and kill Ben --
we can't afford losing him.

HURLEY

But you could afford losing her
husband?

SAYID
 Choices have to be made, Hurley.
 This is not your call.

JACK and SAYID keep walking, leaving HURLEY behind, furious.

CUT TO:

INT. PRIVATE AIRPLANE -- DAY

Following a pair of fancy shoes, which walk down the aisle in a quick and tough manner. PULL UP to reveal SUN KWON, who stops right next to DESMOND's seat.

SUN
 We're almost there.

DESMOND
 Are you ready?

SUN
 Yes, the suitcases are already there --

DESMOND
 I meant mentally.

SUN
 Why wouldn't I be?

DESMOND
 You're about to come face-to-face with two of the men responsible for your husband's death. I can only imagine --

SUN
 As I can recall, Desmond, you're on a mission too. Not to mention none of us know what he --

She motions towards BIRCH, who's sitting far from them, reading a newspaper --

BIRCH
 -- is planning on doing.

DESMOND
 I got my orders from Widmore. I'm going what I'm doing for the person I love.

SUN

As do I.

On her face, as we --

CUT TO:

INT. TUNISIAN AIRPORT -- DAY (CONT'D)

SUN's plane comes to a stop in a private terminal, and the door soon opens. SUN and DESMOND exit the plane, with BIRCH following right behind them.

SUN

Do you know where we're heading?

DESMOND

Aye. There's a van outside the airport that's supposed to take us where the rest of them are.

BIRCH

This way.

He points towards the gate, and the trio heads towards the exit.

CUT TO:

EXT. TUNISIAN DESERT -- DAY

With BEN leading them, the OCEANIC SIX, FRANK and WALT make their way through the desert. HURLEY is at the back of the group, walking with WALT.

WALT

You think he's waiting for me?

HURLEY

(out of breath)

Who?

WALT

My dad.

HURLEY

Uhh.. Yeah, dude. He's probably waiting for us, right now.

HURLEY looks away from WALT.

WALT
It's okay, Hurley.

HURLEY
What's okay?

WALT
I know about him. I've known for
awhile, now.

HURLEY
What are you --

WALT
I had a dream a couple of weeks
ago. Probably the most real thing
I've ever experienced. It was him,
telling me what happened. Telling
me why it happened, and why I have
to go back.

HURLEY
Dude, you don't know how sorry I am
--

WALT
I do, actually. I'm not the only
one who lost someone he loved.

HURLEY
Yeah.. You're not the only one.

On HURLEY's face, we --

WHOOSH TO:

INT. OCEANIC FLIGHT 815 -- DAY (FLASHBACK)

As HURLEY, sweaty yet delighted, makes his way through the
aisle, in the background --

CAPTAIN NORRIS (O.S.)
Ladies and gentlemen, welcome to
Oceanic flight 815. My name is Seth
Norris, and I'll be your pilot for
this flight.

HURLEY walks as fast as he can, yet suddenly --

LIBBY (O.S.)
Ouch!

HURLEY looks behind him, panicked, to see LIBBY crouching
down, holding her foot.

HURLEY
Oh, man, I'm sorry!

LIBBY
(in pain)
It's ok, Hurley.

HURLEY
Uhh.. How do you know my name?

LIBBY
They -- they called you several times over the intercom. You were late.

HURLEY
(laughs)
Dude, you've got no idea what I went through.

LIBBY
(laughs)
Yeah, same here.

HURLEY
(a bit nervous)
Hey, I know it sounds too random, but you think we could, like, grab a drink or something?

LIBBY
(smiles)
Yeah, I'd love to.

HURLEY
Cool.

PERSON
Hey, Barney! Wanna keep going?

HURLEY looks behind him, and sees LESLIE ARZT behind him.

HURLEY
Sorry, dude.

ARZT
Yeah, well, say it to my bladder when it explodes --

HURLEY looks back at LIBBY, only to see she's gone.

QUICK FLASH to the MID-AIR BREAKUP, with HURLEY reaching for his oxygen mask -- when he's hit on the head with a suitcase, in the same manner as MARS.

WHOOSH TO:

EXT. TUNISIAN DESERT -- DAY (END FLASHBACK)

WALT (O.S.)
Hurley? Hurley?!

HURLEY's face fades from total shock to realization.

HURLEY
I remember.

WALT
Remember what?

HURLEY
Her. Libby. Elizabeth.

BEN
(shouts)
It's here!

WALT and HURLEY both look at BEN, who's looking down at the spot he's standing on.

As BEN leans down, JACK and FRANK put down LOCKE's coffin.

FRANK
Is he really that important?

JACK
You have no idea.

BEN pulls out a brush. He starts brushing off the sand, only to find a LATCH a few meters away from him.

BEN
Lady -- gentlemen -- welcome to the
Tunisian Orchid.

On SAYID's intense face, we --

CUT TO:

INT. THE TUNISIAN ORCHID STATION -- DAY (CONT'D)

Almost the exact copy of the Orchid from the Island, the Tunisian Orchid is fully activated, with SAYID and FRANK checking the mechanism. HURLEY sit in the distance, thinking to himself.

BEN (O.S.)

May I?

HURLEY looks up, surprised at his visitor.

HURLEY

Sure.

BEN sits down.

BEN

I'm going to need your help,
Hurley.

HURLEY

My help?

BEN

Yes, Hurley. It's about them. The
numbers.

HURLEY

No way, dude. I'm not getting into
that.

BEN

Those six numbers are part of an
equation, written and composed by a
man named Enzo Valenzetti. This
equation predicted the end of the
world and the human kind --

HURLEY

-- Why am I not surprised?

BEN

-- And for some reason, it seems
like this fate is unavoidable. It
can't be changed.

(beat)

The universe has a way of course
correcting.

HURLEY

What do you mean?

BEN

That gloomy future will happen,
eventually, unless people like you
will try and prevent it. You don't
think it's coincidence, do you,
Hurley?

HURLEY

What is?

BEN

Everything. Your curse, the crash.
It's all real, Hurley. It's the
universe correcting itself.

HURLEY

I don't follow --

BEN

As long as people are aware of the
numbers, aware of the equation, and
of its consequence, humanity might
have a chance. You're not insane
Hurley. I know you've been visited
by your friends -- Eko Tunde,
Charlie Pace, Boone Carlyle --
they're echoes of the Island. The
people on it need you.

WHOOSH TO:

INT. SANTA ROSA -- NIGHT (FLASHBACK)

On HURLEY's face --

HURLEY

Didn't know you could play chess,
dude.

PAN AROUND to reveal EKO sitting in front of HURLEY.

EKO

There are many things you don't
know about me, Hurley.

HURLEY

Just make your move, dude.

EKO

He'll be here soon.

HURLEY

Who?

EKO

Sayid.

(as HURLEY gets up)

There's no point of hiding, Hurley.
He'll find you eventually. Don't
escape your destiny. You are going
back.

HURLEY
What if I don't want to?

EKO
You have no choice, Hurley.

The door opens -- SAYID is on the door step.

HURLEY
Sayid?

SAYID
Hello, Hurley.

WHOOSH TO:

INT. TUNISIAN ORCHID -- DAY (END FLASHBACK)

JACK and SAYID stand in front of the vault.

JACK
Do you think this is the way back?

SAYID
I can only assume the large amount
of electromagnetism concentrates on
this spot --

BEN (O.S.)
Not exactly. The real core is
behind this wall. That's how I
moved our Island. I had to use the
full amount of the Island's --

Suddenly, the main entrance to the room crushes. All the
people look at it, with BEN walking towards it. Through the
cloud of dust, BIRCH is walking forward.

BEN
It's about time, Kenneth.

From behind BIRCH, DESMOND walks into the station, with a
gun in his hand. Behind him is SUN.

BEN
What's going on, Kenneth?

BIRCH
Your time's up, Linus.

BIRCH pulls out a gun as well.

BIRCH

You shouldn't have killed Jillian.

TIGHT on BIRCH's face, full of vengeance, as we --

CUT TO:

L O S T

Author's notes:

- Calypso's daughters are named after two characters from the story of Atlantis.

- Ben's explanation of the triangle is correct in real life, as seen in the diagram:

<http://img92.imageshack.us/img92/2461/trkg3.jpg>

- The title is a direct quote from Ms. Hawking, from the episode *Flashes Before Your Eyes*.