

"Still Lost" - The \*Virtual\* 7th Season

LOST

"Mind's Eye"

Episode 7.04

by  
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LOST  
"Mind's Eye"

TEASER

AN EYE OPENS

INT. TEMPLE - CONTROL ROOM - DAY - 2023

HUGO "HURLEY" REYES -- now appearing to be in his late-thirties -- lies flat on his back atop a cot, his face stoic. He brings a half-eaten Apollo chocolate bar to his mouth.

Then he sits up, still chewing.

A SHELF - MOMENTS LATER

Hurley's chubby hand opens a jewel case, removes a CD from it. Pops it into a CD player, clicks it on. Smash Mouth's "WHY CAN'T WE BE FRIENDS?" begins to play.

KITCHENETTE AREA

In one corner of the high-tech enclave, Hurley stands at an island counter. He spoons peanut butter -- from a DHARMA labeled jar -- into a tupperware bowl. Breaks off some chunks from another chocolate bar.

Hurley gives it one final stir, then sets the chocolate and peanut butter concoction into a microwave. Sets the timer. Face pressed against the glass, he watches it melt.

VOICE

Hugo!

Hurley shrieks, swivels around -- only to see JOSEPHINE (aka "MS. DREADLOCKS") standing by the computer console. African-American, early-fifties, she flashes a teasing smile at him.

HURLEY

Oh. Hey, JoJo.

JOSEPHINE

Keep that up, and we won't have any room left for your banana pancakes.

HURLEY

There's always room for banana pancakes.

JOSEPHINE

I thought that was Jell-O?

HURLEY

Oooh, thanks for reminding me.

JOSEPHINE

You're hopeless.

Hurley makes his way over to Josephine -- he half-saunters, half-dances. She laughs, as he swoops her off her feet.

HURLEY

Hey, why should we be so serious all the time? That gets old.

JOSEPHINE

Older than this island?

HURLEY

Dude, you'd have to ask Jacob.

JOSEPHINE

Yeah, that's going to happen. You were the last one to see him.

HURLEY

You never know. He could still --

A ominous BEEP from the computer terminal. Its COUNTER ticks down, closes in on zero. They rush over.

JOSEPHINE

I'll push the button!

HURLEY

No, I've got it!

Hurley whisks the keyboard away from her -- accidentally yanking the wire out of the computer tower. The rubber connector snaps loose from the desktop.

Josephine's eyes widen.

HURLEY (CONT'D)

(sotto)

Oops.

He tries to re-attach the rubber wiring into the side of the keyboard, in vain -- to no avail.

JOSEPHINE

Way to go!

HURLEY

Hey, it was my job to push the button! If you'd have let me --

The BEEPING becomes LOUDER and FASTER. Five. Four. Three. Two. One.

WALT LLOYD -- appearing not to have aged a day past seventeen -- runs in, just as HIEROGLYPHICS appear on the counter.

WALT  
Guys! What the hell?

He eyes the loose wiring in Hurley's hands. Hastily...

WALT (CONT'D)  
Where's the spare keyboard?

HURLEY  
Um...

JOSEPHINE  
Oh! Aaron stashed it in the utility closet!

HURLEY  
Dude, we really need to get a wireless --

Walt runs into the next room. Josephine dashes after him. They leave Hurley gaping at the hieroglyphics, as the room BEGINS TO SHAKE. Hurley grabs onto a swivel chair, and suddenly sees, in the doorway...

NIKKI FERNANDEZ, who wears a pink-and-white tank top with cutoff jeans. Soot covers her face and clothing. Her voice is ominous.

NIKKI  
Razzle dazzle, Hugo.

HURLEY  
Nikki?

He continues to grip the chair's armrest, struggles to keep from sliding across the room. Nikki's vicious face remains unbroken -- she's unaffected by the mini-earthquake.

NIKKI  
Think a Medusa spider bite is bad? Wait 'til you see what happens if you don't clean up this mess.

HURLEY  
So... are you the real dead Nikki, or a fake dead Nikki?

A lamp FLIES ACROSS THE ROOM, nearly hits Hurley in the head. He ducks in the nick of time, looks up to find that...

Nikki -- or whoever she was -- is gone. Still confused...

HURLEY (CONT'D)  
Nikki? Nikki?

Walt runs back into the control room, a brand new keyboard in tow. Josephine follows him.

HURLEY (CONT'D)  
Nikki!

As Walt hooks it back up, Josephine squints at Hurley.

JOSEPHINE  
Who the hell is Nikki?

Walt re-enters the sequence of numbers. The hieroglyphics RESHUFFLE on the counter, replaced by the numbers:

ONE, ZERO, EIGHT.

Walt breathes a sigh of relief. Glaring at them...

WALT  
What were you two thinking?

Neither Hurley nor Josephine responds... they just look down.

WALT (CONT'D)  
Don't you realize everything I had  
to go through to get back here?  
(beat)  
The life I left behind?

OFF WALT, who shakes his head at his subordinates.

This isn't a game anymore. Lives are at stake... everyone's. AND AS HE LOOKS AWAY FROM HURLEY AND JOSEPHINE, IRRITATION IN HIS EYES --

EXT. PREP SCHOOL - NEW YORK CITY - **FLASHBACK (2010)**

Walt -- at the actual age of fifteen -- wears a school uniform, carries a book bag. He jokes with some GUY FRIENDS, elbows his buddies. Then, turns and walks down some steps.

A banner above the school entrance reads:

"ALMIRA VANDENBERG ACADEMY'S 2010 SPRING FLING -- FRIDAY, MARCH 5...BRING YOUR SCHOOL SPIRIT AND DANCING SHOES!"

As Walt crosses the street, he waves to a second GROUP OF FRIENDS... including a teen AFRICAN-AMERICAN GIRL, who beams.

BEHIND SOME TRIMMED HEDGES - SAME

From across the street, DESMOND HUME, at the age of 38, watches Walt follow the crosswalk. He begins to trail the adolescent, as Walt arrives on the same sidewalk as him.

DOWN THE STREET - HALF A MINUTE LATER

Desmond closes in on Walt... who swivels, abruptly.

WALT

Who are you?

DESMOND

I --

WALT

Why are you following me?

DESMOND

Walt, listen --

WALT

Who told y-- ?

(regroups)

My name is Keith.

DESMOND

Walt, please listen to what --

WALT

What do you want?

DESMOND

I have to show you something,  
brother!

Desmond pulls a PHOTOGRAPH out of his pocket. He displays it for Walt, who reacts with horror. The photo shows:

WALT'S GRANDMOTHER, now in her mid-sixties, bound and gagged. Absolutely terrified.

WALT

Grandma...

(to Desmond)

Wh-where did you get this?

DESMOND

I knew your dad. Michael.

WALT

How?

DESMOND

I knew the others, too.

Walt narrows his eyes. Tentatively...

WALT

What others?

DESMOND

Jack. Charlie. Sayid. Claire.

(beat)

Kate. Sawyer. Jin. Sun. Hurley.

Juliet. Locke. Ben.

Walt reacts.

DESMOND (CONT'D)

They won't kill her -- your grammy.  
They'll keep her alive as long as  
they can't get to you.

WALT

Why should I believe what you say?

DESMOND

I only met your dad once. But I  
could tell he was carrying around  
an arseload of regret.

Walt flinches.

DESMOND (CONT'D)

Seemed to have a heavy weight on  
his shoulders.

WALT

Yeah. He did.

DESMOND

You have to go back, brother.

WALT

Back to where?

DESMOND

I think you know.

Walt begins to cry. Slowly, Desmond take him into his arms.

WALT

I can't just... I have friends. A girlfriend. I'm going to college in a few years.

DESMOND

There's a plane leaving tomorrow, bound for Dublin. If you want to save your grandma, we have to be on that plane.

WALT

Tomorrow?

DESMOND

It has to be that plane, Walt. It's the only way.

Walt turns, runs back toward the school.

DESMOND (CONT'D)

Walt!

But Walt just keeps running -- as Desmond watches, helpless.

FROM AN OUTDOOR CAFE ACROSS THE STREET

ELOISE HAWKING, now 72, watches them. Sips from a cup.

OFF WALT, who glances over his shoulder. AND AS THE TEENAGER PUMPS HIS ARMS, REFOCUSED ON APPROACHING THE SCHOOL --

INT. CONTROL ROOM - TEMPLE

Walt looks at Josephine, flares.

WALT

Contact Aaron on your walkie. Get him in here to inspect the damage.

JOSEPHINE

Yes. Of course.

Walt makes a beeline for the exit. Over his shoulder...

WALT

Hurley, dial up Clementine. Ask her what's going on out there.

HURLEY

Do you... think...?

WALT

Just do it. We've got to be ready.



INT. TEMPLE CORRIDORS - FURTHER UNDERGROUND - MINUTES LATER

Walt strides through dim tunnels, face unbroken. He soon arrives at a stone wall, which he pushes aside to reveal:

A WALK-IN CLOSET

He thrusts aside hangers dangling from a clothes rack. Ragged, simple brown cloaks and tunics. Mutters...

WALT (CONT'D)

Whatever happens, I'm not wearing a beard.

He removes one of the costumes from its hanger.

END OF TEASER

ACT ONE

COMPUTER SCREEN

A cursor BLINKS. A familiar TICKING sound resonates.

INT. CONTROL ROOM - TEMPLE - DAY

Hurley and Josephine watch, as a pair of legs sticks out from underneath the computer desk.

HURLEY

What's the verdict?

The legs and a torso wiggle out from the fortress of electronics, revealing...

AARON LITTLETON -- still age 19 -- shaggy, dark-blond hair, speaks with an American accent. He gives them a stiff nod.

OLDER AARON

It's a good thing you caught it in time. Otherwise...

JOSEPHINE

God help us all.

HURLEY

What would we do without you, Aaron?

OLDER AARON

Probably abduct someone off the mainland from the Geek Squad.

They chuckle.

OLDER AARON (CONT'D)

So where's everyone right now?

HURLEY

Walt took a team out to do recon.

JOSEPHINE

And Clementine's going to find enough people for a second team.

(beat)

They're getting the rest of the ammo.

OLDER AARON

What about Ji Yeon?

JOSEPHINE

Clem said she's up on the observation deck.

Aaron looks relieved -- then, conflicted.

OLDER AARON

We're not the enemy... are we?

HURLEY

Aaron... you can't stop believing, man. Trust me -- we're not going to destroy them.

OLDER AARON

Yeah, I know... we'll be their salvation.

HURLEY

Dude, you would know all about that.

OFF AARON, who stares up at the ticking counter.

Yes, I would. Unfortunately. AND AS HE GLANCES DOWN AT HIS COMPUTER HANDIWORK --

EXT. CRUISE SHIP DECK - COOK ISLANDS - **FLASHBACK (2012)**

A younger Aaron -- at the age of eight -- stares out at the ocean. Other PASSENGERS gather near him.

CAROLE LITTLETON, now 53, comes up behind her grandson.

CAROLE

There you are, love. Come on. We've got to go back in the cabin!

She pulls his arm, but Aaron doesn't budge.

YOUNGER AARON

What are those, Grammy?

He points off in the far distance. Along the coasts of some islands, a group of GRAY CLOUDY SWIRLING arises.

CAROLE

I already told you, they're the Cooks, sweetheart. Come on!

But Aaron still resists her pull.

YOUNGER AARON  
 No... what are those clouds? They  
 look like smoke.

The CAPTAIN'S VOICE blares over the loudspeaker, grabs everyone's attention.

CAPTAIN (V.O.)  
 Attention, passengers. Please  
 proceed to your rooms immediately.  
 We will dock in Avarua as soon as  
 possible.

CAROLE  
 Aaron, get inside! Now!

Aaron looks over at a MIDDLE-AGED MAN -- 34, Caucasian, skinny -- who leans against the deck rail. We know him as JOHNNY -- Hurley's ex-best friend from L.A.

Passengers scurry around on-deck, CHATTERING in confusion. Johnny swigs from a bottle of vodka, almost oblivious.

JOHNNY  
 (to no one in particular)  
 My ex-wife was supposed to be here.  
 Ran off with one of those airplane  
 pilots. The heartless bitch!

YOUNGER AARON  
 Why did she leave you, mister?

CAROLE  
 Aaron, ignore that drunk wanker.  
 Come inside right this -- !

As Carole clutches Aaron's hand again, the SMOKY SQUALL turns into a BLUSTER. Out of nowhere, it seems to lunge toward the ship at a cheetah's speed.

People SCREAM. Water DOUSES the passengers on-deck.

Carole yanks at her grandson's arm... but Aaron freezes, almost captivated by the terrible hurricane-like anomaly. Like he's in a trance.

CAROLE (CONT'D)  
 Aaron!

The storm LIFTS UP Johnny off his feet, practically SUCKS HIM INTO THE SKY. He wails. More SCREAMS from bystanders.

Johnny's vodka bottle SMASHES to the floor of the deck.

CAROLE (CONT'D)

Aaron, run!

Amid the mad STAMPEDE OF PASSENGERS, Carole manages to clutch onto Aaron's hand. Suddenly...

Carole is also SUCKED UPWARD by a TORRENT of rain and wind -- almost like a tornado lifting Dorothy's house from the Kansas countryside. Carole's hand SEPARATES from Aaron's.

YOUNGER AARON

Grammy!

Aaron falls to the floor amid the pandemonium. He screams -- his tears run down his cheeks against the vicious storm.

FROM A DISTANCE

The cruise ship CAPSIZES, virtually TORN IN HALF by the bizarre hurricane. People FALL OVERBOARD.

DISSOLVE TO:

EXT. BEACH - DAY - SEVERAL HOURS LATER

Calm waters lap against a scenic island shoreline.

Aaron's body -- unconscious and drenched -- washes up on the sandy shore.

Two sets of FOOTSTEPS approach. One pair of brown hands reaches down, gently touches Aaron's chest and wrist.

The eight-year-old's eyes pop open. He spits out water, gasps. Looks up and sees...

Walt -- who appears to be no older than seventeen -- and OLIVIA -- still in her early-seventies. They smile.

OLIVIA

Aaron, we've been waiting for you.

YOUNGER AARON

You know my name?

He looks around, panicked.

YOUNGER AARON (CONT'D)

Where's Grammy?

WALT

It's okay, Aaron.

He touches Aaron's shoulder.

WALT (CONT'D)

I know your mother.

OFF AARON, who stares out at the vast, empty ocean. AND AS HE LOCKS HIS EYES WITH THESE TWO KINDLY STRANGERS --

INT. TEMPLE - CONTROL ROOM

Aaron touches Hurley's shoulder.

OLDER AARON

Don't worry so much.

HURLEY

Dude, you haven't been through what I have.

OLDER AARON

I've been through enough of it.

Walt -- dressed fully in brown -- pokes his head in the room.

WALT

Hurley, Josephine -- I need to talk to you guys before I head out.

Hurley and Josephine cringe. Uh, oh -- another lecture.

They follow Walt into the next room. As Aaron turns back to the computer console...

There stands SAYID JARRAH, wearing a black wifebeater. His face is fairly clean.

SAYID

Hello, Aaron.

OLDER AARON

Go away.

SAYID

Aaron --

OLDER AARON

How did you get in here -- ?

(realizes)

Through my mind's eye.

SAYID

How else?

OLDER AARON

You knew it'd be the only way to reach me up here. Bastard.

SAYID

Is that any way to talk to an old friend?

OLDER AARON

I've talked with the real Sayid -- the one who's between places.

SAYID

What makes you think I'm not between places, Aaron?

Aaron raises his eyebrows. The apparition of Sayid -- or whoever he really is -- cocks his head.

OLDER AARON

So why didn't you appear to me as my mother?

SAYID

Which one?

OLDER AARON

You'd better get out of here.

SAYID

Or what?

OLDER AARON

Or Walt's going to catch you.

WALT (O.S.)

Aaron, who are you -- ?

Walt re-enters the control room at that moment... catches sight of "Sayid" -- who simply smirks.

WALT (CONT'D)

Sayid?

For a second, Walt's eyes dart over to meet Aaron's. As they jump back to the spot where Sayid stood...

He is gone.

OLDER AARON

Guess again.

They trade ominous expressions.

END OF ACT ONE

ACT TWO

INT. TEMPLE - ARMORY - TEN MINUTES LATER

A female hand grabs several rifles -- in rapid succession -- from a gun closet.

A male hand loads bullets into a handgun.

CLEMENTINE hands CHARLIE (HUME) one of the rifles, as he snaps the gun into place, fastens it to his belt loop -- they both wear brown, unisex outfits and closed-toe boots.

OLDER CLEMENTINE

We should have enough for everyone.

OLDER CHARLIE

You mean everyone who's still here.

OLDER CLEMENTINE

Yeah.

OLDER CHARLIE

Do you think... they'll put up a fight?

OLDER CLEMENTINE

Probably. At first. But it's for their own good.

(beat)

They'll thank us later.

Charlie looks skeptical.

OLDER CLEMENTINE (CONT'D)

What?

OLDER CHARLIE

We'll be putting them through so much pain. So much loss.

OLDER CLEMENTINE

You don't have to tell me about loss, Charlie.

OLDER CHARLIE

Then you know. A person doesn't get over that so easily.

OFF CHARLIE, who stares down at his gun.

Can't death be prevented? AND AS HE CLICKS THE REVOLVER --



EXT. OCEAN - DAY - **FLASHBACK (2013)**

PENNY WIDMORE, now 39, rows oars off the edge of a medium-size yacht. A much YOUNGER CHARLIE HUME, 8, sits at the rear of the boat, gazes out at the vastness of the Pacific.

YOUNGER CHARLIE  
Mum, why are we out here?

PENNY  
To find your father, sweetheart.

She holds up a COMPASS; its needle points in a certain direction. Penny mutters:

PENNY (CONT'D)  
Follow the bearing of eight-forty-two northeast.

YOUNGER CHARLIE  
Mum -- !

PENNY  
Don't mind me, lamb chop. Just keep your eyes peeled for any --

YOUNGER CHARLIE  
Mum, look!

As Charlie points, Penny follows his gaze.

IN THE DISTANCE

An island. Lush green coastline, not more than half a mile away from them.

HALF AN HOUR LATER

Penny's yacht washes ashore. She helps her son out of the boat. Their shoes plod against the sandy beach.

PENNY  
Your daddy's here, Charlie. I can feel him.

YOUNGER CHARLIE  
Where is he?

Penny looks toward the jungle.

EXT. JUNGLE - MINUTES LATER

Charlie's and Penny's feet thrash through leaves and low-hanging branches. Penny calls out:

PENNY

Desmond!

YOUNGER CHARLIE

Dad!

Their voices ECHO... but no response.

PENNY

He's got to be here. I know he is.

VOICE

He was.

They see a pair of feet. Their eyes angle upward, coming face-to-face with...

CHARLIE PACE. Bearded, waterlogged, wearing jeans and a dark brown T-shirt.

PENNY

Do you live here?

CHARLIE

"Live?" Well, that's debatable.

PENNY

I'm Penny. Penny Widmore. This is my son --

She takes a closer look, really scrutinizes him.

PENNY (CONT'D)

Wait... I know you.

CHARLIE

Charlie Pace. Lead vocals, Drive Shaft.

YOUNGER CHARLIE

Charlie? That's my name, too.

CHARLIE

Wicked cool, kiddo.

PENNY

You spoke to me on the video phone. Intercepted the signal from my equipment. Desmond said you --

CHARLIE

Drowned.

Young Charlie reaches out, tries to touch the adult Charlie's arm... but his hand PHASES STRAIGHT THROUGH.

YOUNGER CHARLIE

Whoa!

PENNY

Oh my God! You're...

CHARLIE

I'm here, but I'm not.

Penny places her hands over her son's chest.

CHARLIE (CONT'D)

Go ahead. What do you want to know?

PENNY

Are you alone? Is there anyone still living on this island?

CHARLIE

Aye. They're still here.

PENNY

What about my husband? Is Desmond still here?

Charlie doesn't answer.

PENNY (CONT'D)

What happened to him?

CHARLIE

He understood the meaning of sacrifice.

Penny closes her eyes, exhales.

CHARLIE (CONT'D)

You'd better keep moving along. You're not where you're supposed to be, yet.

Young Charlie looks up at Penny, who meets his gaze. They turn back to rock star's spirit, only to find...

Adult Charlie is gone.

PENNY

Come on, love. Let's do as the nice man says.

Penny and Charlie trudge forward over a patch of vines and weeds. In the backdrop...

A discrete, thin WISP OF BLACK SMOKE begins to trail them from behind the trees, almost like it's hunting prey.

OFF CHARLIE, who looks over his shoulder -- but he sees nothing out of the ordinary. The smoke we saw a moment ago has completely disappeared. AND AS HE TURNS BACK TO HIS MOTHER, GRITTING HIS TEETH --

INT. ARMORY - DAY

Charlie brushes his hand against the gun hanging from his belt. Then, with anger:

OLDER CHARLIE  
Hasn't this island seen enough  
sacrifice?

OLDER CLEMENTINE  
Charlie --

OLDER CHARLIE  
My mum gave up everything to come  
looking for my father. And then,  
when she finally got him back...  
(chokes up)  
She had to do it all over again.

OLDER CLEMENTINE  
I know.

OLDER CHARLIE  
She risked her life, and then lost  
it. This damn island didn't need  
to take her away from me!  
(beat)  
Why'd she have to come here?

OLDER CLEMENTINE  
If she hadn't... you and I never  
would have met.

Charlie looks at his life companion. Still regretful, but his eyes absorb the truth in her words.

OLDER CLEMENTINE (CONT'D)  
Your parents are together, now.

VOICE  
Are we?

Desmond stands in the armory, arms folded. Blood soaks his face and entire shirt.

DESMOND

Did you happen to consider that my spirit might not have found Penny's, dearest son?

OLDER CHARLIE

How did you get in here?

DESMOND

Why's that so hard for you to believe, Charlie?

OLDER CHARLIE

Because you're not my father.

"Desmond" blinks, then looks annoyed.

DESMOND

What makes you say that?

OLDER CHARLIE

I've seen ghosts. Spoken to them before. You're not him.

OLDER CLEMENTINE

(to "Desmond")

So answer his question. How the hell did you get in here?

"Desmond" directs a smirk toward Charlie, responds:

DESMOND

His mind's eye.

Charlie reacts, looks to Clementine for a verbal cue. Her face looks helpless, as she shrugs. They turn back to where the apparition stood...

He has disappeared.

OLDER CHARLIE

Looks like someone's stopped playing by the rules.

Charlie grabs another revolver, checks it for bullets. Snaps it back into place, as he and Clementine share hardened expressions.

END OF ACT TWO

ACT THREE

INT. TEMPLE - KITCHEN AREA - DAY

A hand slaps down strips of bacon onto a SIZZLING SKILLET.

CINDY CHANDLER, 49, lifts the lid of a boiling pot. She uses a sieve to remove hard-boiled eggs from it. Without turning around...

CINDY

Hey, kids.

ZACH, 26, still dressed in rumpled brown clothing, and EMMA, 28, still wearing a maroon cloak, poke their heads into the kitchenette from behind an arched walk-between.

ZACH

You knew it was us?

CINDY

You're like my own now, Zach. I can recognize your footsteps.

EMMA

And we usually walk so quietly.  
(sniffs)  
That smells amazing.

CINDY

Extra lean DHARMA bacon. And some egg whites, for added protein.

ZACH

Awesome.

EMMA

We'll need the energy.

Cindy flips the bacon.

CINDY

How's it going, pushing the button?

EMMA

Walt decided we'll be taking shifts in groups of three from now on.

CINDY

Hmm.

ZACH

What's wrong?

CINDY

I'm not questioning his judgment.  
But I wonder how that'll work --  
with so few of us left.

ZACH

There'll be more, soon. There  
always are.

OFF ZACH, who eyes a can of DHARMA shortening on the counter.

And there always will be. AND AS HE CLOSES HIS EYES --

INT. ORCHID STATION - NIGHT - **FLASHBACK (2012)**

A younger, ADOLESCENT ZACH, at the age of sixteen, opens his eyes. He lies flat atop a bamboo cot. Sits up, eye level with a planter of fresh WHITE TULIPS. He whispers...

TEENAGE ZACH

Aaron?

Walt -- still appearing no older than seventeen -- puts a hand on Zach's shoulder.

WALT

It's okay.

TEENAGE ZACH

I saw him. He'll be here soon.

WALT

You were supposed to be watching  
the terrarium. It'll only be worse  
when you drift off.

TEENAGE ZACH

So I can never sleep again?

WALT

You just turned sixteen. Didn't  
Olivia tell you it'll get easier?

TEENAGE ZACH

Easy for her to say.

WALT

Tell me what you saw.

TEENAGE ZACH

A baby. He was being born -- in  
the jungle.

FLASH:

CLAIRE LITTLETON, pregnant, wails as she gives birth. KATE AUSTEN, teary-eyed, helps Claire deliver the baby.

END FLASH

TEENAGE ZACH

His mother... she called him Aaron.

WALT

Claire.

TEENAGE ZACH

The one from our plane? The one who was... claimed -- right?

Walt nods. Zach's face suddenly contorts...

ANOTHER FLASH:

An infant Aaron cries in Kate's arms as she boards the helicopter.

END FLASH

TEENAGE ZACH

He was taken off the island. He --

FLASH:

Aaron, at the age of eight, washes ashore -- just as we saw in Aaron's earlier flashback. Walt and Richard stand above the frightened boy, speak calm words to him.

END FLASH

WALT

What did you see, Zach?

TEENAGE ZACH

He's coming. Soon.

(beat)

You and Olivia need to be on the north shore -- near the Pala Ferry dock. To greet him.

WALT

And to let Aaron know everything will be okay.

(beat)

Two years back here, and it's finally beginning to feel like home to me.



TEENAGE ZACH

It's always been my home.

OFF ZACH, who rubs his forehead. AND AS HE EXHALES --

INT. TEMPLE - KITCHEN AREA

Zach still stares off into space, as the frying bacon  
SIZZLES.

EMMA (O.S.)

So that's it for the bacon?

Cindy flips the bacon. Zach veers his head toward his  
sister.

CINDY

Until the next pallet drop.

ZACH

People are going to die -- and  
we're talking about pork!

EMMA

What's your problem?

CINDY

Zach? What's wrong, dear?

Zach doesn't answer. Emma approaches him, puts one hand on  
her brother's wrist.

EMMA

Hey. None of us like it. But loss  
is inevitable.

CINDY

Not everyone can survive here.  
Just ask Ana-Lucia... or Libby.

ZACH

But why? Why does it have to be  
that way?

EMMA

You know why. How many times has  
Walt explained it to us? This  
place is death.

Zach turns away from her.

EMMA (CONT'D)

Not for all of us, obviously. But for those who've served their purpose.

CINDY

And you two are special, Zach.

ZACH

But why does it have to be us?

EMMA

Because we've lost everything. And that makes us the best ones to help others deal with the same.

OFF EMMA, who puts an arm around Zach.

It's never easy, little brother. AND AS SHE MEETS CINDY'S GAZE, SHARING A SOMBER GAZE WITH THEIR SURROGATE PARENT --

EXT. JUNGLE - DAY - **FLASHBACK (2013)**

Emma -- at the age of 18, dressed in plain brown clothes -- leads Penny and Charlie through the jungle.

EMMA

It's up ahead. This way.

PENNY

You've been leading us through this jungle for two days. Where is -- ?

Emma turns, dead serious. A hard stare on Penny.

EMMA

I know this island better than you or your son. Please -- trust me, Mrs. Widmore.

PENNY

If you know the island so well, why's it taking you so long to get to this Temple of yours?

YOUNGER CHARLIE

Where's Daddy?

EMMA

Your father isn't always... at our Temple. Hardly ever, actually.

PENNY

Then where is he? Where's Desmond?

Emma ignores Penny, kneels down to clutch Charlie by both of his hands. The boy meets Emma's protective gaze.

PENNY (CONT'D)

Fine. Then just take us there, and we'll wait for him to --

A CREAK and a SNAP.

Penny's body has been IMPALED by the spikes of a CHU CHI-STYLE TRAP. Her eyes bulge, as blood gurgles from her mouth.

YOUNGER CHARLIE

Mum!

He lunges, grasping toward the ground with his hands. Emma grabs onto Charlie as Penny's SHRIEKS persist.

YOUNGER CHARLIE (CONT'D)

(to Emma)

Please, help my mum!

A set of hands PULLS A BAG DOWN over Charlie's head. Muffled YELLS from the nine-year-old child.

Zach -- at the age of sixteen -- holds Charlie's wriggling frame steady. He shoots a guilty look at his sister, as Penny's GAGGING SOUNDS FADE.

ZACH

What's going to happen to her body?

EMMA

Harper will take a team out to collect it. Olivia wants a proper burial.

Zach tightens his grip on Charlie, who still struggles. An even more somber look on Zach's face.

ZACH

Why'd you have to bring them here, Emma? Why couldn't we have saved both of them?

EMMA

Because that's not what you saw.

Zach looks down at their captive.

OFF EMMA, who tries to give her brother a consoling expression. AND AS SHE STARES AT THE PIT IN WHICH PENNY WIDMORE'S UPPER BODY IS WEDGED, MOTIONLESS AND LIFELESS --

INT. TEMPLE - KITCHEN AREA

Emma looks up at Cindy and Zach, smiles.

EMMA

It doesn't matter anymore.  
Charlie's forgiven us.

ZACH

Has he?

Cindy turns her attention back to the sizzling bacon, flips it again. Walt enters the room; he appears harried.

WALT

(to Zach and Emma)  
Good, I've been looking for you  
two. Here's what'll happen --

ZACH

Walt, why haven't me and Emma been  
allowed to see our parents on the  
mainland? -- the way you were.

WALT

Because... I wasn't ready. I  
needed more time in the outside  
world, to harness my power. To  
control my mind's eye.

(beat)

The two of you didn't. You were  
ready.

ZACH

But our parents think we're --

WALT

And I lost my mother before I even  
came here. And then I lost my dad.

Dead silence.

WALT (CONT'D)

As I was saying, it'll work like it  
always has. Emma, you'll do the  
legwork. Put on a friendly face.

OFF EMMA, who brightens her smile.

Yeah, I'm pretty good at pretending by now. AND AS SHE  
SLOWLY NODS AT WALT --

INT. MALL - SEOUL, SOUTH KOREA - **FLASHBACK (2015)**

Emma, now at the age of 21, walks through a crowded food court. She wears bright, trendy clothing. Amid KOREAN SIGNAGE and bustling MALL SHOPPERS, she spots...

TWO YOUNG WOMEN. Identical twins, Caucasian, blonde, both 21. They flash matching grins, wave Emma toward them.

Emma comes face-to-face with the twins.

EMMA

So... we're ready?

One of the twins, TINA, speaks.

TINA

We have her under surveillance.  
She's with her aunt.

EMMA

And neither of you have made  
contact yet -- right, Nina?

THE OTHER TWIN raises her hand.

NINA

Um, I'm Nina. She's Tina.

EMMA

Sorry.

TINA

Don't worry. Everything's in  
place. We just have to make sure  
it doesn't happen the way he saw  
it.

Emma nods. She and the twins head off to...

AN AUTOGRAPH SIGNING DISPLAY

A YOUNG MAN, late-teens -- Caucasian, hunky, surfer's clothing -- signs autographs for YOUNG KOREAN GIRLS.

MORE GIRLS wait in a line, pass through a SECURITY CHECKPOINT when it's their turn. Emma, Nina, and Tina arrive at the check-in station, where a KOREAN MAN with a clipboard stands.

The banner above the autograph table, jointly printed in ENGLISH and KOREAN, reads:

"MEET JAKE JACKSON -- AMERICAN POP SENSATION. ON TOUR  
NOVEMBER 13-22, 2015"

A YOUNGER JI YEON KWON -- at the age of ten -- passes through the security scanner, a CD in hand. Off to the side, AN OLDER KOREAN WOMAN, late-sixties, watches her niece.

They speak IN KOREAN, for which we are given the benefit of SUBTITLES.

YOUNGER JI YEON  
(in Korean)  
It's my turn, Aunt Soo.

AUNT SOO  
(in Korean)  
Go ahead, Ji Yeon. But be quick.

As Ji Yeon passes through the checkpoint -- an almost merry BEEPING NOISE resonates, causes her to shriek. BALLOONS and CONFETTI drop from above.

YOUNGER JI YEON  
(in Korean)  
What is happening?

KOREAN MAN  
(in Korean)  
Congratulations, my dear. You are Jake Jackson's eight-hundredth fan this week.

Ji Yeon brightens. Tina approaches her.

TINA  
(in Korean)  
I'm Tina Putnam -- VIP coordinator for Mr. Jackson's tour.

YOUNGER JI YEON  
(in Korean)  
VIP?

TINA  
(in Korean)  
"Very important person."

YOUNGER JI YEON  
(in Korean)  
I am a... very important person?

KOREAN MAN  
(in Korean)  
You will be Jake Jackson's special guest at any worldwide concert of your choice.

TINA  
 (in Korean)  
 You get to go backstage, hang out  
 with Jake afterward.

Ji Yeon's face lights up. Tina glances at Clipboard Man,  
 then redirects her smile back to the ten-year-old.

TINA (CONT'D)  
 (in Korean)  
 What's your name, sweetie?

YOUNGER JI YEON  
 (in Korean)  
 Ji Yeon. Ji Yeon Kwon.

TINA  
 (in Korean)  
 Are you here with a guardian, Ji  
 Yeon?

YOUNGER JI YEON  
 (in Korean)  
 My Aunt Soo. She's over there.

Ji Yeon points toward Aunt Soo, who tries to crane her head  
 above the hoard of doting teenage girls.

KOREAN MAN  
 (in Korean)  
 We will need her approval.

Ji Yeon's face falls.

MINUTES LATER

Jake Jackson finishes signing his autograph on Ji Yeon's copy  
 of his CD. He hands it to her, grins.

JAKE  
 I'm looking forward to seeing you  
 at my concert, Ji Yeon.

YOUNGER JI YEON  
 Thank you. I voted for you forty-  
 two times in last year's  
 International Kids' Choice Awards.

JAKE  
 Wow. Thanks.

YOUNGER JI YEON  
I would have voted more times, but  
my computer browser suddenly...  
closed down.

JAKE  
Hey, no prob. Obviously, your  
votes helped.

YOUNGER JI YEON  
That was so... awesome when you got  
slimed on-stage.

JAKE  
Yeah, it was refreshing.  
(chuckles)  
You speak really good English.

YOUNGER JI YEON  
I like the taste of it on my  
tongue.

They share a laugh. Ji Yeon looks down, demure.

YOUNGER JI YEON (CONT'D)  
My Aunt Soo made me learn. She  
always says it is important to see  
as much of the world as I --

Emma interrupts, taps Ji Yeon on the shoulder.

EMMA  
Excuse me, Jake. I need to borrow  
Ji Yeon for a moment.

JAKE  
No prob.  
(to Ji Yeon)  
Nice meeting you.

Ji Yeon nods, speechless. Emma escorts her back over to...

Aunt Soo, who speaks with Tina, Nina, and the Korean  
clipboard holder.

YOUNGER JI YEON  
(in Korean)  
Aunt Soo, may I please attend?

AUNT SOO  
(in Korean)  
I am uncomfortable with it.  
Perhaps when you are older.



YOUNGER JI YEON  
 (in Korean)  
 Aunt Soo!

AUNT SOO  
 (in Korean)  
 Show respect, Ji Yeon!

Ji Yeon simply glares at her aunt.

NINA  
 (in Korean)  
 The trip is good for the next  
 sixteen months.

TINA  
 (in Korean)  
 Any city in any country. We'll fly  
 you round-trip at no expense to  
 your family.

NINA  
 (in Korean)  
 Your aunt may come, too. In fact,  
 we would insist.

YOUNGER JI YEON  
 (in Korean; to Aunt Soo)  
 How about for my eleventh birthday?  
 That will be...  
 (counts softly)  
 ...eight months from now.

AUNT SOO  
 (in Korean)  
 I would feel better if you were  
 more mature. Maybe the age of  
 twelve.

YOUNGER JI YEON  
 (in Korean)  
 But it will be too late, by then!

AUNT SOO  
 (in Korean)  
 I have made my decision, niece.  
 (to Tina)  
 You will have to give this prize to  
 someone --

A GUNSHOT RINGS OUT.

Korean teenagers SCREAM. Everyone ducks for cover, as  
 SECURITY GUARDS draw their weapons.

BODYGUARDS shroud Jake Jackson from harm. A bullet NICKS the edge of the security scanner.

Aunt Soo gasps, covers the shrieking Ji Yeon with her body.

AUNT SOO (CONT'D)  
 (in Korean)  
 Oh my God!

As the ruckus SETTLES DOWN, Aunt Soo slowly looks up. She releases Ji Yeon, who follows her aunt's gaze over to...

A KOREAN GUNMAN is restrained by many security guards, one of whom pries the weapon out of the shooter's hand.

A Caucasian teen has sprawled himself on the gunman's back; as he lifts his face up to stare at the crowd, we see it's...

Zach, now nineteen, who straddles the gunman's back. Mad frenzy fades from Zach's face; he just looks absolutely spent.

Aunt Soo looks down with sorrow at her niece, cradles Ji Yeon in her arms.

OFF EMMA, who eyes her younger brother. AND AS SHE TURNS TO GLANCE AT THE SOBBING JI YEON --

INT. TEMPLE - KITCHEN AREA

Emma gives Walt a look of uncertainty.

EMMA  
 But what if something goes wrong  
 this time?

WALT  
 It won't. You guys always do  
 what's supposed to be done.  
 (beat)  
 If something begins to go off-  
 track, you fix it.

ZACH  
 And we do it so well.

Before exiting the kitchen, Walt shoots Zach a half-smirk.

OFF ZACH, who tightens his lips into a smile.

Whatever happens, happens. If we're meant to do it, we will.  
 AND AS ZACH TAKES A DEEP BREATH --

INT. MALL - SEOUL, SOUTH KOREA (**FLASHBACK - 2015**)

Zach walks through the same busy mall from Emma's flashback. Walt strides along one side of him, Emma on the other.

WALT

You each know what to do.

EMMA

Keep both of them separate. Use the rest of the crowd to shroud them.

WALT

And what are you watching for?

ZACH

Big guy. Dressed in black. Tattoos of fire on his arms.

WALT

You'd know.  
(to Emma)  
Find Nina and Tina.

Emma veers off from them. Walt and Zach continue walking.

IN FRONT OF A FOUNTAIN

Zach stops, faces Walt with uncertainty.

ZACH

Do you really think she's ready?

WALT

It's her time.

ZACH

She's only ten.

WALT

That's how old I was when they took me.

(beat)

You were even younger.

ZACH

But you said it wasn't your time, either.

WALT

Eventually, it was.

(beat)

And for you and Emma, it was.

ZACH  
And for Ji Yeon...

WALT  
It is.

Zach gives Walt a curt nod. No more questions asked. They part ways.

INT. A MALL STOREFRONT - TEN MINUTES LATER

Zach makes his way, alone, through the hoards of LAUGHING TEENAGERS headed in the same direction. Suddenly he sees...

A PONY-TAILED KOREAN MAN. His hefty physique sports a black sleeveless shirt, casual pants. On both of his bulky arms:

ELONGATED, INTRICATE TATTOOS, shaped and colored to resemble crackling flames.

ZACH  
It's him.

Zach tails the Korean Brute through the mall, past more shops and displays. The brute seems to follow a growing swarm of KOREAN TEENS, mostly girls.

They stop, as the predominantly female crowd gathers twenty feet away from Jake Jackson's AUTOGRAPH-SIGNING STATION.

Ji Yeon stands in front of Jake Jackson, gushes.

The Korean Brute reaches for his pocket. Zach reacts, as he has a...

FLASH:

A bullet PENETRATES Aunt Soo's chest -- she's down.

Ji Yeon screams, runs to her aunt's side. Devolves into a mess of uncontrollable hysterics.

END FLASH

Zach refocuses on the Korean Brute, who pulls out a weapon.

ZACH (CONT'D)  
(in Korean)  
He's got a gun!

SCREAMS RING OUT as Zach lunges forward, tackles the would-be assassin. The hit man tries to flip himself over; Zach clings to the guy's back.

SECURITY GUARDS surround them, move in.

Zach finds himself restrained by some security personnel.

ZACH (CONT'D)  
 (in Korean)  
 He was trying to kill Jake Jackson!

OFF ZACH, watching as the hit man is taken into custody. AND AS HE SHIFTS HIS GAZE OVER TO A SHAKEN JI YEON, REUNITED WITH HER EQUALLY-SHAKEN AUNT SOO --

INT. TEMPLE - KITCHEN AREA

Zach hears A MALE VOICE shouting through the walkie-talkie.

VOICE (V.O.)  
 Zach! Emma! Are you there?

Zach picks up the walkie.

ZACH  
 We're here, Adam.

ADAM (V.O.)  
 Did Walt talk to you yet?

EMMA  
 Yeah, he did.

ADAM (V.O.)  
 Emma, station yourself at the groves, just east of the beach.  
 (beat)  
 Zach, you need to join them, immediately. Clem's team will meet you halfway there.

The radio CUTS OUT. Zach looks at his sister.

EMMA  
 We'd better go.

ZACH  
 (to Cindy)  
 You should prepare a lot of extra food. We're going to have more stomachs to feed.

CINDY  
 Funny, how after all these years, here I am still serving people.

The bottom of a walking-stick CLACKS against the ground. All three of them look up to see...

MR. EKO, standing in the doorway. A sharp machete at his side. His other hand clutches his Jesus stick.

EKO  
You don't have to go. You do have  
a choice.

EMMA  
But Walt said --

EKO  
Walt does not control your destiny.  
You do.

CINDY  
What about those -- ?

EKO  
They will find their own way.

Zach cocks his head.

ZACH  
The way you want us to?

Emma narrows her eyes at their visitor. Cindy looks almost frightened.

EMMA  
Nice try, "Mr. Eko."

EKO  
Damn.

He raises his machete over his shoulder, then turns around. Mechanically, he exits -- smacking his Jesus stick against the floor with every step he takes.

Zach, Emma, and Cindy exchange nervous looks. Damn.

END OF ACT THREE

ACT FOUR

EXT. TEMPLE - CENTRAL COURTYARD - DAY

Walt stands in front of Zach, Emma, Aaron, Charlie, and Olivia -- everyone is dressed in plain brown.

WALT

Where's Ji Yeon?

OLDER AARON

I radioed her. She should be on her way.

OLIVIA

Are you sure this is the best place, right now, for you to -- ?

WALT

I'm not going to hole myself up in the bottom of that statue, Olivia.

(beat)

We all know what happened to the last person who did that.

OLDER CHARLIE

Clem just walkied me, three minutes ago. It's chaos over there.

WALT

You and Emma head to the groves. We need a group there to provide backup.

(to Zach)

You go with Olivia to join Clementine's team at the beach.

OLDER AARON

What about me?

WALT

What about you, Aaron?

Aaron holds a contemplative pause on Walt, frowns slightly.

WALT (CONT'D)

You're going to stay here and wait for Ji Yeon, of course. Then the two of you will re-join everyone.

Aaron's face softens; he nods. The group disperses -- except for Olivia, whose eyes stay locked on Walt.

WALT (CONT'D)

Did you need something, Olivia?

OLIVIA

Are you sure you know what you're doing?

Walt's eyes shift as he ponders.

WALT

I can't change the rules.

OLIVIA

Says who?

WALT

We have a plan to follow.

(quickly)

Where's Hurley? I was just in the control room -- he left Josephine there alone.

OLIVIA

I haven't seen Hugo in hours.

WALT

I'll find him. Go get Nancy, Franz, and Bernard -- tell them to take over the button.

OLIVIA

Walt --

WALT

I need as many of us out there as we can get. Josephine's one of our fastest runners. Go!

With a lingering frown, Olivia quietly leaves. Walt sighs.

INT. TUNNELS - BENEATH THE TEMPLE

Aaron holds a lantern, quickly makes his way through the dank corridor. He almost collides with...

Ji Yeon, who squeals and drops her flashlight. Aaron shines the lantern upon her face. They breathe sighs of relief, embrace.

OLDER AARON

What took you so long?



OLDER JI YEON  
I couldn't pull myself away. It  
was like watching a --

OLDER AARON  
Don't say it.

They trade sheepish half-grins, then turn serious again.

OLDER JI YEON  
What we're doing -- it does not  
feel right. I fear Walt is being  
impetuous.

OLDER AARON  
It's the only way.

OLDER JI YEON  
Is it?

OLDER AARON  
Everything changes. You should  
know that by now.

OLDER JI YEON  
I do.

OFF JI YEON, who looks away from Aaron, off into the dimness.

Do I ever! AND AS SHE CLOSES HER EYES --

EXT. COMMERCIAL BEACH - SAMOA - **FLASHBACK (2016)**

An eleven-year-old Ji Yeon -- dressed in lightweight beach  
attire -- slowly plods over the sand. A CROWDED BEACHFRONT  
and blue waters are spread out in front of her.

From a distance, A CREEPY-LOOKING MAN in a black suit watches  
the pre-pubescent. He raises a walkie-talkie to his mouth.

AUNT SOO (O.S)  
Ji Yeon!

Aunt Soo calls to her great-niece from a boardwalk. Ji Yeon  
sighs, trudges over to her guardian. In SUBTITLES:

YOUNGER JI YEON  
(in Korean)  
I want to go for a swim before the  
concert tonight.

AUNT SOO  
(in Korean)  
No.

AUNT SOO (CONT'D)  
 (in Korean)  
 You will come with me back to the  
 hotel. You must bathe properly.

EXT. BEACH - ONE MINUTE LATER

Ji Yeon pouts, strides ahead of her great-aunt. Aunt Soo  
 bristles, calls out:

AUNT SOO  
 (in Korean)  
 Young lady!

Ji Yeon swivels, a defiant expression plastered on her face.

AUNT SOO (CONT'D)  
 (in Korean)  
 No sulking. You should be grateful  
 I let you take this special trip.

YOUNGER JI YEON  
 (in Korean)  
 You are ruining all my fun!

AUNT SOO  
 (in Korean)  
 Just because it is your birthday  
 does not permit you to show me such  
 disrespect.

YOUNGER JI YEON  
 (in Korean; mutters)  
 Control freak.

AUNT SOO  
 (in Korean)  
 Mind your manners!

YOUNGER JI YEON  
 (in Korean)  
 Drop dead!

A GUNSHOT RINGS OUT. Aunt Soo gags, a BLOODY SPLOTCH  
 appearing on her chest. She keels over, face-first, into the  
 sand. Ji Yeon SCREAMS OUT in terror.

The black-suited man stands ten feet away from her, in the  
 shadows of palm trees. Handgun extended.

Nearby PEDESTRIANS shriek. Ji Yeon runs toward Aunt Soo's  
 body, the girl's eyes a blurry mess. Suddenly...

A CANVASS BAG gets pulled over her head. TWO MORE MEN IN BLACK restrain Ji Yeon, who struggles amid muffled screams. Her taller abductor addresses his partner, IN SUBTITLES:

ABDUCTOR  
(in French)  
Get her to the boat! Now!

They drag Ji Yeon away, as horrified pedestrians look on.

SUB: FOUR HOURS LATER

EXT. OCEAN - DAY

SUPER IN/OUT - FIFTY MILES OFF THE SAMOAN COAST

A massive, rickety old ship sails across the Pacific. Its namesake, "THE CHANDELIER," is printed along the side.

INT. SHIP - BELOW DECK - CARGO HOLD

A dank, cramped, dungeon-like space. Nearly a dozen early-adolescent POLYNESIAN GIRLS in tattered clothing are chained to the wall. They cry out, moan.

Ji Yeon is among them -- still in her street clothes. Her head bowed, tears in her eyes.

FOOTSTEPS can be heard, right before the door to the cargo hold opens. THE MEN IN BLACK enter, their steps becoming more ominous by the second. The LEADER approaches Ji Yeon.

SLAVE TRADER  
(in French)  
Do you know why you are here, girl?

Ji Yeon crinkles her nose, then spits in his face.

SLAVE TRADER (CONT'D)  
(in French)  
Answer me!

YOUNGER JI YEON  
(in Korean)  
I cannot understand you!

He switches to Korean.

SLAVE TRADER  
(in Korean)  
Why did you come to Samoa?

YOUNGER JI YEON  
 (in Korean)  
 To attend a concert... with my  
 aunt. Who you killed!

He flashes her a sinister smirk. The girl simply looks back at him with utter hatred.

SLAVE TRADER  
 (in Korean)  
 Is that so? A concert?

YOUNGER JI YEON  
 (in Korean)  
 I won it as a prize, at the mall in  
 Seoul. Why are you doing this?  
 Where are you taking me?

SLAVE TRADER  
 (in Korean)  
 You shall see.  
 (switches to French)  
 To make a good woman out of you.

A side-glance at his cronies. They all chuckle. Ji Yeon looks both frightened and disgusted. Then, abruptly...

The boat SCREECHES to a halt, rocks slightly from a loss of momentum. The other young slaves SHRIEK. The men HOLLER.

ABDUCTOR  
 (in French)  
 What is happening?

SLAVE TRADER  
 (in French)  
 Go up above! Find out what the  
 problem is!

A SERIES OF GUNSHOTS. The girls gasp, then scream. All of the black-suited slave traders have fallen to the ground, now kissing pools of blood.

MORE FOOTSTEPS enter the cargo hold. The girls moan, stare at the new arrivals...

Walt, still appearing no older than seventeen. Zach, still nineteen. Emma, now twenty. Cindy, at the age of 42. HARPER STANHOPE, at the age of 48. All of them are dressed in brown, weapons drawn.

YOUNGER JI YEON  
 (in Korean)  
 Who are you?

They part, as one young man approaches...

Aaron, at the age of eleven-and-a-half. The boy walks right up to Ji Yeon, smiles warmly at her. In English:

YOUNGER AARON  
We are here to save you, Ji Yeon.

YOUNGER JI YEON  
You are Americans?

He just continues to smile.

YOUNGER JI YEON (CONT'D)  
How... how do you know my name?

Aaron looks to Walt for approval, before answering:

YOUNGER AARON  
Because we're your new family.

OFF JI YEON, whose conflicted face softens. AND AS SHE GAZES AT THIS BOY, SOMEHOW FEELING A CONNECTION TO HIM --

EXT. TEMPLE WALL - DAY

Ji Yeon and Aaron emerge from the Temple.

OLDER JI YEON  
I know, Aaron. If it's meant to be...

They share a knowing gaze. Leaves suddenly RUSTLE, and the duo reacts.

OLDER AARON  
Who's there?

SUN-HWA KWON emerges from the bushes, face intently locked on her daughter. Waterlogged, bloody clothing. Ji Yeon reacts.

OLDER JI YEON  
Mother?

SUN  
Hello, Ji Yeon.

OLDER JI YEON  
It cannot be you.

SUN  
It is.

Ji Yeon's eyes begin to blur. Aaron puts a hand on her wrist, but Ji Yeon flares at her mother.

OLDER JI YEON  
Why did you leave me?

SUN  
Because I had to come back.

OLDER JI YEON  
Only to die?

SUN  
Am I truly dead, *daughter*?

OLDER JI YEON  
Yes. I saw your body.

SUN  
And it served me right. I was a  
killer.  
(beat)  
And you take after me.

OLDER JI YEON  
I am not a killer.

SUN  
It is because of you that your Aunt  
Soo is dead.

OLDER JI YEON  
No. It is because of you.  
(hardened)  
After all, you are responsible for  
my mother's death.

"Sun" raises her eyebrows, but says nothing. Ji Yeon smirks back at the stranger who's assumed her mother's facade.

OLDER JI YEON (CONT'D)  
Get out of my sight.

SUN  
You must leave this island, Ji  
Yeon.

OLDER JI YEON  
No.

SUN  
(in Korean)  
You would disobey me? I am your  
mother.

Ji Yeon pointedly answers in English.

OLDER JI YEON  
I know exactly who you are. And  
you are not my mother.

"Sun" glowers at them. Aaron raises his arm, and --  
FIRES HIS GUN at Sun -- but it flies straight through her  
chest. No blood is left behind on Sun's clothing.

OLDER AARON  
You can go now, "Mrs. Kwon."

"Sun" turns her back on them, charges away through the  
bushes. More leaves RUSTLE in her wake.

Aaron looks at Ji Yeon, empathetic.

OLDER AARON (CONT'D)  
Are you going to be okay?

OLDER JI YEON  
Tell me what to do.

OLDER AARON  
Walt needs us nearby. For cleanup.  
We'll provide reinforcements, if  
necessary.

Ji Yeon quivers, then nods. Aaron hands her one of the guns,  
which she slowly accepts. She cocks it.

END OF ACT FOUR

ACT FIVE

EXT. JUNGLE - DAY

Plodding softly, Clementine blazes a trail. She leads Olivia, Zach, and HARPER STANHOPE -- now the age of 55. Bringing up the rear is STEVE JENKINS, in his late-forties.

They all wear plain brown.

Clementine stops short, listens.

OLDER CLEMENTINE

Did you guys hear that?

They all strain to hear what she does. Leaves RUSTLE.

Everyone cocks their guns or rifles, alert.

A bush SHAKES -- and Charlie emerges from it, hands raised.

OLDER CHARLIE

It's just me! Don't shoot!

OLDER CLEMENTINE

Dammit, sweetie-pie!

(lowers her weapon)

I thought we agreed -- you'll stay behind and we'll contact you, once we need Emma or Ji Yeon.

OLDER CHARLIE

What can I say? I hate being left behind.

Clementine gives him a Look.

OLDER CHARLIE (CONT'D)

Okay, I know you had it figured out. But I want to keep an eye on you. I can't let anything... bad to happen.

OLDER CLEMENTINE

(warning)

Charlie...

OLDER CHARLIE

I thought we were supposed to make these decisions together.

Clementine doesn't respond. Everyone else looks nervous as she mulls it over.



OLDER CLEMENTINE

I love you too.

(waves him forward)

Come on. We're burning daylight.

Everyone exhales. Clementine tightens her lips into a smile at her husband.

OLDER CLEMENTINE (CONT'D)

You lead.

Charlie smiles back. The rest of them proceed to follow him down the trail.

OFF CLEMENTINE, who watches everyone pass by her, on Charlie's heels.

Always a relief to let someone else make the decisions. AND AS SHE STARES DEEP INTO THE JUNGLE --

INT. ORCHID STATION - DAY - **FLASHBACK (2017)**

A TEENAGE CLEMENTINE -- technically the age of sixteen, having just traveled back nine months in time -- rides up an elevator shaft. Her face still appears shocked.

CLEMENTINE

So... where am I?

She is flanked by Zach, at the age of twenty, Emma, at the age of 22, and Steve, in his late-thirties. The elevator arrives at ground level, opens to reveal...

EXT. ORCHID STATION - GROUND LEVEL

Troughs of exotic flowers and other potted flora. The hilly landscape can be seen in the distance.

TEENAGE CLEMENTINE

A greenhouse? Eloise put me through hell just to send me to a damn greenhouse?

STEVE

You're on an island, in the middle of the Pacific.

TEENAGE CLEMENTINE

Which island?

EMMA

You've never heard of it.

TEENAGE CLEMENTINE  
I won my fourth-grade geography  
bee, you know.

STEVE  
We know.

ZACH  
You won't find it on any map.

TEENAGE CLEMENTINE  
Why not?

ZACH  
Because it's cloaked... by an  
electromagnetic force field.

Clementine reacts. Emma shoots her brother a Look.

ZACH (CONT'D)  
What? It's not like she's going  
anywhere.

TEENAGE CLEMENTINE  
So I'm your prisoner?

EMMA  
Trust us, Clementine -- when you  
find out what's really happening on  
the mainland, you'll be glad you  
were brought here.

TEENAGE CLEMENTINE  
So... you know Eloise Hawking?  
This was part of her plan -- she  
arranged for me to come to this  
place?

EMMA  
It doesn't exactly work that way.

TEENAGE CLEMENTINE  
Then how exactly does it work?

VOICE  
Hey.

They turn to the left to see...

A YOUNGER CHARLIE HUME, at the age of twelve, runs a hand  
through his bobs of curly hair. He smiles at Clementine,  
bashful. In his youthful-sounding British accent...

TEENAGE CHARLIE  
You're Clementine, right?

TEENAGE CLEMENTINE  
Who the hell are you?

TEENAGE CHARLIE  
Charlie. Charlie Hume.

TEENAGE CLEMENTINE  
Oh, let me guess. You're in charge  
of the Play-Doh supply on this  
Island-That-No-One-Knows-About?

TEENAGE CHARLIE  
Funny. Maybe I can learn some more  
jokes while you're baby-sitting me.

Clementine suppresses a smirk. Touché.

TEENAGE CHARLIE (CONT'D)  
Walt's waiting for her. He sent me  
to make sure Clementine arrived in  
one piece.

TEENAGE CLEMENTINE  
"In one piece?" Are you kidding  
me?

STEVE  
(to Charlie)  
I'll radio Walt to let him know  
everything's okay. You go with  
Zach and Emma.

TEENAGE CLEMENTINE  
And who the hell is Walt?

ZACH  
You'll find out soon enough.

TEENAGE CLEMENTINE  
Do I even want to know?

Emma responds to Clementine's sneer by yanking forward the  
sixteen-year-old's arm. Zach and Charlie flank them.

OFF CLEMENTINE, whose mouth droops anxiously... even as she  
tries to maintain her tough exterior. AND AS SHE GIVES THE  
PRE-TEEN CHARLIE A TENTATIVE GAZE, WHICH HE RETURNS WITH  
ANOTHER SMILE --

EXT. JUNGLE - DAY

The present-day Clementine trails her party through a cluster of shady trees. She calls up ahead to Charlie...

OLDER CLEMENTINE

Hey.

Charlie stops, turns -- everyone else follows his lead.

OLDER CLEMENTINE (CONT'D)

What are you going to do when we get there?

OLDER CHARLIE

The same thing as the rest of you.

OLDER CLEMENTINE

But who's going to let Ji Yeon and Emma know that they -- ?

A loud EXPLOSION booms in the distance. Their heads snap back in the direction of the beach.

HARPER

Let's go!

She charges ahead of them.

OLIVIA

Harper, wait -- !

HARPER

(not looking back)

There isn't enough time to wait!

Olivia, Charlie, Zach, and Steve follow her. As Clementine begins to head after them, she notices...

A FLICKER OF MOVEMENT beneath a cluster of trees.

OLDER CLEMENTINE

Who's there?

Clementine positions her gun. The shadow approaches her, revealing itself to be...

ELOISE HAWKING, dressed in tan, lightweight desert clothing.

OLDER CLEMENTINE (CONT'D)

Eloise?

ELOISE  
Don't you mean "Nanny Hawking,"  
dear?

OLDER CLEMENTINE  
You're not my nanny anymore.

Eloise raises her eyebrows.

OLDER CLEMENTINE (CONT'D)  
How did you get -- ?  
(realizes)  
Wait a minute -- you're not Eloise,  
are you?

ELOISE  
Who do you think I am?

OLDER CLEMENTINE  
Not my nanny.

ELOISE  
Oh, really? Wouldn't your nanny  
give you the following sound  
advice? -- you have a choice. You  
can help your new friends be  
killers, perhaps become one  
yourself.

OLDER CLEMENTINE  
Or?

ELOISE  
Or you can stop the bloodshed  
before it's too late. No one has  
to die.

OLDER CLEMENTINE  
Isn't this place supposed to be  
death?

ELOISE  
Please, sweetheart. If I have to  
beg, I will humiliate myself.

Clementine digests that statement, then smirks.

OLDER CLEMENTINE  
Sucks to be you.

"Eloise's" posture stiffens. Her voice hardens.

ELOISE  
Why so hostile, Clementine?

OLDER CLEMENTINE

Don't you have some mango juice to go drink?

ELOISE

You'd better get going.

OLDER CLEMENTINE

Going where?

A gunshot RINGS OUT. Clementine whips her head toward the beach, then looks back, only to see...

"Eloise" is gone.

Clementine races down the path, onto:

THE BEACH

She runs into a clearing, sees:

A fuselage, in pieces on the sand. SMOKE rises from the engine; one of the airplane's wings is ON FIRE.

CRASH SURVIVORS dash madly across the beach. Some perform triage; others scream, panic.

Printed across the side of the downed plane is a fancy logo bearing the company name: "LANCELOT AIR."

Clementine spots Olivia, who runs over to where Zach kneels on the ground. Zach crouches beside a FEMALE BODY.

Moving forward, Clementine weaves her way around pieces of wreckage, in and out of clusters of former passengers.

OLDER CLEMENTINE (CONT'D)

What happened?

ZACH

She scared them.

Clementine sees a tearful Ji Yeon performing chest compressions on ANOTHER DORMANT FEMALE BODY. Aaron comes to his wife's side, holds a rifle in his grip.

OLDER CLEMENTINE

(to Ji Yeon)

What are you doing here?

OLDER JI YEON

She's gone!

As Clementine moves closer to Ji Yeon, she glances back and notices a group of the crash survivors moving toward Olivia and Zach.

A husky man, NORRIS WILDER, 46 -- Caucasian, graying hair, wearing a torn business suit -- charges at them with a rifle in hand. Olivia, Charlie, and Zach respond by aiming their own weapons at the approaching mob.

From another angle, Steve positions a rifle at several of the unarmed survivors.

Directly across from Clementine, ADAM -- now in his early-sixties, still with wire-rim eyeglasses and closely-buzzed white hair -- points his gun at Norris, belly-level. Norris widens his eyes.

NORRIS

Who are you people?

OLIVIA

(calmly)

Please, don't do anything rash.

NORRIS

Then drop your weapons!

A bunch of THE OTHER SURVIVORS have grabbed makeshift weapons of their own -- pieces of scrap, wood, anything that could be used for self-defense.

OLIVIA

That's not going to happen.

NORRIS

You start shooting at us, and now you want us to just surrender? I don't think so!

A standoff.

Clementine's eyes dart back and forth. From Olivia and Zach, facing the angry, frightened, armed passengers --

-- to Ji Yeon, who's stopped giving chest compressions to the dead woman, tears streaming down her young, delicate face --

-- to Steve, who takes a pulse of another barely-conscious FEMALE BODY, despite the chaos and danger facing his friends. He calls over to Clementine:

STEVE

Clem, I need help! I think she's got a pulse!

Clem looks back and forth. From Charlie, back to Steve.

Charlie's shaky hands grip a handgun. Steve's shaky hands clutch the injured woman's body.

She makes her choice.

Clementine dashes over to Steve, kneels beside him.

OLDER CLEMENTINE

How bad is it?

STEVE

I'm sure she's seeing stars. But I can feel something in her carotid artery. It's faint.

Clementine grabs ahold of the woman's shoulders, notices long, auburn hair covering the injured woman's face.

OLDER CLEMENTINE

(to the woman)

Can you hear me? Please, can you respond to my voice?

Clementine brushes the woman's hair aside -- then gasps. Her eyes practically bulge out of their sockets.

OLDER CLEMENTINE (CONT'D)

Mom...?

CASSIDY PHILLIPS, now 57, lies there on the sandy beach -- face scratched and slightly bloodied, eyes closed. Slowly, Cassidy's eyes flutter open. With great effort:

CASSIDY

(whispers)

Clementine?

Clementine merely stares back at her mother, dumbstruck. She looks over at Steve.

STEVE

(to Clementine)

I take it you know her?

Clementine turns back to Cassidy, gapes downward at her.

She's speechless as we...

SMASH TO BLACK:

END OF SHOW