

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

LOST

"Mothers' Day"

Episode 7.06

by
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LOST
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TEASER

EXT. JUNGLE - THE ISLAND - DAY - **FLASHBACK (12 A.D.)**

MOTHER -- appearing as though she was in her mid-forties, dressed in ragged clothes -- watches a YOUNGER JACOB, and a YOUNGER BOY IN BLACK, both 12, wrestle on the ground. She clutches, in one hand, a BLACK BALL made from panther skin.

As Jacob and the Boy in Black struggle, Jacob trapped underneath...

BOY IN BLACK
I got you, Jacob. Right where I
want you.

YOUNG JACOB
You never tell that to an enemy.

Jacob uses his feet to blindside the Boy in Black, jerks him off-balance. The Boy in Black cries out, as Jacob repositions himself atop his half-brother.

YOUNG JACOB (CONT'D)
You never let him foresee your next
move.

BOY IN BLACK
(gasping)
I will... remember that...

YOUNG JACOB
Will you?

The Boy in Black flares, coughs raucously. Jacob eases up on him, just as Mother calls out:

MOTHER (O.S.)
Boys...

They both stop, look up. Mother stands over them, tosses the panther-skin ball from one hand to the other.

MOTHER (CONT'D)
Does this belong to one of you?

BOY IN BLACK
It is mine.

The Boy in Black pushes Jacob aside, gets to his feet. He reaches, but Mother holds it away from him.

MOTHER

Once something becomes lost, it is accessible to all.

BOY IN BLACK

That is hardly fair, Mother.

MOTHER

A great creature sacrificed its skin for this object. How is it fair for you to neglect that gift?

The Boy in Black falls silent.

MOTHER (CONT'D)

It transfers into someone else's hands, anew.

She tosses the ball to Jacob, whose face lights up. The Boy in Black fumes.

MOTHER (CONT'D)

From Esau to Jacob.

YOUNG ESAU

You finally utter my given name, Mother. Had it always tasted like poison on your tongue?

MOTHER

Such foolish musings.

(beat)

You might choose to reclaim what was once yours, Esau.

YOUNG JACOB

Is it not mine, Mother?

MOTHER

For now.

(to Esau)

You can take it back from Jacob -- but you must not kill.

(looks at Jacob)

Neither of you may kill the other with malicious intent. Those are the rules.

YOUNG ESAU

And what happens if we break those rules, Mother?

Mother stares them both down -- cold, menacing, almost bloodthirsty eyes.

MOTHER

Then you will both be destroyed.

Each of the boys reacts, terrified.

OFF MOTHER, whose face doesn't break. AND AS HER MONSTROUS GLEAM BECOMES SOMEHOW EVEN MORE THREATENING, WITH MERELY A QUIVER OF HER LOWER LIP --

EXT. CLIFFTOP - THE ISLAND - DAY - PRESENT (2023)

EMILY LOCKE -- wearing a black pants suit, appearing to be in her mid-sixties, hair still golden red -- stands at the edge of a sandstone cliff. She stares down, across the valley...

AERIAL VIEW - THE CRASH WRECKAGE

The SURVIVORS of Lancelot Flight 423 can be seen, almost as tiny as ants. They stand among EXHAUST FUMES emanating from scattered parts of the plane. Equally miniature likenesses of THE OTHERS confront them with guns and knives.

EMILY

Like pieces of a chess board. Our pleasure to move.

She turns to her left. At her side, we see...

JAMES "SAWYER" FORD, still wearing his blue collared-shirt. His face is solemn, then turns fierce and protective as he addresses Emily -- who looks away from him.

SAWYER

Up to your old tricks, again?

EMILY

You really think she will believe anything you have to say?

SAWYER

You can't kill her. You can't kill either of them.

EMILY

Don't tell me what I can't do, James.

SAWYER

I won't let you, bitch.

EMILY
 Everything changes. And the
 rules... the rules no longer apply.

Her face is as hard as stone. She turns again, only to
 find...

Sawyer has disappeared.

Emily returns her attention to the events that unfold on the
 beach below.

BEACH - SAME

CLEMENTINE helps CASSIDY to her feet. Cassidy still wears
 utter shock as she gapes at her daughter.

CASSIDY
 What do you mean "we're home?"

CLEMENTINE
 We can't go back, Mom. If we leave
 the island, well be putting
 everyone in danger.

CASSIDY
 I still don't understand.

ADAM steps forward, gun in hand.

ADAM
 It's not for you to understand.

CASSIDY
 And just who the hell are you?

ADAM
 None of your damn business!

CLEMENTINE
 (reprimands)
 Adam!

Adam cocks his gun, aims it at Cassidy. Clementine quickly
 shields her mother from him.

ADAM
 We've all been through too much for
 you to just wash up onshore and --

CLEMENTINE
 Adam, I swear to God, if you do
 anything -- !

ADAM
Back off, Clem! This is bigger
than you. It's bigger than God.

JI YEON gets in-between Adam and Clementine, uses her arms as a buffer. AARON stays by Ji Yeon's side.

JI YEON
Everyone needs to calm down.

CLEMENTINE
No one gets to threaten my mother's
life. Not even if he's one of us.

She looks at Adam, pointedly. He directs his ire in Cassidy's direction.

ADAM
She killed one of us, Clementine.
Doesn't that mean anything to you?

STEVE JENKINS steps forward, tries to further separate Adam from Clementine and Cassidy.

STEVE
It was a mistake, Adam. Put
yourself in their shoes.

ADAM
No bias there, eh, Steve?

Steve glares Adam down. OLIVIA steps into the fray.

OLIVIA
We need to all just take a few deep
breaths --

CLEMENTINE
Too late, Olivia. I don't think
any amount of yoga is going to fix
this.

Her words leave behind a chilling effect. All of THE LANCELOT SURVIVORS and THE OTHERS -- scattered across the beach -- now wear grave faces. No one speaks. Everyone trades glances... waiting for whatever comes next.

VOICE
Stop.

All gazes turn toward the empty DHARMA van.

There stands WALT -- still appearing no older than his late-teens, wearing his plain brown clothes.

His face harbors melancholy, as he holds a rifle -- non-threateningly -- at his side.

WALT

We're going to figure this out.

CARMEN REYES whispers to HURLEY, amid the collective hush...

CARMEN

Hugo, who is that boy?

HURLEY

He's... in charge here, Ma.

Walt addresses the entire beach, but seems to speak specifically to the new arrivals.

WALT

I'm sorry you had to meet my people
in this way. Let's start over.

He clears his throat.

WALT (CONT'D)

My name is Walter Lloyd. Feel free
to call me Walt.

(beat)

Welcome to my island.

Most of The Others react with shock. All of the Lancelot passengers look confused.

Walt merely smiles, raises his eyebrows.

END OF TEASER

ACT ONE

INT. BEACH - DAY

Walt begins to walk toward where A GROUP OF CRASH SURVIVORS are huddled around TINA PUTNAM, who moans. Tina's identical twin, NINA, rises from her kneeling position, anxious.

WALT
She's injured.

NINA
Yes -- she's my sister.

WALT
I can see that.
(beat)
What happened.

DR. ROB HAMILL looks up at Walt, from where he attends to Tina's injury. A large piece of shrapnel covers Tina's knee.

ROB
Her leg. It got pinned down.

Olivia joins Walt at his side. NORRIS WILDER -- suspicion and bloodlust etched on his face -- raises his gun, alert.

OLIVIA
(to Rob)
Are you a doctor? Can you -- ?

NORRIS
Don't come any closer!

ROB
She's just trying to help.

NORRIS
(to Olivia)
You want to help? Got a surgeon on this island?

ROB
I'm a surgeon, man!
(to Olivia)
But I need antibiotics. Some gauze, a suture kit --

OLIVIA
We can get you all of that.

WALT

There's a facility on this island.
We can bring your friend --

SAMI -- still in dirty, sandy clothing -- raises his gun.

SAMI

You people aren't taking the girl.

NINA

What?

(irate)

She needs medical attention. Now!

SAMI

You really trust these monsters to
give your sister proper care?

NINA

Yes, I do! It's better than doing
nothing.

ROB

He's right. Your sister can't be
moved. Not quite yet. It's too
risky.

(beat)

But I need to find a way to clean
the wound and dress it.

Nina looks at Walt, expectant.

NINA

Well...?

Walt turns to address Steve, who stands next to Adam.

WALT

Steve, take her to the Staff. Use
the van.

Steve motions for Nina to follow him. Nina leans down,
whispers to her twin sister:

NINA

I'll be back soon, sweetie.

TINA

Please hurry.

Nina gets into the passenger side of the DHARMA van, while
Steve gets behind the wheel. Rob returns his full attention
to Tina's leg. Everyone on the beach watches.

ROB
You're going to be okay, I promise.

TINA
Are you at least board-certified?

ROB
Chief-of-Staff at St. Sebastian in
L.A. for the last sixteen years.
(beat)
What's your name?

TINA
Tina. Tina Putnam. That was my
sister, Nina.

ROB
Well, Tina... I'm Dr. Hamill. Call
me Rob. I won't leave your side.
You can count on that.

OFF ROB, who smiles warmly into Tina's grateful eyes.

If only I'd had someone there for me, when I needed them the
most. AND AS HE CLUTCHES TINA'S HAND, CLOSES HIS OWN EYES,
AND TILTS HIS HEAD UPWARD --

INT. CONDO - NIGHT - **FLASHBACK (1978)**

SUPER IN/OUT: MODESTO, CALIFORNIA

Two brown hands finish peeling an apple, then cut it into
slices. The hands arrange those apple slices on a plate.

A YOUNG ROB HAMILL, at the age of eight, carries his plate
from the kitchen into a living room. The THEME SONG to the
sitcom "DIFF'RENT STROKES" can be heard on the TV.

Rob sits on a couch, munches on his apple slices, and the
OPENING CREDITS play. The doorbell RINGS.

YOUNGER ROB
Mama! The door!

It RINGS again.

YOUNGER ROB (CONT'D)
Mama!

A third RING. Rob gets up, goes to answer the door.

YOUNGER ROB (CONT'D)
Who is it?

VOICE

I'm a friend of your father's.

Rob unlocks the door -- revealing...

RICHARD ALPERT -- clean-shaven, dressed in business-casual attire -- still his ageless self.

RICHARD

Hey, buddy. You're Robbie, aren't you?

YOUNGER ROB

You know my pops?

Richard smiles, bittersweet.

RICHARD

Is your mother home, Robbie?

ERICA HAMILL -- early-thirties, African-American, wearing a bathrobe, her hair wet and stringy -- emerges from the hallway.

ERICA

What have I told you about answering the door, little man?

YOUNGER ROB

(sheepish)
Always wait for you.

RICHARD

Mrs. Hamill, my name is Richard Alpert. I'm a... colleague of your husband's.

ERICA

Yeah, I remember you.
(to Robbie)
Baby, go watch TV.

YOUNGER ROB

But Mama --

ERICA

Now!

Robbie slinks back to the couch. Erica looks at Richard with utter dread.

ERICA (CONT'D)

Oh, dear Jesus.

RICHARD
I'm afraid I have some bad news
about Thaddeus.

Richard delivers the news, as terror spreads over Erica's face. All the while, Robbie eavesdrops from where he hides behind the nearest doorway

A commercial for the board game "CONNECT FOUR" PLAYS in the b.g. Robbie can vaguely hear their voices...

RICHARD (CONT'D)
It was an accident.

ERICA
Accident, my ass! You and the
British guy said he'd be safe.

RICHARD
There were certain... variables we
didn't account for.

ERICA
So how did it happen?

RICHARD
I can't tell you that.

ERICA
HOW DID IT HAPPEN?

RICHARD
Mrs. Hamill, please...

Erica pushes Richard away. Robbie closes his eyes from where he listens. He fights against a flow of tears.

The door SLAMS SHUT. Robbie ventures into the foyer, gazes at his mother... who's crumpled on the floor, in tears.

YOUNGER ROB
Mama, what happened to Pops?

ERICA
(through tears)
Go watch TV, baby.

YOUNGER ROB
Mama...?

ERICA
GO WATCH TV!

Erica's eyes flare at her son... dead-serious, almost bloodthirsty.

OFF ROBBIE, whose eyes are completely helpless. AND AS HE BACKS AWAY, STEADYING HIMSELF AGAINST THE WALL BEHIND HIM --

EXT. BEACH - DAY

Rob squeezes Tina's hand, looks down at her with sympathetic eyes. He sees the fear in her face.

ROB

I told you, I'm here for you, Tina.
Your sister will be back soon with
the medicine.

Tina nods. Someone's hand taps Rob's elbow. He glances over, sees...

JILL, who holds out a round fruit to him.

JILL

It's a mango. Lots of them on this
island.

Rob accepts her peace offering, reluctant.

ROB

So... you knew the plane was going
to crash here?

JILL

I had an inkling.

ROB

How? Who are these people? How do
you know them?

JILL

I communicate with them from back
on the mainland.

ROB

Why? What are they doing here?

JILL

They're a group of... trustees
who've been around for a very long
time. To protect this island.

ROB

Protect it from what?

JILL
 From darker forces. Those that
 wish to wreck havoc on the outside
 world.

ADAM (O.S.)
 Jill!

Rob and Jill both look up, see Adam towering over them. Jill remains calm.

JILL
 Yes, Adam?

ADAM
 Shut up! We're not supposed to
 tell them anything yet.

JILL
 I'll tell them whatever I want.

ADAM
 Like hell you will!

JILL
 I was on that plane. I could have
 died up there. So unless Walt says
 otherwise --

WALT (O.S.)
 Adam!

They all look over at Walt, who stands closer to the triage site. He gestures to Olivia, summons her over to where Rob minds Tina's injury.

WALT (CONT'D)
 Adam, get over here.

Adam slinks over to Walt, gun still in hand. Olivia approaches Rob and the other survivors in the triage site.

OLIVIA
 We can help your people.

ROB
 How?

OLIVIA
 Further inland. We live in
 barracks with plenty of food and
 water. You'll all be safe there.

ROB
Safe from what?

Olivia looks at Jill, then maintains her smile.

OLIVIA
We also have a Temple, where Tina
can be... healed.

ROB
I don't believe you.

JILL
She's telling the truth.

Sami cocks his weapon at Jill, stone-faced.

SAMI
We're not following you people
across this island until we know
exactly what is going on here.

OLIVIA
Suit yourself. But you must each
make that choice as individuals.

SAMI
We don't need you to dictate how we
make our decisions.

OLIVIA
So that's what they need you for?

Olivia cocks her head at Sami, even as she backs away from the triage site. Sami and Norris remain alert.

ACHARA rejoins them, arrives from down-shore. LIAM tags along behind her.

ACHARA
We have a body count.

NORRIS
How many?

ACHARA
Thirty-one dead.

LIAM
And they're beginning to smell.

Liam's fellow survivors glance at him.

LIAM (CONT'D)
Sorry. I get nervous around
corpses.

ACHARA
Head count shows at least thirty of
us are still alive.

ROB
How many were on the flight?

SAMI
We won't know that until someone
finds the manifest.

Norris looks over at Olivia and Jill, annoyed.

NORRIS
Could we have some privacy?

OLIVIA
Of course.

Olivia gestures to Adam, Jill, and the rest of The Others;
they walk out of the survivors' earshot. Norris signals for
Rob, Sami, Liam, and Achara to lean in, whispers to them:

NORRIS
I don't believe for one second
these people just want to give us
free lodging and three square meals
a day.

SAMI
They must have some motive, in
trying to force us off the beach.

LIAM
Why? We never did anything to
them.

ACHARA
It's clear they don't want to be
rescued.

SAMI
And they don't want us to, either.

LIAM
That doesn't make any sense.

NORRIS
(to Rob)
Doc, what do you think?

ROB

I think we need to wait and see what happens before we make our next move. We know nothing about them.

ACHARA

But what do they know about us?

ROB

Hopefully, not much. One thing's clear, though.

They all hang on his every word.

ROB (CONT'D)

We've got to find that manifest.

(beat)

Before they do.

Rob looks across the beach, where Olivia, Adam, Jill, and MISCELLANEOUS OTHERS huddle around Walt -- who shoots Rob and the other Lancelot survivors a look of sympathy.

Rob, Sami, Achara, Liam, and Norris all share uneasy expressions.

END OF ACT ONE

ACT TWO

INT. BEACH - DAY

GABRIEL CHO, his flight attendant's uniform torn, scavenges through the wreckage by the shore. He gathers clothing, flashlights, books, and toiletries.

A pale hand suddenly covers Gabriel's.

ZACH (O.S.)

Hey.

Gabriel gasps, looks up -- into Zach's eyes. ZACH, still wearing plain brown threads, stares down at Gabriel, kindly; he holds a gun at one side.

ZACH (CONT'D)

Need help?

GABRIEL

I'm just gathering supplies for the group. Can't have one person hoarding everything.

Zach gets down on his hands and knees, helps Gabriel wade through the clutter.

ZACH

I'm Zach.

GABRIEL

Gabriel.

ZACH

You know, we have plenty of food and shelter on this island.

GABRIEL

How long have you been here?

ZACH

Well, all kinds of people have lived on this island for as long --

GABRIEL

No. I mean how long have you lived here?

ZACH

Oh.

(looks down)

Ever since I was eight. My sister and I crashed here as kids.

ZACH (CONT'D)

We were headed to L.A. To visit our parents.

GABRIEL

Do they think you're dead?

Zach doesn't answer. He folds a blanket, looks up to meet Gabriel's compassionate gaze. Glances at the Lancelot logo on Gabriel's uniform.

ZACH

So, Gabriel... you were a flight attendant?

GABRIEL

Yeah. But my parents would've liked for me to have taken over our family's bait shop.

ZACH

You didn't want that life for yourself?

GABRIEL

They wanted a lot of things for me that I didn't want for myself.

Zach takes a long stare at Gabriel, who meets their empathetic gaze.

HURLEY (O.S.)

Hey, Zach!

They turn to see Hurley, who escorts Carmen toward them.

HURLEY (CONT'D)

Dude, you haven't met my mom yet.

ZACH

No, I haven't.

HURLEY

(to Carmen)

Ma, this is Zach. He and his sister were in the tail section of the plane crash -- the first one.

ZACH

Mrs. Reyes. Nice to meet you.

CARMEN

I still can't believe it. Hugo told me about this place.

CARMEN (CONT'D)

But until you see something with
your own two eyes...

ZACH

Your son will make sure you're safe
with us.

CARMEN

No, no, no, young man. That is my
job. Always has been.

OFF CARMEN, who puts her arm around Hurley.

No one challenges the love I have for my Hugo. AND AS SHE
STROKES HURLEY'S NECK, STARING UP WITH AFFECTION AT HER
BLUSHING SON --

INT. BANQUET HALL - LOS ANGELES - DAY - **FLASHBACK (1992)**

Carmen, at the age of 42, presses her finger against A BABY'S
nose. A FEMALE RELATIVE rocks the infant, carries him away.

A VIRGIN MARY ICE SCULPTURE is surrounded by a plethora of
Mexican dishes, buffet-style. Champagne flows down a pyramid
of goblets. SOMEONE'S HAND cuts into another layer of
magnificent wedding cake.

Carmen helps herself to a generous plate of enchilada
casserole. As she spoons it onto the ceramic surface...

A HAND touches Carmen's elbow, causes her to shriek.

CARMEN

Aye mios dio!

She makes eye contact with MAGDALENA RIVERA -- early-
seventies, Latina, curly gray hair, quite chubby herself --
who looks down at Carmen's plate, critical.

CARMEN (CONT'D)

Mama, you almost made my beans and
cheese go flying!

MAGDALENA

You took plenty of it, *mija*.

Carmen waves away Magdalena -- who rolls her eyes.

MAGDALENA (CONT'D)

You should take a page from your
second-cousin. Victor is able to
get both hands around Juanita's
waist.

CARMEN

That's because Victor has big hands.

Carmen chomps a spoonful of enchilada, swallows.

CARMEN (CONT'D)

And Juanita is wearing a girdle under that wedding dress of hers -- a dress that shouldn't be white, by the way.

MAGDALENA

Hush, Carmen.

They stroll away from the buffet table.

MAGDALENA (CONT'D)

What kind of example are you setting for your son?

She gestures to a YOUNGER HURLEY -- at the age of thirteen, now fairly heavysset, wearing a dress shirt and slacks. The pre-teen holds a plate with a thick piece of chocolate cake.

MAGDALENA (CONT'D)

That's a really big piece of cake for such a little boy.

CARMEN

He's thirteen, Mama. One indulgence won't hurt him.

MAGDALENA

That's where it starts.

CARMEN

The last year has been rough on Hugo. He's finally realizing that David won't be coming back.

MAGDALENA

I never did like that deadbeat husband of yours. You couldn't have married that Jimmy Ramirez?

CARMEN

Mama --

MAGDALENA

He was such a gentleman. He was headed to law school... the first in his family to go to college.

CARMEN
 Mama, enough! You never raised
 boys. Hugo will be fine.

Hurley runs up to Carmen, his dress shirt smeared with
 chocolate.

YOUNGER HURLEY
 Ma, I spilled.

CARMEN
 Oh, Hugo...

YOUNGER HURLEY
 I'm sorry! It was an accident!

CARMEN
 Go find your brother -- have him
 take you to the bath. Then you can
 eat the rest of your cake.

YOUNGER HURLEY
 I don't think I can.

CARMEN
 You? Not finish up cake?

YOUNGER HURLEY
 It's my fourth piece.

Carmen's face turns mortified. Magdalena smirks. Hurley
 wanders off toward a GROUP OF KIDS.

CARMEN
 Don't.

MAGDALENA
 Limits, Carmen. That boy needs
 rules if he's going to live a happy
 life.

CARMEN
 You mean like your rule that I
 couldn't date Louie Harris in the
 eleventh grade?

MAGDALENA
 He didn't come from a good family.

CARMEN
 I liked him. But you couldn't
 compromise... and now I'll never
 know what could have been.

Carmen shoots a sour look at her mother, who returns it. As A WAITER walks by with a tray of tequila shots, Carmen grabs one and downs it.

MAGDALENA

Just some motherly advice, *mija*.

Magdalena stops the waiter with one hand -- grabs and downs a tequila shot of her own.

MAGDALENA (CONT'D)

But if you want to clean up messes for the rest of your life, be my guest. I, for one, was always grossed out by vomit.

CARMEN

What are you talk-- ?
(suddenly notices)
Oh, crap.

Hurley vomits in one corner, his back facing them. The other kids, who are gathered around him, point and laugh.

CARMEN (CONT'D)

Oh, Hugo...

OLDER TEEN

Your diarrhea's coming through the wrong end, Hurley!

The kids the laugh even louder. Carmen glances at her mother, groans.

CARMEN

That one's going to stick...

OFF CARMEN, who gazes at her son, sympathetic. AND AS SHE GRABS A SECOND FLUTE OF TEQUILA, TAKES ANOTHER SHOT --

INT. BEACH - DAY

Carmen bites into a mango with one hand, drags a large suitcase with her other hand.

Hurley walks alongside of his mother, carries an armload of supplies -- as do Zach and Gabriel. Hurley calls up ahead:

HURLEY

Hey, guys!

Norris and Sami look up from the triage area, where they are gathered with Rob, Liam, Tina, and Achara... and raise their guns once they see Carmen and Gabriel with The Others.

SAMI
Get away from them. They're with us.

HURLEY
No, it's cool --

NORRIS
Shut up!
(to Gabriel and Carmen)
You two.

ZACH
Their names are Gabriel and Carmen.
Good to see you took the time to
get to know your own people.

NORRIS
I wasn't talking to you, boy!
(to his fellow survivors)
Gabriel, Carmen, over here. Now.

CARMEN
We were just getting supplies --

SAMI
Don't you understand? They are the enemy.

HURLEY
Dude, seriously, we're not --

NORRIS
I said be quiet, fatso!

CARMEN
Don't talk to my son like that!

Carmen marches over, drops the suitcase by Norris and Sami's feet. Gabriel joins them.

CARMEN (CONT'D)
We were gathering what we could
from the cargo hold... so we can
share the most useful items.
(beat)
You're welcome.

SAMI
We share with each other. Not with them.

FROM A DISTANCE

Behind a cluster of palm trees, STARLA -- still wearing her flight attendant's uniform, weathered and dirty -- peers out to gaze at the triage site.

Sami, Norris, and Carmen ARGUE. Starla's gaze lingers on Hurley, regretful.

Starla bows her head. She ducks behind one of the trees... just as Hurley turns to stare randomly in her direction.

RESUME TRIAGE SITE

ROB

Is there anything I can use in there? For Tina's leg...?

NORRIS

Open it up.

Carmen unzips the suitcase. Norris aims his weapon toward Hurley and Zach, threatening.

NORRIS (CONT'D)

You two, stay back.

Carmen lifts the suitcase cover -- reveals water bottles, folded clothes, reading materials, a sewing kit, and other miscellaneous items.

CARMEN

There. Ooooh, bottled water. Scary stuff.

ACHARA

We can't be too careful.

HURLEY

See, nothing bad.

Hurley kneels next to his mother, sorts through the items, nervously.

HURLEY (CONT'D)

Just some old socks...

SAMI

Get away from there.

HURLEY

A sewing kit... a few books... a list of names...

He stops short -- as does everybody else. Hurley slowly turns to face his mother.

HURLEY (CONT'D)
Ma... did you pack this in here?

CARMEN
I found it on the beach, in the pile. Thought it might be important.

Everyone's eyes are locked on it.

HURLEY
Do... you know what this is...?

ROB
The manifest...

Norris leaps toward Hurley, swings his gun. Almost simultaneously, Adam lunges forward with his own gun in a defensive stance.

ADAM
(to Hurley)
Give it up!

NORRIS
(to Carmen)
Don't let him have it!

They mutually glare, each targeting the other. Hurley, caught in the middle, squawks...

HURLEY
Um... could we put the guns, like, down...?

Walt approaches them, focuses on Hurley holding the manifest. Hurley's eyes dart back and forth.

WALT
Everyone, hold up.

A CROWD has gathered. Olivia, Jill, EMMA, and random OTHERS stand beyond Adam's shoulder. Cassidy, Clementine, Aaron, Ji Yeon, and other SURVIVORS have assembled closer to Norris.

SAMI
This is our manifest.

HURLEY
Well... technically it belongs to the airline --

NORRIS
I said shut up!

CARMEN

That's enough.

Carmen blocks the butt of the rifle carried by Norris, stares him straight in the eye.

NORRIS

Lady, you don't want to push me --

CARMEN

I gave birth to two ten-pound baby boys. I know more than a little about pushing.

WALT

The manifest is going to stay with one arbiter. Someone who can be trusted to keep it safe... until we all decide what to do with it. As a group.

ACHARA

And who would that person be?

OLIVIA

She raises a valid question, Walt. We've got two sides here. It needs to be someone who can act as a neutral guardian.

Walt swerves his head... angles his gaze straight at Hurley, eyebrows raises.

HURLEY

No...

WALT

It has to be you, Hurley. Everybody loves you. You're the one person we can all trust.

HURLEY

Dude, no... I can't... I won't... I'm not going to be the bad guy again...

WALT

Sorry, man. You're my recruit.

HURLEY

Walt, come on --

WALT
You're it, Hurley. You're my
choice.

HURLEY
Nah-uh! No way -- !

WALT
I've made my decision.

HURLEY
I CAN'T!

Sami takes a step toward Walt, still clutches his rifle.

SAMI
What makes you think we're going to
trust one of your people with it?

WALT
He's not really "one of my people."

ACHARA
What does that mean?

WALT
It means he's an exception. He can
cross both sides.

NORRIS
Bull.

OLIVIA
Walt speaks the truth.

NORRIS
Was I talking to you, lady?

OLIVIA
You have quite the problem
controlling your temper, don't you?

Norris steams at Olivia's remarkably zen demeanor.

ADAM
The only reason all of you are here
is because we let you be here.

ROB
That sounds like a threat.

ADAM
Do you want to find out?

CARMEN

That's it!

Carmen gets directly in the middle of the fray. She reaches out, takes Hurley's hand, pulls him toward her. They both straddle the invisible divide between the Lancelot passengers and Walt's Others.

CARMEN (CONT'D)

Walter, you want Hugo to be responsible for the manifest? So be it.

HURLEY

But Ma --

CARMEN

Hush, *mijo*.
(turns back to The Others)
You need a liaison, right? So my son and I will be co-liaisons.

Hurley acquires a smile, beams at his mother. Regaining confidence...

HURLEY

Yeah. Co-liaisons.

WALT

Hurley, that isn't how we normally handle --

HURLEY

Dude, what's even "normal" about any of this?

Walt ponders, looks back at mother and son. Carmen wears a hard, uncompromising stare. Hurley raises his eyebrows.

WALT

Fine. Co-liaisons.

He signals to his people, who follow him back toward the DHARMA van.

WALT (CONT'D)

It's going to be dusk soon. I need to figure out what happens next.

Hurley extends the manifest to Carmen, who clutches it from the other end.

CARMEN

I love you, my son.

HURLEY
Love you too, Ma.

FROM WALT'S END OF THE BEACH

Adam shoots them a hostile glare, while...

FROM WHERE THE SURVIVORS ARE GATHERED

Norris shoots an almost identical glare toward The Others.

END OF ACT TWO

ACT THREE

INT. ST. SEBASTIAN HOSPITAL - DAY - **FLASHBACK (2006)**

TABITHA ERDMAN -- mid-sixties, hooked up to an IV, her short blonde hair dotted with strands of gray -- lies in bed. She looks fairly immune from any pain.

NURSE JEAN -- last seen in Jack's flash-sideways timeline, roughly the same age -- pokes her head in the room.

NURSE JEAN
Good morning. You have a visitor.

TABITHA
I don't want any visitors.

NURSE JEAN
It's your daughter.

TABITHA
I said I don't want any visitors.

Jill, at the age of 46, pokes her head in the doorway.

JILL
Hi, Mother.

NURSE JEAN
Oh, Ms. Erdman, you can't --

Jill pushes past Nurse Jean, strides up to Tabitha's bedside. Her mother sighs.

TABITHA
It's okay, nurse. You can leave us.

NURSE JEAN
Are you sure?

JILL
She said leave us.

Nurse Jean hesitates, then closes the door. Jill turns back to Tabitha, regretful. A windowed section of the door still looks out into the hallway.

JILL (CONT'D)
I'm sorry I didn't come sooner.

TABITHA
I didn't expect you to.

JILL
I've been doing some really
important work --

TABITHA
I know.

Jill reacts, taken aback.

JILL
You do?

TABITHA
I've been trying to protect you.
That's why I tried so hard to keep
you from going to work for Hanso.

JILL
I'm no longer with them --

TABITHA
Because you've gone "freelance," I
know.

(beat)
You've never been "freelance,"
Jill. You're still working for
that Linus man, aren't you?

Jill's jaw practically drops. Tabitha remains nonchalant.

JILL
How did you -- ?

TABITHA
I did consultation for fifteen
years at the Hanso Foundation,
sweetie. I know things I
shouldn't.

JILL
But... you know about Ben?

TABITHA
I know who he is. And I know where
you were, a decade ago. When you
said you were working with the
Peace Corps.

Dread covers Jill's face.

TABITHA (CONT'D)
That's why you went undercover at
Hanso, isn't it, hon? To protect
the island?

TABITHA (CONT'D)

(beat)
To protect me.

JILL

Yes.

TABITHA

I don't need protecting anymore.

JILL

Mother, I'm so sorry!

TABITHA

Sorry? For what?

Jill drops to her knees by Tabitha's bedside... in tears.

JILL

I'm sorry I wasn't there for you!
That I let you get sick! That I
didn't... keep you safe.

Tabitha shushes Jill, presses a finger against Jill's lips.

TABITHA

You did what you were supposed to.

JILL

I was supposed to protect you.

TABITHA

No, you weren't. And someday,
you'll be there to protect someone
else. Someone who isn't me.

JILL

I don't understand --

TABITHA

There's only one thing you need to
understand right now, Jill. You
see that man? The one spying on us
from outside this room?

Tabitha points. Jill turns around, glimpses...

MATTHEW ABBADON, adorned in hospital scrubs, his creepy eyes
fixated on mother and daughter.

Jill looks at her mother, perplexed.

TABITHA (CONT'D)

He isn't a hospital orderly.

JILL

Who is he?

TABITHA

He's someone you need to stay far away from. Always know where he is, so you can remain three steps ahead of him.

Jill swivels around again -- in time to see Abbadon duck out of view. She reconnects gazes with Tabitha, horrified.

JILL

What's he doing here?

HALLWAY - MOMENTS LATER

Jill charges out of her mother's hospital room, scans the hall in both directions. Many PASSERS-BY -- none of them Abbadon.

JILL

Where is he? Where is he!

Jill rushes toward the nurses' station, searches people's confused stares for some sign of him. She sees the back of an AFRICAN-AMERICAN MAN'S head, his body in scrubs.

JILL (CONT'D)

Hey! You!

She forces him around -- coming face-to-face with Dr. Rob Hamill, at the age of 36.

ROB

Can I help you?

JILL

You're not him.

She moves along, leaves Rob looking utterly baffled.

JILL (CONT'D)

Where is he?

She approaches the --

NURSES' STATION

-- where the first nurse chats with another nurse -- SOPHIA, blonde, Caucasian, late-thirties -- on reception duty.

JILL

Did either of you see that man
outside my mother's hospital room?
Which way he went?

NURSE SOPHIA

Your mother?

NURSE JEAN

Tabitha Erdman. She's being
treated for Klippel-Feil.
(to Jill)
You've been her only visitor today.

JILL

No, he wasn't a visitor!
(frustrated)
He's an orderly here. His name is
Matthew Abbadon.

NURSE SOPHIA

Oh, I remember him. He used to
work here.

JILL

Used to?

NURSE JEAN

A part-timer. He left St.
Sebastian about... eight months
ago.

OFF JILL, whose frantic face turns mortified. AND AS HER
EYES LINGER TOWARD TABITHA'S HOSPITAL ROOM --

EXT. BEACH - DUSK

Jill stares down at Tina, who still cringes. Rob tries his
best to comfort the young woman.

JILL

(to Rob)
Is she going to be okay?

ROB

If they get back soon with the
supplies.

Jill kneels down next to Tina, clutches her hand.

JILL

Listen to me. Nothing's going to
happen to you. I'll protect you --
I promise.

Tina nods, grunts. Jill stands again, surveys the beach. She sees Adam conversing with a group of Others -- directing shifty looks at her.

SEVERAL FEET DOWN THE BEACH

Walt confers with Hurley and Carmen.

DIRECTLY ACROSS FROM THEM

Jill sees Zach showing Gabriel how to make fire.

BACK TO WALT'S GROUP

She spots Walt shaking his head, as Hurley protests.

Jill charges over to them.

JILL

Walt!

She now has his attention.

JILL (CONT'D)

I'm Jill. We haven't been formally introduced yet.

WALT

I know who you are.

JILL

Olivia told you?

WALT

I knew before then.

Jill pauses, then proceeds.

JILL

You do realize you've got a coup on your hands?

WALT

What?

JILL

Your people, Walt. Our people. Some of them think you're taking too long to make decisions.

She points to where Adam seems to be rallying The Others.

JILL (CONT'D)
Insurrection is brewing in our
midst, courtesy of Adam.

WALT
They told you that?

JILL
They didn't have to. I've done
this for long enough to know when
something's up.

Walt looks constrained. Hurley and Carmen stare at him with
concern.

JILL (CONT'D)
You'd better make up your mind.

WALT
What would you suggest, Jill?

JILL
Two groups. Take one group --
anyone who wants to go -- someplace
where you can control what they do
and see.

WALT
And the rest?

JILL
Anyone who doesn't want to come
with can remain on the beach.
(beat)
Not that there'll be any rescue
planes.

CARMEN
What makes you think no one will
come looking for us?

HURLEY
It's complicated, Ma.

JILL
Walt, please. Before things get
out of hand.

WALT
They've already gotten out of hand.
(sighs)
Okay, Jill. We'll do it your way.

Walt cups hands around his mouth, addresses the entire beach.

WALT (CONT'D)
 Everyone! May I have your
 attention, please?

THE ENTIRE BEACH stops, listens to him.

WALT (CONT'D)
 Adam, you and your sympathizers
 need to stop.

ADAM
 Stop what?

WALT
 You know what I mean. We're not
 taking anyone anywhere against
 their will.

Adam looks dumbfounded.

ADAM
 But you said --

WALT
 I was wrong.
 (beat)
 I'm not going to stand here and let
 history repeat itself.

The Lancelot survivors' reactions vary -- ranging from relief
 to curiosity to skepticism.

SAMI
 So what would you have us do,
 Mister Walt?

WALT
 Any of you who crashed are invited
 to our barracks. As our guests.
 We'll give you food, bathrooms,
 warm beds. And we'll protect you.

GABRIEL
 Protect us from what?

WALT
 Everything will be explained to you
 once you're there.

Gabriel looks at Zach, raises his eyebrows. Cassidy looks to
 Clementine, who nods.

WALT (CONT'D)

The rest of you are free to remain on the beach, if that's what you choose. Some of my people will stay behind, in case you change your minds. But even if you don't, they know not to harm you.

He looks pointedly at Adam, whose gaze drops. Walt then turns to Hurley.

WALT (CONT'D)

Where's Josephine? I wanted her here to help us.

HURLEY

JoJo left for Hydra Island. Took a bunch of people with her.

WALT

Who?

HURLEY

Rose, Bernard... um, Franz, Vanessa, Jed, Roxanna...

WALT

Why didn't you stop them, Hurley?

HURLEY

Dude, when I found out another plane had crashed... I don't know... I was sort of distracted.

OLIVIA

What's done is done.

(looks at Carmen)

Let's get your people to safety.

Carmen looks at Hurley, who nods. Clementine and Cassidy then approach Walt, with Aaron and Ji Yeon right behind them.

CLEMENTINE

I want to bring my mom to the Temple.

WALT

No. Out of the question.

CLEMENTINE

Walt --

WALT

We can't let any of them in there yet.

CLEMENTINE

Why not?

WALT

I don't know who we can trust.

CLEMENTINE

Do you trust me, Walt?

She narrows her eyes at him. Walt's decisive face wavers.

HURLEY

Yeah... I kind of wanted to bring Ma there, too.

Walt looks to Olivia for guidance. She shrugs as if to say "It's up to you."

WALT

What do you think, Ji Yeon?

JI YEON

I think Cassidy is a good person. There's no reason we shouldn't trust her.

WALT

Aaron?

AARON

What she said.
(gestures to Carmen)
And, come on -- it's Hurley's mom.

Carmen smiles at Walt, triumphant. Walt shakes his head.

WALT

I still think it looks bad to --

CARMEN

How about this? If we can't go to this Temple, Hugo and I throw your precious manifest in the ocean.

Walt grunts, looks at Hurley -- who shrugs.

HURLEY

What she said.

Walt sucks in his lips. Then, he raises his voice, addresses the crowd once more time.

WALT

You have one hour to decide before
the first group leaves.

OVER BY THE LANCELOT SURVIVORS

Norris leans in next to Sami, whispers.

NORRIS

You leaving?

SAMI

(sotto)

I'm not going anywhere with that
boy.

The Lancelot survivors look back at the cluster of Others. Their collective stares shift to Walt, who suddenly has a morbid expression.

He's no longer in control.

END OF ACT THREE

ACT FOUR

EXT. BEACH - NIGHT

A bonfire CRACKLES on the beach. Several torches are dipped into the flames, lighting up the darkness.

Achara hands off a torch to ANOTHER CASTAWAY, turns to Rob.

ACHARA

Are you staying?

ROB

They're going to need me, if anything happens...

(beat)

What about you?

ACHARA

Yes. How do we know they won't skin us alive as soon as we're led into the jungle? Or throw us in cages, and then brand us with ominous symbols?

ROB

Good point.

More TORCH-BEARING SURVIVORS move aside as the DHARMA van putters out onto a clearing. They gather around it; both Nina and Steve exit the van, carrying first-aid kits.

SAMI

(to Steve)

You go back to your people.

STEVE

Of course...

He lays his armload of supplies at Sami's feet, retreats. Nina approaches Rob.

NINA

How's Tina?

ROB

Stable enough. But I want to take care of her right away.

Rob leads Nina over to where Tina lies in the sand. Sami, Norris, and Achara turn to the cluster of other survivors.

NORRIS
That black kid seems to be calling
the shots.

LIAM
Maybe we should hear them out?

SAMI
You cannot be serious.

ACHARA
They tried to kidnap us.

LIAM
But they know this island. Maybe
they have a good reason -- ?

NORRIS
Listen, "chap." If you go with
them you become one of them, as far
as we're concerned. Got it?

LIAM
Yes, sir.

Liam backs away, follows Rob and Nina over to the triage
area. With a final look of resentment toward Norris...

LIAM (CONT'D)
Hey.

He catches up with Rob.

LIAM (CONT'D)
What's up, doc?

Rob doesn't look amused.

LIAM (CONT'D)
Get it? Bugs Bunny? "What's up,
doc?"

Rob's face doesn't change.

LIAM (CONT'D)
Sorry. You need help?

ROB
Yeah, can you hold her leg for me?

TINA
Will this hurt?

ROB
Probably.

Nina clutches Tina's hand.

NINA
You're going to be just like new.

Rob begins to prepare ointment for Tina's injury, as Liam holds her leg steady. Tina looks at Liam, curious.

TINA
Who are you?

LIAM
My name's Liam.

TINA
Tina.
(winces)
So why were you going to South Korea?

LIAM
Reunion tour. I used to be in a rock band, back in the Nineties. Maybe you've heard of them? -- Drive Shaft.

TINA
You were in Drive Shaft?

LIAM
Aye.

TINA
Our mom loved that band.

NINA
Yeah, she did.

TINA
Didn't one of them die in a plane crash?

LIAM
My brother. Charlie.

TINA
Oh. Sorry.

LIAM
So why were you birds headed to Seoul?

Tina looks at Nina, whose gaze drops.

TINA
Our family does business there.

LIAM
Really? What kind of business?

Tina lets out a shriek. Rob has pulled some shrapnel from her bloody leg. Liam averts his eyes, squirms.

LIAM (CONT'D)
I have a thing about blood.

Tina reaches for Liam's hand with her free arm, clutches her fingers around his.

TINA
Wait. Please don't leave.

LIAM
I won't, love.

OFF TINA, who wails as Rob dabs her skin with antiseptic.

Don't leave us -- the way our mother did. And our grandmother. AND AS TINA CONTINUES TO CRINGE, GRITTING HER TEETH --

INT. LONG-TERM CARE FACILITY - DAY - **FLASHBACK (2016)**

SUPER IN/OUT: DENVER, COLORADO

GEORGIA PUTNAM, at the age of 39, lies in bed -- eyes practically glazed over. Her face is weathered and blemished -- she looks at least one decade older than she is.

Nina and Tina -- both at the age of 23 -- enter the room.

YOUNGER TINA
Mom?

They approach her bedside.

YOUNGER NINA
Do you think she can hear us?

GEORGIA
Yes, I can.

YOUNGER TINA
Mom, we're so glad --

GEORGIA
My two baby girls. Too brave for
their own good.

YOUNGER NINA
(to Tina)
What's she talking about?

YOUNGER TINA
Mom, your doctor said you fainted.

Georgia looks at them, with a newfound sense of coherence.

GEORGIA
Oh, hello, girls. Nice to see you
again.

Nina shoots Tina a Look, disconcerted.

YOUNGER NINA
Mom... did you go somewhere?

GEORGIA
Of course I did. A place far, far
away.
(beat)
Somewhere better than here.

YOUNGER TINA
We need to talk to you about
something. But we're running out
of time.

GEORGIA
(still lucid)
By all means.

The twins exchange another glance.

YOUNGER NINA
We know why Grams died.

GEORGIA
You do?

YOUNGER NINA
And we know how.

GEORGIA
That's impossible. I've hid it
from you for the last twelve years.

YOUNGER TINA
Mom...

GEORGIA
I'm good at hiding things.

YOUNGER NINA
Mom, we're part of The Circle now.

Georgia's face freezes. Her voice turns harsh, forboding.

GEORGIA
You didn't.

YOUNGER NINA
We had to. It was the only way we could learn the truth... the only hope we have of saving you.

GEORGIA
You can't save me.

YOUNGER TINA
Yes, we can.

GEORGIA
I don't need saving. Your Grams didn't need saving. She never would have died if...

YOUNGER NINA
If what? Say it.

GEORGIA
If someone couldn't have just left well enough alone.

Her eyes suddenly roll back.

YOUNGER TINA
Mom? Mom!

GEORGIA
They finally knocked down that damn wall.

YOUNGER NINA
What's she talking about?

YOUNGER TINA
Something that happened before our time.

GEORGIA
An electric toothbrush? You've got to be kidding! Groovy!

YOUNGER NINA
What's going to happen to her?

OFF TINA, who gives her twin a helpless expression in response. AND AS TINA REACHES DOWN, TAKING GEORGIA'S HAND IN HER OWN --

EXT. BEACH - NIGHT

Tina squeezes Liam's hand, still seething through the pain.

ROB
I'm almost done, Tina.

LIAM
(to Tina)
You're a trooper.

NINA
Hang in there, sis.

TINA
Thank you for staying.

She glances back and forth between Nina and Liam.

TINA (CONT'D)
Both of you.

Liam looks at Nina from directly across Tina's body.

LIAM
How was the trip into the jungle?
With their guy?

NINA
Steve.

LIAM
On a first-name basis, now?

Nina looks down.

LIAM (CONT'D)
So he treated you right?

NINA
No worse than I expected him to.

OFF NINA, who gives her sister's hand a tighter squeeze.

If only he knew what we saw. AND AS SHE GAZES OVER AT STEVE, WHO HAS REJOINED WALT'S GROUP --

INT. DHARMA VAN - NIGHT - **FLASHBACK (HALF AN HOUR EARLIER)**

Nina sits in the passenger seat, a medical kit on her lap. Steve drives them through the jungle.

STEVE
So how was the flight?

NINA
Bumpy.

STEVE
Was the orange juice good?

NINA
I had apple juice.

STEVE
Oh.

They sit in silence, as the van putters along. Nina's eyes widen.

NINA
Watch out!

Steve hits the brakes, to avoid a head-on collision with...

JULIET BURKE, who stands in the middle of the jungle path -- wearing a red blouse. Steve gapes, wide-eyed.

STEVE
Juliet?

NINA
You know her?

STEVE
I shouldn't be surprised.

Slowly, they exit the DHARMA van. Juliet's body is faintly illuminated by the dimness of the night. Steve and Nina approach her.

JULIET
Hello, Steve.

STEVE
Jules... I assumed you'd moved on.

JULIET
I can't. There's something keeping him here. Keeping us here.

NINA
Is she talking about what I think
she's talking about?

STEVE
Most likely.
(to Juliet)
Do you have a message for us?

JULIET
I do.
(beat)
Don't trust Adam. Neither of you.

NINA
Which one is Adam, again?

JULIET
The one who'll undo everything, if
given the chance.

Nina and Steve turn to face each other in unison. As their eyes dart back to Juliet, they see...

She is gone.

NINA
Okay, that was just creepy.

STEVE
Welcome to our island.

Nina's eyes bulge, as her stare lingers on the spot where Juliet's spirit once stood.

END OF ACT FOUR

ACT FIVE

EXT. BEACH - NIGHT

HARPER STANHOPE'S body lies on the sand. TORCH-BEARING OTHERS surround her, ILLUMINATING the corpse.

Adam and Steve kneel, begin to hoist her body off the ground.

WALT (O.S.)

No.

The Others turn, face their leader -- who stands in the shadows.

WALT (CONT'D)

Don't move her.

STEVE

But shouldn't her body be -- ?

WALT

We still need her.

Adam and Steve lower Harper's corpse back down, slowly. Walt turns to address the entire beach.

WALT (CONT'D)

We're leaving now. Like I said before, whoever wants food and shelter should come with us.

Zach looks at Gabriel, pleading. Gabriel steps forward, elicits Sami's shock.

SAMI

You're not seriously going with them?

GABRIEL

Yes, I am. I think we all should.

SAMI

No way in hell.

Gabriel looks at the rest of the Lancelot passengers.

Cassidy takes Clementine's hand, steps over to Gabriel's side. Carmen and Hurley join them, jointly carry the manifest. Cassidy looks at the rest of the survivors.

CASSIDY

Train's leaving the station, folks.

One-by-one, approximately ONE-DOZEN LANCELOT SURVIVORS join Cassidy, Carmen, and Gabriel alongside Walt's group. THE REMAINING SURVIVORS stick next to Sami and Norris.

NORRIS

You all are crazy.

Achara rises from where she's knelt next to Nina, who's caring for Tina in the triage area.

ACHARA

We have injured people. You cannot just leave us.

CARMEN

We'll send more medicine back to the beach.

(to Hurley)

You do have more medicine we can send, right?

HURLEY

Yeah, Ma. We do.

Carmen turns back to the group remaining behind, nods curtly. Cassidy looks straight across the beach at Rob, who finishes wrapping a makeshift tourniquet around Tina's leg.

CASSIDY

Doc?

ROB

I've got a lot of hurt people to take care of.

LIAM

Yeah, I think I'll hang around too.

He looks down at Tina, who gives him a grateful smile.

NINA

And I'm sticking with my sister.

GABRIEL

You may regret staying on this beach.

Emma steps over to where Gabriel and Zach stand, touches Gabriel on the shoulder.

EMMA

They'll always have a choice. Any of them can join us at any time.

WALT
Adam, Steve...

He gestures to SIX OTHER MEMBERS of his group.

WALT (CONT'D)
You're in charge. Make sure
nothing happens to them.

Steve nods, but Adam looks down. Jill raises her hand.

JILL
I'll stay, too.

Walt hesitates, then nods. He turns back to his group, leads them -- as a procession -- toward the jungle.

Those left on the beach watch as Walt's group departs along a trail. Hurley and Carmen bring the manifest into the DHARMA van; they get inside, rev the engine.

Cassidy and Clementine stick directly behind Walt on the trail. Aaron, Ji Yeon, Gabriel, Zach, Emma, and SCATTERED OTHERS AND LANCELOT SURVIVORS walk among them. Olivia brings up the rear.

FROM A DISTANCE

Starla sits in the triage area, observes the mass exodus from the beach. She wears a look of slight regret.

JUNGLE

Walt forges on ahead, as his parade of followers glides behind him like spikes of a dragon's tail.

Olivia weaves her way from the end of the line toward its front. She catches up to Walt, strides in step with him.

OLIVIA
You're sure you know what you're
doing?

WALT
Why are you questioning my
decisions, Olivia?

OLIVIA
You know why.
(beat)
You're not supposed to be among
your people.

WALT
Things change.

OLIVIA
But they're not always meant to.

Olivia hangs back, as Walt blazes ahead through the underbrush.

OFF WALT, whose conflicted face is emblazened by the light from his torch.

Just because we have rules doesn't mean I have to like them.
AND AS HE CLOSES HIS EYES, HIS FEET STILL GUIDING A PATH OVER TWIGS AND HERBAGE --

INT. BEDROOM - BARRACKS ("NEW OTHERTON") - **FLASHBACK (2020)**

Walt sleeps soundly in bed. He tosses, turns. A FEMALE VOICE calls to him.

VOICE
Walt.

Walt opens both of his eyes, sees...

SUSAN LLOYD-PORTER, still in her mid-thirties, standing by his bedside. A soft GLOW outlines her body.

WALT
Mom?

SUSAN
Don't be afraid, sweetheart.

WALT
Is it... really you?

SUSAN
I've been with you this entire time. I'm so proud of you.

WALT
Proud of me for what?

SUSAN
Because you care for those who depend on you. Look after them. Protect them.

WALT
I miss you, Mom. I wish... I wish you were here to protect me.

SUSAN

You don't need protecting.

(beat)

But you must listen to me. Change is coming to the island. Now more than ever, your people must be reminded that you are with them. That you are one of them.

WALT

How do I -- ?

SUSAN

You've already begun. Walk among them. Move around the island along with them.

WALT

Why? Jacob never did.

SUSAN

And look where he is now.

(beat)

Trust your heart. You always have.

Walt's face blurs with tears. He wipes them aside, sees...

Susan is gone.

A KNOCK on the door. Through clogged sinuses:

WALT

Come in.

CINDY CHANDLER -- at the age of 46, her hair cropped against her neck -- peeks into the room.

CINDY

Are you okay, love? I heard you talking to someone.

WALT

I saw her.

CINDY

Your mum.

WALT

I still have a hard time...

He holds back tears. Cindy puts a hand on his shoulder.

CINDY

We all do. Ever since The Change,
it's been... an adjustment.

WALT

I'm taking everyone out to the
north shore -- near the Anvil
station. First thing in the
morning.

CINDY

But we're safe here.

WALT

He can't hurt us, Cindy. Not
anymore.

CINDY

How do you know your mum wasn't
really... him?

WALT

Because I know.

Cindy takes a long look at him.

CINDY

You're sure you wouldn't be more
comfortable taking some time out
for yourself? Maybe in the foot of
the statue, or at the Temple -- ?

WALT

No. They need to see that I'm one
of them. That means I need to keep
moving around the island.

CINDY

What if he finds another loophole?

WALT

Then we'll close it.

Cindy nods, her chin quivering.

OFF WALT, who looks bound and determined. AND AS HE GAZES
OUT THE WINDOW, AT THE SWING SET RIGHT OUTSIDE --

EXT. JUNGLE - NIGHT

Walt carries a torch, leads the long procession under shadows
and vines. Olivia, Cassidy, Clementine, Aaron, Ji Yeon,
Emma, Zach, and Gabriel are among those whom he guides
through the darkness.

WALT
Hurley and his mom are probably at
the Temple by now.

He turns, faces the group of his followers. Their procession
halts.

WALT (CONT'D)
It's time for me to leave.

CLEMENTINE
What?

AARON
Leave? Where are you going?

WALT
Olivia will take you the rest of
the way. I want you to listen to
her.

JI YEON
Walt, we need you.

WALT
No, you don't. I've been with you
for so long... what you need is to
find your own way home.

OLIVIA
(to the group)
If Walt says he needs to leave us
for awhile, I'm certain he has a
good reason for it.
(turns back to him)
Right, Wal--?

She stops short, as everyone else reacts. Walt is no longer
standing there.

OLIVIA (CONT'D)
Walt?

Leaves RUSTLE in the distance. They continue to stare.

SEVERAL FEET AWAY

Walt charges through the jungle, his torch dimming. Walt's
face looks pain-staken.

MINUTES LATER

Olivia now leads the group across the trail. In the
distance...

CHARLIE HUME stands there, waits for them. He holds a lantern, as do two additional OTHERS who stand over his shoulders.

Clementine takes Cassidy's hand, pulls her mother forward, faster.

Charlie moves toward them, as well. They meet in the middle. Charlie's and Cassidy's faces are both overjoyed, while the rest of the group looks on. To Cassidy:

CLEMENTINE

Mom... this is my husband, Charlie.
 (to Charlie)
 Charlie, this is my mother.

CHARLIE

It's wonderful to finally meet you,
 Mrs. Phillips.

CASSIDY

Please... call me "Mom."

Charlie shakes hands with Cassidy, whose expression is proud and welcoming.

EXT. BEACH - NIGHT

A second bonfire CRACKLES near the triage area. Rob, Sami, Norris, Liam, and Achara sit in a semicircle around it.

ACHARA

So what are we supposed to do?

NORRIS

Defend ourselves. If they try anything.

They all glance over at Adam, Steve, Jill, and some more OTHERS -- who keep watch over the survivors from a distance, armed with weapons. Jill is the only one unarmed.

SAMI

I have a feeling they're planning something far more crafty than just killing us.

LIAM

I'd rather not find out, mate.

ROB

I'm going to check on Tina. Let me know if anyone comes up with other ideas.

Rob gets to his feet, walks over to the triage area.

NORRIS

It just doesn't make any sense. If they wanted to kill us, why wouldn't they have done it when we crashed? They could've shot at us from behind the treeline.

SAMI

But instead, they come charging out in broad daylight, and throw bags over our --

ROB (O.S.)

Guys!

FROM THE TRIAGE SITE

Rob kneels by HELEN NORWOOD's body -- her head is swaying from side to side, as she moans.

The rest of them get up, hurry over to Rob's side. The Others take notice.

NORRIS

What the -- ?

ACHARA

Is she... alive?

Helen's eyes POP OPEN. Everyone gasps, as Helen sits bolt upright. Rob helps to steady her.

ROB

Ma'am, are you okay? How do you feel?

Helen's eyes seem frozen open in shock... which slowly turns to awe.

HELEN

John...

Suddenly, she goes limp, collapses back onto the sand. Rob takes her pulse.

ROB

Ma'am? Ma'am!

He begins chest compressions on Helen.

LIAM

Who's John?

ACHARA

I remember this woman from the plane. Cassidy mentioned her, remember? Just before we crashed -- she was yelling about a "John Locke," who used to be her lover.

Rob keeps thumping on Helen's chest, desperate. To no avail.

SAMI

Dr. Hamill.

Sami clutches Rob's wrist, soft but firm. Rob freezes.

SAMI (CONT'D)

You tried. She's gone.

ROB

Gone?

Rob falls to the sand, face-down. He begins to sob, heavily, uncontrollably. Achara leans over, puts her arms around him.

The Others look on, traces of sympathy on their faces. The crash survivors gather, even as Rob continues to weep in Achara's arms.

ANOTHER BEACH

Helen, still wearing the same clothes she wore on Lancelot Flight 423, stares at the ocean waves.

She turns, strolls along the shoreline -- sadness etched upon her face. Over her shoulder, about a kilometer away, the miniscule gathering of Lancelot survivors and Others can be seen on the horizon.

And as Helen heads toward the sunrise, a stare of unfinished business prominent in her eyes...

FROM THE JUNGLE

The stone-cold face of Emily Locke fixates on the newly-arrived spirit. Her eyes are distant, embittered, far removed from time as we...

SMASH TO BLACK:

END OF SHOW